



AMERICAN ART

28 October 2020 | New York

CHRISTIE'S







AMERICAN ART

WEDNESDAY 28 OCTOBER 2020

AUCTION

Wednesday 28 October 2020
at 2.00 pm (Lots 101-152)

20 Rockefeller Plaza
New York, NY 10020

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AUCTIONEER

Caroline Ervin (#2076193)

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FRONTISPIECE: Detail of Lot 140 (Left).
Detail of Lot 143 (Right).

FRONTISPIECE: Detail of Lot 105 (Left).
Detail of Lot 109 (Right).

OPPOSITE: Detail of Lot 114. © 2020
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OPPOSITE SALE CONTACTS: Detail of
Lot 144.

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Christie's (#1213717)

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CHRISTIE'S



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101 HENRY F. FARNY (1847-1916)

A Moment of Suspense



signed and dated 'Farny-1903' with
artist's device (lower right)
gouache on paperboard
10 x 5 7/8 in. (25.4 x 14.9 cm.)
Executed in 1903.

\$70,000-100,000

PROVENANCE:

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

EXHIBITED:

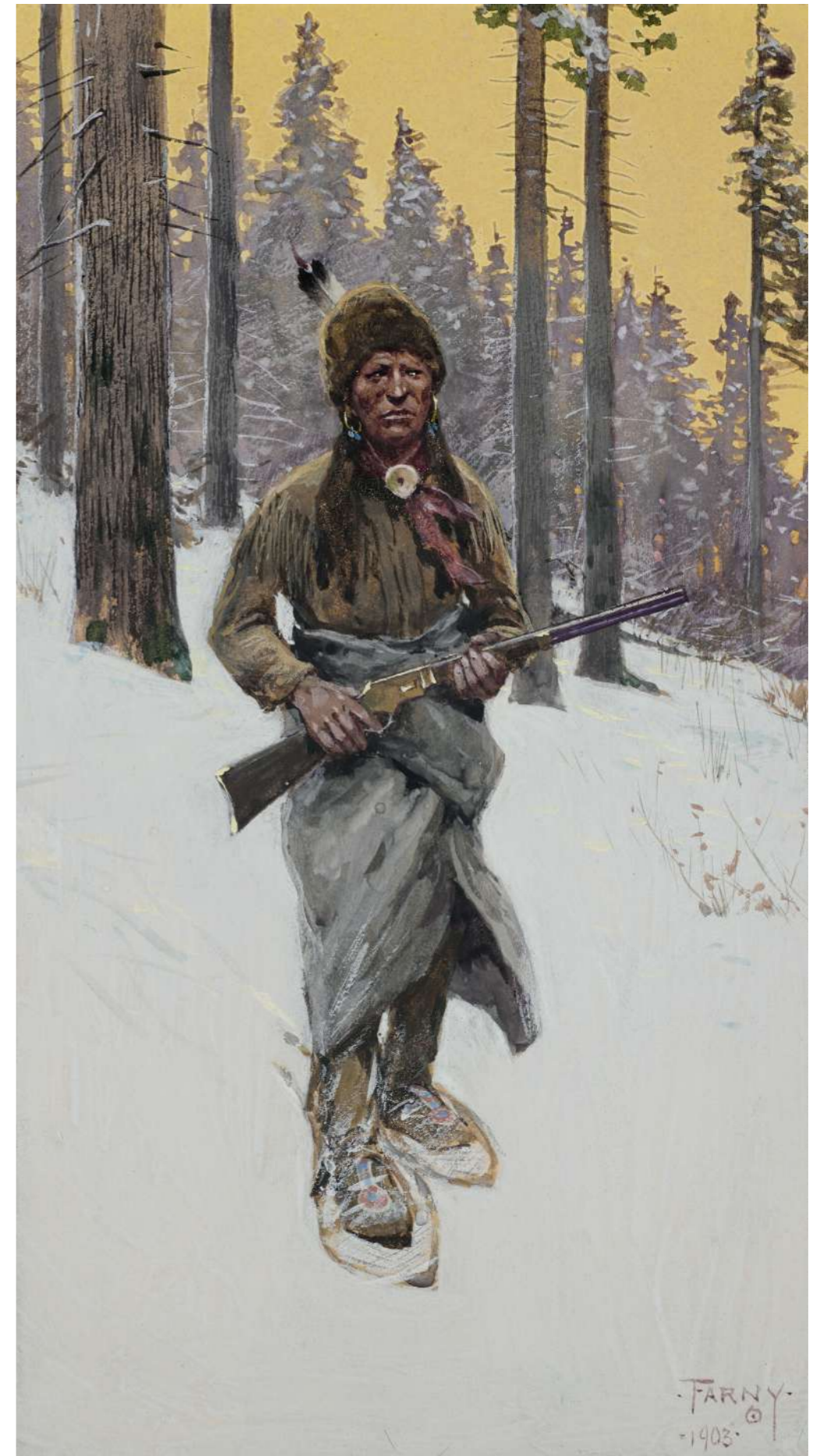
Cincinnati, Ohio, Indian Hill Historical Museum
Association, *Henry F. Farny*, 1975, no. 50, illustrated.

LITERATURE:

D. Carter, *Henry Farny*, New York, 1978, p. 151, illustrated.

**“Even though Farny is known primarily as a painter of
Indians, his depiction of the light and mood of the Western
landscape will probably remain his most lasting contribution
to American art.”**

—DENNY CARTER



102 FREDERIC REMINGTON (1861-1909)

The Mountain Man

inscribed 'Copyright by/Frederic Remington' and 'Roman Bronze Works N-Y-' (on the base)—inscribed 'No 50' (beneath the base)

bronze with greenish-black patina
28½ in. (72.4 cm.) high

\$150,000-250,000

PROVENANCE:

Tiffany & Co., New York.

Mr. H.K. Noyes, Boston, Massachusetts,
acquired from the above, 1921.

By descent to the present owner.

LITERATURE:

M.D. Greenbaum, *Icons of the West: Frederic Remington's Sculpture*, Ogdensburg, New York, 1996, pp. 31, 106-12, 192, another example illustrated.

Conceived in 1903 as Frederic Remington's ninth model in bronze, *The Mountain Man* effectively captures a scene of frontier life in the Old West, as a trapper and horse sharply descend a rugged pass. In order to depict the movement of the horse accurately, the artist relied on his collection of photographs of

military officers as well as a live model: his friend and military Rough Rider, General Leonard Wood, who had served in the Spanish-American War. Because Remington wished to emphasize the high, steep slope of the mountain path, *The Mountain Man* is several inches higher than his other bronzes.

Michael Greenbaum notes, "during Remington's lifetime, *The Mountain Man* was one of his most critically accepted works. It was one of two groups purchased in 1905 by the Corcoran Gallery of Art and one of four subjects bought in 1907 by The Metropolitan Museum of Art. It remains one of his most enduring sculptural works, a striking representational image of the frontier." (*Icons of the West: Frederic Remington's Sculpture*, Ogdensburg, New York, 1996, p. 107)

ADDITIONAL CATALOGUING



103 CYRUS EDWIN DALLIN (1861-1944)

Scout



inscribed '©/C.E.D./1910' (on the base)—
stamped 'GORHAM CO. FOUNDERS Q
488' and inscribed '#12' (along the base)



bronze with brownish-black patina
23 in. (58.4 cm.) high
Modeled *circa* 1910; cast by 1945.

\$40,000-60,000

PROVENANCE:

Mr. H.K. Noyes, Boston, Massachusetts.
By descent to the present owner.

LITERATURE:

P.J. Broder, *Bronzes of the American West*, New
York, 1974, pp. 101-02, 105, fig. 95, another example
illustrated.

R.G. Francis, *Cyrus E. Dallin: Let Justice Be Done*,
Springville, Utah, 1976, pp. 52, 54-55, 212, fig. 324,
another example illustrated.

Born in Springville, Utah, and raised alongside the
Paiute and Ute Indians, Cyrus Edwin Dallin was one

of the first sculptors to recognize the plight of the
American Indian and to devote his art to preserving the
Indian point of view. Conceived in 1910, his sculpture
Scout was enlarged to monumental size for the Pan-
Pacific Exposition of 1915. This monument, which was
awarded a gold medal, was purchased by Kansas City,
Missouri, for display in Penn Valley Park.

The Gorham Foundry was authorized to cast a bronze
edition of *Scout* in three sizes between 1917 and
1945: 84 casts of the 8 in. height, 7 casts of the 30 in.
height, and 44 casts of the present approximately 20
in. height.

**“No other American sculptor has devoted
himself quite so exclusively to the Indian or
with greater success than Cyrus E. Dallin.”**

-H. CHADWICK HUNTER, *ART AND ARCHAEOLOGY*, 1918



104 EANGER IRVING COUSE (1866-1936)

The Turkey Hunter



signed 'E-I-Couse' (lower left)
oil on canvas
20 x 24 in. (50.8 x 60.9 cm.)
Painted in 1906.

\$50,000-70,000

PROVENANCE:

M. Knoedler & Co., New York.
Mr. and Mrs. George Keller, Louisiana, acquired from the above, 1907.
Private collection, Dallas, Texas, by descent.
Christie's, New York, 26 May 1988, lot 150, sold by the above.
Private collection, Cody, Wyoming, acquired from the above.
Private collection, New York.
Christie's, New York, 25 March 2015, lot 60, sold by the above.
Acquired by the present owner from the above.

EXHIBITED:

New Orleans, Louisiana, M. Knoedler and Co.,
American Art News Exhibition, 1907.

LITERATURE:

The International Studio, vol. XXXII, no. 125, July 1907,
p. 82, illustrated.
New Orleans Picayune, January 13, 1907.
New Orleans Picayune, January 17, 1907, illustrated.

American Art News, February 23, 1907.

V.C. Leavitt, *Eanger Irving Couse, The Life and Times of an American Artist, 1866-1936*, Norman, Oklahoma, 2019, pp. 205-06, illustrated.

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

The present work features Pueblo Indian Juan Concha, who was chief of his village and a model of the artist. Virginia Couse Leavitt writes, "In 1907 *The Turkey Hunter* traveled with the American Art News Exhibition circulated by Knoedler Gallery. Its sale in New Orleans was mentioned in numerous publications, including the *International Studio*, *New Orleans Picayune*, and *American Art News*. The latter noted the growing national appeal of Couse's Indian pictures, reporting that this painting was always surrounded by a crowd wherever shown. The painting was of Juan Concha in a grove of aspen trees, a large bird strapped to his back following a successful hunt." (*Eanger Irving Couse, The Life and Times of an American Artist, 1866-1936*, Norman, Oklahoma, 2019, pp. 205-06.)



“A Couse Indian was a symbol of tranquility, of life as it had been lived in a pre-industrial age... lived in harmony with the laws of nature.”

— JANIS BRODER

PROPERTY FROM THE WESTERVELT COMPANY

105 ALBERT BIERSTADT (1830-1902)

Seal Rock, Farallon Islands



signed with conjoined initials 'ABierstadt'
(lower right)

oil on canvas



37 x 58¼ in. (94 x 148 cm.)
Painted *circa* 1872.



\$400,000-600,000

PROVENANCE:

The artist.
Louis Wilkins.
Private collection, grandson of the above, by descent.
J.A. Bingle, San Francisco, California.
Kennedy Galleries, Inc., New York.
Acquired by the present owner from the above, 1974.

EXHIBITED:

New York, Gerald Peters Gallery, *Bierstadt's West*,
September 11-October 24, 1997, n.p., pl. 16, illustrated.

LITERATURE:

The Kennedy Quarterly, vol. 13, no. 2, 1974, pp. 103, 126,
no. 87, illustrated.
G. Hendricks, *Albert Bierstadt: Painter of the American
West*, New York, 1988, p. 214.
P.T. Barr, H. Adams, *New Britain Museum of American
Art: Highlights of the Collection*, vol. 1, New Britain,
Connecticut, 1999, p. 179.

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.

**“If you should approach the harbor of San Francisco
from the sea, your first sight of land would be
a collection of picturesque rocks known as the
Farallones...picturesque masses out of the ocean,
twenty-three and half miles from the Golden Gate,
the famous entrance of San Francisco Bay.”**

—CALIFORNIA FOR HEALTH, PLEASURE AND RESIDENCE:
A BOOK FOR TRAVELLERS AND SETTLERS, 1882





Eadward Muybridge, *South Farallon Island – The Murr Bridge, 113 feet high, and Rookeries of the Murr*, circa 1870, Library of Congress Prints and Photographs Division, Washington, D.C.

Seal Rock, *Farallon Islands* captures in stunning detail the marvelous light and awe-inspiring power of nature, depicting the misty air, rocky shore and captivating fauna characteristic of the San Francisco coastline. These qualities make Albert Bierstadt's depictions of Seal Rock among his most celebrated West Coast subjects.

Bierstadt first visited California in 1863, and returned to San Francisco in July of 1871 with his wife Rosalie, aboard the recently completed transcontinental railroad. As a result of the vastly improved transportation across the country, the city had rapidly become the most cosmopolitan city on the West Coast. While in the Bay Area, the couple frequented the renowned restaurant, The Cliff House, located at the northwest corner of the city. Built in 1863, the locale was a tourist haven where well-to-do San Franciscans flocked to enjoy the wonderful views of hundreds of seals and sea lions lolling on the appropriately named Seal Rocks.

LOT ESSAY



Detail of Lot 105.

PROPERTY FROM THE FINE ARTS MUSEUMS OF SAN FRANCISCO,
SOLD TO BENEFIT THE ART ACQUISITIONS FUND

106

JASPER FRANCIS CROPSEY (1823-1900)

Autumn on the Hudson River



bears signature 'J.F. Cropsey.' (lower left)
oil on canvas



22 $\frac{1}{8}$ x 38 in. (56.2 x 96.5 cm.)
Painted *circa* 1861.

\$200,000-300,000

PROVENANCE:

Sotheby's, London, 12 December 1956, lot 111.
Cooling Galleries, London, acquired from the above.
Christie's, London, 6 December 1957, lot 107, sold by
the above.
Appleby, London, acquired from the above.
David Pleydell-Bouverie, California, by 1964.
Gift to the present owner from the above, 1964.

EXHIBITED:

San Francisco, California, M.H. de Young Memorial
Musuem and the California Legion of Honor, *American
Paintings of the Nineteenth Century*, July 4-August 16,
1964, no. 25.
Shreveport, Louisiana, R.W. Norton Art Gallery, *The
Hudson River School: American Landscape Paintings from
1821 to 1907*, 1973, p. 66, no. 72, illustrated.
San Francisco, California, 555 Gallery, *Landscapes of
Separate Realities*, April 8-May 22, 1975, no. 6.
San Francisco, California, Office of Mayor Diane
Feinstein, June 4-August 12, 1981.

LITERATURE:

W.S. Talbot, *Jasper F. Cropsey, 1823-1900*, PhD
dissertation, New York, 1977, pp. 151, 408, 410, no. 121,
illustrated (as *Autumn in America*).
A.M. Speiser, ed., *Jasper Francis Cropsey, Catalogue
Raisonné: Works in Oil, Volume One, 1842-1863*, Hastings-
on-Hudson, New York, 2013, pp. 351-52, no. 654,
illustrated.



PROPERTY FROM THE FINE ARTS MUSEUMS OF SAN FRANCISCO,
SOLD TO BENEFIT THE ART ACQUISITIONS FUND

107 THOMAS DOUGHTY (1793-1856)

View on the St. Croix River Near Robbinston

signed and dated 'T. Doughty/1835'

(lower left)

oil on canvas

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

Painted in 1835.

\$50,000-70,000

PROVENANCE:

Julius H. Weitzner, New York.

Gift to the present owner from the above, 1935.

LITERATURE:

M. Simpson, S. Mills, J. Saville, *The American Canvas: Paintings from the Collection of The Fine Arts Museums of San Francisco*, New York, 1989, pp. 64-65, 234, illustrated.

Sally Mills writes, "Doughty's view of landscape was a reflective one; avoiding the wilding and tempestuous side of nature, he chose more often to portray her moods of lyrical calm, as evidenced in his *View of the St. Croix River*. His vividly painted glimpse of that river, which flows as the border between Maine and New Brunswick, seems based in observation. Yet, the composition, in its simple contrasts of light and dark, land and water, foreground and distance, conforms to standard late-eighteenth and early-nineteenth-century notions of the picturesque." (*The American Canvas: Paintings from the Collection of The Fine Arts Museums of San Francisco*, New York, 1989, p. 64)



PROPERTY FROM THE ESTATE OF STEVEN R HEMSTREET

108 EDWARD MORAN (1829-1901)

*America's Cup 1885 -
Puritan and Genesta*



signed and dated 'Edward Moran 1885'
(lower left)



oil on canvas
20¼ x 30¼ in. (51.4 x 76.8 cm.)
Painted in 1885.

\$100,000-150,000

PROVENANCE:

Vallejo Gallery, Newport Beach, California.
Acquired by the late owner from the above, *circa* 1999.

The present work depicts *Puritan's* second victory of the America's Cup in 1885, where she reached the finish line just 1 minute 38 seconds before the challenging *Genesta*. John Malcolm Forbes' *Puritan* was designed by Edward Burgess of Boston, while *Genesta* was designed by John Beavor-Webb for Sir Richard Sutton of the Royal Yacht Squadron, Cowes, Isle of Wight. In Edward Moran's depiction, The New York Yacht Club burgee is visible among the spectator fleet.



109 JAMES EDWARD BUTTERSWORTH
(1817-1894)

Hudson River Sloop
Phillip R. Paulding

signed 'JE Buttersworth' (lower right)
oil on canvas
25 x 30 in. (63.5 x 76.2 cm.)
Painted *circa* 1855.

\$250,000-350,000

PROVENANCE:

The artist.
Michael Ryan, commissioned from the above, *circa* 1855.
By descent to the present owner from the above.

EXHIBITED:

Washington, D.C., Corcoran Gallery of Art, *Privately Owned: A Selection of Works of Art from Collections in the Washington Area*, February-March 1952, no. 249.

Captain Michael Ryan, the original owner of the present work, commissioned James Buttersworth to paint his sloop *Phillip R. Paulding*. Ryan used the sloop to transport materials for his sand and gravel business to construction sites along the Hudson River. Anecdotally, he paid more for the painting – \$500 – than he did for the ship itself, which was built in 1840 for the Paulding family of the Lyndhurst estate in Tarrytown, New York.

In the late 1960s, famed folk singer Pete Seeger spurred the idea of renewing public interest in cleaning the polluted Hudson River by building a replica of a nineteenth-century Hudson River sloop. As part of the project's research efforts, they referenced depictions of the *Phillip R. Paulding*, and declared the present painting "the most exciting and handsome we had ever seen of a Hudson River Sloop." (unpublished letter, October 29, 1968) Color postcards of the work were also reproduced as part of the fundraising efforts. The newly-built sloop *Clearwater* successfully launched in 1969 and continues to sail the Hudson River to this day to call attention to environmental causes.



PROPERTY FROM THE ROBERT AND NETTIE BENENSON FOUNDATION

110 THOMAS MORAN (1837-1926)

Venice

signed and dated 'T.Moran./1896'

(lower right)

watercolor and pencil on paper laid
down on board

image, 9¾ x 14 in. (24.8 x 35.6 cm.);

sheet, 10½ x 14¾ in. (26.7 x 37.5 cm.);

board, 12¼ x 15¾ in. (31.1 x 40 cm.)

Executed in 1896.

\$15,000-25,000

PROVENANCE:

Schweitzer Gallery, New York.

Edward Benenson, New York, acquired from
the above, 1974.

Estate of the above.

Donation to the present owner from the above.

**“Venice is all, and more, than travelers
have reported of it. It is wonderful. I shall
make no attempt at description...”**

-THOMAS MORAN



111 AUGUSTUS SAINT-GAUDENS (1848-1907)

The Puritan (Samuel Chapin)

inscribed 'AVGVTVS·SAINT
GAVDENS' and stamped
'·COPYRIGHT BY·/AVGVSTVS SAINT
GAVDENS·/M·D·CCCXCIX (on the base)—
inscribed 'SAMUEL CHAPIN/1505-1675 ·'
(along the base)

bronze with dark green patina
31 in. (78.7 cm.) high
Modeled in 1899.

\$200,000-300,000

PROVENANCE:

The artist.
Alfred C. Chapin, Massachusetts, (probably)
commissioned from the above.
By descent to the present owner, 1973.

LITERATURE:

J.H. Dryfhout, *The Work of Augustus Saint-Gaudens*,
Hanover, New Hampshire, 1982, pp. 162-66, other
examples illustrated.

The present bronze is a reduction made after Augustus
Saint-Gaudens' 1886 monumental statue, *The Puritan*.
The original work was commissioned for Stearns
Square in Springfield, Massachusetts, by Chester W.
Chapin to pay homage to his ancestor, Deacon Samuel
Chapin, a founding member of the city. As there was no
record on which to base Deacon Chapin's appearance,

his descendants worked closely with Saint-Gaudens
to ensure accuracy in the figure's dress, utilizing
seventeenth-century woodblock prints for research.
The stalwart figure, who confidently strides forward
with walking stick in hand and a book held firmly
under his left arm, was unveiled on Thanksgiving Day
1887. Representing more than just the singular man
on which it was based, *The Puritan* stands for qualities
of resilience, courage and moral fortitude—the all-
important makings of an early American settler.

While most editions are inscribed with the title,
"THE PURITAN," the inscription on the present
edition identifies the subject, Samuel Chapin. This
differentiating element supports that this was probably
a private commission for the Chapin family, ancestors of
the present owner.



ADDITIONAL CATALOGUING

PROPERTY FROM THE UPLAND COUNTRY DAY SCHOOL, KENNETT SQUARE, PENNSYLVANIA

112 AUGUSTUS SAINT-GAUDENS (1848-1907)

Robert Louis Stevenson

inscribed 'AUGUSTUS·/·SAINT-
GAUDENS·' (upper right)—inscribed
'To Robert Louis·/·Stevenson·' (upper
left)—inscribed with the poem "Youth
Now Flees on Feathered Foot" and dated
'M·D·C·C·C·LXXXVII' (upper left)—inscribed
'COPYRIGHT BY A·SAINT·GAUDENS·/
MDCCCXCIV' (lower center)

gilt bronze relief
36 in. (91.5 cm.) diameter, mounted on a
wooden frame
Modeled in 1887; cast by 1899.

\$120,000-180,000

PROVENANCE:

The artist.
Doll & Richards, Boston, Massachusetts, acquired from
the above.
Benjamin Cable, Rock Islands, Illinois, acquired from the
above, 1899.
Philander Cable, Rock Islands, Illinois, son of the above,
circa 1923.
Damaris Velie Jenks, Chadds Ford, Pennsylvania,
stepdaughter of the above, *circa* 1940.
Gift to the present owner from the above, *circa* 1975.

Posing over five sessions at the Hotel Albert in New York, Robert Louis Stevenson, who was ill with tuberculosis, is depicted propped up on pillows in bed with a sheaf of papers on his lap. In casting the relief in bronze, Augustus Saint-Gaudens initially created a rectangular composition, but soon decided that the work was much improved by a circular format. The first of the 36-in. diameter medallions, made for collector George A. Armour, was cast in 1890 at the Henry-Bonnard Bronze Company, New York (now in the Princeton University Library, Princeton, New Jersey). Three more casts were made in this size before 1900, including one for collector Benjamin Cable (the present work), one for Stevenson himself (Private Collection, New York) and another for his friend and biographer Sidney Colvin (Tate Gallery, London). All of the casts are unique, with changes in drapery, dedications and other details. Of these works, the present work and the Princeton University example retain octagonal carved wood frames, each likely designed by Stanford White. These castings are also unique in their gilded surface, which does not appear on the other versions.



ADDITIONAL CATALOGUING

LOT ESSAY

The Collection of
**Abby and George
O'Neill**



The Collection of Abby and George O'Neill reflects a distinguished history of American collecting. From superb examples of European furniture to Impressionist painting, and from rare Chinese ceramics to contemporary Alexander Calder jewelry, the breadth of fine and decorative arts is remarkable. Following an enviable family tradition started by her grandparents—John D. Rockefeller Jr. and Abby Aldrich Rockefeller—Abby O'Neill, together with her husband George, developed their own collection with its own unique voice. Her grandfather joined the family firm, Standard Oil, in the latter years of the nineteenth century before stepping down a decade later to focus on philanthropy, while her grandmother was a founder of the Museum of Modern Art in New York. In December 2018, the collection of Peggy and David Rockefeller, Abby's uncle and aunt, sold at Christie's in New York for \$835 million, the highest total ever for a single collection of fine and decorative art. During their lifetimes, Abby O'Neill and her husband George continued the Rockefeller legacy by combining successful careers in business alongside building an enviable private collection of fine art.

The collection is led by a pair of exceptional George III gilt-bronze mahogany commodes. Dating from the mid-seventeenth century, and attributed to the celebrated London-based cabinet makers William Vile and John Cobb, the elegant and serpentine forms that distinguish these pieces can be found throughout the O'Neill's collection. From the winding country lane in Alfred Sisley's bucolic painting to the twisting metal strands of Alexander Calder's exquisite jewelry, the couple's sophisticated eye drew them to acquire only the best examples for their collection.

As well as her passion for the arts, Abby O'Neill continued her family's proud tradition of combining business and philanthropy. She served a trustee of Rockefeller Financial Services and Rockefeller & Company from 1979 to 1998, and as Chairman from 1998 to 2004. In addition, she also served as a trustee of Massachusetts Financial Services Mutual Fund from 1992 to 2003. In addition, Mrs. O'Neill devoted herself to numerous educational, arts, environmental and community service organizations over a lifetime of philanthropy and service. Among the many organizations served, she was Chairman of the Rockefeller Brothers Fund, one of the family's most important philanthropic bodies, where the Fund's President Stephen Heintz, described her unique qualities: "Abby had both the business acumen and philanthropic passion of her great grandfather, John D. Rockefeller, and brought both to the work of the Fund, with great effect," Heintz said. "Her lifetime commitment to the Fund, her warm, down to earth manner, and her deep concern for humanity have been greatly valued by the trustees and staff alike."

"Abby connected so naturally with people, providing a role model for genuine relationships as well as philanthropic excellence," said Valerie Rockefeller, Chair of the Board of Trustees and second cousin of Mrs. O'Neill. "Abby was prepared for every board meeting she attended and every social occasion she hosted, cheerfully setting a high standard professionally and personally. Being a woman leader when that was more of a challenge—and a mother of six, which is ever daunting—never slowed Abby. I will miss her as a loving relative, and honor her as an exceptional trustee."

In addition to her responsibilities with Rockefeller family charities, Abby also served as President of Greenacre Foundation, Vice-Chairman of The Colonial Williamsburg Foundation, a trustee of Teachers College Columbia University, and a dedicated trustee of Internatioanl House New York for over 59 years. As a longtime resident of Oyster Bay, on New York's Long Island, she was a trustee of the Community Foundation of Oyster Bay, which she and her husband George were instrumental in establishing and on whose board they served as trustee for over 50 years.

After attending Harvard College in 1950, George O'Neill started his career working at the Chase Manhattan Bank, and later spent 13 years at Train & Cabot. He would go on to found and was chairman of Meriwether Capital in 1977, a private investment firm in New York. He also served as board Chairman at a number of additional companies, including serving as a Commissioner of the Port Authority of New York and New Jersey from 1991-1999. George shared his wife's philanthropic interests and served as a trustee of New York's public television station, WNET, along with Colonial Williamsburg, Vassar College, Webster College, East Woods School and the Center for Educational Innovation-Public Education Association. In delivering George's eulogy, family friend Nancy S. Taylor recalled "George was the real deal. He was fun and funny, warm and mischievous, but also highly accomplished. He was a man of character and of honor. He had integrity. He was loyal to a fault. Abby and George. They were an extraordinary team"

Over the course of their lives, Abby and George O'Neill ensured that the generations of Rockefeller family philanthropic efforts continued to make significant advances in support of scientific research, higher education, the arts, sustainable economic development, and land conservation. As well as their business and philanthropic successes, the couple also continued the tradition of artistic collection that has, arguably, been unsurpassed. This legacy has come to define the tradition of artistic collecting in the United States, and has left the country with one of the most important cultural legacies in its history.

[Learn more about The Collection of Abby and George O'Neill](#)

113 CHARLES DEMUTH (1883-1935)

Houses



signed and dated 'C. Demuth- 1918-'
(lower left)
watercolor and pencil on paper
10 x 14 in. (25.4 x 35.6 cm.)
Executed in 1918.

\$100,000-150,000

PROVENANCE:

Mrs. Dorothy Earle.
C.W. Kraushaar Art Galleries, New York.
Abby Aldrich Rockefeller, New York, acquired
from the above, 1930.
By descent to the late owners.

EXHIBITED:

New York, Museum of Modern Art, *Summer Exhibition:
Painting and Sculpture*, June 7-October 30, 1932.

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 *Houses*, Demuth uses delicate planes of watercolor to create a vivacious composition exploring color, form, light and texture.

Simultaneously refined and dynamic, *Houses* is exemplary of Demuth's mastery of watercolor. Here, 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 *Houses* each color is kept within the pencil barriers of its plane. Demuth blots some areas to create a mottled effect, and places grid lines in others to add texture to the composition. The washes

are a range of consistencies, oscillating between the nearly opaque chocolate browns and brick reds of the chimneys to the cobalt blues of the sky. Using geometric lines, Demuth recreates the feeling of a cloudless clear sky that brilliantly contrasts the houses at center.

As seen in *Houses*, Post-Impressionist master Paul Cézanne's watercolors had a lasting effect 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 *Houses* 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.

Abby Aldrich Rockefeller purchased *Houses* in 1930 as part of her notable collection of Demuth watercolors, many of which she donated to the Museum of Modern Art in New York. Notable examples she gifted include *Stairs, Provincetown* (1920), *Acrobats* (1919), and *Corn and Peaches* (1929). She loaned the present work to a 1932 exhibition at MoMA, where it was shown alongside works by Pablo Picasso, Vincent Van Gogh, Henri Matisse and Paul Gauguin.



114 FAIRFIELD PORTER (1907-1975)

High Tide



signed and dated 'Fairfield Porter 73' (lower center)—signed and dated again and inscribed with title (on the reverse)

oil on board

22 x 18 in. (55.9 x 45.7 cm.)

Painted in 1973.

\$100,000-150,000

PROVENANCE:

Hirschl & Adler Galleries, Inc., New York.

Firschbach Gallery, New York.

Alpha Gallery, Boston, Massachusetts.

Susan Shatter, New York, acquired from the above, by 1991.

Private collection, New York, circa 1990s.

Private collection, Texas, by descent.

Acquired by the present owner from the above.

EXHIBITED:

Boston, Massachusetts, *Alpha Gallery*, Fairfield Porter, February 2-March 2, 1977.

Fair Lawn, New Jersey, Kornbluth Gallery, *An American Vision: Jane Freilicher—Wolf Kahn—Fairfield Porter*, January 15-February 5, 1989.

LITERATURE:

J.T. Spike, J. Ludman, *Fairfield Porter: An American Classic*, New York, 1992, pp. 255, 304, illustrated.

J. Ludman, *Fairfield Porter: A Catalogue Raisonné of the Paintings, Watercolors, and Pastels*, New York, 2001, p. 291, no. I.844, illustrated.

Ever since he was a child, Fairfield Porter spent the warmer months at his family's home on Great Spruce Head Island, off the coast of Maine in Penobscot Bay. Porter grew to love the Maine atmosphere, once quoted as saying, "I've been to Maine almost every summer since I was six. It's the place where most of all I feel myself to belong." (*Fairfield Porter's Maine*, Southampton, New York, 1977)

Portraying the rocky shore and coastal islands of the area, *High Tide* of 1973 reflects the artist's personal connection with the Maine landscape, while exhibiting the more abstracted aesthetic of his later works. Reducing and simplifying the landforms, what remains is a pure representation of his surroundings. As in all of Porter's best works, *High Tide* delights in exploring the line "between a reaction to natural light and a search for invented color." (K. Moffett, "The Art of Fairfield Porter," in *Fairfield Porter: Realist Painter in an Age of Abstraction*, exhibition catalogue, Boston, Massachusetts, 1982, p. 38)

"It was in the paint itself that he found the life, the vitality, and the wholeness of the painting."

—WILLIAM C. AGEE ON FAIRFIELD PORTER



NANCY W. KNOWLES LOBBY



PROPERTY FROM THE ESTATE OF NANCY W. KNOWLES

Vivacious and charismatic, Nancy Welch Knowles was used to being the only woman in the room. An Iowa native, she made her mark in both business and philanthropy, serving as Chairman of Knowles Electronics and leaving a legacy of generosity in the Chicago arts, education and healthcare communities.

Ms. Knowles came to the Chicago area in 1974 at the invitation of Hugh Knowles, the founder of Knowles Electronics, a world leader in subminiature electronic components and the largest manufacturer of microphones. Ms. Knowles started in new product development. Her hard work and cheerful persistence won her colleagues' respect and she found both the learning process and the job to be exhilarating.

In 1979, Nancy married Hugh Knowles. He was chairman and she was vice-chairman of the firm. He suffered a serious stroke in 1980 and was homebound; she continued to work and "would bring home the issues of the day to discuss with Hugh, and would bring back the answers the next day," she recalled. "Over time, we finally reached the point where he would say, 'What do you think we should do?'" and eventually he said, 'You can do this.' He'd trained me for a long time."

By the time Hugh died in 1988, Ms. Knowles recalled that she "had a voice - I was part of the team. I had as much input as anybody." She became Knowles Electronics' chairman after her husband's death, a position she held until the company was sold, in 1999.

After the sale of the company, Ms. Knowles dedicated herself to the leadership of The Knowles Foundation—a philanthropic

organization established to support development in the arts, education, health, and social services. In her new role as a philanthropist, Nancy Knowles supported many organizations including the Lyric Opera of Chicago, where she served as an executive committee member of the Board of Directors, Loyola Medical Center, Elmhurst Memorial Hospital, and The Rehabilitation Institute of Chicago (now the Shirley Ryan AbilityLab). Subsequently, a portion of the education and acting center at London's fabled Shakespeare's Globe Theatre, The Nancy W. Knowles Theatre, was named in her honor, and is known today as "The Little Nancy Theatre." Of her gifts and contributions, Mrs. Knowles said "Giving back to the community is...very personal to me. The projects I have supported...are worthwhile, and the people involved have become particularly special. When I have a significant personal relationship with an organization, I support it at a higher level."

One such institution was the Lyric Opera. Ms. Knowles was deeply committed to the organization and for almost two decades, she generously supported many operas, campaigns, and programs. In 2008, Lyric named the Nancy W. Knowles Lobby in recognition of her extraordinary contribution to the Campaign for Excellence, and seven years later, Mrs. Knowles was presented with the Carol Fox Award, Lyric's highest honor.

Reflecting on the turns of her own life, Nancy Knowles was proud of how she had taken her career and philanthropy to new heights, growing "in [her] personal life and [her] ability to give back." Nevertheless, she acknowledged with satisfaction: "I'm a woman who did it myself."

Edited from an article by the [Lyric Opera of Chicago](#)

"I'm a woman who did it myself."

—NANCY W. KNOWLES

PROPERTY FROM THE ESTATE OF
NANCY W. KNOWLES

115 CLYDE SINGER (1908-1999)

On 14th Street



signed 'Singer' (lower left)
oil on canvas
28¾ x 23½ in. (73 x 59.7 cm.)
Painted circa 1938.

\$30,000-50,000

PROVENANCE:

The artist.
Private collection, Washington, D.C., 1985.
Michael Lawlor, California, 2003.
Richard Norton Gallery, Chicago, Illinois.
Acquired by the late owner from the above, 2013.

EXHIBITED:

Denver, Colorado, Denver Art Museum, n.d., no. 60.
Parkersburg, West Virginia, The Parkersburg Fine Art Center, *Third Annual Exhibition*, 1941.
Massillon, Ohio, The Massillon Museum, *Clyde Singer Paintings*, August 1960.
Youngstown, Ohio, Butler Institute of American Art, *Clyde Singer: 25 Year Retrospective*, November 14 -December 19, 1965.
Youngstown, Ohio, Butler Institute of American Art, *Clyde Singer: A Retrospective, 35 Years*, 1975.

New Williamstown, Pennsylvania, Westminster College Art Gallery, *Clyde Singer*, February 27-March 23, 1976.
Youngstown, Ohio, Butler Institute of American Art; Canton, Ohio, Canton Museum of Art, *Clyde Singer's America*, September 7, 2008-January 7, 2009, p. 95, fig. 56, illustrated.

Born in Malvern, Ohio in 1908, Clyde Singer spent his formative years in rural Ohio, attending the local public schools and later the school at the Columbus Gallery of Fine Arts. In 1933, Singer was awarded a scholarship to the Arts Students League in New York, where he was mentored by the celebrated Regionalist painters Thomas Hart Benton and John Stuart Curry. Singer stayed in New York city for seven years, where he became friends with the Ashcan school painter John Sloan. Singer eventually returned to Ohio and became the assistant director at the Butler Institute of American Art in 1940. Excluding serving during World War II, Singer held his post at the Butler until his death in 1999.



Reginald Marsh, *Broadway & 14th Street*, circa 1938. Photograph courtesy of Museum of the City of New York. 90.36.2.30.5A © 2020 Estate of Reginald Marsh / Art Students League, New York / Artists Rights Society (ARS), New York

116 O. LOUIS GUGLIELMI (1906-1956)

St. George's Church, Stuyvesant Square

signed 'Louis Guglielmi' (on the stretcher)
oil on canvas
29¾ x 23¾ in. (75.6 x 60.3 cm.)
Painted circa 1933-34.

\$70,000-100,000

PROVENANCE:

(Possibly) The Downtown Gallery, Inc., New York.
Private collection, New York.
Sotheby's, New York, 17 March 1994, lot 163, sold
by the above.
Michael Rosenfeld Gallery, New York.
Senior & Shopmaker Gallery, New York, acquired from
the above, 1998.
Acquired by the present owner from the above, 1998.

EXHIBITED:

Boca Raton, Florida, Boca Raton Museum of Art,
Surrealism and American Art, 1932-1949, November 20,
1997-January 11, 1998.
Ogunquit, Maine, Ogunquit Museum of Art, *Realism in
20th Century Art*, August 18-September 30, 1997.

O. Louis Guglielmi moved with his family to New York
from his native Italy in 1914, living in East Harlem.
He attended the National Academy of Design before

working for the Works Progress Administration in
the 1930s. In *St. George's Church, Stuyvesant Square*,
Guglielmi depicts a street scene on Manhattan's
Stuyvesant Square at 16th Street and Second Avenue.
The artist simplifies the Gothic architecture of the
Church and the sidewalks to focus on the geometric
linework, while creating his characteristic sense of
unease through the deliberate spacing of the characters
within his scene. While the boys playing leap frog in
the foreground are explicitly cheerful, the pair of children
behind them appear almost lost, and the man on the
bench listless. Combined with the overall muted palette
and smoothly uniform execution of the foliage, the
scene, while populated, exudes an eerie stillness and
emptiness that is quintessential to the artist's best work.
As Richard Haw writes, "Guglielmi's street is more akin
to those created by Hopper...it is muted, devoid of life."
(*The Brooklyn Bridge: A Cultural History*, New Brunswick,
New Jersey, 2005, p. 86)



117 THOMAS HART BENTON (1889-1975)

Study for 'The History of Water'

signed 'Benton' (upper right)—signed again (lower right)

tempera on gessoed board
image, 17¾ x 14¼ in. (45.1 x 36.2 cm.);
overall, 20 x 18 in. (50.8 x 45.7 cm.
Painted circa 1930-31.

\$80,000-120,000

PROVENANCE:

Donald B. Stegner, New Jersey.
Private collection, New Jersey, by descent.
Michael Rosenfeld Gallery, New York, by 1991.
Bond Street Gallery, San Francisco, California, acquired from the above, 1995.
Laidlaw & Associates, San Francisco, California, acquired from the above, 1995.
Private collection, St. Petersburg, Florida, 1995.
Burchard Galleries, St. Petersburg, Florida, 4 April 2016, lot 1164, sold by the above.
Private collection, Zurich, Switzerland, acquired from the above.
Acquired by the present owner from the above, 2016.

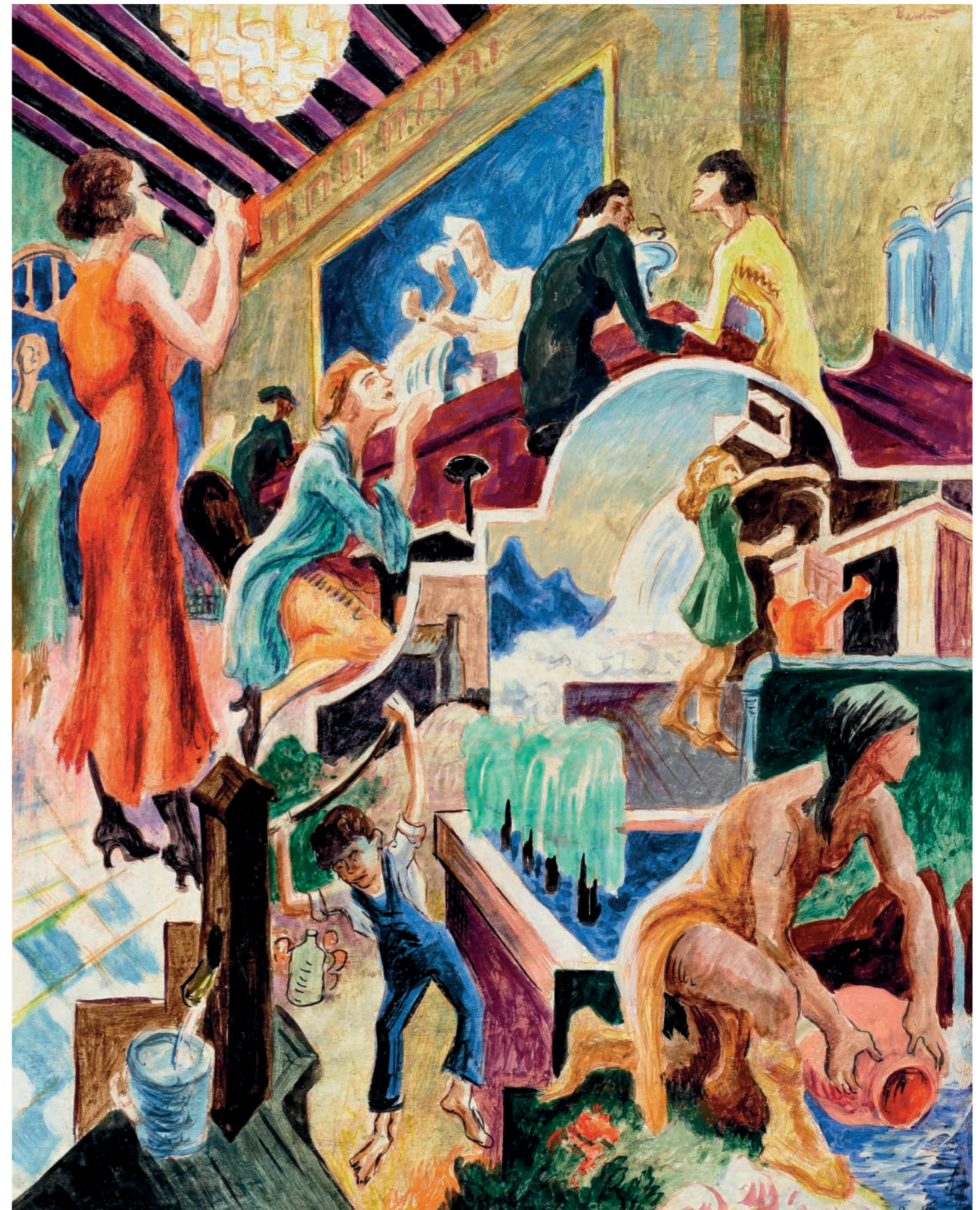
EXHIBITED:

New York, Michael Rosenfeld Gallery, *Counterpoints: American Art 1930-1945*, 1991.
New York, Michael Rosenfeld Gallery, *The WPA Era: Urban Views and Visions*, 1992.

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.

Dr. Henry Adams writes of the present work, "This is a study for a mural *The History of Water* (egg tempera and oil on panel, 83 1/4 x 65 1/4 inches) which Benton executed in 1930 or early 1931 for a drugstore in Washington, D.C. This study presents the entire composition of the mural. Indeed, one might think of it as a sort of small-scale version of the mural, executed with very similar materials...My belief is that *The History of Water*, and of course this small-scale study of the full composition as well, is very close in date to Benton's last (and best) two panels from the *America Today* mural, *City Activities with Subway* and *City Activities with Dance Hall*. Many of the motifs in *The History of Water* are extremely similar to the ones in these two panels and it's likely that they were based on alternative sketches that Benton had made of the same models."

Adams also relates the present composition to other important Benton murals, explaining, "Several figures in *The History of Water* also bear a general relationship with figures in Benton's next major mural project, *The Arts of Life in America*, 1932, for the Whitney Museum of American Art...the kneeling Indian resembles Indian figures found in Benton's *American Historical Epic* of the 1920s, as well as Indians found in the opening scenes of his mural of *A Social History of Indiana*." (unpublished letter, October 8, 2016)



PROPERTY FROM THE ESTATE OF
NANCY W. KNOWLES

118 ANDREW WYETH (1917-2009)

Allen on His Porch



signed 'A Wyeth.' (lower right)
watercolor and pencil on paper
18 x 12 in. (45.7 x 30.5 cm.)
Executed *circa* 1994.

\$70,000-100,000

PROVENANCE:

Private collection, Garden City, New York.
Peter Marcelle, Sag Harbor, New York, 2012.
Forum Gallery, New York.
Acquired by the late owner from the above, *circa* 2012.

EXHIBITED:

New York, Gerald Peters Gallery, *Andrew Wyeth*,
October 4-November 2, 2012.
Greenwich, Connecticut, *Art Greenwich: Sefair*,
September 20-23, 2013.
Santa Barbara, California, Sullivan Goss, *Andrew Wyeth:
American Master*, May 2-June 30, 2013.

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

The sitter for the present work, Allen Messersmith, was
a friend of Andrew Wyeth's who lived nearby his home
in Pennsylvania. Messersmith was featured in a number
of Wyeth's works, most notably the celebrated tempera,
Roasted Chestnuts (1956, Brandywine Museum of Art,
Chadds Ford, Pennsylvania). The present work depicts
Messersmith on his porch in Chadds Ford.



Andrew Wyeth, *Roasted Chestnuts*, 1956, Brandywine River Museum of Art, Chadds Ford, Pennsylvania © 2020 Andrew Wyeth / Artists Rights Society (ARS), New York



119 ANDREW WYETH (1917-2009)

Moss Green

signed 'Andrew Wyeth' (lower right)
mixed media on paper
21½ x 29¾ in. (54.6 x 75.6 cm.)
Executed in 1986.

\$200,000-300,000

PROVENANCE:

The artist.
Acquired by the present owner from the above, 1986.

EXHIBITED:

Youngstown, Ohio, Butler Institute of American Art;
Columbus, Ohio, Keny Galleries, *Andrew Wyeth: Works on Paper from Regional and National Collections*, September 7-November 7, 1997, n.p.
Youngtown, Ohio, Butler Institute of American Art, *Andrew Wyeth: A Tribute*, January 16-February 28, 2009, p. 40, illustrated.
Youngtown, Ohio, Butler Institute of American Art, on extended loan, 2008-2020.

LITERATURE:

D. Miller, "Taking a Closer Look at Wyeth Reveals his Seasonal Changes," *Pittsburgh Post-Gazette*, September 27, 1997, p. B7, illustrated.
S. Litt, "23 Andrew Wyeth works are on display at Butler Institute of American Art in Youngstown," *The Plain Dealer*, January 17, 2009.

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

The present work depicts Brinton's Mill in Chadds Ford, Pennsylvania. Originally built *circa* 1719 and remodeled in 1760 and again in 1824, the mill served as a center for

Continental forces during the Revolutionary War and remained under the care of the Brinton family for three generations. The Mill and surrounding property were purchased by Andrew Wyeth and his wife, Betsy, in 1958. In 2001, the Brandywine River Museum, Chadds Ford, Pennsylvania, exhibited over 40 works by Wyeth in an exhibition focused on this important subject in the artist's career, entitled *Andrew Wyeth: His Mill*.

When *Moss Green* was exhibited at the Butler Art Institute in 1997, a reviewer noted, "In *Moss Green*, 1986, one of the finest watercolor landscapes in the show, it is evident Wyeth goes from looseness to fineline fixedness as the composition demands. We see in *Moss Green* an exquisitely rendered corner of a building in brilliant sunlight at left. The effect is heightened by the deep shadow in the middle of the picture. It is a perfectly contrasting background for the sketchily painted branches of a tree coming into leaf. The bark of the tree, also in bright light but less intense than that on the building, is minutely painted, its fissures contrasting with the planes of moss on its side. Just as hard and specific as wall and tree are, the grass is soft in both bright and shadowed space. It is a masterful watercolor and recognizable as a Wyeth as much by technique as content." (D. Miller, "Taking a Closer Look at Wyeth Reveals his Seasonal Changes," *Pittsburgh Post-Gazette*, September 27, 1997, p. B7.)



“It is a masterful watercolor and recognizable as a Wyeth as much by technique as content.”

—PITTSBURGH POST-GAZETTE, SEPTEMBER 27, 1997 ON MOSS GREEN

120 ANDREW WYETH (1917-2009)

Crescent

signed 'Andrew Wyeth' (upper right)

tempera on panel

15¾ x 21¾ in. (40 x 55.2 cm.)

Painted in 1987.

\$600,000-800,000

PROVENANCE:

Seibu Pisa Ltd., Tokyo, Japan.

Acquired by the present owner *circa* 1988.

EXHIBITED:

Tokyo, Japan, Seibu Pisa Ltd., *Andrew Wyeth*, November 11-30, 1988, illustrated.

Nagoya, Japan, Aichi Prefectural Museum of Art; Tokyo, Japan, The Bunkamura Museum of Art; Fukushima, Japan, Fukushima Prefectural Museum of Art; Kansas City, Missouri, The Nelson-Atkins Museum of Art, *Andrew Wyeth: Autobiography*, February 3-November 26, 1995, pp. 190-91, no. 124, illustrated.

Tokyo, Japan, The Bunkamura Museum of Art; Nagoya, Japan, Aichi Prefectural Museum of Art; Fukushima, Japan, Fukushima Prefectural Museum of Art, *Andrew Wyeth: Emotion and Creation*, November 8, 2008-May 10, 2009, pp. 167, 206, no. 142, illustrated.

LITERATURE:

T. Hoving, "Wyeth Since Helga," *Connoisseur*, December 1990, pp. 108-19, illustrated.

T. Hoving, *Andrew Wyeth – Autobiography*, Boston, Massachusetts, 1995, p. 134, illustrated.

V. Wyeth, "Reindeer Run to Chadds Ford," *Brandywine Signature*, November 2007, illustrated.

S. Takahashi, *Bulletin of the Aichi Prefectural Museum of Art*, 2014, illustrated.

J.H. Duff, *Snow Hill*, New York, 2017, pp. 40-42, fig. 17, illustrated.

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



“One of the things that got me was the wooden beams, so dark and damp and cold.”

—ANDREW WYETH ON *CRESCENT*



Andrew Wyeth with Christmas tree, 2005 © 2017 Victoria Wyeth / Artists Rights Society (ARS), New York

“Although celebrated as a great American realist,” Susan C. Larsen writes, “Andrew Wyeth generally offered mystery rather than certainty in his art. The power of the unseen at work in nature and in human life gives his art its power and unique presence.” (*Wondrous Strange*, exhibition catalogue, New York, 1998, p. 18) Wyeth’s stunning tempera *Crescent* characteristically balances on this captivating interface of everyday familiarity and ethereal ambiguity. Depicting a view on the threshold of the Wyeth family’s mill in Chadds Ford, Pennsylvania, the painting lingers between happy holiday memories and snow-covered desolation, a warm home seemingly frozen in time within the winter landscape. As epitomized by *Crescent*, Wyeth once reflected, “There are always new emotions in going back to something that I know very well. I prefer winter and fall, when you feel the bone structure in the landscape—the loneliness of it—the dead feeling of winter. Something waits beneath it—the whole story doesn’t show.” (as quoted in J. Wilmerding, *Andrew Wyeth: The Helga Pictures*, exhibition catalogue, New York, 1987, p. 182)

LOT ESSAY



PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

121 JAMIE WYETH (B. 1946)

Angry Gander



signed 'J. Wyeth' (lower left)
mixed media on paper laid down on board
image, 16½ x 19½ in. (41.9 x 49.5 cm.)
Executed in 1987.

\$40,000-60,000

PROVENANCE:

Frank Fowler, Lookout Mountain, Tennessee.
Lacy Neuhaus, Washington, D.C.
Acquired by the late owner from the above, 1987.

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.



122 MORRIS COLE GRAVES (1910-2001)

Bird Seeking to Nest

signed and dated 'M. Graves/53' (lower right)

ink on brown paper

12¾ x 17¼ in. (32.4 x 43.8 cm.)

Executed in 1953.

\$15,000-25,000

PROVENANCE:

The artist.

Private collection, Seattle, Washington, acquired from
the above, 1953.

By descent to the present owner.



FROM AN IMPORTANT EAST COAST COLLECTION

123 MORRIS HIRSHFIELD (1872-1946)

Landscape with House, I

oil on canvas
15 x 20 in. (38.1 x 50.8 cm.)
Painted in 1940.

\$40,000-60,000

PROVENANCE:

(Probably) M. Martin Janis, Buffalo, New York, by 1943.
Mrs. Martin N. Janis, Los Angeles, California, by 1976.
(Possibly) Hirschl & Adler Galleries, Inc., New York.
Mrs. Wad.
Acquired by the present owner from the above, 1985.

EXHIBITED:

New York, Museum of Modern Art, *Exhibition of The Paintings of Morris Hirshfield*, June 23-August 1, 1943.

LITERATURE:

W. Saroyan, F.M. Ricci, *Morris Hirshfield*, New York, 1976, p. 135.

Born in a small Polish town, Morris Hirshfield and his family immigrated to the United States when he was eighteen. As a child his interest in art was manifested through wood carving, but after settling in New York City, he found employment with a women's coat factory. After several years, Hirshfield and his brother started their own business, which became one of the most

successful slipper manufacturers in New York. Poor health forced Hirshfield to retire in 1935, but with his new free time, he was able to revisit his artistic passions and in 1937 created his first paintings, *Beach Girl* and *Angora Cat*, both in the collection of the Museum of Modern Art, New York.

Completely self-taught, Hirshfield's occupational background in textiles and early interest in wood carving are clearly reflected in his paintings, including the present work. The repetitive patterning and texturing throughout is similar to those of various fabrics, and the thick geometric outlines seem to mimic the cutting of contours for clothing patterns. Evoking the artist's imagination and craftsmanship, Hirshfield's *Landscape with House, I* epitomizes the artist's inimitable, unusual Folk Art style.

A related painting titled *Landcape with House II* (1940) is in the collection of the Milwaukee Art Museum, Milwaukee, Wisconsin.



“His work seems to exist in parallel with high culture’s more familiar norms...out on its own, perfectly self-sufficient, within a self-generated world of playful and dream-like fantasy.”

—MICHAEL GLOVER, *INDEPENDENT*, NOVEMBER 1, 2013 ON MORRIS HIRSHFIELD

124 GRANDMA MOSES (1860-1961)

The Old Oaken Bucket in 1800

signed 'Moses. ©' (lower left)—inscribed with title, dated 'November 1, 1943' and numbered '464' (on a label affixed to the reverse)

oil on masonite
21¾ x 29¾ in. (61 x 71.1 cm.)
Painted in 1943.

\$100,000-150,000

PROVENANCE:

Private collection, New York.
Parke-Bernet, 27 March 1952, lot 167, sold by the above.
Mr. Shirley C. Burden, New York, by 1973.
By descent to the present owner.

LITERATURE:

O. Kallir, *Grandma Moses*, New York, 1973, p. 292, no. 299, illustrated.

This work, painted on November 1, 1943, was assigned number 299 by the artist and entered into her record book on page 24. The copyright for this picture is reserved to Grandma Moses Properties, Co., New York.

Jane Kallir writes, "Like many of Moses' early subjects, the *Old Oaken Bucket* combines local lore and personal experience. In 1877, young Anna Mary worked as a hired girl for an elderly woman, Mrs. David Burch. Mrs. Burch told Anna Mary that the well on her farm was the original well that had inspired the famous song, 'The Old

Oaken Bucket.'" (*Grandma Moses in the 21st Century*, Alexandria, Virginia, 2001, p. 172)

Samuel Woodworth's beloved poem *The Old Oaken Bucket* was set to music by George Kiallmark in 1826. The present painting embodies the nostalgic lyrics revolving around a country well: "The wide-spreading pond, and the mill which stood by it,/The bridge, and the rock where the cataract fell,/The cot of my father, the dairy-house nigh it,/The old oaken bucket—the iron-bound bucket/The moss-covered bucket, which hung in the well."

Kallir continues, "'The Old Oaken Bucket' was one of Grandma Moses' best-loved subjects. After she was awarded the New York State Prize for her first rendition of the theme (Kallir 94) in 1941, she received many requests to repeat the work. Always ready to oblige, she honored these requests, though no two versions of the painting are the same.'" (*Grandma Moses in the 21st Century*, p. 172)



125 NORMAN ROCKWELL (1894-1978)

Study for 'Adirondack Winter'



signed 'Norman/Rockwell' (lower left)
oil on photographic paper laid down on
paperboard
image, 14½ x 14¼ in. (36.8 x 36.2 cm.);
sheet, 16 x 14¾ in. (40.6 x 37.5 cm.);
board, 18¾ x 17 3/4 in. (47.6 x 45 cm.)
Painted in 1968.

\$80,000-120,000

PROVENANCE:

The artist.

Corporate collection, Midwest, acquired from
the above, circa 1968.

Sotheby's, New York, 1 December 1994, lot 218,
sold by the above.

Private collection, acquired from the above.

Sotheby's, New York, 3 December 1998, lot 308,
sold by the above.

Acquired by the present owner from the above.

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

The present work is a study for Norman Rockwell's
painting *Adirondack Winter* (1968), published as a
sporting goods advertisement for ATO, Inc. Laurie
Norton Moffatt writes "Five full-color oils were
commissioned by ATO around 1970. Each advertised a
product manufactured by ATO's subsidiary companies,
including sporting goods products, fire protection
equipment, and construction equipment." (*Norman
Rockwell: A Definitive Catalogue*, vol. I, Stockbridge,
Massachusetts, 1986, p. 260)

**"The commonplaces of America are to me the
richest subjects in art. Boys batting flies on vacant
lots; little girls playing jacks on the front steps..."**

—NORMAN ROCKWELL



126 JOSEPH STELLA (1877-1946)

Barrage



signed 'Joseph Stella' (upper right)

pastel on paper

7 $\frac{7}{8}$ x 7 $\frac{1}{4}$ in. (20 x 18.4 cm.)

Executed in 1917.

\$7,000-10,000

PROVENANCE:

Robert Schoelkopf Gallery, New York.

Donald Morris Gallery, Inc., Birmingham, Michigan,

acquired from the above.

Acquired by the present owner from the above.

World War I and its new Machine Age technologies inspired the foundational artistic movements of the Modernist genre, emphasizing sharp lines and geometric, manmade motifs. The present example, an abstraction of modern warfare, reveals these influences and anticipates the industrial imagery for which Joseph Stella became known, particularly his Precisionist portrayals of the Brooklyn Bridge of the 1920s.



PROPERTY SOLD TO BENEFIT THE COUSE-SHARP HISTORIC SITE, TAOS, NEW MEXICO

127 CHARLES EPHRAIM BURCHFIELD (1893-1967)

Mid-Afternoon



signed and dated 'Charles Burchfield/1916' (lower left)—signed and dated again (lower right)—inscribed with title and dated again 'July 6, 1916' (on the backing)
watercolor and pencil on paper laid down on board
14 x 20 in. (35.6 x 50.8 cm.)
Executed in 1916.

\$12,000-18,000

PROVENANCE:

The artist.
Charles Arthur Burchfield, Poughkeepsie, New York, son of the above, by descent.
Kennedy Galleries, Inc., New York.
Private collection, Washington, D.C.
Christie's, New York, 16 March 1990, lot 314, sold by the above.
Acquired by the present owner from the above.

EXHIBITED:

New York, Kennedy Galleries, Inc., *Charles E. Burchfield: The Early Years 1915-1929*, October 13-November 12, 1977, no. 4, illustrated.
Akron, Ohio, Akron Art Institute, *Charles E. Burchfield: Ohio Years*, March 19-April 30, 1978.

LITERATURE:

"Charles E. Burchfield: The Early Years 1915-1929," *Art News*, vol. 78, October 1977, p. 12, illustrated.
Apollo, no. 106, October 1977, p. 3, frontispiece illustration.

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

On the same day he executed *Mid-Afternoon*, the artist recorded in his journal: "How the hot noon sun pours down on the glaring crimson roses./A heat withered leaf falling in a sun-hazed forest -/Stars zigzagging above the lightning -lit horizon with its jagged border of black trees -/Poplars dying in the noon heat-haze -(Charles E. Burchfield, *Journals*, Vol. 27B "Extra," July 6, 1916, p. 66)



128 MILTON AVERY (1885-1965)

Hazy Sun



signed and dated 'Milton Avery 1958'
(lower left)
oil on canvasboard
20 x 16 in. (50.8 x 40.6 cm.)
Painted in 1958.

\$30,000-50,000

PROVENANCE:

The artist.
Maurice Brigadier, Provincetown, Massachusetts,
gift from the above.
By descent to the present owner.

The present work was painted in Provincetown, Massachusetts. The artist gifted the work to his friend Maurice Brigadier, husband of the abstract artist Anne Brigadier.

“Avery was a great poet inventor who invented sonorities never seen nor heard before. From these we have learned much and will learn more for a long time to come.”

—MARK ROTHKO, 1965



129 MILTON AVERY (1885-1965)

Riders

signed and dated 'Milton Avery' (lower left)
oil on canvasboard
18 x 30 in. (45.7 x 76.2 cm.)
Painted in 1929.

\$70,000-100,000

PROVENANCE:

The artist.
Estate of the above.
Riva Yares Gallery, Scottsdale, Arizona.
Private collection.
Artnet Auctions, 30 July 2012, lot 69576, sold
by the above.
Acquired by the present owner from the above.



130 MILTON AVERY (1885-1965)

Bridle Path



signed 'Milton Avery' (lower left)
oil on board
17 $\frac{7}{8}$ x 29 $\frac{7}{8}$ in. (45.4 x 75.9 cm.)
Painted *circa* 1936.

\$70,000-100,000

PROVENANCE:

Enid F. Goldsmith.
Estate of the above.
Sotheby's, New York, 30 May 1985, lot 252.
Richard Ward Foster, Los Angeles, California,
acquired from the above.
Estate of the above.
Christie's, New York, 29 November 2007, lot 136,
sold by the above.
Babcock Galleries, New York, acquired from the above.
Jerald Meldberg Gallery, Charlotte, North Carolina.
Acquired by the present owner from the above, 2012.

EXHIBITED:

East Hampton, New York, Birnam Wood Galleries,
New York, New York. *The Urban Image: 1915-2008*,
July 31-August 10, 2009.

With an apartment and studio on Central Park West for many years, Milton Avery was often inspired by his New York City environs, including the Bridle Path in Central Park. A related watercolor entitled *Rider in Central Park* is in the collection of The Brooklyn Museum, Brooklyn, New York.





Detail of Lot 135.



THE KATHRYN AND ANTHONY DEERING COLLECTION

The Kathryn and Anthony Deering Collection reflects the love for and dedication to the arts which Kathryn Evelyn “Lynn” and Anthony “Tony” Deering championed over their 48 years of marriage. Through their passionate commitment to arts, theater and educational philanthropies, as University of Maryland President Freeman A. Hrabowski stated, “Baltimore is so much better because of Tony and Lynn.”

Tony Deering began his career at The Rouse Company, at one time the country’s largest publicly held development firm, as an associate in its planning department in 1972. In 1993, he was appointed President and Chief Operating Officer, and in 1997 Chairman and CEO. Under his leadership, the company not only grew, but did so with a meaningful focus on the greater community. Indeed, when orchestrating Rouse’s 2004 sale to General Growth Properties, Tony designated \$25 million to The Rouse Company Foundation to support local housing and job training initiatives. Over the following years, he became the Chair of private investment firm Exeter Capital and also served on the boards of Vornado Realty, T. Rowe Price Mutual Funds, Under Armour and Deutsche Bank of North America. Kevin Plank, the founder of Under Armour, reflected on Tony’s passing in 2017, “He graced our company, our team and our community with his leadership, wisdom and warm compassion.”

With leadership extending beyond the business world, Lynn and Tony both generously contributed to Johns Hopkins University, and in 2015 the school awarded the couple with honorary degrees. Tony served on the board for both the University and Johns Hopkins Medicine, and Lynn was Chair of the development committee for the Johns Hopkins Berman Institute of Bioethics. In 2011, the Institute opened its first permanent home, named

Deering Hall in Lynn and Tony’s honor. The Deerings also avidly supported the East Baltimore Development Initiative and “Live Near Your Work” program, which assisted employees with buying homes near Hopkins’ medical campus.

As President of The Charlesmead Foundation, Lynn has spearheaded charitable work in the arts, from funding arts engagement programs in the Baltimore City Public School System to serving as President of the Board for Baltimore’s Center Stage theater. She also has served as a member of the National Council for the American Theater and board member for Maryland Citizens for the Arts.

Both Lynn and Tony have been Trustees of the Baltimore Museum of Art, with Tony serving as Chair from 1997 to 2000. The couple were early supporters of the Museum’s Close Encounters program for fourth-grade Baltimore City students. In addition to sponsoring two major exhibitions – *In a New Light: Theodore Robinson in Giverny* in 2004 and *Matisse/Diebenkorn* in 2016, they also generously gifted the BMA with important paintings by Pierre Bonnard and Winslow Homer.

Lynn and Tony’s unique collecting perspective assembled exceptional drawings by Henri Matisse and sculptures by Lynn Chadwick, with an important American art collection ranging from Impressionist masters Theodore Robinson and Edward Henry Potthast to Modernist icon Milton Avery. This special selection manifests the keen passion for the arts and emphasis on excellence that Lynn and Tony adopted throughout their lives.

Christie’s is honored to offer Lots 131-137 from The Kathryn and Anthony Deering Collection.

Lot 131 in situ in the Baltimore home of Kathryn and Anthony Deering

THE KATHRYN AND ANTHONY
DEERING COLLECTION

131 MILTON AVERY (1885-1965)

Young Girl

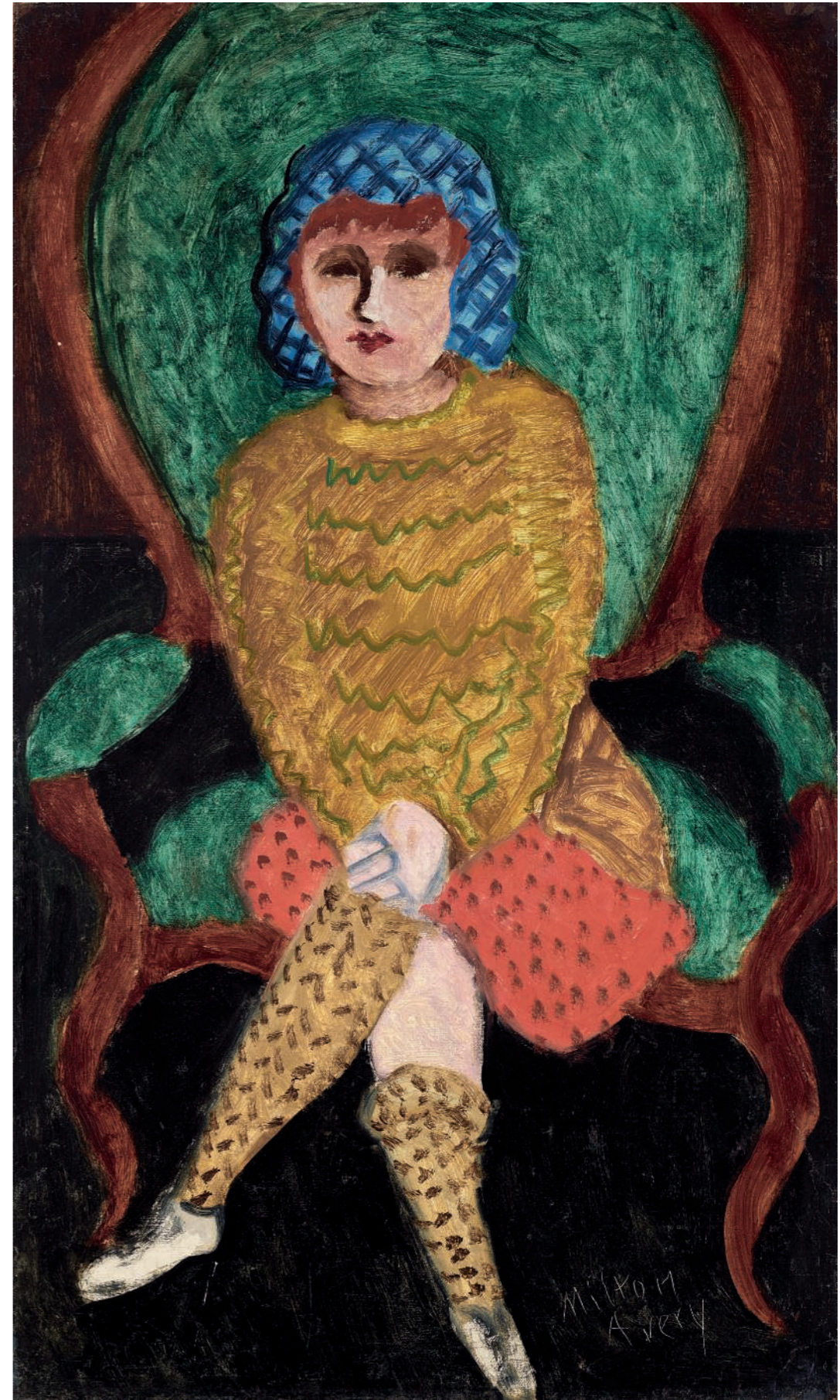


signed 'Milton/Avery' (lower right)
oil on canvasboard
30 x 17¼ in. (76.2 x 45 cm.)
Painted in 1931.

\$80,000-120,000

PROVENANCE:

The artist.
Estate of the above.
Thomas Gibson Fine Art, London.
Private collection, London.
Christie's, New York, 5 December 2002, lot 204,
sold by the above.
Acquired by the present owner from the above.



THE KATHRYN AND ANTHONY
DEERING COLLECTION

132 WOLF KAHN (1927-2020)

Monadnock From My Pasture



signed 'W. Kahn' (lower right)—inscribed with title, dated and numbered '#1999/152' and signed again (on the stretcher)—dated and numbered again (on the reverse)

oil on canvas

36 x 52 in. (91.4 x 132.1 cm.)

Painted in 1999.

\$25,000-35,000

PROVENANCE:

Thomas Segal Gallery, Baltimore, Maryland.

Acquired by the present owner from the above, 2000.



THE KATHRYN AND ANTHONY
DEERING COLLECTION

133 ROBERT HENRI (1865-1929)

Luxembourg Gardens, Stormy Sky

signed 'R. Henri' and inscribed indistinctly with
title (on the reverse)—inscribed with inventory
number (on a label affixed to the reverse)
oil on panel
5 x 6¼ in. (12.7 x 15.9 cm.)

\$6,000-8,000

PROVENANCE:

Private collection.

Christie's, New York, 3 June 1982, lot 166,
sold by the above.

Private collection, New York, acquired from the above.

Christie's, New York, 4 December 1987, lot 181, sold by
the above.

Acquired by the present owner from the above.

We would like to thank Valerie Ann Leeds, PhD for her
assistance with cataloguing this lot.

The present work retains a landscape study on the
reverse.



THE KATHRYN AND ANTHONY
DEERING COLLECTION

134 THEODORE ROBINSON (1852-1896)

Giverny



signed 'Th Robinson' (lower left)
oil on canvas
11 x 18 in. (27.9 x 45.7 cm.)
Painted *circa* 1892.

\$50,000-70,000

PROVENANCE:

Private collection, Sarasota, Florida.
Private collection, Cincinnati, Ohio.
Christie's, New York, 19 May 2005, lot 161,
sold by the above.
Acquired by the present owner from the above.

The present work relates to the artist's 1890 work, *The Edge of the Forest*, in the collection of the San Diego Museum of Art.



THE KATHRYN AND ANTHONY
DEERING COLLECTION

135 EDWARD HENRY POTTHAST (1857-1927)

The Chaperones

signed 'E. Potthast' (lower left)
oil on board
12 x 16 in. (30.5 x 40.6 cm.)
Painted circa 1910-15.

\$120,000-180,000

PROVENANCE:

Grand Central Art Galleries, New York.
ACA Galleries, New York.
Mr. and Mrs. David R. Wintermann, Eagle Lake, Texas.
Museum of Fine Arts, Houston, Texas, gift from the
above, 1985.
Sotheby's, New York, 23 May 2007, lot 85,
sold by the above.
Acquired by the present owner from the above.

EXHIBITED:

Houston, Texas, Museum of Fine Arts, *The Best of Times: Intimate American Paintings from the Turn of the Century*, January 1989, no. 26.

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

Starting around 1910, Edward Henry Potthast sought out the beaches of New York 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.

The Chaperones is a quintessential example of the artist's lively approach to his famed beach subject, capturing the blissful, carefree spirit of seaside summers. The titular chaperones relax on the beach, enjoying the breeze blowing through their hair, as their young charges frolic in the waves. The scene is rendered with a high-keyed palette and bathed in a warm summer light, which dapples the sand and water. With this vibrant color and bravura brushwork, Potthast has preserved in paint the essence of a fleeting moment of summer leisure.



“Potthast has found his greatest pleasure painting the happy groups which crowd the beaches near New York...He interprets the joy of folks on a care-free day.”

— J.W. YOUNG, 1920

THE KATHRYN AND ANTHONY
DEERING COLLECTION

136 SOREN EMIL CARLSEN (1853-1932)

Still Life with Teapot and Onion



signed 'Emil. Carlsen.' (upper left)
oil on canvas
20 x 24 in.
Painted *circa* 1888.

\$15,000-25,000

PROVENANCE:

Jordan Volpe Gallery, New York.
Private collection, New Haven, Connecticut.
Christie's, New York, 4 December 1992, lot 236,
sold by the above.
Acquired by the present owner from the above.

The present work was painted during a period of transition for Emil Carlsen, around the time when he moved from the East Coast to California. At his new studio in Sausalito, he would focus on a lighter colored background than his earlier, Boston School-style works, and the present painting is an early example of this type.



THE KATHRYN AND ANTHONY
DEERING COLLECTION

137 HAYLEY LEVER (1876-1958)

New Rochelle



signed 'Hayley Lever' (lower right)—signed again, dated '1946' and inscribed with title (on the reverse)

oil on canvasboard
16 x 20 in. (40.6 x 50.8 cm.)
Painted in 1946.

\$10,000-15,000

PROVENANCE:

Charles Folk, Hoboken, New Jersey.
Sotheby's, New York, 13 June 1981, lot 241,
sold by the above (as *Sailing*).
Private collection, Taylor, Michigan.
Christie's, New York, 4 December 1987, lot 192,
sold by the above (as *Sailing*).
Acquired by the present owner from the above.



138 HAYLEY LEVER (1876-1958)

Fishing Boats, Gloucester

signed 'Hayley Lever' (lower left)—signed again and inscribed with title (on the reverse)

oil on canvas

25 x 30 in. (63.5 x 76.2 cm.)

\$12,000-18,000

PROVENANCE:

Syracuse Museum of Art, Syracuse, New York, *circa* 1929.

Galleries Maurice Sternberg, Chicago, Illinois.

Private collection, Illinois.

Acquired by the present owner from the above.

EXHIBITED:

(Possibly) New York, Macbeth Gallery, *Paintings by American Artists*, 1920.



PROPERTY SOLD TO BENEFIT THE COUSE-SHARP HISTORIC SITE, TAOS, NEW MEXICO

139 WALTER ELMER SCHOFIELD (1867-1944)

Summer Afternoon



signed 'Schofield' (lower left)
oil on canvas
36 x 40 in. (91.4 x 101.6 cm.)
Painted *circa* 1923.

\$30,000-50,000

PROVENANCE:

Grand Central Art Galleries, New York.
Private collection, Rockport, Maine.
Christie's, New York, 23 May 1990, lot 192,
sold by the above.
Acquired by the present owner from the above.

EXHIBITED:

Cincinnati, Ohio, Cincinnati Art Museum, *Annual
Exhibition of American Art*, 1923, no. 43.

The present work likely depicts Chebeague Island, Maine, located in Casco Bay near Portland. Walter Elmer Schofield rented a cottage on the island with his family at various times during his career and painted several similar views of the rugged coastline.



140 GUY ROSE (1867-1925)

In the High Canadian Rockies (Sublimity)

bears artist's estate stamp (on the reverse)

oil on canvas

28 x 29 in. (71.1 x 73.7 cm.)

Painted *circa* 1914-20.

\$400,000-600,000

PROVENANCE:

The artist.

Estate of the above.

Stendahl Art Galleries, Los Angeles, California.

Mrs. John V. Vickers, Los Angeles, California,
acquired from the above, 1926.

Mr. and Mrs. Thomas H. Crawford Jr., by descent.
Los Angeles County Museum of Art, Los Angeles,
California, gift from the, 1969.

Christie's, Beverly Hills, California, 28 April 2004, lot 36,
sold by the above.

Private collection, Laguna Beach, California, acquired
from the above.

Gerald Peters Gallery, Santa Fe, New Mexico.

Acquired by the present owner from the above, 2010.

EXHIBITED:

(Possibly) Los Angeles, California, Los Angeles Museum
of History, *Painters' and Sculptors of Southern California*,
May-June 1923.

(Possibly) Los Angeles, California, Stendahl Galleries,
Ambassador Hotel, January 1924.

(Possibly) Pasadena, California, Carmelita Gardens
House, August 1924.

Los Angeles, California, Stendahl Art Galleries, *Guy Rose
Memorial Exhibition*, February 16-March 14, 1926, p. 16,
no. 106, illustrated.

LITERATURE:

Archives of American Art, Stendahl Art Galleries Papers,
Stendahl Art Galleries to Ethel Rose, 30 April 1926,
microfilm roll 2722, fr. 873.

South Pasadena, California, *Clubwoman*, May 1928,
illustrated.

P. Boswell, "Guy Rose and His Poetic Landscapes",
Los Angeles Times, February 21, 1926, p. 34.

I.S. Fort, M. Quick, *American Art: A Catalogue of the
Los Angeles County Museum of Art Collection*,
Los Angeles, California, 1991, pp. 257-258, illustrated.

In the catalogue for the 1926 Guy Rose Memorial
Exhibition at Stendahl Art Galleries, critic Peyton
Boswell described *In the High Canadian Rockies* as "one
of the artist's master works, a poem of the peaks and
clouds. As deep and rich of color as a piece of Limoges
enamel, and with harmony as striking as it is entrancing.
This magnificent picture is as good as anything Monet
ever painted. A fine flower of Impressionism, it is yet
typically American, in spirit as well as theme." (p. 16)
Indeed, the present work captures the ethereal beauty of
the rugged and dramatic Rocky Mountain landscape in
Rose's unique American Impressionist style.



141 DANIEL GARBER (1880-1958)

June

signed 'Daniel Garber' (lower left)
oil on canvas
36 x 44 in. (91.4 x 112 cm.)
Painted in 1908.

\$250,000-350,000

PROVENANCE:

The artist.
Macbeth Gallery, New York.
Private collection, Haverhill, Massachusetts,
acquired from the above, 1912.
Daniel Terra, Chicago, Illinois, by 1990.
Sotheby's, New York, 25 May 1995, lot 65,
sold by the above.
Private collection, acquired from the above.
Sotheby's, New York, 22 May 2002, lot 34.
Richard Green Gallery, London.
Acquired by the present owner from the above.

EXHIBITED:

Philadelphia, Pennsylvania, Pennsylvania Academy of
the Fine Arts, *104th Annual Exhibition*, January 31-
14, 1909, no. 462.
Pittsburgh, Pennsylvania, Carnegie Institute, *Thirteenth
Annual Exhibition*, April 29-June 30, 1909, no. 122.
New York, National Academy of Design, *Eighty-Fifth
Annual Exhibition*, March 12-April 17, 1910, no. 393.
Boston, Massachusetts, St. Botolph Club, *Sculpture by
Charles Grafly and Paintings by Daniel Garber*,
February 6-17, 1911.
New York, Macbeth Gallery, *Paintings by Charles H.
Davis, Paul Dougherty, Daniel Garber, William Sartain,
F. Ballard Williams*, March 9-22, 1911, no. 14.

LITERATURE:

Artist's Record Book I, p. 8; II, p. 64; III, p. 39.
"Thirteenth Annual Exhibition," *Bulletin of the Worcester
Art Museum*, vol. I, no. 3, July 1, 1910.
G. Teall, "Daniel Garber: Exponent of Nationalism in
Art," *Hearst's*, vol. 31, no. 1, January 1917, p. II.
W.H. Gerds, et al., *Lasting Impressions: American
Painters in France, 1869-1915*, Evanston, Illinois, 1992,
pp. 82-83, fig. 79, illustrated (as *Spring on the Schuylkill
River*).
L. Humphries, *Daniel Garber: Catalogue Raisonné*, vol. II,
New York, 2006, p. 78, no. P250, illustrated.

June is an especially rare and unique work by the artist
with its inclusion of a peaceful picnic on the banks
of the river, most likely the Schuylkill. Daniel Garber
more commonly featured farm life within his riverside
vistas, and the present work is one of only a handful
of the artist's known paintings to depict finely dressed
ladies within the landscape. In addition to *June*, a similar
subject appeared in *By Lumberville*, which the artist is
believed to have destroyed.



LOT ESSAY

142 FRANK WESTON BENSON (1862-1951)

Woman in Blue Kimono

signed 'F.W. Benson' (upper right)
oil on canvas
30 x 25 in. (76.2 x 63.5 cm.)
Painted in 1902.

\$200,000-300,000

PROVENANCE:

Spanierman Gallery, LLC, New York.
Acquired from the present owner from the above,
circa 1995.

EXHIBITED:

New York, Durand-Ruel Galleries, *Ten American Painters*,
April 18-May 2, 1903, no. 14 (as *Profile Head*).
New York, Spanierman Gallery, LLC, *Masters of
American Impressionism*, May 8-June 28, 1991.
Fort Wayne, Indiana, Fort Wayne Museum of Art,
Images of Women from the Permanent Collection,
August 12-November 5, 1995, no. 211.

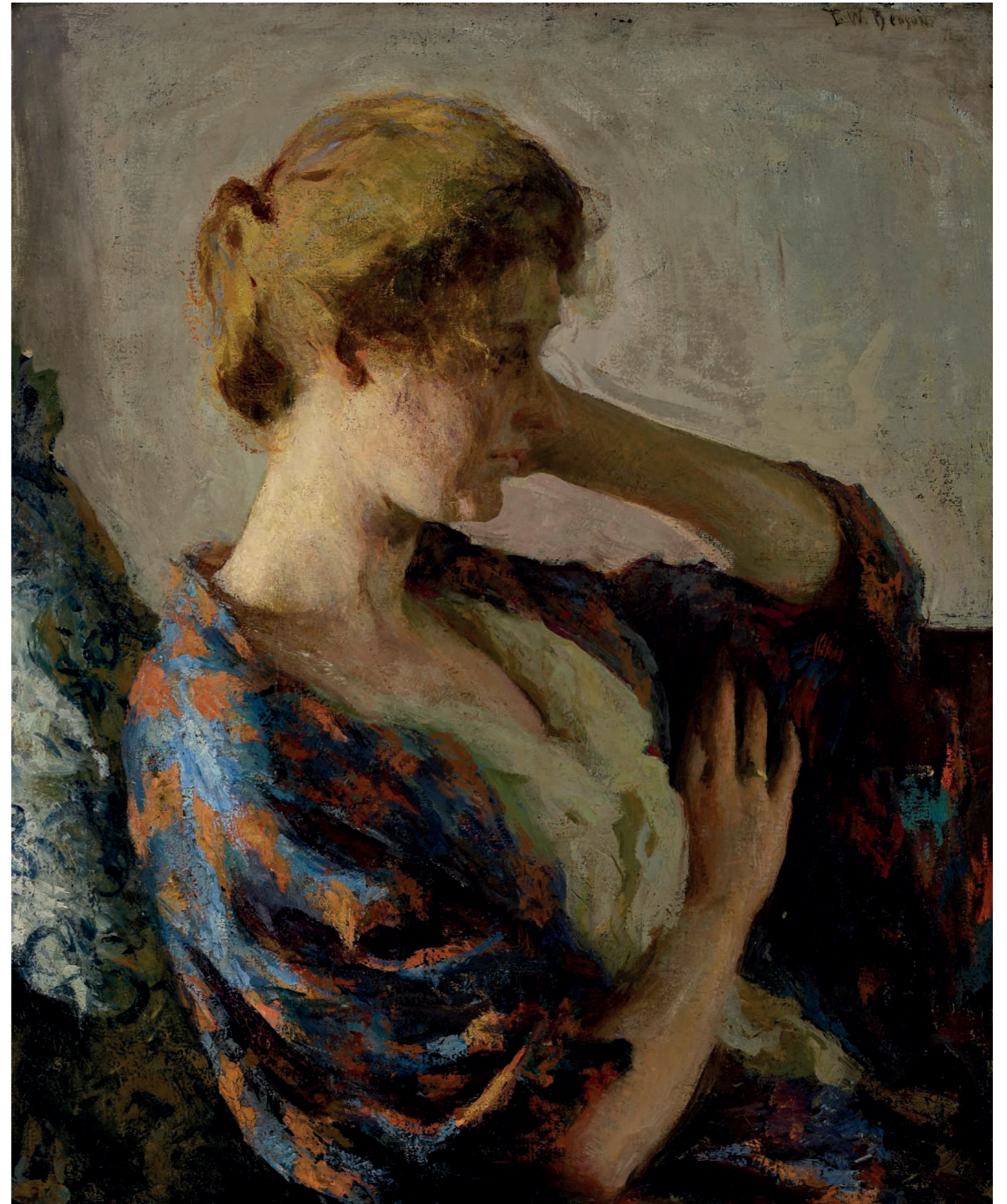
LITERATURE:

"The Ten American Painters," *Mail and Express*, April 20,
1903, p. 6.
"The Council of Ten. Annual Exhibition of Ten American
Impressionists at the Durand-Ruel Galleries," *New York
Times*, April 22, 1903 (as *Profile Head*).

A leader of the Boston School and a member of The Ten, Frank Weston Benson is one of the best-known American artists to adapt the Impressionist aesthetic to create his own signature style. Painted in 1902, *Woman in Blue Kimono* exemplifies Benson's quintessential bold brushwork and mastery of light and atmosphere.

Interior scenes, such as the present work, were complements to Benson's celebrated depictions of women and children out of doors, and the artist's primary focus during the winter months he spent in Boston. As for his *plein air* works, here the play of light is just as essential to the success of the painting as Benson's depiction of his female sitter. A warm beam of sunlight distinctly illuminates the back of the woman's neck and brings out the red and golden tones within her hair, while also emphasizing the brightly colored pattern of her kimono. The effect recalls the work of Vermeer, as Carol Lowrey writes, "Boston painters began to look to Vermeer as a primary source of inspiration. In so doing, they abandoned their earlier, relatively free interpretation of Impressionism and turned instead to a more subdued approach characterized by a muted palette, structured composition and a preference for serene, light-filled interiors." (*Philip Leslie Hale, A.N.A. 1865-1931*, exhibition catalogue, Boston, Massachusetts, 1988, p. 9)

Indeed, when the present work was exhibited in the 1903 exhibition of The Ten, the *New York Times* critic focused on the play of light in the scene, praising, "very attractive modeling of the face in shadow. Here the lady is dressed in a Japanese kimono, and the sunlight pours on the back of her head—a favorite arrangement of light with Mr. Benson." ("The Council of Ten; Annual Exhibition of Ten American Impressionists at the Durand-Ruel Galleries," *New York Times*, April 23, 1903, p. 9)



THE KATHRYN AND ANTHONY
DEERING COLLECTION

143 EDMUND C. TARBELL (1862-1938)

My Wife Emeline in a Garden

signed 'Tarbell' and inscribed 'To May & Arthur'
(lower right)

oil on canvas

31¼ x 26½ in. (80.6 x 67.3 cm.)

Painted in 1890.

\$500,000-700,000

PROVENANCE:

The artist.

Arthur and May Souther, Boston, Massachusetts,
in-laws of the above, gift from the above, 1898.

Mercie Hatch Barnes, Plymouth, Massachusetts,
niece of the above, by descent, 1962.

Mercie Barnes Moore, Plymouth, Massachusetts,
daughter of the above, by descent, 1992.

M.S. Rau, New Orleans, Louisiana.

Acquired by the late owner from the above.

EXHIBITED:

Manchester, New Hampshire, Currier Gallery of Art;
Wilmington, Delaware, Delaware Museum of Art;

Chicago, Illinois, Terra Museum of American Art,
*Impressionism Transformed: The Paintings of Edmund C.
Tarbell*, October 13, 2001-July 21, 2002, pp. 48-49, 51,
pl. 10, illustrated.

LITERATURE:

P.J. Pierce, *Edmund C. Tarbell and the Boston School of
Painting*, Hingham, Massachusetts, 1980, p. 209.

L. Buckley, *Edmund C. Tarbell: Poet of Domesticity*, New
York, 2001, pp. 46-47, fig. 27 (as *A Summer Idyll (My Wife,
Emeline, in a Garden)*).

S. Strickler, *Impressionism Transformed: The Paintings
of Edmund C. Tarbell*, exhibition catalogue, Manchester,
New Hampshire, 2001, pp. 48-49, 51, pl. 10, illustrated.

**“For the Bostonian, plein-air painting marked the
beginning of a lifelong project simultaneously to
study light and celebrate his personal life.”**

—LINDA J. DOCHERTY





Claude Monet, *Woman with a Parasol, Turned to the Left*, 1886, Musée d'Orsay, Paris

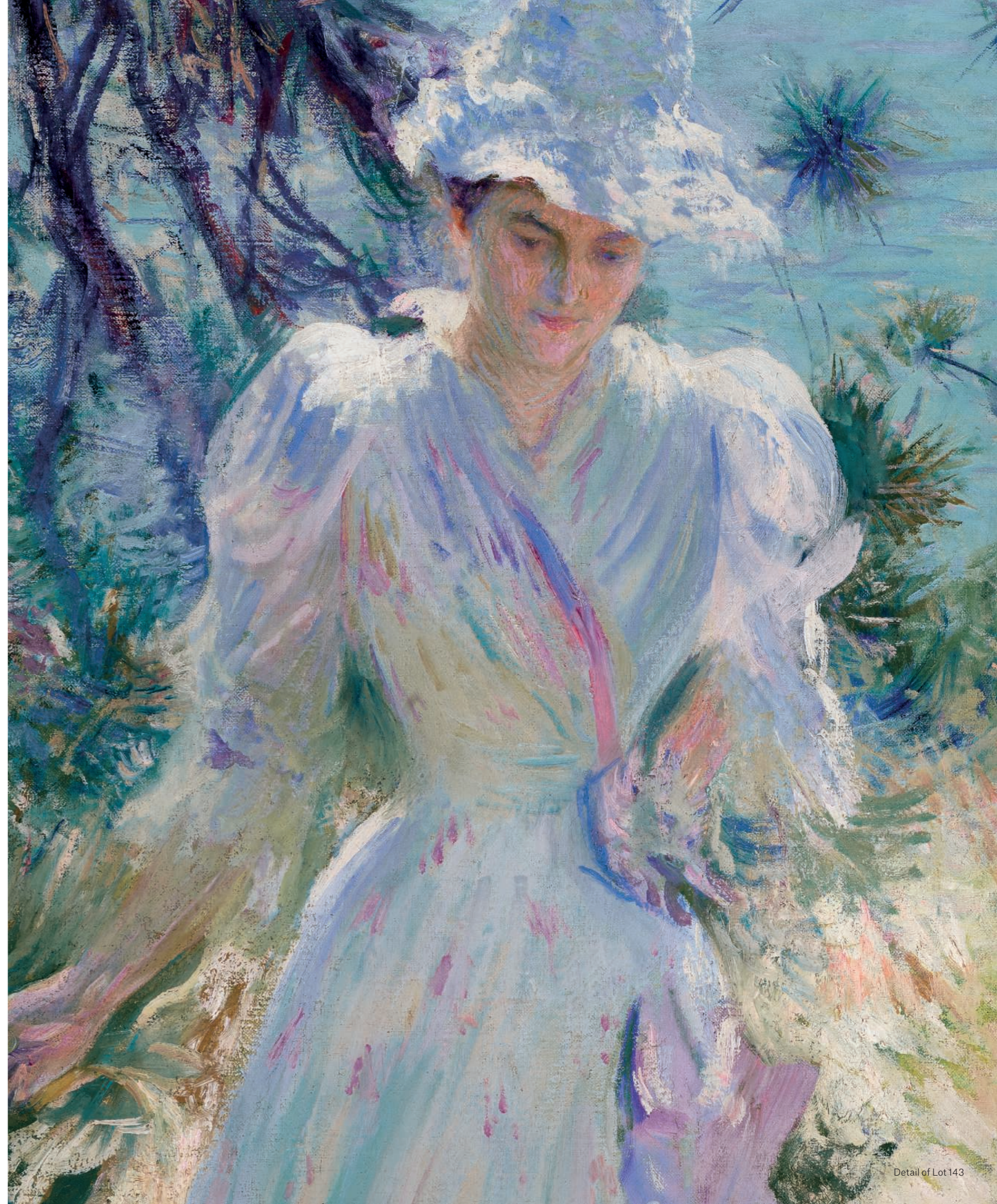


John Singer Sargent, *A Morning Walk*, 1888, Private Collection

My Wife *Emeline in a Garden* superbly demonstrates Edmund Tarbell's fresh and original approach to Impressionist painting. As Linda J. Docherty explains, "For the Bostonian, plein-air painting marked the beginning of a lifelong project simultaneously to study light and celebrate his personal life." (*Impressionism Transformed: The Paintings of Edmund C. Tarbell*, exhibition catalogue, Manchester, New Hampshire, 2001, p. 51) Indeed, in the present work, Tarbell revels in the play of color in the summer landscape and the vigorous movement of his brushstroke as much as the beauty of his wife posing along the shoreline foliage. With its extraordinary Impressionist palette and casual elegance, *My Wife Emeline in a Garden* is a testament to Tarbell's renown as leader of the Boston School of painters.

At the end of the nineteenth century, Boston emerged after New York as the second major center for the early development of Impressionism in the United States. As a number of young artists, including John Leslie Breck and Theodore Wendel, returned to Massachusetts after sojourns in Giverny, a new school of Impressionist landscape painters was born. Shortly after, a group of Boston figure painters, including Tarbell and Frank Weston Benson, adopted the Impressionist style, creating figural works that surpassed their landscape counterparts in influence and significance. William H. Gerdtz notes, "The leader of the Boston figural Impressionists was Tarbell, and the group was referred to early on as 'The Tarbellites,' a term coined somewhat invidiously by the critic Sadakichi Hartmann in March 1897." (*American Impressionism*, New York, 1984, p. 114)

LOT ESSAY



PROPERTY FROM THE ROBERT AND NETTIE BENENSON FOUNDATION

144 WILLIAM MERRITT CHASE (1849-1916)

A Girl in Yellow (*The Yellow Gown*)

pastel on paper laid down on canvas

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

Executed circa 1900.



\$250,000-350,000

PROVENANCE:

The artist.

Estate of the above.

American Art Galleries, New York, *The Completed Pictures, Studies and Sketches Left by the Late William Merritt Chase, N.A.*, 14-17 May 1917, lot 266, sold by the above.

Alfred Rose, New York, acquired from the above.

Schweitzer Gallery, New York.

Edward Benenson, New York, acquired from the above, 1974.

Estate of the above,

Donation to the present owner from the above.

EXHIBITED:

(Possibly) Syracuse, New York, Syracuse Museum of Fine Arts, n.d.

(Possibly) Philadelphia, Pennsylvania, McGlees Gallery, *Exhibition of the Works of William Merritt Chase*, March 1905, no. 29.

Durham, North Carolina, Duke University Museum of Art, *Selected Works from the Benenson Collection: An Exhibition of Works from the Private Art Collection of Mr. and Mrs. Edward H. Benenson*, 1976, n.p., illustrated.

LITERATURE:

"Paintings Sold at Auction: 1916-1917," *American Art Annual*, vol. 14, 1917, p. 345.

John Herron Art Museum, "Check List of Known Works

by William Merritt Chase," *Chase Centennial Exhibition*, exhibition catalogue, Indianapolis, Indiana, 1949, n.p.

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, p. 44, no. P.98, illustrated.

Executed in rich, velvety pastel, William Merritt Chase's *A Girl in Yellow (The Yellow Gown)* exemplifies the artist's ability to move "beyond creating mere realistic likenesses to capture his subjects' vitality, character, and spirit." (L.B. Fiser, *William Merritt Chase: Family Portraits*, exhibition catalogue, Oshkosh, Wisconsin, 2011, p. 12) With a casual pose full of personality, including a defiant tilt of the chin and daring eye contact, Chase celebrates the individuality of his sitter as she poses in an eye-catching yellow gown amidst warm, sumptuous surroundings. As embodied by the present work, Erica E. Hirshler writes, "Chase repeatedly promoted this distinctly modern American woman. His female subjects are ready for the ride, ready for a walk, ready now, and about to come in; they peruse in the studio, stroll in the park; they meet and match the viewer's gaze...With a cloak of tradition, Chase vested his new women with power, reinforcing their vivid engagement with the world." ("Old Masters Meet New Women," *William Merritt Chase: A Modern Master*, exhibition catalogue, Washington, D.C., 2016, p. 27)



PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

145 MARY CASSATT (1844-1926)

Sara in a Dark Blue Dress



signed 'Mary Cassatt' (lower right)
pastel on paper laid down on board
29 x 23¼ in. (73.7 x 59.1 cm.)
Executed circa 1900-01.

\$200,000-300,000

PROVENANCE:

Alice Snow Barbee Lurcy, Paris, and High Point,
North Carolina, 1968.

Estate of the above.

Sotheby's, New York, 21 May 1981, lot 531, sold by the
above (as *Portrait of a Young Girl (Simone)*).

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

Acquired by the late owner from the above, 1981.

EXHIBITED:

Raleigh, North Carolina, North Carolina Museum of Art,
Recent Acquisitions and Loans, July 16-September 25,
1972 (as *L'Enfant*).

LITERATURE:

"Museum Has a Honey of a Show," *The News and
Observer*, July 23, 1972, illustrated (as *L'Enfant*).

This work is included in the Cassatt Committee's
revision of Adelyn Doehme Breeskin's *catalogue raisonné*
of the works of Mary Cassatt.

While images of maternité became Mary Cassatt's
signature motif, the artist also received much acclaim
for her works depicting single children, a subject she
investigated throughout her lifetime in various media. "In
the course of revising her approach to the mother and
child theme Cassatt embarked on a series of pastels,
drawings, and drypoints of children that preoccupied

her for the rest of her working career. She had painted
children many times before, but there had always been
an obvious incentive, either a portrait commission or
contact with her young nieces and nephews. This
series seems to have had no such motivation." (N.M.
Mathews, *Mary Cassatt*, New York, 1987, p. 125) A
charming example of these mature works, *Sara in a Dark
Blue Dress* combines the artist's expert handling of the
pastel medium with the tender immediacy of her famed
subject matter.

After 1900, Cassatt began using the same models
repeatedly, particularly children from Mesnil-Theribus,
Oise, the village near her country home Beaufresne fifty
miles northwest of Paris. In 1901, she began to frequently
employ Sara, the young golden-haired girl depicted in
the present work who, according to Adelyn Breeskin,
was a granddaughter of one of the former presidents
of the French Republic, Emile Loubet. (*Mary Cassatt: A
Catalogue Raisonné*, Washington, D.C., 1970, p. 150) The
sweetness of Sara's face, the ethereality of her features
and her reportedly good-natured demeanor made her a
favored model for Cassatt during these years, and she
was the subject of many of the artist's works from the
period, including *Sara in a Green Bonnet* (circa 1901,
Smithsonian American Art Museum, Washington, D.C.)
Emblematic of Cassatt's mastery of the subject, in the
present work Sara poses politely in a chair with her
hands folded over her crossed legs, her rosy pink cheeks
evoking a sense of everlasting youth and health.



146 CHILDE HASSAM (1859-1935)

Street Scene, Spain



signed and dated 'Childe Hassam/1910'
(center right)
watercolor on paper
14 x 9¾ in. (35.6 x 24.8 cm.)
Executed in 1910.

\$15,000-25,000

PROVENANCE:

(Possibly) M. Knoedler & Co., Inc., New York.
Alice Ring Van Hise Davidson, New York,
(possibly) acquired from the above.
By descent to the present owner.

EXHIBITED:

(Probably) New York, Montross Gallery, 1910.

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

On a painting trip to Europe in 1910, Childe Hassam spent July and August in Paris, Amsterdam, The Hague and Antwerp, and later in the fall traveled south through France, finally arriving in Spain. Spain had been the primary destination for the trip, and for a month or more Hassam painted views in Seville, Madrid, Toledo, Cordova and La Ronda. Hassam depicts a similar street scene as the present work in *Calle Venancio Gonzalez, Toledo* (1910, Cincinnati Museum of Art, Cincinnati, Ohio).



147 GEORGE HITCHCOCK (1850-1913)

Hyacinth Field



signed 'G. Hitchcock.' (lower right)
oil on canvas
35¾ x 24¼ in. (90.8 x 61.6 cm.)

\$60,000-80,000

PROVENANCE:

The artist.
William Auerbach-Levy, Ossining, New York, acquired
from the above.
By descent to the present owner.

Expatriate painter George Hitchcock studied at the Académie Julian in Paris before settling in Holland in 1880, where he painted images such as the present example featuring local peasant women surrounded by colorful flower fields.

“There is in all he left behind a feeling of joyous serenity. His work will live because he succeeded in the difficult task of creating beauty out of the simplest natural elements - sunshine, flowers, healthy forms, and happy faces.”

—CHRISTIAN BRINTON, 1915 ON GEORGE HITCHCOCK



148 EVERETT SHINN (1876-1953)

The Black Dress



signed 'Everett Shinn' (lower left)
pastel on paper
24½ x 18¾ in. (62.2 x 47.6 cm.)
Executed *circa* 1945.

\$25,000-35,000

PROVENANCE:

Prince Matchabelli, New York.
Peter Arnold Gallery, Aylesbury, Bucks, England.
Christie's, New York, 10 March 1989, lot 304,
sold by the above.
Acquired by the present owner from the above.

The present pastel depicts actress Mary Taylor modeling a Bergdorf Goodman fashion design in Booth's Theater, New York. The work is one of three studies for an oil commissioned by Prince Matchabelli, a luxury goods boutique and perfumery founded by Prince Georges Matchabelli of Russia.



149 ELIE NADELMAN (1882-1946)

Tango

inscribed 'EN' and stamped '1/3 EJN' (along the base of the male figure)

bronze with goldish-brown patina

34 in. (86.4 cm.) high

Cast in 1974.

\$250,000-350,000

PROVENANCE:

The artist.

By descent to the present owner.

EXHIBITED:

Lancaster, Pennsylvania, The Demuth Museum, *Elie Nadelman and the Influence of Folk Art*, October 8 -December 30, 2010.



Elie Nadelman, *Tango*, circa 1918, painted and gessoed cherrywood, Whitney Museum of American Art, New York

The present work is one of three bronzes of *Tango* cast by the Modern Art Foundry in 1974 under the direction of the artist's son, Jan Nadelman. The bronzes were cast after the painted cherrywood executed by Elie Nadelman circa 1918. Two cherrywood versions are known; one formerly owned by Lincoln Kirstein is now in the collection of the Whitney Museum of American Art, New York, and the second was previously owned by Edith Halpert of The Downtown Gallery. A painted plaster model was destroyed.

On January 1, 1914, a *New York Times* headline reported, "All New York Now Madly Whirling in the Tango." (as quoted in *Frames of Reference: Looking at American Art, 1900-1950, Works from the Whitney Museum of American Art*, New York, 1999, p. 198) Elie Nadelman returned later that year to New York after several years in Paris establishing his reputation as a sculptor and forming connections among famed patroness Gertrude Stein's circle. With his participation in the 1913 Armory Show the prior year, Nadelman was quickly accepted into New York bohemian circles and established close relationships with other American artists, including Florine Stettheimer and Paul Manship. He soon caused a sensation with his Folk Art influenced sculptures, which transform characters of New York daily life into elegant streamlined forms, often infused with satiric wit. At once modern and timeless, *Tango* interprets the newly-imported Argentinian dance craze into an interlocking pair of the artist's iconic figurative sculptures.



LOT ESSAY

PROPERTY FROM THE ESTATE OF MIRIAM K. ROTHENBERG

150 HARRIET WHITNEY FRISHMUTH (1880-1980)
AND KARL ILLAVA (1896-1954)

Diana (The Hunt)

inscribed '©/HARRIET FRISHMUTH 1922
KARL ILLAVA' and 'Amer Art F'dry N.Y.'
(along the base)

bronze with greenish-brown and black patina
25 in. (63.5 cm.) high on a 1 ¼ in. (4.4 cm.)
marble base

Modeled *circa* 1921-22; cast by 1924.

\$40,000-60,000

PROVENANCE:

E.A. Milch, Inc., New York.

Mrs. William Korn, New York, acquired from
the above, 1924.

By descent to the late owner from the above.

LITERATURE:

National Sculpture Society, *Exhibition of American
Sculpture*, exhibition catalogue, New York, 1923, p. 331.

C.N. Aronson, *Sculptured Hyacinths*, New York, 1973,
pp. 114-21, another example illustrated.

J. Conner, J. Rosenkranz, *Rediscoveries in American
Sculpture: Studio Works, 1893-1949*, Austin, Texas, 1989,
p. 40.

J. Conner, L.R. Lehmbeck, T. Tolles, F.L. Hohmann
III, *Captured Motion: The Sculpture of Harriet Whitney
Frishmuth: A Catalogue of Works*, New York, 2006, pp. 47,
71, 71n54, 84, 161-63, 243, no. 1920:10, another example
illustrated.

The present work is one of an edition of 14.

Diana (The Hunt) is Harriet Whitney Frishmuth's only collaboration with another artist, the sculptor Karl Illava. Best known for producing the 107th Infantry Memorial on 67th Street in New York City's Central Park, Illava was responsible for modeling the wolves while Frishmuth sculpted Diana herself. According to Frishmuth's longtime secretary and companion Ruth Talcott, "The story behind The Hunt is that a struggling young sculptor named Karl Ulava [*sic*] asked Whitney if she would model a Diana leaping along with his running wolfhounds. He thought this would help him get established. Whit agreed, had Desha pose, modeled the Diana, paid for the bronze castings and deducted the costs and divided the balance with Karl Ulava [*sic*]." (as quoted in C.N. Aronson, *Sculptured Hyacinths*, New York, 1973, p. 115)



151 HOVSEP T. PUSHMAN (1877-1966)

A Memento of Old Madrid



signed 'Pushman' (lower right)—signed again
and inscribed with title (on the reverse)
oil on panel
31 x 23 in. (78.7 x 58.4 cm.)
Painted *circa* 1930.

\$25,000-35,000

PROVENANCE:

Samuel D. Buckner, Milwaukee, Wisconsin.
Milwaukee Art Museum, Milwaukee, Wisconsin.
Christie's, New York, 25 May 1989, lot 135, sold
by the above.
Acquired by the present owner from the above.

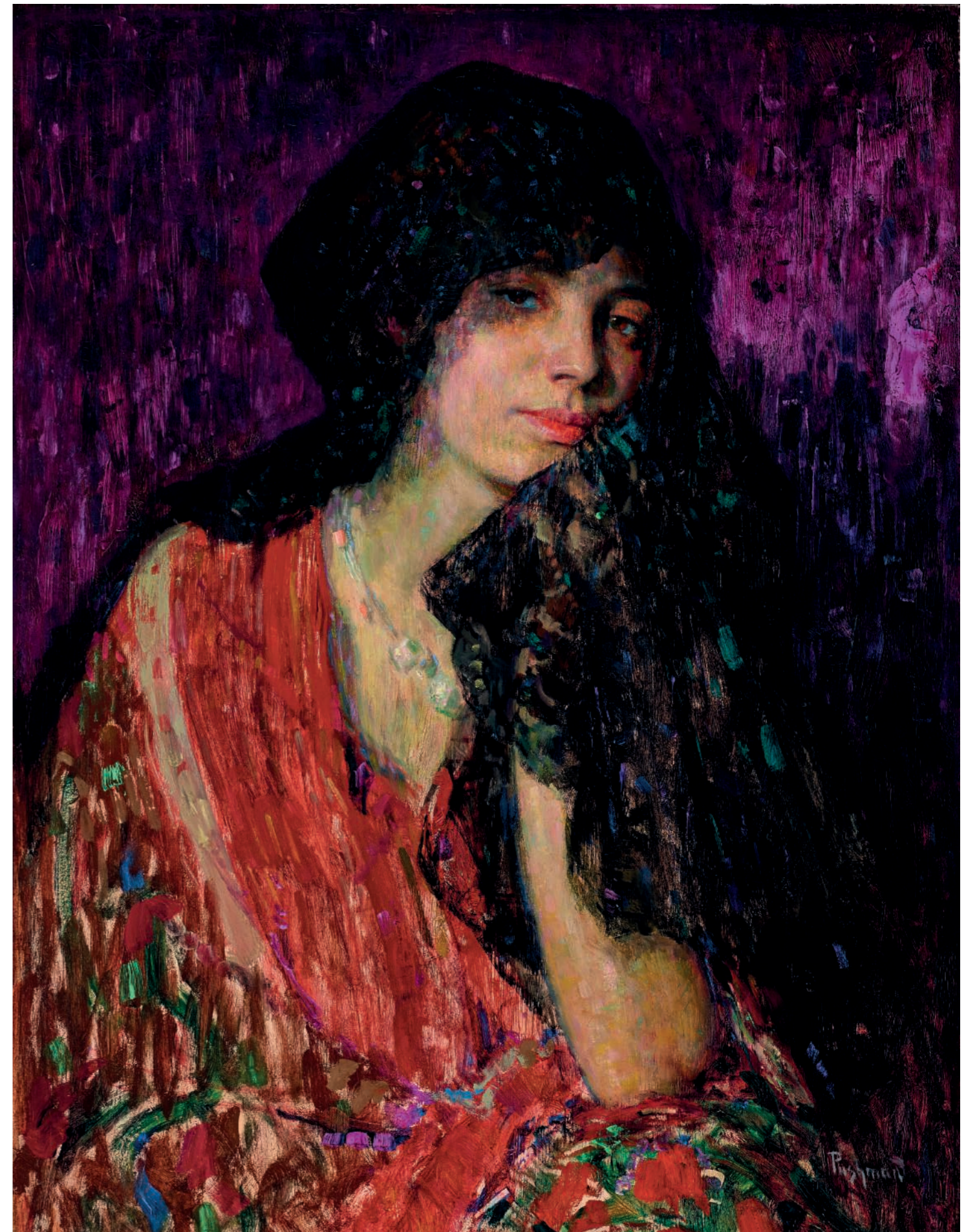
EXHIBITED:

Milwaukee, Wisconsin, Milwaukee Art Society, 1915.

LITERATURE:

"American Art News," *Art News*, vol. 14, 1915, p. 7.

This painting has been given the catalogue number
HP001201 and is included in the Hovsep Pushman
online catalogue raisonné at www.hovseppushman.net.



152 HOVSEP T. PUSHMAN (1877-1966)

Contemplation



signed 'Pushman' (lower right)
oil on board
31¾ x 25¼ in. (80.6 x 64.1 cm.)
Painted in 1931.

\$20,000-30,000

PROVENANCE:

The artist.
Grand Central Art Galleries, New York.
Arthur Whiteside, 1937.
Plaza Art Gallery, New York, 1961.
Schweitzer Gallery, New York, 1961.
David Adler Antiques, Scottsdale, Arizona.
Christie's, New York, 24 May 1995, lot 107,
sold by the above.
Acquired by the present owner from the above.

This painting has been given the catalogue number HP00676 and is included in the Hovsep Pushman online catalogue raisonné at www.hovseppushman.net. The painting is in the Pushman inventory journal as number 266.



TERMS AND CONDITIONS