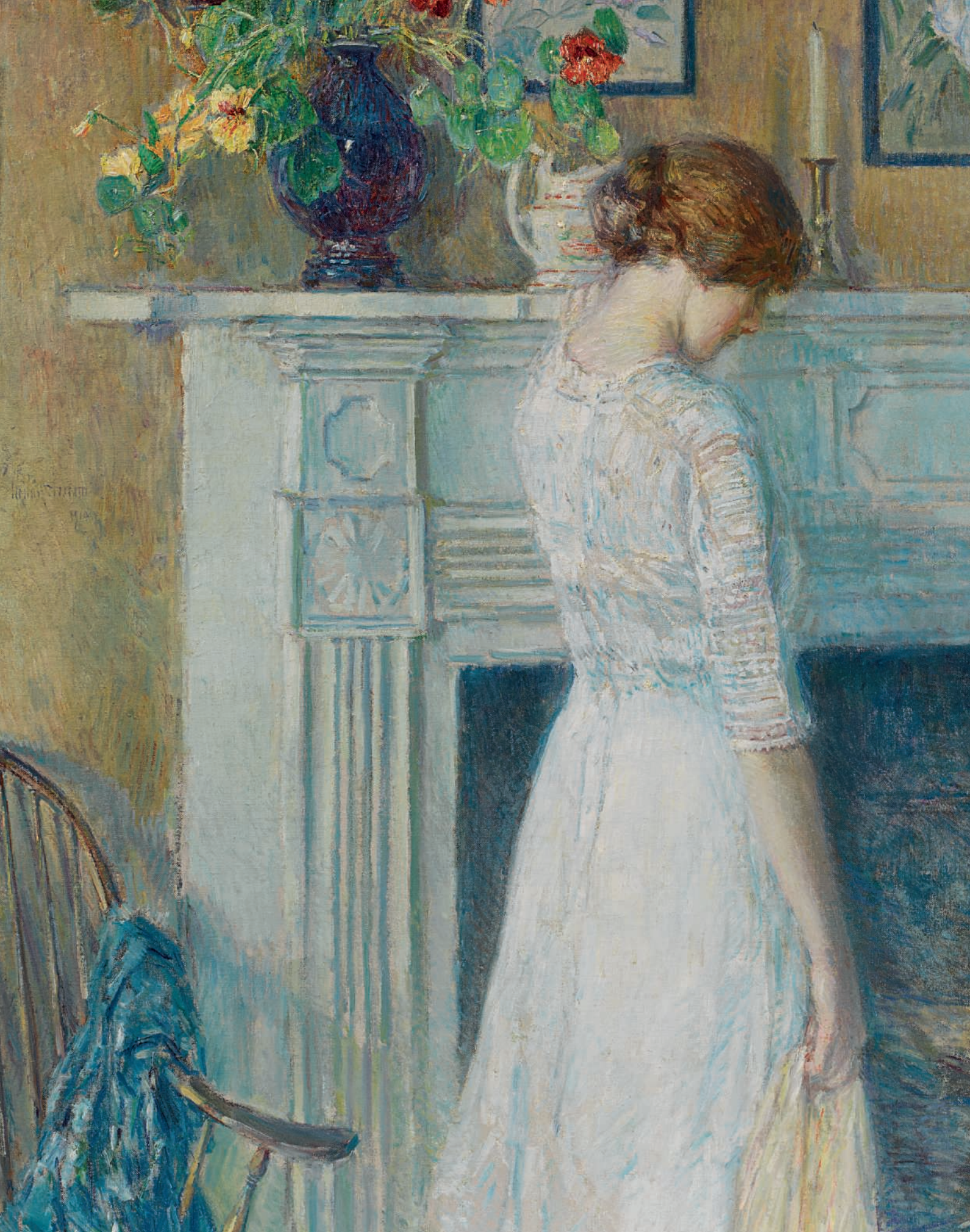


AMERICAN ART

New York | 22 May 2019

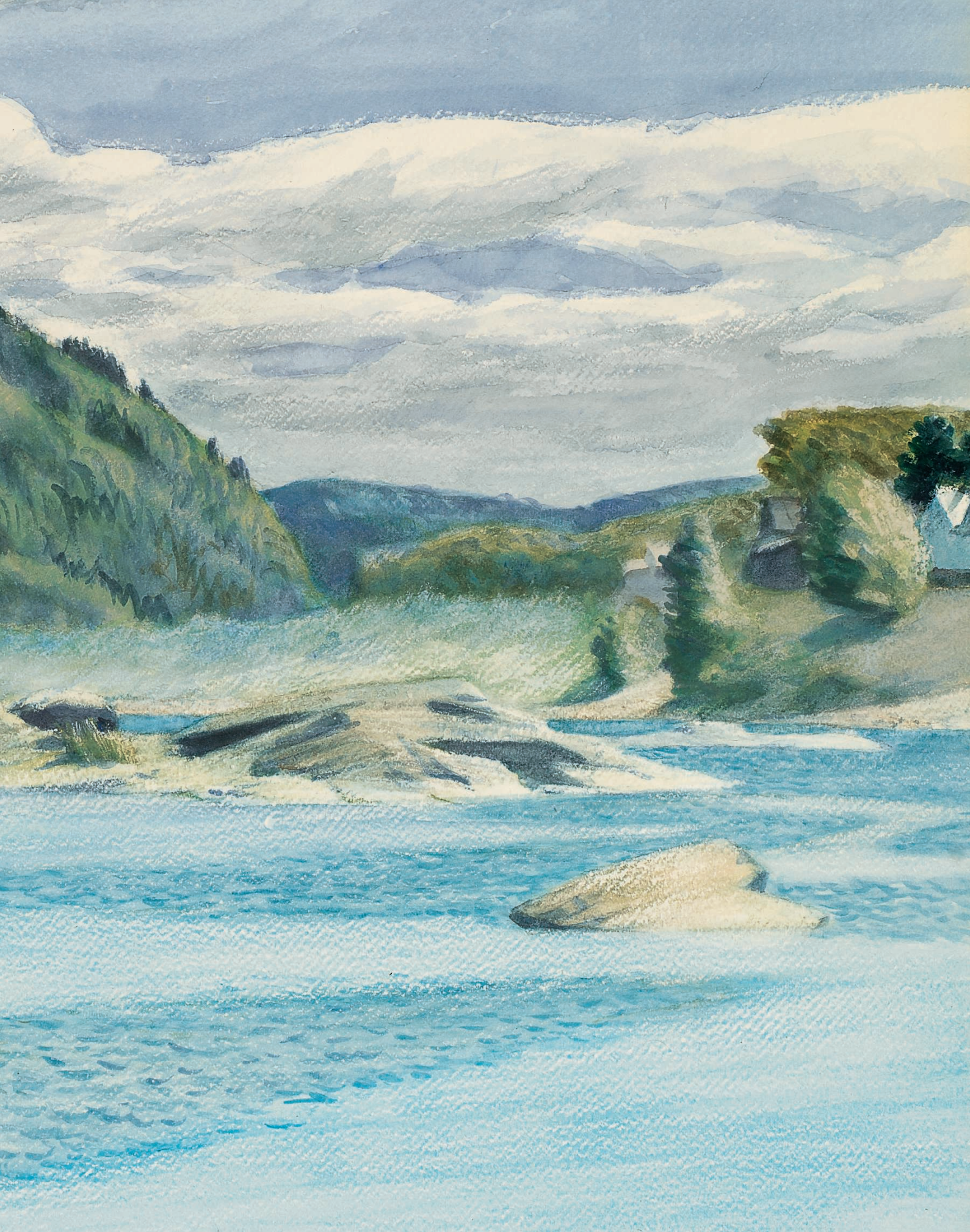


CHRISTIE'S











AMERICAN ART

WEDNESDAY 22 MAY 2019

PROPERTIES FROM

A Family Vision: The Collection of
H. S. H. Princess "Titi" von Fürstenberg

An American Place:
The Barney A. Ebsworth Collection

The Beinecke Family, Sold to
Benefit the Prospect Hill Foundation

The Descendants of E.C. Babcock

The Estate of J.D. McClatchy

The Virginia Museum of Fine Arts,
Sold to Benefit Future Acquisitions

The Collection of Dorothy and
Richard Sherwood

The Michael Scharf Family Collection

AUCTION

Wednesday 22 May 2019
at 10.00 am (Lots 1-88)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	18 May	10.00 am - 5.00 pm
Sunday	19 May	1.00 pm - 5.00 pm
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Tuesday	21 May	10.00 am - 5.00 pm

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CHRISTIE'S

12/04/2019



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11/04/19

PROPERTY FROM A NEW YORK COLLECTOR

1

GEORGIA O'KEEFFE (1887-1986)

Untitled (Lily)

pencil on paper
10½ x 15 in. (26.7 x 38.1 cm.)
Executed *circa* 1930-36.

\$30,000-50,000

PROVENANCE:

Doris Bry, New York.
Coe Kerr Gallery, Inc., New York, 1989.
Gerald Peters Gallery, Santa Fe, New Mexico, 1989.
[With] Ylise Kessler, New York.
Acquired by the present owner from the above, 1990.

EXHIBITED:

New York; Dallas, Texas; Santa Fe, New Mexico, Gerald Peters Gallery,
Georgia O'Keeffe, November 10, 1990-January 12, 1991, no. 16, illustrated.

LITERATURE:

B.B. Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, vol. I, New Haven,
Connecticut, 1999, p. 459, no. 754, illustrated.

*“When you take a flower in your hand and
really look at it—it’s your world for a moment.
I want to give that world to someone else.”*

GEORGIA O'KEEFFE



A FAMILY VISION:
THE COLLECTION OF
H.S.H. PRINCESS "TITI"
VON FÜRSTENBERG



A distinguished member of the international beau monde, Princess Cecil Amelia von Fürstenberg personified the lively spirit of her native Texas with an effortless continental flair. Across her nearly ninety years, "Titi," as she was called, was celebrated for her signature charm, élan, and unwavering commitment to furthering her family's distinguished record of collecting and philanthropy.

Cecil Amelia Blaffer was born in Houston in 1919, the descendent of two of Texas's most prominent families. Titi's father, Robert Lee Blaffer, was one of the founders of what is now Exxon Mobil; her maternal grandfather, William Thomas Campbell, was a founder of The Texas Company which is now known as Texaco. The Blaffer family's philanthropic and cultural efforts made a truly lasting impact across the state of Texas. Titi's mother, Sarah "Sadie" Campbell, was one of the state's most ardent supporters of the arts and a noted connoisseur. Following her marriage to R.L. Blaffer, Sadie devoted much of her energies to building an extensive private collection of Old Master, Impressionist and Modern pictures—a passion that she passed on to her daughter. Sadie was an early supporter of the Museum of Fine Arts, Houston—home to both the Robert Lee Blaffer Memorial Wing and the Sarah Campbell Blaffer Collection—and provided transformative funds to institutions such as the University of Houston, home to the Blaffer Art Museum.

The young Titi Blaffer was raised amongst the Texas elite, with her family's Houston residence serving as a kind of salon for prominent international artists and cultural figures. Summers in France and early trips to Europe established in Titi a lifelong fascination with art and language. After graduating from the Ethel Walker School in Connecticut, she contributed to the Second World War effort by promoting war bonds in Texas alongside Hollywood film stars including Jimmy Stewart and Olivia de Havilland. Titi married her first husband, Edward Hudson, in the mid-1940s; the couple would have two sons, Edward Joseph Hudson and Robert Lee Blaffer Hudson.

In 1975, Titi married Prince Tassilo von Fürstenberg in a glamorous Paris wedding attended by Princess Grace of Monaco and other international luminaries. At the von Fürstenberg's residences in Europe, the Bahamas and the United States, Titi earned a reputation as a consummate hostess with a signature *joie de vivre*—a melding of American exuberance and European elegance. She was especially dedicated to philanthropy, providing significant financial donations and personal leadership to institutions including the Houston Symphony Orchestra; the Houston Grand Opera; the Wagner Opera Festival in Bayreuth, Germany; the American Cathedral in Paris and St. Martin's Episcopal Church in Houston, among many others.

Titi both preserved and expanded her family's notable history of philanthropy, folding her own charitable foundation into her mother's Sarah Campbell Blaffer Foundation, where Titi served as a trustee for nearly four decades. Titi's leadership with the Sarah Campbell Blaffer Foundation strengthened the organization's mission of bringing fine art and culture to communities in Texas and beyond—a "museum without walls" to inspire individuals from all walks of life. The foundation's holdings boast a collection especially rich in Renaissance and Baroque art, as well as European paintings, works on paper and decorative arts that, since 2000, have been housed in dedicated galleries at the Museum of Fine Arts, Houston.

Titi's personal collection reflected her international worldview and passion for culture. During her lifetime, she acquired numerous important examples by some of the greatest names in art history, including Pablo Picasso, Mark Rothko, Fernand Léger, Lucio Fontana, and Pierre-Auguste Renoir. It was a collection founded not only on Titi's astute connoisseurship, but her expansive curiosity with works from Europe, America, and Africa. Nearly a dozen years after Titi's death in 2006, the collection serves as a reminder of her tremendous generosity of spirit and an inspiration to future generations of aesthetes and philanthropists.

2

MILTON AVERY (1885-1965)



Sooty Terns

signed and dated 'Milton Avery/1945' (lower right)
oil on panel
23 x 34 in. (58.4 x 86.4 cm.)
Painted in 1945.

\$120,000-180,000

PROVENANCE:

Durand-Ruel Galleries, New York.
M. Knoedler & Co., Inc., New York, acquired from the above, 1950.
Cecil Blaffer "Titi" von Fürstenberg, Houston, Texas, acquired from
the above, 1959.
By descent to the present owners.

EXHIBITED:

Baltimore, Maryland, Baltimore Museum of Art; Boston, Massachusetts,
Institute of Contemporary Art; Lowe Gallery, Coral Gables, Florida;
Washington, D.C., The Phillips Collection; Hartford, Connecticut, Wadsworth
Atheneum, *Milton Avery*, 1952-53, p. 18, no. 46.
Cincinnati, Ohio, Cincinnati Art Museum, *Two Centuries of American Painting*,
October 4-November 4, 1958.

A seabird which spends most of its time traversing oceans, the Sooty Tern
most commonly nests in remote islands and can often be found in tropical
locales, such as Hawaii, the Dry Tortugas and the Florida Keys. At the time
the present work was painted, Milton Avery was probably looking at John
James Audubon's depiction of a Sooty Tern, originally published in his seminal
volume *Birds of America* in 1827.

AN AMERICAN PLACE | **The Barney A. Ebsworth Collection**

Barney A. Ebsworth was a collector driven by quality. As he built what would become one of the finest private collections of American 20th century art, he taught himself as much as he could about the artists and the art he was acquiring. Making a point of always viewing works in person, he constantly refined his strategy and focused his efforts on acquiring the best works by the best artists. From his humble beginnings in Depression era St. Louis, he rose to become a highly successful businessman who revolutionized the travel industry—an achievement which fueled his interest in art. He explained of his collecting philosophy,

“To buy something, I first wanted to make sure I understood the artist, liked the piece, and knew it was one of the artist’s best works. In real estate, they say three things matter: location, location, location. For me, collecting art was about quality, quality, quality.” (*A World of Possibility: An Autobiography*, Hunts Point, Washington, 2012, p. 131) By following his passion and indulging his unrivalled curiosity, the collection of Barney A. Ebsworth has become a benchmark for the collecting of art in the 20th century.

3

STEFAN HIRSCH (1899-1964)

Excavation

signed with initials and dated 'SH 1926' (on the license plate at lower right)
oil on canvas
35½ x 45 in. (90.2 x 114.3 cm.)
Painted in 1926.

\$200,000-300,000

PROVENANCE:

The Downtown Gallery, New York, by 1930.
Elsa Rogo, New York, wife of the artist.
Rosa Esman Gallery, New York, acquired from the above.
Acquired by the late owner from the above, 1979.

EXHIBITED:

New York, Valentine Dudensing Gallery, *Young American Art*, 1926.
New York, Museum of Modern Art, *An Exhibition of Work of 46 Painters & Sculptors Under 35 Years of Age*, April 12-26, 1930, p. 9, no. 86.
Cincinnati, Ohio, Cincinnati Art Museum, *The Thirty-Seventh Annual Exhibition of American Art*, June 1-29, 1930, p. 10, no. 43.
Washington, D.C., The Phillips Collection, *Stefan Hirsch*, November 5-December 4, 1977, n.p., no. 13.
New York, Rosa Esman Gallery; Grand Rapids, Michigan, Grand Rapids Art Museum, *Stefan Hirsch: Pioneer Precisionist*, November 6, 1979-January 6, 1980, no. 4, illustrated.
St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism 1911-1947*, November 20, 1987-June 5, 1988, pp. 108-09, 208, no. 32, illustrated.
Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 23, 130-32, 285, no. 28, illustrated.
Brooklyn, New York, The Brooklyn Museum; Dallas, Texas, Dallas Museum of Art; Cleveland, Ohio, Cleveland Museum of Art, *Youth and Beauty: Art of the American Twenties*, October 28, 2011-September 16, 2012, pp. 158-59, fig. 121, illustrated.

LITERATURE:

"Exhibitions in the New York Galleries," *The Art News*, April 19, 1930, p. 12, illustrated.
R. Flint, "Around the Galleries," *Creative Art*, vol. 6, May 1930, supp. p. 114, illustrated.
"Stefan Hirsch—Painter," *Index of Twentieth Century Artists*, vol. 2, no. 7, April 1935, p. 105.
R. Rubenfield, "Stefan Hirsch: Pioneer Precisionist," *Arts*, November 1979, p. 97.
"Stefan Hirsch: Pioneer Precisionist," *Art News*, February 1980, p. 206, illustrated.

Born in Germany to American parents, Stefan Hirsch was a pioneering American Modernist who enjoyed great success working in New York in the early 20th century. Meticulously rendered with bold colors, *Excavation* is a quintessential example of the artist's acclaimed Precisionist aesthetic and a celebration of an ever-changing New York City.

According to Glen Umberger of The New York Landmark Conservancy, *Excavation* likely depicts an area in Turtle Bay near the former Church of St. John the Evangelist at 1st Avenue and East 55th Street, where photographic evidence from 1927 reveals three separate excavation sites. In the lower right quadrant, the green train visible behind the excavation site is most likely the former IRT Second Avenue Elevated train, which ran cars green in color and had a nearby stop at 57th street.

Regarding the present work, Teresa A. Carbone writes, "In *Excavation*, Hirsch, who worked slowly and deliberately, created a composition in which the definitive angles of the blue steel girders stand, sharply prominent, against the backdrop of brick and brownstone. The construction truck and the figures of two workers in the foreground appear dwarfed and toylike, as if they are spectators to the process occurring mysteriously before them." ("Silent Pictures: Encounters with a Remade World," *Youth and Beauty: Art of the American Twenties*, exhibition catalogue, New York, 2011, p. 158)





"The more I studied, the more I came to believe Arthur Dove, Georgia O'Keeffe, Max Weber, Marsden Hartley, and John Marin were important artists who were responsible for instigating a transformation in the development of Modern American art."

MICHAEL SCHARF

THE MICHAEL SCHARF FAMILY COLLECTION

INTRODUCTION BY MICHAEL SCHARF

The joy of collecting! First came stamps. My father, an international lawyer, made it easy because every Friday he would arrive home with hundreds of colorful stamps from distant countries. Second came porcelain pugs, a tribute to the first dog I ever liked, an adorable pug named "Punch." Third came first or early editions of Elizabethan, Jacobean, and Restoration plays; illustrated editions of Milton's *Paradise Lost*; and first editions of Mark Twain's and Ernest Hemingway's novels—all subjects of interest because of my English literature studies at Princeton with Professors Alan Downer, Charles Ryskamp, and Lawrence Thompson. Fourth came early sixteenth-century Hebrew books printed in Constantinople. It was this modest collection that brought me to London for a Sotheby's book sale, where I purchased a 1510 edition of Maimonide's *Sefer HaMitzvot*, and more importantly, where I met my beloved wife Fiona.

The most significant collection is my fifth: American Modernist art. It was preceded by my appreciation of all forms of art and art history. I first became interested in art when my mother took me, at the age of six, to a weekly finger-painting class at Queens College. As I got older, I developed a love of drawing and enjoyed sketching objects or outdoor scenes. While a student at Phillips Academy Andover, I took advantage of its Addison Gallery of American Art. The Addison's magnificent collection of American art captivated me. My favorite painting was Winslow Homer's *Eight Bells* (1886), and I spent many hours gazing at it. The school's required art course, taught by Mr. "Diz" Bensley, was pivotal in teaching me to "see." A classmate and I would be given a large format Speed Graphic camera atop a tall wooden tripod. Mr. Bensley would instruct us as follows: "Boys, today I want you to find a simple smacker," or "Boys, today I want you to find a sensuous surface." I remember asking the question, "Sir, what exactly is a simple smacker?" He replied, "Mr. Scharf, you will know it when you see it!"

The Scharf Family Collection began in 1972 when I wandered into a gallery located in the building that housed my office. I saw *Parabola* by

Arthur Dove and was captivated by it, a true "simple smacker." At the time, my two favorite art periods were the Italian Renaissance and the New York School of Abstract Expressionism, neither of which I could afford to collect. I purchased *Parabola* and began to study Dove and his contemporaries. The more I studied, the more I came to believe Arthur Dove, Georgia O'Keeffe, Max Weber, Marsden Hartley, and John Marin were important artists who were responsible for instigating a transformation in the development of Modern American art. Also, the purchase of *Parabola* caused a bee to land in my bonnet. The bee stung me into activity, and a burning interest developed. Thus the Collection was born.

Residing in New York certainly facilitated the development of the Collection. Because I lived in close proximity to the Whitney Museum of American Art, the Metropolitan Museum of Art, and numerous galleries, I was able to view many works of American Modernism and to develop my "eye." I became a friend of the curators, auction experts, and key dealers, and all of them helped satisfy my quest for both knowledge and works of art. Most importantly, collecting was fun: kibitzing with dealers, curators, art historians, and fellow collectors; the excitement of auctions; lending paintings to important exhibitions and attending the openings; and discovering important works by lesser known artists, all contributed to the joy I felt as the Collection expanded and became more comprehensive.

I have often referred to the Collection as an "academic" one. I learned about American Modernism by both studying and collecting. The result is that the viewer of the Scharf Family Collection can see a comprehensive array of early, primarily abstract art by talented American artists who, although sometimes influenced by their contemporaries in Europe, managed to create a distinctly American genre. Just as American musicians and authors rose to prominence in the 1920s and '30s, so too did this country's artists create works that reflected the emerging strength and confidence of our great and unique nation.

RALSTON CRAWFORD (1906-1978)

Roof, 31 West 11th Street

signed 'Crawford' (upper left)—inscribed with title and bears artist's estate stamp (on a piece of the original stretcher)
oil on canvas
34 x 40 in. (86.4 x 101.6 cm.)
Painted in 1934.

\$400,000-600,000

PROVENANCE:

The artist.
Estate of the above.
Robert Miller Gallery, New York.
Edward R. Downe, Jr., New York, by 1983.
Arthur Imperatore, Sr., New York.
Stevens Institute of Technology, Hoboken, New Jersey, gift from the above.
[With]511 Gallery, New York; Elizabeth Moore Fine Art, LLC, New York.
Acquired by the present owner from the above, 2009.

EXHIBITED:

Washington, D.C., Corcoran Gallery of Art, *Exhibition of Contemporary Oil Paintings*, March 24-May 5, 1935, no. 317 (as *31 W. 11th Street, New York City*).
New York, Hirschl & Adler Galleries, Inc., *Modern Times: Aspects of American Art, 1907-1956*, November 1-December 6, 1986, pp. 22-23, no. 14, illustrated (as *Roof, 31 West 11th Street (Theatre Roof #2)*).
New York, Berry-Hill Galleries, Inc., *Masters of American Modernism*, New York, 2000, p. 30, illustrated (as *Roof, 31 West 11th Street (Theatre Roof #2)*).
New York, Owen Gallery, *American Modern*, April 12-June 12, 2001, n.p., illustrated (as *Roof, 31 West 11th Street (Theatre Roof #2)*).



The Sheridan Theatre. *Manhattan: 7th Avenue—14th Street*, 1931. The New York Public Library Digital Collections (detail). Photo by Percy Loomis Sperr © Milstein Division, The New York Public Library.

LITERATURE:

R.B. Freeman, *Ralston Crawford*, Tuscaloosa, Alabama, 1953, p. 44, no. 34.13 (as *Theatre Roof, #2*).
W.C. Agee, *Ralston Crawford*, Pasadena, California, 1983, n.p., pl. 11, illustrated.
W.C. Agee, et al., *The Scharf Collection: A History Revealed*, New York, 2018, pp. 144-47, pl. 79, illustrated.

Born in Ontario, Canada, Ralston Crawford studied art at several institutions, including the Pennsylvania Academy of the Fine Arts and the Barnes Foundation, where he encountered the Precisionist art of Charles Sheeler and Charles Demuth. Their abstracted depictions of modern America so fascinated Crawford that he soon began working in a similar mode. Striking in both scale and color, *Crawford's Roof, 31 W 11th Street* is one of the artist's first endeavors into his classic Precisionist style and a triumphantly modern depiction of New York architecture.

The building which gives this work its title, 31 West 11th Street, is a multistory Manhattan apartment building, which at the time afforded an unobstructed view of Crawford's true subject, the former Sheridan Theatre. Demolished in 1969, this West Village theatre was situated only a block and a half west of the 11th Street roof. The theatre's ornate interior lives on in a famed Edward Hopper canvas, *The Sheridan Theatre* (1937, The Newark Museum, Newark, Jersey). Reflecting his early explorations of photography, however, as well as his penchant for depicting industrial constructions, Crawford focuses here on the exterior of the structure. As Glen Umberger of the New York Landmarks Conservancy comments, "Crawford includes several distinguishing features of the Sheridan in his painting including the red brick walls, limestone string courses and pitched black roof, along with the ductwork and ventilators." (unpublished letter, March 2019) A later work titled *Theatre Roof* (1937, The Baltimore Museum of Art, Baltimore, Maryland) likely depicts the same iconic building.

The sharply minimized and graphic depiction of the theater façade in *Roof, 31 West 11th Street* distances the reality of modern city life at a far remove, allowing Crawford to focus solely on his particular approach to color, line and form. With its creative, photography-inspired cropping, bold American palette of red, white and blue, and sharp-edged geometric forms, *Roof, 31 West 11th Street* epitomizes the highly developed Precisionist style for which Crawford is best known.



CHARLES GREEN SHAW (1892-1974)

Plastic Polygon

signed and dated 'Shaw 1937' (on the reverse)
oil on panel
45¾ x 30¾ in. (116.2 x 78.1 cm.)
Painted in 1937.

\$250,000-350,000

PROVENANCE:

Zabriskie Gallery, New York.
Mr. Bernard F. Curry, Palm Beach, Florida, by 1973.
Washburn Gallery, New York.
Mr. and Mrs. Rolf Weinberg, Zurich, Switzerland, by 1980.
[With]Berry-Hill Galleries, Inc., New York.
Terra Museum of American Art, Daniel J. Terra Collection, Chicago, Illinois, acquired from the above, 1986.
[With]Hirschl & Adler Galleries, Inc., New York.
Southwestern Bell Corporation Collection, Houston, Texas, acquired from the above, 1988.
[With]Washburn Gallery, New York; Snyder Fine Art, New York.
Judith-Anne Corrente, New York, acquired from the above, 1993.
Snyder Fine Art, New York; Elizabeth Moore Fine Art, LLC., New York.
Acquired by the present owner from the above, 2003.

EXHIBITED:

New York, Zabriskie Gallery, *Geometric Abstractions of the 1930s*, June 1-July 14, 1972, no. 19.
Chicago, Museum of Contemporary Art, *Post-Mondrian Abstraction in America*, March 12-May 13, 1973, n.p., illustrated (as *Untitled*).
New York, Washburn Gallery, *Charles Shaw: Work from 1935-1942*, December 2, 1975-January 10, 1976.
Ridgefield, Connecticut, The Aldrich Museum of Contemporary Art, *Charles Shaw: Perspective*, June 5-August 7, 1977.
Winterthur, Switzerland, Kunst Museum; Hannover, Germany, Kestner Gessellschaft; Ludwigshafen, Germany, Wilhelm Hack Museum, *Rot konstruiert und „Super Table“: Eine Schweizer Sammlung Moderner Kunst 1909-1939*, March 2, 1980-August 17, 1980, p. 126.
Pittsburgh, Pennsylvania, Carnegie Institute, Museum of Art; San Francisco, California, San Francisco Museum of Modern Art; Minneapolis, Minnesota, Minneapolis Institute of Arts; New York, Whitney Museum of American Art, *Abstract Painting and Sculpture in America, 1927-1944*, November 5, 1983-September 9, 1984, pp. 136, 218-19, 243, no. 126, illustrated.
New York, Washburn Gallery, *The Park Avenue Cubists*, July 21-August 30, 1985.
Brooklyn, New York, The Brooklyn Museum; Pittsburgh, Pennsylvania, Carnegie Institute, Museum of Art; Atlanta, Georgia, The High Museum of Art, *The Machine Age in America, 1918-1941*, October 17, 1986-February 14, 1988, pp. 243, 245, fig. 7.50, illustrated.
New York, Hirschl & Adler Galleries, Inc., *New York Cubists: Works by A.E. Gallatin, George L.K. Morris, and Charles G. Shaw from the Thirties and Forties*, January 16-February 27, 1988, pp. 36, 50, no. 74, cover illustration.
València, Spain, Centre Julio González, Institut Valencià d'Art Modern, *Paris 1930: Arte Abstracto, Arte Concreto: Cercle et Carré*, September 20-December 2, 1990, pp. 299, 354, no. 244, illustrated.
New York, Snyder Fine Art, *The Uses of Geometry: Then and Now*, October 29-December 4, 1993, p. 15, illustrated.
New York, Snyder Fine Art, *1937-American Abstract Art*, September-October 1995, p. 19, cover illustration.
New York, Snyder Fine Art, *Modern American Masterworks*, September 13-October 26, 2002.
Montclair, New Jersey, Montclair Art Museum, *Passionate Pursuits: Hidden Treasure of the Garden State*, September 29, 1996-January 5, 1997.

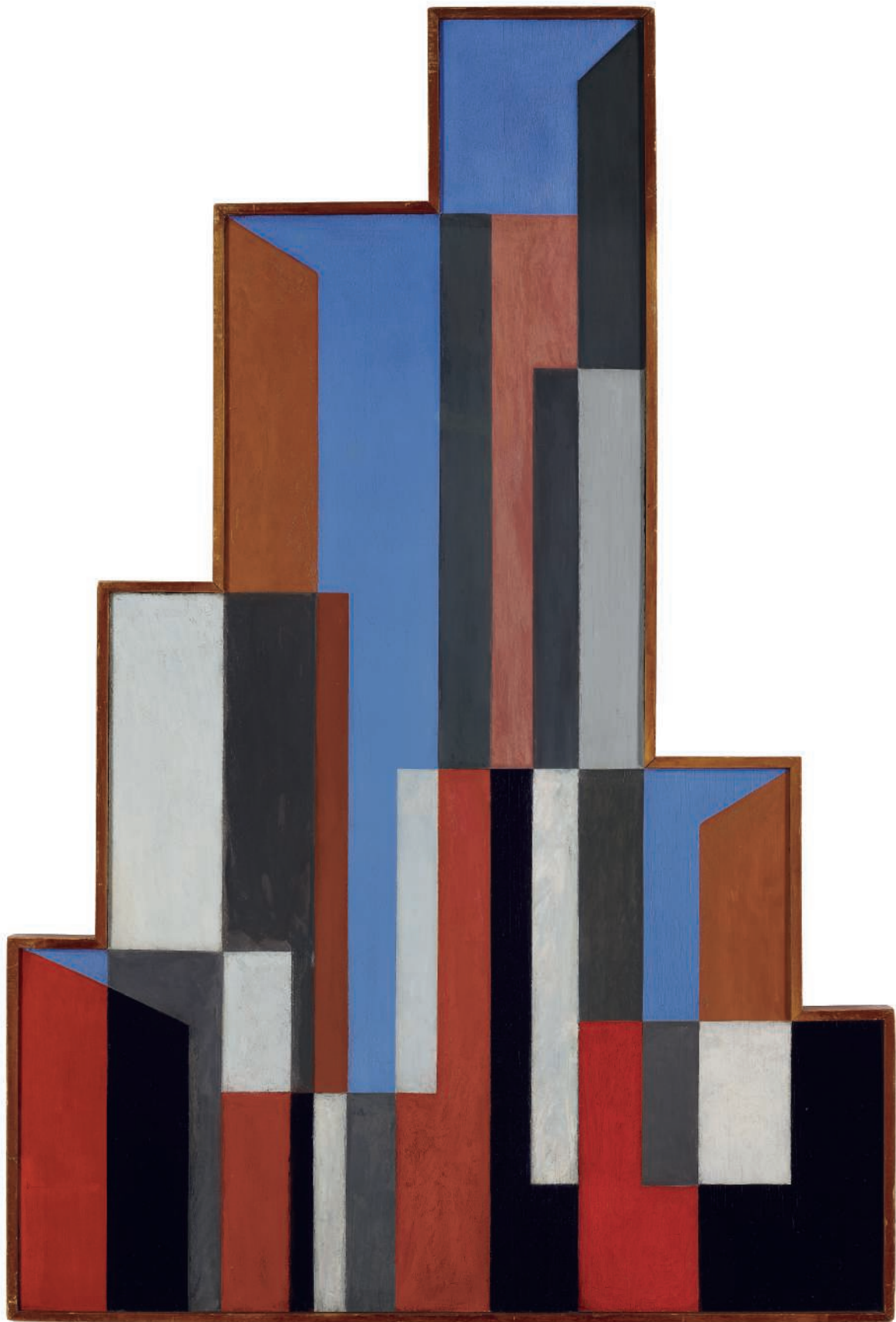
New York, New York University, Grey Art Gallery; Andover, Massachusetts, Phillips Academy, Addison Gallery of American Art; Gainesville, Florida, University of Florida, Samuel P. Harn Museum of Art, *The Park Avenue Cubists: Gallatin, Morris, Frelinghuysen and Shaw*, January 14-November 30, 2003, pp. 8, 76, 94, pl. i, cover illustration.

LITERATURE:

G. Stavitsky, "New York Cubists: Works by A.E. Gallatin, George L.K. Morris and Charles G. Shaw," *Arts Magazine*, vol. 62, no. 8, April 1988, pp. 83-84, cover illustration.
T.A. Neff, ed., *A Proud Heritage: Two Centuries of American Art: Selections from the Collections of the Pennsylvania Academy of the Fine Arts, Philadelphia, and the Terra Museum of American Art, Chicago*, Chicago, Illinois, 1987, p. 286, illustrated.
G. Glueck, "American Modernism Goes Uptown; Brickwork and Poetic License," *The New York Observer*, October 23, 1995, illustrated.
"1937," *ARTnews*, January 1996, p. 126, illustrated.
S. Adams, "Cubists in Love," *Forbes*, March 3, 2003, p. 121.
H. Kramer, "Saluting Pioneer Abstractionists," *Art & Antiques*, March 2003, pp. 134-35, illustrated.
W.C. Agee et al., *The Scharf Collection: A History Revealed*, New York, 2018, pp. 148-9, 182, illustrated.

In his 1938 essay entitled "The Plastic Polygon," Charles Green Shaw explains, "What I have termed the plastic polygon—a several sided figure divided into a broken pattern of rectangles—developed in the course of years from certain experiments made by myself in 1933. In the main these experiments were founded upon the New York scene—or rather the Manhattan skyline—treated semi-cubistically." ("The Plastic Polygon," *Plastique*, no. 3, Spring 1938, p. 28) Indeed, *Plastic Polygon's* perimeter evokes the Manhattan skyline through its stepped, vertical blocks, while the composition within seems to reduce the life, sound and movement of New York City into a dance of colorful geometries. The present work is likely the largest in a limited series of *Plastic Polygon* works, which includes examples in the collections of the Whitney Museum of American Art, New York; Philadelphia Museum of Art, Philadelphia, Pennsylvania; Newark Museum, Newark, New Jersey; and Weatherspoon Art Museum, University of North Carolina, Greensboro, North Carolina. Emblematic of the inventive and forward-looking mind of one of America's earliest and most influential abstractionists, the present painting is a towering masterwork of Shaw's career.

One of Shaw's most radical innovations within *Plastic Polygon* is the custom cut panel on which it is painted, which would not make a prevalent resurgence in the wider narrative of art history until its use by post-War artists, such as Frank Stella, Ellsworth Kelly and Jasper Johns. Shaw explained of his inspiration behind the shaped panel support: "My intention in abandoning the orthodox four-stripped frame has been to give the figure wider freedom—a freedom especially required, I believe, because of the large number of straight lines used." ("The Plastic Polygon," p. 28) While to the artist the decision to shape the picture plane felt like a sensible, straightforward solution, as William C. Agee declares, "In *Plastic Polygon*, Shaw created one of the most original and far-reaching abstractions of the period, featuring what must be the first shaped canvas in American Art." (*Modern Art in America: 1908-68*, New York, 2016, p. 148)



OSCAR FLORIANUS BLUEMNER (1867-1938)

Old Canal Port, New Jersey

signed with conjoined letters 'Blümner' (lower left)
oil on board
15 x 20 in. (38.1 x 50.8 cm.)
Painted circa 1914, 1916-17 and 1931.

\$600,000-800,000

PROVENANCE:

The artist.
J.B. Neuman, New York, by 1961.
Price Collection, New York.
Sid Deutsch Gallery, New York.
Acquired by the present owner from the above, 1987.

EXHIBITED:

New York, Little Galleries of the Photo-Secession ("291"), *Paintings and Drawings by Oscar Bluemner*, November 10–December 8, 1915.
Minneapolis, Minnesota, University of Minnesota, University Gallery, *Oscar Bluemner*, March 1939, n.p., no. 19 (as *Old Canal Port*).

LITERATURE:

W.C. Agee, et al., *The Scharf Collection: A History Revealed*, New York, 2018, pp. 42-44, 46, 173, illustrated.

Throughout his career, Oscar Bluemner sought to encapsulate in his artwork the spirit of New Jersey's dynamic vistas of brick red factories set against rolling hills. One of three works by Oscar Bluemner depicting the Morris Canal in Stanhope, *Old Canal Port, New Jersey* epitomizes the captivating atmosphere and bold use of the color red that earned the artist his nickname of 'Vermillionaire.'



Oscar Bluemner, *Old Canal Port*, 1914. Whitney Museum of American Art, New York.

In *Old Canal Port, New Jersey*, Bluemner utilizes a compositional technique he referred to as 'deep-flat' painting. As he explained, "The flat surface is the essence of painting. A fragment of reality with a frame around it is not a picture. Therefore, just as music develops in time, so painting spreads out on the plane. Indeed, a picture evolves from the three-dimensional properties of real forms, but only as a *flat transformation*, a new creation, self-sufficient and harmonious in itself." (as quoted in J. Hayes, *Oscar Bluemner*, New York, 1991, p. 84) Bluemner achieves this illusory flatness in the present work by reducing the intricacies of architectural elements to their essential vectors and angles. The vertical lines of the buildings are sharply rendered in rich, bold strokes of black and umber. The rest of the composition operates in a similarly mathematical way; the natural environment is articulated through curves and arcs that seem to cascade in stark contrast to the hard, linear quality of the architecture. Greenery, embankments and hills are painted in shades of soft emerald, imbuing the flora with an element of minimalist arcadia, while the water and sky are both rendered through a gray and white palette.

The powerful juxtapositions of these various hues indicate that Bluemner was applying his personal theories on color when painting *Old Canal Port, New Jersey*. Indeed, Bluemner was deeply passionate about color theory, writing, "Color alone as something seen, as pigment, interests me in every drop of my blood and most of all in landscape." (as quoted in *Oscar Bluemner*, p. 23) He developed several palettes and color wheels, including a scheme of color combinations comprising of 254 'pure hues' to be abated by 'broken' neutral combinations. In *Old Canal Port, New Jersey* a complementary sequence exists in the conjunction of the terracotta architecture and the emerald landscape; the silvery water and sky then act as the third neutral element modifying these shades into one harmonious configuration.

Another iteration of the same scene, also entitled *Old Canal Port, New Jersey* (1914, Whitney Museum of American Art, New York), demonstrates a surprisingly different chromatic scheme: a splashy array of magenta, cornflower blue, light pink and acidic ochre. The artist's exploration of the scene in two dramatically divergent palettes visually demonstrates his statement: "Where now lies new, still unprobed perceptions in the means and possibilities of pure painting? Only in color. Light, atmosphere, form, perspective, composition, all tendencies and things of reality we have hitherto explored. The expressive capacity of color as color has been limited to a few harmonies of contrast. Thus, lies the problem of the painter today: to arouse inner personal feeling, not sentiment, pictorially by means of beautiful color." (as quoted in *Oscar Bluemner*, p. 26)



ARTHUR G. DOVE (1880-1946)

Nature Symbolized No. 1 (Roofs)

signed 'Dove' (lower left)
pastel on paperboard
18 x 21½ in. (45.7 x 54.6 cm.)
Executed in 1911-12.

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

PROVENANCE:

Alfred Stieglitz, New York.
The Downtown Gallery, New York.
Heyward Cutting, Cambridge, Massachusetts, acquired from the above, 1959.
Private collection, New York.
Andrew Crispo Gallery, Inc., New York.
ACA Galleries, Inc., New York.
Acquired by the present owner from the above, 1994.

EXHIBITED:

New York, Little Galleries of the Photo-Secession ("291"), *Arthur G. Dove First Exhibition Anywhere*, February 27-March 12, 1912.
Chicago, Illinois, W. Scott Thurber Galleries, *Paintings of Arthur Dove*, March 14-30, 1912.
New York, National Arts Club, *Exhibition of Contemporary Art*, February 5-March 7, 1914, no. 20, illustrated.
(Probably) Anderson Galleries, *Forum Exhibition of Modern American Painters*, March 13-25, 1916.
Philadelphia, Pennsylvania, Philadelphia Museum of Art, *History of an American, Alfred Stieglitz, "291" and After*, July 1-November 1, 1944, no. 251.
New York, The Downtown Gallery, *Abstract Painting in America, 1903-1923*, March 27-April 21, 1962, no. 16 (as *Factory Chimneys*).
Iowa City, Iowa, University of Iowa, Department of Art, *The New Gallery, Vintage Moderns, American Pioneer Artists: 1903-1932*, May 24-August 2, 1962, pp. 11-12, no. 16, illustrated.
New York, Andrew Crispo Gallery, Inc., *20th Century American Masters*, September-November 1978, no. 46.
New York, Hirsch & Adler Galleries, Inc., *Buildings: Architecture in American Modernism*, October 29-November 29, 1980, no. 28.
London, Tate Gallery, *Abstraction: Towards a New Art; Painting 1910-1920*, February 5-April 13, 1980, no. 428 (as *Nature Symbolised*).
Washington, D.C., The Phillips Collection; Atlanta, Georgia, High Museum of Art; Kansas City, Missouri, William Rockhill Nelson Gallery and Atkins Museum of Fine Arts; Houston, Texas, Museum of Fine Arts; Columbus, Ohio, Columbus Museum of Art; Seattle, Washington, Seattle Art Museum; Milwaukee, Wisconsin, New Milwaukee Art Center, *Arthur Dove and Duncan Phillips: Artist and Patron*, June 13, 1981-November 14, 1982, no. 10.

New York, Phillip Morris Inc. (organized by the Whitney Museum of American Art), *The Forum Exhibition: Selections and Additions*, May 18-June 22, 1983, p. 21, illustrated.

Andover, Massachusetts, Phillips Academy, Addison Gallery of American Art, *Andover Alumni Collectors*, April 29-July 31, 1995.

Washington, D.C., The Phillips Collection; New York, Whitney Museum of American Art; Andover, Massachusetts, Phillips Academy, Addison Gallery of American Art; Los Angeles, California, Los Angeles County Museum of Art, *Arthur Dove: A Retrospective*, September 20, 1997-October 4, 1998, pp. 21, 42, 181, no. 9, illustrated.

New York, Whitney Museum of American Art, *Picasso and American Art*, September 28, 2006-January 28, 2007, pp. 34, 40, 384, pl. 10, illustrated.

LITERATURE:

J.E. Chamberlin, "Pattern Paintings by A.G. Dove," *Evening Mail*, New York, March 2, 1912, p. 8.
G.C. Cook, "Causerie (Post-Impressionism After Seeing Mr. Dove's Pictures)," *Chicago Evening Post Literary Review*, March 29, 1912.
F.S. Wight, *Arthur G. Dove*, exhibition catalogue, Los Angeles, California, 1958, p. 35.
W.I. Homer, *Alfred Stieglitz and the American Avant-Garde*, New York, 1977, pp. 114-15, fig. 32, illustrated.
W.I. Homer, "Identifying Arthur Dove's 'The Ten Commandments,'" *American Art Journal*, vol. 12, Summer 1980, pp. 24, 32, illustrated.
A. Klaric, *Arthur G. Dove's Abstract Style of 1912: Dimensions of the Decorative and Bergsonian Realities*, Ann Arbor, Michigan, 1984, pp. 35-36, 67n3, 72-76, 169, 172, 180-84, 209, 211, 242, 272-73, 279-82, 306, 411, illustrated.
A.L. Morgan, *Arthur Dove: Life and Work with a Catalogue Raisonné*, Newark, Delaware, 1984, pp. 43-44, 105-06, no. 11/12.4, illustrated.
S.A. Prince, *The Old Guard and the Avant-Garde: Modernism in Chicago, 1910-1940*, Chicago, Illinois, 1990, pp. 27, 30, fig. 2.3, illustrated.
P. Richard, "Arthur Dove and the Abstract Question," *The Washington Post*, September 21, 1997, illustrated.
M. Kirschner, *Arthur Dove: Watercolors and Pastels*, New York, 1998, p. 28.
B. Haskell, *Oscar Bluemner: A Passion for Color*, exhibition catalogue, New York, 2005, pp. 43-44, fig. 32, illustrated.
R.Z. DeLue, *Arthur Dove: Always Connect*, Chicago, Illinois, 2016, p. 168.
W.C. Agee, et al., *The Scharf Collection: A History Revealed*, New York, 2018, pp. 16-18, 176, illustrated.
A. Pensler, *Arthur Dove: A Reassessment*, Seattle, Washington, 2018, pp. 37, 91, fig. 12, illustrated.

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





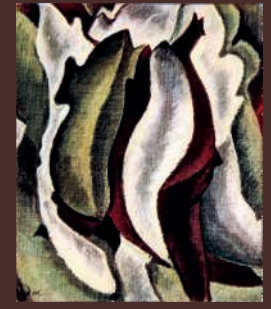
Team of Horses (a.k.a. *Horses in Snow*), Amon Carter Museum of American Art, Fort Worth, Texas.



Nature Symbolized No. 2 (also *Wind on Hillside*), Alfred Stieglitz Collection, the Art Institute of Chicago, Illinois.



Nature Symbolized No. 3, Daniel J. Terra Collection, Terra Foundation for American Art, Chicago, Illinois.



Based on Leaf Forms and Space, Now lost.



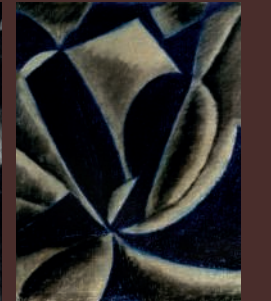
Sails, Daniel J. Terra Collection, Terra Foundation for American Art, Chicago, Illinois.



Cow, Alfred Stieglitz Collection, The Metropolitan Museum of Art, New York.



Calf, Private Collection.



Movement No. 1, The Columbus Gallery of Fine Arts, Columbus, Ohio.

Nature Symbolized No. 1 (*Roofs*) belongs to a series of ten pastels executed by Arthur G. Dove in 1911-12 that are widely recognized as the first works of abstraction to ever be exhibited by an American artist. At the same time as, and perhaps even before, Wassily Kandinsky was creating his *Improvisations* in Europe, and prior to the 1913 Armory Show, Dove was at the forefront of the avant-garde and independently explored the possibilities of leaving behind representation altogether. On February 27, 1912, his experiments came to fruition when his showing of abstract pastels, now collectively known as the Ten Commandments, opened at Alfred Stieglitz's gallery 291 and was proclaimed by critics as "absolutely original." (as quoted in D.B. Balken, *Arthur Dove: A Retrospective*, Washington, D.C., 1997, p. 22) The focus on pattern, light, color and form seen in these works, including *Nature Symbolized No. 1 (Roofs)*, shocked contemporary viewers and established Dove as not only a true pioneer of American art, but moreover one of the first abstract artists of the Western world.

Spending his childhood and college years in Upstate New York, Dove moved to New York City in 1903, starting out as a freelance illustrator before deciding to concentrate on pure painting. In 1908, he traveled abroad to France and became familiar with the Impressionist and Fauvist masters, trying out the still-life style of Matisse. His work from this period, *The Lobster* (1908, Amon Carter Museum of American Art, Fort Worth, Texas), caught the eye of Alfred Stieglitz and was exhibited in 1910 at his gallery 291. The two men quickly formed a close relationship, and Dove found in Stieglitz both a mentor and a passionate supporter of American Modernism.

Amidst the innovative environment of Stieglitz's circle, Dove's artistic output suddenly took an abrupt turn. In 1910-11, he began creating small oil paintings inspired by the natural environment, yet not aspiring to represent it. Dove

recalled of his motivations during this time, "Then there was a long period of searching for something in color which I then called 'a condition of light.' It applied to all objects in nature, flowers, trees, people, apples, cows. These all have their certain conditions of light, which establishes them to the eye, to each other, and to the understanding." (as quoted on A. Klaric, *Arthur G. Dove's Abstract Style of 1912: Dimensions of the Decorative and Bergsonian Realities*, Ph.D. dissertation, University of Michigan, 1984, p. 208) Seeking the essential "condition of light" of each object, Dove began to see the world around him in terms of rhythmic repetitions of color and form rather than unique details. He looked for underlying patterns to capture in unique pastels, looking to a variety of inspirations, from animals and plants to manmade boats and buildings. Likely executed in rapid succession, these pastels all "similarly delineate something of the erratic, unknowable working of nature while projecting an almost geometric plan on top of its motion." (*Arthur Dove: A Retrospective*, p. 21)

One of the 1911-12 abstract works (now unknown and unlocated) was referred to as *Ten Commandments*, and at some point Stieglitz or Dove began identifying the entire group by this name to distinguish this formative series of the artist's career, and indeed of American abstraction. Identifying the Ten Commandments works, however, has since required investigation, as neither the original exhibition at gallery 291 nor its second showing at the W. Scott Thurber Galleries in Chicago featured illustrated checklists. The other pastels now identified as belonging to the Ten Commandments series include *Nature Symbolized No. 2 (Wind on Hillside)*, Art Institute of Chicago, Chicago, Illinois; *Team of Horses*, Amon Carter Museum of American Art, Fort Worth, Texas; *Cow*, The Metropolitan Museum of Art, New York; *Calf*, Private Collection; *Based on Leaf Forms and Spaces*, location unknown; *Movement No. 1*, Columbus Gallery of Fine Arts, Columbus, Ohio; *Sails* and *Nature Symbolized*



Charles Sheeler, *Stacks in Celebration*, 1954. Dayton Art Institute, Dayton, Ohio.

No. 3, both Terra Foundation for American Art, Chicago, Illinois. The present work, *Nature Symbolized No. 1 (Roofs)*, has been verified as one of the only works remaining in private hands from the group based on a drawing in an early card catalogue of Dove's work as well as through descriptions in 1912 reviews of the exhibitions. For example, the *New York Evening Mail* mentioned a work depicting "steep roofs through a window," and the *Chicago Evening Post Literary Review* critic wrote of "roofs and factory chimneys. It is the cutting, vertical lines of the chimneys—their cuttingness, their verticalness, their parallelness that interested the artist, not their chimney-ness. He leaves chimney-ness to photography..." (as quoted in A.L. Morgan, *Arthur Dove: Life and Work with a Catalogue Raisonné*, Newark, Delaware, 1984, p. 106)

Indeed, the present work epitomizes the elements for which the Ten Commandments series is known: the clearly defined shapes derived from nature; the restricted, earthy palette; the repetitive patterning; and the effective use of the pastel medium. Dove described of the process behind *Nature Symbolized No. 2*, "I chose three forms from the planes on the sides of the trees and three colors, and black and white. From these was made a rhythmic painting which expressed the spirit of the whole thing." (as quoted in A. Antliff, *Anarchist Modernism: Art, Politics, and the First American Avant-Garde*, Chicago, Illinois, 2001, p. 37) Here, in *Nature Symbolized No. 1 (Roofs)*, Dove looks to "three forms from the planes" of the modern environment—rectilinear buildings, towering chimney stacks and rolling hills—to create a design of diamonds and orbs intersected by vertical lines, which teeters between a three-dimensional perspective and two-dimensional decorative patterning. The reddish-brown shapes are fanned out into, as William C. Agee has described, a "stacked, 'playing card' arrangement of houses that eliminated any suggestion of his early illusionistic style." (*The Scharf Collection: A History Revealed*, New York, 2018, p. 16) The icy blue centers of

the rounded elements create an almost otherworldly glow around the sharper, geometric forms, further distancing the composition from representation.

The benefits of Dove's choice of pastel as a medium are seen in the perfect preservation of these brilliant hues, allowing the very limited palette of three colors—brown, blue and cream—to exude a vibrant vitality even a century after their application. The unique texture and blending capabilities of pastel also may have assisted Dove in his innovations. Melanie Kirschner explains, "Dove's 1911-12 pastels used the softness and control of the medium to smooth out the scratchy impasto of the small oils that had preceded them...The areas of color are gently modeled into a smooth, continuous, thick surface that capitalizes on the soft texture of pastel to create a luminous, matte finish." (Melanie Kirschner, *Arthur Dove: Watercolors and Pastels*, New York, 1998, p. 29) Indeed, the creamy surface of the pastel, and its application with minimal modeling effect, forces the viewer to concentrate on the flatness of the picture plane. As a result, Dove further emphasizes the two-dimensional, almost cloisonné-type pattern of the composition rather than the sense of three-dimensional space derived from the overlapping positions of the forms.

By reducing the environment around him to its most basic structures and patterns, its "condition of light," Dove revolutionized the artistic landscape of America with his Ten Commandments series. The abstracted visions of nature's rhythms in these seminal works would reverberate through the rest of Dove's career. In particular, *Nature Symbolized No. 1 (Roofs)* extended that focus on abstractions inspired by the environment to the manmade world as well, which would be a recurring theme throughout the twentieth century, for example in the art of the Precisionists. The Ten Commandments represented a monumental step forward in the understanding of what Modern art could be, and firmly "established Dove as the foremost practitioner of abstract painting in this country." (D.B. Balken, *Arthur Dove: A Retrospective*, p. 22)

ARTHUR G. DOVE (1880-1946)

River Bottom, Silver, Ochre, Carmine, Green

signed 'Dove' (on the reverse)
oil on canvas
24 x 18 in. (61 x 45.7 cm.)
Painted circa 1923.

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

PROVENANCE:

The Downtown Gallery, New York, by 1961.
Mr. and Mrs. Leon Rudin, New York, (probably) acquired from the above.
Andrew Crispo Gallery, Inc., New York, by 1974.
Sotheby's, New York, 3 December 1987, lot 289, sold by the above.
Acquired by the present owner from the above.



Georgia O'Keeffe, *From the Lake, No. 3*, 1924. Philadelphia Museum of Art, Philadelphia, Pennsylvania. © 2019 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

EXHIBITED:

New York, Anderson Galleries, *Seven Americans*, March 9-28, 1925, p. 8, no. 22.
New York, Washburn Gallery, *Seven Americans: Arthur G. Dove, Marsden Hartley, John Marin, Charles Demuth, Paul Strand, Georgia O'Keeffe, Alfred Stieglitz*, February 6-March 2, 1974, no. 5.
San Francisco, California, San Francisco Museum of Art; Buffalo, New York, Albright-Knox Art Gallery; St. Louis, Missouri, St. Louis Art Museum; Chicago, Illinois, Art Institute of Chicago; Des Moines, Iowa, Des Moines Art Center; New York, Whitney Museum of American Art, *Arthur Dove*, November 21, 1974-January 18, 1976, p. 46, illustrated.
Bonn, Germany, Landesmuseum; Belgrade, Yugoslavia, Belgrade Museum of Art; Rome, Italy, Galleria Nazionale d'Arte Moderna; Warsaw, Poland, National Museum of Poland; Baltimore, Maryland, Science Center, *200 Years of American Art*, June 30, 1976-February 6, 1977.
New York, Andrew Crispo Gallery, Inc., *20th-Century American Painting and Sculpture*, June 1977.
Edinburgh, Scotland, Royal Scottish Academy; London, Hayward Gallery, *The Modern Spirit: American Painting 1908-1935*, August 20-November 20, 1977, no. 38.
Andover, Massachusetts, Phillips Academy, Addison Gallery of American Art, *Andover Alumni Collectors*, April 29-July 31, 1995.
Washington, D.C., The Phillips Collection; New York, Whitney Museum of American Art; Andover, Massachusetts, Phillips Academy, Addison Gallery of American Art; Los Angeles, California, Los Angeles County Museum of Art, *Arthur Dove: A Retrospective*, September 20, 1997-October 4, 1998, pp. 4, 28-29, 32, 54, 182, pl. 21, frontispiece illustration.
Williamstown, Massachusetts, Sterling and Francine Clark Art Institute, *Dove/O'Keeffe: Circles of Influence*, June 7-September 7, 2009, p. 59, pl. 11, illustrated.

LITERATURE:

A.L. Morgan, *Arthur Dove: Life and Work, with a Catalogue Raisonné*, Newark, New Jersey, 1984, pp. 129-30, no. 23.6, illustrated.
A. Klaric, *Arthur G. Dove's Abstract Style of 1912: Dimensions Of The Decorative and Bergsonian Realities*, Ann Arbor, Michigan, 1984, p. 425, fig. 35, illustrated.
R.Z. DeLue, *Arthur Dove: Always Connect*, Chicago, Illinois, 2016, pp. 69-72, 74, fig. 58, illustrated.
C.C. Eldredge, *John Stewart Curry's Hoover and the Flood: Painting Modern History*, Chapel Hill, North Carolina, 2007, p. 27.
S. Hammond, T. O'Toole, "Dove/O'Keeffe: Circles of Influence," *Antiques & Fine Art*, Early Summer 2009, p. 103, illustrated.
W.C. Agee, et al., *The Scharf Collection: A History Revealed*, New York, 2018, pp. 8, 22, 110-12, 115, 176, illustrated.

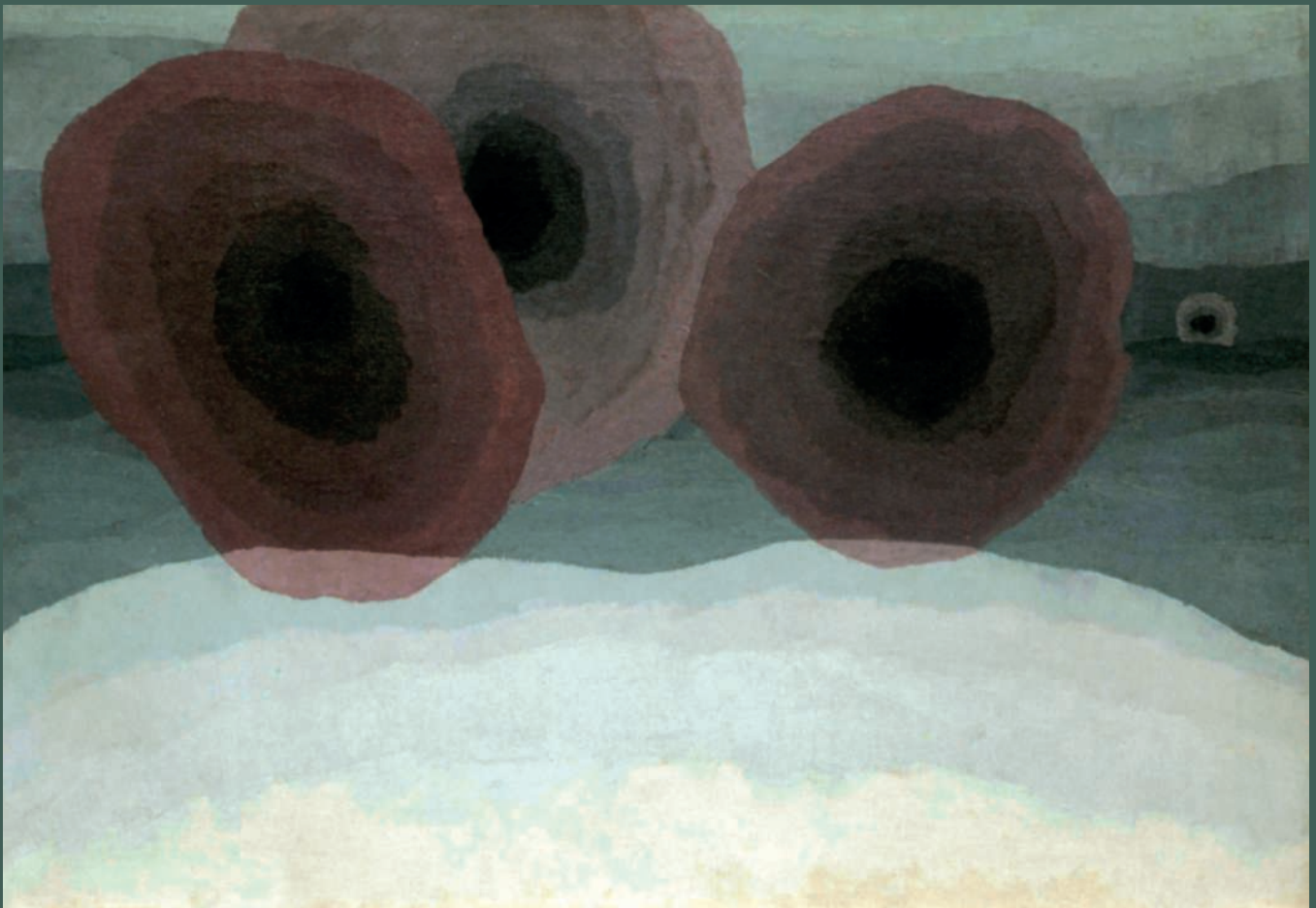
This work will be included in the forthcoming revision of the Arthur Dove *Catalogue Raisonné*, under the direction of Debra Bricker Balken.



Fellow Stieglitz Circle artist Georgia O’Keeffe once described her friend Arthur Dove as “the only American painter who is of the earth,” and indeed many of Dove’s best paintings are reflections on his deep connection to the American landscape. (as quoted in D.B. Balken, *et al.*, *Arthur Dove: A Retrospective*, exhibition catalogue, Washington, D.C., 1997, p. 28) *River Bottom, Silver, Ochre, Carmine, Green* belongs to a group of works derived from Dove literally immersing himself in his environment. He described drawing a related charcoal, *#4 Creek* (circa 1923, National Gallery of Art, Washington, D.C.), “while knee-deep in flowing water, looking downstream into the woods.” (as quoted in *Arthur Dove: A Retrospective*, p. 28) Transforming this often overlooked view down to the riverbed into an amorphous exploration of color, form and line, the present work epitomizes the inventive approach to American art that Dove championed, pushing representation to the edge of abstraction.

Throughout his career, Dove explored his fascination with water, an interest unsurprising in an artist who lived for several years on a sailboat. In the present work, by playing with scale, cropping and elision to such an extent, Dove seems to capture the experience of a rushing river on multiple levels. Taking Dove’s title of *River Bottom* literally, his arrangement of oval shapes in

a vertical procession up the picture plane suggests a magnified view of the adjusting slope along the river floor, while the intersecting lines and smaller forms perhaps represent pebbles, branches or other detritus strewn along the ground. Even the textural surface of the paint layer evokes the uneven, rocky surface of the sand; “thickly encrusted paint that in places appears to have been applied with a palette knife doubles as sediment unsettled by a rushing current.” (R.Z. DeLue, *Arthur Dove: Always Connect*, Chicago, Illinois, 2016, p. 69) Yet, taking a wider perspective, the reverberating gradation of colors and intersecting rounded shapes also recall the lapping of waves on the shore and the rushing currents of water moving downstream, with the silvery streaks suggesting reflections of light on the surface or even the rapid movement of reflective fish. As Rachel Z. DeLue explains, “Dove does not distinguish between surface and depth in this work, for the image simultaneously conjures the river’s bottom and the water that flows over it...in emphasizing bisection by highlighting the boundary at which the ovoid forms are split between one side and another, Dove produces a sense of above and below, but he does so only in order to establish the coexistence of surface and depth in the work.” (*Arthur Dove: Always Connect*, pp. 69, 71)



Arthur Dove, *Fog Horns*, 1929. Colorado Springs Fine Arts Center, Colorado Springs, Colorado. © 2019 Georgia O’Keeffe Museum / Artists Rights Society (ARS), New York.

“Dove had an earthy, simple quality that led directly to abstraction. His things are very special. I always wish I’d bought more of them.”

GEORGIA O’KEEFFE

On yet another level of interpretation, the concentric elongated circles in *River Bottom* often recur as patterns in Dove’s work to represent not physical appearance but rather the underlying rhythms of nature. Barbara Haskell explains, “For Dove this rhythm was symbolized by a circular shape expanding from a central core in concentric bands of modulated color. Similar to the effect of a pebble dropped in water, this imagery set up a dynamic reverberation throughout the composition. The sense of vitality was further enhanced by the use of clearly visible brushstrokes which resembled pulsations of energy.” (*Arthur Dove*, exhibition catalogue, San Francisco, California, 1974, p. 76) More specifically, Debra Bricker Balken suggests, “The dominant upward motion in compositions such as *#4 Creek*; *River Bottom*, *Silver*, *Ochre*, *Carmine*, *Green*; and *Penetration* [1924, The Jan T. and Marica Vilcek Collection, Promised gift to The Vilcek Foundation] forms a typology or trope that can be tracked through numerous subsequent paintings from *Sunrise*, 1924 [Milwaukee Art Museum, Milwaukee, Wisconsin], with its rising profusion of clouds, through *Autumn*, 1935 [Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts], *Moon*, 1935 [National Gallery of Art, Washington, D.C.], and *Golden Sun*, 1937 [Private Collection], all of which state with increasing sparsity the radiant swell of nature.” (*Arthur Dove: A Retrospective*, p. 29)

By capturing the ebb and flow of the water’s rhythms, *River Bottom* also implies the aural effects of the proverbial babbling brook and thus reflects Dove’s interest in the inherent musicality to be found in nature. While he explored the connection between visual art and music more explicitly in works like *Lots 19 and 20*, Dove also chose to paint many compositions with non-musical sounds as his primary subject, for example *Fog Horns* of 1929 (Colorado Springs Fine Art Center, Colorado Springs, Colorado). Writing about another depiction of rushing water, *Running River* (circa 1927, Private Collection), Dove explained: “The colors in the painting ‘Running River’ were chosen looking down into a stream. The red and yellow from the wet stones and the green from moss with black and white. The line was a moving point reducing the moving volume to one dimension. From then on it is expressed in terms of color as music is in terms of sound.” (A.L. Morgan, *Arthur Dove, Life and Work with a Catalogue Raisonné*, Newark, Delaware, 1984, p. 160)

The emphasis on color in creating the ‘music’ within the visual composition is underscored by Dove listing his palette in the title *River Bottom*, *Silver*, *Ochre*, *Carmine*, *Green*. Rather than just yellow or red, Dove specifically references the exact shades. Ochre, a clay earth pigment, and carmine, derived from insects, are materials that could actually be found on the river floor as well as shades of color to be found when looking down into a flowing river. By also including silvery pigment, the surface adopts a shimmering quality and appears to almost dance before the eye, while more literally referencing shells or reflections on water. Yet, at the same time, by naming the paints employed,



Arthur Dove, *#4 Creek*, 1923. Corcoran Gallery of Art, Washington, D.C.

Dove also draws attention to the flat surface of the picture plane and the hand of the artist in a thoroughly modern way.

As demonstrated by *River Bottom*, *Silver*, *Ochre*, *Carmine*, *Green*, Dove’s patron Duncan Phillips praised his work, “Flat surfaces could be rich and sensuous. Flat painting...could be vibrant. Magic could come from contour and from color and texture and retain the first joy of direct experience. There was the earthly, the elemental, to be savored in paint, and yet subtleties of modulated tone were not to be thought inconsistent with nature’s organic forms and the happy accidents that nature provides for art in time, light, and weather.” (*Arthur G. Dove*, Berkeley, California, 1958, p. 14) The present work epitomizes this careful balance between inspiration from nature and a focus on an individual exploration into abstract technique that characterizes Dove’s revolutionary body of work.

GEORGIA O'KEEFFE (1887-1986)

Wave

pastel on paper
19 x 25 in. (48.3 x 63.5 cm.)
Executed in 1922.

\$400,000-600,000

PROVENANCE:

An American Place, New York.
Claire Forsheim Zeisler, Chicago, Illinois, 1934.
B.C. Holland Inc., Chicago, Illinois.
Paul Kantor Gallery, Beverly Hills, California, 1961.
The Downtown Gallery, New York, 1961.
Private collection, Providence, Rhode Island, 1968.
The Downtown Gallery, New York, 1968.
The Edith Gregor Halpert Collection, New York.
Sotheby Parke-Bernet, New York, *20th Century American Paintings, Drawings, Watercolors and Sculpture: The Edith Gregor Halpert Collection (The Downtown Gallery)*, 14 March 1973, lot 55, sold by the above.
ACA Galleries, Inc., New York.
Acquired by the present owner from the above, 1972.

EXHIBITED:

New York, Anderson Galleries, *Alfred Stieglitz Presents One Hundred Pictures: Oils, Water-colors, Pastels, Drawings by Georgia O'Keeffe, American*, January 29-February 10, 1923.
New York, The Downtown Gallery, *New Acquisitions*, September 1961.
Washington, D.C., Corcoran Gallery of Art; Utica, New York, Munson-Williams-Proctor Institute, *The Edith Gregor Halpert Collection*, September 28-November 11, 1962.
New York, The Downtown Gallery, *Exhibition of Paintings in Acquamedia and Pastel*, January 1964.
Cincinnati, Ohio, Cincinnati Art Museum, *American Painting III*, April 1-28, 1964.
New Britain, Connecticut, New Britain Museum of American Art, November 1966.
New York, The Downtown Gallery, *Group Show*, March-April 1967.

Storrs, Connecticut, University of Connecticut, Museum of Art, *Edith Halpert and The Downtown Gallery*, 1968, no. 17, illustrated.
Princeton, New Jersey, Princeton University, Princeton Art Museum, *Princeton Alumni Collections: Works on Paper*, April 26-June 21, 1981, p. 198, illustrated.
Andover, Massachusetts, Phillips Academy, Addison Gallery of American Art, *Andover Alumni Collectors*, April 29-July 31, 1995.
New York, Whitney Museum of American Art, *Georgia O'Keeffe: Abstraction*, September 17, 2009-January 17, 2010, pp. 79, 299, pl. 68, illustrated.

LITERATURE:

B.B. Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, New Haven, Connecticut, 1999, vol. I, p. 207, no. 384, illustrated; vol. II, p. 1112, fig. 13, illustrated.
S. Greenough, ed., *My Faraway One: Selected Letters of Georgia O'Keeffe and Alfred Stieglitz*, New Haven, Connecticut, 2011, p. 324n34.
W.C. Agee, et al., *The Scharf Collection: A History Revealed*, New York, 2018, pp. 138-39, 180, pl. 78, illustrated.

The present work is one of a series of seven pastels George O'Keeffe executed while staying at her friend Florence Schaffner's home in York Beach, Maine, in May 1922. Seeking to recapture the same vast and untamed landscape from her earliest days in Texas, O'Keeffe was mesmerized by the Maine coast, writing to Alfred Stieglitz, "For three hours watching the tide coming in with these tremendous waves rolling over rocks that make New York seem like an idiot's toy — The sky mostly blue — and such masses of froth and foam rushing and rolling and booming till everything seemed to shake — and such whiteness I had never imagined — such maddening power —." (as quoted in S. Greenough, ed. *My Faraway One: Selected Letters of Georgia O'Keeffe and Alfred Stieglitz*, New Haven, Connecticut, 2011, pp. 326-27). In *Wave*, O'Keeffe exhibits her control over the pastel medium while brilliantly capturing the dynamism and sublime beauty of the ocean which so fascinated her.

*"...such masses of froth and foam rushing and rolling
and booming till everything seemed to shake..."*

GEORGIA O'KEEFFE



10

JOHN MARIN (1870-1953)



Movement, Sea and Sun

signed and dated 'Marin 21' (lower right)
watercolor and charcoal on paper
13½ x 17 in. (34.3 x 43.2 cm.)
Executed in 1921.

\$70,000-100,000

PROVENANCE:

Dorothy Norman, New York, 1935.
Estate of the above, 1997.
Elizabeth Moore Fine Art, LLC., New York.
Acquired by the present owner from the above, circa 1997.

EXHIBITED:

New York, Montross Gallery, *Exhibition, Watercolors, Oil Paintings and Etchings, John Marin*, January 24-February 11, 1922, one of nos. 69 or 70.
Washington, D.C., National Gallery of Art, *Selections and Transformations: The Art of John Marin*, January 28-April 15, 1990, pp. 4, 191-92, pl. 184, cover illustration.

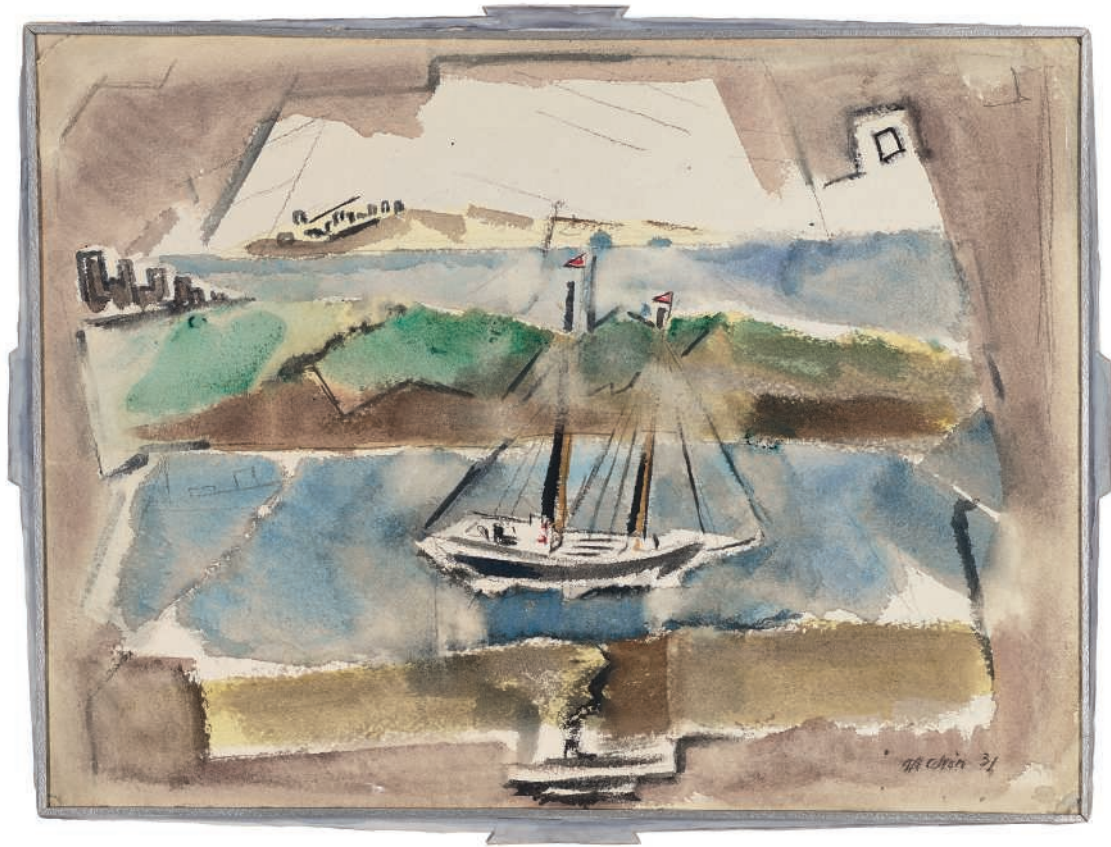
LITERATURE:

S. Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, vol. II, Tucson, Arizona, 1970, p. 487, no. 21.36, illustrated.

In the 1990 John Marin retrospective exhibition catalogue, which featured the present work on its cover, Ruth Fine writes, "[Marin's] selection of a site seemed to respond to his fluctuating inner commands to portray the site in some instances and to transform it in others. In *Movement, Sea and Sun*, with its enclosure strokes all around, Marin appears to have been trying to contain, visually, the intensity of the coastal winds, which were a powerful factor in the sensations of many of his Maine Movements. The sun dancing across the sky, another motif that was to reappear frequently in Marin's art, suggests the passage of time." ("Maine: Where Land and Water Meet," *John Marin*, exhibition catalogue, New York, 1990, p. 191)

The earliest documented owner of the present work, Dorothy Norman (1905-1997), was a photographer and arts patron who had a romantic relationship with Alfred Stieglitz. Norman modeled for Stieglitz in many of his photographs and played an instrumental role in the establishment and management of his third and final gallery, An American Place.

JOHN MARIN (1870-1953)



Small Point, Maine

signed and dated 'Marin 31' (lower right)
watercolor on paper with original painted mat and applied metallic border
sight, 18½ in. 24 in. (47 x 61 cm.); overall, 22½ x 28 in. (57.2 x 71.1 cm.)
Executed in 1931.

\$100,000-150,000

PROVENANCE:

The artist.
Estate of the above.
Marlborough Gallery, New York.
Private collection, New York, acquired from the above, 1969.
Private collection, Paris, France, by 1973.
Andrew Crispo Gallery, Inc., New York.
Sotheby's, New York, 3 December 1997, lot 131, sold by the above.
Acquired by the present owner from the above.

EXHIBITED:

Los Angeles, California, Los Angeles County Museum of Art; San Diego, California, Fine Arts Gallery of San Diego, *John Marin*, November 1970-January 1971, no. 87.
New York, Andrew Crispo Gallery, Inc., *Pioneers of American Abstraction*, October 17-November 17, 1973, n.p., no. 80, illustrated.
New York, Andrew Crispo Gallery, Inc., *Ten Americans: Masters of Watercolor*, May 16-June 30, 1974, n.p., no. 112, illustrated.
Miami, Florida, Miami-Dade Community College, New World Center Campus, Frances Wolfson Art Gallery, *The Spirit of Paper: Twentieth Century Americans*, June 3-July 29, 1982, n.p., no. 28.

Southampton, New York, Parrish Art Museum, *Painting Naturally: Fairfield Porter and His Influences*, April 15-June 3, 1984, n.p.

LITERATURE:

S. Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, vol. II, Tucson, Arizona, 1970, p. 638, no. 31.37, illustrated.
R. Doty, "The Articulation of American Abstraction," *Arts Magazine*, November 1973, p. 48, illustrated.
W.C. Agee, et al., *The Scharf Collection: A History Revealed*, New York, 2018, pp. 151, 179, pl. 82, illustrated.

The present work retains its original applied and painted border. As Charles Pietraszewski and Christine Conniff-O'Shea write, "Marin's frames and mounts are highly prized, possessing an almost cultlike status." Discussing a similar framing device on *Movement No. 23—The Sea and Pertaining Thereto* (1927, Art Institute of Chicago, Chicago, Illinois), they describe, "Here the artist eschewed the gilded mount and applied a very thin raised silver strip around the edge of the watercolor, essentially creating another variation on his frame-within-a frame approach. In a letter to Stieglitz, he discussed this framing device: '[George] Of is at work on what I call my secondary line of defense or inner frames or strips...Figuring things out to the 32 of an inch is no joke but I want them to look right as I can make them—which of course takes time.'" ("Part of the Picture: The Power of the Frame in John Marin's Watercolors," *John Marin's Watercolors: A Medium for Modernism*, exhibition catalogue, Chicago, Illinois, 2010, pp. 59, 71)

GEORGIA O'KEEFFE (1887-1986)

Inside Red Canna

signed with initials 'OK' (on the original backing)
oil on canvas
22 x 17 in. (55.9 x 43.2 cm.)
Painted in 1919.

\$4,000,000-6,000,000

PROVENANCE:

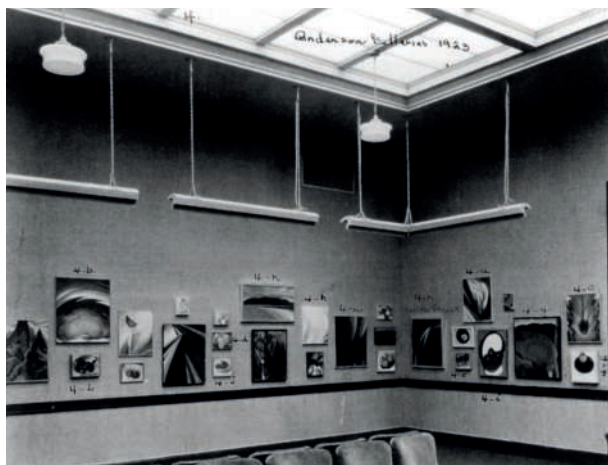
ACA Galleries, Inc., New York.
Acquired by the present owner from the above, 1979.

EXHIBITED:

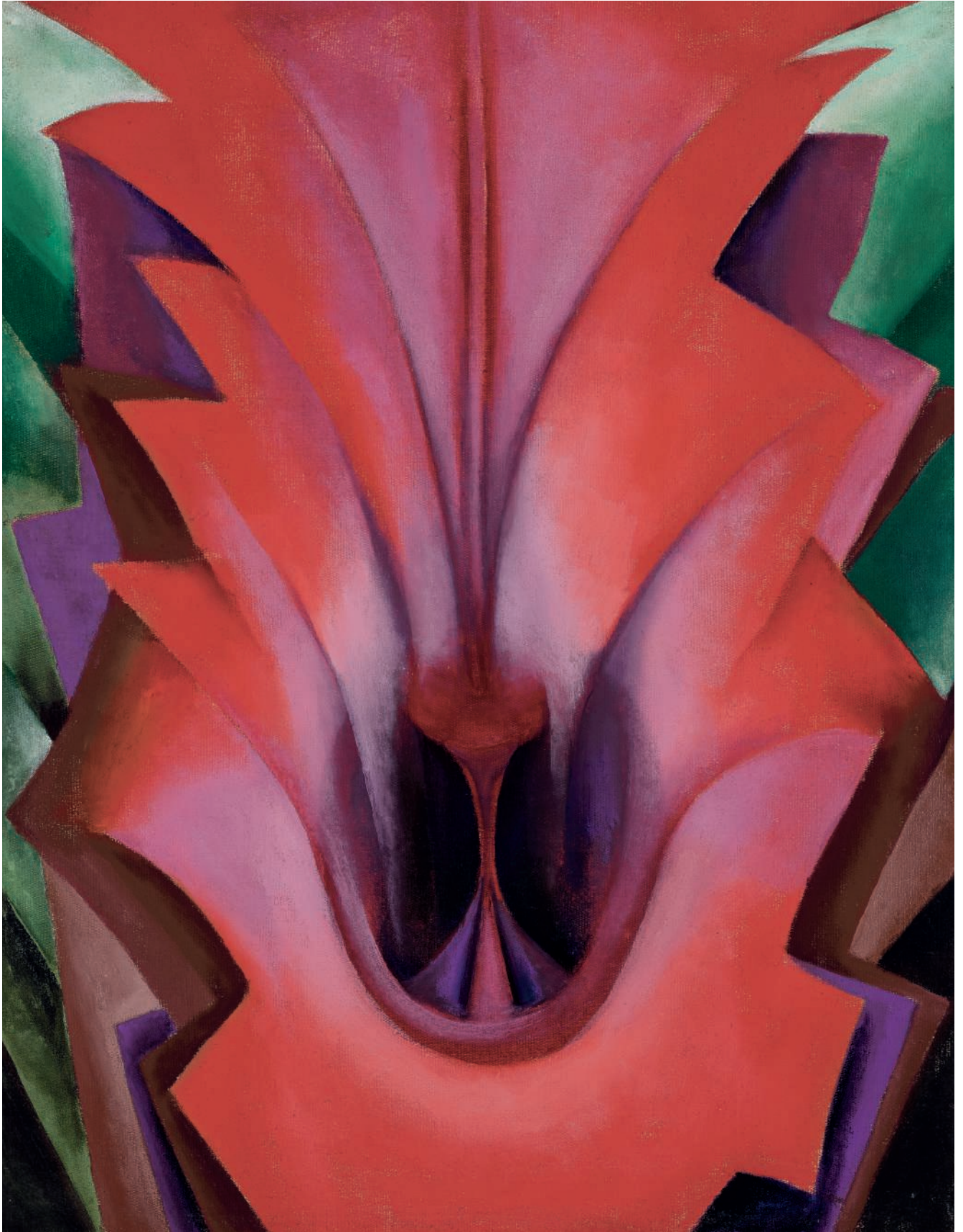
New York, Anderson Galleries, *Alfred Stieglitz Presents, One Hundred Pictures: Oils, Water-colors, Pastels, Drawings, by Georgia O'Keeffe, American*, January 29-February 10, 1923.

LITERATURE:

N. Callaway, *Georgia O'Keeffe: One Hundred Flowers*, New York, 1989, pl. 7, illustrated.
B.B. Lynes, *O'Keeffe, Stieglitz, and the Critics: 1916-1929*, Chicago, Illinois, 1991, pp. 335-36n5.
S.W. Peters, *Becoming O'Keeffe: The Early Years*, New York, 1991, pp. 227-28, no. 98, illustrated.
B.B. Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, New Haven, Connecticut, 1999, vol. I, p. 165, no. 306, illustrated; vol. II, p. 1113, fig. 15, illustrated.
M. Brennan, *Painting Gender Constructing Theory: The Alfred Stieglitz Circle*, Boston, Massachusetts, 2001, p. 67, pl. 1, illustrated.
B.B. Lynes, R. Bowman, *O'Keeffe's O'Keeffes: The Artist's Collection*, exhibition catalogue, New York, 2001, pp. 37, 43, fig. 8, illustrated.
B.B. Lynes, J. Weinberg, *Shared Intelligence: American Painting and the Photograph*, exhibition catalogue, Santa Fe, New Mexico, 2011, p. 92.
W.C. Agee, et al., *The Scharf Collection: A History Revealed*, New York, 2018, pp. 37, 112-13, 140-41, 180, no. 4, pl. 65, illustrated.



The present lot at upper right in Alfred Stieglitz, *O'Keeffe Exhibition, The Anderson Galleries*, 1923. Photograph courtesy of the Whitney Museum of American Art, New York. Artwork © 2019 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.





Alfred Stieglitz, *Georgia O'Keeffe*, 1918. National Gallery of Art, Washington, D.C.



Georgia O'Keeffe, *Series I - No. 3*, 1918. Milwaukee Art Museum, Milwaukee, Wisconsin. © 2019 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

Arguably her earliest depiction of a magnified flower in oil, Georgia O'Keeffe's *Inside Red Canna* is both a triumph of American Modernism and emblematic of the artist's pioneering efforts in twentieth-century art history. Produced during a period of fervent creativity, *Inside Red Canna* is the culmination of a series of small watercolors and oil paintings of cannas O'Keeffe created between 1918 and 1919. Of this group, *Inside Red Canna* is both the largest in scale and the furthest she pushed in depicting the magnified inside of the canna. With a vivid color palette and striking subject matter, *Inside Red Canna* is O'Keeffe's arrival to the center stage of American Modernism.

Inside Red Canna was included in O'Keeffe's watershed 1923 exhibition at Anderson Galleries, a retrospective of her work, most of which had never been seen before, organized by her dealer and future husband Alfred Stieglitz. Emboldened by Stieglitz's own interpretation of her work, as well as his sensuous photographs of the artist, O'Keeffe's critics and peers alike read her art in a Freudian manner, assuming it to be the unconscious expression of her own sexual nature. Barbara Buhler Lynes writes that while "the reviews as a whole were overwhelmingly positive...critics tended to avoid the formal issues implicit in O'Keeffe's work. Rather, they sought its meaning, and especially the meaning of its abstractionism, in the fact that the artist was a woman." (*O'Keeffe, Stieglitz and the Critics, 1916-1929*, Chicago, Illinois, 1989, p. 66) It was over 15 years later when O'Keeffe finally publicly refuted these interpretations of her art, writing in 1939, "when you took time to really notice my flower you hung all your own associations with flowers on my flower and you write about my flower as if I think and see what you think and see of the flower—and I don't." (as quoted in B.B. Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, vol. II, New Haven, Connecticut, 1999, p. 1099)

Unapologetically daring, *Inside Red Canna* exemplifies the artist's unparalleled language of Modernism for which she is best known. As reflected in the present work, for O'Keeffe, the flower was a tool through which she could explore varying languages of abstraction and representation, responding to nature as opposed to her inner self. Barbara Buhler Lynes writes, "O'Keeffe celebrated the sensuality and sexuality of the natural world. Seeing O'Keeffe's flower paintings as manifestations of *her* sexuality—as depictions of *her* sexual anatomy—or as an attempt to convey the nature of womanhood misses her point. The highly charged, vital, androgynous reality of flowers that O'Keeffe depicted in her work is presented in beautiful forms that are sensual, sexual, and simultaneously powerful and delicate—forms both vulnerable and strong in which she invites us to confront and celebrate the animate, vital, androgynous forces of nature." ("Georgia O'Keeffe: Abstraction Nature," *The Scharf Collection: A History Revealed*, New York, 2018, p. 140)

In *Inside Red Canna*, O'Keeffe renders the flower in an ambiguous pictorial space devoid of a specific time or place. The absence of a particular setting isolates and yet completely centralizes the canna so that it fully commands our attention. With audaciously rendered forms, the jagged petals envelop the composition with an unapologetic frankness. Though she allows for a slight degree of three-dimensionality within the composition, O'Keeffe compresses the pictorial space in a way that creates a pattern of shapes and colors. Bursting outwards as if void of resolute boundaries, these forms appear to be lifting upward as if trying to propel out of the canvas itself. By reducing any extraneous details and depicting only what she deems essential to the composition, O'Keeffe emphasizes the very essence of the canna as opposed to its exact biologically correct form. As a result, O'Keeffe successfully and immediately communicates her unique sensory experience of the natural world, which was essential to her singular artistic vision.

“Though the work is explicitly feminine, it is convincingly and triumphantly powerful, a combination that had not before existed.”

ROXANA ROBINSON

Inside Red Canna is one of the most compositionally complex paintings within O’Keeffe’s early *oeuvre*, anticipating some of O’Keeffe’s most radical flower paintings like *Red Canna* (1925-28, University of Arizona Museum of Art, Tucson, Arizona). Writing of the present work as well as *Blue and Green Music* (1921, Art Institute of Chicago, Chicago, Illinois), Marcia Brennan explains, “the viewer’s gaze is directed downward into dark, intersecting structures only to be drawn back up into a cascade of vibrant, intermingling curves. The very title *Inside Red Canna* locates the viewer within this dynamic visual trajectory. The spectator is presented with an enlarged view of the canna’s exterior forms as well as a privileged glimpse into the flower’s interior regions. Thus the viewer is offered the possibility of looking *at* the canna and *inside* it at once, a mobile perspective that ostensibly dissolves the boundaries between interiority and exteriority.” (*Painting Gender, Constructing Theory: The Alfred Stieglitz Circle and American Formalist Aesthetics*, Boston, Massachusetts, 2001, p. 67)

During the period in which she created *Inside Red Canna*, O’Keeffe had been consistently experimenting with varying degrees of abstraction, something which preoccupied her artistic inclinations from her early years as a budding artist. Indeed, it was her abstractions which propelled her career as the great American Modernist we know of today. In 1915, the 28-year old O’Keeffe began sending abstract compositions in charcoal on paper to her friend and former schoolmate Anita Pollitzer. Amazed by O’Keeffe’s employment of pure abstraction, Pollitzer sent the charcoals directly to Alfred Stieglitz. Equally as impressed, Stieglitz went on to give O’Keeffe her first one-woman show at 291 a year later, marking the beginning of their legendary professional and personal relationship. Barbara Buhler Lynes writes that O’Keeffe’s red cannas of 1919 “reveal a degree of precise representation of a recognizable form in combination with abstract forms, a juxtaposition that is unprecedented in her work to that date.” (“Georgia O’Keeffe and Photograph: A Refined Regard,” *Shared Intelligence: American Painting and the Photograph*, exhibition catalogue, Berkeley, California, 2011, p. 92) Indeed, in *Inside Red Canna*, the black center of the canna that draws the viewer into its mysterious center foreshadows the immersive Abstract Expressionist canvases of Mark Rothko.

While O’Keeffe’s work was primarily influenced by her experiences in nature, the artist also gleaned inspiration from her fellow Modernists. As in many of her works, the magnified perspective of *Inside Red Canna* recalls the photography of her contemporaries Paul Strand and Alfred Stieglitz. After viewing the recent work of Stieglitz’s 291 artists, such as Stanton MacDonald-Wright, Arthur Dove and John Marin, O’Keeffe wrote to Strand in 1917, “I think you people have made me see—or should I say feel new colors—I cannot say other yet but I think I’m going to make them.” (as quoted in S.W. Peters, *Becoming O’Keeffe: The Early Years*, New York, 1991, p. 186) Indeed, O’Keeffe became a master of color in both her abstractions and depictions of magnified flowers, so much so that Charles Demuth once described how, in O’Keeffe’s works, “each color almost regains the fun it must have felt within itself on forming the first rainbow.” (as quoted in C.C. Eldridge, *Georgia O’Keeffe*, New York, 1991, p. 33) In *Inside Red Canna*, O’Keeffe juxtaposes bold and daring colors, infusing each with a confident resoluteness as her pinks, purples and green hues fade into a brooding black center to create a powerfully seductive image.



Mark Rothko, *Light Red over Black*, 1957. Tate Collection, London. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.



Georgia O’Keeffe, *Red Canna*, 1925/28. Collection of the University of Arizona Museum of Art, Tucson, Arizona. © 2019 Georgia O’Keeffe Museum / Artists Rights Society (ARS), New York.

KONRAD CRAMER (1888-1963)



Blocks

signed 'Cramer' (lower right)
oil on canvas laid down on masonite
19 x 16 in. (48.3 x 40.6 cm.)
Painted circa 1913.

\$50,000-70,000

PROVENANCE:

Mr. and Mrs. Henry M. Reed, by 1978.
The Ertegun Collection Group, New York, by 1981.
[With]Terry Dintenfass, Inc., New York.
Acquired by the present owner from the above, 1986.

EXHIBITED:

New York, Whitney Museum of American Art; Houston, Texas, Museum of Fine Arts; Des Moines, Iowa, Des Moines Art Center; San Francisco, California, San Francisco Museum of Modern Art; Syracuse, New York, Everson Museum of Art; Columbus, Ohio, Columbus Gallery of Fine Arts, *Synchronism and American Color Abstraction, 1910-1925*, January 24, 1978-March 24, 1979, p. 138, pl. 153, illustrated.
Annandale-on-Hudson, New York, The Bard College Center, Edith C. Blum Art Institute, Milton and Sally Avery Center for the Arts, *Konrad Cramer: A Retrospective*, November 21, 1981-January 24, 1982, p. 58, no. 8, pl. 9, illustrated.
New York, Whitney Museum of American Art, *Konrad Cramer: The Abstract Work*, March 21-May 20, 1984.

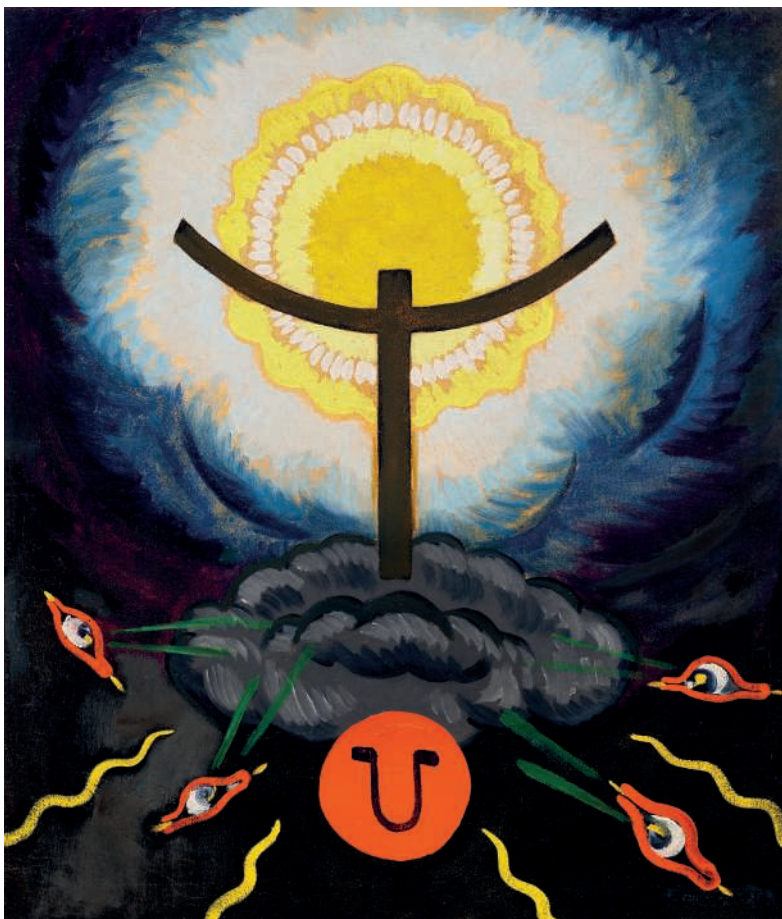
LITERATURE:

G. Levin, "Konrad Cramer: Link from the German to the American Avant-Garde," *Arts Magazine*, vol. 56, 1982, pp. 146-47, fig. 8, illustrated.
W.C. Agee, et al., *The Scharf Collection: A History Revealed*, New York, 2018, pp. 90, 92-93, 174, illustrated.

A German-born artist familiar with the Der Blaue Reiter group in Munich, Konrad Cramer moved to New York City in 1911 after a brief honeymoon in Paris. His work from 1913-15 reflects the confluence of two strong European influences: Cubism and Expressionism. "His use of color, absorbed through the lens of Paul Cézanne, Henri Matisse, and Vasily Kandinsky, along with his collaboration in Woodstock, New York, with Andrew Dasburg—who had actually met many of the avant-garde artists while in Paris—places Cramer on the verge of a historical turning point that will see modernity pivot from Europe to America, leaving him one of the most under recognized, yet most accomplished, artists of the twentieth century." (E. Lembo, "Konrad Cramer," *The Scharf Collection: A History Revealed*, New York, 2018, p. 91)

14

KONRAD CRAMER (1888-1963)



Abstraction

oil on canvas
28¾ x 25 in. (73 x 63.5 cm.)
Painted circa 1914.

\$80,000-120,000

PROVENANCE:

The Ertegun Collection Group, New York.
[With]Terry Dintenfass, Inc., New York.
Acquired by the present owner from the above, 1986.

EXHIBITED:

Annandale-on-Hudson, New York, The Bard College Center, Edith C. Blum Art Institute, Milton and Sally Avery Center for the Arts, *Konrad Cramer: A Retrospective*, November 21, 1981-January 24, 1982, p. 58, pl. 12, no. 14, illustrated. Austin, Texas, University of Texas, The Archer M. Huntington Art Gallery, *Konrad Cramer: A Retrospective*, January 20-March 6, 1983.

LITERATURE:

G. Levin, "Konrad Cramer: Link from the German to the American Avant-Garde," *Arts Magazine*, vol. 56, 1982, pp. 148-49, fig. 15, illustrated.
W.C. Agee, et al., *The Scharf Collection: A History Revealed*, New York, 2018, pp. 94, 97, 174, illustrated.

After experimenting with Cubism and Kandinsky-like Improvisations, Konrad Cramer began to create symbolic compositions, often meditating, as in the present *Abstraction*, on the relationships between man (represented as a T-shape) and woman (represented as a U-shape). As Hilton Kramer reflected in 1981, "Paintings of this early period (circa 1914-15) bear an uncanny resemblance to the symbolic abstractions that the American painter Marsden Hartley - strangely enough! - was producing in Cramer's native Germany at the very same time." ("Art: Rediscovering a Painter-Photographer," *The New York Times*, December 18, 1981, p. 31) However, there is no evidence Cramer was familiar with Hartley's work from this period, and his paintings employ a distinct hieratic-type symbolism that reflects his unique approach to spiritualism. Here, as Emily Lembo suggests, the blazing sun, radiating eyes and cross-like pose of the anthropomorphic T-shape "could be read as a dedication to mankind...this painting indicates Cramer's search for the spiritual, an entry point into a realm he had always longed for, using the set of symbols he created as vessels." ("Konrad Cramer," *The Scharf Collection: A History Revealed*, New York, 2018, p. 94)

JOHN GRAHAM (1881-1961)



Still Life

signed and dated 'Graham/927[sic]' (lower left)—inscribed with poem
'C'est Moi' (upper center)
reverse oil on glass
sight, 19½ x 14½ in. (49.5 x 36.8 cm.)
Painted in 1927.

\$20,000-30,000

PROVENANCE:

Washburn Gallery, New York.
Private collection, Cambridge, Massachusetts, acquired from the above.
Christie's, New York, 4 December 2008, lot 16, sold by the above.
Acquired by the present owner from the above.

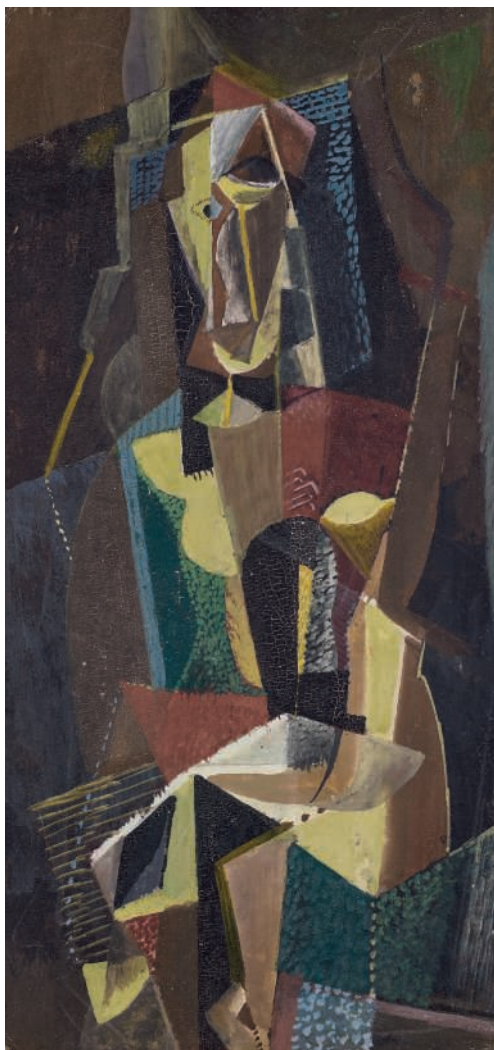
LITERATURE:

E. Green, *John Graham: Artist and Avatar*, exhibition catalogue, Washington, D.C., 1987, p. 28.
W.C. Agee, et al., *The Scharf Collection: A History Revealed*, New York, 2018, pp. 128-29, 177, pl. 73, illustrated.

Born in Warsaw, Poland, John Graham painted *Still Life* in 1927, the same year in which he attained United States citizenship and the first museum acquired his work (*Blue Bay*, The Phillips Collection, Washington, D.C.) *Still Life* is the only known painting on glass by the artist and a rare and striking table-top composition.

In the painting, Graham has transcribed all but the last stanza of his poem "C'est Moi," which originally appeared in his volume of poems in French and English entitled *Have It!* The poem begins, "Listen to me, the barbarian/I am the genius of three arts/And I will take you/Into the bazaars of the universe." The inclusion of this inscription, which manifests Graham's public tendency towards self-aggrandizement, makes *Still Life* a highly personal work and partial self-portrait.

MAX WEBER (1881-1961)



Seated Figure

signed and dated 'Max Weber '1919' (on the original support at lower right)—
signed again and inscribed with title (on the reverse)
gouache on board laid down on board
11¼ x 5¼ in. (28.6 x 13.3 cm.)
Painted in 1919.

\$40,000-60,000

PROVENANCE:

The artist.
Estate of the above.
[With]Forum Gallery, New York.
Acquired by the present owner from the above, 1981.

EXHIBITED:

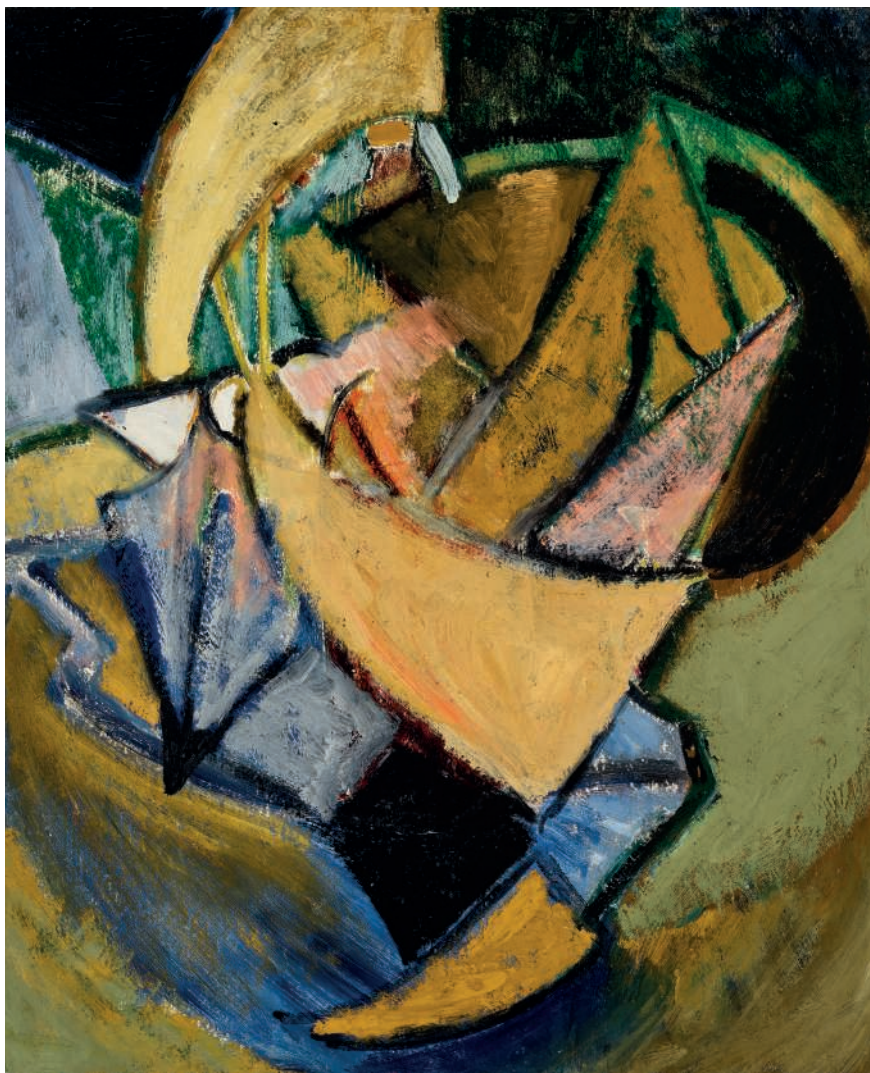
Minneapolis, Minnesota, Walker Arts Center; Santiago, Chile; Rio de Janeiro,
Brazil; Mexico City, Mexico; Buenos Aires, Argentina; Lima, Peru; Montevideo,
Uruguay; Sao Paulo, Brazil, *A Survey of Watercolor, U.S.A. from 1870-1946*,
1946, pp. 32, 53, no. 33, illustrated.

LITERATURE:

W.C. Agee, *et al.*, *The Scharf Collection: A History Revealed*, New York, 2018,
pp. 70, 72, 74, 184, pl. 38, illustrated.

Percy North writes of the present work, "The long narrow face of the *Seated Figure* is rendered both in profile and frontally, a technique introduced by French Cubists as a break from traditional static portraiture...The area of the head is constructed of intersecting planes like the open pages of a book, and in front of the space for the left eye is a curiously enigmatic image of a yellow bird on a stick, perhaps an allusion to an ancient totem. Despite the fact that birds are traditional symbols of the soul, the bird may also represent flights of the mind. As with most of Weber's late Cubist paintings, the focus here is in the center of the composition and the edges are essentially bare. It is closely related to his initial Cubist figures painted at the end of the 1910s." ("Max Weber and the Beginning of Cubism in America," *The Scharf Collection: A History Revealed*, New York, 2018, p. 74)

ALFRED HENRY MAURER (1868-1932)



Abstraction: A Double-Sided Work

oil on board adhered to a stretcher
21½ x 17¾ in. (54.6 x 45.1 cm.)
Painted circa 1919.

\$40,000-60,000

PROVENANCE:

Weyhe Gallery, New York, by 1973.
The Ertegun Collection Group, New York.
[With] Terry Dintenfass, Inc., New York.
Acquired by the present owner from the above, 1986.

EXHIBITED:

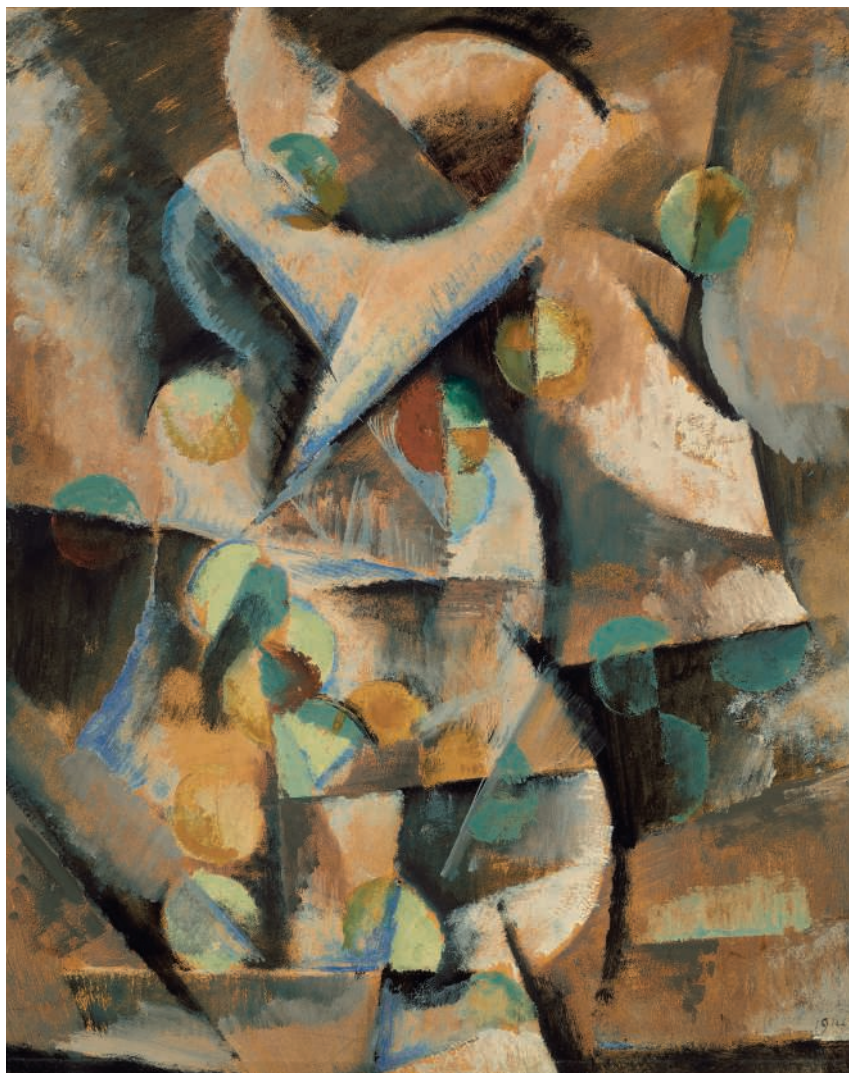
New York, Whitney Museum of American Art; Houston, Texas, Museum of Fine Arts; Des Moines, Iowa, Des Moines Art Center; San Francisco, California, San Francisco Museum of Modern Art; Syracuse, New York, Everson Museum of Art; Columbus, Ohio, Columbus Gallery of Fine Arts, *Synchromism and American Color Abstraction, 1910-1925*, January 24, 1978-March 24, 1979, pp. 35, 141, pl. 149, illustrated.
Andover, Massachusetts, Phillips Academy, Addison Gallery of American Art, *Andover Alumni Collectors*, April 29-July 31, 1995.

LITERATURE:

J.C. Taylor, et al., *Alfred H. Maurer: 1868-1932*, exhibition catalogue, Washington, D.C., 1973, pp. 50, 53, fig. 40, illustrated.
W.C. Agee, et al., *The Scharf Collection: A History Revealed*, New York, 2018, pp. 106-07, 180, pl. 61, illustrated.

18

MAX WEBER (1881-1961)



Color in Motion

dated '1914' (lower right)—bears estate stamp (on the reverse)
oil on paperboard laid down on board
21 x 17 in. (53.3 x 43.2 cm.)
Painted in 1914.

\$150,000-250,000

PROVENANCE:

The artist.
Estate of the above.
[With] Forum Gallery, New York.
The Ertegun Collection Group, New York, acquired from the above, 1979.
[With] Terry Dintenfass, Inc., New York.
Acquired by the present owner from the above, 1986.

EXHIBITED:

San Diego, California, Fine Arts Gallery of San Diego; Oakland, California, The Oakland Museum; Seattle, Washington, Seattle Art Museum, *Color and Form: 1909-1914*, November 20, 1971-May 7, 1972, pp. 92, 96, no. 80, illustrated.

New York, Forum Gallery, *Max Weber*, October 25-November 14, 1975, n.p., no. 8.
New York, Whitney Museum of American Art; Houston, Texas, Museum of Fine Arts; Des Moines, Iowa, Des Moines Art Center; San Francisco, California, San Francisco Museum of Modern Art; Syracuse, New York, Everson Museum of Art; Columbus, Ohio, Columbus Gallery of Fine Arts, *Synchromism and American Color Abstraction, 1910-1925*, January 24, 1978-March 24, 1979, p. 144.
Brooklyn, New York, The Brooklyn Museum; Los Angeles, California, Los Angeles County Museum of Art, *Max Weber: The Cubist Decade, 1910-1920*, November 13, 1992-April 25, 1993, pp. 17, 59, 101, no. 45, illustrated.
Andover, Massachusetts, Phillips Academy, Addison Gallery of American Art, *Andover Alumni Collectors*, April 29-July 31, 1995.

LITERATURE:

W.C. Agee, et al., *The Scharf Collection: A History Revealed*, New York, 2018, pp. 33, 184, pl. 14, illustrated.

ARTHUR G. DOVE (1880-1946)

George Gershwin—"Rhapsody in Blue," Part I

inscribed with title (on the reverse)

oil and metallic paint on aluminum with clock spring

10½ x 8¾ in. (26.7 x 22.2 cm.)

Painted in 1927.

\$700,000-1,000,000

PROVENANCE:

The Downtown Gallery, New York.

The Edith Gregor Halpert Collection, New York.

Sotheby Parke-Bernet, New York, *20th Century American Paintings, Drawings, Watercolors and Sculpture: The Edith Gregor Halpert Collection (The Downtown Gallery)*, 14 March 1973, lot 39, sold by the above.

William Young, Wellesley Hills, Massachusetts, acquired from the above.

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

Andrew Crispo Gallery, Inc., New York, acquired from the above, 1978.

Sotheby's, New York, 3 December 1997, lot 36, sold by the above.

Acquired by the present owner from the above.

EXHIBITED:

New York, The Intimate Gallery, *Arthur G. Dove Paintings*, December 12, 1927-January 1928, no. 2 (as *Rhapsody in Blue, Part I—Gershwin*).

New York, The Downtown Gallery, *Collages: Dove*, November 1-26, 1955, no. 15.

New York, Whitney Museum of American Art; Washington, D.C., Phillips Memorial Art Gallery; Boston, Massachusetts, Museum of Fine Arts; San Antonio, Texas, Marion Koogler McNay Art Institute; Los Angeles, California, Art Galleries of the University of California; LaJolla, California, LaJolla Art Center; San Francisco, California, San Francisco Museum of Art, *Arthur G. Dove*, September 30, 1958-September 30, 1959, pp. 54-55, illustrated.

Washington, D.C., Corcoran Gallery of Art, *Edith Gregor Halpert Collection*, January 16-February 28, 1960, n.p., no. 18, illustrated.

Washington, D.C., Washington Gallery of Modern Art; Hartford, Connecticut, Wadsworth Atheneum, *20th Century-American Painting and Sculpture*, September 17-December 6, 1965.

College Park, Maryland, University of Maryland Art Gallery, J. Millard Tawes Fine Arts Center, *Arthur Dove: The Years of Collage*, March 13-April 19, 1967, pp. 19-20, 40, no. 21, illustrated.

Storrs, Connecticut, University of Connecticut Museum of Art, *Edith Halpert and the Downtown Gallery*, May 25-September 1, 1968, n.p., no. 5, illustrated.

New York, Terry Dintenfass Gallery, Inc., *Arthur G. Dove: Collages*, December 22, 1970-January 23, 1971 (as *George Gershwin's Rhapsody in Blue, Part I*).

New York, Andrew Crispo Gallery, Inc., *Paris/New York, 1910-1930s: The Influences of Paris on New York and American Artists in the 20th Century*, June-August 1977, no. 29.

New York, Whitney Museum of American Art, *Arthur Dove*, November 24, 1975-January 18, 1976, p. 66, illustrated.

New York, Hirschl & Adler Galleries, Inc., *The Eye of Stieglitz*, October 7-November 2, 1978, p. 25, no. 20, illustrated.

Montclair, New Jersey, Montclair Art Museum, *Collage: American Masters of the Medium*, May 6-June 24, 1979, n.p., no. 15.

New York, Andrew Crispo Gallery, Inc., *20th Century American Painting and Sculpture*, April 20-June 1, 1980.

Washington, D.C., The Phillips Collection; Atlanta, Georgia, High Museum of Art; Kansas City, Missouri, William Rockhill Nelson Gallery and Atkins Museum of Fine Arts; Houston, Texas, Museum of Fine Arts; Columbus, Ohio, Columbus Museum of Art; Seattle, Washington, Seattle Art Museum; Milwaukee, Wisconsin, New Milwaukee Art Center, *Arthur Dove and Duncan Phillips: Artist and Patron*, June 13, 1981-November 14, 1982, p. 85, no. 19, illustrated.

Berlin, Germany, Martin-Gropius-Bau, *Amerikanische Kunst im 20.*

Jahrhundert: Malerei und Plastik, 1913-1993, May 8-July 25, 1993, n.p., pl. 34, illustrated (as *George Gershwin—"Rhapsody in Blue," Tiel I*).

LITERATURE:

E. A. Jewell, "Arthur Dove's New Work," *The New York Times*, December 18, 1927, p. 12.

E. Watkins, "Collage Show Brings It All Together," *The Sunday Star-Ledger*, April 22, 1979, p. 12.

A.A. Davidson, *Early Modernist Painting, 1910-1935*, New York, 1981, pp. 51-52, fig. 27, illustrated.

A. Klaric, *Arthur G. Dove's Abstract Style of 1912: Dimensions of the Decorative and Bergsonian Realities*, Ann Arbor, Michigan, 1984, pp. 55-56, 430, fig. 40, illustrated.

A.L. Morgan, *Arthur Dove: Life and Work, With a Catalogue Raisonné*, Newark, Delaware, 1984, p. 153, no. 27.2, illustrated.

J. Zilczer, "Synaesthesia and Popular Culture: Arthur Dove, George Gershwin, and the 'Rhapsody in Blue,'" *Art Journal*, vol. 44, no. 4, Winter 1984, pp. 361-66, illustrated.

J. Zilczer, "'Color Music': Synaesthesia and Nineteenth-Century Sources for Abstract Art," *Artibus et Historiae*, vol. 8, no. 16, 1987, pp. 111, 113, fig. 14, illustrated.

D.M. Cassidy, "Arthur Dove's Music Paintings of the Jazz Age," *The American Art Journal*, vol. 20, no. 1, 1988, pp. 7, 13-14, 16, fig. 9, illustrated

A.L. Morgan, ed., *Dear Stieglitz, Dear Dove*, Newark, Delaware, 1988, pp. 128-29, illustrated.

A. Berman, "The Quiet Man of American Modernism," *Smithsonian*, vol. 28, no. 8.

D. Cassidy, *Painting the Musical City: Jazz and Cultural Identity in American Art*, Washington, D.C., 1997, xii, 6, 81, 85-86, fig. 55, illustrated.

W. Corn, *The Great American Thing: Modern Art and National Identity, 1913-1935*, Berkeley, California, 1999, pp. 30, 415, fig. 14, illustrated.

H. Cooper, "Arthur Dove Paints a Record," *Source Notes in the History of Art*, vol. 24, no. 2, Winter 2005, p. 70.

B.L. Leach, *Looking and Listening: Conversations between Modern Art and Music*, Lanham, Maryland, 2015, pp. 21-23, fig. 2.1, illustrated.

R.Z. DeLue, *Arthur Dove: Always Connect*, Chicago, Illinois, 2016, pp. 148-49, 158, 161-64, 193, 196, 220, fig. 100, illustrated.

J. Zilczer, "From Modern to Postmodern in Visual Music," *The Oxford Handbook of Sound and Image in Western Art*, Oxford, England, 2016, p. 22.

W.C. Agee, et al., *The Scharf Collection: A History Revealed*, New York, 2018, pp. 59, 115-16, 119-20, 176, illustrated.

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



Translating one of the most popular musical compositions of the twentieth century into a visual homage, while combining the all-over flatness of abstract painting with three-dimensional assemblage and glints of metal, Arthur Dove's *George Gershwin—"Rhapsody in Blue"* paintings stand among the most radically experimental works of an artistic career known for its innovation. Lots 19 and 20 belong to a series of six paintings by Dove inspired by music and exhibited together at Alfred Stieglitz's The Intimate Gallery in 1927. The related works are another George Gershwin-inspired painting *I'll Build a Stairway to Paradise* (Museum of Fine Arts, Boston, Massachusetts), *An Orange Grove in California—Irving Berlin* (Museo Nacional Thyssen-Bornemisza, Madrid, Spain), *Rhythm Rag* (lost) and *Improvisation* (Denver Art Museum, Denver, Colorado). Created in the middle of the Roaring Twenties, these paintings vividly evoke the vibrant, improvisational spirit of American jazz. Gershwin himself described "Rhapsody in Blue" as "as a sort of musical kaleidoscope of America—of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness." (as quoted in I. Goldberg, *George Gershwin: A Study in American Music*, New York, 1961, p. 139) In this way, Dove's musical paintings transcribe not only the feeling of Gershwin's songs, but moreover distill into color and line the essence of the dynamism of the American Jazz Age.

In 1924, George Gershwin's "Rhapsody in Blue" debuted at New York's Aeolian Hall as the star composition of popular band leader Paul Whiteman's *An Experiment in Modern Music*. The occasion marked one of the first times modern jazz music was performed in the formal setting of an orchestral

hall. Gershwin recalled of his inspiration behind the song, "It was on the train [to Boston] with its steely rhythms, its rattle-ty-bang that is so often so stimulating to a composer...And there I suddenly heard—and even saw on paper—the complete construction of the rhapsody from beginning to end..." (as quoted in *George Gershwin: A Study in American Music*, p. 139) The resulting composition fused this modern mechanical element with the rhythmic syncopations and harmonies of jazz into the traditional format of a rhapsody. Gershwin also added an element of synesthesia to his composition with the subtitle "in Blue," suggesting a visual element to the aural experience, as well as a reference to the old-time musical "blues." This amalgamation of influences reflects the unique experience of American culture during this era, as embodied by Gershwin's statement, "And what is the voice of the American soul? It is jazz...It is all colors and all souls unified in the great melting-pot of the world." (as quoted in B.L. Leach, *Looking and Listening: Conversations between Modern Art and Music*, Lanham, Maryland, 2015, p. 17)

During this period, visual artists, including Arthur Dove and other members of the Stieglitz Circle, were similarly striving to express the uniqueness of twentieth-century America in their art, seeking inspiration from the rapidly changing cities and cultures around them, and also often in the jazz music of their contemporaries. Donna M. Cassidy explains, "By painting jazz Dove not only stamped his art as native but did so using a modern style. He rejected the descriptive realism of American Scene painting and fashioned instead a form of abstraction rooted in native, nationalistic sources." (*Painting the Musical City: Jazz and Cultural Identity in American Art*, Washington, D.C., 1997, p. 81)



The American composer George Gershwin at the piano. © Colaimages / Alamy Stock Photo.



Arthur Dove, *Orange Grove in California, by Irving Berlin*, 1927. Museo Nacional Thyssen-Bornemisza, Madrid.



Arthur Dove, *George Gershwin—'I'll Build a Stairway to Paradise'*, 1927. Museum of Fine Arts, Boston, Massachusetts.



Arthur Dove, *Portrait of Alfred Stieglitz*, 1924. Museum of Modern Art, New York.

Dove himself was an amateur musician and singer, and his interest in jazz was likely peaked when he attended one of Paul Whiteman's concerts in December 1925. The following year, he purchased five jazz albums, including "Rhapsody in Blue," and began to regularly listen to them at home and with friends. By December 1926 and into the next year, he was painting works specifically inspired by the records. His partner Helen "Reds" Torr wrote in her diary on December 1, 1926: "After supper A. did handsome spirited 'music' with almost everything in sight to Gershwin's 'Rhapsody in Blue.'" (Archives of American Art, Arthur and Helen Torr Dove papers)

For this series of works, Dove would listen to the musical piece over and over again while working, creating ticker-tape-like long pieces of paper filled with notations transcribing the musical rhythms. This linear style transfers into the final works as well, in which swathes of broader color are overlain with gestural cross-hatched lines and swirls. Rachel Z. DeLue describes, "Sweeping and spiraling lines and sizzling color mark the quick and deft cadences and the brash energy of the compositions in question, while linear couplings call to mind the call-and-response effects typical of jazz. This includes...the clock spring and its painted almost-shadow in *Rhapsody in Blue, Part I*, and the staccato slashes welded over wending lines in *Rhapsody in Blue, Part II*... Quick-seeming and all-over brushwork engenders a sense of improvisation in each of the canvases...something Dove probably associated with jazz even if the recordings were not themselves the products of improvisation." (*Arthur Dove: Always Connect*, Chicago, Illinois, 2016, p. 158)

Through such techniques, in the present works Dove not only references "Rhapsody in Blue" by utilizing the color blue and conveying the overall feeling of the music, but also seemingly translates the specific notes and rhythms into visual form. Harry Cooper writes, "few other modern paintings have so directly referenced specific jazz compositions, let alone particular performances or recordings." ("*Arthur Dove Paints a Record*," *Notes in the History of Art*, vol. 24, no. 2, Winter 2005, p. 70) Based on the paintings' designations into *Part I* and *Part II*, scholars have deduced that Dove must have been listening to one of the early 78 rpm recordings of "Rhapsody in Blue," which featured 2-3 minutes of music on each side of the album: Part I, the allegro opening, and Part II, the slower middle section and quick finale. Thus, the long vertical lines of Dove's *George Gershwin—"Rhapsody in Blue," Part I* have been related to the famous clarinet glissando which opens the song, and the sweeping whirlwind of *George Gershwin—"Rhapsody in Blue," Part II* to the building crescendo of the finale.

The gestural physicality of the works is augmented by the collage element of the clock spring in *Part I*. In the 1920s, while focusing on music, Dove was also working on a series of assemblages of everyday objects, which not only formed the visual effect he was seeking but also added inherent metaphor. For example, he employed a spring, lens and photographic plate in his abstract *Portrait of Alfred Stieglitz* (1924, Museum of Modern Art, New York) to form a head-and-body arrangement but also to suggest his subject's photography career. The metal spring in *George Gershwin—"Rhapsody in Blue," Part I* similarly elevates the work beyond its design to include several meanings related to its physical material. The metal spring, and metal paint in both works, recall the train tracks that inspired Gershwin's composition, the spring-driven motor and hand crank of the phonograph by which Dove listened to the music, and more generally the spirit of the Machine Age. The spring also brings an element of time into the painting—of course, a key element of music—as Dove wrote to Stieglitz in 1925: "The future seems to be gone through by a spiral spring from the past. The tension of that spring is the important thing." (as quoted in *Arthur Dove: Always Connect*, p. 161)

Exploring these deeply intellectual and spiritual themes by relating them to approachable, popular music, Dove was perhaps seeking a means by which to expand the appreciation of his revolutionary abstract art to a broader audience. As he wrote to Stieglitz and Georgia O'Keeffe, "[Friends] have waxed enthusiastic over a 'thing' of mine being done from Gershwin's 'Rhapsody in Blue' not as yet completed, but I feel it will make people see that the so called 'abstractions' are not abstract at all...It is illustration." (Undated letter, Dove to Stieglitz and Georgia O'Keeffe, Alfred Stieglitz Archive, YCAL) While he may not have fully succeeded in relating to his contemporary viewers, who described the 1927 exhibition of his music paintings as "so largely fourth dimensional that ordinary standards of judgment fail when applied to them" (E.A. Jewell, "Arthur Dove's New Work," *The New York Times*, December 18, 1927), this supremely innovative series helps unveil some of the key inspirations of Dove's profound career in abstraction—namely, the rhythm and beat of the American Jazz Age. As Judith Zilczer declares, "With his jazz paintings, Dove evoked the fast-paced tempo of twentieth-century life, and, in so doing, he came as close as any American modernist to achieving visual music on the two dimensional canvas." ("*Form Modern to Postmodern in Visual Music*," *The Oxford Handbook of Sound and Image in Western Art*, Oxford, England, 2016, p. 22)

ARTHUR G. DOVE (1880-1946)

George Gershwin—"Rhapsody in Blue," Part II

signed and dated 'June 1927/Dove.' and inscribed with title
(on the original backing)
oil, metallic paint and ink on paperboard
image, 18 x 12½ in. (45.7 x 31.8 cm.); overall, 20 x 15 in. (50.8 x 38.1 cm.)
Painted in 1927.

\$400,000-600,000

PROVENANCE:

Terry Dintenfass Gallery, Inc., New York.
Acquired by the present owner from the above, 1976.

EXHIBITED:

New York, The Intimate Gallery, *Arthur G. Dove Paintings*, December 12, 1927-January 1928, no. 3 (as *Rhapsody in Blue, Part II—Gershwin*).
New York, Downtown Gallery, *Special Exhibition of Paintings by Dove*, February 28-March 24, 1956, no. 5.
Louisville, Kentucky, J.B. Speed Art Museum; Quincy, Illinois, Quincy Art Club; Seattle, Washington, Charles and Emma Frye Art Museum; Eugene, Oregon, University of Oregon Museum of Art; Boise, Idaho, Art Association; Allentown, Pennsylvania, Allentown Art Museum; Charleston, South Carolina, Gibbes Art Gallery; Memphis, Tennessee, Brooks Memorial Art Gallery; Winston-Salem, North Carolina, Public Library of Winston-Salem and Forsyth County; Durham, North Carolina, Duke University; Rochester, New York, University of Rochester, Memorial Art Gallery; Rock Island, Illinois, Augustana College; Newport Beach, California, Fine Arts Patrons of Newport Harbor (organized by the Museum of Modern Art), *The Stieglitz Circle*, February 1, 1962-June 19, 1963.
New York, Terry Dintenfass Gallery, Inc., *Arthur G. Dove: Collages*, December 1970-January 1971, no. 10 (as *George Gershwin's Rhapsody in Blue, Part II*).
New York, Andrew Crispo Gallery, Inc., *Pioneers of American Abstraction*, October 17-November 17, 1973, n.p., no. 48, illustrated (as *Rhapsody in Blue*).

New York, Whitney Museum of American Art; Andover, Massachusetts, Phillips Academy, Addison Gallery of American Art; Los Angeles, California, Los Angeles County Museum of Art, *Arthur Dove: A Retrospective*, January 15-October 4, 1998, pp. 33, 73, 183, pl. 39, illustrated.

LITERATURE:

F.S. Wight, *Arthur G. Dove*, exhibition catalogue, Berkeley, California, 1958, p. 54.
A.L. Morgan, *Arthur Dove: Life and Work, with a Catalogue Raisonné*, Newark, New Jersey, 1984, pp. 153-54, illustrated.
J. Zilczer, "Synaesthesia and Popular Culture: Arthur Dove, George Gershwin, and the 'Rhapsody in Blue,'" *Art Journal*, vol. 44, no. 4, Winter 1984, pp. 361-66, fig. 2, illustrated.
D.M. Cassidy, "Arthur Dove's Music Paintings of the Jazz Age," *The American Art Journal*, vol. 20, no. 1, 1988, pp. 13-14, 16, fig. 10, illustrated.
D. Cassidy, *Painting the Musical City: Jazz and Cultural Identity in American Art*, Washington, D.C., 1997, pp. 4, 81, 85-86, pl. 6, illustrated.
H. Kramer, "Superb Exhibition Brings Arthur Dove Back to Life," *The New York Observer*, November 3, 1997.
H. Cooper, "Arthur Dove Paints a Record," *Source Notes in the History of Art*, vol. 24, no. 2, Winter 2005, p. 70.
H. Pollack, *George Gershwin: His Life and Work*, Berkeley, California, 2007, p. 199.
R. Z. DeLue, *Arthur Dove: Always Connect*, Chicago, Illinois, 2016, pp. 148, 158, 161, 193, 196, fig. 101, illustrated.
J. Zilczer, "From Modern to Postmodern in Visual Music," *The Oxford Handbook of Sound and Image in Western Art*, Oxford, England, 2016, pp. 21-22, fig. 2.1, illustrated (as *Rhapsody in Blue, Part II*).
W.C. Agee, et al., *The Scharf Collection: A History Revealed*, New York, 2018, pp. 115, 117, 119-20, 176, pl. 68, illustrated.

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

"Art is nearer to music, not the music of the ears, but the music of the eyes."



MAX WEBER (1881-1961)

Interior with Music

signed and dated 'Max Weber 1915' (lower right)
oil on canvas
58½ x 38½ in. (148.6 x 97.8 cm.)
Painted in 1915.

\$600,000-800,000

PROVENANCE:

The artist.
Estate of the above.
[With]Forum Gallery, New York.
The Ertegun Collection Group, New York, acquired from the above, 1979.
[With]Terry Dintenfass, Inc., New York.
Acquired by the present owner from the above, 1986.

EXHIBITED:

New York, Montross Gallery, *Exhibition of Paintings and Sculpture by Max Weber*, December 14-30, 1915, n.p., no. 2.
New York, Museum of Modern Art, *Max Weber: Retrospective Exhibition, 1907-1930*, March 13-April 2, 1930, p. 17, no. 32.
New York, Paul Rosenberg & Co., *Max Weber: Retrospective Exhibition of Paintings*, January 11-February 12, 1944, n.p., no. 7.
New York, Andrew Crispo Gallery, Inc., *Pioneers of American Abstraction*, October 17-November 17, 1973, no. 114, illustrated.
New York, Forum Gallery, *Max Weber*, October 25-November 14, 1975, n.p., no. 11, cover illustration.
Milwaukee, Wisconsin, Milwaukee Art Center, *Collecting the Masters*, June 3-July 31, 1977, no. 44.

New York, The Jewish Museum; West Palm Beach, Florida, The Norton Gallery and School of Art; San Antonio, Texas, The McNay Institute; Omaha, Nebraska, Joslyn Art Museum, *Max Weber: American Modern*, October 5, 1982-November 5, 1983, pp. 30-31, 73, 76, no. 40, illustrated.
Andover, Massachusetts, Phillips Academy, Addison Gallery of American Art, *Andover Alumni Collectors*, April 29-July 31, 1995.

LITERATURE:

H. McBride, "Current News of Art and The Exhibitions," *The Sun*, December 19, 1915, p. 7.
"Max Weber's Zeal," anonymous review, 1915, Archives of American Art, Max Weber Papers, Reel NY59-6, Frame 371.
"Exhibition of Ultra-modern Art by Max Weber Reveals Workings of Lively Imagination," 1915, Archives of American Art, Max Weber Papers, Reel NY59-6, Frame 371.
H. McBride, *The Flow of Art: Essays and Criticisms*, New Haven, Connecticut, 1975, pp. 94-95.
A. Werner, *Max Weber*, New York, 1975, p. 10, no. 65, illustrated.
J. Zilczer, "Color Music: Synaesthesia and Nineteenth-Century Sources for Abstract Art," *Artibus et Historiae*, vol. 8, no. 16, 1987, pp. 109, 111, fig. 11, illustrated.
D. Cassidy, *Painting the Musical City: Jazz and Cultural Identity in American Art*, Washington, D.C., 1997, pp. 6, 26-27, 29.
J. Zilczer, "American Rhapsody: From Modern to Postmodern in Visual Music," *The Oxford Handbook of Sound and Image in Western Art*, Oxford, England, 2016, n.p.
W.C. Agee, et al., *The Scharf Collection: A History Revealed*, New York, 2018, pp. 59, 69-70, 184, pl. 36, illustrated.

"There are moments when our senses seem to take on the functions of each other. To hear is to see, to see is to touch, and so it seems that the audible tones of music float and interlace or blur in space as do volumes of smoke or even vapors or aromas."





Georgia O'Keeffe, *Blue and Green Music*, 1919-1921. Art Institute of Chicago, Chicago, Illinois, Alfred Stieglitz Collection. © 2019 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

In the exhibition catalogue for Max Weber's 1930 retrospective at the Museum of Modern Art, the artist wrote of the present work, *Interior with Music*, "There are moments when our senses seem to take on the functions of each other. To hear is to see, to see is to touch, and so it seems that the audible tones of music float and interlace or blur in space as do volumes of smoke or even vapors or aromas. Here is an expression of a conception of music as it wafts in space and is encased or seized in rhythmic architectural contour. The visible gamut of color seemed appropriate at the time for the harmony of music then heard in silence and isolation." (Museum of Modern Art, *Max Weber Retrospective Exhibition*, New York, 1930, p. 17) Indeed, as Weber himself described, *Interior with Music* is a powerful visual symphony that translates the musical world into a tapestry of color and form.

Regarded by many, including museum directors Alfred Hamilton Barr Jr. and John Cotton Dana, as a pioneer of Modernism, Max Weber's early Cubist pictures, including *Interior with Music*, stand as his most advanced and revered forays into abstraction. This compelling aesthetic originated most notably with Weber's dynamic New York cityscapes and developed further with his more spiritual musical paintings. In the present work, Weber limits representation to just the cleft sign. He instead focuses on abstractly expressing onto the canvas his sensations, not as directly perceived but as he experienced them subjectively—emotionally, most forcefully—in his memory and imagination. His arrangement of these abstracted forms and planes lends the composition a sense of rhythm, allowing the work to resonate with the very sensation of sound.



Francis Picabia, *Music is like Painting*, 1915. The Vera and Arturo Schwarz Collection of Dada and Surrealist Art, Israel Museum, Jerusalem © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

Beyond their advanced aesthetic achievement, for Weber, his musical paintings were not an end in themselves, but rather an organizing force that could reveal underlying spiritual harmonies and thereby a path to a deeper, transcendent understanding. Judith Zilzer explains, "Weber's efforts to make synaesthetic equivalents of music in painting were closely tied to his larger aesthetic theory of the fourth dimension. Briefly stated, Weber believed that the fourth dimension represented a higher spiritual reality. The Symbolist concept of musical analogy enabled Weber to accept abstraction and envision the fourth dimension. In his first essay on the subject, Weber claimed that the fourth dimension 'is somewhat similar to color and depth in musical sounds. It arouses imagination and stirs emotions.'" ("Color Music: Synaesthesia and Nineteenth-Century Sources for Abstract Art," *Artibus et Historiae*, vol. 8, no. 16, 1987, p. 108)

Perhaps no individual was more important to Weber in developing these theories than artist and teacher Arthur Dow, who regularly had his students—Weber included—listen to music as they painted. Zilzer writes, "The highly influential educator Arthur Dow disseminated the concept of musical analogy in his widely read book *Composition...* Dow believed 'Music to be, in a sense, the key to the other fine arts, since its essence is pure beauty.'" ("Color Music: Synaesthesia and Nineteenth-Century Sources for Abstract Art," p. 102) Believing similarly about the power of music, artists around the world concurrently aspired to capture in their work the harmonies that existed in the visual and spiritual worlds as well. Whether the work of Wassily Kandinsky, Francis Picabia, Georgia O'Keeffe, Arthur Dove or other Modernists, the primary goal was the same—to merge the visual and auditory senses.



Max Weber seated in front of *Interior with Music*, ca. 1930. © Peter A. Juley & Son Collection, Smithsonian American Art Museum.

22

MARSDEN HARTLEY (1877-1943)

Abstraction

oil on canvas
46½ x 39¾ in. (118.1 x 101 cm.)
Painted in 1912-13.

\$4,000,000-6,000,000

PROVENANCE:

The artist.
Estate of the above.
[With]Eva Lee Gallery, Great Neck, New York, 1960.
The Harry N. Abrams Family Collection, New York, acquired from the above,
by 1961.
Sotheby's, New York, 3 December 1992, lot 158, sold by the above.
Private collection, acquired from the above.
Sotheby's, New York, 30 November 2000, lot 67, sold by the above.
Acquired by the present owner from the above.

EXHIBITED:

New York, Hirschl & Adler Galleries, Inc., *Six American Modernists: Marsden Hartley, Gaston Lachaise, Elie Nadleman, Georgia O'Keeffe, Charles Sheeler, John Storrs*, November 9, 1991-January 4, 1992, p. 5, no. 5, illustrated.

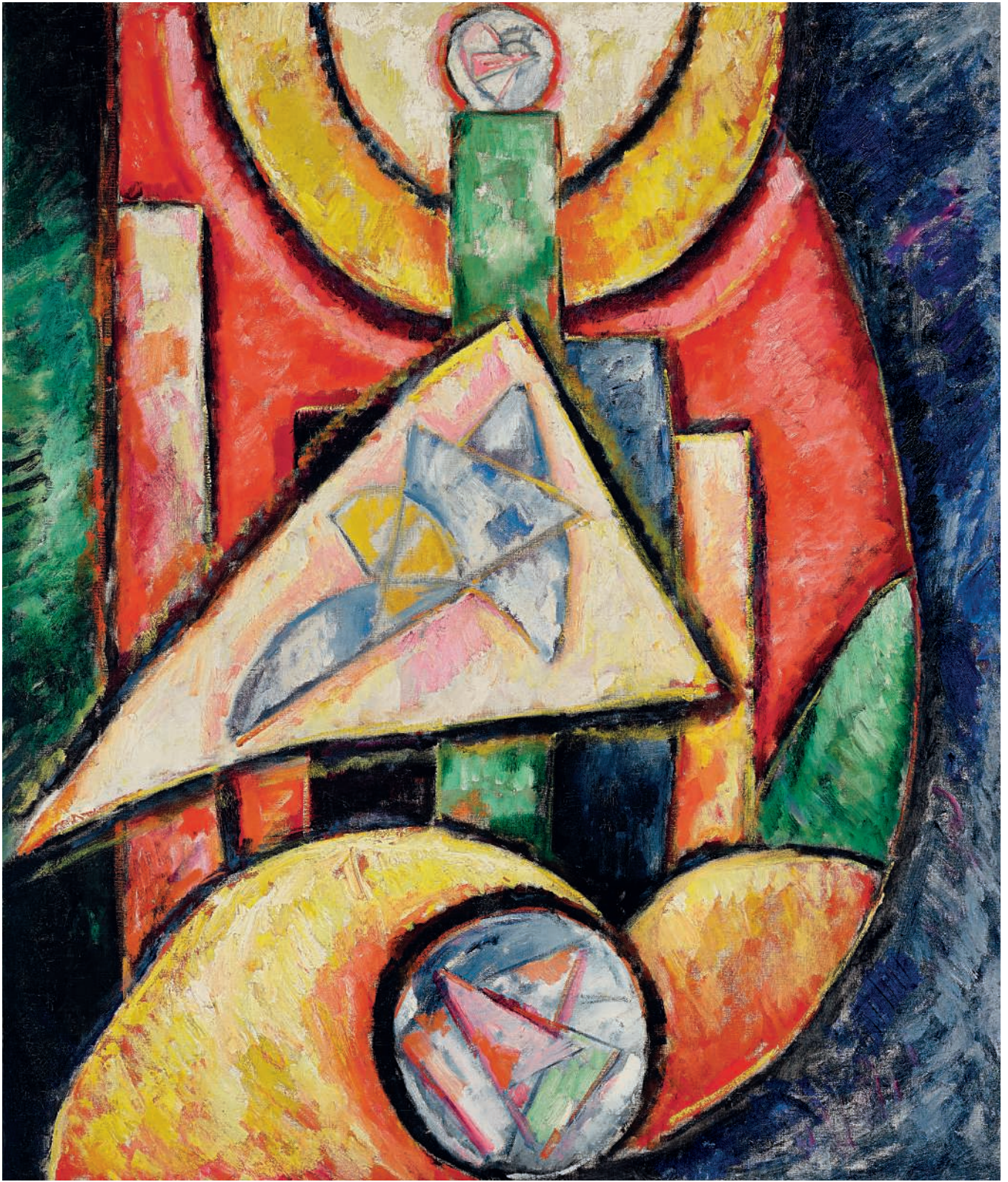
LITERATURE:

Archives of American Art, Elizabeth McCausland Files.
Archives of American Art, Volume of Photographs, Paintings, Pastels and Drawings from the Estate of Marsden Hartley, no. 1, illustrated.
G.R. Scott, *Marsden Hartley*, New York, 1988, pp. 39, 41, 48, illustrated.
W.C. Agee, G.R. Scott, *et al.*, *The Scharf Collection: A History Revealed*, New York, 2018, pp. 27-28, 60, 63, 178, illustrated.

This painting is included in Gail R. Scott's *The Marsden Hartley Legacy Project: Paintings and Works on Paper*. We are grateful for Ms. Scott's assistance with the cataloguing of this work.



Marsden Hartley aboard a ship during his first trip abroad, 1912. Photographer unknown.





Wassily Kandinsky, *Improvisation 27 (Garden of Love II)*, 1912. Alfred Stieglitz Collection, The Metropolitan Museum of Art, New York.



Franz Marc, *Stables*, 1913. Solomon R. Guggenheim Founding Collection, Solomon R. Guggenheim Museum, New York.

Marsden Hartley developed some of the most innovative, emotive paintings of early abstraction during his seminal trip to Europe from 1912 to 1915. The present work, *Abstraction*, represents the absolute furthest Hartley pushed away from representation during this renowned period of his career, and arguably throughout his entire *oeuvre*. Building upon his musical 'intuitive' works of late 1912, and anticipating the politically and personally entrenched wartime German Officer paintings, *Abstraction* embodies a pivotal moment when Hartley allowed himself to celebrate his own experiences and spirituality as he had never before or after. As a result, the painting veritably vibrates to this day with the intellectual and spiritual energy of one of the greatest visionaries of early twentieth-century art.

In April 1912, with the support of his New York gallerist Alfred Stieglitz, Hartley traveled abroad to Europe for the first time. Following in the footsteps of other members of the Stieglitz Circle, and indeed a long tradition of American artists, he settled in Paris to immerse himself in the Post-Impressionist, Fauvist and Cubist movements that were incubating in the capital of the modern art world. He soon formed close relationships with key members of the French avant-garde, including the famous salon host and patroness Gertrude Stein, and gained a familiarity with the work of Picasso, Braque, Delaunay and other icons of the era. He also made a brief visit to London, where he visited the British Museum and, as Gail Scott posits, perhaps was influenced by the bold, geometric forms of Ancient Egyptian and Assyrian art.

However, Hartley would find the inspiration behind his greatest European works in the up-and-coming German art world of Wassily Kandinsky and Franz Marc. Hartley's fascination with German Modernism began in Paris

where he met the sculptor Arnold Rönnebeck and his younger cousin, Prussian officer Carl von Freyburg. Hartley explained of their relationship, "we three were much together and it was a very beautiful triangle." (as quoted in *Marsden Hartley: The German Paintings, 1913-1915*, p. 53) These young men introduced their American friend to the work of Kandinsky and Marc and the German Expressionist almanac *Der Blaue Reiter*. Hartley was instantly drawn not only to the intensely-colored abstraction, but moreover to the spiritual content in works by these artists. Hartley wrote of Kandinsky's book *On the Spiritual in Art*, "the mere title opened up the sensation for me—and from this I proceeded." (as quoted in *Marsden Hartley: The German Paintings, 1913-1915*, p. 160) Indeed, his paintings from this period are not an imitation of Kandinsky's methods and interpretations but rather spring from a similar spiritual focus. Ilene Susan Fort explains, "In the autumn of 1912, Hartley began painting canvases he called Intuitive Abstractions. They consist of black-outlined polygons, triangles, circles, parabolas, and ovals, piled up closely together in a narrow foreground scape with bright colors drawn in each shape. In many of the larger mandorla forms, the artist drew individual Buddhas or other religious-like symbols, pictographs, and musical staves...Even though formally they suggest his knowledge of cubism, orphism, and Kandinsky's improvisations, the Intuitive Abstractions reflect ideas Hartley culled from his philosophical readings." ("Hartley's Spiritual Education," *Marsden Hartley: The German Paintings, 1913-1915*, p. 112)

With this appreciation for German art and culture percolating while in Paris, Hartley traveled to Munich in January 1913, meeting Kandinsky in person and immediately falling in love with the city. He stayed three weeks and returned to the country in May to live until December 1915. He recalled later of the

"You will not find an art intellectual—only an art mystical—emotional spirituality striving to express high feelings—and making myself the medium of expression."

MARSDEN HARTLEY TO KANDINSKY AND MUNTER, APRIL 1913

forceful appeal of pre-War Berlin: "I was so overcome with the speed, the brilliance, the spotlessness of the life and the city that I moved there later... The intense flamelike quality of the life there—for things were of course up on their toes and ready to kick off...I had never felt such a sense of voluptuous tension in the air anywhere. It was all so warm to my long chilled New England nature and provided the sense of home always so needed in my life...A week in Berlin made me feel that one had come home." (*Somehow a Past*, Cambridge, Massachusetts, 1997, pp. 84-87)

Painted circa 1912-13 in either Paris or Berlin, *Abstraction* bursts with this "flamelike quality" and "voluptuous tension" which the artist felt imbedded into his experiences in the modern European cities. The boldly eclectic canvas seems to encapsulate the disjunction of modern life as well as the multitude of stimuli associated with urban living. While some of Hartley's other works from this period feature more direct references and symbols, the present work favors a boldly abstracted, expressive approach. Interpretation of the forms remains almost frustratingly opaque and ephemeral, always open to questioning. Hartley himself wrote of his works from this period, "There is a real reason for all these signs but it remains mystical — + explanations are not necessary." (as quoted in B. Haskell, *Marsden Hartley*, exhibition catalogue, New York, 1980, p. 32)

The technical execution of *Abstraction* furthers this sense of mystery and intrigue with the overlaying forms executed in brushy yet intense colors to create a painting that is simultaneously Synthetic Cubist and Expressionist. Fort explains of the Hartley works from this crucial 1912-13 era, "Through

brushwork and changing colors the images flicker before the viewer. Hartley's explanation of his Paris cosmic abstractions can also be applied to some of his early Berlin paintings: 'I would just take some canvases and begin more or less in the style of automatic writing and let my hand be guided as it were... They began to be portraits of moments.'" ("Hartley's Spiritual Education," p. 116) Indeed, among the most brilliantly colored and least representational of this period, *Abstraction* embodies Gertrude Stein's proclamation in an April 1913 letter to Stieglitz: "[Hartley] has used color to express a picture, and he has done it so completely that while there is nothing mystic or strange about his production it is generally transcendent." (as quoted in *Marsden Hartley: The German Paintings, 1913-1915*, p. 113)

Hartley once reflected that he perceived German life as "essentially mural... big lines and large masses—always a sense of the pageantry of living." (as quoted in *Marsden Hartley*, p. 32) His large-scale *Abstraction* visualizes this assessment of his experiences in the capitals of Europe, composing an arrangement of strongly outlined, massive geometric shapes into an immersive snapshot of the aura of bustling twentieth-century cities. Combining the vibrant palette and gestural brushwork of his Blaue Reiter contemporaries, the more structured approach of the Cubists and his own take on philosophy, Hartley created an entirely new visual vocabulary reinterpreted through his unique sensibility and spirituality. While this language would become more formalized, more connected to representation and more precisely symbolic in his iconic war paintings of the following years, *Abstraction* represents Hartley at his most experimental and, as a result, astounds the viewer with one of the artist's boldest visual statements of his renowned career.



Marsden Hartley, *Painting Number One*, 1913. Sheldon Museum of Art, University of Nebraska, Lincoln, Nebraska.



Marsden Hartley, *Movements*, 1913. The Alfred Stieglitz Collection, Art Institute of Chicago, Chicago, Illinois.

MORGAN RUSSELL (1886-1953)



Synchronomy

oil on canvas
18 x 15 in. (45.7 x 38.1 cm.)
Painted circa 1913-14.

\$200,000-300,000

PROVENANCE:

Rose Fried Gallery, New York.
Mr. and Mrs. John D. Schiff, New York, by 1967.
Davis & Long Company, New York.
The Ertegun Collection Group, New York.
[With] Terry Dintenfass, Inc., New York.
Acquired by the present owner from the above, 1986.

EXHIBITED:

New York, M. Knoedler & Co., Inc., New York, *Synchronism and Color Principles in American Painting, 1910-1930*, October 12-November 6, 1965, p. 52, no. 47.
New York, Museum of Modern Art, *Synchronism and Color Principles in Related American Painting, 1910-1930*, January 1967-June 1968.
New York, Whitney Museum of American Art; Houston, Texas, Museum of Fine Arts; Des Moines, Iowa, Des Moines Art Center; San Francisco, California, San Francisco Museum of Modern Art; Syracuse, New York, Everson Museum of Art; Columbus, Ohio, Columbus Gallery of Fine Arts, *Synchronism and American Color Abstraction, 1910-1925*, January 24, 1978-March 24, 1979, p. 143, pl. 91, illustrated.

LITERATURE:

M.S. Kushner, *Morgan Russell*, exhibition catalogue, New York, 1990, pp. 7, 101, no. 80, illustrated.
W.C. Agee, et al., *The Scharf Collection: A History Revealed*, New York, 2018, pp. 29, 35, 181, pl. 16, illustrated.

The highly conceptual theories behind Morgan Russell's Synchronist paintings distinguish them as some of the most important Modernist inventions of the twentieth century. Russell began his professional life as an architect, but abandoned that career to become an artist as soon as he arrived in Paris on his twentieth birthday in 1906. At this time, the bold color and forceful lines of the artists of the Fauve movement were astonishing the art world. From this point onward, as Russell developed his artistic style, color became increasingly important to him, taking on new significance. In an introduction written for the catalogue for their 1913 Bernheim-Jeune exhibition, Russell and his friend and fellow artist Stanton Macdonald-Wright "stated that their art was different from anything else presently being done. As synchronists, they wrote, they were not interested in color as a means to copy the 'literal likeness' of an object: 'our dream for color is of a nobler task. It is the very quality of form that we mean to express and reveal through it.'" (M.S. Kushner, *Morgan Russell*, New York, 1990, p. 69)

MARSDEN HARTLEY (1877-1943)



Landscape No. 21

oil on board
12 x 14 in. (30.5 x 35.6 cm.)
Painted in 1908.

\$120,000-180,000

PROVENANCE:

The artist.
Alfred Stieglitz, New York, acquired from the above, 1909.
Estate of the above.
E. Weyhe Gallery, New York, acquired from the above, 1949.
The New Gallery, New York.
Babcock Galleries, New York, acquired from the above, 1957.
Joshua Strychalski American Paintings, New York.
Acquired by the present owner from the above, 1980.

EXHIBITED:

(Probably) New York, Little Galleries of the Photo-Secession ("291"), *Exhibition of Paintings in Oil by Mr. Marsden Hartley of Maine*, New York, May 8-18, 1909, one of nos. 8-22 (as *Songs of Autumn*).
Dallas, Texas, Dallas Museum of Contemporary Art, *Abstract by Choice*, November 19–December 31, 1957.
Jerusalem, Israel, Hebrew University, *Art is Forever*, May 4-8, 1958.
New York, Babcock Galleries, *Marsden Hartley, 1877-1943*, January 4-30, 1960, no. 1.

LITERATURE:

Archives of American Art, Elizabeth McCausland Files.
W.C. Agee, G. Scott, et al., *The Scharf Collection: A History Revealed*, New York, 2018, pp. 28, 58-60, 164n1, 178, illustrated.

This painting is included in Gail R. Scott's *The Marsden Hartley Legacy Project: Paintings and Works on Paper*. We are grateful for Ms. Scott's assistance with the cataloguing of this work.

Scott writes of the present work, "*Landscape No. 21* belongs to a series of fourteen remarkable autumn landscapes of various sizes executed by Hartley around 1908 in Stoneham Valley, a remote, forested region in the western Maine foothills of the White Mountains—remarkable because they are a well-kept secret, revealing the origins of Hartley's innovative pictorial discovering and predating more famous, high-keyed paintings like *Cosmos* (1908-09, Columbus Museum of Art) and *Hall of the Mountain King* (c. 1908-09, Crystal Bridges Museum of American Art, Bentonville). Executed one after another in fervid, rapid succession, the 'Autumn Impressionals,' as he called the series, individually and collectively convey the intensity of Hartley's search for a new landscape idiom....*Landscape No. 21* was among fifteen paintings titled collectively 'Songs of Autumn,' alongside seven 'Songs of Winter.' These evocative titles were forgotten as time went on, but the 'Songs' series suggests Hartley's avid interest in music and his sensitivity to the synthetic association of music and painting...Semi-abstract in its painterly technique, and rhythmic interplay of landscape forms, *Landscape No. 21* is, like music, more ethereal in effect than strictly pictorial." ("*Marsden Hartley: Edge of Abstraction*," *The Scharf Collection: A History Revealed*, New York, 2018, pp. 59-60)

MARSDEN HARTLEY (1877-1943)

Abstraction

signed 'Marsden Hartley.' (lower right)
oil on board laid down on board
24 x 20 in. (61 x 50.8 cm.)
Painted in 1916-17.

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

PROVENANCE:

The artist.
Anderson Galleries, New York, 17 May 1921, lot 51 or 57, sold by the above
(as *Movement, Bermuda*).
Charles L. Daniel, New York, acquired from the above.
Estate of the above.
M. Knoedler & Co., Inc., New York, acquired from the above, 1942.
Parke-Bernet Galleries, New York, 14 March 1946, lot 83, sold by the above.
Karl Nierendorf, New York, (probably) acquired from the above.
Estate of the above.
The Solomon R. Guggenheim Museum, New York, acquired from the above, 1948.
ACA Galleries, Inc., New York.
Acquired by the present owner from the above, 1979.

EXHIBITED:

(Possibly) New York, Little Galleries of the Photo-Secession ("291"), *Marsden Hartley's Recent Work, Together with Examples of His Evolution*, January 2-February 7, 1917.

Vancouver, British Columbia, Canada, Vancouver Art Gallery, *The Solomon R. Guggenheim Museum: A Selection from the Museum Collection*, November 16-December 12, 1954, no. 14, illustrated.

Caldwell, Idaho, College of Idaho; Towson, Maryland, Goucher College; Seattle, Washington, University of Washington, Henry Gallery; Grinnell, Iowa, Grinnell College; Tucson, Arizona, University of Arizona, Art Gallery; River Forest, Illinois, Rosary College, *Solomon R. Guggenheim Museum Extended Loan Program*, 1955-58.

Potsdam, New York, State University Teacher's College, 1961, on extended loan. New York, The Solomon R. Guggenheim Museum, *Museum Collection*, May-October 1967.

New York, The Solomon R. Guggenheim Museum, *From the American Collection*, September 30-November 13, 1977.

Andover, Massachusetts, Phillips Academy, Addison Gallery of American Art, *Andover Alumni Collectors*, April 29-July 31, 1995.

LITERATURE:

Archives of American Art, Elizabeth McCausland Files.
B. Haskell, *Marsden Hartley*, exhibition catalogue, New York, 1980, p. 54, 55, fig. 44, illustrated.
W.C. Agee, G.R. Scott, et al., *The Scharf Collection: A History Revealed*, New York, 2018, pp. 26, 28, 62, 178, illustrated.

This painting is included in Gail R. Scott's *The Marsden Hartley Legacy Project: Paintings and Works on Paper*. We are grateful for Ms. Scott's assistance with the cataloguing of this work.

"Hartley's Synthetic Cubist works of the Provincetown summer were not only comparable to those being executed in Europe, but they would not be equaled by another American artist for ten years."



Marsden Hartley



Pablo Picasso, *Still Life: Job*, Paris 1916. The Museum of Modern Art, New York. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



Marsden Hartley, *Movement No. 5, Provincetown Houses*, 1916, The Metropolitan Museum of Art, New York.

In 1916-17, Marsden Hartley produced some of the most abstract paintings of the era during visits to the thriving artist's colony of Provincetown, Massachusetts, and the tropical island of Bermuda. Inspired by these seaside locales and the explorations of Cubism he witnessed while abroad in Europe from 1912-15, *Abstraction* demonstrates Barbara Haskell's declaration, "Hartley's Synthetic Cubist works of the Provincetown summer were not only comparable to those being executed in Europe, but they would not be equaled by another American artist for ten years." (*Marsden Hartley*, exhibition catalogue, New York, 1980, p. 55)

Hartley was invited to the flourishing intellectual and artistic community of Provincetown by the writer John Reed. He remained there from July through October 1916, working alongside artists Marguerite and William Zorach and

Charles Demuth as well as the playwright Eugene O'Neill. As the *Boston Globe* reported on August 27, 1916, "Provincetown has probably the biggest art colony in the world at the present time," and the personalities formed a dynamic chemistry that Hartley found invigorating and inspiring. He would later write that it was "surely the biggest summer that most of us have lived through." (*Somehow a Past: The Autobiography of Marsden Hartley*, Cambridge, Massachusetts, 1997, p. 94) Hartley stayed through the fall and then sailed with Demuth to Bermuda for the winter of 1916-17, where he continued working on his Provincetown-style compositions.

During his peaceful sojourns by the ocean, Hartley eschewed the symbolism, bold colors and manic energy of his German Officer paintings of the preceding years. While his wartime works are now recognized among the masterworks of

"The best Hartleys seem inevitable, immutable...When he is at his most convincing, the pioneer modernist looks clear, immediate, intense, and utterly contemporary."

KAREN WILKIN

Modernism, their initial New York exhibition at Stieglitz's gallery 291 opened to lukewarm reviews and tepid sales, likely due to the strong anti-German sentiment in America at the time. The serene seaside colonies of Provincetown and Bermuda allowed Hartley to take a new direction and distance himself from the strong emotions of tumultuous Berlin to concentrate on a more controlled, formal exploration of abstraction. As Hartley wrote to fellow artist Carl Sprinchorn, "I want my work in both writing and painting to have that special coolness, for I weary of emotional excitement in art, weary of episode, of legend and of special histories." (as quoted in E. Kornhauser, *Marsden Hartley*, exhibition catalogue, New Haven, Connecticut, 2002, p. 20)

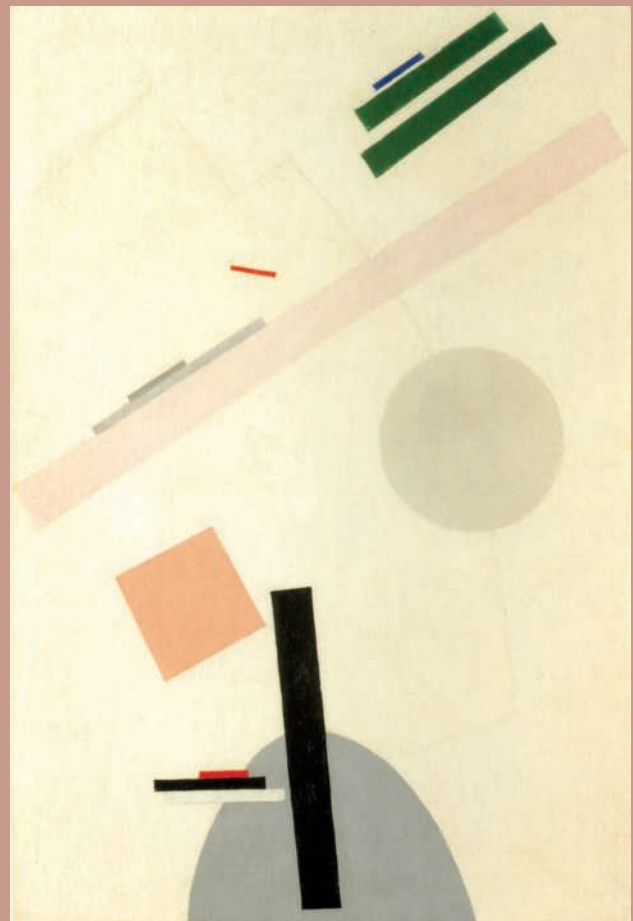
Looking to the environment around him for inspiration, many of Hartley's works from these years are called *Movement* and suggest the forms of sailboats. Yet, while based on observations in nature, the compositions are largely minimized into vertical arrangements of flat planes of cool, muted colors. As Haskell explains, "With a vocabulary of arcs and triangular forms derived from sailboat motifs, these paintings constitute Hartley's most radical venture into non-objectivity. The flatness toward which he had worked earlier is now complete; each area of the canvas occupies the surface plane with equal intensity." (*Marsden Hartley*, p. 55)



Marsden Hartley, *Movement, Bermuda*, 1916. Barnes Foundation, Philadelphia, Pennsylvania.

While other works from the 1916-17 series feature more recognizable references to the basic form of a boat's hull and sails, in the present work *Abstraction*, the Cubist arrangement is more distanced from its inspirational origins. Mysterious letters 'V R Z' and a circular design at lower left, as well as the field of white and red at lower right, suggest the flags and emblems of a sailing vessel. However, the composition is otherwise solely geometric, juxtaposing rhombi of various muted hues into a stunning pyramidal form surrounded by a misty gray ground. While utilizing stronger areas of darker black to add weight to the design, no one area draws the eye, creating a thoroughly modern cohesive scheme.

William C. Agee proclaims of the present work, "Reverberating with change, it is a painting integrated, as it should be, like a machine, as Apollinaire stated that year in the magazine *SIC* in Paris. This work is an intrinsic part of the 1918 return to order, but it arrived two years early, confirming that American art no longer lagged behind its European counterpart." (*The Scharf Collection: A History Revealed*, New York, 2018, p. 28) Indeed, *Abstraction* represents a turning point in Hartley's career in which he developed a subtler, lyrical and poetic aesthetic. The abstractions from his time in Provincetown and Bermuda represent Hartley's last sustained exploration of purely abstract painting.



Kazimir Malevich, *Suprematist Painting*, 1916-17. The Museum of Modern Art, New York.

CHARLES DEMUTH (1883-1935)

Rooftops, Provincetown

watercolor and pencil on paper
10 x 14 in. (25.4 x 35.6 cm.)
Executed *circa* 1918.

\$200,000-300,000

PROVENANCE:

Mr. and Mrs. C.M. Curtis, by 1974.
ACA Galleries, Inc., New York.
Private collection, Boca Raton, Florida, acquired from the above.
Christie's, New York, 29 November 2007, lot 113, sold by the above.
Acquired by the present owner from the above.

EXHIBITED:

New York, Andrew Crispo Gallery, Inc., *Ten American Masters of Watercolor*,
May 16-June 30, 1974, n.p., no. 36.
W.C. Agee, *et al.*, *The Scharf Collection: A History Revealed*, New York, 2018,
pp. 135, 175, pl. 77, illustrated.

During the late 1910s Charles Demuth painted a series of Cubist explorations of rooftops and trees that are direct precursors to his later Precisionist masterpieces, such as *My Egypt* (1927) and *Buildings Lancaster* (1930), both in the Whitney Museum of American Art, New York. In *Rooftops, Provincetown*, Demuth uses delicate planes of watercolor to create a dynamic composition that is simultaneously a study of color, form, light and texture.

Rooftops, Provincetown depicts an aerial view of varying building peaks, chimneys and tree branches. A skilled watercolorist, Demuth controls and exploits the medium's liquidity to imbue the work with an evanescent quality. In contrast to earlier works, in which the artist used the aqueous medium more freely, in *Rooftops, Provincetown* each color is kept within the pencil barriers of its plane. The washes are a range of consistencies, oscillating between the nearly opaque chocolate browns and brick reds of the chimneys to the fragile pinks and mauves of the buildings. Demuth blots some areas to create a mottled effect, and places grid lines in others to add texture to the

composition. These variances create depth and complexity, suggesting the effects of light on the dynamic view.

Shape is also central to *Rooftops, Provincetown*, which incorporates both the natural and man-made as the spindly tree branches weave through the buildings in the left half of the composition. The sinuous branches are the only curved forms in the composition and provide contrast for the hard-edged planes that define the rest of the space. This juxtaposition manifests the influence of Cézanne's watercolors on Demuth's work: "Cézanne's work offered Demuth a model for integrating angular forms with the kind of sensuous, organic shapes with which he had worked earlier. In this way he eased into Cubism, setting the biomorphic forms of trees and branches within a subtly shifting structure of ruler-drawn lines and planes." (B. Haskell, *Charles Demuth*, New York, 1987, p. 126)

The influence of Cézanne's watercolors is also evident in Demuth's use of the white of the paper in his works from the mid-1910s onward. The composition in *Rooftops, Provincetown* floats in the center of the paper, not extending to any edge, as Demuth exploits his support for compositional effects. A marked departure from his earlier watercolors in which saturated color covered the entire sheet, he would continue to use bare paper throughout his career, predominantly in his still lifes of flowers and fruit. "Beginning with his Bermuda works in 1916...Demuth covered the paper or the canvas less and less and gave the background importance equal to the subject painted. His new style, later called 'Precisionism,' was merely his own method of combining what he found effective in the many new painterly elements and making them his own." (A.L. Eiseman, *Charles Demuth*, New York, 1982, p. 14)

Simultaneously refined and dynamic, *Rooftops, Provincetown* is exemplary of Demuth's ability to capture the nuances of light, form and color and to employ his mastery of watercolor to create a work that is both delicate and arresting.



EDMUND LEWANDOWSKI (1914-1998)



Industrial Plant

signed 'E.D. Lewandowski' (lower right)
watercolor and pencil on paperboard
image, 15¾ x 21¼ in. (40 x 54 cm.); overall, 19¼ x 23¾ in. (48.9 x 60.3 cm.)
Executed circa 1938.

\$15,000-25,000

PROVENANCE:

The artist.
Ralph Graves, Milwaukee, Wisconsin, gift from the above.
Private collection, by descent, 1999.
Guggenheim Asher Associates, Inc., New York.
Private collection, California, acquired from the above, 2000.
Sotheby's, New York, 3 December 2009, lot 28, sold by the above.
Acquired by the present owner from the above.

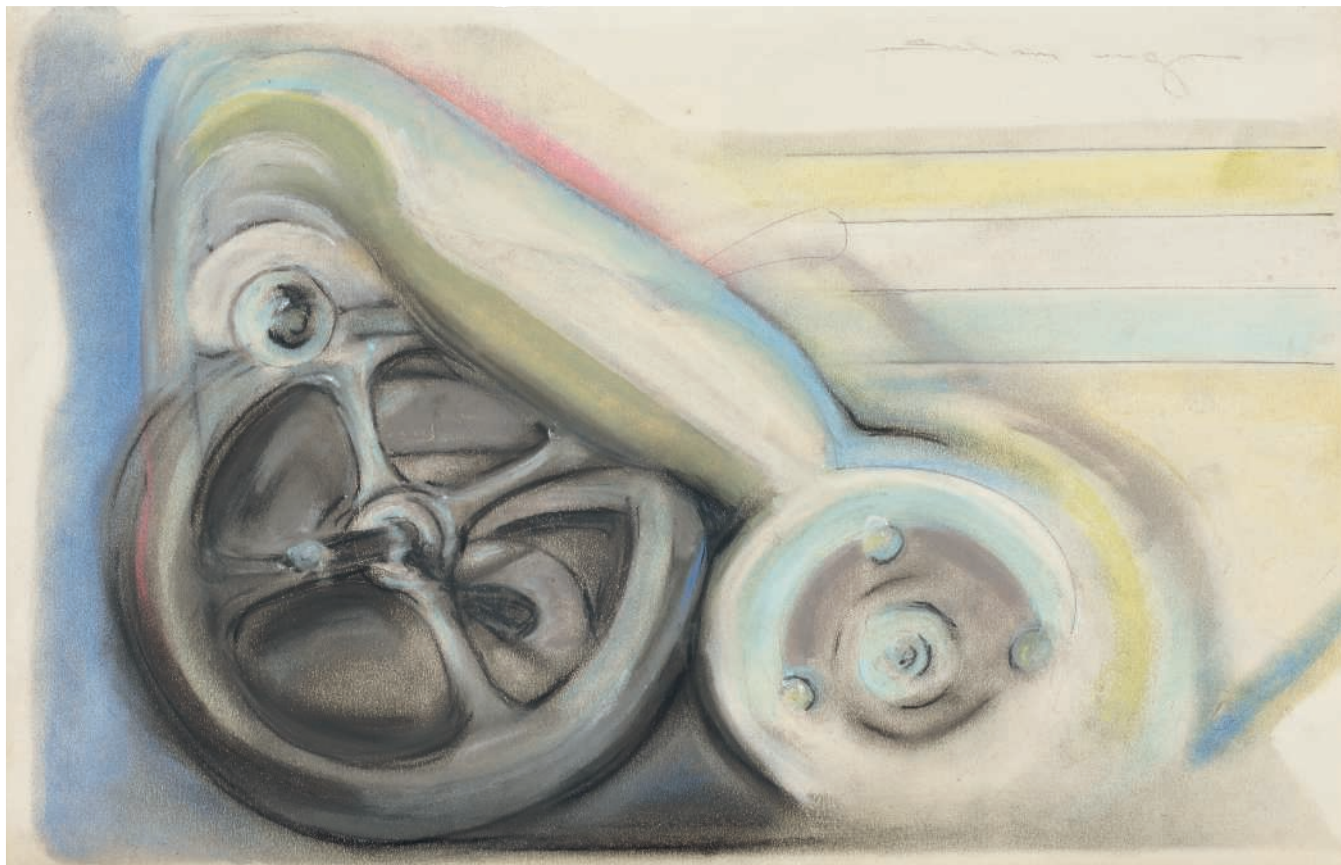
LITERATURE:

W.C. Agee, et al., *The Scharf Collection: A History Revealed*, New York, 2018,
pp. 148-49, 178, pl. 80, illustrated.

William C. Agee writes, "*Industrial Plant* is a watercolor, and so by definition a softer, more pliant type of painting, but it is also a celebration of modern America and its ever growing industrial might. The subject is fitting for the artist, who was born in 1914 in Milwaukee, Wisconsin, in the heartland of America, where much of the country's industry was centered. [Edmund] Lewandowski (1914-1998) is the youngest artist in the [Scharf] Collection—a half-generation younger than Crawford and a full generation younger than Sheeler, with whom he might be compared. Like Stuart Davis in his thirties, he combined two modes prevalent at the time: planar Cubism in the walls, with a literal description of a stagelike setting for the interplay of a complex, organic mix of the curvilinear. This watercolor might reference the sprawling Illinois Steel Company, Milwaukee Works plant, which closed a year later in 1939, as Lewandowski is known to have painted the blasted furnaces at that particular site in 1938." (*The Scharf Collection: A History Revealed*, New York, 2018, p. 148)

The present work was originally gifted by Lewandowski to Ralph Graves of Milwaukee, Wisconsin, who had been the artist's high school art teacher.

MORTON LIVINGSTON SCHAMBERG (1881-1918)



Composition

signed 'Schamberg' (upper right)
pastel and pencil on paper
image, 9½ x 15¼ in. (24.1 x 38.7 cm.); overall, 10¼ x 16 in. (26 x 40.6 cm.)
Executed in 1916.

\$80,000-120,000

PROVENANCE:

Salander-O'Reilly Galleries, Inc., New York, by 1986.
Hollis Taggart Galleries, New York.
Oak Brook Bank, Oak Brook, Illinois.
Christie's, New York, 29 November 2000, lot 131, sold by the above (as *Composition I*).
Acquired by the present owner from the above.

EXHIBITED:

New York, Salander-O'Reilly Galleries, Inc., *Morton Livingston Schamberg: The Machine Pastels*, January-February 1986, no. 28, n.p., illustrated.
New York, Salander-O'Reilly Galleries, Inc., *American Modernism*, July-August 1991, no. 31.

LITERATURE:

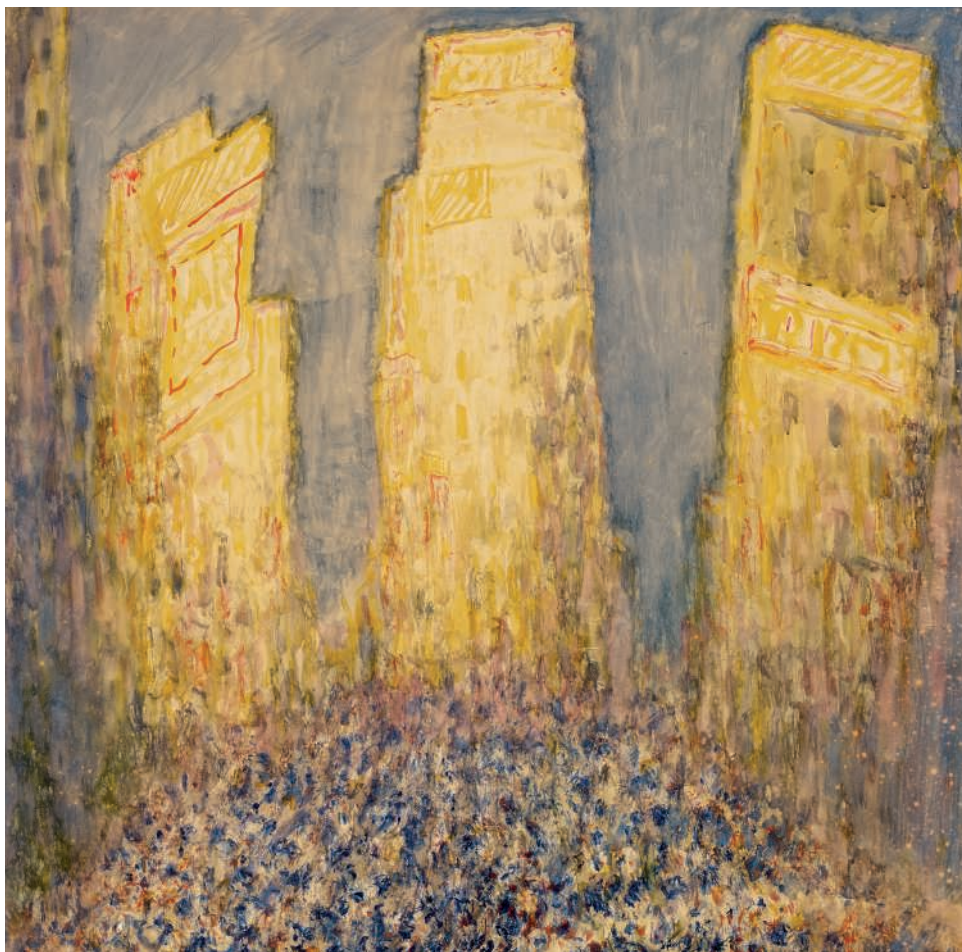
W.C. Agee, "Morton Livingston Schamberg: Notes on the Sources of the Machine Images," *New York Dada*, New York, 1986, pp. 76-77, fig. 6, illustrated.

W.C. Agee, et al., *The Scharf Collection: A History Revealed*, New York, 2018, pp. 36-38, 181, illustrated.

Morton Livingston Schamberg was a pioneering member of the Precisionist movement, best known for his abstracted machine imagery. A friend and classmate of Charles Sheeler, the two artists travelled throughout Europe together and even shared a studio in Philadelphia before Schamberg's early death in the 1918 influenza pandemic. Regarding *Composition*, William C. Agee writes, "one of Schamberg's truly masterful works, the fabric is depicted flowing over a spool propelled by a cam, cam shaft, and drive wheel. This and the other pastels with lines of force depicting the machine in motion, therefore should be considered in the context of Futurism in America, although to be sure, they are unlike the jarring rhythms of Joseph Stella and the original Italian Futurists." (W.C. Agee, *Morton Livingston Schamberg (1881-1918): The Machine Pastels*, exhibition catalogue, New York, 1986, n.p.)

Please note this lot has been requested for the exhibition *Morton Schamberg: Pioneer of Modern Art* at the Montclair Art Museum, Montclair, New Jersey from September 19, 2020-January 3, 2021.

ABRAHAM WALKOWITZ (1878-1965)



Cityscape

watercolor on paper
image, 34½ x 35 in. (87.6 x 88.9 cm.); overall, 36¼ x 36½ in. (92.1 x 92.7 cm.)
Executed circa 1914.

\$60,000-80,000

PROVENANCE:

Zabriskie Gallery, New York.
Mr. and Mrs. Monte Getler, Roslyn, New York, by 1974.
Vanderwoude Tannenbaum Gallery, New York.
Acquired by the present owner from the above, 1988.

EXHIBITED:

Salt Lake City, Utah, University of Utah, Utah Museum of Fine Arts; Wichita, Kansas, Wichita State University, Edwin A. Ulrich Museum of Art, *Abraham Walkowitz Retrospective*, October 27, 1974-June 22, 1975, p. 49, no. 84 (as *New York City*).
Andover, Massachusetts, Phillips Academy, Addison Gallery of American Art, *Andover Alumni Collectors*, April 29-July 31, 1995.

LITERATURE:

W.C. Agee, *et al.*, *The Scharf Collection: A History Revealed*, New York, 2018, pp. 78, 84, 183, pl. 47, illustrated.

Born in Russia, Abraham Walkowitz met Alfred Stieglitz in 1912 and exhibited in his first show at Stieglitz's gallery 291 that December. Martica Sawin writes that Walkowitz's semi-abstract cityscapes, including the present work, "were probably completed following his return from a second trip to Europe in the summer of 1914, since they are first mentioned in reviews of his 1915 show. The city drawings and watercolors are primarily composed of jagged sequences of vertical or diagonal lines with occasional serpentine swirls that lend a restless, dynamic character...In 1914, when Walkowitz was making these works, New York was not yet a conglomeration of skyscrapers. The dizzying upward thrust of buildings that Walkowitz drew had barely begun. During his 1914 trip to Italy he might have seen Futurist architectural drawings like those of Antonio Sant'Elia [1888-1916], which inspired his futuristic vision. The momentum in each of his city works seems to draw on a pervasive source of energy." ("Abraham Walkowitz: The Years at 291," *The Scharf Collection: A History Revealed*, New York, 2018, p. 78)

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CHARLES EPHRAIM BURCHFIELD (1893-1967)



Sunlight after the Rain

signed 'CE Burchfield' (lower right)—dated '6-17-1916-' and inscribed with title (on the reverse)
watercolor, gouache and pencil on paper
19¾ x 13¾ in. (50.2 x 34.9 cm.)
Executed in 1916.

\$40,000-60,000

PROVENANCE:

Bernard Danenberg Galleries, Inc., New York.
Helen and David B. Pall, Roslyn Estates, New York, acquired from the above.
Estate of the above.
Christie's, New York, 19 May 2005, lot 25, sold by the above.
Acquired by the present owner from the above.

EXHIBITED:

New York, Bernard Danenberg Galleries, Inc.; Boston, Massachusetts, Adelson Galleries, *Interpretations of Nature: An Exhibition and Sale of Early Watercolors by Charles Burchfield*, January 20-May 16, 1970, n.p., no. 20, illustrated.

LITERATURE:

J.S. Trovato, *Charles Burchfield: Catalogue of Paintings in Public and Private Collections*, Utica, New York, 1970, p. 46, no. 119.
W.C. Agee, et al., *The Scharf Collection: A History Revealed*, New York, 2018, pp. 47, 49, 173, pl. 23, illustrated.

We would like to thank Nancy Weekly, Burchfield Scholar at the Burchfield Penney Art Center, for her assistance with cataloguing this lot.

The present work was likely inspired by the view out the window of Charles Burchfield's childhood home in Salem, Ohio.

GEORGIA O'KEEFFE (1887-1986)

Untitled (Abstraction/Portrait of Paul Strand)

watercolor on paper
sight, 11¼ x 8¾ in. (29.8 x 22.2 cm.)
Executed in 1917.

\$100,000-150,000

PROVENANCE:

The artist.
Paul Strand, New York, gift from the above, *circa* 1920s.
Estate of the above.
[With] Washburn Gallery, New York.
The Ertegun Collection Group, New York, 1979.
[With] Terry Dintenfass, Inc., New York.
Acquired by the present owner from the above, 1986.

EXHIBITED:

Evanston, Illinois, Northwestern University, Mary and Leigh Block Gallery, *The Modernist Tradition in American Watercolors, 1911-1939*, April 5-June 22, 1991, p. 79, no. 37, cover illustration (as *Untitled*).
Andover, Massachusetts, Phillips Academy, Addison Gallery of American Art, *Andover Alumni Collectors*, April 29-July 31, 1995.
Washington, D.C., National Gallery of Art; Santa Fe, New Mexico, Georgia O'Keeffe Museum, *O'Keeffe on Paper*, April 9-October 29, 2000, pp. 47, 98, 139, no. 17, illustrated.
New York, Whitney Museum of American Art, *Georgia O'Keeffe: Abstraction*, September 17, 2009-January 17, 2010, pp. 38, 129, 212, pl. 29, illustrated.

LITERATURE:

B.B. Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, vol. I, New Haven, Connecticut, 1999, p. 112, no. 189, illustrated.
S. Greenough, ed., *My Faraway One: Selected Letters of Georgia O'Keeffe and Alfred Stieglitz*, New Haven, Connecticut, 2011, pp. 153n326, 155n332, 162n340, 163n343-44, 165n349, 168n360, 173n367.
B.B. Lynes, J. Weinberg, *Shared Intelligence: American Painting and the Photograph*, exhibition catalogue, Santa Fe, New Mexico, 2011, p. 90.

A. Von Lintel, *Georgia O'Keeffe: Watercolors 1916-1918*, exhibition catalogue, Santa Fe, New Mexico, 2016, n.p., pl. 26, illustrated.
W.C. Agee, et al., *The Scharf Collection: A History Revealed*, New York, 2018, pp. 55, 57, 180, pl. 30, illustrated.

The present work is one of three abstract portraits by Georgia O'Keeffe of the photographer Paul Strand. Another version in the collection of the Georgia O'Keeffe Museum, Santa Fe, New Mexico.

In May of 1917, O'Keeffe took a spur of the moment journey to New York from Canyon, Texas, to see Alfred Stieglitz for the closing of his first gallery, 291. During her stay in New York, which she described as "the most wonderful days of my life," O'Keeffe met and mingled with some of Stieglitz's other 291 artists for the first time, such as Abraham Walkowitz, Stanton MacDonald-Wright and Paul Strand. (as quoted in S. Greenough, ed., *My Faraway One: Selected Letters of Georgia O'Keeffe and Alfred Stieglitz*, New Haven, Connecticut, 2011, p. 150) Animated by the people and art she saw in New York, O'Keeffe arrived back in Canyon that June and created two series of abstract portraits—one of Kindred Watkins, an Amarillo local with whom O'Keeffe had a complicated romantic relationship, and Paul Strand, with whom she would exchange romantic letters over the coming months.

Soon after Alfred Stieglitz saw the abstract portraits of Strand and Watkins, he wrote to O'Keeffe in June 1917, "—Those paintings!—All three are remarkable—the Portrait uncanny—powerful—The red one—what can I say—I had to think of the first color things I saw of yours—Incredible this new work—" (as quoted in *My Faraway One: Selected Letters of Georgia O'Keeffe and Alfred Stieglitz*, p. 162)

"I have painted portraits that to me are almost photographic. I remember hesitating to show the paintings, they looked so real to me. But they have passed into the world as abstractions—no one seeing what they are."



THE COLLECTION OF DOROTHY AND RICHARD SHERWOOD

The fine art collection of Dorothy and Richard Sherwood represents a lifetime of travel and discovery, an embrace of global art and artists—and erudition reaching across categories and continents. As pioneering civic leaders in Los Angeles, California, the Sherwoods were visionary thinkers and builders who made an indelible impact on some of the finest arts institutions in the world.

It was Dee Sherwood who first shared her Wellesley art history textbooks with Dick, her high school beau who attended Yale College and then Harvard Law School. Thus began a romantic lifelong exploration of art and culture together. After serving in the U.S. Air Force during the Korean War and marriage to Dee in 1953, Dick won a prestigious Sheldon Traveling Fellowship from Harvard that transported the newlyweds around the world for one year of continuous travel. From Europe to the Middle East to the Indian subcontinent and Asia, they studied new genres and began collecting paintings, drawings, prints and sculpture that stimulated their senses and captured their imaginations.



Richard and Dorothy Sherwood. Photographer unknown. Photo: Courtesy of the family.

Following Dick's Supreme Court clerkship with Justice Felix Frankfurter, the young couple returned to Beverly Hills to build their lives in the community in which they had been raised. Dick joined O'Melveny & Myers, the pedigreed law firm in which he practiced for 38 years, specializing in antitrust, intellectual property and trade. In their exquisite Beverly Hills home, they raised two accomplished children, Elizabeth and Benjamin, both Harvard graduates and Rhodes Scholars.

As pathbreaking patrons of the arts, Dee and Dick were immersed in the dynamic 1960s California art scene and knew many of its leading artists. Their early acquisition of an iconic Berkeley painting by the young Richard Diebenkorn led to a decades-long friendship. David Hockney joined them for festivities in their home and garden, as did the sculptor Robert Graham. Emerging artists, museum curators, art historians and dealers frequented their gatherings. Across decades, the couple devoted their time, prodigious energy and resources to helping build some of the leading cultural institutions in Southern California, including the Los Angeles County Museum of Art (LACMA) and the Center Theatre Group.

As Dick opened his law firm's practice in Asia, and served as a national leader of the Asia Society, the peripatetic twosome had ample opportunity to learn about art in China, Japan, Korea and further afield. Dick also served as a member of the Harvard Fogg Art Museum Visiting Committee for many years and built close ties to faculty and curators who inspired further learning and collecting. The couple's membership in the International Council of the Museum of Modern Art exposed them to global collectors and new works.

Over the years, the Sherwoods avidly built their private collection, buying what they loved and living joyously with their art. Pieces often arrived in their home straight from an artist's easel or directly from a nail in a painter's studio. Their art ranged across periods and continents including works by Balthus, Picasso, Henry Moore, Stuart Davis, Frank Stella and Wilhelm Hammershøi. And the Sherwoods frequently moved objects around their home so that they could experience them in different settings and have new "conversations" with the works.

Many young collectors have described Dee's and Dick's influence on their own approach to seeing and collecting fine art. They were admired for studying deeply and buying only what moved them most. The result was a collection of discerning taste and exceptional quality. The masterpieces in their collection reflect their profound connoisseurship, their appreciation of the creators and the creative process, and their great adventures of the heart and mind.

THE COLLECTION OF
DOROTHY AND RICHARD SHERWOOD

32

STUART DAVIS (1892-1964)



Study #1 for 'Famous Firsts'

signed 'Stuart Davis' (lower right)
casein and pencil on paperboard
image, 10¾ x 8½ in. (27.3 x 21.6 cm.); overall, 11¾ x 9¼ in. (29.8 x 23.5 cm.)
Painted in 1958.

\$100,000-150,000

PROVENANCE:

The artist.
[With]The Downtown Gallery, New York.
Acquired by the late owners from the above, 1960.

EXHIBITED:

Worcester, Massachusetts, Worcester Art Museum, *For Collectors: A Sales Exhibition of Works of Art*, March 6-April 5, 1959, no. 37.
New York, The Downtown Gallery, *33rd Annual Christmas Exhibition*, December 8-27, 1958 (as *Study for Famous Firsts*).
New York, The Downtown Gallery, *34th Annual Christmas Exhibition*, November 17-December 5, 1959 (as *Study for Famous First [sic]*).

LITERATURE:

Worcester Art Museum, *News Bulletin*, vol. 24, no. 6, March 1959, p. 23, illustrated.
A. Boyajian, M. Rutkowski, *Stuart Davis: A Catalogue Raisonné*, vol. II, New Haven, Connecticut, 2007, pp. 700-01, no. 1313, illustrated.

Please note this lot retains its original frame.

The present work is one of two works related to Davis' well known *Famous Firsts* (1958, The Brooklyn Museum, Brooklyn, New York), which the artist began painting the day after completing the larger oil. *Famous Firsts*, in turn, is based on a detail of one of Davis' earlier and most famous paintings, *Report from Rockport* (1940, The Metropolitan Museum of Art, New York), as Davis notes in his calendar entry for November 17, 1956. Karen Wilkin comments: "As if imitating the jazz musicians he so admired, Davis treated his configurations like favorite tunes, each recognizable every time he played it but varied each time by new harmonies, new rhythms, new colors. The original theme could be endlessly embellished, simplified, inverted, even dissected." (*The Drawings of Stuart Davis: The Amazing Continuity*, exhibition catalogue, New York, 1992, p. 27)

PROPERTY FROM
THE BEINECKE FAMILY
SOLD TO BENEFIT THE PROSPECT HILL FOUNDATION

Christie's is honored to offer Edward Hopper's *Windy Day* on behalf of the Beinecke family, with proceeds benefiting The Prospect Hill Foundation.

The late William S. Beinecke purchased *Windy Day* directly from Hopper's dealer Frank K.M. Rehn in 1957 as a gift for his wife, Elizabeth G. Beinecke. General Counsel and later Chairman and CEO of the family business, Sperry and Hutchinson Company (S&H Green Stamps), Beinecke also led an impressive philanthropic career. He helped create the Yale School of Management and was a major benefactor and board member for several environmental causes in New York City, including the founding Chairman of the Central Park Conservancy and the Hudson River Foundation, and a long serving board member of the New York Botanical Garden.

In 1959, William S. and Elizabeth G. Beinecke founded The Prospect Hill Foundation, with a mission to advance the human experience while ensuring the well-being of the earth. Over the past six decades, the Foundation has pursued this mission by making grants in four program areas: Environment, Nuclear

Disarmament & Nonproliferation, Reproductive Health & Justice and Youth Justice. Mainly supporting activities in the northeastern United States, The Prospect Hill Foundation's Environment Program has focused on coastal waters and oceans in the southern New England region, stretching from Cape Cod to the Hudson Canyon; and funding advocacy and policy reform opportunities in order to improve water quality, advance marine conservation and restore coastal habitats. As Bonnie Tocher Clause, the author of *Edward Hopper in Vermont*, reflects, "Beinecke's ownership of a Hopper work that celebrates the beauty of the White River Valley seems a natural match for this vision." (*Edward Hopper in Vermont*, Hanover, New Hampshire, 2012, p. 138)

Looking forward, The Prospect Hill Foundation will concentrate on a new program area, building upon the justice work the Foundation has been supporting and focusing on youth. The intent is to fund intersectional and grassroots efforts that are community led and that challenge systemic racism and gender-based oppression.

33

EDWARD HOPPER (1882-1967)

Windy Day

signed 'Edward Hopper' (lower right)
watercolor on paper
image, 19½ x 28 in. (49.5 x 71.1 cm.); sheet, 21 x 30 in. (53.3 x 76.2 cm.)
Executed in 1938.

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

PROVENANCE:

Frank K.M. Rehn Gallery, New York.
Mr. and Mrs. William S. Beinecke, New York, acquired from the above, 1957.
By descent to the present owners.

EXHIBITED:

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *The Thirty-ninth Annual Philadelphia Water Color and Print Exhibition, and the Fortieth Annual Exhibition of Miniatures*, November 2-December 7, 1941, no. 399, illustrated.
New York, Whitney Museum of American Art, *A History of American Watercolor Painting*, January 27-February 25, 1942, no. 191.

Des Moines, Iowa, Des Moines Art Center, *The Artist's Vision*, February 27-March 23, 1952, no. 45.
Chicago, Illinois, The Arts Club of Chicago, *Marsden Hartley, Edward Hopper, Walt Kuhn, John Sloan*, May 8-June 15, 1956, no. 14.
Manchester, New Hampshire, The Currier Gallery of Art; Providence, Rhode Island, Rhode Island School of Design, Museum of Art; Hartford, Connecticut, Wadsworth Atheneum, *Watercolors by Edward Hopper With a Selection of His Etchings*, October 8, 1959-February 7, 1960, no. 32.
Middlebury, Vermont, Middlebury College, Middlebury College Museum of Art, *Edward Hopper in Vermont*, May 23-August 11, 2013.

LITERATURE:

Artist's Record Book II, p. 51.
L. Goodrich, *Edward Hopper*, New York, 1971, p. 243, illustrated.
G. Levin, *Edward Hopper: A Catalogue Raisonné*, vol. II, New York, 1995, p. 296, no. W-327, illustrated.
G. Levin, *Edward Hopper: An Intimate Biography*, New York, 2007, p. 305.
B.T. Clause, *Edward Hopper in Vermont*, Lebanon, New York, 2012, pp. 110, 112-13, 120, 138, 155, 164, 194n68, 198n8, pl. 21, illustrated.



“In Windy Day, Hopper has succeeded in painting the wind.”

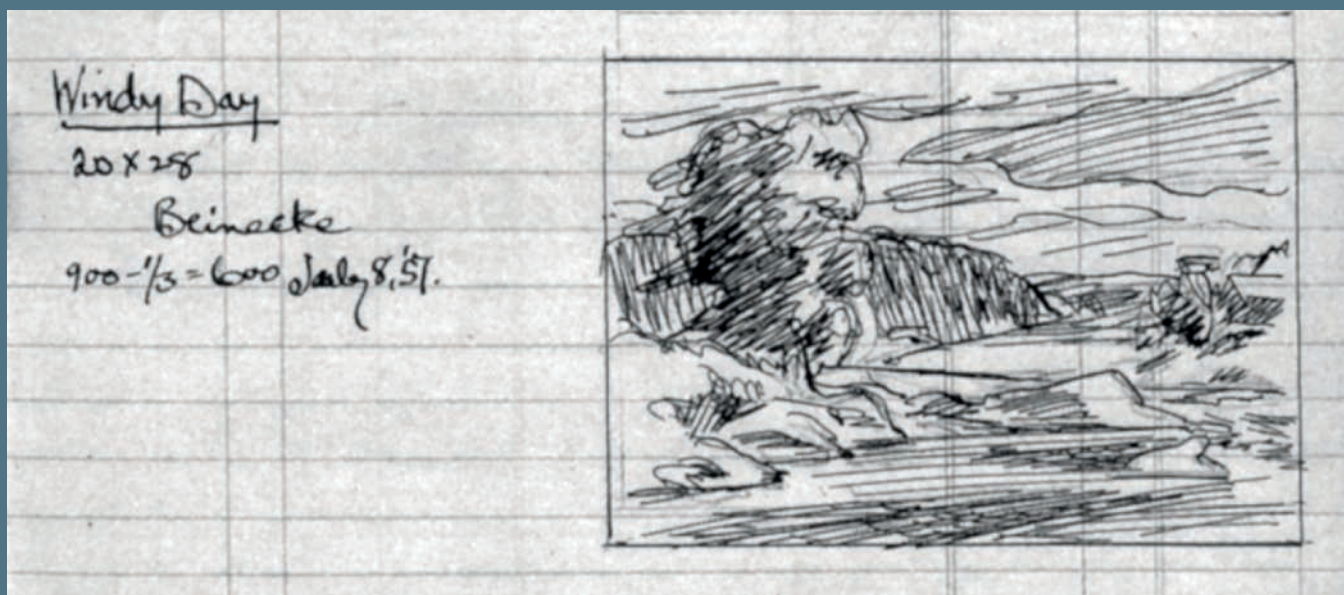
BONNIE TOCHER CLAUSE

Edward Hopper's *Windy Day* demonstrates the adept handling of watercolor and keen understanding of light for which the artist's works on paper are best known. Depicting the White River in Vermont, the present work infuses a complex composition of a winding riverbank with a breath of fresh air and a cool blue palette to fully capture the brisk atmosphere of a New England fall. At the same time, the wind permeating the scene, the lack of life—not even a bird on the horizon—and the diminutive buildings, almost hiding in the shadows, suffuse the otherwise vibrant scene with an underlying disquiet that is distinctly Hopper. As embodied by *Windy Day*, Lloyd Goodrich writes, “For Hopper, watercolor has been a major medium, on a par with oil...Products of a fresh eye and a sure hand, they have a quality of utter authenticity, not only in subject-matter but in purity and freshness of visual sensation.” (Lloyd Goodrich, *A Silent World: Portfolio of Eight Watercolors and Drawings by Edward Hopper*, New York, 1966, n.p.)

Every summer, Edward and Jo Hopper would leave behind the urban environment of New York City to seek artistic inspiration in rural landscapes, most often in New England. The Hoppers first visited Vermont in 1927 on day trips while spending the summer in New Hampshire. They would not return until September 1935, when Hopper was desperate for a new environment after an unproductive summer in South Truro, Massachusetts. Captivated by the lush, untamed landscape and resplendent light of the area, they returned the three following years. In 1937 and 1938, the artists stayed for a full month of late summer on a farm owned by Bob and Irene Slater in South Royalton,

located along the White River in the Green Mountains. According to Bonnie Tocher Clause, in total, Hopper painted no more than twenty-five watercolors, as well as a few drawings, during his seasons in Vermont. Clause explains, “The majority of Hopper's Vermont watercolors and drawings are pure landscapes, or about as pure as Hopper ever got in painting outdoor scenes. These works focus exclusively on natural surroundings, the mountains, meadows, hillsides, woods, and watercourses in the vicinity of Vermont's White River Valley. They are quiet paintings, inviting contemplation but not narrative.” (*Edward Hopper in Vermont*, Hanover, New Hampshire, 2012, p. 3)

One of the most captivating features of the Vermont landscape for Hopper was the winding bends, rippling water and lush banks of the White River, which he would depict in a series of seven watercolors from 1937-38: *Gravel Bar, White River* (1937, Neuberger Museum of Art, Purchase College, State University of New York, Purchase, New York); *White River at Royalton* (1937, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York); *White River at Sharon* (1937, Smithsonian American Art Museum, Washington, D.C.); *First Branch of the White River* (1938, Museum of Fine Arts, Boston, Massachusetts); *Rain on River* (1938, Private Collection); *Landscape with Tower* (1938, Whitney Museum of American Art, New York); and the present work. Hopper would reflect in a letter of January 26, 1939, “These valleys of the branches of the White River and the White River valley itself are, to me, perhaps the finest in Vermont.” (as quoted in *Edward Hopper in Vermont*, p. 95)



Edward Hopper, *Artist's Ledger—Book II* (page 51), 1913-1963. Photograph courtesy of the Whitney Museum of American Art, New York (detail). © 2019 Heirs of Josephine Hopper / Licensed by VAGA at Artists Rights Society (ARS), NY.



Edward Hopper, *First Branch of the White River*, 1938. Museum of Fine Arts, Boston, Massachusetts. © 2019 Heirs of Josephine Hopper / Licensed by VAGA at Artists Rights Society (ARS), NY.



Edward Hopper, *White River at Sharon*, 1937. National Museum of American Art, Smithsonian Institution, Washington, D.C. © 2019 Heirs of Josephine Hopper / Licensed by VAGA at Artists Rights Society (ARS), NY.

The culmination of his artistic experience in Vermont, the White River watercolors feature a wide variety of different viewpoints, which Hopper selected while driving around the area between the towns of Royalton and Sharon. *Windy Day* is among the most complex of the series with its perspective allowing for views onto both near and distant mountains, as well as the houses directly beside the riverbanks. Several of the other watercolors take a more frontal viewpoint, with the White River parallel to the picture plane. As such, the present work is closest in composition to the Smithsonian American Art Museum's *White River at Sharon* and approaches the panorama of the Museum of Fine Art's elevated view, *First Branch of the White River*.

The series also captures the full range of weather conditions Hopper experienced in late summer in Vermont, from sunny, calm days to shady afternoons and rainstorms. As Clause asserts of the present work, "In *Windy Day*, Hopper has succeeded in painting the wind." (*Edward Hopper in Vermont*, p. 113) The blowing gusts are evident in the swaying branches of the trees and curved blades of tall grass as well as the sky where grayer storm clouds seem to move rapidly into the scene. The key focal point, however, is clearly the rushing water of the river depicted in a kaleidoscopic arrangement of blue hues. A related drawing, *Shallows of the White River* (1938, Whitney Museum of American Art, New York), demonstrates that Hopper determinedly sought to accurately capture the movement of the windblown waters, focusing "on the 'texture' of the water as it swirls and flows around rocky outcrops and boulders...In the painting, *Windy Day*, the different depths and currents in the river are indicated by color. The areas left blank in the drawing are painted in a clear, smooth, light blue in the watercolor; the shaded areas of the drawing are translated in the watercolor to a darker blue, mottled to show the movement of the water, ruffled by the wind." (*Edward Hopper in Vermont*, p. 110)

Throughout his career, Hopper was drawn to water as a major compositional element. The draw was three-fold. First, water can act as a natural barrier between the artist (and thus the viewer) and the subject, much as the rural roads and train tracks that also recur in his works. In *Windy Day*, the river acts to distance the viewer from the only sign of human life in the composition—the houses, forming a natural barrier symbolic of psychological distance. Second, water allowed Hopper to introduce an element of motion into an *oeuvre* that is largely defined and dominated by stillness. Here, both the moving water and the sense of wind act as a foil for the more solid pictorial elements, such as the weighty boulders and angular houses. Finally, in its constant motion and expanse beyond the confines of the canvas—in its elemental presence—the inclusion of water alludes to the more existential themes that dominate Hopper's art.

Indeed, "Hopper's fascination with the [White River] was probably both a reflection of its beauty and picturesque qualities and a manifestation of his lifelong love of the water." (*Edward Hopper in Vermont*, p. 105) This transcendent series, as epitomized by *Windy Day*, manifests the freedom and luminosity of Hopper's finest watercolors and is superlative of the large body of career-defining work the artist produced during his summers in New England. Central to his *oeuvre*, "New England provided Hopper with motifs which he would turn into icons of American art...New England led Hopper into the realms of light and shadow. Under the spell of the region's translucent and tonic air, he painted away to his heart's desire. His very soul, it would seem, fell in sync with the poetry and spirit of the place. If indelibly American in his art, Hopper was also thoroughly New England." (C. Little, *Edward Hopper's New England*, San Francisco, California, 1993, p. VI)

Property of the Virginia Museum of Fine Arts

SOLD TO BENEFIT FUTURE ACQUISITIONS

The Virginia Museum of Fine Arts (VMFA) in Richmond, Virginia, is one of the largest comprehensive art museums in the United States. VMFA, which opened in 1936, is a state agency and privately endowed educational institution. Its purpose is to collect, preserve, exhibit and interpret art, and to encourage the study of the arts. Through the Office of Statewide Partnerships program, the museum offers curated exhibitions, arts-related audiovisual programs, symposia, lectures, conferences and workshops by visual and performing artists. In addition to presenting a wide array of special exhibitions, the museum provides visitors with the opportunity to experience a global collection of art that spans more than 6,000 years. VMFA's permanent holdings encompass nearly 40,000 artworks, including the largest public collection of Fabergé outside of Russia, and the finest collections

of Art Nouveau and Art Deco outside of Paris. VMFA is also home to important collections of African, American, Ancient, East Asian, European and South Asian art, with particular strengths in African American art, British sporting art, English silver, French Impressionism and Post-Impressionism, and Modern and Contemporary art. In May 2010, VMFA opened its doors to the public after a transformative expansion, the largest in its history, and last year had an attendance of nearly 700,000 visitors.

The Virginia Museum of Fine Arts is the only art museum in the United States open 365 days a year with free general admission. For additional information, visit www.VMFA.museum.

34

GEORGE WESLEY BELLOWS (1882-1925)

Shipyard Society

signed 'Geo Bellows' (lower right)
oil on panel
30 x 38 in. (76.2 x 96.5 cm.)
Painted in 1916.

\$4,000,000-6,000,000

PROVENANCE:

The artist.
Estate of the above.
Emma S. Bellows, wife of the above.
Estate of the above, 1959.
[With]H.V. Allison & Co., Inc., New York.
Acquired by the present owner from the above, 1962.

EXHIBITED:

Chicago, Illinois, Chicago Arts Club, 1916.
New York, 1917.
Montclair, New Jersey, 1917.
New York, Milch Galleries, *Paintings, Lithographs, Drawings, and Etchings by George Bellows*, March 13-24, 1917.
Columbus, Ohio, Gallery of Fine Arts and Art Association of Columbus, *Exhibition of Paintings by George Bellows*, January 30-February 13, 1918.
New York, Milch Galleries, *Paintings by George Bellows*, March 13-24, 1918.
Richmond, Virginia, Virginia Museum of Fine Arts Artmobile, *The Williams Collection*, Fall 1965-1966.
Akron, Ohio, Akron Art Institute, *Celebrate Ohio*, September 27-November 7, 1971, n.p.
Richmond, Virginia, Virginia Museum of Fine Arts, *Encounter in Color*, April 25-June 1, 1975.
Richmond, Virginia, Virginia Museum of Fine Arts, *The Independent Spirit in American Painting*, September 1975-January 1976.
Richmond, Virginia, Virginia Museum of Fine Arts; Newport News, Virginia, The Mariners Museum, *American Marine Painting*, September 27-December 12, 1976, pp. 8, 129, 131, no. 64, illustrated.
Columbus, Ohio, Columbus Museum of Art; Richmond, Virginia, Virginia Museum of Fine Arts; Des Moines, Iowa, Des Moines Art Center; Worcester, Massachusetts, Worcester Art Museum, *George Wesley Bellows: Paintings, Drawings, and Prints*, April 1-December 28, 1979, pp. 9, 52, no. 41, illustrated.

Richmond, Virginia, Virginia Museum of Fine Arts; Fort Lauderdale, Florida, Museum of Art, *America Around 1900: Impressionism, Realism, and Modern Life*, June 14, 1995-January 14, 1996.
Washington, D.C., National Gallery of Art; New York, The Metropolitan Museum of Art, *George Bellows*, June 10, 2012-February 18, 2013, pp. 23, 164-66, 180, 306n1917, 307n1918, pl. 69, illustrated.

LITERATURE:

Artist's Record Book B, p. 61.
The Art Quarterly, vol. 26, 1963, pp. 85, 93, illustrated.
C.H. Morgan, *George Bellows: Painter of America*, New York, 1965, p. 200.
D. Braider, *George Bellows and the Ashcan School of Painting*, New York, 1971, p. 105.
Newport News Shipbuilding Society Christmas card, Newport News, Virginia, 1988, cover illustration.
G. Cruger, "Enduring Legacy: The Personal Patronage of Adolph D. and Wilkins C. Williams," *Arts in Virginia*, vol. 29, nos. 2-3, 1990, p. 20, fig. 21, illustrated.
A. Skolnick, et al., *Paintings of Maine*, New York, 1991, pp. 62-63, 124, illustrated.
M. Quick, et al., *The Paintings of George Bellows*, exhibition catalogue, New York, 1992, pp. 56-57, 159-60, fig. 33, illustrated.
N. Ross, et al., *Toward an American Identity: Selections from the Wichita Art Museum Collection of American Art*, exhibition catalogue, Wichita, Kansas, 1997, p. 78, fig. 10, illustrated.
L.C. Irland, *The Northeast's Changing Forest*, Petersham, Massachusetts, 1999, pp. 17-19.
C. Berkin, et al., *Making America: A History of the United States*, Boston, Massachusetts, 2001, cover illustration.
E.L. O'Leary, et al., *American Art at the Virginia Museum of Fine Arts*, Charlottesville, Virginia, 2010, pp. 335-38, no. 113.
T. Wolf, et al., *Carl Walters and Woodstock Ceramic Arts*, exhibition catalogue, New Paltz, New York, 2017, p. 12, fig. 4, illustrated.

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





George Bellows, *The Skeleton*, 1916. Wichita Art Museum, Wichita, Kansas.



George Bellows, *Builders of Ships*, 1916. Yale University Art Gallery, New Haven, Connecticut.



George Bellows, *The Teamster*, 1916. The Farnsworth Art Museum, Rockland, Maine.



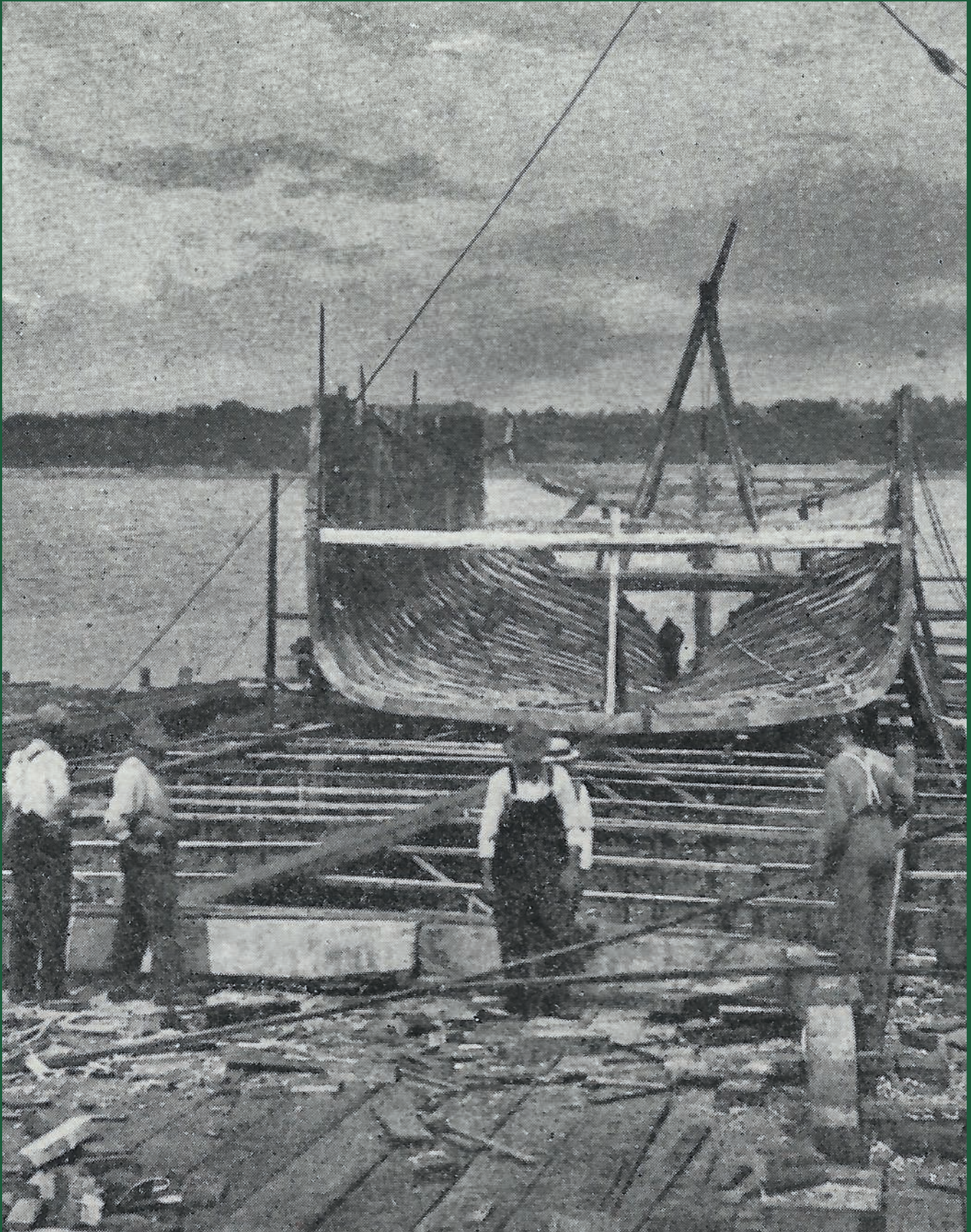
George Bellows, *Ox Team, Wharf at Matinicus*, 1916. The Metropolitan Museum of Art, New York.

Every summer from 1911 until 1916, George Bellows searched out cooler climates for new artistic inspiration away from the heat of New York City. Maine was his favorite destination, and he would spend months there on extended vacations, visiting communities up and down its coast. Executed in Camden in 1916, during Bellows' last summer in Maine, *Shipyards Society* reflects the artist's deep appreciation of the culture of the area and exemplifies his bold, modern style. Paying homage to the unique character of both the seaside landscape and its people, *Shipyards Society* represents a culmination of Bellows' work in Maine.

During the fall and winter of 1914-15, Bellows painted relatively little, perhaps due to concerns about the onset of World War I or disenchantment with his urban environs. The painter longed for his beloved Maine, finally returning there with his family during the summer months of 1915. Although initially slow to regain his inspiration, his creativity was sparked the following summer in 1916 in the small coastal community of Camden. The town itself was, perhaps counterintuitively, in the midst of a revitalization due to the outbreak of war, which spurred wooden shipbuilding in the area. Featured in *Shipyards Society*,

the colossal four-masted, wooden-hulled freight ship *Percy R. Pyne II* was the first built in the newly reopened Robert L. Bean shipyard in almost a decade. Demanding the efforts of approximately 100 workers, the result was a newly vibrant extended community.

The shipyard drew Bellows like a magnet and resulted in intense artistic production, including a series of paintings specifically related to the vessel. In addition to the present work, Bellows utilized his first-hand renderings to create the oil compositions, *Builders of Ships* (1916, Yale University Art Gallery, New Haven, Connecticut), *The Skeleton* (1916, Wichita Art Museum, Wichita, Kansas), *Ox Team, Wharf at Matinicus* (1916, The Metropolitan Museum of Art, New York), *Shipyards* (1916, Art Complex Museum, Duxbury, Massachusetts) and *The Teamster* (1916, Farnsworth Art Museum, Rockland, Maine). In many of the works, "The vessel is surrounded by the myriad activities related to its construction—or 'sincere portrayals of native life and customs,' as one critic observed on viewing some of the scenes at Milch Galleries in March 1917. In *Shipyards Society*, the only panel in the cycle, the massive open hull dwarfs the builders perched on it and provides a dramatic backdrop for all manner of



Shipbuilding in Bath, Maine, 1916. © Niday Picture Library / Alamy Stock Photo.

“When I paint the beginning of a ship at Camden, I feel the reverence the ship builder has for his handiwork. He is creating something splendid, to master wind and wave, something as fine and powerful as Nature’s own forces... When I paint the colossal frame of the skeleton of his ship I want to put his wonder and his power into my canvas, and I love to do it.”

GEORGE BELLOWS

incidental activity in the bustling yard, appropriately described by one reviewer of the Milch show as ‘playwright’ Bellows’ ‘stage play.’ Laborers are at work and at rest, pausing to scratch, and flirting; small groups of men and women exchange town gossip; and a woman carries a basket of food. Humorously, only three figures actively observe the shipbuilding. Bellows reveled in such detail of modern life.” (S. Cash, “Life at Sea, 1911-1917,” *George Bellows*, exhibition catalogue, Washington, D.C., 2012, pp. 165-66)

By placing emphasis on the immense ship under construction, *Shipyards Society* relates to one of the primary themes of Bellows’ Maine works—the harsh environment of the coast and man’s complex relationship within this often-violent natural world. Moreover, struggle, whether as manifested in the competition of the boxing ring, the tribulations of life on the street, the necessity of overcoming a dangerous natural world or the travails of the working class, is undeniably a central theme of Bellows’ work. Here, not only is man struggling against the sea, but also against the toils of building such an impressive vessel. Bellows himself would have related to the workers’ struggle, and to the burden of responsibility in particular, as he was accompanied on his trips to Maine by not only his wife, but also often his mother, his in-laws, friends and eventually his first child. Indeed, Bellows explained how he related to his subject: “When I paint the beginning of a ship at Camden, I feel the reverence the ship builder has for his handiwork. He is creating something splendid, to master wind and wave, something as fine and powerful as Nature’s own forces...When I paint the colossal frame of the skeleton of his ship I want to put his wonder and his power into my canvas, and I love to do it.” (“The Big Idea: George Bellows Talks About Patriotism For Beauty,” *Touchstone*, vol. 1, July 1917, p. 270)

As the title *Shipyards Society* suggests, however, in the present work Bellows chooses as his focus not only the shipbuilder but also the broader population of the local working-class society. The active dock workers are positioned

in the direct center of the composition, in a heroic pyramidal sub-formation, through which Bellows underscores their importance both to the composition as well as to the health and longevity of the town. A myriad of interactions in the scene literally circle around them. These numerous other individuals are not merely bystanders, but rather work at their own distinct trades, vying for their position within the dynamic societal structure. As such, the present composition recalls Bellows’ celebrated anthropological work as a member of the Ashcan School, and specifically operatic compositions like *Cliff Dwellers* (1913, Los Angeles County Museum of Art, Los Angeles, California), which focus on gritty urban environs and the social interactions of their inhabitants. Yet, in *Shipyards Society’s* rural environment of laborious dock workers, Bellows embraces a more optimistic view of society than in his earlier New York City work, illustrating a mixing of genders, ages and, most importantly, classes.

Speaking to his admiration for the bustling social economy of this small town, Bellows renders *Shipyards Society* with a palpable jovial energy that is accentuated by a modern aesthetic derived from his extraordinary use of color. By 1916, Bellows was pushing his color play further than ever, well past the gritty tones of his earlier urban subjects. Demonstrating this new emphasis, the present work exhibits a diverse palette of blues, greens, reds, purples and even a blush pink. Subtle highlights and pops of color add complexity to the scene and capture nuances of each individual or figure group, while also serving to engage the viewer and draw the eye into and around the composition. As Michael Quick reflects, “The visual and emotional force of their gorgeous color, which achieves a dazzling opulence exceeded in the work of few American painters of the period, makes the paintings of 1916 and 1917 among the most handsome and enjoyable that Bellows ever produced. In the three charmed periods—1913, 1916-17, and 1924—when Bellows painted in his strongest color, its exuberance stands comparison with that of any of the Fauve-inspired American modernists. The delightful paintings of these periods demonstrate not only his exceptional gifts in using color, but also,



George Bellows, *Cliff Dwellers*, 1913. Los Angeles County Museum of Art, Los Angeles, California.

in the spirit of the modernists, his joy in doing so." ("Technique and Theory: The Evolution of George Bellows's Painting Style," *The Paintings of George Bellows*, p. 63) Perpetually seeking harmony and balance, the painter also continually uses geometric forms to isolate activities and subsets of his society, simultaneously using them as building blocks in his compositional format. Through this confident and Modern technique, Bellows creates a complex, dynamic scene that conveys the energy of this bustling micro-society. He delights in an intensely stimulating image that cannot be fully digested with just one glance, but rather demands deep engagement and active participation.

Employing the expressive color palette of his time, Bellows' best Maine compositions, including *Shipyards Society*, exhibit the expressive fervor and bold experimentation which established Bellows as an icon of American Modernism. In its direct, bravura execution, the work embodies Bellows' captivation with Maine's raw beauty and the distinct culture to be found among the men and women struggling in this harsh natural environment. Importantly, the work equally expresses the artist's deeply engrained documentary interest in the realities of American society, grounded in his work as a member of the Ashcan School in New York. *Shipyards Society* uniquely combines these two central themes of Bellows' career into a Modern genre painting that is distinctly his own.

FAIRFIELD PORTER (1907-1975)



Landscape, Southampton Yard

signed and dated 'Fairfield Porter 57' (lower left)
oil on canvas
34½ x 36½ in. (87.6 x 92.7 cm.)
Painted in 1957.

\$100,000-150,000

PROVENANCE:

The artist.
James Merrill, New York, acquired from the above.
Estate of the above.
J.D. McClatchy, New York, acquired from the above, 1955.
By descent to the present owner.

LITERATURE:

J. Wilmerding, K. Wilkin, *Fairfield Porter*, New York, 2016, pp. 48-49, 88-89, 238, pl. 19, illustrated (as *Untitled (Landscape, Southampton Yard)*).

J.D. McClatchy, an esteemed American poet, former president of the American Academy of Arts and Letters, and late owner of *Landscape, Southampton Yard*, was likely inspired by the present work to write his poem "A Landscape after Fairfield Porter." McClatchy mirrors Porter's autumnal colors in the emotional palette of his poem, writing: "The afternoon and my idea of an afternoon/Are sitting in the two chairs out back./Taking it all in—whatever it is, that is,/An early, patchy autumn is proposing/...The year has decided to split up—not half and half,/White for the one, color for the other, but something/In between, the yew-green blotches of foreboding/Insisting to the little blue moon orbiting the lawn/That color is the border between sentiments./Between an empty heart, say, and a broken one./The sky is rubbing the sleep out of its eyes./Talking to itself about what happened yesterday./The maple's melancholy gold will try to ransom/What is about to be lost, but it's no use./The leaves lie around like uncollected mail./It's always the same—the painter knows/The family house will need a new coat." (as quoted in J. Wilmerding, K. Wilkin, *Fairfield Porter*, New York, 2016, pp. 47-49)

ERNEST LAWSON (1873-1939)



Harlem River

signed 'E. Lawson.' (lower left)
oil on canvas
39¾ in. x 49¾ in. (101 x 126.4 cm.)
Painted circa 1913-15.

\$150,000-250,000

PROVENANCE:

M. Knoedler & Co., Inc., New York.
Private collection, Michigan, acquired from the above, 1978.
Sotheby's, New York, 18 May 2016, lot 36, sold by the above.
Acquired by the present owner from the above.

EXHIBITED:

Washington, D.C., National Gallery of Art; San Francisco, California, Fine Arts Museums of San Francisco; New York, The Metropolitan Museum of Art; Detroit, Michigan, Detroit Institute of Arts, *American Paintings from the Manoogian Collection*, June 4, 1989-May 27, 1990, pp. 184-85, no. 69, illustrated. Lugano Castagnola, Switzerland, Thyssen-Bornemisza Foundation, *Masterworks of American Impressionism*, July-October 1990, pp. 140-41, no. 59, illustrated. Quebec City, Quebec, Canada, Musée de Quebec; New York, America's Society Art Gallery; Memphis, Tennessee, The Dixon Gallery and Gardens;

Pittsburgh, Pennsylvania, The Frick Art Museum; Hamilton, Ontario, Canada, Art Gallery of Hamilton, *Visions of Light and Air: Canadian Impressionism, 1885-1920*, June 14, 1995-December 8, 1996, n.p., no. 12, illustrated. Hokkaido, Japan, Hokkaido Museum of Modern Art; Shiga, Japan, The Museum of Modern Art; Akita, Japan, The Akita Museum of Modern Art; Tokuyama, Japan, Tokuyama City Museum of Art History; Sogo, Japan, Sogo Museum of Art, *From the Hudson River School to Impressionism: American Paintings from the Manoogian Collection*, July 5, 1997-February 1, 1998, no. 58, illustrated. Memphis, Tennessee, The Dixon Gallery and Gardens, *Celebrate America: 19th Century Paintings from the Manoogian Collection*, February 7-April 18, 1999, pp. 74-75, no. 28, illustrated. Vero Beach, Florida, Vero Beach Museum of Art, *Masters of Light: Selections of American Impressionism from the Manoogian Collection*, January 30-April 23, 2006, pp. 94-97, 128, no. 25, illustrated.

LITERATURE:

Ingo F. Walther, ed., *Impressionism 1860-1920*, London, 2006, p. 638, illustrated.

According to Glen Umberger of the New York Landmarks Conservancy, the present work depicts the Roman Catholic Orphan Asylum at left and Webb's Academy and Home for Shipbuilders at right. Both buildings would have been visible from the artist's vantage point looking across the Harlem River to the Bronx from Upper Manhattan.

EDWARD HENRY POTTHAST (1857-1927)

On the Beach

signed 'E Potthast' (lower right)
oil on canvas
24 x 30 in. (61 x 76.2 cm.)

\$200,000-300,000

PROVENANCE:

E.C. Babcock, New York, *circa* 1925.

By descent to the present owners from the above.

This work will be included in M. Ran's forthcoming *catalogue raisonné* of the artist's work.

On the Beach possibly depicts Coney Island, New York, based on an inscription on the stretcher. Starting around 1910, Edward Henry Potthast sought out the beaches of New York, most notably Coney Island and Rockaway Beach, to depict the rising tides of leisure culture. As industrialization drove the middle and upper classes to seek respite in nature, celebrating and depicting leisure became commonplace among Impressionist circles. Standing at the intersection of Impressionism and Realism, Potthast embraced the bustle of places such as Coney Island, Far Rockaway and Brighton Beach, the more

populist haunts. Like the Realists, Potthast focused on energetic compositions rather than the kind of languid gentility often portrayed by the Impressionists; yet, like the Impressionists, he painted in a palette of high color and lightness. *On the Beach* depicts three women and a girl running towards the waves, as a distant figure swims in the water. With artistic bravura and a painterly surface, Potthast renders this impressive work with a masterly sense of composition as the figures' clothes flutter in the ocean breeze. As in the present work, according to Diane Smith-Hurd, Potthast's painting is "at its best with subtleties of color in reflected light, as well as color in direct sun-shine." (*Edward Henry Potthast, 1857-1927: An American Painter*, Cincinnati, Ohio, 1994, n.p.)

The original owner of the present work, E.C. Babcock, was the director from 1917-40 of Babcock Galleries, the oldest American Art gallery still in existence. During Babcock's tenure as director, he represented and sold works by some of the most important artists of the day, including Potthast. Notable sales by Babcock include Winslow Homer's *The Gale* to the Worcester Art Museum in 1916 for \$30,000 and Gilbert Stuart's *Thomas Jefferson* in 1927, a rediscovered work subsequently acquired by the National Portrait Gallery in Washington, D.C. and Monticello, Charlottesville, Virginia.

"Potthast has found his greatest pleasure painting the happy groups which crowd the beaches near New York..."

J.W. YOUNG



WILLIAM MERRITT CHASE (1849-1916)

Shinnecock Landscape

signed 'Wm. M. Chase' (lower left)
 pastel on canvas
 16 x 24 in. (40.6 x 61 cm.)
 Executed circa 1895.

\$250,000-350,000

PROVENANCE:

Sotheby's, Los Angeles, California, 16 March 1981, lot 195.
 (Probably) Acquired by the present owner from the above.

EXHIBITED:

Washington, D.C., The Phillips Collection; Boston, Massachusetts, Museum of Fine Arts, *William Merritt Chase: A Modern Master*, June 4, 2016-January 16, 2017, pp. 176-77, 220, pl. 72, illustrated (as *Untitled (Shinnecock Landscape)*).

LITERATURE:

R.G. Pisano, *Summer Afternoons: Landscape Paintings of William Merritt Chase*, Boston, Massachusetts, 1993, p. 116, illustrated (as *Shinnecock Hills*).
 R.G. Pisano, *William Merritt Chase: The Paintings in Pastel, Monotypes, Painted Tiles and Ceramic Plates, Watercolors, and Prints*, vol. I, New Haven, Connecticut, 2007, pp. 40, 44, no. P.96, illustrated (as *Untitled (Shinnecock Landscape)*).

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

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

Following his own suggestions, Chase produced some of his most original and purely Impressionist landscapes during his summers at Shinnecock, of which the present work is a highly characteristic example. Indeed, here Chase transforms a nondescript scene amongst the grassy hills of eastern Long Island into an immersive experience of color and texture, which accurately captures the unique aspects of the location yet also encourages the eye to follow the intricate patterns of nature's beauty. The work features two registers of land and sky that are split by the rich blue of the ocean. Keeping the foreground the most painterly area, he creates a realistic sense of perspective with the sandy road carving a strong diagonal before retreating to the left. Meanwhile, the soft blue in the sky is interspersed with delicate, white clouds and, along the horizon line, distant boats race along at full sail. Working directly from nature in *Shinnecock Landscape*, Chase perfectly captures the essence of a summer day while also presenting pure painting and his Impressionist style at its best.



JOHN SINGER SARGENT (1856-1925)

Sketch after 'El Jaleo'

signed 'John S. Sargent' (lower left)
pen and ink on paper laid down on paper
image, 9 x 13 in. (22.9 x 33 cm.); sheet, 9 x 14 in. (22.9 x 35.6 cm.)
Executed in 1882.

\$300,000-500,000

PROVENANCE:

George Bernheim, Paris, France, before 1924.
M. Knoedler & Co., Inc., New York, 1924.
Johnston L. Redmond, New York, by 1933.
Katharine Haven Osborn, New York, wife of the above, by descent.
Private collection, by descent.
Sotheby's, New York, 1 December 1994, lot 10, sold by the above.
Ruth Pruitt Phillips, Jacksonville, Florida, acquired from the above.
Estate of the above.
Sotheby's, New York, 30 November 2005, lot 41, sold by the above.
Acquired by the present owner from the above.

EXHIBITED:

New York, Coordinating Council of French Relief Societies, Inc., *Helleu and Sargent Drawings*, 1943, no. 43, as (*Spanish Dancers*).
(Probably) New York, The Metropolitan Museum of Art, *Memorial Exhibition of the Work of John Singer Sargent*, January 4-February 14, 1926.
Washington, D.C., National Gallery of Art; Boston, Massachusetts, Isabella Stewart Gardner Museum, *El Jaleo*, March-November 1992, p. 196, no. 52, illustrated.



John Singer Sargent, *El Jaleo*, 1882. Isabella Stewart Gardner Museum, Boston, Massachusetts.

LITERATURE:

R. Ormond, E. Kilmurray, *John Singer Sargent: Figures and Landscapes, 1874-1882: The Complete Paintings*, vol. IV, New Haven, Connecticut, 2006, pp. 268, 272, no. 19, fig. 168, illustrated.

Celebrated as the most fashionable society portraitist of his day, John Singer Sargent was equally renowned for his brilliantly daring compositions based on his own inspirations. Among the most famous of his works, *El Jaleo* (1882, Isabella Stewart Gardner Museum, Boston, Massachusetts) had its origins in the artist's trip to Madrid in the autumn of 1879 and depicts a Spanish dancer in the throes of performance. Completed two years after its first conception in Spain, *El Jaleo* was a wild success at the Salon of 1882, with a critic proclaiming: "What a bold and lively creation! What life! What fine skill behind the impression! And the beauty of the paint, the beauty of the color! *Caramba!*" (as quoted in O. Merson, "Sargent: Early Spanish and Venetian Paintings," *Sargent/Sorella*, Madrid, Spain, 2006, p. 58.) While Sargent also completed preparatory drawings for the painting, the present *Sketch after 'El Jaleo'* was actually drawn shortly after the completion of the oil painting, likely for the purpose of reproduction in contemporary publications. The work thus stands as a testament to Sargent's great pride in this masterwork of his career.

El Jaleo derives its name from the Spanish dance depicted: the jaleo de jerez. However, the term 'jaleo' also translates into 'ruckus' or 'hubbub,' a suggestion of noisy chaos which in the composition seems to culminate in intensity as the scene progresses from left to right. Rendered in minimal ink, here the complex scene is elegantly reduced to its essence. The artist recreates the audacious movement of the oil painting using sharp, striking horizontal marks—as if the image is manifesting from the vibrations of the music. As in the full-scale work, the dancer's arms are fully extended, akimbo and wildly expressive. Her head and neck are bent towards her left shoulder, her body contorted yet elegant and mirrored by her extravagant costume. The string band behind her are in a trance-like state of ecstatic accompaniment, while her cohort of fellow dancers join her with jubilant gestures of solidarity. These background figures appear as a flurry of gestural marks, abstract and expressionistic, personifying the building excitement of the scene. With this compelling, gestural linework, the drawing exudes a sense of freedom and fervor for life as the artist celebrates the success of one of the greatest paintings of his career.



Henri L. Bayard

CHILDE HASSAM (1859-1935)

In the Old House

signed and dated 'Childe Hassam/1914' with artist's crescent device
(center left)
oil on canvas
31½ x 48½ in. (80 x 123.2 cm.)
Painted in 1914.

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

PROVENANCE:

The artist.
[With] Macbeth Gallery, New York.
Mrs. Emily Clark, Grand Rapids, Michigan, acquired from the above, 1917.
Grand Rapids Art Museum, Grand Rapids, Michigan, gift from the above, 1917.
Parke-Bernet, New York, 17 January 1941, lot 77, sold by the above.
Thomas J. Watson, New York, 1941, acquired from the above.
IBM International Foundation, New York, 1949, acquired from the above.
Sotheby's, New York, 25 May 1995, lot 28, sold by the above.
Acquired by the present owner from the above.

EXHIBITED:

Detroit, Michigan, Detroit Museum of Art, May 4-June 4, 1916, *Second Annual Exhibition of Selected Paintings by American Artists and Sculpture by Anna V. Hyatt*, no. 42.
Buffalo, New York, The Buffalo Fine Arts Academy, Albright Art Gallery, *Exhibition of a Retrospective Group of Paintings Representative of the Life Works of Childe Hassam, N.A.*, March-April 1929, p. 13, no. 18.
New York, Lotos Club, *85th Anniversary Exhibition: Works of Childe Hassam, N.A.*, March 15-April 15, 1955, no. 21 (as *The Old Home*).

New York, IBM Gallery, *Portraits from the IBM Collection*, June 19-July 21, 1967, no. 18.
New York, IBM Gallery of Science and Art, *American Images: Selections from the IBM Collection*, June-July 1984, no. 7.
Old Greenwich, Connecticut, Greenwich Civic Center; Old Lyme, Connecticut, Florence Griswold Museum, *Childe Hassam in Connecticut*, December 3, 1987-January 10, 1988, pp. 18, 28, 30, no. 19, pl. 4, illustrated.
New York, The Metropolitan Museum of Art, *Childe Hassam: American Impressionist*, June 10-September 12, 2004, pp. 152-54, fig. 160, illustrated.

LITERATURE:

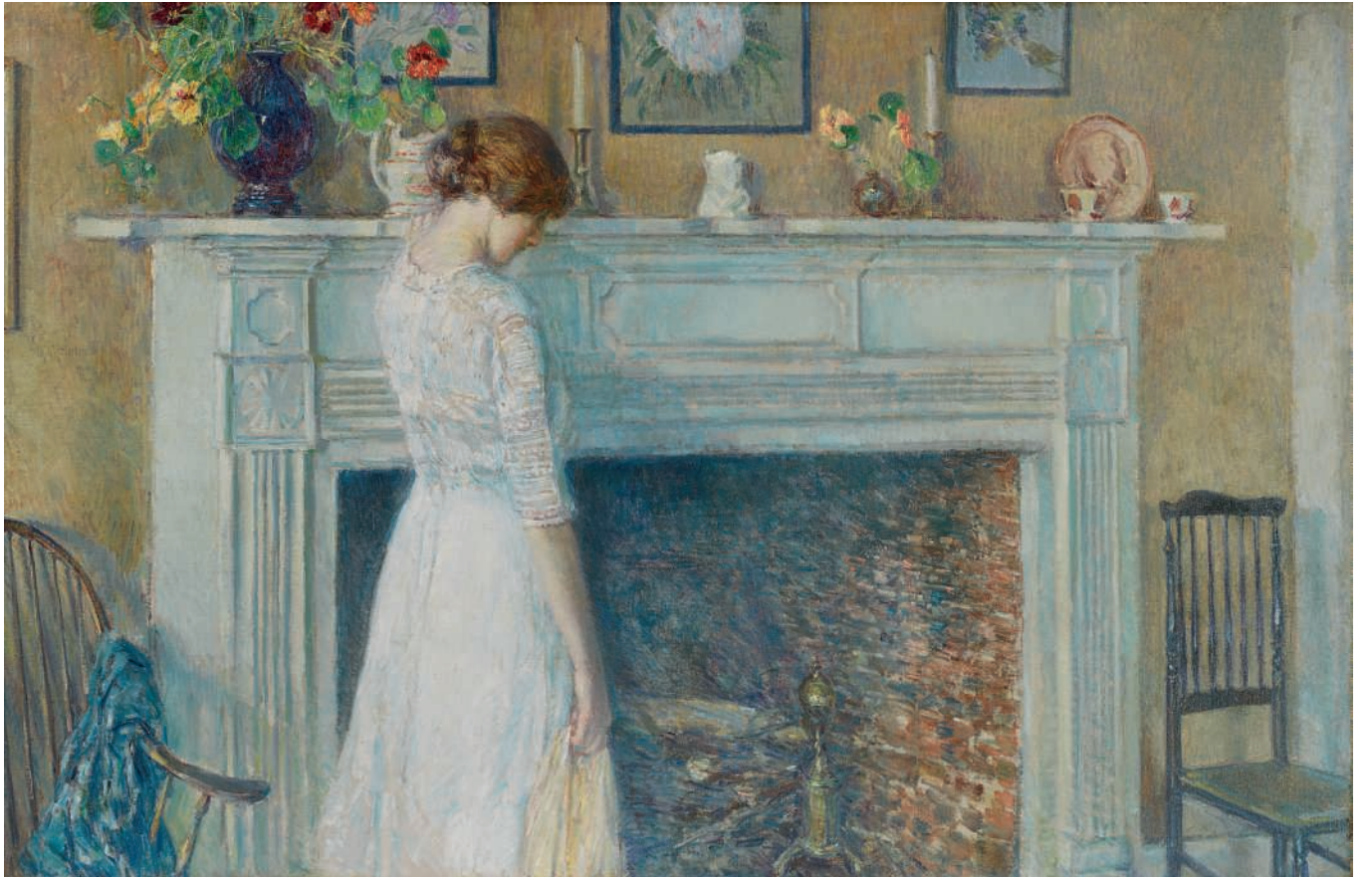
N. Pousette-Dart, *Childe Hassam*, New York, 1922, n.p., illustrated.
F. Newlin Price, "Childe Hassam - Puritan," *International Studio*, vol. 77, no. 311, April 1923, p. 3, illustrated.
Greenwich Times, October 2, 1969, illustrated.
Kevin McKeever, "The Mantel Piece Shows a Glimpse of Life in 1914," *Greenwich Times*, November 18, 1990.
U. Hiesinger, *Childe Hassam: American Impressionist*, exhibition catalogue, New York, 1994, pp. 148-49, fig. 165, illustrated.
W. Adelson, *Childe Hassam: Impressionist*, New York, 1999, pp. 103, 212-13, pl. 223, 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.

*"Hassam's most important painting of this type is
In the Old House...This version was his largest and
most formally rendered..."*

KATHLEEN M. BURNSIDE





The Holley House, Cos Cob, Connecticut, ca. 1890. William E. Finch, Jr. Archives, The Historical Society of the Town of Greenwich. Photographer unknown.

Arguably America's best regarded Impressionist painter, Childe Hassam sought to portray an artistic vision related to the work of his European peers but befitting of the nation that served as his inspiration. While many of his works concentrate on the busy streets of New York, Hassam would spend his summers away from the bustle of the city in New England, seeking not only personal respite but also new subject matter in the quieter local communities. On the rocky shores of the island of Appledore he concentrated on the craggy coastline and beautiful flower gardens, while in the Connecticut artist colonies of Old Lyme and Cos Cob he focused on the buildings and landscape. Painted at Holley House, a favorite site for Hassam in Cos Cob, *In the Old House* is a masterful example of the artist's New England oeuvre. This large-scale work encapsulates into one balanced composition several of the best elements of his paintings from this period, from the stunning traditional architecture and floral arrangements to the beautiful introspective figure and boldly brilliant brushwork.

Hassam began making summer trips to Cos Cob in 1894 and continued to do so until 1918, staying at the Holley Boarding House, which acted as the intellectual center for the local art community. Other frequent artist visitors included John Henry Twachtman, J. Alden Weir and Theodore Robinson. Erica Hirschler writes on the appeal of painting in such towns, "In their interpretations of New England sites, Hassam and his fellow artists were not only appealing to the new interest in the region's history; they were also responding to the well-established local predilection for the rural and vernacular subjects of the French Barbizon painters." (*Hassam and American Architecture*, *Childe Hassam: American Impressionist*, New York, 2004, p. 297)

Indeed, Hassam was fascinated by the unique local architecture, and his temporary home often became the source for subject as well as shelter. "Not surprisingly, the Holley House itself was one of Hassam's favorite subjects; he rendered it no fewer than seventeen times, in oil, watercolor, pastel, and etching," Susan Larken writes. "As if to emphasize its age—and to present it as a paradigm of American tradition—he used its popular name, 'The Old House,' in most of his titles." (*Childe Hassam: American Impressionist*, p. 251)

In the Old House is an especially unique and desirable work from this period due to its level of completion and finely rendered detail. In addition to the architecture of the area, Hassam also employed his time in Cos Cob to complete studies of figures and interiors. However, unlike many of his other scenes from this time, which placed a central focus upon a window, the present work remains completely interior, dedicating attention to the intricate details of design centered around a traditional molded fireplace. Atop the mantelpiece, Hassam arranges several beautiful still-life scenes, fully immersing the viewer in the environment of the formal home and demonstrating his exceptional finesse in depicting decorative china, glinting gold candlesticks and vibrant flower blossoms. He includes another floral element through the paintings within the painting, adding a further nod to nature even within this strictly interior composition.

These elements create a sumptuous atmosphere for the standing female figure, posed for by Helen Burke, the daughter of the local tavern keeper who served as barmaid to the artist residents of Holley House. Youthful, yet tall with an elegant figure, Burke was an ideal model for this painting, which harkens

to a modesty and fragility of the feminine that had not yet been interrupted by the encroaching narrative of Modernity. Her white gown almost blends with the mantle as they become one continuous symbol for the comforts of a grounded home life. As Larkin writes on *In the Old House's* nostalgic bent, "In 1914 Hassam hired [Helen Burke] to pose again, this time for *In the Old House*, painted in a first-floor chamber of the Holley House. The mood is more subdued... America would soon enter World War I, and Hassam's comfortable world faced challenges from all sides. A rising tide of immigrants threatened Anglo-Saxon hegemony, the Armory Show of 1913 made Impressionism look *retardataire*, and the career-oriented New Woman of the day undermined conventions of feminine demeanor. In this unsettled climate, the image of a demure woman at the hearth of an old house offered reassurance of enduring values." ("Hassam in New England," *Childe Hassam: American Impressionist*, p. 153)

Yet, while overall a comforting, nostalgic scene, the figure's back is turned to the viewer in *In the Old House*, and thus we feel as if we are catching her in a private moment of introspective contemplation. Leaning against the mantle, one arm clasping a piece of cloth, she appears utterly still and consumed by her thoughts. Hassam seemed to be especially interested in this contemplative pose against the hearth, as it recurs in an etching he created a year later, *The White Kimono*, which appears to also feature Burke, or perhaps the artist's wife Maude, this time wearing a kimono—a favored article of clothing for Hassam's models.

Kathleen M. Burnside writes of the present work, "Hassam's most important painting of this type is *In the Old House*...Hassam painted the elegant lines of this mantle several times in the mid-teens. This version was his largest and most formally rendered; its mantle, graced with a precisely organized display of decorative objects, recalls the arrangement of James A.M. Whistler, an artist whom Hassam considered 'one of the big men' in art." (*Childe Hassam in Connecticut*, exhibition catalogue, Old Lyme, Connecticut, 1987, p. 18) Indeed, the pensive moment at the hearth, the detailed mantle setting and the nod to Japonisme in the present work may take their cue from earlier paintings by Whistler, such as *Symphony in White, No. 2: The Little White Girl* (1864, Tate, London).

Just as Whistler would use his paintings to meditate on shades of a hue, so too does Hassam employ a pervasion of blues in *In the Old House* to imbue it with a striking ethereality. The inside of the hearth is a prismatic explosion of indigos, violets, rusts and buff—a flurry of brushwork that seems to contrast the still precision of the figure, furniture, architecture and decor of the scene. The blue undertones allow the stark white of Burke's gown to resonate and conjure a palpable sense of light. Hassam once commented on his often-unconventional use of color, "I am often asked why I paint with a low-toned, delicate palette. Again, I cannot tell. Subjects suggest to me a color scheme and I just paint." (as quoted in U. Hiesinger, *Childe Hassam: American Impressionist*, New York, 1994, p. 10)

While *In the Old House* is a composition that is reminiscent of interior scenes from Impressionism and its forerunners, Hassam brings a robust and lively perspective that instills upon the work a personal narrative, which elevates it beyond mere representation into a realm of both historical documentation and individual artistic exploration. "Although Mr. Hassam is the American representative of French Impressionism, his works reflect the strong personality of their creator. It is true that he studied his technique in France, where his personal vision was much enlarged, but he remains himself always." (A. Saton-Shmidt, as quoted in *Childe Hassam: American Impressionist*, 1994, p. 9)



James Whistler, *Symphony in White, No. 2: The Little White Girl*, 1864. Tate Gallery, London.



Childe Hassam, *The White Kimono*, 1915. The Metropolitan Museum of Art, New York.

AUGUSTUS SAINT-GAUDENS (1848-1907)

Diana of the Tower

inscribed 'DIANA-/OF THE-/TOWER' (along the base)—inscribed 'AVGVSTVS-/SAINT GAVDENS/MDCCXCIX' and stamped 'COPYRIGHT-/BY-AVGVS-TVS-/SAINT GAVDENS/M-/DCCXC/IX' and 'AVENUE DE CHATILLON/PARIS/44/E.GRUET/JEUNE/FONDEUR' (on the base)
 bronze with brown patina
 21½ in. (54.6 cm.) high from top of head to toe;
 38¾ in. (98.4 cm.) high including bow and tripod base
 Modeled and cast *circa* 1899.

\$400,000-600,000

PROVENANCE:

The artist.
 Stanford White, St. James, New York, gift from the above, by 1906.
 Lawrence Grant White, St. James New York, son of the above, by descent.
 F.L.P. White, St. James, New York, son of the above, by descent.
 Dr. Stephen Goodyear, New York, acquired from the above, 1974.
 Private collection, by descent.
 Sotheby's, New York, 3 December 1998, lot 164, sold by the above.
 Acquired by the present owner from the above.

LITERATURE:

B. Hollingsworth, *American Sculptors Series: Augustus Saint-Gaudens*, New York, 1948, p. 39, another example illustrated.
 J.H. Dryfhout, "Diana," *Metamorphoses in Nineteenth Century Sculpture*, Cambridge, Massachusetts, 1975, pp. 183-86, 201-13, no. 19, another example illustrated.
 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.
 S.E. Menconi, *Uncommon Spirit: Sculpture in America 1800-1940*, New York, 1989, pp. 28-29, another example illustrated.
 T. Tolles, ed., *American Sculpture in The Metropolitan Museum of Art*, vol. 1, New York, 1999, pp. 305-09, 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. 80-83, no. 43, another example as frontispiece illustration.
 T. Tolles, *Augustus Saint-Gaudens in The Metropolitan Museum of Art*, New York, 2009, pp. 31-35, 72, 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. A famed architect within the influential firm McKim, Mead and White, White was also the original owner of the present work, which he received as a gift from Saint-Gaudens shortly after its casting.

Saint-Gaudens' original eighteen-foot rendition of *Diana* unfortunately proved oversized, unwieldy and imbalanced and, in 1892, was removed from Madison Square Garden. 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.

Lauretta Dimmick writes, "In 1894 Saint-Gaudens gave his wife as a Christmas gift a 'little' *Diana* 'to do whatever you please with it.' In January 1895 he obtained a copyright for the reduced *Diana*. An edition of 31-inch-high figures was cast by the Aubry Brothers foundry in New York. For this version (Brooklyn Museum of Art), *Diana* balances on a hemisphere and holds an arrow and a strung bow that is heavier than in subsequent versions. A 21-inch figure, gracefully poised on a sphere upon a two-tiered base, was cast as early as 1894 at the Gruet foundry in Paris....A third variation, also a 21-inch figure, was produced when Saint-Gaudens was in Paris in 1899. For this version, he remodeled the hair and the bow and altered the base so that the sphere rests on a tripod decorated with winged griffins, scrollwork, and rosettes." (*American Sculpture in The Metropolitan Museum of Art*, vol. 1, New York, 1999, p. 309) The present work is the third variation of *Diana*, cast *circa* 1899.

Diana is one of 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.



JOHN SINGER SARGENT (1856-1925)

*A Statue in Rome*

watercolor and pencil on paper laid down on board
 19½ x 13 in. (49.5 x 33 cm.)
 Executed circa 1906-07.

\$60,000-80,000

PROVENANCE:

The artist.
 Estate of the above.
 Christie's, London, 24 July 1925, lot 43, sold by the above.
 David Croal Thompson, London, acquired from the above.
 Lieutenant Colonel Herbert Spender-Clay, London, acquired from the above.
 Francis Nichols, grandson of the above, by descent.
 Stephen Sommerville, London, 1987.
 (Probably) Acquired by the present owner from the above.

EXHIBITED:

London, The Royal Academy of Arts, *Exhibition of Works by the late John S. Sargent, R.A.*, January 14-March 13, 1926, p. 19, no. 85.

LITERATURE:

W.H. Downes, *John S. Sargent: His Life and Work*, London, 1926, p. 320.
 R. Ormond, E. Kilmurray, *John Singer Sargent: Figures and Landscapes, 1900-1907: The Complete Paintings*, vol. VII, New Haven, Connecticut, 2012, pp. 232, 358, no. 1361, illustrated.

AUGUSTUS SAINT-GAUDENS (1848-1907)

*Robert Louis Stevenson, First Version*

inscribed 'TO ROBERT LOUIS STEVENSON/FROM HIS FRIEND
AVGVSTVS/SAINT-GAVDENS NEW YORK/SEPTEMBER MDCCC/
LXXXVII' (upper right)—inscribed with poem "To Will H. Low" from
Underwoods (1887) by Stevenson (upper left)
bronze relief with brown patina
6½ x 13¼ in. (16.5 x 33.7 cm.)
Modeled circa 1887.

\$40,000-60,000

PROVENANCE:

Private collection, Paris, France.
Private collection, acquired from the above, circa 1912.
Private collection, by descent.
Sotheby's, New York, 18 May 2005, lot 139, sold by the above.
(Probably) Acquired by the present owner from the above.

LITERATURE:

W.H. Low, "Robert Louis Stevenson and Augustus Saint-Gaudens," *A Chronicle of Friendship, 1873-1900*, New York, 1908, pp. 390-92, another example referenced.
H. Saint-Gaudens, ed., *The Reminiscences of Augustus Saint-Gaudens*, vol. 1, New York, 1913, p. 394, another example referenced.
B. Hollingsworth, *American Sculptors Series: Augustus Saint-Gaudens*, New York, 1948, p. 23, another example illustrated.
J.W. Bond, "Augustus Saint-Gaudens: The Man and His Art," manuscript, Office of Archeology and Historic Preservation, National Park Service, Washington, D.C., 1968, pp. 76-78, another example referenced.
J.H. Dryfhout, "Robert Louis Stevenson," *Metamorphoses in Nineteenth-Century Sculpture*, Cambridge, Massachusetts, 1975, pp. 183, 198-200, no. 23, another example illustrated.

J.H. Dryfhout, *The Work of Augustus Saint-Gaudens*, Hanover, New Hampshire, 1982, pp. 173-74, no. 132, another example illustrated.

K. Greenthal, *Augustus Saint-Gaudens: Master Sculptor*, Boston, Massachusetts, 1985, pp. 119-21, 174, another example illustrated.

Robert Louis Stevenson (1850-1894) was a Scottish novelist, poet and essayist best known for his celebrated writings, such as *Treasure Island* (1883) and *Dr. Jekyll and Mr. Hyde* (1886). The present work includes an inscription of one of Stevenson's poems, "To Will H. Low," published in *Underwoods* in 1887. A fellow artist himself, Low arranged the sitting between Augustus Saint-Gaudens and Stevenson, which resulted in the present sculpture.

Stevenson posed for Saint-Gaudens in September of 1887, and the sculptor began modeling a portrait of the writer as a rectangular relief shortly thereafter. However, the artist soon concentrated instead on a circular design, which would be cast in various sizes. In 1902, Saint-Gaudens revisited his earliest design and authorized an edition of bronze casts based on the original rectangular model.

Other bronze rectangular reductions of *Robert Louis Stevenson* are in the collections of the Saint-Gaudens National Historic Site, Cornish, New Hampshire; Museum of Fine Arts, Boston, Massachusetts; The Musée National d'Art Moderne, Paris, France; and the Smithsonian American Art Museum, Washington, D.C.

DANIEL CHESTER FRENCH (1850-1931)

The Concord Minute Man of 1775

inscribed 'THE CONCORD MINUTE MAN OF 1775,' 'D.C. FRENCH Sc.'
and 'JNO. WILLIAMS/FOUNDER N.Y.' (along the base)
bronze with greenish-brown patina
32 in. (81.3 cm.) high
Modeled *circa* 1913.

\$100,000-150,000

PROVENANCE:

Private collection, New York, *circa* 1950s.
By descent to the present owner from the above.

LITERATURE:

L. Taft, *The History of American Sculpture*, New York, 1903, pp. 312-15.
A. Adams, *Daniel Chester French: Sculptor*, Boston, Massachusetts, 1932,
pp. 8, 15-16, another example illustrated.
M.F. Cresson, *American Sculptor Series: Daniel Chester French*, New York,
1947, p. 13, another example illustrated.
W. Craven, *Sculpture in America*, New York, 1968, pp. 393-94, fig. 11.9, another
example illustrated.
M. Richman, *Daniel Chester French: An American Sculptor*, exhibition
catalogue, New York, 1976, pp. 4, 38-47, fig. 11, another example illustrated.
S.J. Orr, ed., *Selections from the American Collection of the Museum of Fine Arts
and the George Walter Vincent Smith Art Museum*, Springfield, Massachusetts,
1999, pp. 223-25, illustrated.
W. Craven, *American Art: History and Culture*, Boston, Massachusetts, 2003,
pp. 381-82, fig. 26.7, another example illustrated.
H. Holzer, *Monument Man: The Life & Art of Daniel Chester French*, New York,
2019, pp. 56-57.

At the young age of 25, in 1875 Daniel Chester French completed the
monumental *Minute Man* (Minuteman National Historic Part, Concord,
Massachusetts) to celebrate the centennial of the Battle of Concord at
North Bridge. The statue was received with such acclaim that, in 1889, a
group of Concord residents requested French produce a reduction for the
Navy gunboat *Concord*, which was subsequently completed and installed in
1891. Michael Richman writes that this version, now in the Navy Memorial
Museum in Washington, D.C., "is not a reduction but a reworking of the
statue, and the differences between them show that in the intervening fifteen
years French had become a more accomplished sculptor...The spirited pose
of the 1874 statue is improved in the small bronze. More proficient in his
understanding of anatomy, the sculptor was able to give the figure a new
feeling of coordinated movement." (*Daniel Chester French: An American
Sculptor*, exhibition catalogue, New York, 1976, p. 46)

Thayer Tolles writes, "Around 1913, French authorized the casting of 32-inch
reductions, first at Jno. Williams foundry and, after 1917, also at Gorham Co.
Gorham also made a 14-inch reduction in an edition of ten, beginning in
1917 through 1939." (*Selections from the American Collection of the Museum
of Fine Arts and the George Walter Vincent Smith Art Museum*, Springfield,
Massachusetts, 1999, p. 224) Other Jno. Williams casts are in the collections of
Ball State University Museum of Art, Muncie, Indiana, and the National Board
for Promotion of Rifle Practice, Department of the Army, Washington, D.C.

*"French's statue was a poised, alert, and confident man of
Concord—handsome, rugged, and square-shouldered...The
image represented a man of local farmer stock, a man of
homespun philosophy, common sense, and determination."*



JASPER FRANCIS CROPSEY (1823-1900)



Mount Washington from Lake Sebago

signed and dated 'J.F. Cropsey 1877' (lower right)
oil on canvas
12 x 20 in. (30.5 x 50.8 cm.)
Painted in 1877.

\$120,000-180,000

PROVENANCE:

George Chapellier, New York, by 1965.
Maurice J. Cotter, Bayside, New York, 1965.
Jordan-Volpe Gallery, New York.
Acquired by the present owner from the above, circa 1989.

EXHIBITED:

(Probably) New York, Union League Club, March 8, 1877.
(Probably) New York, The Century Association, March 18, 1877, no. 35
(as *White Mountains*).

LITERATURE:

(Probably) "Union League Club: President Hayes's Course Indorsed, The Cabinet Appointments Approved," *New York Commercial Advertiser*, March 9, 1877, p. 3.
(Probably) "Art at the Union League Club," *New York Evening Post*, March 9, 1877, p. 2.
A.M. Speiser, ed., *Jasper Francis Cropsey, Catalogue Raisonné: Works in Oil, 1864-1884*, vol. II, Hastings-on-Hudson, New York, 2016, p. 242, no. 1464.

DAVID JOHNSON (1827-1908)

*Near Noroton, Connecticut*

signed with conjoined initials and dated 'DJ. 75.' (lower left)—signed and dated again and inscribed with title (on the reverse prior to lining)—signed again (on the stretcher)
oil on canvas
15¾ x 22¾ in. (40 x 57.8 cm.)
Painted in 1875.

\$100,000-150,000

PROVENANCE:

Sotheby's, New York, 24 May 1989, lot 13.
Alexander Gallery, New York.
Private collection, West Coast.
Phillips, New York, 21 May 2002, lot 31, sold by the above.
(Probably) Acquired by the present owner from the above.

EXHIBITED:

New York, National Academy of Design, *National Academy of Design Annual Exhibition*, March 28-May 31, 1876, no. 269.

LITERATURE:

M. Naylor, ed., *National Academy of Design Exhibition Record, 1861-1900*, vol. 1 (A-L), New York, 1973, p. 496.

As epitomized by *Near Noroton, Connecticut*, Gwendolyn Owens writes, "Johnson's tranquil meditations always study and celebrate the aesthetic harmonies in patterns of color, shape, and texture which link the diverse elements of the landscape, the ecological relations which make each natural element a part of an intricate whole and also the close interdependence between the natural system and the people who come to it for their livelihood, their recreation, and their spiritual renewal. Emphasizing these harmonies, Johnson's paintings seem intended to serve as the bridge between human viewers and the world." (*Nature Transcribed: The Landscapes and Still Lives of David Johnson*, Ithaca, New York, 1988, p. 13)

JOHN FREDERICK KENSETT (1816-1872)

On the Coast

signed with conjoined initials and dated 'J.F.K. '70.' (lower right)
oil on canvas
18¼ x 30¼ in. (46.4 x 76.8 cm.)
Painted in 1870.

\$400,000-600,000

PROVENANCE:

Sotheby's, New York, 2 June 1983, lot 38.
Acquired by the present owner from the above.

Already an acclaimed Hudson River School painter, in the mid-1850s, John Frederick Kensett began to shift his aesthetic toward a more luminist treatment of light and form. The artist "became well known for his ability to endow a scene with his own tranquil, poetic feeling. [He] shifted from the more conventional anecdotal picturesque mode derived from the tradition of [Thomas] Cole and [Asher] Durand, to the quiet openness, light, and simplification of form, color, and composition that is now recognized as his mature style and associated with the phenomenon of 'luminism.'" (J. Driscoll, *John Frederick Kensett: An American Master*, exhibition catalogue, Worcester, Massachusetts, 1985, p. 99) Over the following years, he would fully realize his mastery of the poetic seascape in works inspired by the New England shore, such as *On the Coast*.

Painted in 1870, the present work was executed during a period when Kensett was traveling broadly, including trips on the Mississippi River and, with Sanford Gifford and Worthington Whittredge, to Colorado and the Rockies. However, New England would remain his favorite subject, and he frequently revisited the coastal landscapes there to explore different effects of light and atmosphere. For example, he painted the shoreline of Beverly, Massachusetts, more than twenty times between 1859 and 1872, an environment which may have also inspired the present work.

In *On the Coast*, Kensett has created a palpable sense of atmosphere, where one can almost feel the warmth of the sun as the sky, sand and sea bathe in its light. The scene is at once sublime and peaceful, as the figures along the beach and ships along the horizon become dwarfed by the expansive ocean. With this scaling and perspective, the work explores the relationship between mankind and nature, a classic Hudson River School theme dating back to masters Cole and Durand and celebrated throughout Kensett's *oeuvre*. With its beautiful execution, crystalline light and exceptional composition, the present example radiates the qualities of Kensett's most successful coastal scenes and serves as a striking example of his mature, luminist style.



John Frederick Kensett, *Coast Scene with Figures*, 1869. The Ella Gallup Sumner and Mary Catlin Sumner Collection, Wasdworth Atheneum, Hartford, Connecticut.







JOHN FREDERICK KENSETT (1816-1872)

*Mount Washington from North Conway*

signed with conjoined initials and dated 'J.F.K. 51' (lower left)
 oil on canvas
 14 x 19¾ in. (35.6 x 50.2 cm.)
 Painted in 1851.

\$200,000-300,000

PROVENANCE:

Harold Bush-Brown, Duxbury, Massachusetts.
 Phillips, New York, 25 September 1980, lot 129.
 Acquired by the present owner from the above.

Mount Washington's distinctive peak and sweeping views of the surrounding New Hampshire landscape attracted countless 19th-century painters and Hudson River School masters, including Thomas Cole, Asher B. Durand, Albert Bierstadt and John Frederick Kensett. Transportation to the region improved in 1851 with the opening of the St. Lawrence and Atlantic Railroads from Portland, Maine, to Gorham, New Hampshire, which provided access to the region within eight miles of Mount Washington. Tourists and artists flocked to the area, where views from nearby North Conway were particularly dramatic. Kensett has been credited with making the local landscape famous through his monumental *Mount Washington from the Valley of North Conway* in the collection of the Davis Museum at Wellesley College, Wellesley, Massachusetts. The present painting shares the same vantage point as the Davis Museum example, incorporating the vastness of the valley and unique topographical features of the region to great effect.

ALBERT BIERSTADT (1830-1902)



View on the Hudson

signed with conjoined initials and dated 'ABierstadt/70' (lower right)
oil on board
14 x 20 in. (35.6 x 50.8 cm.)
Painted in 1870.

\$200,000-300,000

PROVENANCE:

(Possibly) M. Knoedler & Co., Inc., New York.
Private collection, New England, (possibly) acquired from the above, *circa* 1950.
By descent to the present owner.

LITERATURE:

J.K. Howat, *The Hudson River and Its Painters*, New York, 1972, p. 141, no. 20,
illustrated.

We would like to thank Melissa Webster Speidel, President of the Bierstadt Foundation and Director of the Albert Bierstadt *catalogue raisonné* project, for her assistance in the cataloguing of this lot.

John K. Howat writes of the present work, "In 1866 Albert Bierstadt built an expansive thirty-five-room mansion at Irvington-on-Hudson, where he lived and worked for the next sixteen years. According to Tuckerman in 1867 'It was because of his conviction that the patient and faithful study of nature is the only adequate school of landscape art, that Bierstadt, like Cole and Church, fixed his abode on the banks of the Hudson. His spacious studio..commands a beautiful and extensive view of the noble river, in the immediate vicinity of the Tappan Zee and Palisades...' This picture, looking west across the Tappan Zee toward a stormy sunset sky, is typical of the artist's grandly conceived pictures." (*The Hudson River and Its Painters*, New York, 1972, p. 141)

SANFORD ROBINSON GIFFORD (1823-1880)

The Mouth of the Shrewsbury River

signed 'S.R. Gifford' (lower left)—dated 'July 20 1867' (lower right)—
signed and dated again and inscribed with title (on the reverse)
oil on canvas
11¼ x 19 in. (28.6 x 48.3 cm.)
Painted in 1867.

\$300,000-500,000

PROVENANCE:

(Probably) S.B. Dod, Hoboken, New Jersey, by 1881.
Private collection, Highland, New York.
Christie's, New York, 22 May 2003, lot 4, sold by the above.
Acquired by the present owner from the above.

LITERATURE:

(Probably) *A Memorial Catalogue of the Paintings of Sanford Robinson Gifford, N.A.*, New York, 1881, p. 25, no. 454.

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

In the summer of 1867, Sanford Robinson Gifford spent a season on the seashore painting views of the New Jersey coast from locations in Sea Bright, Long Branch and Sandy Hook. Paintings from this period exemplify Gifford's mastery of the effects of light, with the ocean and reflective coastal rivers of the region providing inspiration and ample subject matter. The present painting depicts Sandy Hook Bay, between the mainland Atlantic Highlands and Sandy Hook peninsula where the Shrewsbury River empties into the ocean. According to Dr. Ila Weiss, the present work "is the only known study for an important lost exhibition piece, *Sunset Over the Mouth of the Shrewsbury River, Sandy Hook, N.J.* That painting was exhibited at the National Academy

of Design in 1868, the Brooklyn Art Association in 1869, and the Philadelphia Centennial in 1876 and it was included on the artist's 'List of Chief Pictures.'" (unpublished letter, March 2019)

Although the location of the exhibition piece is presently unknown, it was regarded as one of the artist's greatest achievements at the time of its debut. A contemporary critic commented, "To the exhibition of the Academy in 1868 Mr. Gifford sent a view of the sterile sand-beach at Sandy Hook, in which his power as an artist, in combining the realistic with the imaginative elements of composition, was most brilliantly displayed. The scene in Nature is a broad and sandy beach, with a line of telegraph-poles leading off into perspective but in connection with these uninteresting features Mr. Gifford introduced the rolling and billowing storm clouds, dark and mysterious at the horizon line, and...the foreground aglow with the tenderly-toned mellow light of the sun, the strong rays of which were not yet pent in by the gathering gloom. The effect is grand." (as quoted in I. Weiss, *Sanford Robinson Gifford (1823-1880)*, New York, 1977, p. 271)

The present finished study establishes the dazzling effects described in the exhibition piece and, according to Dr. Weiss, is a "virtuosic display of Gifford's delight in effects of light and color." A luminist achievement in its own right, *The Mouth of the Shrewsbury River* delivers striking compositional balance between the land and sea, stillness and motion, and light and dark. Drama permeates the scene as an impending storm intrudes on the sunlit waters and delicately painted sails. Dr. Weiss declares, "The painting is a symphony of visual effects, large and small—retained and no doubt clarified in the exhibition piece—an extraordinary display of Gifford's individuality and mastery, recognized in his own time and, thanks to this oil study, still appreciated today." (unpublished letter, March 2019)







SANFORD ROBINSON GIFFORD (1823-1880)

Twilight in the Adirondacks

signed 'SR Gifford' and bears date '62' (lower right)
oil on canvas
9¼ x 15½ in. (23.5 x 39.4 cm.)
Painted *circa* 1863.

\$400,000-600,000

PROVENANCE:

Jordan L. Mott, New York, by 1881.
Governor John Davis, Boston, Massachusetts.
Private collection, Boston, Massachusetts, by descent.
Sotheby's, New York, 22 October 1982, lot 10 (as *Evening in the Adirondacks*).
Alexander Gallery, New York.
(Probably) Acquired by the present owner from the above.

EXHIBITED:

New York, Alexander Gallery, March 20-April 19, 1986, no. 22, pl. 23, illustrated (as *Twilight in the Adirondacks*).

LITERATURE:

A Memorial Catalogue of the Paintings of Sanford Robinson Gifford, N.A.,
New York, 1881, p. 25, no. 266.
I. Weiss, *Sanford Robinson Gifford (1823-1880)*, Ph.D. dissertation, Columbia University, 1968, p. 437n7.
I. Weiss, *Poetic Landscape: The Art and Experience of Sanford R. Gifford*, Cranbury, New Jersey, 1987, p. 241, pl. 17, illustrated (as *Sunset in the Adirondacks*).

A letter from the recognized expert on the artist, Dr. Ila Weiss, accompanies this lot. While the present work bears a date of '62' at lower right, Dr. Weiss posits this date is not the hand of Gifford, and the work was likely painted by the artist *circa* 1863.

New York-born artist Sanford Robinson Gifford devoted his career to landscape painting, immersing himself within his subjects by hiking, camping and travelling through regions in Europe, the Northeast and his beloved home state, where he painted the Catskills, views of the Hudson River and the Adirondacks. An admirer of Hudson River School master Thomas Cole and a leading 19th-century painter in his own right, Gifford's style focusing on light, atmosphere and color, as exemplified by *Twilight in the Adirondacks*, places his landscapes at the forefront of the American luminist genre.

The artist's mature style emerged during his first trip to Europe from 1855-57. Even while in Paris, he longed to be home, writing of the Adirondacks, "How often I think of that glorious forest primeval; those lakes that reflect in their crystal depths their dense fringes of pine, hemlock, maple and birch; those

wooded mountains, and the wild free life. I think of them always with increasing love." (as quoted in I. Weiss, *Poetic Landscape: The Art and Experience of Sanford R. Gifford*, Cranbury, New Jersey, 1987, p. 98) Gifford returned to the Adirondacks in September 1863, camping in the Lake Placid area with contemporaries Richard William Hubbard and Jervis McEntee, accompanied by a guide. The travelers may be the four figures represented in Gifford's *Twilight in the Adirondacks*, likely the first of four known versions of this view.

Dr. Ila Weiss writes, "Four known versions of *Twilight in the Adirondacks* develop this simple compositional idea of silhouetted land bisecting a radiant color-field of twilight sky and its reflection, investigating various possibilities of color-moments and spatial organization." (*Poetic Landscape*, p. 241) One version is in the collection of the Colby College Museum of Art, Waterville, Maine, while the largest and final painting of the group is in the collection of the Adirondack Museum, Blue Mountain Lake, New York. The latter version was warmly received during its exhibition at the National Academy of Design in 1864 and later at the Philadelphia Centennial in 1876 and was regarded by Gifford as one of his chief pictures. One reviewer wrote, "Mr. Gifford's picture escapes expression in words precisely because he has accomplished with colors what must forever remain inexpressible in language. The repose and radiance of this work simply astonish us. We do not think of it as painting. The artist has triumphed over his materials. It is subtle, it is refined, it is wonderful in gradation, it is glowing in color, it is simple and broad in effect without being monotonous, and it is not merely poetic—it is poetry itself." ("Art," *The Round Table*, April 30, 1864, p. 312)

The striking crepuscular effects of the *Twilight in the Adirondacks* paintings are part of Gifford's greater exploration of the aesthetic beginning in the early 1860s. Gifford's trying experience in the Civil War as a national guardsman during summers in this period may have informed his interest in the dramatic color and light uniquely produced at twilight. In the present work, Gifford conveys emotion and perhaps harkens to his military days through his skillful balance of color, bold light effects and subtle detail. Dr. Weiss writes of the present example, "The four campers, two beaching a bateau (their jackets providing dabs of red and pale blue), one cooking at the open fire before their lean-to and another seated in its shadowy interior (clarified by a dog added in the large version), evoke the joys of the companions' actual experience. The radiant campfire itself, producing a gray haze of smoke, concentrates and answers the larger effect of colored light, a visual conversation that contributes to the painting's powerful impact." (unpublished letter, March 2019)



JAMES AUGUSTUS SUYDAM (1819-1865)



Hook Mountain, Hudson River

signed with initials and dated 'J.A.S. 1863' (lower left)
oil on canvas
12½ x 22 in. (31¼ x 55.9 cm)
Painted in 1863.

\$100,000-150,000

PROVENANCE:

The artist.
Smith Cliff, (probably) acquired from the above, 1863.
John J. Hall.
Berry-Hill Galleries, Inc., New York.
Private collection, New York, acquired from the above, 1982.
[With]Hirschl & Adler Galleries, Inc., New York.
Acquired by the present owner from the above, 1996.

EXHIBITED:

New York, National Academy of Design, *National Academy of Design Annual Exhibition*, April 14-June 24, 1863, no. 64.
New York, National Academy of Design, *National Academy of Design Annual Exhibition*, April 7-July 4, 1866, no. 217.
New York, Union League Club, *Catalogue of Paintings Exhibited at the Ladies' Reception*, January 26, 1875, no. 11 (as *Hood Mountain*).
Philadelphia, Pennsylvania, United State Centennial Commissions, *International Exhibition*, 1876, no. 183 (as *Hudson River*).
New York, National Academy Museum; Cincinnati, Ohio, Taft Museum of Art; Glens Falls, New York, The Hyde Collection; Savannah, Georgia, Telfair Museum of Art, *Luminist Horizons: The Art and Collection of James A. Suydam*, September 14, 2006-January 6, 2008, pp. 40-41, 45n75, 154, fig. 1.15, illustrated (as *Hook Mountain, Hudson River (View of Lake George)*).
Charleston, South Carolina, Gibbes Museum of Art; Alexandria, Louisiana, Alexandria Museum of Art; Huntsville, Alabama, Huntsville Museum of Art; Lakeland, Florida, Polk Museum of Art, *Painting a Nation: Hudson River School Landscapes from the Higdon Collection*, December 2, 2016-May 19, 2018, pp. 11, 23, pl. 2 (as *Hook Mountain, Hudson River (View of Lake George)*).

LITERATURE:

K. Cornwallis, *The Knickerbocker Monthly*, vol. 62, 1863, p. 89.
C.E. Clement, L. Hutton, *Artists of the Nineteenth Century and their Works*, vol. 2, Boston, Massachusetts, 1879, p. 280 (as *Hook Mountain on the Hudson*).
J.G. Wilson, J. Fiske, *Appleton's Cyclopædia of American Biography*, vol. VI, New York, 1889, p. 3 (as *Hook Mountain on the Hudson*).
J.D. Champlin, ed., *Cyclopedia of Painters and Paintings*, New York, vol. 4, 1886-87, p. 247.
G.C. Williamson, ed., *Bryan's Dictionary of Painters and Engravers*, vol. 5, London, 1919, pp. 145-46 (as *Hook Mountain on the Hudson*).
M. Naylor, ed., *The National Academy of Design Exhibition Record: 1861-1900*, vol. 2, New York, 1973, p. 907.
Berry-Hill Galleries, Inc., *American Paintings II*, New York, 1983, p. 12, illustrated.
I. Weiss, *Poetic Landscape: The Art and Experience of Sanford R. Gifford*, Cranbury, New Jersey, 1987, p. 260 (as *Hook Mountain on the Hudson*).

James Augustus Suydam was elected to the National Academy of Design in 1861. According to Katherine E. Manthorne, "This brief period from 1861 until his death in 1865, then, gave rise to the works of his artistic maturity." (*Luminist Horizons: The Art and Collection of James A. Suydam*, exhibition catalogue, New York, p. 41)

When the present work was first exhibited at the National Academy of Design in 1863, a contemporary viewer wrote, "Few artists have accomplished as much during the past years as James Suydam. In the present exhibition are two really *excellent* pictures, 'Hook Mountain, Hudson River' and 'New London Lighthouse.'" (*The Knickerbocker*, vol. 62, 1863, p. 89) G.C. Williamson notes, "His 'Hook Mountain on the Hudson' created some sensation when first exhibited, and was at once purchased for a notable collection." (*Bryan's Dictionary of Painters and Engravers*, London, 1919, vol. 5, pp. 145-46)

LEVI WELLS PRENTICE (1851-1935)

*View of Blue Mountain Lake*

signed 'L.W. Prentice' (lower right)
oil on canvas
30 x 44 in. (76.2 x 111.8 cm.)
Painted circa 1877-78.

\$70,000-100,000

PROVENANCE:

The artist.
Mr. Clarke, gift from the above.
Anna Clarke Greene, daughter of the above, by descent.
Percy Clarke Greene, Copenhagen, New York, by descent.
Private collection, by descent.
Grogan, Boston, Massachusetts, 24 March 1993, lot 33, sold by the above (as *Panoramic View of a Lake in Autumn*).
Raphael Gallery, New York, acquired from the above.
Godel & Co., Inc., New York, acquired from the above.
Acquired by the present owner from the above, 1993.

EXHIBITED:

Charleston, South Carolina, Gibbes Museum of Art; Alexandria, Louisiana, Alexandria Museum of Art; Huntsville, Alabama, Huntsville Museum of Art; Lakeland, Florida, Polk Museum of Art, *Painting a Nation: Hudson River School Landscapes from the Higdon Collection*, December 2, 2016-May 19, 2018, pp. 12, 29, fig. 4, pl. 8, illustrated.

LITERATURE:

(Probably) B.L. Jones, *Nature Staged: The Landscape and Still Life Paintings of Levi Wells Prentice*, exhibition catalogue, Blue Mountain Lake, New York, 1993, pp. 80, 92, no. 62 (as *Blue Mountain Lake, Adirondacks from Merwin's or Panoramic View of a Lake in Autumn*).

Levi Wells Prentice likely completed *View of Blue Mountain Lake* following a second visit to the area in 1877. The present work possibly depicts a view from Miles Talcott's Blue Mountain House, where the artist's name appears on the the hotel register for August 28, 1877.

The present painting was given by Levi Wells Prentice to the original owner, Mr. Clarke, to repay a loan to the artist for college.

JAMIE WYETH (B. 1946)*Rosa Rugosa*

signed 'J. Wyeth' (lower left)—inscribed with title and 'Southern Island' and dated 'Summer 1993' (on the reverse)
 watercolor and pencil on paper
 20½ x 28 in. (52.1 x 71.1 cm.)
 Executed in 1993.

\$70,000-100,000

PROVENANCE:

The artist.

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

Private collection, Vero Beach, Florida, acquired from the above, 1993.

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

Private collection, Anchorage, Alaska, acquired from the above, 1997.

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

Private collection, Maine, acquired from the above, 2001.

By descent to the present owner.

This painting is included in the database of the artist's work being compiled by the Wyeth Center at the William A. Farnsworth Museum, Rockland, Maine.

ANDREW WYETH (1917-2009)



Sun and Stucco

signed 'Andrew Wyeth' (lower right)
watercolor, gouache and pencil on paper
22 x 29¾ in. (55.9 x 75.6 cm.)
Executed in 1948.

\$60,000-80,000

PROVENANCE:

William Macbeth Gallery, New York, 1948.
Private collection, Bolton, Massachusetts, acquired from the above.
Sotheby's, New York, 24 May 1990, lot 235.
Private collection, Osaka, Japan.
Christie's, New York, 26 May 1994, lot 155, sold by the above.
Acquired by the present owner from the above.

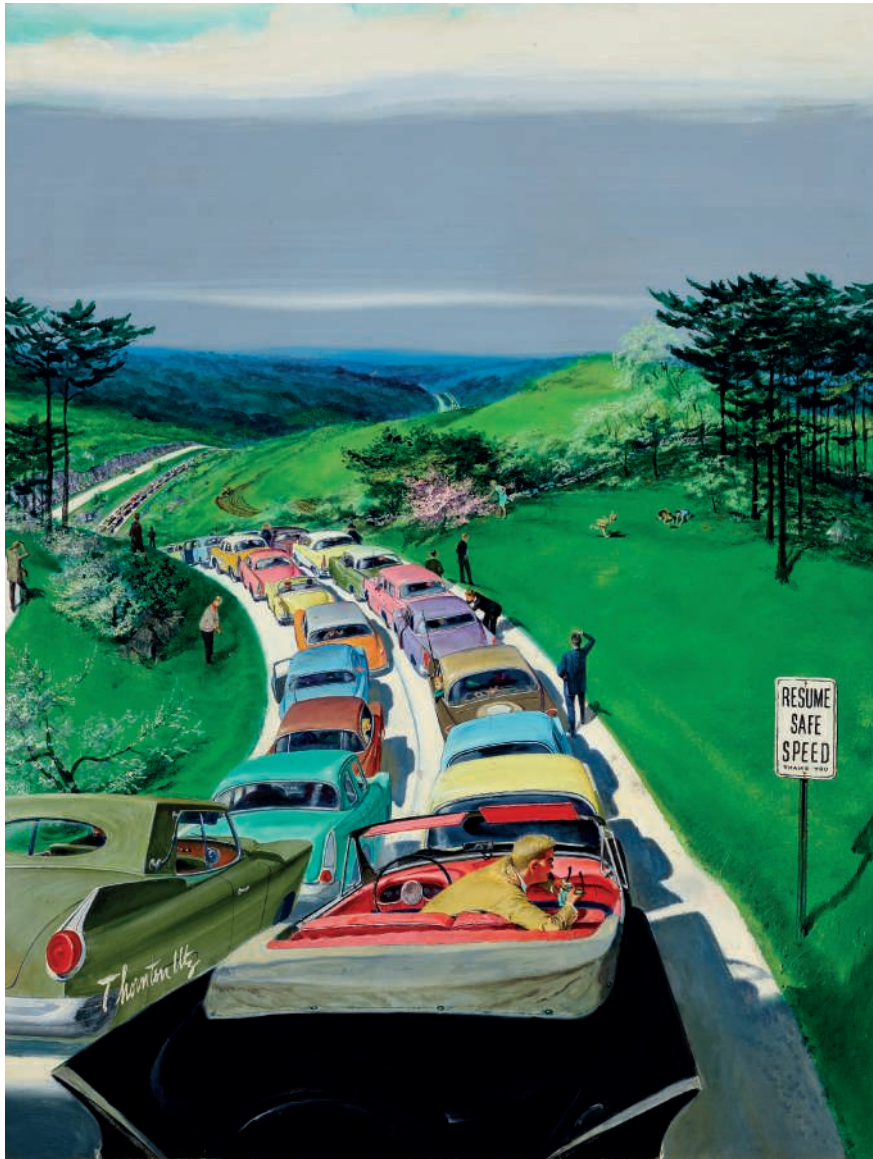
EXHIBITED:

New York, William Macbeth Gallery, *Andrew Wyeth*, November-December 1948, no. 12.
Rockland, Maine, William A. Farnsworth Library and Museum, *Andrew Wyeth, Something of the Artist*, July-October 1988.

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

The present work depicts the back side of Rebecca Glatts' house on Brintons Bridge Road in Chadds Ford, Pennsylvania, which appears in a number of other works by the artist.

THORNTON UTZ (1914-1999)

*Resume Safe Speed*

signed 'Thornton Utz' (lower left)
oil on board
39¼ x 29¾ in. (99.7 x 75.6 cm.)
Painted in 1959.

\$50,000-70,000

PROVENANCE:

Charles Martignette, Fort Lauderdale, Florida.
Estate of the above.
Heritage, New York, 15 October 2010, lot 78214, sold by the above.
Acquired by the present owner from the above.

LITERATURE:

The Saturday Evening Post, May 30, 1959, cover illustration.
J. Cohn, *Covers of the Saturday Evening Post*, New York, 1998, p. 256,
illustrated.

The present work was published as the cover illustration of the May 30, 1959 issue of *The Saturday Evening Post*.

JOHN PHILIP FALTER (1910-1982)

*Waiting for School Bus in Snow*

signed 'John Falter' (lower left)
oil on masonite
23¾ x 20 in. (60,3 x 50,8 cm.)
Painted in 1947.

\$70,000-100,000

PROVENANCE:

Illustration House, New York, 6 November 1999, lot 46.
Acquired by the present owner from the above.

LITERATURE:

The Saturday Evening Post, February 1, 1947, cover illustration.
J. Cohn, *Covers of the Saturday Evening Post*, New York, 1998, p. 204, illustrated.

The present work was published as the cover illustration of the February 1, 1947 issue of *The Saturday Evening Post*.

JOSEPH CHRISTIAN LEYENDECKER (1874-1951)

*Polo Players on Horseback*

signed with initials in monogram 'JCLeyendecker' (lower left)

oil on canvas

23½ x 20¾ in. (59.7 x 52.7 cm.)

Painted in 1914.

\$70,000-100,000

PROVENANCE:

Private collection, Chicago, Illinois, circa 1940s.

By descent to the present owner.

LITERATURE:

Styles for Men: The House of Kuppenheimer, Spring and Summer 1914, cover illustration.

The present work was published as the cover illustration for the Spring and Summer 1914 issue of *Styles for Men, The House of Kuppenheimer*. The House of Kuppenheimer was a branch of B. Kuppenheimer & Co, a men's clothing company which regularly ran advertisements created by J.C. Leyendecker in *The Saturday Evening Post*.

NORMAN ROCKWELL (1894-1978)



Studies for 'Couple with Milkman': A Pair of Works

each, signed and inscribed 'To John Glynn/Sincerely/Norman/Rockwell'
(lower right)
oil on canvas
each, 32 x 13 in. (81.3 x 33 cm.)
Painted circa 1935.

\$120,000-180,000

PROVENANCE:

The artist.
John Glynn, New Rochelle, New York, gift from the above.
By descent to the present owner.

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

The present works are studies for Norman Rockwell's *Couple with Milkman*, which was published on the cover of the March 3, 1935 edition of *The Saturday Evening Post*. The original owner, John Glynn, was gifted the paintings by Rockwell in exchange for his services as an accountant.

NORMAN ROCKWELL (1894-1978)

The Homecoming

signed 'Norman/Rockwell' (lower right)
oil on canvas
28 x 22 in. (71.1 x 55.9 cm.)
Painted in 1945.

\$4,500,000-6,500,000

PROVENANCE:

The artist.
Ben Hibbs, gift from the above, by 1951.
Edith K. Hibbs, wife of the above, by descent, 1975.
American Illustrators Gallery, New York.
Acquired by the present owner from the above, 2005.

EXHIBITED:

New York, Rockefeller Center, International Galleries, *Society of Illustrators*, May 3-20, 1946.
New York, The Metropolitan Museum of Art, *The 75th Anniversary Exhibition of Painting & Sculpture by 75 Artists Associated with the Art Students League of New York*, March 16-April 29, 1951, p. 64, illustrated (as *The Soldier's Return*).
Fort Lauderdale, Florida, Fort Lauderdale Museum of the Arts; Brooklyn, New York, The Brooklyn Museum; Washington, D.C., Corcoran Gallery of Art; San Antonio, Texas, Marion Koogler McNay Art Institute; San Francisco, California, M.H. De Young Memorial Museum; Oklahoma City, Oklahoma, Oklahoma Art Center; Indianapolis, Indiana, Indianapolis Museum of Art; Omaha, Nebraska, Joslyn Art Museum; Seattle, Washington, Seattle Art Museum, *Norman Rockwell: A Sixty Year Retrospective*, February 11, 1972-April 15, 1973, pp. 84, 153, illustrated (as *Homecoming G.I.*).

LITERATURE:

The Saturday Evening Post, May 26, 1945, cover illustration.
A.L. Guptill, *Norman Rockwell: Illustrator*, New York, 1946, pp. xviii, 153, 188-89, 205, illustrated (as *Home-Coming Soldier*).
N. Rockwell, *The Norman Rockwell Album*, Garden City, New York, 1961, p. 2, illustrated (as *Homecoming Soldier*).
T. Buechner, *Norman Rockwell: Artist & Illustrator*, New York, 1970, n.p., pl. 410, 417, illustrated.
C. Finch, *Norman Rockwell's America*, New York, 1975, pp. 195-97, fig. 244, illustrated (as *Homecoming GI*).
N. Rockwell, *Rockwell on Rockwell: How I Make a Picture*, New York, 1979, pp. 80-81, illustrated.
F. Bauer, *Norman Rockwell's Faith of America*, New York, 1980, pp. 129-30, 132, illustrated (as *Homecoming GI*).
S.E. Meyer, *Norman Rockwell's People*, New York, 1981, pp. 114-15, 220, illustrated (as *Soldier's Homecoming*).
L.N. Moffatt, *Norman Rockwell: A Definitive Catalogue*, vol. I, Stockbridge, Massachusetts, 1986, pp. 160-61, no. C418, illustrated.
J. Cohn, *Covers of the Saturday Evening Post*, New York, 1998, p. 199, illustrated.
M.H. Hennessey, A. Knutson, *Norman Rockwell: Pictures for the American People*, exhibition catalogue, Atlanta, Georgia, 1999, pp. 133-34, 197, illustrated.
L. Claridge, *Norman Rockwell: A Life*, New York, 2003, p. 332.
A. Nemerov, "Coming Home in 1945: Reading Robert Frost and Norman Rockwell," *American Art Journal*, vol. 18, no. 2, Summer 2004, pp. 58, 62-64, fig. 3, frontispiece illustration (as *Homecoming GI*).
V. Mecklenberg, *Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg*, exhibition catalogue, Washington, D.C., 2010, pp. 118-20, fig. 61, illustrated.
D. Solomon, *American Mirror: The Life and Art of Norman Rockwell*, New York, 2013, pp. 233-35, 241, illustrated (as *Homecoming G.I.*).
C. Finch, *Norman Rockwell: 332 Magazine Covers*, New York, 2013, pp. 254, 385, illustrated (as *Homecoming G.I.*).

"I regard it as the finest cover Norman has done; in fact, I have always felt that it is the greatest magazine cover ever published."

THE SATURDAY EVENING POST EDITOR BEN HIBBS ON THE HOMECOMING



norman
rockwell

In the final months of World War II, Norman Rockwell delivered *The Homecoming*, his highly resonant cover illustration for the May 26, 1945 issue of *The Saturday Evening Post*, published just eighteen days after the surrender of Germany. The timely and emotional image tells the story of a young soldier arriving home, where family, neighbors and even a love interest rush to greet him with ecstatic joy. With his back to the viewer, the message focuses less on the war's effect on the Marine and more about the family's jubilation around their loved one's safe return. Deborah Solomon writes, "In the center of the composition, a redheaded grandmother opens her arms as if to welcome not just her boy, but all the sons who served in the war. America welcomes you home, she seems to be saying." (*American Mirror: The Life and Art of Norman Rockwell*, New York, 2013, p. 233) Complete with Blue Star Flags hanging in the windows, each star representing a family member serving in the war, the message of hope and reunion in *The Homecoming* inspired the U.S. Treasury to reproduce the image as a promotion for the final War Loan Drive with the slogan, "Hasten the Homecoming...Buy Victory Bonds." Over 300,000 copies were printed.

In the months following the war's end, *The Saturday Evening Post* commissioned "homecoming covers" by artists, such as Mead Schaeffer and Constantin Alajalov, but Rockwell's covers dominated in popularity, power and sentiment. "The homecoming images are among the most emotionally complex paintings of Rockwell's career; each actor, from those in starring roles to the 'extras' on the sidelines, is key to understanding the complicated expectations and preconceptions faced by returning servicemen." (V.M. Mecklenburg, *Norman Rockwell: From the Collections of George Lucas and Steven Spielberg*, New York, 2010, p. 120) As warmly as the family receives their soldier, the public received *The Homecoming* at the time of its debut.



It was regarded as "Rockwell's most effective homecoming cover" (J. Cohn, *Covers of the Saturday Evening Post*, New York, 1995, p. 175) and one of the best covers the artist ever produced by the *Post* editor Ben Hibbs, who said, "The homecoming cover now hangs above my desk in my study at home and it has been borrowed many times for art exhibits, including at least one exhibit in the Metropolitan Museum of Art in New York. I regard it as the finest cover Norman has done; in fact, I have always felt that it is the greatest magazine cover ever published." (as quoted in N. Rockwell, *My Adventures as an Illustrator*, New York, 1988, p. 328)

Indeed, World War II inspired some of Rockwell's strongest work, leading to well over a dozen war-related *Post* covers as well as commissions for government promotional material. This period is considered the beginning of his fully naturalistic, mature phase, and his creativity blossomed as he infused the severity of wartime subjects with the warm and humorous images so characteristic of his career. Christopher Finch writes, "World War II played a very strange role in Rockwell's career. Rockwell is far from being a warlike person; he is, on the contrary, a gentleman in the literal sense of the word. Yet the war brought out the best in him and turned him toward the naturalistic portrait of home-town America which he put to good use in the decades that followed. His immediate contribution to the war effort on the home front was quite considerable. What is most important about this period, in relation to his career as an illustrator, is the fact that he was given an opportunity to prove to himself and others that he was capable of dealing with serious subjects without abandoning the human touch which has always been his trademark." (*Norman Rockwell's America*, New York, 1975, p. 200)

As American's sons and daughters deployed for battle, the nation yearned for the protection and preservation of the nuclear family. Rockwell's choice to incorporate themes of home and humanity into his war-linked images propelled their popularity over other *Post* artists, like Schaeffer, who chose to portray the reality of life on the front lines. Finch writes, "He does not give us the generals' view of the war; neither does he give us the politicians'. Rather he shows us how the war affects the man in the street – the man who must contribute to the solutions without having contributed to the causes." (*Norman Rockwell's America*, pp. 195-96) For example, the artist modeled his profound *Four Freedoms* series on the everyday activity he observed in his Arlington, Vermont hometown, where a conventional town meeting became the foundation for the iconic *Freedom of Speech* (1943, Norman Rockwell Museum). For his Willie Gillis series, it was Rockwell's creative instinct to choose a model who appeared unfit for military duty. Although Willie often appears in uniform, he is never explicitly shown in the line of duty and generally inspires sympathy and laughter through his ordinary, if not innocent appearance. As Karal Ann Marling notes, "Throughout World War II... Rockwell's constant theme was home—and the ties between men in battle and the loved ones who awaited their return." (K.A. Marling, *Norman Rockwell*, New York, 1997, p. 93). In *The Homecoming*, though the soldier has presumably seen unspeakable violence and destruction in the line of duty, Rockwell spares the audience the painful memory of war in favor of the relief of the soldier's safe return, as he so characteristically "stressed the positive over the negative, our potential over our problems" in his portrayals of American life. (F. Baur, *Norman Rockwell's Faith of America*, New York, 1980, p. 129)

Left: Norman Rockwell, *The Homecoming*. *The Saturday Evening Post* cover from May 26, 1945. © SEPS licensed by Curtis Licensing. Indianapolis, IN. All rights reserved.

Opposite: *Hasten the Homecoming—Buy Victory Bonds*, poster. Image courtesy of Library of Congress. © SEPS licensed by Curtis Licensing. Indianapolis, IN. All rights reserved.

Hasten the Homecoming



FROM THE SATURDAY EVENING POST COVER PAINTING
BY NORMAN ROCKWELL

BUY VICTORY BONDS



Norman Rockwell, 1945. Photographer unknown. © 2019 the Norman Rockwell Family Entities.

Rockwell's commitment to his unique perspective on the war resulted in more detailed work, as he developed sentimental narratives around his subjects. For *The Homecoming*, the artist explored the city of Troy, New York, for two days before choosing the perfect location to paint. Here, the artist discovered a diversity of people living amongst each other, an ideal representation of America as a whole. Deborah Solomon writes, "A workman fixing a shingle on the roof turns around, a married couple appears in a door frame, faces gaze down from second-story windows. Schoolboys climbing a tree freeze. They are part of the same circle, one that implicitly includes not only the folks looking at the soldier but a wider circle comprised of *Post* readers looking at the folks looking on the cover." (*American Mirror: The Life and Art of Norman Rockwell*, p. 233)

Some of Rockwell's favorite models posed as the main characters for *The Homecoming*, including members of the Edgerton, Cross, McKee and Hoyt families, with whom the Rockwells were dear friends and neighbors in Arlington. The Edgerton family dog Spot rushes towards the soldier while Ardis Edgerton poses as the beaming young girl in the blue dress; little Yvonne Cross peers out from behind Ardis, while Yvonne's brother John Cross Jr. poses as the soldier, and their father John Cross Sr. smiles from the roof; a bashful Irene Hoyt hides at the left of the building; Billie Brown runs down the stairs after Spot. The mother/grandmother figure with outstretched arms is Jenny McKee, who modeled for two of Rockwell's well-known *Post* covers, *The Charwomen* of 1946 and *The Gossips* of 1948. The Rockwell family cook Elizabeth LaBombard and her husband Albert peek out from the doorway on the right. As in many of his best works, even the artist makes a cameo as the awe-struck man holding a pipe.

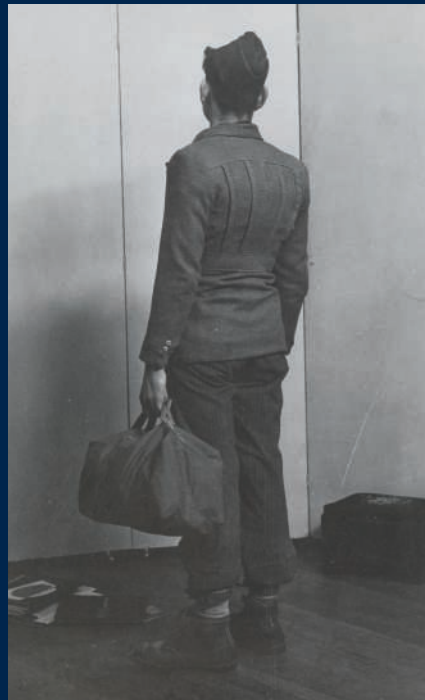
The sense of community between Rockwell's models translated into the expressions of wonder and cheer worn by the twenty figures and, of course, the darling pup in *The Homecoming*. The spirit of the painting received a glowing review during its exhibition at The Metropolitan Museum of Art in

1951, as author Dorothy Canfield Fisher compared Rockwell's work to that of important fifteenth-century Dutch master Hieronymus Bosch: "The warmly colored *Return of the Soldier* [*The Homecoming*] is as full of detail as any Bosch or Breughel, but it is not cluttered, it has unity. Its composition is brought into orderly form by the converging rays of love which stream out from its every corner toward a common center, the endearingly awkward back of the young soldier. Everyone in the picture loves him. And because of this, they and the pictures are brought into one whole, are caught up into that heaven of our times, the heaven which is believed in and longed for by humanity - love for one another." (*The 75th Anniversary Exhibition of Painting & Sculpture by 75 Artists*, exhibition catalogue, New York, 1951, p. 63)

Even when his subject matter and themes are slanted toward the more serious, Rockwell's portraits of America are both a faithful historical record of, and a tender tribute to, the unique and enduring American spirit. "His subject was average America. He painted it with such benevolent affection for so many years that a truly remarkable history of our century has been compiled. Millions of people have been moved by his picture stories about pride in country, history, and heritage, about reverence, loyalty, and compassion. The virtues that he admires have been very popular, and because he illustrates them using familiar people in familiar settings with wonderful accuracy, he described the American Dream." (T.S. Buechner, *Norman Rockwell: A Sixty Year Retrospective*, New York, 1972, p. 13) *The Homecoming* marked not only the peak of Rockwell's war-period work, but signaled an end to the nationwide uncertainty and pain brought by the war. As Rockwell himself writes of the work, "...the soldier surprising his family and friends in the back yard of his tenement home. His mother is holding out her arms to him, his little brother is running to meet him, people are looking out of windows, boys in trees are shouting, his girl is standing quietly to one side. The whole neighborhood is surprised and happy. He has come back. The war is over." (*My Adventures as an Illustrator*, New York, 1988, p. 333)



Jenny McKee, 1945. Photographer unknown. © 2019 the Norman Rockwell Family Entities.



John Cross Jr., 1945. Photographer unknown. © 2019 the Norman Rockwell Family Entities.



Irene Hoyt, 1945. Photographer unknown. © 2019 the Norman Rockwell Family Entities.

NEWELL CONVERS WYETH (1882-1945)

"She found Chingachgook studying the shores of the lake, the mountains, and the heavens..."

signed with initial 'W' (upper right)
oil on canvas
40¼ x 32 in. (102.2 x 81.3 cm.)
Painted in 1925.

\$700,000-1,000,000

PROVENANCE:

Charles Scribner's Sons, New York.
W.P. Bonbright, London, by 1927.
By descent to the late owner from the above, 1961.

EXHIBITED:

Chadds Ford, Pennsylvania, Brandywine River Museum, *Romance and Adventure with Pictures by N.C. Wyeth*, January 17-May 24, 1976.
Chadds Ford, Pennsylvania, Brandywine River Museum, *The Classic Illustrations of N.C. Wyeth*, January 12-May 19, 1985.

LITERATURE:

J.F. Cooper, *The Deerslayer* (or *The First War-Path*), New York, 1925, opp. p. 360, illustrated.
D. Allen, D. Allen, Jr., *N.C. Wyeth, The Collected Paintings, Illustrations and Murals*, New York, 1972, p. 202.
C.B. Podmaniczky, J.H. Stoner, *N.C. Wyeth: Catalogue Raisonné of Paintings*, vol. II, London, 2008, p. 479, no. I1001(257), illustrated.

N.C. 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 first illustration commission came in 1911, when the Charles Scribner's Sons publishing company requested his work for Robert Louis Stevenson's *Treasure Island*. The project resulted in a lifelong relationship with Scribner's that proved to be most fruitful, with additional commissions including *The Boy's King Arthur*, *Robin Hood*, *The Last of the Mohicans* and *The Deerslayer*.

Wyeth's initial attraction to and familiarity with Native American subject was due in large part to the drawings and paintings of Frederic Remington and was further reinforced with his own Western travels, which began in 1904, at the age of 21. At this time 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 the rest of his career, creating pictures that shaped American's views of their country's potential as a wide and challenging land of infinite promise. The individuals he encountered also informed future figurative depictions as he routinely collected clothing and artifacts, thereby allowing him to render every element in exacting detail.

James Fenimore Cooper's *The Deerslayer*, or *The First War-Path*, centers around the character Natty Bumppo, also known as the Deerslayer. A child of white parents, Bumppo was fostered by the Delaware Indians, growing up with Chingachgook, who features prominently in the present work. The Mohican chief is familiar to the reader from Cooper's other novel, *The Last of the Mohicans*, the 1919 deluxe edition of which was also illustrated by Wyeth. *The Deerslayer* recounts the characters' adventures around the years 1740-45, making it the prequel to the other novels in the *Leatherstocking Tales* series, though it was the last to be written. The story represented the perfect opportunity for Wyeth to indulge his fascination with Native American themes. Douglas Allen writes, "To N.C. Wyeth, the American Indian he found of greatest interest was the Indian of [long] ago, the Indian faced by our forefathers when they first came to this land to settle. He was the Iroquois, the Huron, the Mohawk, and the Seneca. He was not the Indian of the vast plains, the mountains, or the desert. He was the Indian of poetry – the Woodland Indian of the Northeast." (D. Allen, D. Allen, Jr., *N.C. Wyeth, The Collected Paintings, Illustrations and Murals*, New York, 1972, p. 57)

In this particular scene, *"She found Chingachgook studying the shores of the lake, the mountains, and the heavens."* Wyeth depicts a moment of serenity, as Chingachgook and Hist, his fiancée, contemplate the departure of their dear friend, Tom Hutter. We see a pensive Chingachgook looking out into the distance, "with the sagacity of a man of the woods, and the gravity of an Indian." (J.F. Cooper, *The Deerslayer*, or *the First War-Path*, New York, 1925, p. 360) Reflecting his usual attentiveness to the text, Wyeth expertly renders Hist's attire - "Her long coal-black hair was soon adjusted in a simple knot, the calico dress belted tight to her slender waist, and her little feet concealed in their gaudily ornamented moccasins." The atmosphere of the scene is perfectly complemented by the landscape, as "pure air of the morning" is perceptible in the cool hues of the mountains.

Although Wyeth's formative years as an artist were indebted to the acclaimed illustrator Howard Pyle, including the latter's penchant for illustration, narrative and historic subject matter, it is the way that the student's compositions differ from his teacher's that define him as an artist. While Pyle's pictures tend to be filled with figures and action, Wyeth's works are often more controlled, contain fewer figures and rely more on gesture and expression to convey narrative. In the present work, Wyeth focuses the scene on the two protagonists, expressing a range of emotions in their faces and poses. This painting, reflecting the emotional tenderness while also prompting the viewer to consider the ensuing conversation, epitomizes the compositional skill and unmatched sense of visual narrative that garnered Wyeth fame as one of America's foremost illustrators.



NEWELL CONVERS WYETH (1882-1945)

"There fell a long silence through which O'Hara read and Kenyon kept watch at the window"

signed 'N.C. Wyeth' (lower left)
oil on canvas
34 x 25 in. (86.4 x 63.5 cm.)
Painted in 1911.

\$200,000-300,000

PROVENANCE:

Charles Scribner's Sons, New York, 1911.
Sale: Allied Bazaar, circa 1916.
Stimson Wyeth, Needham, Massachusetts.
Mr. and Mrs. Elwyn Kittredge, Needham, Massachusetts,
acquired from the above.
By descent to the present owner from the above.

EXHIBITED:

(Possibly) Philadelphia, Pennsylvania, Philadelphia Sketch Club, *Exhibition of Landscapes and Original Illustrations by N.C. Wyeth*, November 4-23, 1912, no. 30 (as *Rainy Sunday in Camp*).
Haverhill, Massachusetts, North Congregational Church, *First Annual Exhibition of Paintings by Notable American Illustrators*, April 1913.
Needham, Massachusetts, Needham Historical Society, *N.C. Wyeth Exhibit*, April 22-23, 1967, no. 15.
Portland, Maine, Portland Museum of Art, *N.C. Wyeth, Precious Time*, June 22-October 15, 2000, p. 56.
Chadds Ford, Pennsylvania, Brandywine River Museum, *N.C. Wyeth and The Philadelphia Sketch Club*, March 20-May 23, 2010.

LITERATURE:

M. Synon, "My Love Dwelt in a Northern Land," *Scribner's Magazine*, vol. 51, no. 2, February 1912, p. 193, illustrated.
D. Allen, D. Allen, Jr., *N.C. Wyeth: The Collected Paintings, Illustrations and Murals*, New York, 1972, p. 275.
C.B. Podmaniczky, J.H. Stoner, *N.C. Wyeth: Catalogue Raisonné of Paintings*, vol. I, London, 2008, pp. 238-39, no. I.369, illustrated.

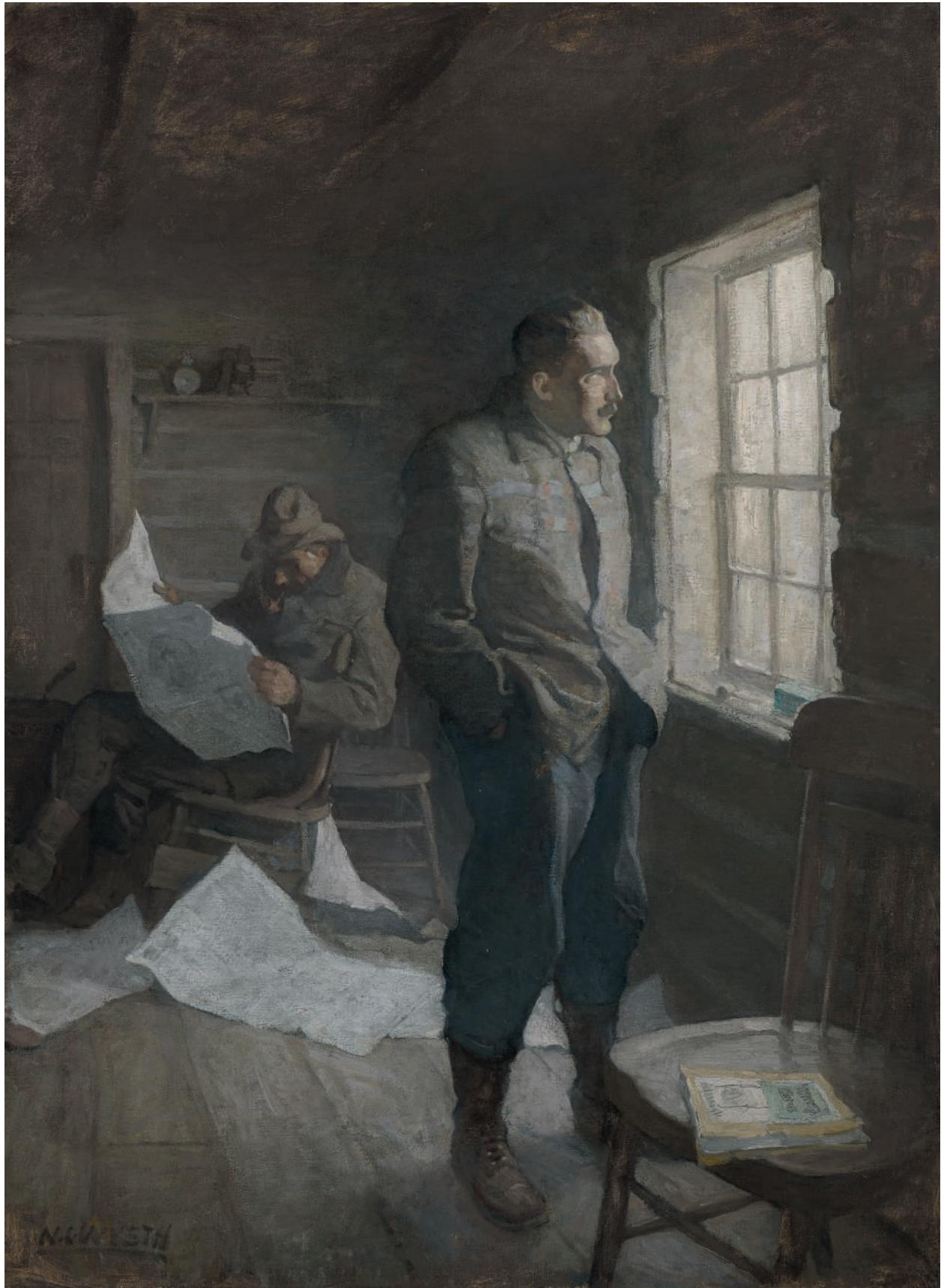
The present work was published as an illustration for Mary Synon's short story "My Love Dwelt in a Northern Land" in the February 1912 issue of *Scribner's Magazine*. The story centers on Kenyon and O'Hara, railway engineers stationed in northern Ontario with the National Transcontinental Railroad. Whilst the men reminisce about travels and former loves on a rainy day at camp, the present scene, "There fell a long silence through which O'Hara read and Kenyon kept watch at the window," depicts a rare moment of reflection and quietude after a busy week of work.

In a letter to N.C. Wyeth, the author of the story expressed her praise for the way Wyeth's illustrations demonstrated the artist's "sympathetic understanding of the North Country people." (Mary Synon to NCW, Jan. 24, 1912, Wyeth Family Archives) Indeed, the present work faithfully brings to life Synon's scene and characters. For example, Wyeth captures every aspect of the description of O'Hara: "He was huddled up in front of the drum stove, his cardigan jacket over his coat, his old slouch hat well down over his ears, and his pipe firmly held in the corner of his mouth, as he pored over the dramatic section of a four-week-old New York Sunday newspaper." (M. Synon, "My Love Dwelt in a Northern Land," *Scribner's Magazine*, vol. 51, no. 2, February 1912, p. 191)

Wyeth's brushwork and reduced palette further set the atmosphere in the painting, drawing the eye to the men's only sources of entertainment—the white flurry of newspaper sheets and the hints of yellow and green on what is perhaps a copy of *National Geographic* on the chair in the foreground. Details like the clock on the high shelf in the background and the grains of the wood cabin illustrate the spirit of lines from the story like, "I feel as if it had been raining forever and this were the only place left in the world." ("My Love Dwelt in a Northern Land," p. 192)

Yet, even when viewed without the context of the narrative, the figures in the present painting stand as archetypes of the virile explorer, a character familiar from many of Wyeth's Western paintings and illustrations for other adventure tales. With his shadowed face largely hidden behind his pipe and hat, O'Hara resembles the outlaws and frontiersmen from many of Wyeth's other stories, while Kenyon's strong stance and pensive gaze out into the rainy mist—his face a point of highlight within the moody scene—position him as the masculine hero of the composition.

As demonstrated by the present work, Paul Horgan writes of Wyeth, "He has an extraordinary skill at capturing the quality of light itself, not merely its symbolic representation in the arrangement of planes and their shadows, and he exercised it to the fullest, with almost offhand delight in his mastery...There is substance to his forms and reality to his objects. And in the mood in which these components are brought together there is an unstated spiritual quality which sets us to thinking that with all his remarkable power and command of his craft, he was always, even in his least serious work, seeking to say more than could meet the eye." (*N.C. Wyeth: The Collected Paintings, Illustrations and Murals*, New York, 1972, pp. 11-12)



ALFRED JACOB MILLER (1810-1874)

*Shooting a Cougar*

oil on paper laid down on paper
11 x 10 in. (27.9 x 25.4 cm.)

\$60,000-80,000

PROVENANCE:

Private collection, 1933.
Sotheby's, New York, 5 December 1996, lot 119, sold by the above.
Acquired by the present owner from the above.

EXHIBITED:

Santa Fe, New Mexico; New York, Gerald Peters Gallery, *Alfred Jacob Miller: Artist as Explorer, First Views of the American Frontier*, September 10, 1999-January 29, 2000, pp. 108-09, 191, pl. 29, illustrated.

LITERATURE:

(Possibly) R. Tyler, ed., *Alfred Jacob Miller: Artist on the Oregon Trail*, Fort Worth, Texas, 1982, p. 332, no. 146D (as *Indian Shooting a Cougar*).

A watercolor of the same subject, also titled *Shooting a Cougar*, is in the collection of the Walters Art Museum, Baltimore, Maryland.

ALFRED JACOB MILLER (1810-1874)

*After the Battle: The Scalp Lock*

signed with initials in monogram 'AJM' and inscribed with title (lower left)
 watercolor, gouache and pencil on paper laid down on paper
 9½ x 7½ in. (24.1 x 19 cm.)
 Executed circa 1858.

\$60,000-80,000

PROVENANCE:

Private collection, 1933.
 Sotheby's, New York, 5 December 1996, lot 120, sold by the above.
 Acquired by the present owner from the above.

EXHIBITED:

Santa Fe, New Mexico; New York, Gerald Peters Gallery, *Alfred Jacob Miller: Artist as Explorer, First Views of the American Frontier*, September 10, 1999-January 29, 2000, pp. 146-47, 191, pl. 46, illustrated.

LITERATURE:

(Possibly) R. Tyler, ed., *Alfred Jacob Miller: Artist on the Oregon Trail*, Fort Worth, Texas, 1982, p. 332, no. 394C (as "After the Battle" Scalp-lock).

The present work is likely a study for Alfred Jacob Miller's watercolor *The Scalp-Lock* in the collection of The Walters Art Museum, Baltimore, Maryland. A related oil painting titled *The Scalplock* is in the collection of the Denver Art Museum, Denver, Colorado.

ALFRED JACOB MILLER (1810-1874)

Sunset, Wind River

signed with initials in monogram 'AJM' (lower left)
oil on canvas
13¾ x 17½ in. (34.9 x 44.5 cm.)
Painted circa 1855.

\$300,000-500,000

PROVENANCE:

Private collection, Michigan.
Fenn Galleries, Ltd., Santa Fe, New Mexico.
(Probably) Acquired by the present owner from the above, 1998.

EXHIBITED:

Hickory, North Carolina, Hickory Museum of Art, *Selections from the Masco Collection*, March-April 1993.
Santa Fe, New Mexico; New York, Gerald Peters Gallery, *Alfred Jacob Miller: Artist as Explorer, First Views of the American Frontier*, September 10, 1999-January 29, 2000, pp. 154-55, 191, pl. 50, illustrated.

In June 1837, Alfred Jacob Miller undertook an expedition to the West, departing St. Louis for present-day Wyoming in the company of Scottish nobleman Sir William Drummond Stewart. At the time, Romantic views of Native Americans as the 'Vanishing Race,' embodied in literary works like James Fenimore Cooper's *The Last of the Mohicans* of 1826, spurred visits to the new Western territory by explorers and artists alike. Miller's dramatic compositions inspired by his journey, such as *Sunset, Wind River*, reflected this national sentiment towards the Indians and established an important, lasting foundation for Western American Art.

Miller was one of the earliest American artists to ever witness, and attempt to capture, the Western American landscape, predating Albert Bierstadt by nearly twenty-five years and Thomas Moran by over thirty. Specifically, it was within the Wind River Mountains, the locale of the present work, that Miller experienced the most spectacular landscapes of his entire journey. Looking at the "deep purple masses," "the salmon-coloured granite rock," and the "immense sheets of clear water," Miller immediately knew he was witnessing something special, which would inspire generations of Americans in the years to come: "Here is a new field for...the enterprising traveler...These mountain lakes have been waiting for thousands of years, and could afford to wait thousands of years longer, for they are now as fresh and beautiful as if just from the hands of the Creator." Looking upon a scene like that depicted within

Sunset, Wind River, Miller remarked, "in all probability, when we saw them not 20 white men had ever stood on their borders." (as quoted in R. Tyler, *Alfred Jacob Miller: Artist on the Oregon Trail*, Fort Worth, Texas, 1982, pp. 33-34)

During his trip, Miller created preliminary sketches and watercolors that he later used to create finished compositions. The grand style in which Miller executed his paintings was grounded in his own Euro-centric artistic development, having spent time copying Old Master paintings in the Louvre and the Vatican and closely observing the work of French Romantic painters, such as Eugene Delacroix. Evidence of these influences can particularly be found in the stylized Arabian-type horses Miller included in his Western scenes, including in *Sunset, Wind River*. Once permanently settled in his native Baltimore in 1842, Miller completed works that catered to the young aristocracy of a new nation that was transfixed by Romanticism, most obviously in the landscape paintings of Thomas Cole and Frederic Edwin Church. "Miller's paintings were dreamy, timeless, and quintessentially Romantic." (F. Flavin, "The Adventurer – Artists of the Nineteenth Century and the Image of the American Indian," *Indian Magazine of History*, 2002, p. 1)

With its heroic depiction of its Native American subject and Romantic execution, *Sunset, Wind River* captures the contemporary notion of Indians living in harmony with the natural world. The Native American chief or brave is regally rendered with dignified posture and expression and dressed in a crown of feathers and buckskin outfit dripping with jewel-like beads. He is identifiably independent, free, honorable and brave, embodying Miller's field note about a member of the Snake Indians having the "bearing...of a prince—courageous and self-reliant," or his remark that a Crow chief in "his behavior... was full of dignity, and such as you might look for in a well-bred civilized gentleman." (as quoted in L. Strong, "Images of Indigenous Aristocracy in Alfred Jacob Miller," *American Art*, vol. 13, no. 1, Spring 1999, p. 68) In their embodiment of Romanticism and emphasis on the glorification of their Native American subjects, mature works by Miller, such as the present example, go well beyond the documentary focus of other early Western American artists, including George Catlin and Karl Bodmer. In fact, paintings like *Sunset, Wind River* represent some of the earliest truly artistic, and decidedly compassionate, renditions of the distinct Western landscape and its peoples. Such works have proven so powerful so as to inform an entire national notion of early Native Americans, and in the process, created an archetype of the inhabitants of the West that has carried on for generations.



HENRY F. FARNY (1847-1916)

The Day is Done

signed and dated 'H.F. Farny/1911' with artist's device (lower right)
oil on canvas
24 x 16 in. (61 x 40.6 cm.)
Painted in 1911.

\$400,000-600,000

PROVENANCE:

The artist.
Harry Stoll Leyman, Cincinnati, Ohio, acquired from the above.
By descent to the present owner.

Few American artists captured the spirit and raw beauty of the American West with the skill and precision of Henry Farny. An exceptional example of Farny's rare work in oil, *The Day is Done* is representative of the artist at the height of his abilities. The painting not only reveals his celebrated dedication to depicting Native American life in a decidedly compassionate manner, but also exemplifies Farny's remarkable talents as an oil painter, especially in its masterful handling of light, atmosphere and space to achieve a harmonious composition.

French by birth, Farny immigrated to Pennsylvania with his parents and thereafter settled in Cincinnati, Ohio. Following the path of earlier Cincinnati artists, Farny traveled to Europe to study in Germany, where he acquired technical skills and made the acquaintance of Albert Bierstadt. With encouragement from Bierstadt, Farny first traveled to the American West in 1881, spending time at Fort Yates along the Missouri River near present day North Dakota. He returned West again in 1883 and 1884 and continued to regularly visit until his last trip in 1894. During these visits, Farny often became an active participant in the social life of the Indians he encountered. He gathered visual references in the form of sketches and photographs, as well as artifacts and other physical materials, which he would then utilize back in his Cincinnati studio to recreate the scenes and events he witnessed on the plains and in the mountains.

Aided by his firsthand experiences, Farny depicted the Indians of the American West with a uniquely intimate understanding. His sympathetic, faithful portrayal of their culture would eventually become the cornerstone of his art and establish his fame in the eyes of the turn-of-the-century public. Indeed, as featured in Farny's paintings, the Native inhabitants of the West came to represent the ideals of dignity and nobility, a close connection to nature, and a simple and direct manner.

In the present work, Farny welcomes the empathetic viewer directly into a hunting party's fire-lit circle after the day's work has been completed. Unlike many of his contemporaries who employed exaggerated styles to depict action-packed dramas with violent Indians, Farny instead approaches the scene with a focus on a quieter, perhaps spiritual moment in Native American culture, when the group is reminiscing on the day's events and appreciating their success, or maybe telling stories of old. Based in his firsthand experience and intimate knowledge of the Indian people, Farny's narrative is rendered with an uncommon subtlety and harmony and thereby imbued with great resonance and insight.

As epitomized by *The Day is Done*, the success of Farny's subtler approach to his subject is heightened by his ability to employ light to great effect in his compositions. Between 1893 and 1912, Farny particularly embraced the power of light to create an atmosphere. As Denny Carter notes, "His predilection for sunsets and hazy twilight scenes heightened the serenity created by his balanced compositions producing a tranquil, peaceful mood." (*Henry Farny*, New York, 1978, p. 34) In *The Day is Done*, Farny emphasizes the meditative quality of the scene, and elucidates the ethereal beauty of the untouched landscape, through his use of soft shades of blue in combination with deep, reddish earth tones. Together, these hues capture the feeling of the cold, sun-kissed landscape during the final moments of the day, while the brighter glow of the campfire draws the viewer into the warmth of the figural focal point of the scene. The entire composition is brilliantly developed with contrasting diagonal bands of warm and cool tones, which effectively lead the viewer back and through the mountains to create a sense of the overall expansiveness of the landscape. The diagonal pattern joins with a characteristically strong vertical format and high horizon line, which Farny developed from an appreciation of Japanese art, to achieve both balance and strength.

In his most successful pictures, such as *The Day is Done*, Farny's commitment to exacting detail and precise modeling combine with his firsthand knowledge and intimate portrayal of his subjects to achieve an intense clarity of vision and strength of emotion. The unmatched honesty of his representation of Native Americans resulted in great popularity and acclaim for Farny during his lifetime, and his continued celebration to this day. Theodore Roosevelt, a friend of Farny's, once remarked to the artist, "...the Nation owes you a great debt. You are preserving for future generations phases of American history that rapidly are passing away." (as quoted in C. Baltzer, *Henry F. Farny*, Cincinnati, Ohio, 1975, p. 1)



EANGER IRVING COUSE (1866-1936)



The Weaver

signed 'E-I. Couse-N.A.' (lower right)
oil on masonite
14 x 12 in. (35.6 x 30.5 cm.)

\$30,000-50,000

PROVENANCE:

The artist.
Elmer Corn, Wichita, Kansas, acquired from the above.
Rosenstock Arts, Denver, Colorado.
John F. Eulich, Dallas, Texas, acquired from the above, 1980.
Sotheby's, New York, 3 December 1998, lot 210, sold by the above.
Acquired by the present owner from the above.

LITERATURE:

R. Stewart, *The American West: Legendary Artists of the Frontier*, Dallas, Texas, 1986, pp. 136, 139, illustrated.

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

EANGER IRVING COUSE (1866-1936)



The Potter

signed 'E-I-Couse-N.A.' (lower left)
oil on masonite
14 x 11¼ in. (35.6 x 29.8 cm.)

\$30,000-50,000

PROVENANCE:

The artist.
Elmer Corn, Wichita, Kansas, acquired from the above.
Rosenstock Arts, Denver, Colorado.
John F. Eulich, Dallas, Texas, acquired from the above, 1980.
Sotheby's, New York, 3 December 1998, lot 209, sold by the above.
Acquired by the present owner from the above.

LITERATURE:

R. Stewart, *The American West: Legendary Artists of the Frontier*, Dallas, Texas, 1986, pp. 136, 138, illustrated.

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

KENNETH M. ADAMS (1897-1966)

Taos Indian—Evening

signed and dated 'Kenneth M. Adams - '65' (lower left)
oil on canvas
40 x 25 in. (101.6 x 63.5 cm.)
Painted in 1965.

\$200,000-300,000

PROVENANCE:

The artist.
Helen Osborne Hogrefe Adams, Albuquerque, New Mexico, wife of the above.
Private collection.
[With]Gerald Peters Gallery, Santa Fe, New Mexico.
Los Angeles Athletic Club, Los Angeles, California, acquired from the above, 1982.
[With]Gerald Peters Gallery, Santa Fe, New Mexico.
Private collection, acquired from the above, 1986.
[With]Gerald Peters Gallery, Santa Fe, New Mexico.
Private collection, acquired from the above, 1986.
Sotheby's, New York, 1 December 1999, lot 213, sold by the above.
Acquired by the present owner from the above.

EXHIBITED:

Phoenix, Arizona, Phoenix Art Museum, *Selections from the Mrs. Kenneth Miller Adams Collection*, September 5, 1967-September 5, 1968.
Los Angeles, California, Southwest Museum, *Native Faces: Indian Cultures in American Art, From the Collections of the Los Angeles Athletic Club and the Southwest Museum*, July 13-September 15, 1984, pp. 74-77, illustrated.

LITERATURE:

"Exhibition of Contemporary Tapestries from the Hurschler Collection, Phoenix Art Museum Beginning Sept. 5, Adams Paintings on Loan for One Year," *Southwestern Art*, vol. 2, no. 1, 1967, p. 75, illustrated.



Members of the Taos Society of Artists. Standing, Left to Right: Ufer, Dunton, Higgins, Adams. Seated, Left to Right: Sharp, Hennings, Couse, Berninghaus. Seated, foreground: Phillips (left), Blumenschein (right). Undated. Photographer unknown.

Born in 1897 in Topeka, Kansas, Kenneth M. Adams' childhood artistic efforts were confined to copying paintings from books. The aspiring painter eventually found his way to programs at the Art Institute of Chicago and the Art Students League in New York. While in New York, Adams met Andrew Dasburg, whose time in Europe included exposure to Gertrude and Leo Stein and their circle of artists. At Dasburg's encouragement, Adams too came to appreciate Cubistic abstraction and the flattening of the picture plane, eventually travelling to Europe himself from 1921-23. As a decidedly 20th century citizen, unlike his older compatriots of the Southwest, Adams' art was closely aligned with progressive movements he experienced abroad. Indeed, in *Taos Indian—Evening*, Adams employs a Modernist approach to depict his Realist subject in a bright, yet limited, palette. Using these colors in broad and thickly applied swaths to delineate angular geometric shapes, Adams flattens the picture plane in the same manner as his greatest works from this period, including *The Dry Ditch* (1964, Eiteljorg Museum of American Indians and Western Art, Indianapolis, Indiana).

In 1924, Adams traveled for the first time to Taos, New Mexico, in search of honest subject matter. He soon fell in love with the unique landscape and light, as well as the quality of life in the region. Carrying a letter of introduction from Dasburg to Taos Society member Walter Ufer, the young painter was quickly brought into the famed art colony and, by 1927, was formally accepted into their ranks, becoming both the youngest and last member of this esteemed movement. Thanks in part to Dasburg's introduction, Ufer and Adams became particularly close, with the elder helping Adams establish a small studio next to his own. Indeed, like many of the other Modern members of the Taos Society, Adams' art became defined equally by his subject and a distinct search for authenticity, even when taking his Modern stylistic tendencies one step further. Often choosing to paint his subjects from life, Adams reveled in the area, its clear atmosphere, distinct architecture and unique inhabitants, each a primary focus of *Taos Indian—Evening*.

In the present work, a vibrant, deep slice of blue establishes the bright tones of a Taos evening, while abstracted, slightly modulated earth tones allude to the distinct architecture of the Taos Pueblo. While consciously choosing to render his subject in a modern manner, Adams progresses beyond the Romantic tropes employed by the earliest Taos founders to depict his Indian subject as he may actually have appeared—in blue jeans and heelless shoes with a simple, traditional white blanket of the Pueblo. As a result, in both style and manner of subject, the artist achieves dignity and strength, imbuing his sitter with confidence, pride and monumentality. With an Ufer-like, Ashcan inspired commitment to Realism, but a distinctly Modernist understanding of art, *Taos Indian—Evening* is emblematic of the uniquely progressive artist, Kenneth Adams, who helped carry the art of the American West into the modern era.



Kenneth T. Adams - 65

WALTER UFER (1876-1936)

Tom and Jim

signed 'WUfer' (lower right)
oil on canvas
25 x 30 in. (63.5 x 76.2 cm.)
Painted *circa* 1930.

\$500,000-700,000

PROVENANCE:

The artist.
Grand Central Art Galleries, New York.
Gretchen Kroger Barnes Graf, Cincinnati, Ohio, acquired from the above, 1931.
By descent to the present owner.

EXHIBITED:

New York, Grand Central Art Galleries, *Exhibition of Paintings and Sculpture Contributed by Artist Members*, May 15-October 20, 1931, p. 50, no. 81, illustrated.

LITERATURE:

ARTnews, vol. 26, no. 40, September 19, 1931, p. 5, illustrated.

Born in Louisville, Kentucky, and studying in Germany before settling in Chicago, Walter Ufer first visited Taos, New Mexico, in 1914 when art patron Carter Harrison offered to subsidize a painting trip for the artist to the Southwest. Ufer found in New Mexico a wealth of imagery that led him to declare, "I believe that if America gets a National Art it will come more from the Southwest than from the Atlantic Board." (as quoted in *Exhibition of Recent Paintings by Walter Ufer, N.A.*, exhibition catalogue, New York, 1928, n.p.) Beyond the Southwestern locale, for Ufer, there was no greater American truth than the Native American and his daily life. He sought honesty in his depictions, seeking an original snapshot into the contemporary life of his Native subjects. Combining this earnest focus on the local daily happenings with a Modernist approach to the distinct light and color of the Southwestern region, *Tom and Jim* exemplifies Ufer's unique style of Western Art that has garnered him prestige since his first trip to the region.

Ufer once commented, "I paint the Indian as he is. In the garden digging—in the field working—riding amongst the sage—meeting his woman in the desert—angling for trout—in meditation..." (as quoted in *Pioneer Artists of Taos*, Denver, Colorado, 1983, pp. 128-29) Indeed, sensitively aware of how his artistic predecessors had rendered similar scenes, Ufer felt he was in a unique position to capture an authentic contemporary glimpse of the evolving life of the Taos Indian. He was determined to portray the Native Americans of the early twentieth century, not as remote aboriginal figures, but as men and women at a cultural crossroads, pressured by the dominant American culture yet maintaining their traditional heritage. With this focus on a realistic depiction of contemporary life, Ufer can be seen as a sort of Ashcan School painter of the West, seeking in his art the same unidealized representation of the everyday as artists like Robert Henri, George Bellows and George

Luks. As Stephen L. Good writes, "There is a direct and vital apprehension of personality, a psychological immediacy that is couched in much the same technical terms as a portrait by Henri or Luks or Bellows. The impact, not surprisingly, is similar. It was this quality that would set Ufer's work apart in style and tone from much of the painting in Taos which preceded him." (*Pioneer Artists of Taos*, p. 128) In so doing, Ufer reveals drama in the ordinary and creates monumental compositions from the seemingly mundane.

Accordingly, in *Tom and Jim*, Ufer conscientiously pays careful attention to the everyday dress and appearance of the Indian as he walks his horse down the sandy roads of Taos. His honest depiction is informed by his close relationship with his subject, Jim Mirabel, a friend and model who regularly appeared in not only his own paintings but also pictures by other members of the Taos Society. According to Kenneth Adams, the youngest member of the organization, "[Older artists] introduced us to their Indian friends who worked with them as models and these friends in turn found models for us." (*The New Mexico Quarterly*, vol. 21, 1951, p. 151) Jim appears in Ufer's pictures spanning nearly twenty years, including *Jim and His Daughter* (1923, Art Institute of Chicago, Chicago, Illinois). In the present work, he is seen with his horse named Tom.

While his subject is a casually familiar friend, Ufer's execution of *Tom and Jim* is, by contrast, vibrant and intense. Employing vigorous brushwork and highly saturated color, the composition is pared down to minimal planes of light and shadow. Broad areas of the characteristic Southwestern landscape are composed in animated washes of color, which saturate the canvas with luminosity and texture. Ufer's fluid, curvilinear draftsmanship unites the scene and stimulates the eye. In fact, despite his European training as a studio artist, Ufer often painted *en plein-air* to better capture the brilliant sunlight of the Southwest. Here, the light transforms the scene into a brilliant tapestry of color and creates undulating shadows that seem to take on a life of their own. Ufer creates a rich, painterly surface with a broad treatment of details and a boldness and fluidity of execution that is decidedly modern.

Tom and Jim masterfully embodies a current and relevant American art, breaking from the passé traditions of earlier Romantic depictions of the West to render familiar subjects in a new, fresh and modern manner. Yet, Ufer still characteristically lends a subtle monumentality and thoughtfulness to each of his figures, reflecting the importance and endurance of their unique history and culture. As demonstrated in *Tom and Jim*, "They seem suspended in a sort of elegiac tranquility, evoking bittersweet sentiments of loss and sadness. These paintings, often executed with superb technical means, give the sense of an exalted, refined realm of values, a world at once exotic and safely domesticated, which a powerful American society had subdued and left behind, but still held in a redemptive embrace." (*Pioneer Artists of Taos*, p. 14)



OSCAR EDMUND BERNINGHAUS (1874-1952)



Friendly Indians Watching a Wagon Train

oil on canvas
20 x 24 in. (50.8 x 61 cm.)
Painted *circa* 1950.

\$100,000-150,000

PROVENANCE:

Reynolds Gallery, Taos, New Mexico.
Paul J. Nowland, Wilmington, Delaware, 1958.
Private collection, by descent, 1970.
Sotheby's, New York, 1 December 1999, lot 185, sold by the above.
Acquired by the present owner from the above.

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

ERNEST MARTIN HENNINGS (1886-1956)

Damian Mondragon

signed 'E. Martin/Hennings' (lower right)
 oil on canvasboard
 14 x 14 in. (35.6 x 35.6 cm.)
 Painted *circa* 1935.

\$40,000-60,000

PROVENANCE:

The artist.
 W.H. Wells, Matheson, Colorado, commissioned from the above, *circa* 1935.
 By descent to the present owner.

W.H. Wells commissioned the present work *circa* 1935 to depict Damian Mondragon, a beloved employee of 40 years on the Wells Ranch in Matheson, Colorado.

THOMAS HART BENTON (1889-1975)

*Boy from Georgia*

signed 'Benton' (lower right)
 tempera on board
 20¾ x 14¾ in. (52.7 x 37.5 cm.)
 Painted circa 1928.

\$200,000-300,000

PROVENANCE:
 Private collection, Hungary.
 [With]Woodshed Art Auctions, Franklin, Massachusetts.
 Acquired by 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.

A letter from Dr. Henry Adams accompanies this lot. According to Dr. Adams, the present work "is based on a series of sketches of African-American cotton pickers that Benton made in Georgia, probably during his cross-country sketching tour of 1928...[the painting shows] an African-American boy from the side with his hand on what could be a stump, but more likely is the top of a fence rail...It has the sweeping quality of rhythmically related forms that are characteristic of Benton's style." (unpublished letter, 2019)

MILTON AVERY (1885-1965)



Summer Sketchers and Autumn Fields:
A Double-Sided Work

Summer Sketchers, signed and dated 'Milton Avery/1948' (lower right);
Autumn Fields, signed 'Milton Avery' (lower left)
watercolor and pencil on paper
22½ x 31 in. (57.2 x 78.7 cm.)
Summer Sketchers, executed in 1948; *Autumn Fields*, executed circa 1936.

\$100,000-150,000

PROVENANCE:

The artist.
Estate of the above.
Makler Gallery, Philadelphia, Pennsylvania, acquired from the above, 1983.
Private collection, Pennsylvania.
[With]DC Moore Gallery, New York.
Acquired by the present owner from the above, 1999.

EXHIBITED:

New York, DC Moore Gallery, *Summer Exhibition*, June 22-August 13, 1999, no. 1.

Summer Sketchers likely depicts Pemaquid Point, Maine, where Milton Avery spent the summer in 1948. Earlier, Avery executed *Autumn Fields* in Vermont circa 1936, where the artist spent six summers with his family from 1935-1943.



Autumn Fields (the reverse)

MILTON AVERY (1885-1965)

Maternity

signed 'Milton Avery' (lower left)
oil on canvas
30 x 25 in. (76.2 x 63.5 cm.)
Painted in 1933.

\$400,000-600,000

PROVENANCE:

Milton Avery Trust.
Private collection, Milwaukee, Wisconsin, acquired from the above, 1989.
Private collection, Boston, Massachusetts, acquired from the above.
Christie's, New York, 23 May 1990, lot 232, sold by the above.
Private collection, Milwaukee, Wisconsin, acquired from the above.
Evelyn Amis Fine Art, Aventura, Florida, acquired from the above, 2008.
Acquired by the present owner from the above, circa 2008.

EXHIBITED:

Milwaukee, Wisconsin, David Barnett Gallery, *Milton Avery: The 1930's Period: An Exhibition of Seventy-Four Oils, Watercolors, Gouaches, and Drawings*, May 14-July 23, 1988, pp. 17, 26, no. 40, illustrated.
San Francisco, California, Hackett-Freedman Gallery, *Milton Avery: Select Works 1933-1963*, January 9-March 1, 2003, pp. 32-33, illustrated.

LITERATURE:

J. Snyder, *Against the Stream: Milton Avery, Adolph Gottlieb, and Mark Rothko in the 1930s*, exhibition catalogue, Katonah, New York, 1994, p. 13.

The classic mother-and-child subject has been reinterpreted for centuries, from the Renaissance artists and nineteenth-century Impressionists to modernists like Pablo Picasso and, here, Milton Avery. In paintings such as

Maternity, Avery renders this traditional subject with a modern lexicon of forms that fit together into a poetic arrangement. Hilton Kramer writes that Avery's "wit preserves their freshness, while his elegance confers on them a kind of lyric beauty one normally expects to find in a subject encountered for the first time." (as quoted in B.L. Grad, *Milton Avery*, Royal Oak, Michigan, 1981, p. 1)

In the present work, Avery utilizes his characteristic reduced forms and broad color planes to depict a tender moment between his wife Sally and newborn daughter March. Cooler tones of gray, white and black are offset by the swaddle of pink, perhaps a deliberate color choice symbolizing warmth and love. While his execution leans toward the minimal and abstract, his subject remains firmly representational. Robert Hobbs notes, "Avery recognized that his art could never lose its human quotient if it were to be successful." (*Milton Avery*, New York, 1990, p. 166) In part it was Avery's commitment to his subject that restrained his abstract tendencies. Avery himself wrote, "I am not seeking pure abstraction; rather, the purity and essence of the idea—expressed in its simplest form." (as quoted in *Milton Avery*, 1990, p. 166)

Avery's devoted wife and beloved daughter appear frequently in the artist's work, a pleasant consequence of his interest in painting the immediate world around him and his preference for the company of his family and close friends. Avery painted March from her infancy through her adulthood, resulting in some of the most successful paintings of his career. *Maternity* serves not only as an example of iconic maternal imagery in the figurative tradition, but also emanates with the special bond shared between the artist and his favorite muses.



Milton Avery

ELIZABETH CATLETT (1915-2012)

Sister

signed with initials 'EC' (along the edge)
green marble
13 in. (33 cm.) high
Carved in 1971.

\$80,000-120,000

PROVENANCE:

The artist.
Richard V. Clarke, New York, acquired from the above, 1972.
Private collection, by descent.
Swann, New York, 14 February 2013, lot 141, sold by the above.
Acquired by the present owner from the above.

EXHIBITED:

New York, Studio Museum in Harlem, *Elizabeth Catlett: Prints and Sculpture*, September 26, 1971-January 9, 1972.
Purchase, New York, Neuberger Museum of Art; Houston, Texas, University of Houston, Blaffer Gallery; Baltimore, Maryland, The Baltimore Museum of Art; Mexico City, Mexico, Museo de Arte Moderno; Atlanta, Georgia, Spelman College Museum of Fine Art, *Elizabeth Catlett Sculpture: A Fifty-Year Retrospective*, February 8, 1998-November 12, 1999, pp. 68, 103, no. 26, illustrated.

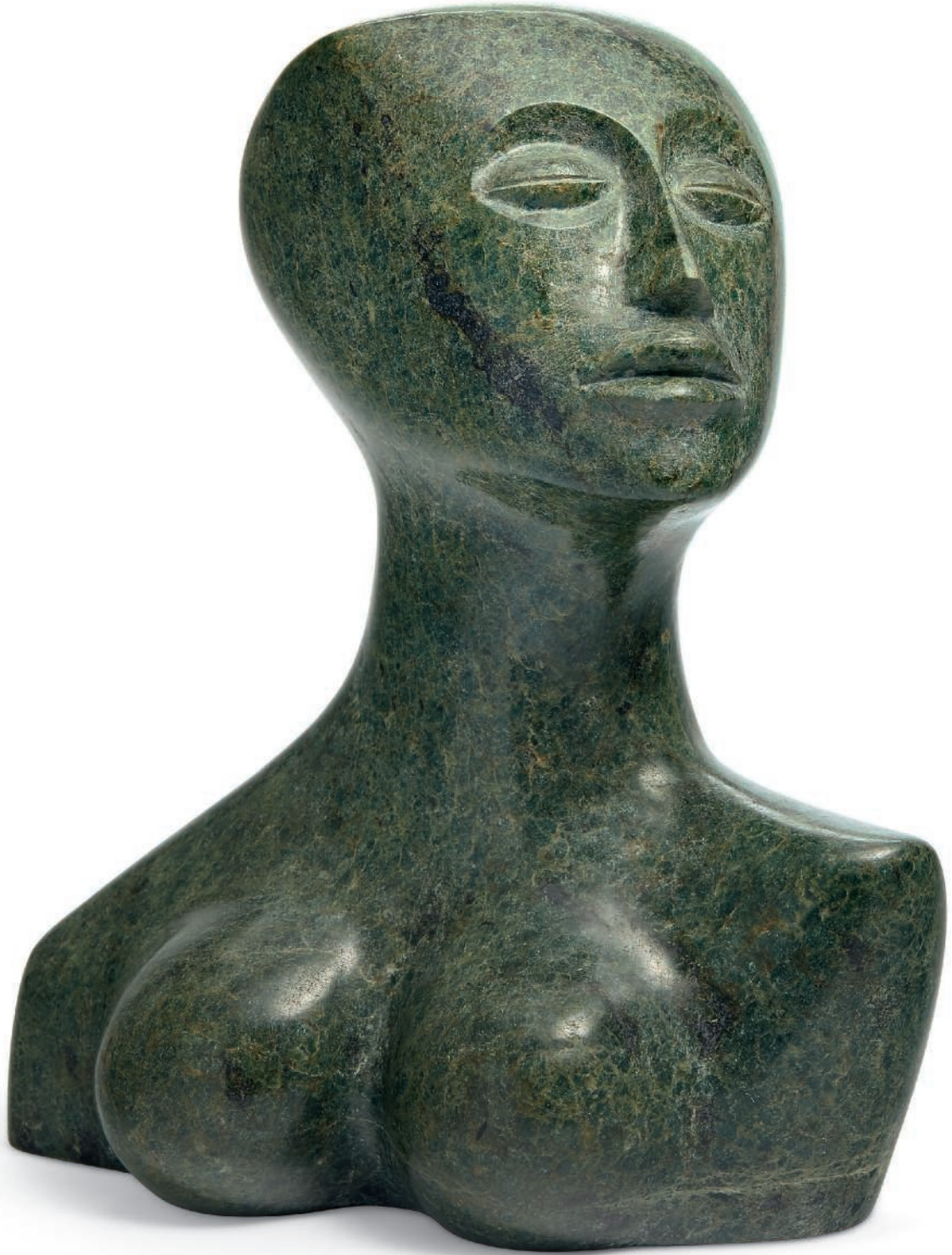
LITERATURE:

M.A. Herzog, "My Art Speaks for Both My Peoples": *Elizabeth Catlett in Mexico*, Ph.D. dissertation, University of Wisconsin-Madison, 1995, pp. 215, 369, fig. 83, illustrated.
M.A. Herzog, *Elizabeth Catlett: An American Artist in Mexico*, Seattle, Washington, 2000, p. 154, pl. 10, illustrated.

Melanie Ann Herzog writes of the present work, "Sister shows Catlett's continued interest in the female form and her tendency to confound closed readings of identity. Carved in green Mexican marble in 1971, this bust is elegant in the strength of its simplicity, with beautifully organic curves that define its generalized shapes...Sister's title suggests an African American woman's identity and outlook...What complicates an easy reading of identity in this sculpture, and suggests a more transnational and historically complex sisterhood, is that the mouth also quite noticeably resembles the mouths characteristic in ancient Olmec sculpture." (*Elizabeth Catlett: An American Artist in Mexico*, Seattle, Washington, 2000, p. 154)

"Always sensitive to the way that material can enhance form, to the effects of the texture, color, pattern, and sheen of specific media, she subtly manipulated the forms and finishes of these carvings to bring out the beauty of her materials."

MELANIE ANN HERZOG



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

77

ELIE NADELMAN (1882-1946)

Standing Figure

bronze with black patina
14¾ in. (37.5 cm.) high on a 8½ in. (21.6 cm.) marble base
Modeled circa 1909.

\$50,000-70,000

PROVENANCE:

Private collection, Paris, France, circa 1909.

Private collection, by descent.

Private collection, acquired from the above.

Sotheby's, New York, 24 May 2006, lot 115, sold by the above.

Acquired by the present owner from the above.

Standing Figure is the only known bronze cast of this model, probably made from an original plaster visible in the photograph of Elie Nadelman's 1909 exhibition at Galerie Druet. The Parisian gallery gave the artist his first one-man show in April and May of that year. During this period Nadelman was working in Paris and "was progressive in his experimentation with the abstraction of form while maintaining the figure as the basis of his art. His sculptures and drawings (titled *Rapports des formes* and *Recherches des volumes*) of the period reflect a mannered simplification of anatomical features and the development of his trademark curving and countercurving treatment of form." (J.M. Marter in T. Tolles, ed., *American Sculpture in The Metropolitan Museum of Art: Volume 2. A Catalogue of Works by Artists Born between 1865 and 1885*, New York, 2001, p. 689) *Standing Figure* exemplifies Nadelman's sculpture of the period and his reductive exploration of the female nude. It also manifests the artist's diverse influences including his interest in classical sculpture and the work of Auguste Rodin.



GASTON LACHAISE (1882-1935)

*Woman Seated* [LF 24]

inscribed '©/1927/G. LACHAISE' (on the reverse)
 polished bronze
 12 in. (30.5 cm.) high on a ¾ in. (1.9 cm.) base
 Modeled *circa* 1918; reworked *circa* 1927-28; cast in 1929.

\$60,000-80,000

PROVENANCE:

The artist.
 Duncan Spencer, New York, acquired from the above, 1929.
 By descent to the present owner.

LITERATURE:

Arts Club Exhibitions at the Art Institute of Chicago, *Catalogue of an Exhibition of Original Sculpture by Gaston Lachaise*, exhibition catalogue, Chicago, Illinois, 1925, n.p., no. 34, another example referenced.
Machine-Age Exposition, exhibition catalogue, New York, 1927, p. 17, no. 443, another example referenced.
 Museum of Modern Art, *Gaston Lachaise: Retrospective Exhibition*, exhibition catalogue, New York, 1935, p. 24, no. 12, another example referenced.
 "The Realm of Art: Lively Midwinter Harvest; In the Spotlight of the Week," *The New York Times*, February 3, 1935, sec. 8, p. 9, another example illustrated.
 G. Nordland, D. Goodall, *Gaston Lachaise, 1882-1935: Sculpture and Drawings*, Los Angeles, California, 1963, n.p., no. 24, another example illustrated.
 D. Goodall, *Gaston Lachaise, Sculptor*, Ph.D. dissertation, Harvard University, 1969, vol. I, pp. 308, 323-25, 405n. 24; vol. II, pp. 67-68, 419-20, pl. XXXI, the revised plaster model illustrated.
 C.K. Carr, M.C.S. Christman, *Gaston Lachaise: Portrait Sculpture*, Washington, D.C., 1985, pp. 52-53, another example illustrated.
 Milwaukee Art Museum, *A Century of Small Scale Sculpture from the Milwaukee Art Museum*, exhibition catalogue, Milwaukee, Wisconsin, 1988, pp. 11, 29, no. 15, another example illustrated.
 W.C. Agee, S.C. Faxon, *Coming of Age: American Art, 1850s to 1950s*, exhibition catalogue, New York, 2006, pp. 119, 122, 129, pl. 67, another example illustrated.
Style & Grace: Masterworks of America Art from the Collection of Michael A. and Marilyn L. Mennello, Orlando, Florida, 2012, pp. 106-07, another example illustrated.

M. Klein, *Helena Rubinstein: Beauty is Power*, New York, 2014, p. 27, another example illustrated.
 A.J. Eschelbacher, ed., *A New American Sculpture, 1814-1945: Lachaise, Laurent, Nadelman, and Zorach*, exhibition catalogue, Portland, Maine, 2017, pp. 20, 31, 71, 109, 173, pl. 28, 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.

An extraordinary example of early twentieth-century American Modernist portraiture, Gaston Lachaise's statuette of Isabel Dutaud Lachaise (1872-1957), his muse and recent bride, conveys his delight in her commanding presence and stylish appearance. Four bronze casts are known to have been made during Lachaise's lifetime, all produced by the Roman Bronze Works, New York. The selectively nickel-plated, lost-wax cast made in May 1925 now belongs to the Amon Carter Museum of American Art, Fort Worth, Texas. Another, made by early 1927, has been in a private collection since 1974. After those two casts were made, Lachaise revised the head of the plaster model used in the casting process, and that new version was used for making the subsequent casts. The present lost-wax cast was made in 1929 for Duncan Spencer (1897-1979). The fourth, a polished sand cast, was made in 1931.

Since 1964, seven numbered Estate casts of a projected edition of nine have been issued by the Lachaise Foundation. These include the examples owned by The Mennello Museum of American Art, Orlando, Florida (1/9); the Milwaukee Art Museum, Milwaukee, Wisconsin (4/9); the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts (5/9); and the Lachaise Foundation, New York (7/9). The artist's revised plaster model is owned by the Lachaise Foundation.

O. LOUIS GUGLIELMI (1906-1956)

Land of Canaan

signed 'Guglielmi' (lower left)
oil on canvas
30 x 36 in. (76.2 x 91.4 cm.)
Painted in 1934.

\$120,000-180,000

PROVENANCE:

George S. Kaufman, New York.
The Edith Gregor Halpert Collection, New York.
Sotheby Parke-Bernet, New York, *20th Century American Paintings, Drawings, Watercolors and Sculpture: The Edith Gregor Halpert Collection (The Downtown Gallery)*, 14 March 1973, lot 86, sold by the above.
Acquired by the late owner from the above.

EXHIBITED:

New York, The Downtown Gallery, *American Art 1800-1936: Tenth Anniversary Exhibition*, October 28-November 26, 1936.
Lynchburg, Virginia, Randolph Macon Women's College, The Maier Museum of Art, *47th Annual Exhibition: The Painter as Social Commentator*, March 2-30, 1958, no. 3.
New York, The Downtown Gallery, *A Gallery Survey of American Art*, September 8-October 2, 1965.
Fort Worth, Texas, Amon Carter Museum, *American Art, 20th Century: Image to Abstraction*, September 14-November 19, 1967, n.p.
Washington, D.C., The National Collection of Fine Arts, *Edith Gregor Halpert Collection*, April 1972, n.p., no. 7.
New Brunswick, New Jersey, Rutgers University, Rutgers University Art Gallery; Providence, Rhode Island, Brown University, Bell Gallery; Albany, New York, State University of New York, University Art Gallery; New York, Whitney Museum of American Art, *O. Louis Guglielmi: A Retrospective Exhibition*, November 2, 1980-July 5, 1981, pp. vii, 9, 14, 77, no. 17, pl. 1, illustrated.

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism 1911-1947*, November 20, 1987-June 5, 1988, pp. 14, 102-03, 206, no. 29, illustrated.
Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 23, 33, 117-19, 284, no. 25, illustrated.

LITERATURE:

Archives of American Art, Downtown Gallery Papers, Reel ND 44, Frames 58, 59.
R. Scott Harnsberger, *Ten Precisionist Artists: Annotated Bibliographies*, Westport, Connecticut, 1992, p. 177.
B. Robertson, "Yankee Modernism," *Picturing Old New England: Image and Memory*, exhibition catalogue, Washington, D.C., 1999, pp. 197-98n50.

Land of Canaan depicts the textile mills of Peterborough, New Hampshire, where O. Louis Guglielmi lived as a summer fellow at the MacDowell Colony. Representing one of the artist's earliest forays into his mature aesthetic, *Land of Canaan* is emblematic of the struggle of rural Americans during the Great Depression. John Baker writes, "in 1934 Guglielmi achieved a new level of artistic strength and distinction in *Land of Canaan*. The title is bluntly ironic; this bleak industrial environment is hardly a promised land. [Through] concentration on the essentials of posture and facial expression, Guglielmi communicates the human significance of the scene...By combining de Chirico's poetic isolation of props, such as the smoke stack, with precisionism's geometrical and compositional order in *Land of Canaan* Guglielmi broke through to a lucid form for his social vision." (*O. Louis Guglielmi: A Retrospective Exhibition*, exhibition catalogue, New Brunswick, New Jersey, 1980, p. 9)



HERBERT HASELTINE (1877-1962)

*Percheron Stallion: Rhum*

signed with initials and dated 'H-H/1940' (along the marble base)
 silver-gilt bronze
 12½ in. (31.75 cm.) high on a 1¾ in. (4.4 cm.) red marble base
 Modeled *circa* 1922-24; cast in 1940.

\$50,000-70,000

PROVENANCE:

Mrs. Marshall Field III, Chicago, Illinois.
 Estate of the above.
 Christie's, New York, 22 September 1994, lot 82, sold by the above.
 James Graham & Sons, Inc., acquired from the above.
 Acquired by the present owner from the above, by 2002.

LITERATURE:

Field Museum of Natural History, *Sculptures by Herbert Haseltine of Champion Domestic Animals of Great Britain*, exhibition catalogue, Chicago, Illinois, 1934, no. 4, another example illustrated.
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 referenced.
 T. Armstrong, *et al.*, *200 Years of American Sculpture*, New York, 1976, pp. 140, 340, no. 93, pl. 39, another example illustrated.
 J. Conner, J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works, 1893-1939*, Austin, Texas, 1989, p. 48, another example illustrated.
 M. Cormack, *Champion Animals: Sculptures by Herbert Haseltine*, Richmond, Virginia, 1996, pp. 4, pp. 32-35, another example illustrated.
 T. Tolles ed., *American Sculpture in The Metropolitan Museum of Art*, vol. 2, New York, 2001, pp. 610-11, another example illustrated.

Herbert Haseltine conceived *Percheron* as part of a series of British champion animals, most of which the artist modeled between 1922 and 1924. During this time, the artist travelled around Great Britain modeling the animals from life and later refined the sculptures in his Paris studio. The present work was modeled after the horse Rhum who received champion honors at the Royal Agricultural Society of England between 1921-23 and the Norwich Stallion show in 1922 and 1933. Haseltine's study of ancient art—Egyptian, Greek, Assyrian and Chinese—greatly influenced the figures in this series. Not only were the forms simplified and slightly stylized, but the artist experimented with different types of patinas, as in the present combination of silver and yellow gilding.

Joel Rosenkranz and Janice Conner write, "The original British Champion Animals series was carved and cast one-third life size; then one-quarter life-size reductions were cast. The edition of the larger marble and stone works was limited to three replicas, the bronze to six casts. The smaller, one-quarter version was limited to twelve casts. There was also done in a one-eighth life-size version, the figure averaging 5 to 6 inches high; and at least six sets of this twenty-animal series were cast. Most of Haseltine's finished works are signed and dated on either the self-base or the attached marble base. Without exception the date indicates when the piece was cast or carved, not the year it was originally modeled." (*Rediscoveries in American Sculpture: Studio Works, 1893-1939*, Austin, Texas, 1989, p. 48)

BORIS LOVET-LORSKI (1894-1973)



Stallion

inscribed 'LOVET-LORSKI' (on the base)
bronze with brown patina
19½ in. (49.5 cm.) high on a ½ in. (1.27 cm.) marble base

\$80,000-120,000

PROVENANCE:

The artist.
Estate of the above.
Dawson's Auctioneers and Appraisers, Morris Plains, New Jersey, *'The Artist's Studio,' Boris Lovet-Lorski (1894-1973)*, 12 May 2001, lot 190, sold by the above.
Owen Gallery, New York, acquired from the above.
Meyer and Vivian Potamkin, Philadelphia, Pennsylvania, acquired from the above, 2001.
Sotheby's, New York, 21 May 2003, lot 74, sold by the above.
Acquired by the present owner from the above.

LITERATURE:

N. Cikovsky, Jr., et al., *American Originals: Vivian O. and Meyer P. Potamkin, Collectors of American Art*, Philadelphia, Pennsylvania, 2004, p. 47.

Boris Lovet-Lorski was an Art Deco sculptor who trained at the Imperial Academy of Art in St. Petersburg, Russia. Russian by birth, he arrived in New York on May 16, 1920, and became a naturalized citizen in February 1925. He took pride in both his work and his citizenship, always insisting that his work be exhibited as American. After his first one-man show at the Grace Horn Gallery in Boston in 1925, the public widely recognized him as one of the most impressive sculptors of his time.

Lovet-Lorski poetically wrote, "With the help of a fragment, Just a small piece of sculpture, we can look into the past, or the present. We can look into a different world. A world of beauty, harmony and inner peace." (as quoted in M.H. Bush, *Boris Lovet-Lorski: The Language of Time*, Syracuse, New York, 1967, p. 6) Reflecting these words, he drew inspiration from the romantic Gothic aesthetic he grew up with in Russia as well as from Ancient Crete and Greece. As exemplified by the present work, horses were one of Lovet-Lorski's favorite and most acclaimed subjects with which to explore and stylize these classical design elements. Martin H. Bush explains, "the inventive young artist had been experimenting with new concepts of form in linear designs of lyrical 'Cretan Dancers,' horses, and a rhythmical 'Diana.' They were thinner, flatter, and highly polished brass or bronze sculptures full of force and action, though distinctly decorative in quality...these dramatically new sculptures appealed to the critics. In reviewing a group exhibition at the Helen Hackett Galleries, Edward Alden Jewell of *The New York Times* (January 26, 1930) wrote that Lovet-Lorski 'is making a determined effort to stay in two dimensions. Pausing, eye captive to the grace of his panel of 'Stallions,' you do not ask for more.'" (*Boris Lovet-Lorski: The Language of Time*, pp. 54, 56)

SANFORD ROBINSON GIFFORD (1823-1880)

*Moonrise on the Seashore*

signed with initials 'SRG' (lower right)
oil on canvas
8 x 18½ in. (20.3 x 47 cm.)
Painted circa 1867.

\$100,000-150,000

PROVENANCE:

The artist.
Estate of the above.
Sale: Thomas E. Kirby & Co., New York, *S.R. Gifford Collection, Part II*, 1881, sold by the above.
Richard Butler, New York, acquired from the above.
Thomas Stanley Beckwith, Petersburg, Virginia.
Private collection, Petersburg, Virginia, by descent.
Deyan Popovic, New York.
Estate of the above.
Sotheby's, New York, 30 May 1985, lot 38B, sold by the above (as *Coastal Sunset*).
Alexander Gallery, New York.
Private collection.
Acquired by the present owner from the above.

LITERATURE:

A Memorial Catalogue of the Paintings of Sanford Robinson Gifford, N.A., New York, 1881, p. 40, no. 611 (as *Moonrise on the Sea-shore, A Sketch*).
I. Weiss, *Poetic Landscape: The Art and Experience of Sanford R. Gifford*, Cranbury, New Jersey, 1987, pp. 109-10, illustrated.

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

Dr. Weiss writes of the present work, "Only seven titles in the *Memorial Catalogue* (less than 1% of the total) were moonlights, all of necessity memories of an observation. Unlike the sunrises, *Moonrise on the Seashore* captures an introspective mood, its vast, serene solitude conveyed by three horizontal bands in near-monochrome: cool gray in the moonlit sky, warmer gray where reflected on the wet beach (lighter towards the center), and dark grays and browns suggesting the rippling and folding surface of the water—the three punctuated by the vertical accent, just left of center, of the effulgent moon and its reflections on sea and wet foreground (the bar of yellow-white light broken by the dark brown of the shadow of a breaker and crossed by a linear edge of the flowing water)." (unpublished letter, March 2019)

The original owner of the present work, Mr. Richard Butler, was a dedicated patron of the artist as well as a founding member of The Metropolitan Museum of Art.

WILLIAM TROST RICHARDS (1833-1905)

*Nantucket Shore*

signed and dated 'Wm T. Richards. 1865.' (lower center)
 oil on panel
 10¾ in. x 20 in. (27.3 x 50.8 cm.)
 Painted in 1865.

\$200,000-300,000

PROVENANCE:

John D. Rockefeller III, New York, by 1973.
 Godel & Co., Inc., New York.
 Acquired by the present owner from the above, 1997.

EXHIBITED:

Brooklyn, New York, The Brooklyn Museum; Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *William Trost Richards: American Landscape and Marine Painter*, June 20-October 21, 1973, p. 64, no. 38. Charleston, South Carolina, Gibbes Museum of Art; Alexandria, Louisiana, Alexandria Museum of Art; Huntsville, Alabama, Huntsville Museum of Art; Lakeland, Florida, Polk Museum of Art, *Painting a Nation: Hudson River School Landscapes from the Higdon Collection*, December 2, 2016-May 19, 2018, pp. 14-15, 36, pl. 15, illustrated.

William Trost Richards began sketching and painting shorelines between New Jersey and New England in the 1860s. He spent the summer of 1865 on the island of Nantucket and produced the present panoramic view of the coastline. As demonstrated by this example, nineteenth-century art critic George William Sheldon described Richards' Nantucket paintings as "remarkable works—remarkable for their loving and elaborate reproduction of surf, breaker, wave, and sand." (*American Painters*, New York, 1879, p. 62)

JAMES EDWARD BUTTERSWORTH (1817-1894)

Volunteer and Thistle Off New York Harbor, America's Cup 1887

signed 'JE Buttersworth' (lower right)
oil on canvas
20 x 30 in. (50.8 x 76.2 cm.)
Painted circa 1887.

\$200,000-300,000

PROVENANCE:

Private collection, Rutland, Vermont.
Godel & Co., Inc., New York.
Acquired by the present owner from the above, 1994.

EXHIBITED:

Charleston, South Carolina, Gibbes Museum of Art; Alexandria, Louisiana, Alexandria Museum of Art; Huntsville, Alabama, Huntsville Museum of Art; Lakeland, Florida, Polk Museum of Art, *Painting a Nation: Hudson River School Landscapes from the Higdon Collection*, December 2, 2016-May 19, 2018, pp. 15, 39, pl. 18, illustrated.

The present work depicts the 1887 America's Cup race between *Volunteer* and *Thistle*. Captained by the famed Henry "Hank" Coleman Haff, who won the Cup four times in fourteen years, *Volunteer* proved victorious in the end. Alan Granby, Janice Hyland and Lauren P. Della Monica write, "*Volunteer*, a steel-hulled yacht designed by Edward Burgess, launched June 20, 1887, and was the victorious defender of the seventh Americas Cup in September 1887 against *Thistle*. She was named *Volunteer* in honor of her owner, General

Charles J. Paine of Boston for his Civil War service. *Volunteer*, of the New York Yacht Club and owned by Charles J. Prime, won the best-of-three series 2-0 against her challenger, the Royal Clyde Yacht Club's *Thistle*." (*Flying the Colors: The Unseen Treasures of Nineteenth-Century American Marine Art*, Mystic, Connecticut, pp. 176-77)

A contemporary account of the 1887 America's Cup reads, "The excitement over the event was even greater than that over the two previous contests for the Cup, and there was a strong feeling of doubt as to the result, owing to the splendid record of the *Thistle* and to the secrecy in regard to her model... The contest was closely followed, not only by the people of this country, who eagerly watched the bulletins of the race, but by the people all over the British Isles, where the excitement ran high...The *Thistle* was the first to cross, at 12:33:06, and went over on the port tack, close up to the windward end of the line,— the wind then being light from the southward. The *Volunteer* followed directly in her wake, and crossed on the same tack at 12:34:58¼ o'clock. The moment the beautiful white sloop crossed she began to close up the gap of five hundred feet which existed between them, and as she overhauled her rival cheer after cheer burst from the thousands of spectators...The *Volunteer* crossed the line at 4:23:47, and the *Thistle* at 4:35:12 o'clock. The Boston sloop had won the race, and was proclaimed the winner of the America's Cup, while cannons and steam whistle rent the air and cheer after cheer added to the tumult." (*A Testimonial to Charles J. Paine and Edward Burgess From the City of Boston*, Boston, Massachusetts, 1887, pp. 83)



THOMAS MORAN (1837-1926)



Ducal Palace, Sunset

signed with initials in monogram and dated 'TMoran./1903.' (lower right)

oil on canvas

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

Painted in 1903.

\$80,000-120,000

PROVENANCE:

Walter Birnie, Springfield, Massachusetts.

Mrs. & Mrs. Elizur Kirke Hart Jr., gift from the above, 1904.

By descent to the present owner.

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

In May 1886, Thomas Moran traveled to Venice for the first time. A popular subject of interest and nostalgia in the late nineteenth century, Venice was already a familiar place for Moran through the writings of Lord Byron and John Ruskin and depictions by J.M.W. Turner. Nonetheless, Moran was amazed by the splendor of the place upon his own arrival, writing to his wife Mary, "Venice is all, and more, than travelers have reported of it. It is wonderful. I shall make no attempt at description..." (as quoted in N.K. Anderson, *et al.*, *Thomas Moran*, New Haven, Connecticut, 1997, p. 122)

THOMAS MORAN (1837-1926)

*Vera Cruz Harbor, Mexico*

signed with initials in monogram and dated 'TMoran. 1884.' (lower right)
oil on canvas
17½ x 27½ in. (44.5 x 69.9 cm.)
Painted in 1884.

\$120,000-180,000

PROVENANCE:

(Possibly) The artist.
(Possibly) Dr. A.E.M. Purdy, gift from the above.
(Possibly) R. Castellane.
[With]Schweitzer Galleries, New York.
Private collection, acquired from the above, 1964.
Christie's, New York, 29 November 2007, lot 185, sold by the above.
Acquired by the present owner from the above.

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

In 1882, Thomas Moran embarked from New York for the Gulf Coast city of Vera Cruz, Mexico, likely at the bequest of the Mexican National Railroad, to produce picturesque views of the region to stimulate commercial use of

the railroad. Upon his arrival, Moran was immediately enthralled, creating numerous sketches of the unique architecture of the small port city. Moran proclaimed Vera Cruz to be "the most picturesque city on the Western Continent." (as quoted in A.T. Wilkins, *Thomas Moran: Artist of the Mountains*, Norman, Oklahoma, 1966, p. 234) No doubt Moran was also impressed by Pico de Orizaba, the highest peak in Mexico and the third highest in North America, seen in the distance of the present work at right.

Working in earnest in both pencil and watercolor, the vast group of field sketches that resulted from this tour of Mexico, including many of the Castle of San Juan d'Ulloa (visible in the center of the present composition), proved to be the largest assortment of their kind that Moran would ever compile from a single journey. These sketches provided the basis for works Moran completed back in his New York studio, such as *Vera Cruz Harbor, Mexico*.

One critic observed of Moran's Vera Cruz imagery, "He filled the sky above the castle with light-suffused clouds, he dipped the powerful walls in a warm and gentle effulgence that clothes them with beauty, he led the minor craft of the harbor over a gleaming sea to the clustered sailboats at the shoreline." ("American Etching Indebted to Moran," *The New York Times*, September 19, 1926)

ROBERT SPEAR DUNNING (1829-1905)

*Cherries*

signed and dated 'R.S. Dunning 1871' (lower left)—signed and dated again (on the reverse)
oil on canvas
14 x 18 in. (35.6 x 45.7 cm.)
Painted in 1871.

\$100,000-150,000

PROVENANCE:

The artist.
Mrs. George Washington Dean, Fall River, Massachusetts, commissioned from the above, *circa* 1870s.
Private collection, by descent.
Skinner, Boston, Massachusetts, 16 November 2001, lot 107, sold by the above.
(Probably) Acquired by the present owner from the above.

EXHIBITED:

Fall River, Massachusetts, *Exhibition of Paintings, Drawings and Unfinished Works, Robert Spear Dunning*, December 14, 1911, no. 6.
Philadelphia, Pennsylvania, Philadelphia Museum of Art, *Audubon to Warhol: The Art of American Still Life*, October 27, 2015-January 10, 2016, pp. 110-11, 158, 160-61, no. 41, illustrated.

LITERATURE:

Fall River Evening News, December 14, 1911, p. 9.

Bryan Chapin, a fellow artist and student of Robert Spear Dunning, wrote of the present work: "composed of a gold-lined silver dish overturned with cherries in front, with part of a mirror showing as the background. An instance of his fidelity to face is seen in the painting of the reflection of the studio wall in the small circle at the bottom of the dish and also at the reflection of the dish in the mirror. The carved mirror frame is a complicated and difficult object to paint." (*Fall River Evening News*, December 14, 1911, p. 9)

Mark D. Mitchell further explains, "The silver bowl in Robert Spear Dunning's *Cherries* has fallen over, proving unequal to its task and spilling fruit onto a cloth laid on the table...the overturned bowl's gilded interior reflect the artist in his nearly empty studio. The fine carved mahogany sideboard, precious silver vessel, and delicate cloth can be seen staged at one end of the room, distancing Dunning from the scene he portrays. As depicted, the studio is an expansive void in which these objects have been assembled and arranged not for the artist's pleasure, but for the purpose of making art. The illusion of being in someone's home is broken and the artist's invention revealed." (*Audubon to Warhol: The Art of American Still Life*, exhibition catalogue, Philadelphia, Pennsylvania, 2015, pp. 158, 160)

WILLIAM TYLEE RANNEY (1813-1857)

*Radish Girl*

bears inscription 'Ranney 1840' (lower right)
oil on canvas
30 x 25 in. (76.2 x 63.5 cm.)
Painted circa 1845.

\$50,000-70,000

PROVENANCE:

Charles L. Vose, circa 1845.
(Possibly) Sale: National Academy of Design, New York, *The Paintings to be Sold for the Benefit of the Ranney Fund*, December 1858, lot 153.
(Possibly) Mr. Hurlburt, acquired from the above.
John Astin Perkins, Dallas, Texas
William and Helen Watt, Fort Worth, Texas, acquired from the above, circa 1960.
By descent to the present owners.

EXHIBITED:

New York, National Academy of Design, *National Academy of Design Annual Exhibition*, April 17-July 3, 1845, no. 56.

LITERATURE:

New York Herald, April 23, 1845, p. 3.
Anglo American, May 17, 1845, p. 93.
M.B. Cowdrey, *National Academy of Design Exhibition Record, 1826-1860*, vol. 2, New York, 1943, p. 88.
F.S. Grubar, *William S. Ranney, Painter of the Early West*, Washington, D.C., 1962, p. 26, no. 7.
L. Bantel, et al., *Forging an American Identity: The Art of William Ranney, with a Catalogue of His Works*, Cody, Wyoming, 2006, pp. 17, 213, no. 11.

When William Tylee Ranney's *Radish Girl* was exhibited at the National Academy of Design in 1845, the reviewer for the *Anglo American* praised, "a pretty idea very well carried out; the wretched poverty of the drapery, the broken straw hat, are both in good keeping." (*Anglo American*, May 17, 1845, p. 93) Linda Bantel explains, "The straw hat may have been a prop in Ranney's studio, for a tattered one is also depicted on the head of his *Match Boy* [Private Collection], painted in 1845 and exhibited at the National Academy in 1846." (*Forging an American Identity: The Art of William Ranney, with a Catalogue of His Works*, Cody, Wyoming, 2006, p. 17)

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - 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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(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 CONDUCTING 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 related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
- If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller: (a) 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 (b) 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 give notice to 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 honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor 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 on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition report** or announced at the time of sale.

(b) 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.

3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will remain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

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. 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

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) 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 Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) 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**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

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 **lot**. 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 Ψ 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe 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 notice at www.christies.com/about-us/contact/privacy.

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

auctioneer: the individual **auctioneer** and/or Christie's.
authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2. **lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

□
Bidding by interested parties

•
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.

Ψ
Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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

29/03/19

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. 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.

◊ 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 if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. 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 is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the 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

□ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

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.

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.

29/03/19

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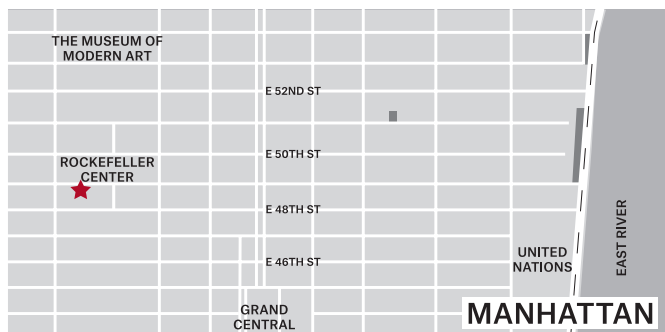
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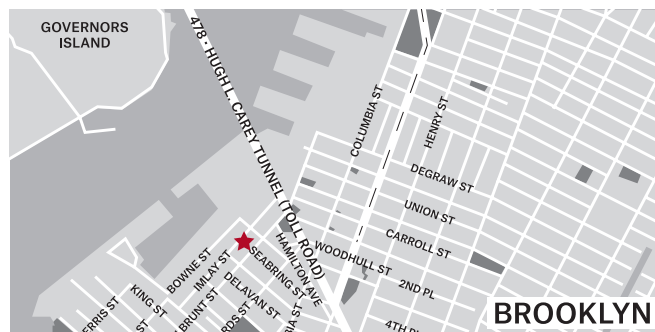
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Property of a Private Collector
JOAN MITCHELL (1925-1992)

Hans

triptych—oil on canvas

76 5/8 x 153 5/8 in. (194.6 x 390.2 cm.)

Painted in 1981.

\$5,000,000-7,000,000

**POST-WAR AND CONTEMPORARY ART
EVENING SALE**

New York, 15 May 2019

VIEWING

4-15 May 2019
20 Rockefeller Plaza
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AMERICAN ART

at

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New York, 13 May 2019

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4-13 May 2019
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French Pastoral: Four Important Impressionist Paintings from a
Distinguished French Collection
CLAUDE MONET (1840-1926)

Coin du bassin aux nymphéas

stamped with signature 'Claude Monet' (Lugt 1819b; upper right);
stamped again with signature 'Claude Monet' (Lugt 1819b; on the reverse)
oil on canvas

51 3/8 x 35 in. (130.5 x 88.8 cm.)
Painted in Giverny, *circa* 1918-1919
\$15,000,000-25,000,000

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MICHAEL SCHARF
FAMILY COLLECTION



Man Ray (1890-1976)
The Reaper
signed and dated 'Man Ray-14' (lower right)
oil on canvas
28 ¼ x 36 ½ in. (71.7 x 91.8 cm.)
Painted in Ridgefield in 1914
\$350,000-550,000

**IMPRESSIONIST AND MODERN ART
DAY SALE**

New York, 14 May 2019

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MILTON AVERY (1885-1965)
Bird and Choppy Sea
signed and dated 'Milton Avery 1960' (lower left)
oil on paper
17 ½ x 23 in. (44.5 x 58.4 cm.)
Painted in 1960.
\$70,000-100,000

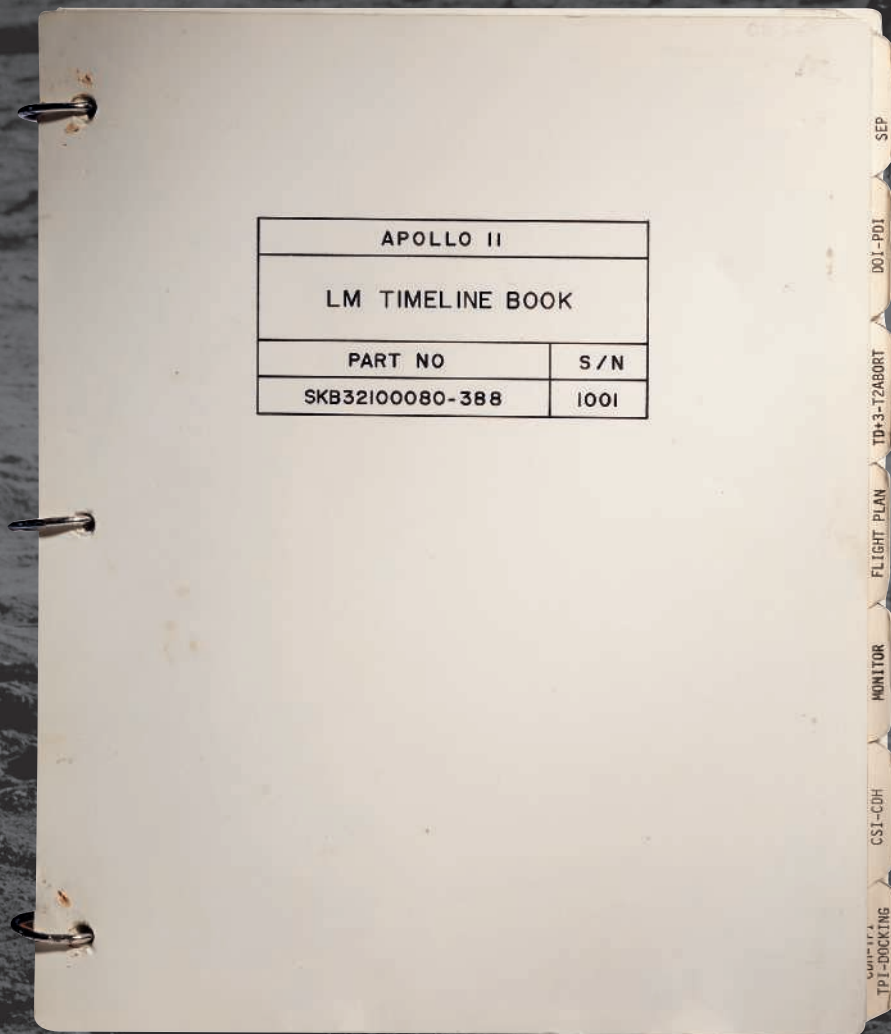
AMERICAN ART ONLINE
New York, 15-22 May 2019

VIEWING
18-21 May 2019
20 Rockefeller Plaza
New York, NY 10020

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The Apollo 11 Lunar Module Timeline Book.
[Houston:] Manned Spacecraft Center, Flight Planning Branch, June 19-July 12, 1969.
Flown aboard the Lunar Module Eagle and annotated by
Neil Armstrong and Buzz Aldrin as they landed on the moon.
\$7,000,000-9,000,000

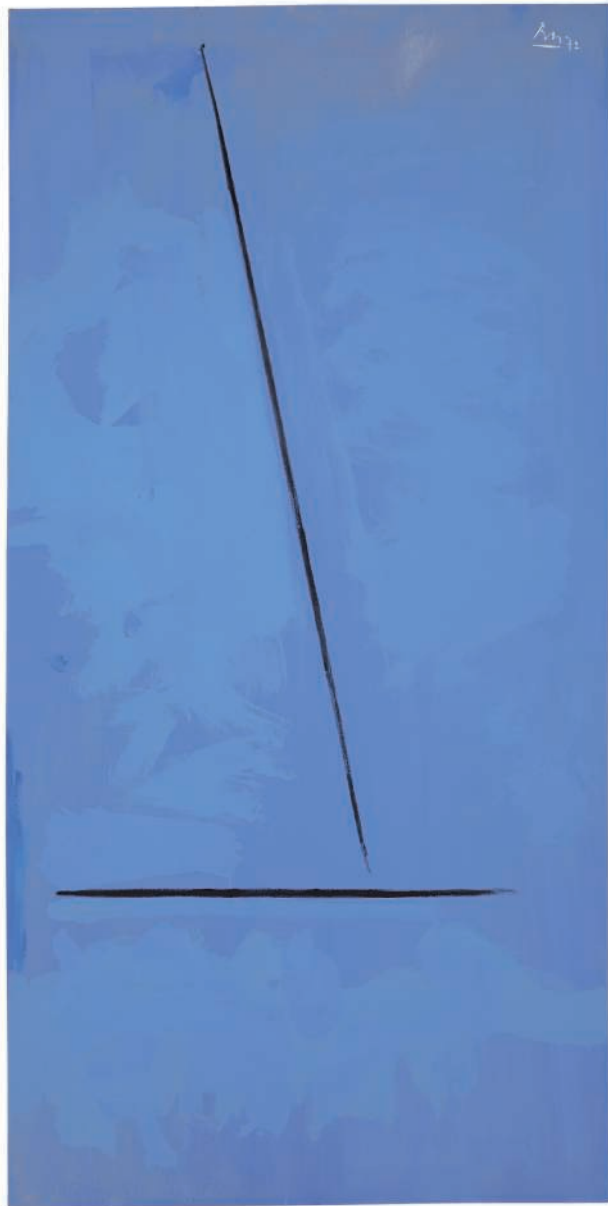


ONE GIANT LEAP:
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New York, 18 July 2019

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ROBERT MOTHERWELL (1915-1991)
August Sea No. 4
71 ¾ x 36 in. (182.2 x 91.4 cm.)
Painted in 1972.
\$1,500,000-2,000,000

**POST-WAR AND CONTEMPORARY ART
MORNING SESSION**

New York, 16 May 2019

VIEWING

4-15 May 2019
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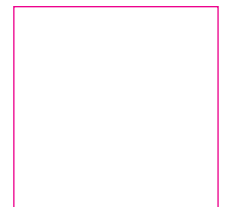
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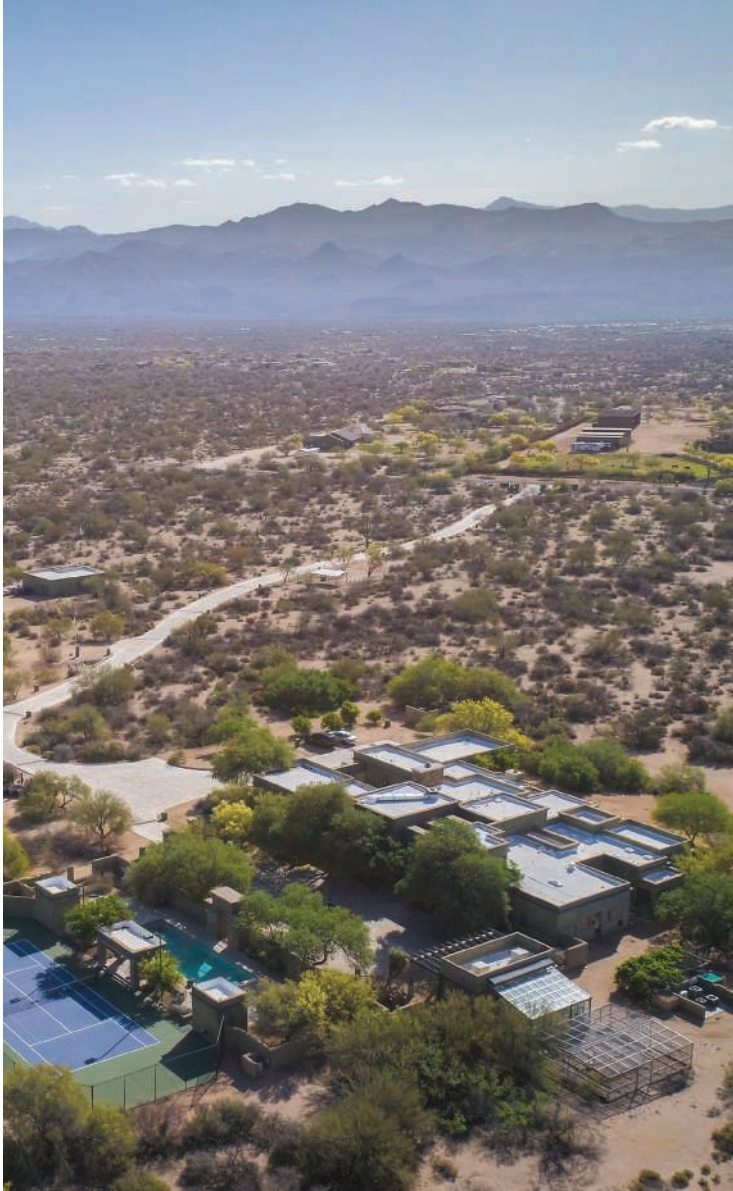
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