



# BARN BITE

AMERICAN  
ART

NEW YORK 13 NOVEMBER 2017

UFFLETON  
PROP.

Sotheby's EST. 1744

Norman  
Rockwell



FRONT COVER  
LOT 10  
BACK COVER  
LOT 34  
THIS PAGE  
LOT 24

An abstract painting with a rich, textured surface. The top portion is dominated by a deep, vibrant red, which transitions into a layer of dark purple and blue. Below this, the composition is filled with horizontal, layered brushstrokes in various shades of red, brown, and black, creating a sense of depth and movement. In the lower-left foreground, a large, smooth, dark green shape curves across the frame, contrasting with the more complex, layered background. The overall effect is one of dynamic energy and emotional intensity.

AMERICAN  
ART



# AMERICAN ART

AUCTION IN NEW YORK  
13 NOVEMBER 2017  
SALE N09689  
4:00 PM

## EXHIBITION

Friday 3 November  
10 am-5 pm

Saturday 4 November  
10 am-5 pm

Sunday 5 November  
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10 am-2 pm

THIS PAGE  
LOT 62



**C**hristmas

NORMAN  
ROCKWELL

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1

## JOSEPH STELLA

1877 - 1946

### Banana Plant

oil on canvas  
12 <sup>7</sup>/<sub>8</sub> by 9 <sup>7</sup>/<sub>8</sub> inches (32.7 by 25.1 cm)

#### PROVENANCE

Dr. Giovanni Stella (the artist's brother)  
Mrs. Giovanni Stella (his wife)  
Mrs. Josephine M. Lettera, New Rochelle, New York  
Pensler Galleries, Washington, D.C.  
Acquired by the present owner from the above

#### EXHIBITED

New York, Richard York Gallery, *Joseph Stella: The Tropics*, October 1988, no. 2  
Washington, D.C., Pensler Galleries, *Joseph Stella: Paintings and Works on Paper*, Fall 1990, no. 29, illustrated p. 23

**\$ 6,000-8,000**



2

## HENRIETTA SHORE

1880 - 1963

### Irises

signed *H. Shore* (lower left)  
oil on canvas  
14 1/8 by 17 1/8 inches (35.9 by 43.5 cm)

Painted circa 1930.

#### PROVENANCE

George Stern Fine Arts, West Hollywood, California  
Albert Harry "Al" Schmitt, Los Angeles, California  
Acquired by the present owner from the above

\$ 60,000-80,000

Henrietta Shore, often compared to her contemporary Georgia O'Keeffe for their preferred subject matter, was one of the most progressive modernist painters of the early twentieth century. Shore trained at the New York School of Art under William Merritt Chase and Robert Henri before moving to southern California where she found the natural landscape most inspiring. Although primarily located on the west coast, Shore maintained close relationships with the New York art scene including photographer Edward Weston who recorded his first visit to Shore's studio in his diary, as quoted by Roger Aikin in the artist's retrospective exhibition catalogue of 1986, "...a friend took me to the home of Henrietta Shore. He had said: 'You should see Shore's work: it is unique.' Granting his penetrating judgment, I went, expecting no more than another good painter. Ushered directly into a room hung with Shore's canvases, I stopped short in my tracks silently amazed;

here was something outstanding, a notable achievement..." Weston went on to describe the "continuous growth" that Shore's work had undergone in the intervening 6 years since 1927: Shore had become more closely identified with nature, but a nature "freed from non-essentials," and the incorporating of "free sweeping rhythms, grandly contrasted volumes achieved in her abstract painting" He then elaborated, "Shore now realizes a fusion of her own ego with a deep universality... When she paints a flower she IS that flower, when she draws a rock she IS that rock ....Shore's work stimulates directly through the senses without intellectual interference....She possesses a technical perfection rarely seen in contemporary art. A small drawing may represent the labor of weeks or even months" (Roger Aikin, *Henrietta Shore, A Retrospective Exhibition: 1900-1963*, 1986).



(ACTUAL SIZE)

3

---

## ARTHUR GARFIELD DOVE

1880 - 1946

### Abstraction III

watercolor and gouache on paper  
3 by 4 inches (7.6 by 10.2 cm)

Executed in 1946.

#### PROVENANCE

Downtown Gallery, New York  
Mr. and Mrs. Max Wilk, Beverly Hills, California, 1962 (acquired  
from the above)

#### EXHIBITED

Ithaca, New York, Andrew Dickson White Museum of Art,  
Cornell University, *Arthur G. Dove: 1880-1946. A Retrospective  
Exhibition*, November 1954, no. 50, pp. 15, 36

**\$ 15,000-25,000**



4

## MILTON AVERY

1885 - 1965

### Artist by the Sea

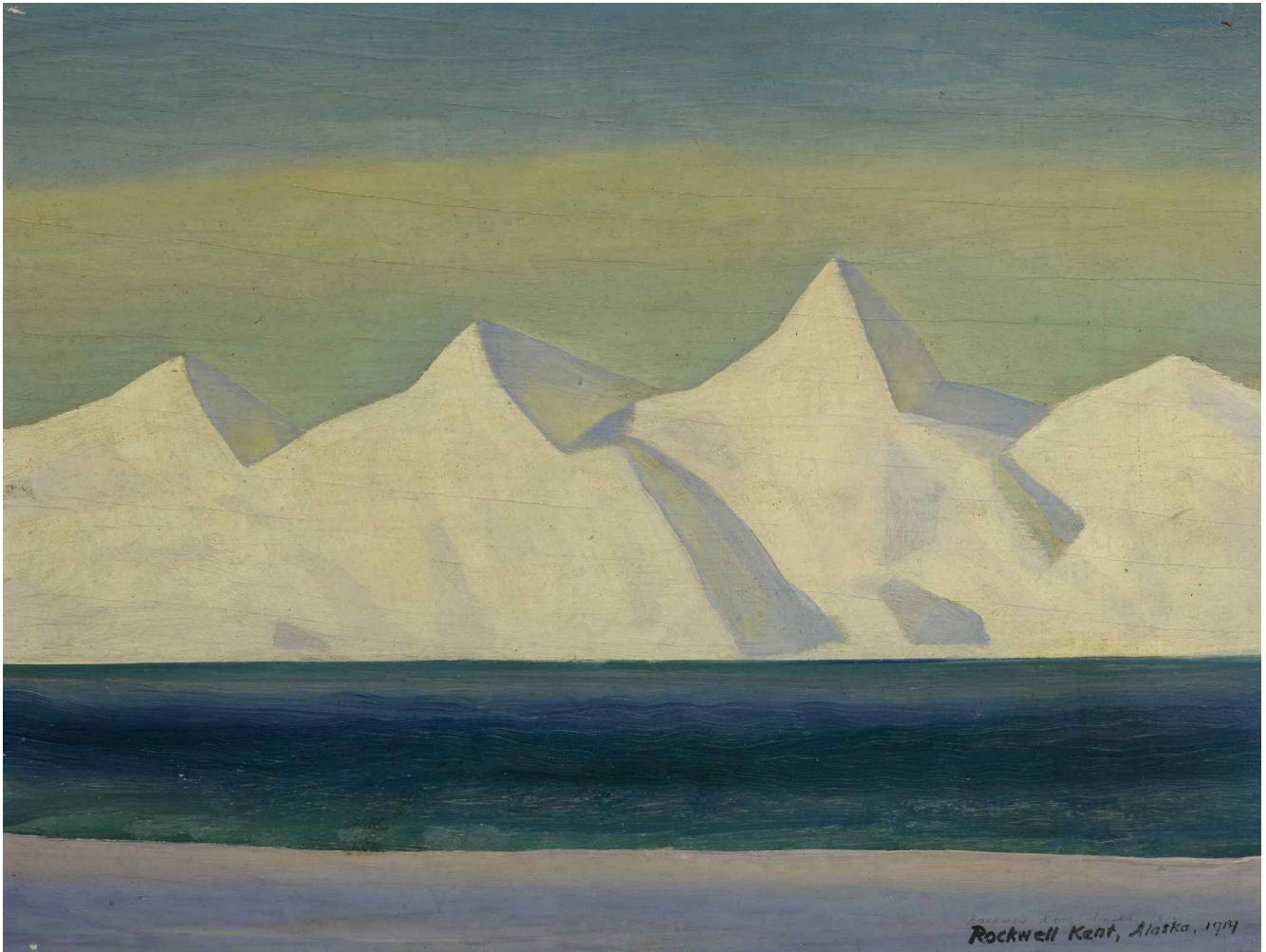
signed *Milton Avery* and dated 1944 (lower right); also inscribed in another hand "*Artist by the Sea*" by *Milton Avery* 22x30 1944 (on the reverse)

watercolor, gouache and pencil on paper  
22 1/8 by 30 7/8 inches (56.2 by 78.4 cm)

#### PROVENANCE

H.C.E. Gallery, Provincetown, Massachusetts  
Private collection, Newtown Square, Pennsylvania, 1966  
By descent to the present owner

**\$ 80,000-120,000**



5

## ROCKWELL KENT

1882 - 1971

### Alaska Impression

signed *Rockwell Kent* and dated *Alaska 1919* twice (lower right);  
also inscribed *Snow Peaks/1942* (on the reverse)

oil on panel

11  $\frac{7}{8}$  by 15  $\frac{7}{8}$  inches (30.2 by 40.3 cm)

This painting will be included in the *Annotated Checklist of Paintings by Rockwell Kent* currently being prepared by Scott R. Ferris and Richard V. West.

#### PROVENANCE

Private collection, Russia, circa 1960 (gift from the artist)

Private collection, Munich, Germany

**\$ 60,000-80,000**



6

PROPERTY FROM A TENNESSEE COLLECTION

## DALE WILLIAM NICHOLS

1904 - 1995

### Winter Scene, Nebraska

signed *Dale Nichols* (lower right)

oil on canvas

30 by 40 inches (76.2 by 101.6 cm)

Painted *circa* 1948.

#### PROVENANCE

Kiechel Fine Art, Lincoln, Nebraska

Acquired by the present owner from the above, 2013

**\$ 40,000-60,000**







7

## JESSIE WILLCOX SMITH

1863 - 1935

She knew she could eat one whenever she wanted to, so she was in no hurry

signed *Jessie Willcox Smith* (lower right)  
oil and charcoal on board  
25 ½ by 18 ⅛ inches (64.8 by 46 cm)

Painted in 1915.

### PROVENANCE

Mrs. Arlene Farnsworth, Holden, Massachusetts  
Sold: Skinner, Marlborough, Massachusetts, November 10, 1989, lot 191 (as *The Grappe Arbour*)  
Rainone Galleries, Arlington, Texas  
Private collection, Memphis, Tennessee

### LITERATURE

Anna Alice Chapin, *The Everyday Fairy Book*, New York, 1915, illustrated on the cover  
Edward D. Nudelman, *Jessie Willcox Smith: A Bibliography*, p. 70, illustrated

\$ 50,000-70,000

8

## NORMAN ROCKWELL

1894 - 1978

Study for 'Education'

signed and inscribed *Best wishes to Irene / sketch made in Moscow school / Norman Rockwell* (lower right)  
oil on board  
image: 10 by 20 ¾ inches (25.4 by 52.7 cm)  
board: 15 ½ by 26 ¼ inches (39.4 by 66.7 cm)

Painted in 1967.

### PROVENANCE

Irene Carlson (gift from the artist)  
By descent to the present owner (her son)

### LITERATURE

Laurie Norton Moffatt, *Norman Rockwell: Catalogue Raisonné*, Stockbridge, Massachusetts, 1986, vol. II, no. S421a, p. 709, illustrated p. 708

The present work is a sketch Norman Rockwell executed while on assignment for *Look* magazine. The finished version of this work appeared in the October 3, 1967 issue of the magazine accompanying an article on daily life in the Soviet Union.

\$ 80,000-120,000

PROPERTY FROM A NEW ENGLAND COLLECTOR

## JESSIE WILLCOX SMITH

1863 - 1935

### Merry Christmas: Two Children Before the Fireplace

mixed media on paperboard  
30 by 28 inches (76.2 by 71.1 cm)

Executed in 1914.

#### PROVENANCE

Acquired by the present owner, circa 2010

\$ 100,000-150,000

The present work was an advertisement for Lowney's Crest Chocolates (fig. 1). Edward Nudelman, Jessie Willcox Smith expert and biographer describes *Merry Christmas: Two Children Before the Fireplace*, "A wonderful mixed media painting by Jessie Willcox Smith, published as an advertisement for Lowney's Crest Chocolates, reminiscent of her paintings for *Twas the Night Before Christmas*, Houghton, Mifflin, 1912, but displaying a more delicate and decorative quality characteristic of her best work."

Born in Philadelphia in 1863, Jessie Willcox Smith originally trained as a kindergarten teacher before discovering her talent and skill for drawing in her early twenties. She studied at the Pennsylvania Academy of the Fine Arts under Thomas Eakins and five years later was accepted into the inaugural class at Howard Pyle's eponymous school of illustration. Following graduation she began illustrating for publications such as *Century*, *Collier's Weekly*, *Harper's Bazaar*, *Leslie's*, *McClure's*, *Scribner's*, *Women's Home Companion* and *Good Housekeeping*. She was also commissioned to illustrate advertisements, of which the present work is an example.

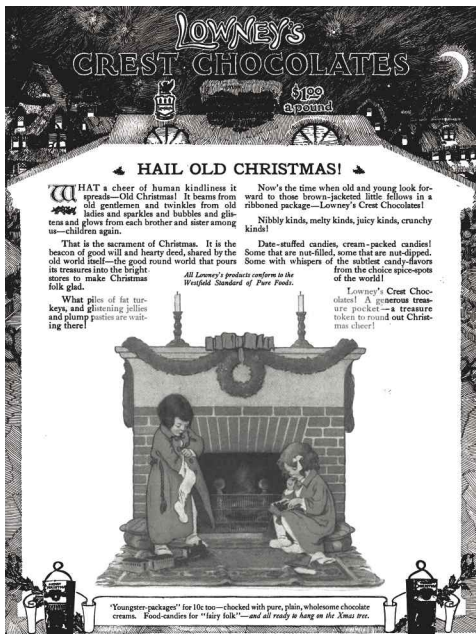


Fig. 1 Lowney's Crest Chocolates Advertisement. *The Saturday Evening Post*, Volume 187, Issue 24. December 12, 1914.

MERRY CHRISTMAS





# A NEW VISION FOR THE BERKSHIRE MUSEUM



Since its founding in 1903 by philanthropist paper maker Zenas Crane, the Berkshire Museum has been a place where visitors were invited to view a window on the world, through the collection of art, historical objects, and natural specimens. This collection, unique in the Berkshires, is the basis for the Museum's interdisciplinary programming today, guided by its mission to bring people together for experiences that spark creativity and innovative thinking by making inspiring, educational connections among art, history, and natural science.

Through the Museum portals, countless children have experienced their first museum visit, on school field trips or with their families. Years later, those children, now adults, are bringing their children and grandchildren to see favorite objects from the Museum's wide and varied collection: the aquarium, the wigwam, the paintings, the meteorite, the statues, Wally, the full-size model of a stegosaurus on the front lawn, and from ancient Egypt, the mummy of Pahat, a priest from the Ptolemaic period which has fascinated generations of visitors.

In the past few years, the Museum has also joined with others in the community to address critical issues pertaining to improving literacy, fostering early childhood development and kindergarten readiness, offering activities during out-of-school time, boosting STEM learning, and more. The Museum is among the leaders in providing educational experiences through school partnerships that have nearly doubled in the past five years. Continuing and deepening these partnerships and investing in the region and the region's children—the next generation of leaders—is driving the Museum to reinvigorate its mission and finely tune its interpretive strategy to meet the needs of contemporary audiences. Announced in July, the Museum's New Vision builds on Zenas Crane's legacy, by creating a radically new approach to the fulfillment of this enduring mission.

The new Berkshire Museum will break down traditional boundaries and explore the interconnectedness among disparate disciplines. It will integrate treasured objects from its collection with cutting-edge technology, new interpretive techniques, and a fresh perspective that aims to extract contemporary relevance from historical artifacts. Static museum galleries will be transformed into active teaching laboratories, and the Museum's leadership position in science and natural history programs for the general public will be strengthened. These new experiences will inspire curiosity and wonder in visitors of all ages—essential tools for learning, creativity, and innovation.

WORKS OF ART SOLD TO BENEFIT THE

# BERKSHIRE MUSEUM

10

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## NORMAN ROCKWELL

1894 - 1978

### Shuffleton's Barbershop

signed *Norman Rockwell* (lower center)

oil on canvas

46 by 43 inches (116.8 by 109.2 cm)

Painted in 1950.

**\$ 20,000,000-30,000,000**



JFFLETON  
PROP.

Norman  
Rockwell

## PROVENANCE

Gift from the artist, 1959

## EXHIBITED

Pittsfield, Massachusetts, Berkshire Museum, *Solo Exhibition*, August 1958  
Provincetown, Massachusetts, Chrysler Art Museum of Provincetown, *Provincetown: Past & Present*, September-December 1958  
Fort Lauderdale, Florida, The Fort Lauderdale Museum of the Arts; Brooklyn, New York, Brooklyn Museum; Washington, D.C., The Corcoran Gallery of Art; San Antonio, Texas, Marion Koogler McNay Institute; San Francisco, California, M.H. De Young Memorial Museum; Oklahoma City, Oklahoma Art Center; Indianapolis, Indiana, Indianapolis Museum of Art; Omaha, Nebraska, Joslyn Art Museum; Seattle, Washington, Seattle Art Museum, *Norman Rockwell: A Sixty Year Retrospective*, February 1972-April 1973, no. 50  
Bennington, Vermont, Bennington Museum, *Norman Rockwell's American Paintings from Local Collections*, March-July 1988  
Tokyo, Japan, Isetan Museum of Art; Osaka, Japan, Daimaru Museum; Nagoya, Japan, Matsuzakaya Art Museum, *Norman Rockwell in Japan*, January-October 1992, no. 53, pp. 23, 130, illustrated p. 9  
Pittsfield, Massachusetts, Berkshire Museum, *Rockwell Centennial Exhibit*, May-September 1994  
Stockbridge, Massachusetts, Norman Rockwell Museum, *Norman Rockwell: A Centennial Celebration*, November 1994-November 1995  
Pittsfield, Massachusetts, Berkshire Museum, *Berkshires Revisited: Highlights from the Local History Collection*, January-October 1997  
Pittsfield, Massachusetts, Berkshire Museum, *Beauty and Utility in American Art*, 1998  
Atlanta, Georgia, High Museum of Art; Chicago, Illinois, Chicago Historical Society; Washington, D.C., The Corcoran Gallery of Art; San Diego, California, San Diego Museum of Art; Phoenix, Arizona, Phoenix Museum of Art; Stockbridge, Massachusetts, Norman Rockwell Museum; New York, Solomon R. Guggenheim Museum, *Norman Rockwell: Pictures for the American People*, November 1999-February 2002, p. 195, illustrated as the frontispiece  
Bennington, Vermont, Bennington Museum, *Rockwell Kent to Norman Rockwell: Arlington's Artistic Community*, June 2007-April 2008  
Stockbridge, Massachusetts, Norman Rockwell Museum, September 2007-April 2008 (on loan)  
Pittsfield, Massachusetts, Berkshire Museum, *What's the Story?*, April-June 2008  
Pittsfield, Massachusetts, Berkshire Museum, *America Seen*, October 2008-October 2009  
Stockbridge, Massachusetts, Norman Rockwell Museum; Brooklyn, New York, Brooklyn Museum; Rochester, New York, George Eastman House; El Paso, Texas, El Paso Museum of Art; Sandwich, Massachusetts, Heritage Museum and Gardens; Vero Beach, Florida, Vero Beach Museum of Art, *Norman Rockwell: Behind the Camera*, November 2009-January 2013

## LITERATURE

*The Saturday Evening Post*, April 29, 1950, illustrated on the cover (© SEPS licensed by Curtis Licensing, Indianapolis, IN. All rights reserved.)  
Christopher Finch, *Rockwell, 332 Magazine Covers*, New York, 1974, p. 366  
Dr. Donald Stoltz and Marshall L. Stoltz, *Norman Rockwell and 'The Saturday Evening Post: The Later Years*, New York, 1976, p. 93, illustrated p. 94  
Christopher Finch, *102 Favorite Paintings by Norman Rockwell*, New York, 1978, p. 100  
Mary Moline, *Norman Rockwell Encyclopedia: A Chronological Catalogue of the Artist's Work 1910-1978*, Indianapolis, Indiana, 1979, illustrated fig. 1-372, p. 76  
Norman Rockwell, *Rockwell on Rockwell: How I Make a Picture*, New York, 1979, p. 62, illustrated  
Susan E. Meyer, *Norman Rockwell's People*, New York, 1981, pp. 99, 146, 222, illustrated pp. 57 (detail), 147  
"American Paintings in the Collection of The Berkshire Museum, Pittsfield, Massachusetts," *Antiques*, November 1982, p. 1059, illustrated  
Christopher Finch, *Norman Rockwell's America*, New York, 1985, p. 42, illustrated fig. 29, p. 41  
Laurie Norton Moffatt, *Norman Rockwell: Catalogue Raisonné*, Stockbridge, Massachusetts, 1986, vol. I, no. C452, p. 185, illustrated  
Norman Rockwell, *Norman Rockwell: My Adventures as an Illustrator*, New York, 1988, p. 292, illustrated p. 291  
Jan Cohn, *Covers of "The Saturday Evening Post": Seventy Years of Outstanding Illustration from America's Favorite Magazine*, New York, 1995, p. 227, illustrated  
Karyl Ann Marling, *Norman Rockwell*, New York, 1997, pp. 8, 114, 131, 133, illustrated p. 130  
Laura Claridge, *Norman Rockwell: A Life*, New York, 2001, pp. 368-71, illustrated  
Richard Halpern, *Norman Rockwell: The Underside of Innocence*, Chicago, Illinois, 2006, pp. 136-47, illustrated pl. 1  
Ron Schick, *Norman Rockwell: Behind the Camera*, New York, 2009, p. 99, illustrated p. 98  
Judy Goffman Cutler, *Norman Rockwell's America... In England*, Newport, Rhode Island, 2010, illustrated pp. 128, 200  
Virginia M. Mecklenburg, *Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg*, Washington, D.C., 2010, p. 207, illustrated p. 208





Fig. 1 Norman Rockwell, *Saying Grace*, 1951, oil on canvas, 43 by 41 inches. Private Collection. For *The Saturday Evening Post*, illustration © SEPS licensed by Curtis Licensing, Indianapolis, IN. All rights Reserved.



1

**WORLD WAR II  
PROPAGANDA POSTER**

This poster was distributed by the United States Office of War Information during WWII. It refers to the December 7th attack on Pearl Harbor by the Japanese.

2

**HUNTING AND FISHING  
EQUIPMENT**

The items on the back shelf include a shotgun, as well as a fishing rod and creel.

3

**BARBER'S TOOLS**

Many of the items Rockwell includes such as the barber's comb, clippers and chair were found in Rob Shuffleton's actual barbershop in Arlington, Vermont.

4

**MAGAZINE RACK**

The magazine rack is filled with identifiable issues of some of the most popular comic books and widely-read magazines of the time.



**COSMOPOLITAN MAGAZINE, NOVEMBER 1949**

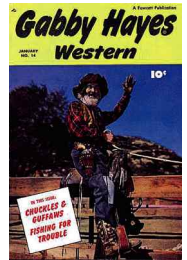
Popular womens fashion and lifestyle magazine still in publication today, first printed in 1886.



Cover courtesy of Cosmopolitan, Hearst Communications, Inc.

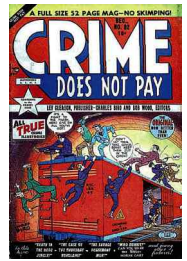
**GABBY HAYES WESTERN, JANUARY 1950, NO. 14**

A comic series based on the portrayals of actor George Francis "Gabby" Hayes, best known for his roles in Western films as the sidekick with a colorful personality.



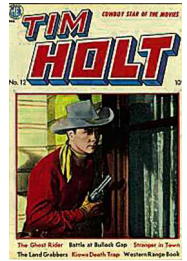
**CRIME DOES NOT PAY, DECEMBER 1949, NO. 82**

A comic anthology crime series published between 1942 and 1955 by Lev Gleason Publications.



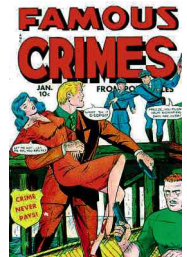
**TIM HOLT, DECEMBER 1949, NO. 12**

"Tim" Holt III, known for co-starring in 1948 film *The Treasure of the Sierra Madre* with Humphrey Bogart.



**FAMOUS CRIMES, JANUARY 1950, NO. 15**

A crime series published between June 1948 and August 1951 by Fox Feature Syndicate.



**WALT DISNEY'S COMICS AND STORIES, DECEMBER 1949, VOLUME 10, NO. 3**

Still in publication today, an anthology comic book series beginning in 1940 featuring various Disney characters.





Fig. 2 Norman Rockwell, *Barbershop Quartet*, *The Saturday Evening Post* cover tear sheet, September 26, 1936. Norman Rockwell Museum Digital Collection. For *The Saturday Evening Post*, illustration © SEPS licensed by Curtis Licensing, Indianapolis, IN. All rights reserved.

Over the course of his nearly 75 year career, Norman Rockwell continually revealed his unparalleled ability to express the spirit of American culture through the beloved paintings he created for the cover of *The Saturday Evening Post*. Many of these humorous, idealistic and relatable images have become truly iconic, integrated into the country's idea of itself and its history. Though a generation of Americans all likely have their own favorite Rockwell, *Shuffleton's Barbershop*, the subtly enigmatic work he created for the April 29, 1950 cover of *The Post*, is undoubtedly among his masterpieces. Executed at the height of the artist's career, *Shuffleton's Barbershop* represents the very best of Norman Rockwell: a technical tour-de-force that demonstrates the continuing power and resonance of the artist's distinctive vision of American life.

Even today, Rockwell's rendering of the present work immediately transports us into his imagination: we see the scene he presents and we are there, stopped in our tracks on our way home to peer in through the cracked plate glass window of the local barbershop. Long since closed to customers, the darkened shop is illuminated only with the golden light that bathes the trio of musicians playing in the back room, unaware of our presence. Though we catch only a glimpse of their activity, like the cat who sits inside we stand transfixed, momentarily enchanted by the music, which we cannot hear but know is there, wending its way out of this private space and into the night air.

By the year he painted *Shuffleton's Barbershop*, Rockwell had achieved a pervasive level of popularity in the United States. Of the 322 images Rockwell painted for *The Post*

between 1916 and 1963, well over 100 were executed during the 1940s and 1950s—the period now considered his most important—as he crafted increasingly ambitious compositions that addressed the most critical issues and current events of the day. Though Rockwell maintained the distinctly nostalgic and optimistic perspective that had long been central to his aesthetic, his painting achieved a new seriousness in these years. As he sought to portray moments and concepts that were universal to the national experience, he produced the most iconic works of his oeuvre including *Saying Grace* in 1951 and of *Shuffleton's Barbershop* in 1950 (fig. 1).

For many Americans, the local barbershop stood as a symbol of small-town life, and represented the values of community and kinship that were deeply ingrained in the national sense of identity. Rockwell explored the iconography of the American barbershop at several moments during his career including in *Barbershop Quartet* (fig. 2), which appeared on the cover of *The Post* in

1936. A comparison between the two works clearly attests to new sophistication and complexity Rockwell's painting attained by the 1950s. The vignette-style format and exaggerated expressions of the figures seen in *Barbershop Quartet*—so characteristic of his earlier style—are gone, now replaced with extraordinary naturalism set in a fully articulated time and place.

At first glance, the style and subject of *Shuffleton's Barbershop* seem a clear allusion to the work of 19<sup>th</sup> century genre painters such as William Sidney Mount, whose work was similarly celebrated for its ability to create a multisensory experience for the viewer, conjuring sound only through sight (fig. 3). Yet like the best examples of his work, *Shuffleton's Barbershop* is ultimately entirely Rockwell's own in aesthetic, message and tone. Astonishingly complex in both content and form, it evinces his extensive awareness of art historical precedents and his mastery of his medium, while also attesting to the importance with which he viewed his own creative abilities.



Fig.3 William Sidney Mount, *Dance of the Haymakers*, 1845, oil on canvas mounted on wood, 24 by 29¾ inches. The Long Island Museum of Art, History, & Carriages, Gift of Mr. and Mrs. Ward Melville, 1950.

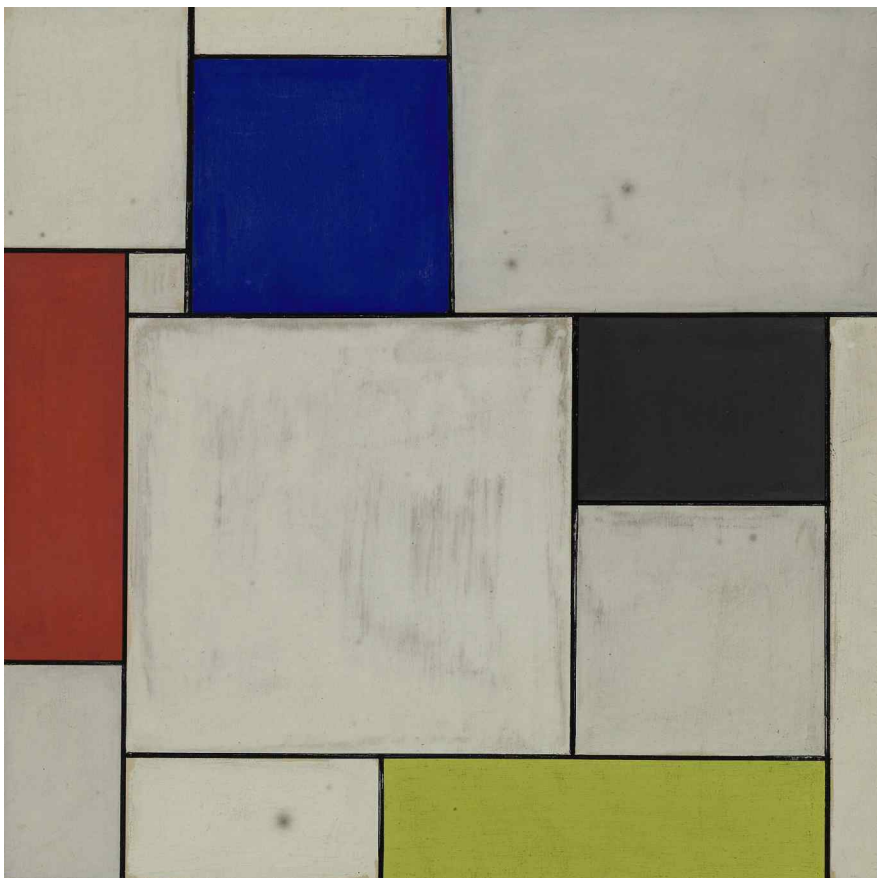


Fig. 7 Theo van Doesburg, *Composition décentralisée*, 1924, gouache on board, 11 $\frac{3}{8}$  by 11 $\frac{1}{2}$  inches. Solomon R. Guggenheim Museum, New York. Bequest, Richard S. Zeisler, 2007. Photo Credit: The Solomon R. Guggenheim Foundation / Art Resource, NY.

Rockwell enjoyed placing references to works of art by other painters within his own compositions as a demonstration of his knowledge and skill (fig. 4). The dramatic use of chiaroscuro and acute attention to realistic details displayed in *Shuffleton's Barbershop* immediately recall the work of the 17th century Dutch master, Johannes Vermeer (fig. 5). Rockwell captured the delightfully authentic minutiae seen in the present work through his use of photography. Encouraged by a younger generation of artists that included Stevan Dohanos and John Falter, Rockwell began to incorporate photography into his creative process in 1937. However, only after painstakingly collecting the appropriate props, choosing his desired models and sketching the perfect location would photography sessions begin, both on site and in his studio. Rockwell rarely took these photographs himself,

preferring to be free to adjust each element while a hired photographer captured images under his direction.

The artist recognized the benefits that came from utilizing the camera, later recalling of *Shuffleton's Barbershop*: "There were details, accidents of light, which I'd missed when I'd been able to make only quick sketches of a setting. For example...the way the light fell across the magazine rack, [the] moth-eaten push broom leaning against the display cases of candy and ammunition, the cracked leather seat of the barber chair with the stuffing poking along the edges over the nicked-plated frame. A photograph catches all of that" (as quoted in *My Adventures as an Illustrator*, New York, 1988, p. 292).

Rockwell did not have to travel far to find the setting for the present work, as here he sets the scene in an actual

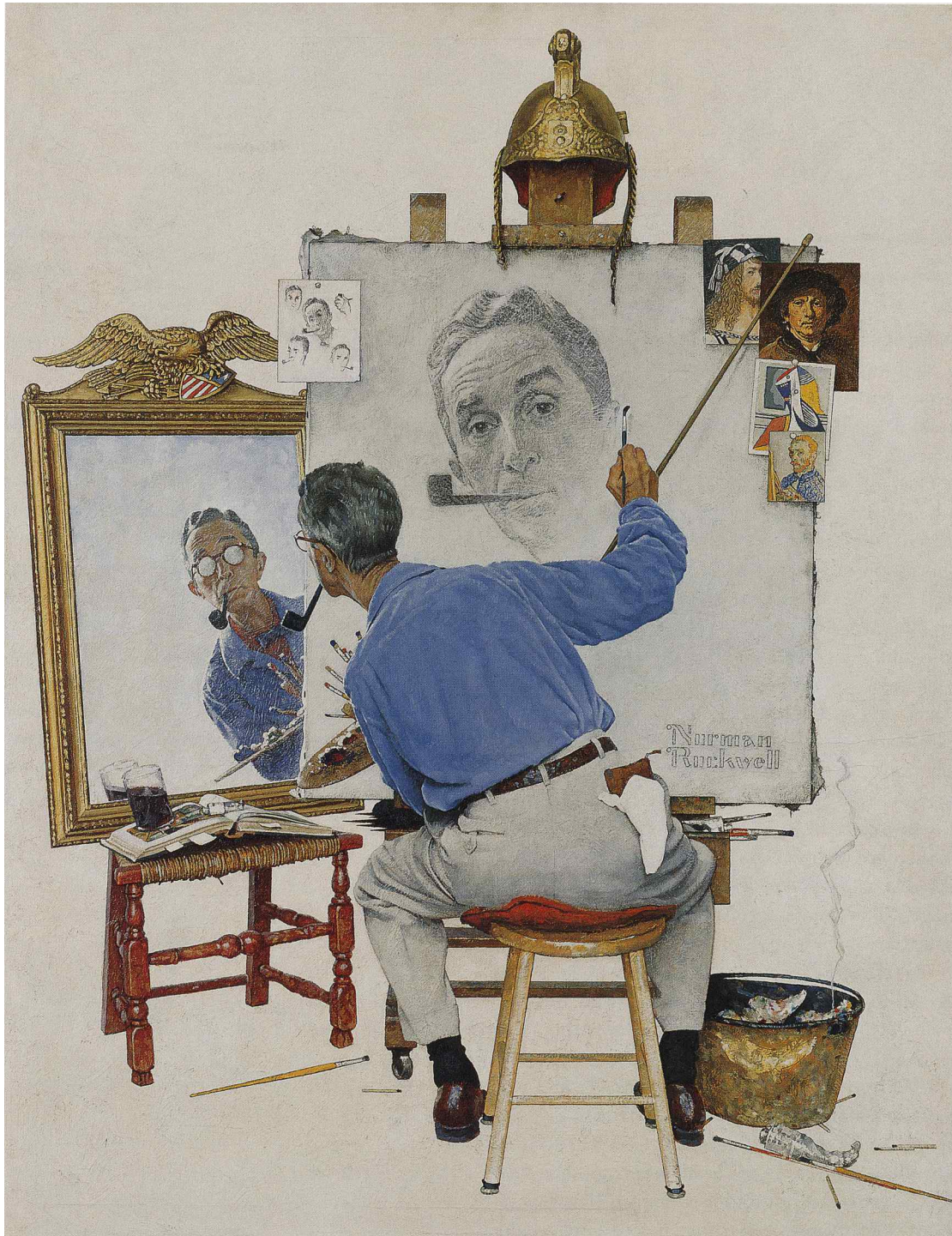


Fig. 4 Norman Rockwell, *Triple Self Portrait*, February 13, 1960, oil on canvas, 44½ by 34½ inches. Norman Rockwell Museum, Stockbridge, Massachusetts. Norman Rockwell Museum Digital Collection. For *The Saturday Evening Post*, illustration © SEPS licensed by Curtis Licensing, Indianapolis, IN. All rights Reserved.



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... of the at the ...





Fig. 5 Johannes Vermeer, *The Artist's Studio*, c. 1665-55, oil on canvas, 47¼ by 39¾ inches. Kunsthistorisches Museum, Vienna, Austria / Bridgeman Images

barbershop located on Maple Street in East Arlington, Vermont, where the artist and his family moved in 1939. Rockwell asked several Arlington residents to pose as the trio of musicians stationed in the back room including its owner, Rob Shuffleton, who plays the cello with his back to the viewer. He filled the scene with references to different aspects of American culture, from hunting and fishing to Walt Disney, that were familiar and accessible. The variety of textures Rockwell includes and juxtaposes—from the glossy covers of the comic books ready to be browsed by waiting customers, to the fur of the cat—support the strong sense of authenticity the painting evokes while also contributing to the work's rich and animated surface.

Yet the apparent veracity captured in *Shuffleton's Barbershop* belies the careful deliberation with which Rockwell executed the composition. Indeed, the artist's

perfectionism was infamous. He developed and refined at every stage of his creative process and, in his most successful compositions, he included every element to serve a specific purpose. He organizes the composition of *Shuffleton's Barbershop* as a series of overlapping squares and rectangles that provides structural balance while also reinforcing his narrative and message. The glass of the shop's window, for example, is visually echoed in the plane of the artist's canvas itself. This "view-within-a-view" construct is one Rockwell applied in several works of this period, but it is particularly accomplished here (fig. 6). When the details of the painting are stripped away, the compositional design finds similarities with the non-representational grids created by the proponents of *De Stijl* such as Piet Mondrian and Theo van Doesburg, whose work Rockwell knew and admired (fig. 7).

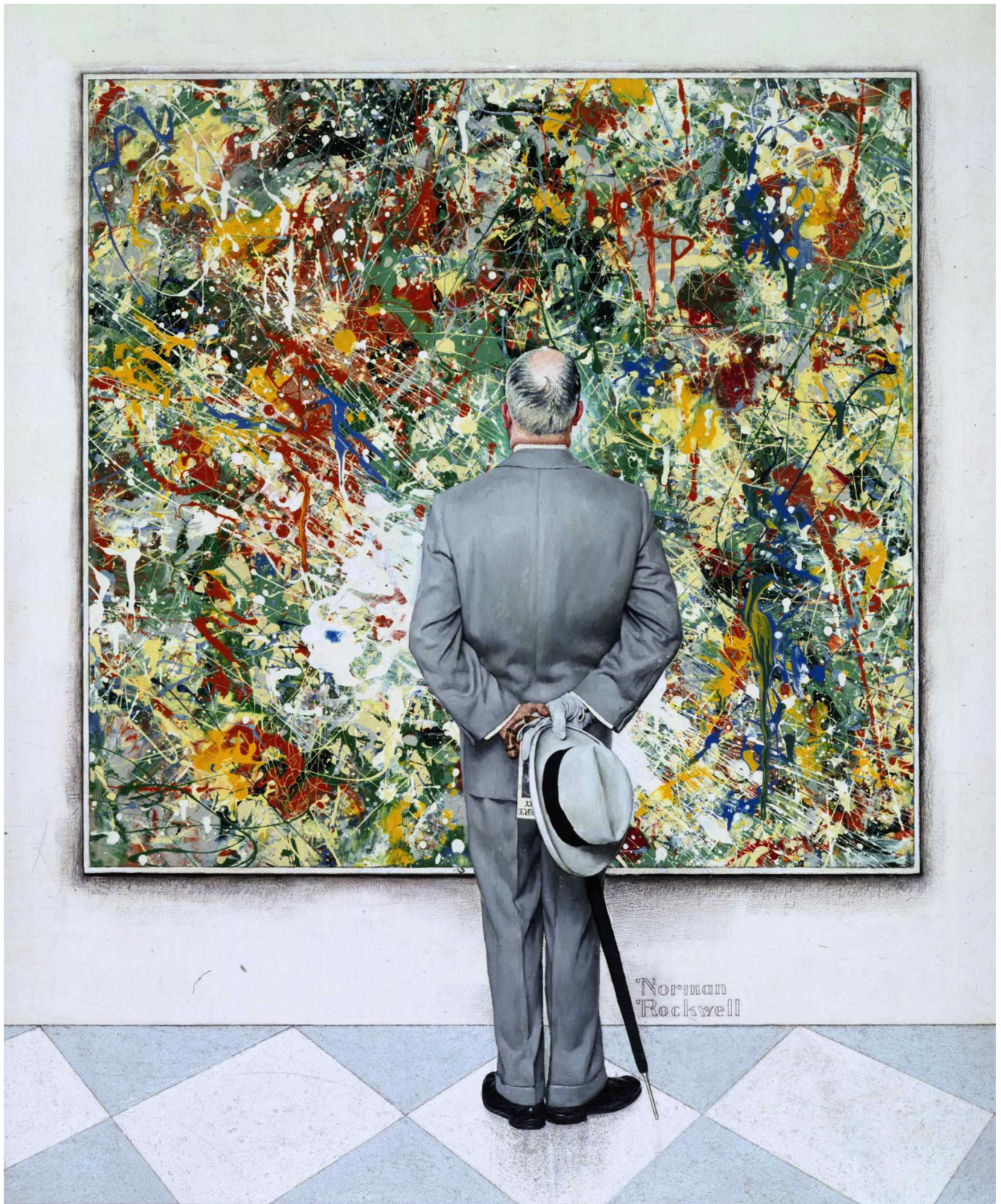


Fig. 6 Norman Rockwell, *The Connoisseur*, January 13, 1962, oil on canvas mounted on board, 37¾ by 31½ inches. Private Collection. Norman Rockwell Museum Digital Collection. For *The Saturday Evening Post*, illustration © SEPS licensed by Curtis Licensing, Indianapolis, IN. All rights reserved.



Fig. 8 Andy Warhol, *Self-Portrait*, 1966, silkscreen ink on synthetic polymer paint on nine canvases. Each canvas 22½ by 22½ inches (57.2 x 57.2 cm), overall 67½ by 67½ inches (171.7 x 171.7 cm). Gift of Philip Johnson. Artwork © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

The red highlights strategically engage and direct the viewer's eye through the composition and enhance the sense of depth within the two-dimensional picture plane. The strong sense of photographic realism the painting displays is supported by the artist's use of a popular cinematic technique known as "deep focus," in which the elements of the foreground and background are given an equal sense of hyper-realistic clarity. *Shuffleton's Barbershop* evokes a quality that is undeniably cinematic. Much like the paintings of Vermeer, his most complex works stand as moments of a larger overarching narrative in which the preceding and subsequent events are visually implied but not shown. It always leaves the viewer wanting to look closer and to know more, a testament to Rockwell's rare gift as a storyteller.

Indeed, for all its convincing authenticity, the scene as Rockwell depicts it likely never occurred. Thus Rockwell's seemingly simple depiction of small-town life takes on a much more potent meaning, epitomizing his unsurpassed ability to synthesize the real with the imagined in order to convey a compelling message. At its core, *Shuffleton's Barbershop* is the culmination of Rockwell's investigation into the power of observation and the process of making art. He was not alone in these preoccupations; rather, they unite artists across borders and cultural traditions, throughout centuries and across every type of media. Seeking perhaps to gain a better understanding of what drives us to create and the vital role artists play, these complex considerations appear in the work of artists as diverse as Pablo Picasso and Andy Warhol (fig. 8). *Shuffleton's Barbershop* offers a visual testament to the extent of Rockwell's artistic abilities, and the pure magic with which he could make the ordinary something extraordinary.

# BERKSHIRE MUSEUM

11

## GEORGE HENRY DURRIE

1820 - 1863

### Hunter in Winter Wood

signed *G.H. Durrie* and dated 1860 (lower left)  
oil on canvas  
36 by 54 inches (91.4 by 137.2 cm)

#### PROVENANCE

Mrs. W. Murray Crane, New York  
Gift to the present owner from the above, 1947

#### EXHIBITED

Santa Barbara, California, Santa Barbara Museum of Art; San Diego, California, Fine Arts Gallery of San Diego; Fort Worth, Texas, Amon Carter Museum of Western Art; New Haven, Connecticut, New Haven Colony Historical Society, *George Durrie and the Winter Landscape*, December 1977-July 1978 Shreveport, Louisiana, R.W. Norton Art Gallery, *A Winter Wonderland*, December 1979

#### LITERATURE

James Fenimore Cooper, *The Pioneers*, New York, 1964, illustrated on the cover  
Martha Y. Hutson, *George Henry Durrie (1820-1863): American Winter Landscapist: Renowned Through Currier and Ives*, Laguna Beach, California, 1977, no. 196, pp. 94, 95, 117, 147, 223, illustrated fig. 113, p. 111  
"American Paintings in the Collection of the Berkshire Museum, Pittsfield, Massachusetts," *The Magazine Antiques*, November 1982, p. 1056, illustrated

**\$ 400,000-600,000**

George Henry Durrie was born in New Haven, Connecticut, a small, pastoral community that would serve as a great source of inspiration for the artist for the entirety of his career. Durrie initially supported himself as a portrait painter, executing commissions with progressively great sophistication until he became recognized as one of the region's most skilled practitioners of the genre. Despite this success, Durrie gradually turned his attention away from portraiture to the increasingly popular field of landscape painting. His work captured the particular qualities of the local landscape in addition to depicting the daily way of life of his friends and neighbors. As a result, Durrie's body of work is unique within the context of 19<sup>th</sup> century American art, standing as a compelling synthesis of landscape and genre painting.

According to Martha Hutson, "*Hunter in Winter Wood*, dated 1860, is painted on Durrie's largest canvas, 36 by 54 inches. Durrie's pride in this picture is seen immediately in his unusually conspicuous signature... This canvas and an equally large picture of the same year, *Wood for Winter*, are the nearest Durrie is known to have approached in winter scenes the panoramic views of the Hudson River School. These paintings are his answer to the work of Cropsey and Kensett, and Church's *Heart of the Andes* (Metropolitan Museum of Art). They meet the basic requirements of these artists' style. The view is wide, the subject noble, the canvas large and the technique thin with a high technical polish. Where Durrie stopped short of Durand's and Church's technique is in the verisimilitude of detail. As in his earlier landscapes, Durrie retained the brushwork and color touch of Thomas Cole to denote detail of foliage, tree and rock. Durrie's paintings stand apart from the mainstream of American landscape painting at the mid-century mark not only in their choice of season but in their personal idiosyncrasies of style.

"The figures in *Hunter in Winter Wood* are, like the couple in *Gathering Wood*, incidental to the dominant theme of forest trees. The descriptive adjective of 'prosaic,' often attached to Durrie's farmyards and not always accurate, does not apply here. Dreamy and poetic better describe the sunlit trees by the road. The patterning and stretching of the multiple branches and trunks is reminiscent of dancers. Durrie had previously experimented with the contrast of colors between trees and does so here with stunning obviousness. One tree is composed of salmon and brown tones and its neighbor cream, gray and turquoise. These colors are also subtly blended into the snow. The shadows on the snow are pink and mauve. Durrie had previously used pink in the snow shadows, but it was not until the late paintings that he did so predominantly. The snow is further enlivened by the reds and rusts of dead grass and bushes whose inclusion has been characteristic of his winter scenes." (*George Henry Durrie (1820-1863): American Winter Landscapist: Renowned Through Currier and Ives*, Laguna Beach, California, 1977, pp. 94-95).



# BERKSHIRE MUSEUM

12

## JOHN LA FARGE

1835 - 1910

### Magnolia

signed *La Farge* and dated 1859 (lower left); also signed *La Farge*, dated 1860 and indistinctly inscribed (lower right)

oil on panel

16 by 11 ½ inches (40.6 by 29.2 cm)

### PROVENANCE

Mr. and Mrs. George W. Long, Boston, Massachusetts, 1870s

Mr. and Mrs. Harry V. Long (their son), Boston, Massachusetts, circa 1910

Mrs. Ruth I. Derby, Mrs. William B. Long and Mrs. S. Higginson Nash (their daughters and daughter-in-law), circa 1935

Gift to the present owner from the above, 1956

### EXHIBITED

Boston, Massachusetts, Museum of Fine Arts, *John La Farge Memorial Exhibition*, 1910-11

New York, The Jordan-Volpe Gallery, *Nature Vivante: The Still Lives of John La Farge*, April-June 1995, no. 18, pp. 18, 120, illustrated pl. 16, p. 81

### LITERATURE

"The Fine Arts: La Farge's Work," *Boston Evening Transcript*, December 28, 1910, p. 19

Alexandra Bonfante-Warren, *Celebrations in Art: A Passion for Flowers*, New York, 1996, illustrated

**\$ 200,000-300,000**

Best known for his major projects in mural painting and stained glass, notably the interior design of Boston's Trinity Church, John La Farge also rendered an important series of still lifes in oil and watercolor. Painted in 1859-60, *Magnolia* is one of the artist's earliest still lifes, a genre he first experimented with at the beginning of his career and returned to again in the 1880s. *Magnolia* demonstrates La Farge's ability to seamlessly blend botanical realism with an ethereal aesthetic, creating a composition that is both poetic and expressive. La Farge submitted a smaller variation of this picture as one of his diploma pieces for admission to the National Academy of Design in 1869.

As with many of his works in the still life genre, *Magnolia* is primarily a study of color and light that utilizes subtle variations of tone to convey the scene and evoke emotion. A reporter from the *Boston Evening Transcript* discussed the work in a review of the 1910-11 *La Farge Memorial Exhibition* at the Museum of Fine Arts Boston, "The flower pieces in oil which date from a comparatively early period are marvelously beautiful and delicate. Take for instance the large white magnolia blossom with its green leaves, a truly superb bit of painting..." ("The Fine Arts: La Farge's Work," *Boston Evening Transcript*, December 28, 1910, p. 19). *Magnolia* exemplifies La Farge's meticulous skill in painting as he beautifully renders the effects of sunlight on the white tablecloth and the translucency of the amethyst glass vase by utilizing a combination of brushwork and color.

La Farge once explained the intention of his still life paintings, "My painting of flowers was in great part a study; that is, a means of teaching myself many of the difficulties of painting, some of which are contradictory, as, for example, the necessity of extreme rapidity of workmanship and very high finish. Many times in painting flowers I painted right on without stopping, painting somethings far into the night or towards morning while the flower still retained the same shade, which it was sure to lose soon. This obliged me to also know the use of my colors and the principles of the use of the same, for the difference between daylight and lamplight is very great, and the colors as one sees them in one light and not the colors of another. That we all know, as even the ladies do who wear different colors for night from what they do for the day" (as quoted in James L. Yarnall, *Nature Vivante: The Still Lives of John La Farge*, 1995, New York, p. 16).



# BERKSHIRE MUSEUM

13

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## THOMAS WILMER DEWING

1851 - 1938

### The White Dress

signed *T.W. Dewing* (lower right)

oil on canvas

16 1/8 by 25 inches (41 by 63.5 cm)

Painted in 1921.

This work will be included in *Thomas Wilmer Dewing, Beauty into Art, A Catalogue Raisonné*, by Susan A. Hobbs, with Shoshanna Abeles (forthcoming, 2018).

#### PROVENANCE

Goupil & Co., New York

Mrs. Victor Harris, New York (sold: Sotheby Parke Bernet, New York, April 29, 1943, lot 4)

Mrs. W. Murray Crane, New York (acquired at the above sale)

Louise Crane (her daughter), New York

Gift to the present owner from the above, 1992

#### LITERATURE

Nelson C. White Diary, March 1921, p. 266

Susan A. Hobbs, *The Art of Thomas Wilmer Dewing: Beauty Reconfigured*, Brooklyn, New York, 1996, pp. 41, 77, 78, 216, illustrated fig. 51, p. 77

**\$ 600,000-800,000**



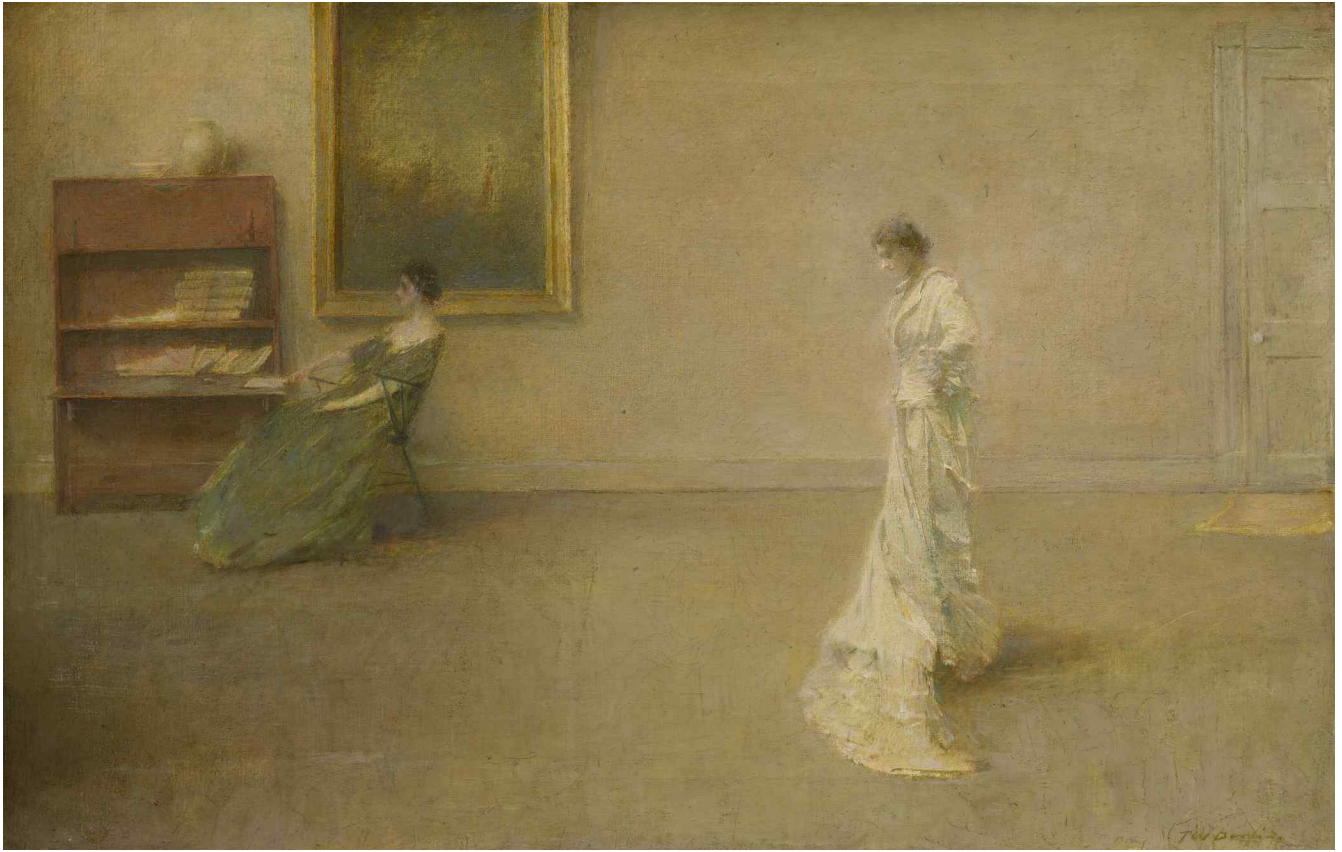




Fig. 1 Dewing in his studio looking at *The Carnation*, 1983. Archives of American Art, Smithsonian Institution.

We are grateful to Dr. Susan A. Hobbs for preparing the following essay.

In March 1921 a youthful artist-friend of Dewing's, Nelson C. White (1900–1989), climbed the stairs to the top floor at 12 West Eighth Street, where the artist had lived for many years. Once inside, the younger man viewed a "dusty conglomeration of old chairs, tables, frames and properties which had a faint suggestion in them of some of the objects of elegance which have graced his pictures." White noticed Dewing's easel was under the north light, and the artist told him to sit there on a nearby chair. "On the easel was a nearly completed interior with one figure standing and another seated. The figure seated was at a table or desk and the standing figure was clothed in a wonderful white creamy dress in which the folds were of a rare and beautiful design. He told me that the creamy white dress in the picture was an old satin wedding dress that he had secured and found beautifully adapted to his purpose" (Nelson C. White, diary, March 1921, p. 266, private collection, copy, author's archives).

The white wedding gown that White described gives this painting its title. The woman wearing the garment is the focal point of the composition because the viewer is immediately

drawn to the twisted, flowing cascade of her flounced train. She is the fulcrum, moreover, in Dewing's geometric grid of horizontal and vertical elements. A faintly defined door echoes her upright pose on the right, while the artist framed a seated figure on the left against a large picture, its massive size echoed by a tall secretary.

*The White Dress* brings to an apogee Dewing's penchant for self-quotation. The scene includes references to three of his recently completed pictures. He integrated two of them into the large interior space of the composition. The seated figure on the left is a reprise of Dewing's seated figure in green called *Repose*. She leans back in her chair, virtually ignoring the figure on the right, which is another version of *The Old Fashioned Gown*. The picture on the wall is Dewing's large landscape *Summer Night*. It is fascinating to see the scale of this now-lost work, a picture almost as large as the door that Dewing painted on the right.

The overall effect of *The White Dress* is that of a creamy, monochromatic painting, but in fact the work includes an astonishing amount of color. The figure in green, for example, echoes the vibrant red and green in the books at her side. These same green and red-pink highlights suffuse the white gown as well.



T. W. ...

# BERKSHIRE MUSEUM

14

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## AUGUSTUS SAINT-GAUDENS

1848 - 1907

### Diana of the Tower

inscribed *Augustus-Saint-Gaudens/Copyright-by/A S<sup>t</sup> Gaudens/1899*

bronze

height: 26 ¾ inches (67.9 cm) on a 2 ¼ inch (5.7 cm)

marble base

#### PROVENANCE

Louise Crane, New York

Gift to the present owner from the above, 1994

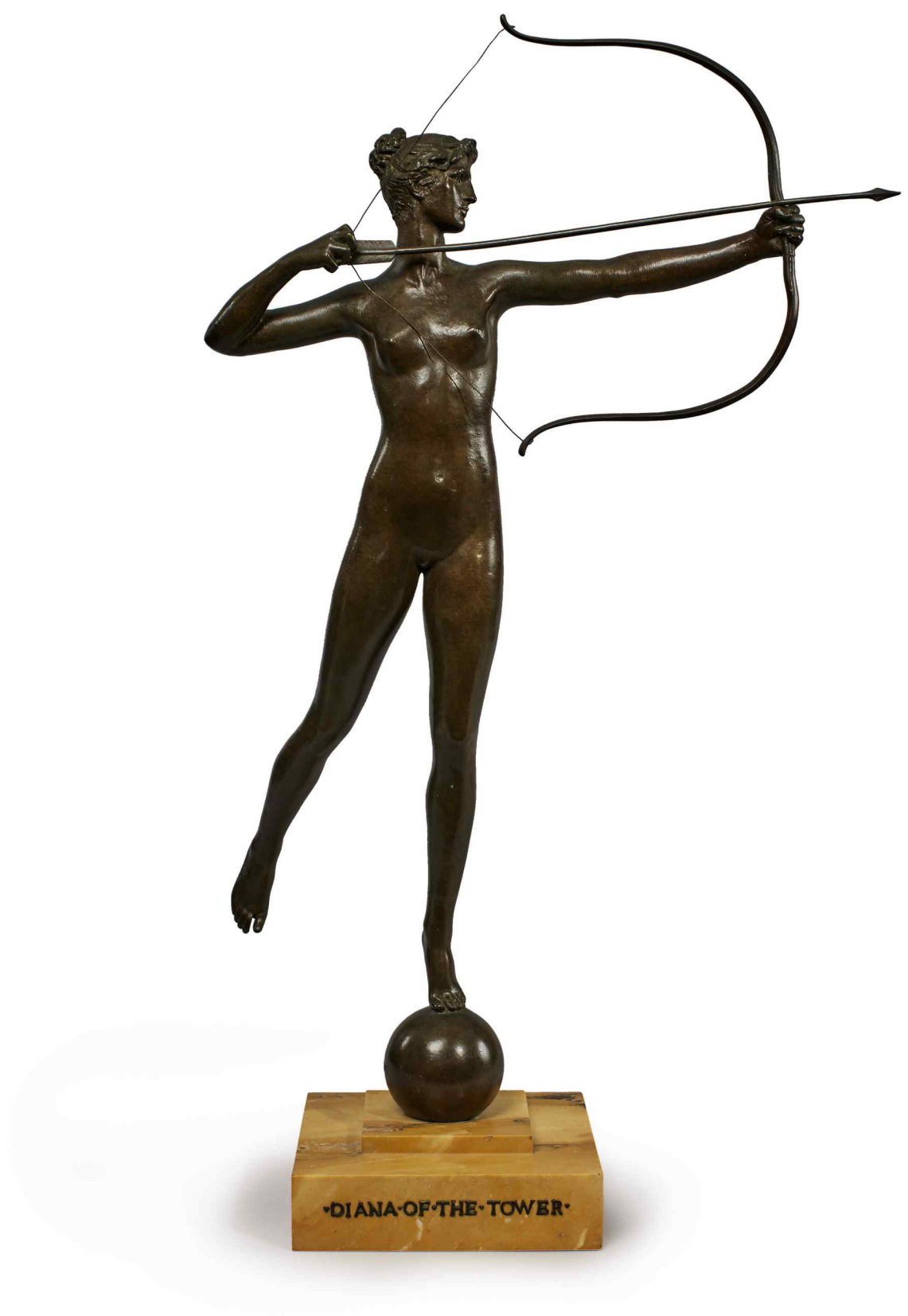
#### LITERATURE

John H. Dryfhout, *The Work of Augustus Saint-Gaudens*, Hanover, New Hampshire, 1982, p. 210

**\$ 250,000-350,000**

The first version of Augustus Saint-Gaudens' *Diana*, made of gilded sheet copper, stood eighteen feet high and was installed as a weathervane atop Stanford White's Madison Square Garden building in New York in 1891. Feeling the sculpture was too large and not in proportion with the building, the artist and architect agreed to have it removed in 1892 and sent to Chicago to sit atop the Agricultural Building and the World's Fair Columbian Exposition. A smaller and more delicately proportioned thirteen foot version of *Diana*, now in the collection of the Philadelphia Museum of Art, was installed on Madison Square Garden in November 1893 and reigned over the city until the building was demolished in 1925.

*Diana* was modeled after two women; her face and head were based on a bust of the artist's beloved model, Davida Clark; and her body fashioned after Julia Baird, best known as "Dudie," a popular model for a number of top artists of the day including Thomas Wilmer Dewing, Kenyon Cox and Edwin H. Blashfield among others. The landmark *Diana* sculpture was so well-known and popular that Saint-Gaudens immediately acquired the copyright for the model and produced an edition of smaller reductions. The present work is the third of three variations of the figure in the smaller scale and was modeled in 1899. Each example of this work differs slightly with variations in the details, arrows, hair, bows and bases.



# BERKSHIRE MUSEUM

15

## ALBERT BIERSTADT

1830 - 1902

### Connecticut River Valley, Claremont, New Hampshire

signed *ABierstadt* and dated 1865 (lower left)

oil on canvas

27 by 44 inches (68.6 by 111.8 cm)

We 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.

#### PROVENANCE

Z. Marshall Crane, Dalton, Massachusetts

Gift to the present owner from the above, 1936

#### EXHIBITED

Santa Barbara, California, Santa Barbara Museum of Art, *Albert Bierstadt 1830-1902*, August-September 1964, no. 26, illustrated (as *New Bedford, Massachusetts*)

New Bedford, Massachusetts, New Bedford Free Public Library, *A City and Its Painters*, July-August 1965, no. 12 (as *New Bedford*)

Springfield, Massachusetts, George Walter Vincent Smith Art Museum; Middletown, Connecticut, Center for the Arts, Wesleyan University, *Arcadian Vales: Views of the Connecticut River Valley*, November 1981-April 1982, no. 1, p. 61

Waterbury, Connecticut, Mattatuck Museum, *Albert Bierstadt in New York and New England*, November 2013-March 2014

#### LITERATURE

Gordon Hendricks, *Albert Bierstadt: Painter of the American West*, New York, 1973, no. CL-126, illustrated (as 1868)

Catherine H. Campbell, "Albert Bierstadt and the White Mountains," *Journal of the Archives of American Art*, vol. 21, no. 3, 1981, p. 20, illustrated fig. 16, p. 21 (as 1868)

Mary Lou Kelley, "Arcadian Vales: Views of the Connecticut River Valley," *Art New England*, vol. 3, no. 2, January 1982, p. 9

\$ 600,000-800,000

Widely recognized today for his dramatic views of the American west, Albert Bierstadt also regularly visited the White Mountains of New Hampshire between 1852 and 1869. It was in his early depictions of the bucolic New England scenery that he developed in the manner of the Hudson River School, laying the foundation for an exceptional career as a landscape artist. In her article on his paintings of this period, Catherine H. Campbell writes, "Bierstadt's early contact with the White Mountains planted the seeds of his continuing interest in the grand and the wild, and he never lost his fondness for his early haunts, returning to paint in New Hampshire for almost thirty-five years" ("Albert Bierstadt and the White Mountains," *Archives of American Art Journal*, vol. 21, no. 3, 1981, p. 19).

Painted in 1865, *Connecticut River Valley, Claremont, New Hampshire* is based on Bierstadt's 1862 work titled *Ascutney Mountain from Claremont, New Hampshire* (Fruitlands Museum, Harvard, Massachusetts). Referring to both paintings, Diane E. Forsberg writes, "It was surely Mt. Ascutney which originally attracted Bierstadt to this view. In 1862 he visited the White Mountains and must have passed this scene on his journey. An oil sketch on paper, *Maple Leaves, New Hampshire*, 1862, may have been a study for the first painting. *Ascutney Mountain from Claremont, New Hampshire* was exhibited at the Boston Athenaeum that same year along with two other mountain views... Bierstadt left on his second journey west in 1863 and is not known to have returned to New Hampshire until 1869. In 1865, the year of the second view of Claremont [the present work], he began building his home, Malkasten, in Irving-on-the-Hudson, and was residing in New York City. The 1865 landscape was probably a commissioned copy of his earlier painting" (*Arcadian Vales: Views of the Connecticut River Valley*, 1981, p. 61).

The present work was at one time titled *New Bedford, Massachusetts*, most likely due to a pencil inscription on the stretcher reading *A. Bierstadt/New Bedford, Mass.* (now indistinct), indicating the city where Bierstadt was raised. He resided there until moving to New York in late 1859, after his first trip west. The date has also been read as either 1865 or 1868, but is now accepted as being 1865.



# BERKSHIRE MUSEUM

16

## NORMAN ROCKWELL

1894 - 1978

Blacksmith's Boy – Heel and Toe (Shaftsbury Blacksmith Shop; "I'll never forget that last hour. And never, I imagine, will any of those who watched. Both men were lost to everything now but the swing from the forge to the anvil, the heels to be turned and the toes to be welded.")

signed *Norman Rockwell* (lower right)

oil on canvas

35 1/8 by 70 1/4 inches (89.2 by 178.4 cm)

Painted in 1940.

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

### PROVENANCE

Gift from the artist, 1966

### EXHIBITED

Pittsfield, Massachusetts, *Solo Exhibition*, August 1958

Bennington, Vermont, Bennington Museum, *Norman Rockwell's American Paintings from Local Collections*, March-July 1988

Pittsfield, Massachusetts, Berkshire Museum, *Rockwell Centennial Exhibit*, May-September 1994

Stockbridge, Massachusetts, Norman Rockwell Museum, *Norman Rockwell: A Centennial Celebration*, November 1994-November 1995

Pittsfield, Massachusetts, Berkshire Museum, *Beauty and Utility in American Art*, September 1998-Spring 1999

Roanoke, Virginia, Art Museum of Western Virginia, *Norman Rockwell: Presenting the American Century*, September 2001-January 2002

Stockbridge, Massachusetts, Norman Rockwell Museum, *Freedom: Norman Rockwell's Vermont Years*, June-October 2003

Bennington, Vermont, Bennington Museum, *Rockwell Kent to Norman Rockwell: Arlington's Artistic Community*, June-August 2007

Stockbridge, Massachusetts, Norman Rockwell Museum, September 2007-April 2008 (on loan)

Pittsfield, Massachusetts, Berkshire Museum, *What's the Story?*, April-June 2008

Stockbridge, Massachusetts, Norman Rockwell Museum; Brooklyn, New York, Brooklyn Museum; Rochester, New York, George Eastman House; El Paso, Texas, El Paso Museum of Art; Sandwich, Massachusetts, Heritage Museum and Gardens; Vero Beach, Florida, Vero Beach Museum of Art, *Norman Rockwell: Behind the Camera*, November 2009-January 2013

Pittsfield, Massachusetts, Berkshire Museum, *Objectify: A Glimpse into the Permanent Collection*, January 2013-June 2017

### LITERATURE

*The Saturday Evening Post*, November 2, 1940, pp. 10-11 (© SEPS licensed by Curtis Licensing, Indianapolis, IN. All rights reserved.)

Christopher Finch, *Norman Rockwell's America*, New York, 1985, p. 210, illustrated fig. 270, pp. 212-13

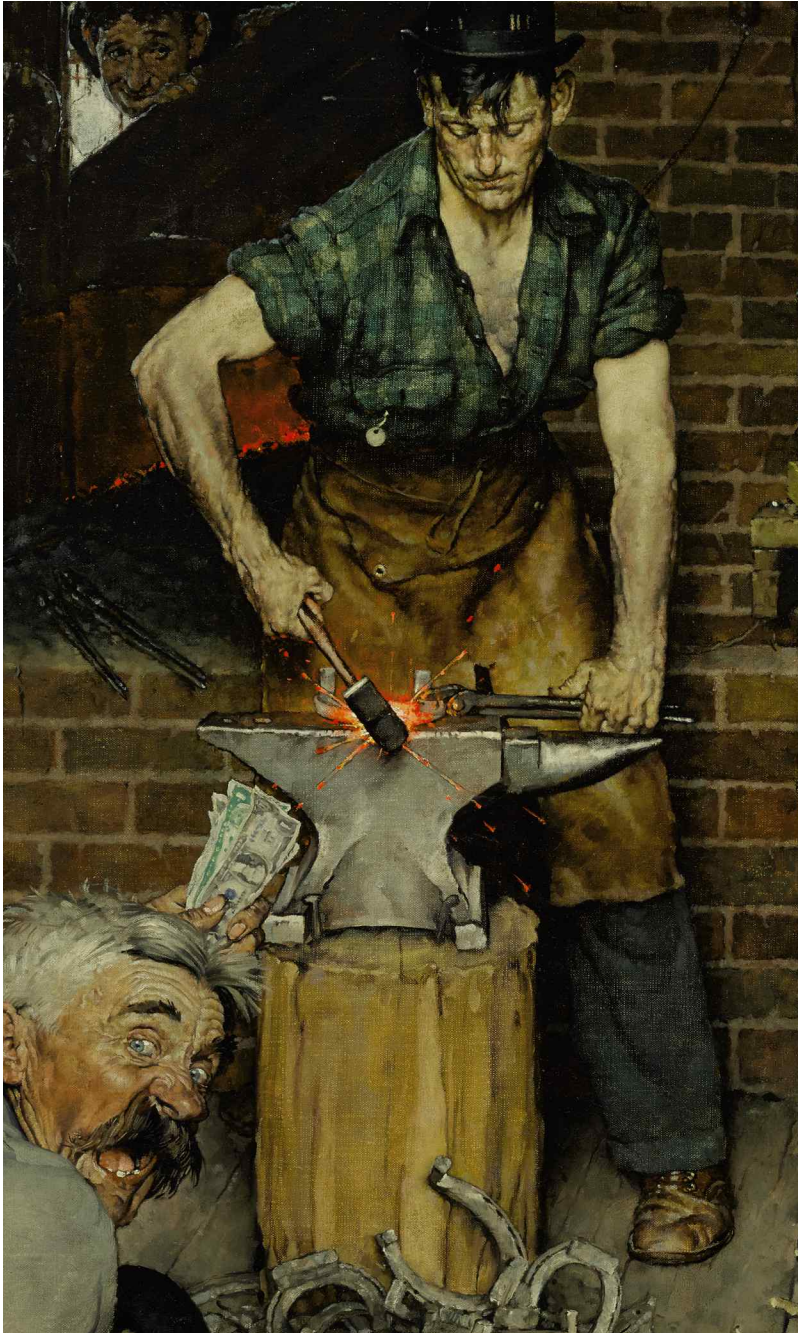
Laurie Norton Moffatt, *Norman Rockwell: Catalogue Raisonné*, Stockbridge, Massachusetts, 1986, vol. II, no. S558, illustrated p. 766

Ron Schick, *Norman Rockwell: Behind the Camera*, New York, 2009, p. 44, illustrated

*The Saturday Evening Post Special Collector's Edition*, vol. I, no. 1, Indianapolis, Indiana, 2010, p. 87, illustrated







Storytelling is a word frequently associated with the work of Norman Rockwell. For nearly 75 years, this beloved artist captured the imagination of American audiences through the warm and witty images he created as commissions for the country's most prominent publications and companies. Though he is best known for the over 300 works he executed for the cover of *The Saturday Evening Post*, Rockwell also rendered thousands of illustrations that accompanied the short stories and other works of fiction that filled its pages. Painted in 1940, *Blacksmith's Boy—Heel and Toe* represents one of the most ambitious and successful of these commissions, a work of extraordinary scale and complexity that testifies to the artist's unparalleled ability to make the words of an author come alive through his visual interpretation.

*Blacksmith's Boy—Heel and Toe* originally appeared in the November 2, 1940 issue of *The Post* alongside Edward W. O'Brien's short story of the same title, which tells the tale of a horseshoe making contest from the point of view of a local blacksmith's son. Forging contests like these were common tests of strength and skill in small towns throughout the United States in the early years of the 20<sup>th</sup> century, and they provided immense entertainment for the townspeople who came to watch and to place bets on the outcome. In O'Brien's work, "Pop," the steady, seasoned blacksmith attempts to prove his abilities against a younger and remarkably strong itinerant blacksmith named McCann, who moved from town to town participating in contests like these and was—up to this point—undefeated.

Here Rockwell depicts what is undoubtedly the climactic moment of O'Brien's narrative, during which Pop—having fallen behind McCann—begins to gradually overtake his younger rival. The central character describes the scene with near breathless excitement: "I'll never forget that last hour. And never, I imagine, will any of those who watched.... Both men were lost to everything now but the swing from the forge to the anvil, the heels to be turned and the toes to be welded. Nip and tuck they went, almost heel-and-toe abreast, but when Pop started singing Molly Brannigan, I knew McCann's dog was as good as dead" (Edward W. O'Brien, "Blacksmith's Boy—Heel and Toe," *The Saturday Evening Post*, November 2, 1940, p. 11).

A gaggle of the town's denizens have gathered to watch the contest in its final moments. Indeed, the composition depicts an impressive 23 characters, all of which were photographed individually in Rockwell's Arlington, Vermont studio. Rockwell worked with many of his favorite models of the period to create the scene. Among those who posed for the work is Harvey McKee, the undersheriff of the town of Arlington. Rockwell loved McKee's expressive face and distinguished mustache. He appears as two separate characters in the present work: the mustachioed figure in the lower left corner looking back at the viewer over his shoulder, and the figure at the right in profile with a cigarette in his mouth but without his characteristic facial hair. Another frequent Rockwell model, Nip Noyes, is also depicted with a bowler hat and cane at right.

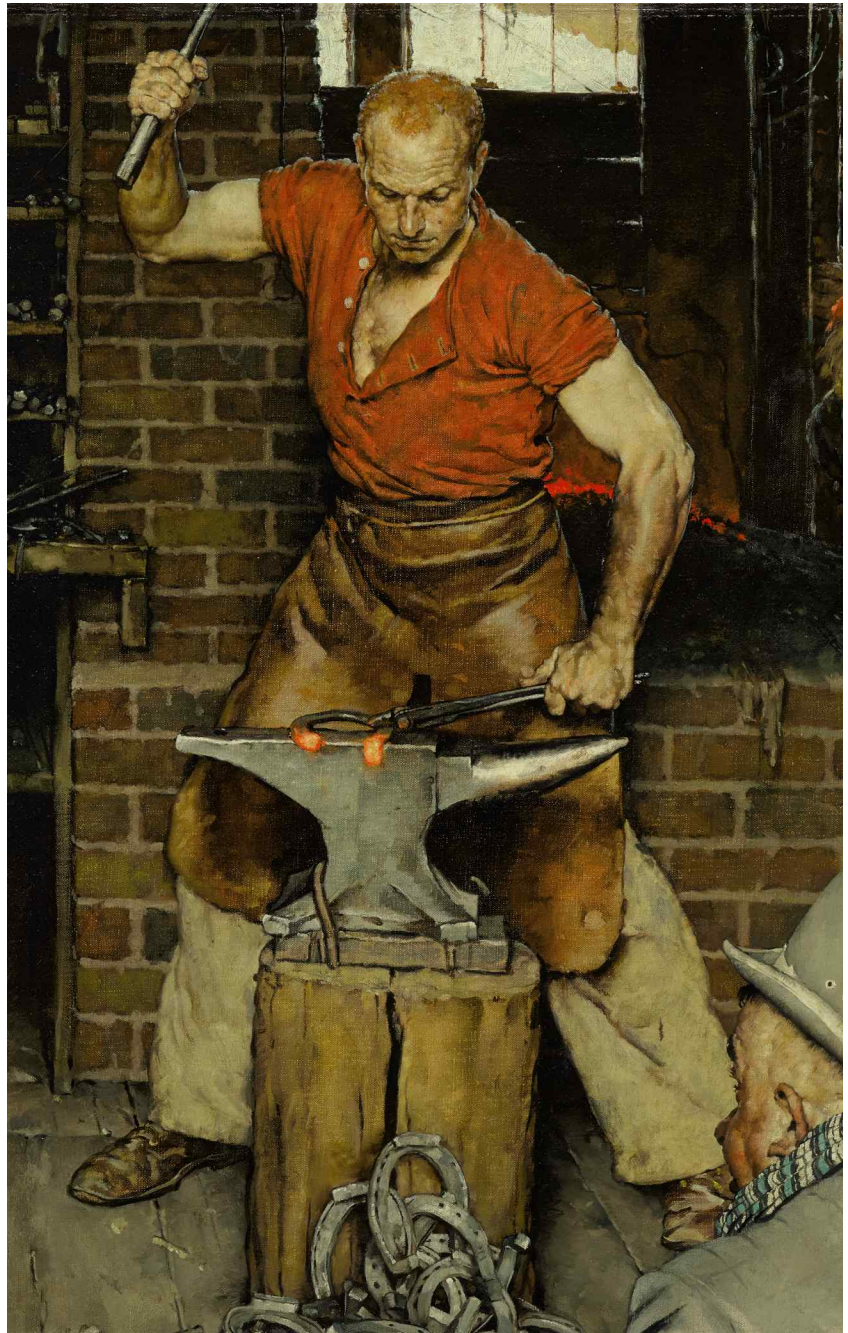




Fig. 1 Norman Rockwell, *Christmas Homecoming*, 1948, oil on canvas, 35½ by 33½ inches. Norman Rockwell Museum Collection, Stockbridge, Massachusetts. For *The Saturday Evening Post*, illustration © SEPS licensed by Curtis Licensing, Indianapolis, IN. All rights reserved.

*Blacksmith's Boy—Heel and Toe* also notably includes a self-portrait of the artist as the figure in the hat at the left whose eyes mischievously meet the viewer's, a compositional decision that suggests that we too are present in the crowded shop, watching these events as they unfold. Rockwell included his own likeness in his works at times not out of vanity but out of necessity (fig. 1). As he explained of the present work, "When I do a picture with a lot of people, I often run out of models, or perhaps there is some space I wish to fill; then the easiest and cheapest thing to do is to pose myself; so there I am over on the left, wearing a dark-banded hat and looking straight at you" (quoted in Ron Schick, *Norman Rockwell: Behind the Camera*, New York, 2009, p. 44).

While photography undoubtedly aided Rockwell in his quest for realistic representation, the artist's gift for simply reading people cannot be understated when considering a work like *Blacksmith's Boy—Heel and Toe*. Rockwell combined between 50 and 100 photographs to compose his most ambitious oil paintings, however, Rockwell rarely took these photographs himself. Instead he relied on professional photographers so that he would be free to orchestrate and oversee every detail of pose, prop, and expression. In each of his works, Rockwell strives to achieve authenticity above all, creating scenes that—while often idealized—seem like they could occur in any place and in any time. In *Blacksmith's Boy—Heel and Toe*, Rockwell directed each of his models to



Fig. 2 Diego Rodríguez de Silva y Velázquez, *Vulcan's Forge*, 1630, oil on canvas, 223 by 290 cm. Museo del Prado, Madrid. Copyright of the image Museo Nacional del Prado / Art Resource, NY

expressively communicate the excitement he would feel if actually a witness to this event, contributing to the sense of eager anticipation that the composition strongly exudes. His masterful understanding of the human form as well as his ability to translate it onto canvas is also demonstrated here, drawing comparisons with masterpieces such as *Vulcan's Forge* by Diego Rodríguez de Silva y Velázquez, in which the Spanish painter exhibits his ability to depict a complex arrangement of figures in a fully articulated space with extraordinary naturalism (fig. 2).

Ultimately, a work like *Blacksmith's Boy—Heel and Toe* manifests Rockwell's matchless ability to conjure the elements of a complex narrative—

plot, character, and setting—with a single image. Rockwell's career developed and flourished in tandem with the rise in popularity of American filmmaking. The manner in which Rockwell executed his most ambitious paintings is often compared to film direction, but beyond these similarities in process, Rockwell's paintings also evoke a quality that is undeniably cinematic. At their core, notes Todd McCarthy, Rockwell's images, "convey what movies do—pieces of time—moments that present recognizable characters in quickly comprehensible situations rife with comedy, drama, and the things of life" (*Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg*, New York, 2010, p. 205).





17

PROPERTY FROM THE ESTATE OF CATHERINE  
AUCHINCLOSS: A REFINED EYE

## AUGUSTUS SAINT-GAUDENS

1848 - 1907

### Head of Victory

inscribed *Niki-Eiphh*; also inscribed *A. Saint-Gaudens M.C.M.V.* with the Gorham Co. Founders foundry mark  
bronze  
height: 8 ¼ inches (21 cm) on a 4 ¾ inch (12.1 cm) marble base

#### LITERATURE

Lewis C. Hind, *Augustus Saint-Gaudens*, New York, 1908  
Homer Saint-Gaudens, ed., *The Reminiscences of Augustus Saint-Gaudens*, New York, 1913, vol. II, pp. 290-91  
Buckner Hollingsworth, *Augustus Saint-Gaudens*, New York, 1948, p. 50, illustration of another example

Albert T.E. Gardner, *American Sculpture*, New York, 1965, pp. 54-55  
John H. Dryfhout, *The Work of Augustus Saint-Gaudens*, Hanover, New Hampshire 1982, no. 185, pp. 257, 258, illustrations of other examples  
Kathryn Greenthal, *Augustus Saint-Gaudens: Master Sculptor*, Boston, Massachusetts, 1985, p. 175, illustration of another example p. 32  
John H. Dryfhout, Henry Duffy, Gregory C. Schwarz et al., *Augustus Saint-Gaudens, 1848-1907: A Master of American Sculpture*, Boston, Massachusetts, 1999, p. 138, illustration of another example  
Thayer Tolles, ed., *American Sculpture in The Metropolitan Museum of Art*, New York, 1999, no. 137, pp. 321-22, illustration of another example  
Thayer Tolles, *Augustus Saint-Gaudens in The Metropolitan Museum of Art*, New Haven, Connecticut, 2009, illustration of another example fig. 63, p. 53

**\$ 50,000-70,000**

18

PROPERTY FROM A DISTINGUISHED AMERICAN  
COLLECTION

## JAMES EDWARD BUTTERS WORTH

1817 - 1894

### Yacht Race in N.Y. Bay (Yachts Rounding the Sandy Hook Lighthouse)

signed *J.E. Buttersworth* (lower right)  
oil on board  
10 by 14 inches (25.4 by 35.6 cm)

#### PROVENANCE

Kennedy Galleries, New York  
Acquired by the present owner from the above, circa 1970s

**\$ 60,000-80,000**

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## THOMAS EAKINS

1844 - 1916

### Portrait of General George Cadwalader

oil on canvas mounted on panel  
30 by 25 1/8 inches (76.2 by 63.8 cm)

Painted *circa* 1880.

#### PROVENANCE

The Mutual Assurance Company, Philadelphia, Pennsylvania  
(commissioned from the artist)  
Schwarz Gallery, Philadelphia, Pennsylvania, 2007  
Alexander Gallery, New York  
Acquired by the present owner from the above, 2008

#### EXHIBITED

Philadelphia, Pennsylvania, Mutual Assurance Company  
and Independence National Historic Park, Second Bank of  
the United States, *Framing the Board: A Look at Corporate  
Portraiture*, October 1982-January 1983, no. 7

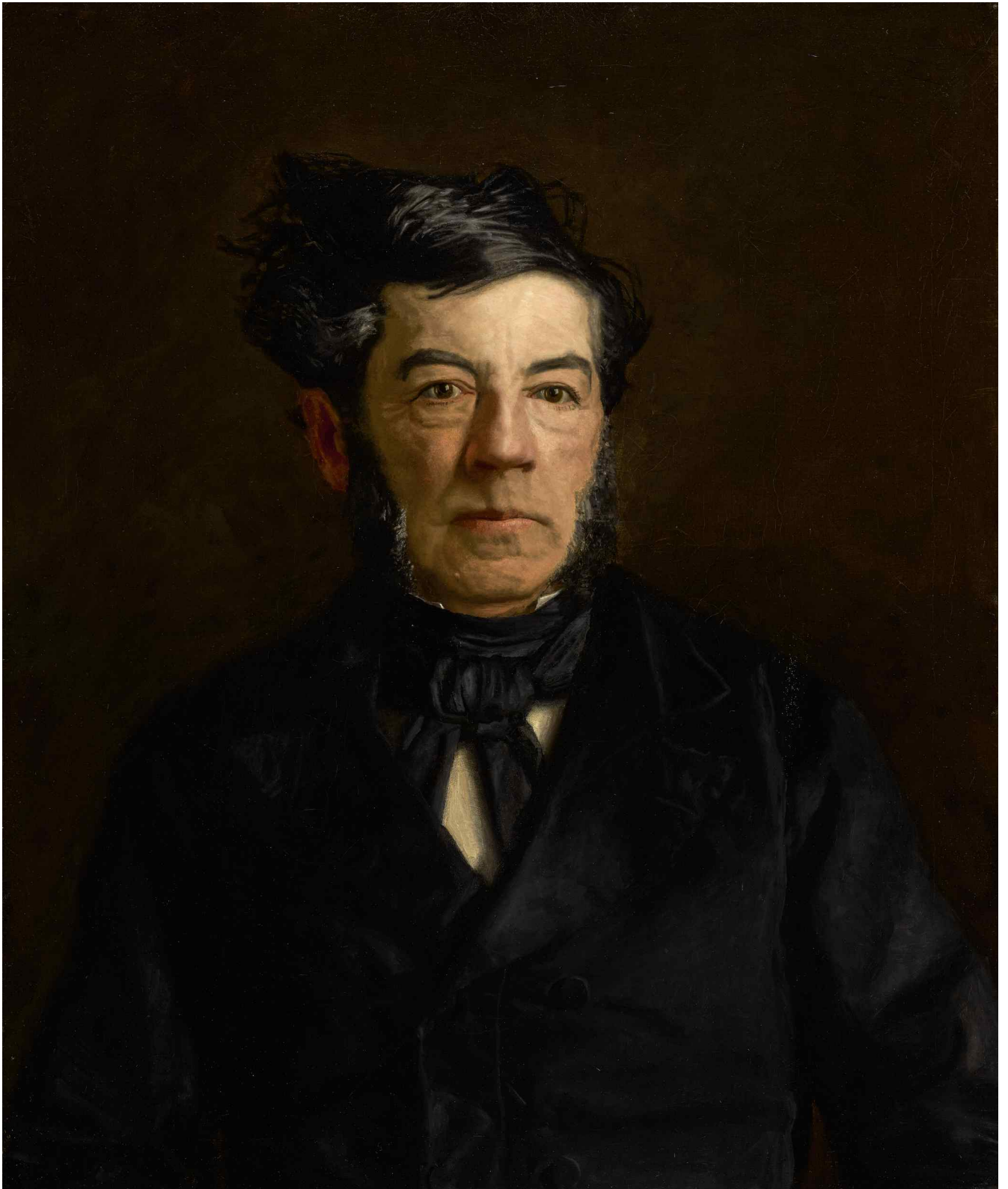
#### LITERATURE

Lloyd Goodrich, *Thomas Eakins: His Life and Work*, New York,  
1933, no. 139, p. 173  
Anthony N.B. Garvan and Carol A. Wojowicz, *Catalogue of the  
Green Tree Collection*, Philadelphia, Pennsylvania, 1977, p. 63,  
illustrated p. 64  
Lloyd Goodrich, *Thomas Eakins*, Cambridge, Massachusetts,  
1982, vol. 1, p. 201  
Elizabeth John, *Thomas Eakins: The Heroism of Modern Life*,  
Princeton, New Jersey, 1983, p. 151  
William Innes Homer, *Thomas Eakins: His Life and Art*, New  
York, 1992, p. 108

General George Cadwalader (1806-1879) was the fourth generation of a prestigious and influential Philadelphia family. His family had a history of prominent military positions as his grandfather, General John Cadwalader, served in the Revolutionary War and was described by George Washington as a "military genius" and his father, General Thomas Cadwalader, fought in the War of 1812 alongside the Pennsylvania Militia. General George Cadwalader fought in the U.S.-Mexico War and the Civil War and was a member of various other organizations including the New York Yacht Club.

**\$ 250,000-350,000**







20

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## ALFRED THOMPSON BRICHER

1837 - 1908

### A Summer Day at the Seashore, New England

signed *ATBricher* (lower right)

oil on canvas

18 ¼ by 38 ¼ inches (46.4 by 97.2 cm)

#### PROVENANCE

Kennedy Galleries, New York

Acquired by the present owner from the above, 1976

**\$ 40,000-60,000**



21

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## SANFORD ROBINSON GIFFORD

1823 - 1880

### Venetian Fishing Boats

signed SRG, dated June 1869 and inscribed Venice (lower left)  
oil on canvas

7 ¼ by 12 ¼ inches (18.4 by 31.1 cm)

#### PROVENANCE

Kennedy Galleries, New York

Acquired by the present owner from the above, 1974

#### LITERATURE

(possibly) *A Memorial Catalogue of the Paintings of Sanford Robinson Gifford, N.A.*, New York, 1881, no. 539, p. 37 (as *A Sketch of Venetian Fishing-Boats*)

Ila Weiss, *Poetic Landscape: The Art and Experience of Sanford R. Gifford*, Newark, New Jersey, 1987, pp. 126, 275-77, 284, illustrated pp. 275 (detail), 276

Kevin J. Avery and Franklin Kelly, eds., *Hudson River School Visions: The Landscapes of Sanford R. Gifford*, New Haven, Connecticut, 2003, illustrated fig. 141, p. 211

\$ 40,000-60,000

PROPERTY FROM A PRIVATE COLLECTION, SAVANNAH, GEORGIA

## PAUL MANSHIP

1885 - 1966

### Diana

inscribed *N° 5 Paul Manship 1921 © and Roman Bronze Works N-Y-*

bronze with traces of gilt

height: 38 inches (96.5 cm) on a 1 inch (2.5 cm) marble base

### PROVENANCE

Sarah F. Henderson, New Orleans, Louisiana

Sylvester W. Labrot, Jr. (her brother), Hope Sound, Florida, 1944

Andrew G. Labrot (his son), Savannah, Georgia, 1958

By descent to the present owner, 2008

### EXHIBITED

Savannah, Georgia, Telfair Museums, *circa* 1980s (on loan)

### LITERATURE

Edwin Murtha, *Paul Manship*, New York, 1957, pp. 14, 18, 161-62

John Manship, *Paul Manship*, New York, 1989, pp. 101, 111, 113, 133, illustration of another example pl. 92, p. 100

Harry Rand, *Paul Manship*, Washington, D.C., 1989, pp. 73-83

\$ 400,000-600,000

Diana, also known in Greek mythology as Artemis, is the ancient woodland deity of hunting and archery, and the defense of wild animals and children. In at least one version of the myth, Diana, who was known to be chaste, was offended when Actaeon happened upon her naked and bathing in the woods. In order to prevent Actaeon from speaking of what he saw, Diana turned him into a stag and he was later chased down and devoured by his own hounds who did not recognize him in his new form.

According to historian Harry Rand, "Manship contemplated the story of Diana and Actaeon as early as 1915, while living in Cornish, New Hampshire; he began to sketch this theme, which engaged him for a decade thereafter" (*Paul Manship*, Washington, D.C., 1989, p. 73). It was not until 1921 though that the artist cast his first bronze edition of the subject, of which the present work is an example. Edwin Murtha recalled this edition as "the original and the smallest of three versions that Manship made" (*Paul Manship*, New York, 1957, p. 161). Intended as a pendant to *Actaeon* (fig. 1), a model Manship first cast in a smaller edition two years later in 1923 and revisited later in two larger sizes, *Diana* displays all of the trademarks of Manship's most popular bronzes and remains a beloved form among collectors of his work. Mr. Rand Notes, "...*Diana* embodied the best of Manship's art, the highest aspirations of archaism and contemporary academicism, the promise for a legitimate and potent alternative to modernism, and an unsurpassable performance in bronzework" (*Paul Manship*, 1989, p. 76).



Fig. 1 Paul Manship, Alexis Rudier Fondateur, *Actaeon* (#1), 1925, bronze. Smithsonian American Art Museum, Gift of the artist, 1965.16.33.



PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR,  
CALIFORNIA

## GEORGIA O'KEEFFE

1887 - 1986

### Shell (Shell IV, The Shell, Shell I)

oil on canvas

9 ½ by 13 inches (24.1 by 33 cm)

Painted in 1937.

#### PROVENANCE

Downtown Gallery, New York

Private collection, New York, 1952

Hirschl & Adler Galleries, New York, 1990

Acquired by the present owner from the above, 1997

#### EXHIBITED

New York, An American Place, *Georgia O'Keeffe: The 14th Annual Exhibition of Paintings With Some Recent O'Keeffe Letters*, December 1937-February 1938, no. 6 (as *Shell IV*)  
Des Moines, Iowa, Des Moines Art Center, *The Artist's Vision*, February-March 1952, no. 57

New York, Hirschl & Adler Galleries, *Six American Modernists—Marsden Hartley, Gaston Lachaise, Elie Nadelman, Georgia O'Keeffe, Charles Sheeler, John Storrs*, November 1991-January 1992, no. 65 (as *Shell No. 1*)

Santa Fe, New Mexico and New York, Gerald Peters Gallery, *Georgia O'Keeffe: Floral Works and Small Paintings*, May-August 1995 (as *Shell No. 1*)

#### LITERATURE

Jan Garden Castro, *The Art & Life of Georgia O'Keeffe*, New York, 1985, illustrated p. 168 (as *Shell I*, 1927)

Barbara Buhler Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, New Haven, Connecticut, 1999, vol. I, no. 918, p. 571, illustrated

\$ 700,000-1,000,000

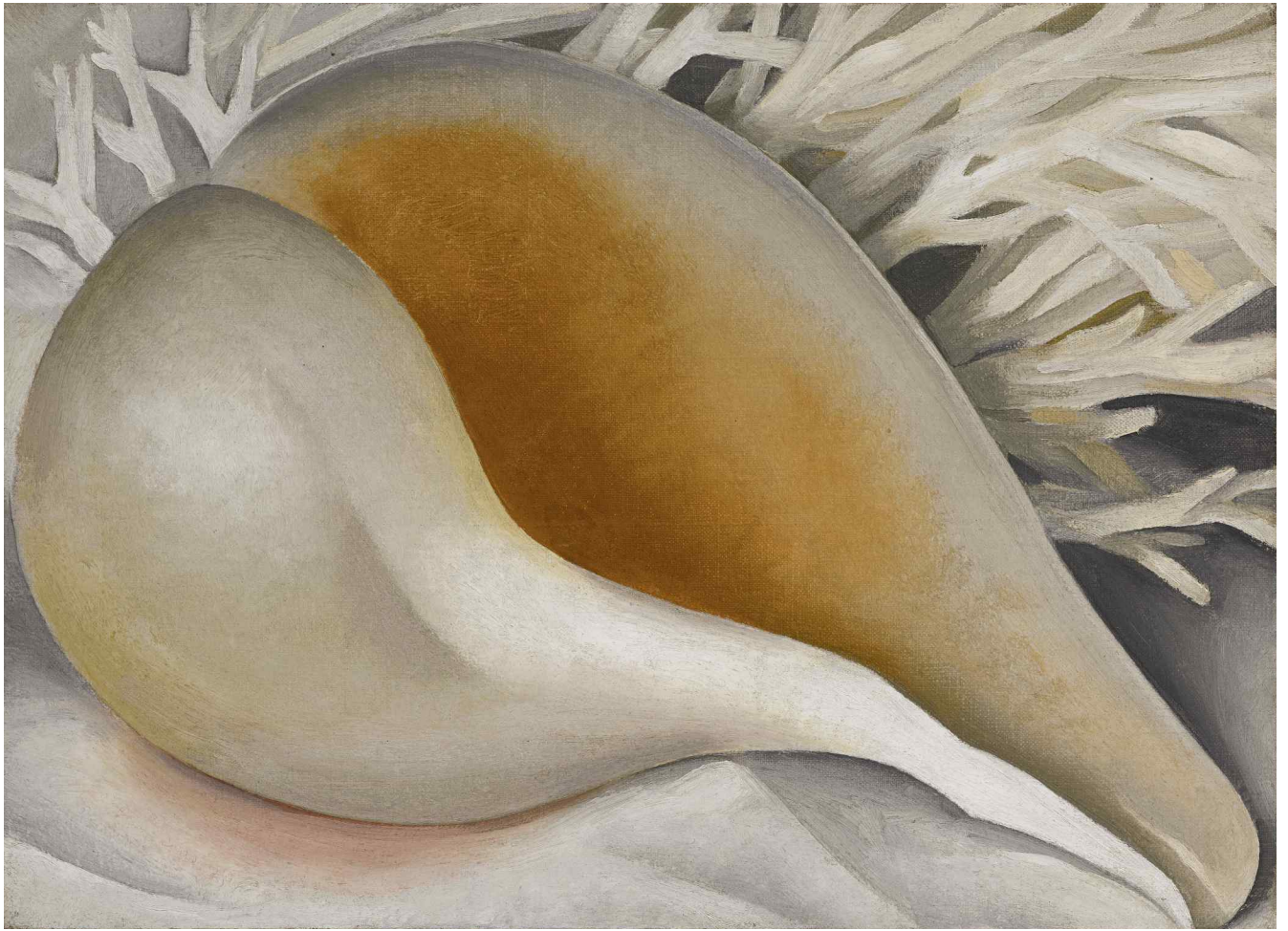


Throughout the course of her life, Georgia O'Keeffe was fascinated with the natural world, and collected objects such as flowers, bones, shells and leaves to depict in her paintings. She approached these objects with an innovative use of form and color, painting them with a unique sense of freedom. O'Keeffe's interest in the rhythm and forms of nature is evident in her reworking of themes over a period of months and even years. Rather than progressing in a typically linear fashion, she often alternated between realistic interpretation and abstraction. Shells, like flowers, preoccupied the artist throughout the early part of her career, painting them in magnification. These paintings not only won her immediate acclaim, but are also the works she is perhaps most celebrated for today.

O'Keeffe's fascination with shells began in her childhood, spent far from the ocean in rural Wisconsin. She recalls, "When I was small and went to visit my O'Keeffe grandmother, I sometimes got into the parlor by myself and would take a shell from the 'whatnot,' a set of fancy shelves between two windows. The shelves held many things I was not to touch but when I got in there alone I would take a shell from the whatnot and hold it close to my ear. I had been told that the sound I heard was the sound of the sea – I had not heard the sea at that time but it was wonderful to me to listen to it in the shell. So when I grew up and went where there were shells I was always looking for them" (*Georgia O'Keeffe*, New York, 1976). The artist first used shells as subject matter in 1926 producing a group of paintings devoted to realistically depicting the shape and appearance of the clam shell. That same year, she embarked on a series entitled *Shell and Old Shingle*, which challenged the boundaries of abstraction and distilled the shell and shingle to their essential shapes. She continued to paint the shell through the late 1920s and 1930s, experimenting with the orientation and alternating between realism and abstraction.

Painted in 1937, *Shell* exemplifies O'Keeffe's mastery of form and color, particularly her opulent sense of white. Through subtle variations of tone paired with precise brushstrokes, O'Keeffe renders the undulating edges of the shell and creates volume to convey the tactile quality of both the shell and the surrounding coral. *Shell* is an expression of the artist's experimental thought process as the composition can be viewed both horizontally and vertically. Painted the same year as *Shell* and similarly intimate in size, *Two Pink Shells/Pink Shell* can also be viewed in this manner and demonstrates how O'Keeffe experimented with the orientation of her still life paintings (fig. 1). *Shell* was most likely painted at Ghost Ranch, the Abiquiú, New Mexico property O'Keeffe visited for the first time in 1934 and then almost annually between 1934 and 1939 until making it her permanent home in 1940. Later in life, O'Keeffe reflected on shells as subject matter, "I have picked up shells along the coast of Maine – farther south, in the Bermudas and Bahamas I found conch shells along the pure sandy beaches. Then when I was in Yucatan out on the beach from Merida there were fine bleached white shells in the undergrowth where the water must have washed them up... Each shell was a beautiful world in itself... Even now, living in the desert, the sea comes back to me when I hold one to my ear" (*Georgia O'Keeffe*, New York, 1976).

Fig. 1 Georgia O'Keeffe, *Two Pink Shells/Pink Shell*, 1937, oil on canvas, 12 by 10 inches. Georgia O'Keeffe Museum, Gift of The Burnett Foundation and the Georgia O'Keeffe Foundation. © 2017 The Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York, NY. Photo Credit: Malcolm Varon, 2001; Georgia O'Keeffe Museum, Santa Fe / Art Resource, NY.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

## MILTON AVERY

1885 - 1965

### Sunset Sea

signed *Milton Avery* and dated 1960 (lower right); also  
inscribed *Sunset Sea/by/Milton Avery/32 x 46/1960* (on the  
reverse)

oil on canvas

32 by 46 inches (81.3 by 116.8 cm)

#### PROVENANCE

Grace Borgenicht Gallery, New York

Private collection, 1960 (acquired from the above)

By descent to the present owners

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







Fig. 1 Mark Rothko, *Untitled*, 1960, oil on canvas, 69 by 50½ inches. Collection SFMOMA, Acquired through a gift of Peggy Guggenheim. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photograph: Katherine Du Tiel

Milton Avery's distinctive vision of modernism strikes an ideal balance between the realism of pre-war American painting and the pure abstraction of the Post-War period, forging the path for many prominent nonobjective artists such as Mark Rothko, Adolph Gottlieb and the proponents of Color Field painting. Indeed, his work from the last and most important period of his career, demonstrates an evolution in style, technique and intent that serve to position Avery as one of the earliest American practitioners of chromatic abstraction. Painted in 1960, *Sunset Sea* strikingly displays the distilled compositional elements and simplified areas of color and texture for which Avery is widely acclaimed today.

Defined early in his career for his use of deeply saturated hues and distinct planes of color, Avery gained critical and popular recognition as the "American Fauve." In 1943, the artist left his art dealer Valentine Dudensing to join Paul Rosenberg's renowned New York gallery, which also represented European artists such as Pablo Picasso and Henri Matisse. Avery's close proximity to these artists of the post-Impressionist era and their champion fueled his experimentation with non-associative color and simplified forms. While the artist always remained firmly committed to representational imagery, he abandoned many pictorial conventions and began to employ color as his primary means of expression, using it to organize space and indicate depth within the picture plane. His work from this period is characterized by vibrant areas of contrasting, nearly opaque

color that demand comparisons with the work of Picasso, and French masters of Fauvism, Henri Matisse and André Derain.

Throughout the 1950s, Avery continued to refine the compositional elements of his subjects and simultaneously explored the handling of the paint surface as is demonstrated in *Sunset Sea*. Eliminating the contrasting chromatic juxtapositions that once defined his aesthetic, Avery creates expansive zones of color that appear to float on the picture plane and contribute to the unity of composition. Gone are the bright, contrasting color planes of his early career, replaced shimmering luminosity. Avery achieved this radiant effect by delicately applying large, thin washes of diluted pigment, at times also rubbing the surface of the canvas with a rag to modulate the layers of color within each shape, emphasizing their translucency and depth. This technique, which he cultivated after working extensively with monotype prints in the later 1940s, imbues the works of this phase with a new ethereal richness that foreshadows the ambient washes of color he would continue to expand through the remainder of his career. In *Sunset Sea*, the red drybrush ocean further enlivens the surface as Avery embraces texture to differentiate planes and express a sense of place. Though he does not entirely abandon his representational reference in the present work, by reinventing a traditional seascape as a complex arrangement of shape and color, he makes his closest approach to pure abstraction.

The deconstructed and dramatically simplified elements of land, sea, and sky are suggested by flattened planes of color, but Avery also maintains the illusion of depth by implementing a horizon line. This horizontal division of the canvas was one of the artist's preferred compositional devices in the 1950s and 1960s, replacing the slanted diagonal planes he favored in earlier decades. Though he had long been concerned with rendering the figures and forms of the world around him as simplified shapes, in the 1950s Avery pushed this tendency even further, omitting nearly all extraneous detail and modeling to leave only what he considered the core of his subject. "I always take something out of my pictures," Avery explained, "I strip the design to essentials; the facts do not interest me as much as the essence of nature" (as quoted in Chris Ritter, "A Milton Avery Profile," *Art Digest*, vol. 27, December 1, 1952, p. 12.).

In its subject, *Sunset Sea* shows the clear influence of the artist's summers spent in Provincetown, Massachusetts, a seaside town on the northern tip of Cape Cod. The picturesque scenery provided Avery with endless inspiration and opportunity: tonal variation between the land, sea and sky; textural variation between the sandy or rocky shoreline and turbulent ocean waters; and finally, the relationship of all three elements during varying weather conditions and times of day. Avery returned to Provincetown each summer between 1957 and 1960 and, reunited with his friends and fellow artists Mark Rothko and Adolph Gottlieb, among others, continued his investigation into the emotive and structural function of color on a progressively bigger scale. Though Avery had known and painted beside the artists associated with the New York School for decades, the summers at Provincetown provided an especially close period of working proximity, thus it is not surprising that the paintings he produced in this period share striking similarities in both aesthetic and intent with the works of his younger colleagues (figs. 1 & 2). Likewise, many of these artists spoke explicitly of their admiration for Avery's singular vision and the role he played in shaping their nascent aesthetics, particularly his understanding of color and its immense, multi-sensory power.

Gottlieb, who shared a close friendship with Avery and his family and valued him as a mentor, particularly during the 1930s, later articulated of him, "I have always thought he was a great artist. When Social Realism and the American scene were considered the important thing, he took an aesthetic stand opposed to regional subject matter. I shared his point of view; and since he was ten years my senior and an artist I respected, his attitude helped to reinforce me in my chosen direction. I always regarded him as a brilliant colorist and draftsman, a solitary figure working against the stream" (as quoted in *Adolph Gottlieb: A Retrospective*, Corcoran Gallery of Art, Washington, D.C., 1981, p. 17).

Though Avery's lifelong commitment to engaging with the representational world as subject matter prevented him from ever fully embracing the pure abstraction espoused by the New York School, works like *Sunset Sea* reveal an artist seriously considering that a painting's meaning could exist solely in its formal qualities. Here he leaves the realm of pure representation and thus compels his viewer to consider form, surface, texture and color above subject. Emanating a tangible energetic intensity, *Sunset Sea* is extraordinary in its bridging of traditional dichotomies: simultaneously vibrant and diaphanous, realistic and abstract, conventional yet forward-thinking, it is a highly complex and ambitious work that foreshadows the complete merging of content and form that would come to dominate American aesthetics in the Post-War era.



Fig. 2 Adolph Gottlieb, *Blast, I*, 1957, oil on canvas, 90 by 45 $\frac{1}{8}$  inches. Philip Johnson Fund. Digital Image Courtesy of The Museum of Modern Art / Licensed by SCALA / Art Resource, NY. © Adolph and Esther Gottlieb Foundation / Licensed by VAGA, New York, NY.

PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR,  
CALIFORNIA

## GEORGIA O'KEEFFE

1887 - 1986

### Blue and White Abstraction

oil on board

12 7/8 by 30 inches (32.7 by 76.2 cm)

Painted in 1958.

#### PROVENANCE

Harold Diamond, New York, 1976

Joshua Strychalski, New York, 1976

Barbara Mathes Gallery, New York, 1979 (as *Blue and White  
Abstraction #7*)

John Berggruen Gallery, San Francisco, California

Acquired by the present owner from the above, 1980

#### LITERATURE

Barbara Buhler Lynes, *Georgia O'Keeffe: Catalogue Raisonné*,  
New Haven, Connecticut, 1999, vol. II, no. 1332, p. 836,  
illustrated

**\$ 500,000-700,000**





Fig.1 Constantin Brancusi, *Bird in Space*, 1927, polished bronze, height: 73 inches, diameter: 8 inches. Los Angeles County Museum of Art. Partial, fractional and promised gift of Janice and Henri Lazarof. © 2017 Estate of Constantin Brancusi / Artist Rights Society (ARS), New York, NY.

Georgia O'Keeffe painted *Blue and White Abstraction* in 1958, by which time she had permanently moved to Abiquiu, New Mexico. Since she first visited New Mexico in 1929, O'Keeffe consistently mined the extraordinary landscape of this unique place for subject matter. The spectacularly expansive sky above the desert often caught her attention—this is exhibited in the present work, in which she captures a bird in flight. Through the artist's unique lens, however, the bird is merely implied rather than concretely identified. Filling the picture plane with the sinuous lines and curves of its form, O'Keeffe rejects conventional notions of space, depth and perspective. Removing the environmental cues that would typically allow for instant recognition of the subject, she compels her viewer to consider it less as a likeness of the bird, and instead as an abstract design of overlapping planes and shapes within the space. Her title, *Blue and White Abstraction*, further indicates that O'Keeffe's objective is to distill the non-objective qualities of an objectively familiar world. The intent is not dissimilar to that of Constantin Brancusi, whose iconic series *Bird in Space* presents this motif through highly simplified means to emphasize, above all, the motion of the animal (fig. 1). In works such as *Blue and White Abstraction*, O'Keeffe uses the imagery of the Southwest to diverge from her European counterparts, communicating similar ideas in a thoroughly American visual language.

Working in and around New York City in the early decades of the 20<sup>th</sup> century, O'Keeffe found kinship with a group of American artists who drew inspiration from the Transcendentalists of the 19<sup>th</sup> century. Best represented through the works of writers such as Ralph Waldo Emerson and Henry David Thoreau, the Transcendentalists believed the key to spiritual enlightenment lay in the study of nature and natural forms—in the words of Emerson, “to look at the world with new eyes.” This essential belief in the purity of an unrestricted vision informed the circle of artists managed and represented by the legendary photographer and art dealer, Alfred Stieglitz. Rather than create an exact likeness of nature, these artists, including O'Keeffe, sought to reduce it to its most essential forms, which then served as a framework upon which they could express a profound emotional state. “Nothing is less real than realism,” O'Keeffe said in 1922. “Details are confusing. It is only by selection, by elimination, by emphasis that we get to the real meaning of things” (quoted in Jonathan Stulman and Barbara Buhler Lynes, *Georgia O'Keeffe: Circling Around Abstraction*, West Palm Beach, Florida, 2007, p. 22).



Fig. 2 Ellsworth Kelly, *White and Blue*, 1960, ink on paper, 28½ by 22½ inches. © Ellsworth Kelly Foundation, courtesy Matthew Marks Gallery.

O’Keeffe is celebrated, in particular, for her ability to overcome the traditional boundary between abstraction and realistic representation. While nearly always rooted in the organic forms she observed in the world around her, her best works ultimately serve as meditations on the formal qualities of color, line and form, and the ability of these qualities to communicate deeper emotions and subjective meanings. As Charles C. Eldredge wrote, “Release from the representational imperative brought not only freedom for formal invention [for O’Keeffe], but also for the exploration of subjective states” (“Skunk Cabbages, Seasons & Series,” in *Georgia O’Keeffe: Natural Issues 1918-1924*, Williamstown, Massachusetts, 1992, p. 40). *Blue and White Abstraction* reveals O’Keeffe’s unrelenting desire to get to the root of the thing, to seek the essential.

“From experiences of one kind or another shapes and colors come to me very clearly,” she wrote in a 1957 letter to John I.H. Baur. “Sometimes I start in very realistic fashion and as I go on from one painting after another of the same thing it becomes simplified till it can be nothing but abstract—but for me it is my reason for painting I suppose” (quoted in *Georgia O’Keeffe: Art & Letters*, Washington, D.C., 1989, p. 267). This radical consideration of the world and of her own art positions O’Keeffe among the most innovative and inventive artists of her time. Indeed, the trajectory from realism towards abstraction continued to engage American artists throughout the 20<sup>th</sup> century, even those who are chiefly known today for their purely non-objective work (fig 2.).



26

PROPERTY FROM A PRIVATE COLLECTION

## EANGER IRVING COUSE

1866 - 1936

### Indian Camp, Sunlight

signed *E.I. Couse. N.A.* (lower right)

oil on canvas

16 by 12 1/8 inches (40.6 by 30.8 cm)

#### PROVENANCE

Rosenstock Fine Arts, Denver, Colorado

Charles Tyler, Los Angeles, California

Private collection, Santa Barbara, California

By descent to the present owner

**\$ 25,000-35,000**





27

PROPERTY FROM A PRIVATE COLLECTION

## EDGAR ALWIN PAYNE

1882 - 1947

### Canyon de Chelly

signed *Edgar Payne* (lower left)

oil on canvas

20 by 24 inches (50.8 by 61 cm)

#### PROVENANCE

Rosenstock Fine Arts, Denver, Colorado

Charles Tyler, Los Angeles, California

Private collection, Santa Barbara, California

By descent to the present owner

**\$ 60,000-80,000**

## MARSDEN HARTLEY

1877 - 1943

### New Mexico Recollections

oil on canvas

21 ¾ by 35 ¼ inches (55.2 by 89.5 cm)

Painted *circa* 1922-23.

We are grateful to Gail R. Scott for her assistance in researching this lot, which will be included in her forthcoming publication *Marsden Hartley: The Complete Paintings*.

#### PROVENANCE

Carl Springhorn, 1935 (acquired from the artist)  
 Babcock Galleries, New York, 1957  
 Private collection (sold: Sotheby Parke Bernet, October 27, 1978, lot 180, as *New Mexican Desert Landscape*)  
 Private collection, Maine (acquired at the above sale; sold: Sotheby's, New York, May 24, 2001, lot 51)  
 Salander-O'Reilly Galleries, New York (acquired at the above sale)  
 Owings-Dewey Fine Art, Santa Fe, New Mexico  
 Private collection  
 Acquired by the present owner from the above, *circa* 2014

#### EXHIBITED

New York, Babcock Galleries, 1957 (as *Landscape New Mexico*)  
 New York, Salander-O'Reilly Galleries, *Marsden Hartley and Walt Kuhn, "The Landscapes,"* January-February 1988, no. 12  
 Portland, Maine, Portland Museum of Art (on loan)

#### LITERATURE

"Three of the Newly Opened Shows," *The New York Times*, April 21, 1957, illustrated  
 Patricia Boyd Wilson, "American Individualist," *Christian Science Monitor, The Home Forum*, June 28, 1972, p. 8, illustrated (as *New Mexico Desert*)  
 Jeanne Hokin, *Pinnacles & Pyramids: The Art of Marsden Hartley*, Albuquerque, New Mexico, 1993, p. 49, illustrated fig. 23 (as *New Mexico Landscape*)

**\$ 700,000-1,000,000**

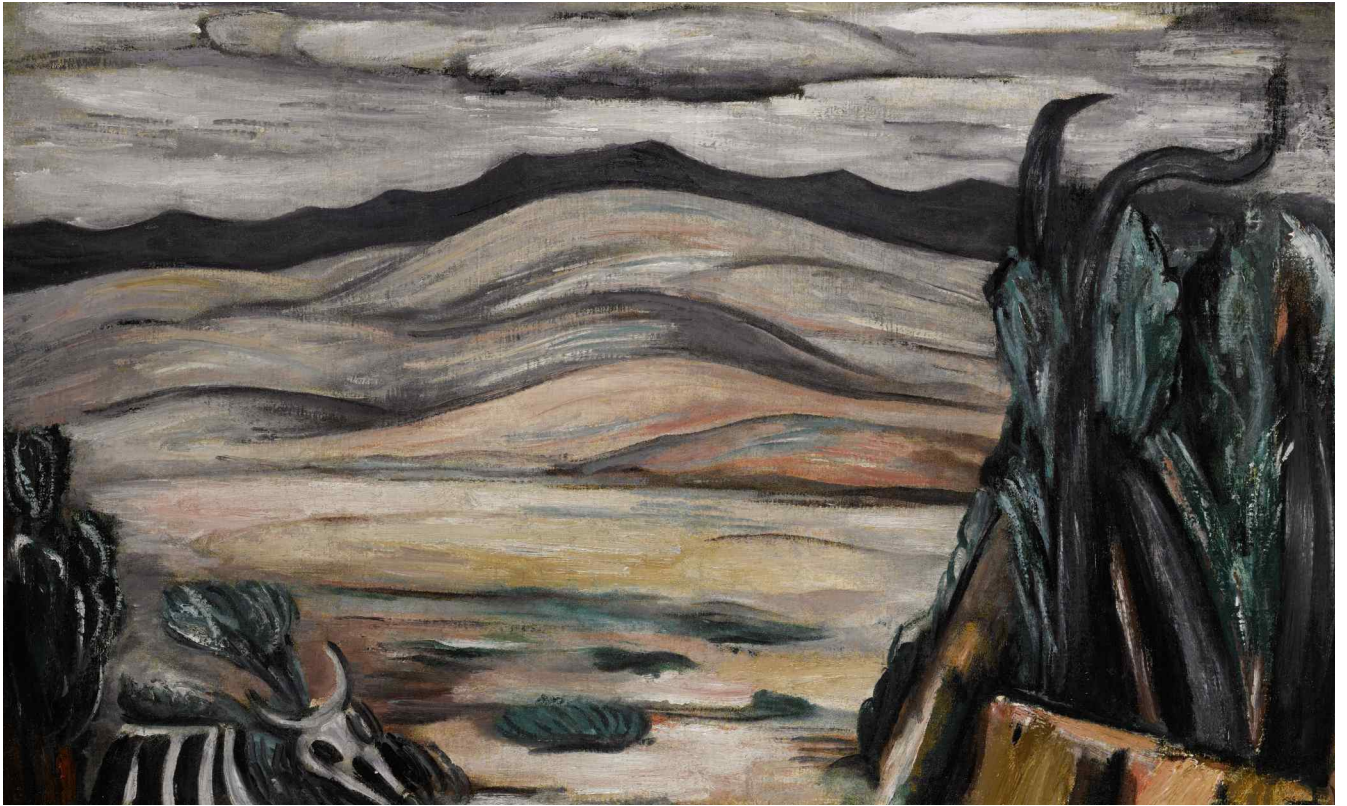
Painted in Berlin *circa* 1922-23, *New Mexico Recollections* is one of approximately twenty-four paintings produced by Marsden Hartley as a series of the same title. This series of southwestern landscapes is considered Hartley's first important body of work after World War I and stands today as a reflection of a deeply significant artistic and emotional moment for the artist. Among this body of work, *New Mexico Recollections* is a prototypical example, with memories of the past surfacing as evidence of Hartley's evolution back to an American mentality.

After about a year and a half in Berlin, in March of 1923, Marsden Hartley wrote to his New York dealer, Alfred Stieglitz, to report that he was postponing his departure to Italy because he was just getting into some "exceptional painting" and was pleased with its "plastic simplicity" (Letter from Hartley to Stieglitz, March 1923, *Alfred Stieglitz/Georgia O'Keeffe Archive*, Yale Collection of American Literature, MSS 85; All following quotes by Hartley in this essay are from six letters to Stieglitz in the Yale archive: undated [March]; March [1]; April 28; May 23; and July 17). In subsequent letters that spring and summer, Hartley variously described this new work as "New Mexican landscape recollections" and "New Mexican & Texas landscape inventions," adding that he ventured toward these landscapes because "I have done about all I could of objects." As landscape "inventions" these paintings were pure products of memory and imagination, yet no less real than the original, outward experience had been.

*New Mexico Recollections* is a painting of the mind rather than of place, which can be readily observed in the mood, color, and execution of the work. The scene, rendered with intense physicality, is foreboding. In the immediate foreground strange, nearly abstract forms are present including the skull of a bull which quietly sits among the desert vegetation at lower left. The narrow pathway that allows access to the open desert at center is delineated by wide swaths of beige, green and brown and long oval cloud formations, echoing the form of the vegetation below, hang low and heavy over the mountain range. It is true that Hartley produced this body of work from memory of visits at least five years prior and the series speaks to that by provoking a sense of fantasy in each rendering.

The New Mexico Recollection pictures both recall and anticipate other points in Hartley's career when his encounters with nature plunged abruptly and dramatically into unearthly, abstracted landscape renderings, full of dark mystery and stemming from and speaking more to the imagination than observed reality. These periods, of when landscape as invention took over entirely, began as early as 1909 and 1910 when Hartley completed the so-called Dark Mountain or Deserted Farm canvases (*Dark Mountain No. 1 and No. 2*, Metropolitan Museum of Art, Alfred Stieglitz Collection) after first seeing the work of Albert Pinkham Ryder. Later, in the 1930s, the Dogtown series again recalls a strange, forbidding and fantastical landscape near Gloucester, Massachusetts. The three series share many characteristics: dead trees and twisted, broken shrubs evoke an eerie, distinctly unnatural scene; the viewer's visual path into the space of these pictures is blocked by either rocks or vegetation or both; a dark, largely monochromatic or limited palette pervades; the brushwork is energetic and intensely physical, emphasizing sweeping and directional lines.

As Hartley scholars concentrate on the New Mexico Recollection series, the artist's resurgence into American subjects after World War I is considered his most successful body of work allowing *New Mexico Recollections, circa* 1922-23, to stand as one of the earliest and truest examples.





29

PROPERTY FROM A PRIVATE COLLECTION

## VICTOR HIGGINS

1884 - 1949

### Adobe and Wagon

signed *Victor Higgins* (lower left)

oil on canvas

14 by 14  $\frac{7}{8}$  inches (35.6 by 37.8 cm)

Painted circa 1915-16.

#### PROVENANCE

Rosenstock Fine Arts, Denver, Colorado

Charles Tyler, Los Angeles, California

Private collection, Santa Barbara, California, 1983 (acquired from the above)

By descent to the present owner

#### LITERATURE

Dean A. Porter, *Victor Higgins: An American Master*, Salt Lake City, Utah, 1991, no. 6d, illustrated p. 251 (as *Pueblo with Wagon*)

**\$ 30,000-50,000**



30

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**ERNEST MARTIN HENNINGS**

1886 - 1956

**Untitled (Portrait of Frank Samora)**

signed *E.M. Hennings* (lower left)

oil on canvasboard

14 1/8 by 14 1/8 inches (35.9 by 35.9 cm)

Painted *circa* 1924.

**PROVENANCE**

Private collection, Dallas, Texas, *circa* 1920-30

By descent to the present owner

**\$ 60,000-80,000**

PROPERTY FROM A PRIVATE COLLECTION

## ERNEST LEONARD BLUMENSCHNEIN

1874 - 1960

### Eagle Nest Lake

signed *E.L. Blumenschein Taos* (lower right); also inscribed *E.L. Blumenschein - Taos N.M.* (on the frame)  
oil on canvas  
28 ½ by 37 ¼ inches (72.4 by 94.6 cm)

Painted in 1933.

#### PROVENANCE

Paul Grafe, Santa Paula, California, 1946 (acquired from the artist)  
By descent to the present owner

#### EXHIBITED

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *133rd Annual Exhibition*, January-March 1938, no. 267  
Ottawa, Canada, National Gallery of Canada; Toronto, Canada, Art Gallery of Toronto; Montreal, Canada, Art Association of Montreal; Hamilton, Canada, McMaster University; Winnipeg, Canada, Winnipeg Art Gallery; Edmonton, Canada, Edmonton Museum of Art; Vancouver, Canada, Vancouver Art Gallery; Saint John, Canada, Saint John Art Club; Sackville, Canada, Mount Allison University, *World Tour of British Possessions Sponsored by the Canadian Government*, November 1934-August 1935  
Las Cruces, New Mexico, New Mexico College of Agricultural and Mechanical Arts, *Blumenschein: A Retrospective 1902-1958*, December 1958-January 1959  
New York, Grand Central Art Galleries

#### LITERATURE

Richard Finnie, *Blumenschein: A Self-Portrait with Notes on Four Paintings in the Paul Grafe Collection*, San Francisco, California, 1946, pp. 11-12, illustrated  
Laura Bickerstaff, *Pioneer Artists of Taos*, Denver, Colorado, 1983, p. 44  
Peter H. Hassrick and Elizabeth J. Cunningham, *In Contemporary Rhythm: The Art of Ernest L. Blumenschein*, Norman, Oklahoma, 2008, p. 263

\$ 300,000-500,000

Ernest Blumenschein, a founding father of the Taos Society of Artists, made his first visit to Taos in 1898 with his friend and fellow artist Bert Philips after spending the summer months touring the southwest. During the summers from 1910 to 1918, Blumenschein rented a studio in Taos and spent the rest of the year in New York, where he continued to work as an illustrator and teach at the Art Students League. In 1919, he and his wife, who was also a painter, established permanent residency in Taos and the two contributed significantly to the development of the artistic community there. The local culture and folklore of the Native and Mexican-Americans as well as the landscape served as continued inspiration for his work.

Blumenschein wrote of *Eagle Nest Lake*, "This lovely lake, at an altitude of 8,000 feet, is in a valley surrounded by mountains. I have painted it at least five times in different moods. The picture, owned by Mr. Grafe, is gay and scintillating, the result of a fishing trip on a beautiful day in the fall of 1933. I returned to the scene daily and did practically all of the painting from nature, on this canvas. *Eagle Nest Lake* is one of my works done without a preliminary composition. I very seldom attempted the execution of a painting of size without studies in advance. This time, however, the picture grew with few difficulties and was finished in one month. The figures in the painting are part of the character of the lake, as they are mostly Texans who come up to the cool New Mexican country for their recreation. The large man carrying a big lake trout is a portrait of the Taos cowboy painter, W. Herbert Dunton... I made no effort to reproduce any deep emotion, preferring in this instance the lyrical charm of a pleasant scene on a happy vacation day" (as quoted in Richard Finnie, *Blumenschein: A Self-Portrait with Notes on Four Paintings in the Paul Grafe Collection*, San Francisco, California, 1946, pp. 11-12).



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PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

## ALFRED JACOB MILLER

1810 - 1874

### Hunting Elk by Moonlight

signed *AJM* (lower right)

watercolor and gouache on paper

8 by 11 ½ inches (20.3 by 29.2 cm)

#### PROVENANCE

Mrs. Joseph Whyte

Mrs. Bernadette Larkin, Barboo, Wisconsin

Kramer Galleries, Minneapolis, Minnesota

Kennedy Galleries, New York

Acquired by the present owner from the above, 1973

#### LITERATURE

Ron Tyler, ed., *Alfred Jacob Miller: Artist on the Oregon Trail*, with a *Catalogue Raisonné* by Karen Dewees Reynolds and William R. Johnston, Fort Worth, Texas, 1982, no. 186, p. 269

Though Alfred Jacob Miller lived and worked in Baltimore, Maryland for the majority of his artistic career, his professional success can be traced to a six-month long expedition west of the Mississippi River. In 1837, William Drummond Stewart, a retired Captain of the British army and Scottish nobleman, invited Miller to accompany him as the commissioned artist on a trip to the Rocky Mountains, where they traveled on what would become the Oregon Trail. Though Miller's journey with Stewart was the only Western trip he made, the scenes he observed and sketches he produced served as the primary inspiration for his subsequent work for the remainder of his career.

Miller executed some 100 watercolors and pen-and-ink sketches during this expedition, which he later reworked in his Baltimore studio into finished watercolors and oil paintings for his patrons. While Karl Bodmer and George Catlin were the first artists to travel to the West, neither ranged as far as Miller nor captured daily life on the frontier with the same immediacy. Indeed, Miller's works present a dynamic and exciting interpretation of the American West, and reveal the romanticism with which the artist viewed this vast and unfamiliar place.

**\$ 150,000-250,000**





## THOMAS MORAN

1837 - 1926

### A Sand Storm, Acoma, New Mexico

inscribed *To Mrs. W.A. Bell/A sand storm at/Acoma, N.M.*,  
signed *T. Moran* and dated *June 1901* (lower left)  
watercolor and pencil on paper  
9 ¾ by 13 ¾ inches (24.8 by 34.9 cm)

#### PROVENANCE

Dr. and Mrs. William Abraham Bell, Manitou Springs, Colorado,  
1901 (gift from the artist)  
By descent to the present owner

**\$ 150,000-250,000**

Dr. William Abraham Bell was born in Ireland in 1841 and studied medicine at Cambridge University. He traveled to the United States for the first time at the age of twenty seven and after attending a series of lectures on homeopathic medicine, joined an expedition organized by the Union Pacific Railroad to identify and map a southern route for a railroad connection between Kansas and California. As there was already another medical doctor among the survey party, Dr. Bell assumed the role of photographer and set out to record the route taken by the group. He quickly befriended the expedition's leader, General William J. Palmer, and the two men formed a lifelong bond. They shared a vision of building a corporate empire and together they founded the Denver and Rio Grande Railroad along with around 30 other businesses.

In 1872, Bell returned to England to marry Cara Scovell, a childhood sweetheart, and shortly thereafter the newlyweds set off for Colorado. They settled in Manitou Springs, where Dr. Bell envisioned the opportunity of founding a health spa and hotel, which came to be known as 'The Saratoga of the West.' Dr. and Mrs. Bell stayed at the hotel while their Gothic style mansion—named Briarhurst for the wild rose similar to the English sweetbriar found in the valley—was built. The hotel thrived under the Bells' direction, becoming the center of the community and attracting wealthy visitors from the Eastern United States and England.

In 1900, the artist Thomas Moran visited the Grand Canyon for a second time with his youngest daughter, Ruth, traveling extensively in Arizona and New Mexico. He was captivated by the landscape and produced a number of striking works of the pueblos at Acoma and Laguna. Moran sketched the imposing rock form of the Acoma, which his friend Charles F. Lummis described as, "the noblest single rock in America," on several occasions including *Sand Storm, Acoma, New Mexico*, which was a gift from Moran to the Bell family (*Thomas Moran: Artist of the Mountains*, Norman, Oklahoma, 1998, p. 286). Using a variation of tone, he adeptly conveys the scale and grandeur of the landscape in the present work. Detail in the distant mountains is achieved through more subtle modulations of washes over pencil.

During a visit to England, Mrs. Bell first beheld another of the artist's works on view in Brighton, *The Mountain of the Holy Cross*, a majestic depiction of one of Colorado's most recognizable peaks that had been the artist's chief contribution to America's first World's Fair, the 1876 Centennial Exposition. She brought the painting to the attention of Dr. Bell and they purchased it in 1880 and installed it at Briarhurst. As Thurman Wilkins notes, "Then, in January 1886, while Dr. Bell was away in Boston, the mansion burned to the ground during weather of twenty degrees below zero. The painting narrowly escaped destruction. Mrs. Bell rescued her children, then, with the butler's help, she turned to save *The Mountain of the Holy Cross*. It was necessary to slash the canvas from its frame, which had been bolted to the wall" (*Ibid.*, p. 144). Moran was able to restore the painting and became a close friend of the Bell family, visiting Briarhurst on several occasions.



Fig. 1 Photograph of the Bell family.



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PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

## ALBERT BIERSTADT

1830 - 1902

Indians Crossing the Columbia River (Indians on the Columbia River, with Mount Hood in the Distance)

signed *ABierstadt* and dated '67 (lower left)

oil on canvas

23  $\frac{3}{4}$  by 35  $\frac{3}{4}$  inches (60.3 by 90.8 cm)

We 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.

### PROVENANCE

John Mitchell, London, England, by 1958 (as *Among the Sierra Mountains*)

Kennedy Galleries, New York, 1968

Acquired by the present owner from the above, *circa* 1970s

### EXHIBITED

(possibly) London, Royal Academy, 1869, no. 309

New York, Kennedy Galleries, *American Masters: Eighteenth to Twentieth Century*, 1971, no. 13 (as *Indians on the Columbia River, with Mount Hood in the Distance*)

### LITERATURE

*Kennedy Quarterly*, vol. VIII, no. 2, June 1968, no. 51, pp. 57, 120, illustrated

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



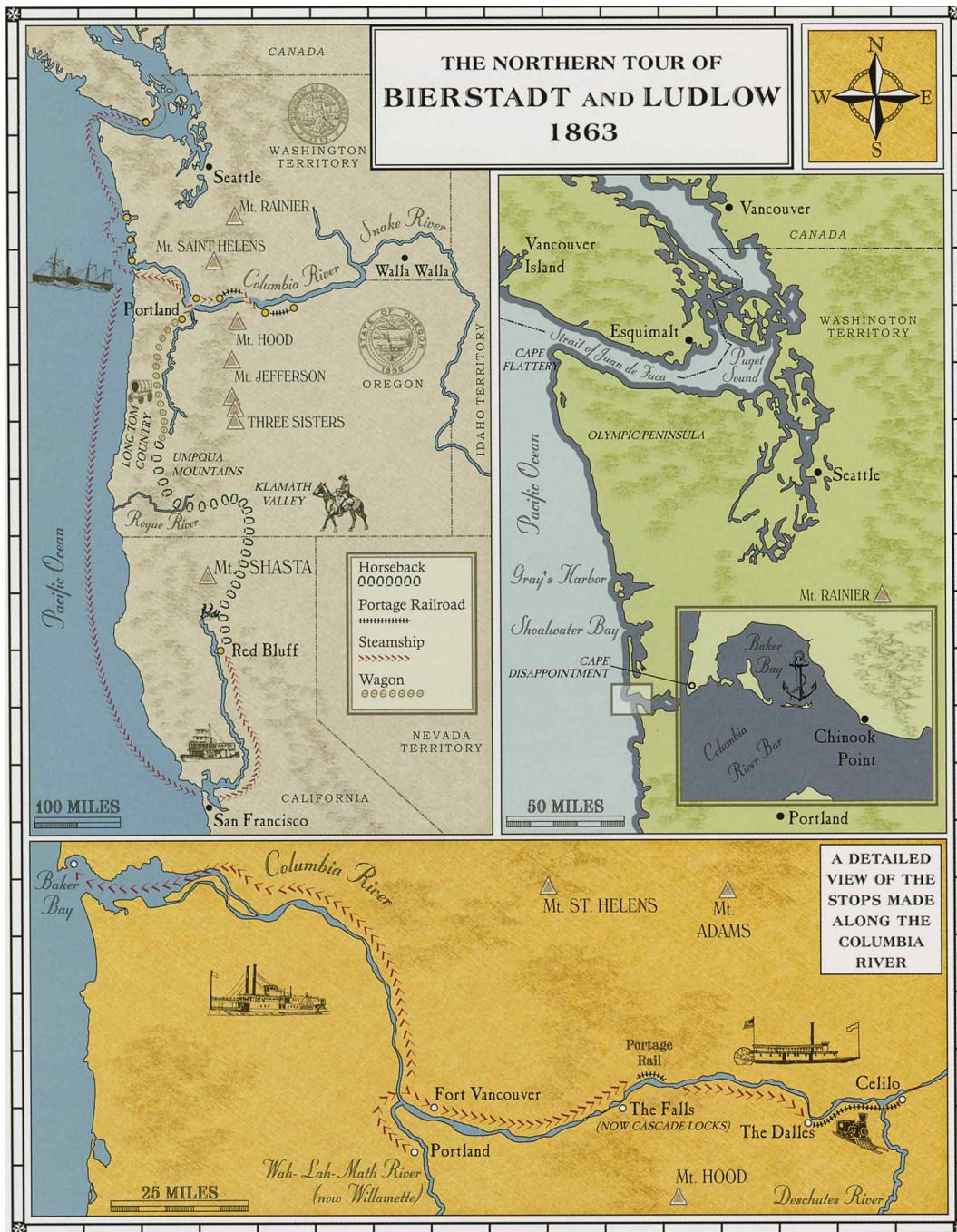


Fig. 1 Map showing the northern tour of Bierstadt and Ludlow, 1863. Drawn by Lucie Wellner. Patricia A. Junker, *Albert Bierstadt: Puget Sound on the Pacific Coast: a superb vision of dreamland*. Seattle, WA: Seattle Art Museum in association with University of Washington Press, 2011, p. 24.

Albert Bierstadt's dramatic views of the majestic American West earned him broad popularity as one of the country's most distinguished artists of the mid-nineteenth century. He was among the greatest American painters to fully capture the splendor of the landscape and to record the many moods of its climate and terrain. Bierstadt was one of the very few artists to have traveled in the western territories and his views were eagerly anticipated and met with curiosity and wonder. His idealized interpretations of the western landscape brought to life the image of the fabled frontier for many who would never travel there.

It was on his second journey west in 1863 with the writer Fitz Hugh Ludlow that Bierstadt first beheld Mount Hood

(fig. 1). The party traveled up from California into the Pacific Northwest on horseback and then by steamer and rail up the Columbia River from near Mount Hood. According to Patricia Junker, "Mount Hood was an almost continual presence as the two men made their way up the Columbia, and we know from Ludlow that Bierstadt studied it intently, seeing it from different perspectives, from the northeast and the northwest, and in the changing light of different times of day. At Dalles City Bierstadt paid an 'old Indian interpreter and trapper' to guide him to a high point southwest of town that offered the most imposing view of the mountain in the rising sun, and there he spent most of a morning making oil studies of the opaline peak. 'His work upon this mountain was in some respects the best he ever accomplished,' Ludlow offered,



Fig. 2 Frederic Edwin Church, *Cotopaxi*, 1855, oil on canvas, 30 by 46<sup>7</sup>/<sub>16</sub> inches. Museum of Fine Arts, Houston, Texas. Museum Purchase funded by the Hogg Brothers Collection, gift of Miss Ima Hogg, by exchange. Digital image courtesy of Bridgeman Images.

'being done with a loving faithfulness hardly called out by Hood's only rival, the Peak of Shasta'" (*Albert Bierstadt: Puget Sound on the Pacific Coast*, Seattle, Washington, 2011, p. 38).

As is typical of his distinctive aesthetic, Bierstadt presents a heroic vision of the Oregon landscape in *Indians on the Columbia River*. Suffused with a rosy golden light, the snowcapped, rocky peak of Mount Hood rises proudly above the Columbia River where a group of Indians row their boat across its crystalline waters towards the shore. Emanating tranquility and serenity, this Edenic vision of wilderness demonstrates Bierstadt's response to the national desire for renewal and a return to peace in the aftermath of the Civil War. However, works such as *Indians on the Columbia River*

additionally attest to Bierstadt's desire to adapt the European ideal of the sublime – the ability of the natural world to elicit awe and wonder – to an explicitly American landscape. The dramatic geological features he found throughout the West lent themselves well to this endeavor, but this preoccupation deepened during his travels in the Pacific Northwest; for the first time Bierstadt found volcanoes that rivaled those of South America such as Cotopaxi, which had already been famously portrayed on several occasions by Bierstadt's contemporary, Frederic Edwin Church (fig. 2).

## FREDERIC EDWIN CHURCH

1826 - 1900

### South American Landscape (Study for Chimborazo)

oil on canvas

12 1/8 by 18 1/8 inches (30.8 by 46 cm)

Painted *circa* 1856-57.

We are grateful to Dr. Gerald L. Carr for his assistance researching the present lot, which will be included in his forthcoming *catalogue raisonné* of the artist's oil paintings.

#### PROVENANCE

Private collection (sold: Sotheby Parke-Bernet, New York, April 29, 1976, lot 34)

Gloria and Richard Manney, Hastings-on-Hudson, New York (acquired at the above sale)

Berry-Hill Galleries, New York

Private collection, West Hartford, Connecticut, 1995 (acquired from the above)

Gift to the present owners from the above

#### EXHIBITED

New York, Berry-Hill Galleries, *American Paintings VII*, 1994, p. 62, illustrated p. 63

**\$ 200,000-300,000**

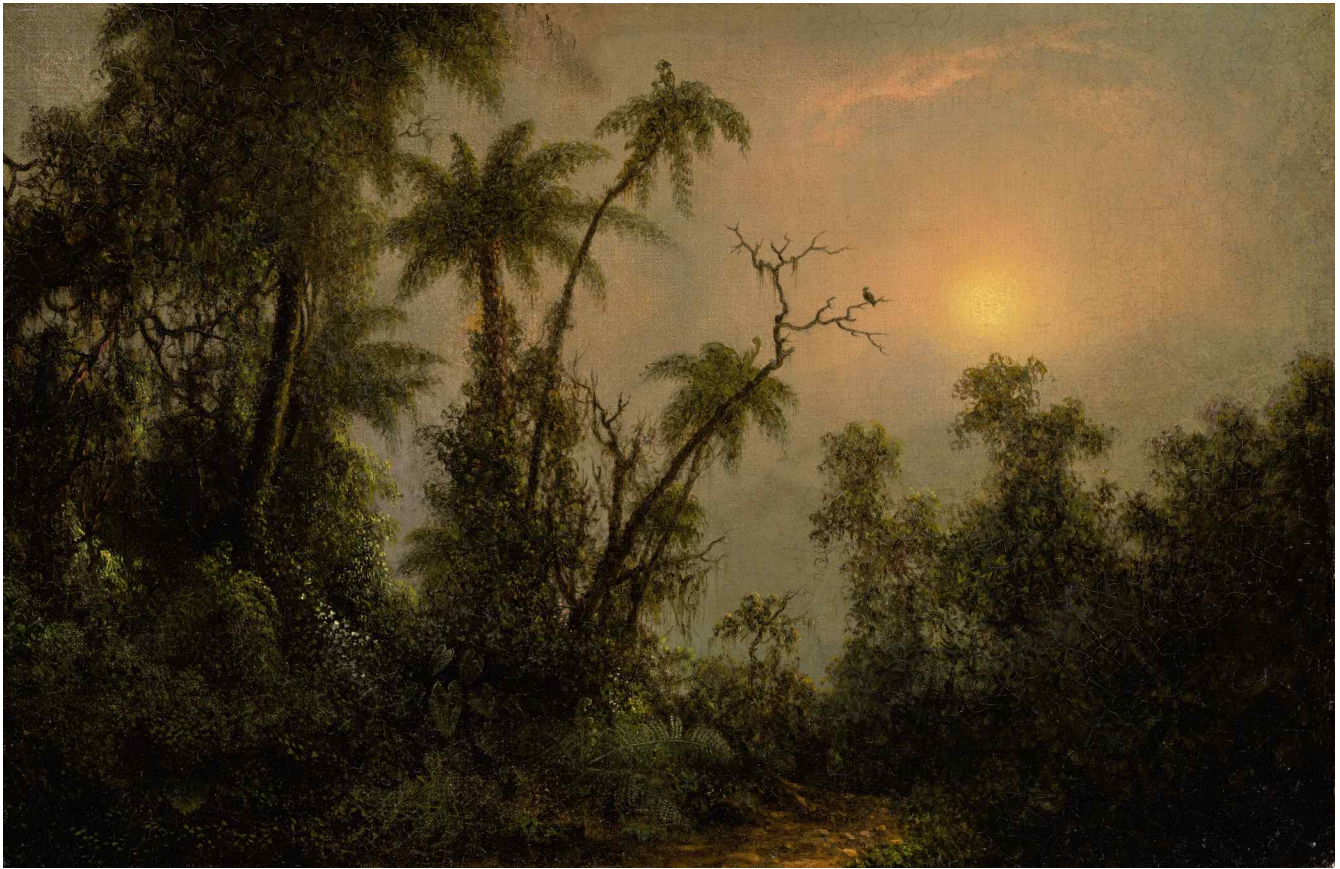
Inspired by the travels of German naturalist Alexander von Humboldt, Frederic Edwin Church embarked on his first journey to South America in 1853. Captivated by the verdant foliage, snow-capped mountain peaks and thrilling atmospheric effects of light and color he encountered in Columbia and Ecuador, the artist made numerous sketches during his travels, recording in almost scientific detail the natural wonders he encountered.

Upon his return, Church sought to capture the unique and majestic beauty of the South American landscape, and the lush panoramas he subsequently painted in his New York studio are some of his most awe-inspiring works. Painted several years after his 1853 trip, *South American Landscape* is composed from Church's *plein air* sketches and memory of the landscape. It has been suggested that the present work depicts the Ecuadorian volcano, Chimborazo, which Church considered to be a spiritual symbol of the joining of heaven and earth. Similarly, the mountain was likened by Humboldt to Michelangelo's dome at St. Peter's and described by Church's contemporary William Giles Dix as "one of God's noblest works" (Dr. Gerald L. Carr, *In Search of the Promised Land: Paintings by Frederic Edwin Church*, New York, 2000, p. 67).

In *South American Landscape*, the mountainous volcano presides over a sun-lit lava plateau whose sparse vegetation contrasts with a lush and vibrant foreground. The rosy clouds in the cool blue sky, the peaceful precipice towards the left, and the serene surface of the snow on the volcano "impart an effect of preciousness to the entire scene" (Carr, p. 67). According to Dr. Gerald L. Carr, the present work is likely a preparatory study for the painting of corresponding title and subject now in the Thyssen-Bornemisza Collection, of which he writes, "That the painting was composed and completed just a few months before his second journey [to South America], in 1857, is interesting. Here, as with two or three other South American studio paintings by him of 1856-57, one can discern effects that prophesy the sweep and heightened drama of his works, both of North and South American subjects, of the late 1850's and 1860's. In this instance, the rugged geology, the strong silhouette of the [cliff] (crowned by a church) at the left, and the botanical richness of the foreground are noteworthy."







36

## MARTIN JOHNSON HEADE

1819 - 1904

### Tropical Forest Scene

signed *MJ Heade* (lower left)  
oil on canvas  
17 1/2 by 27 inches (44.5 by 66.6 cm)

Painted *circa* 1863-70.

This painting will be included in the forthcoming supplement to Theodore E. Stebbins, Jr.'s *catalogue raisonné* of the artist's work.

#### PROVENANCE

Charles E. Heed (the artist's half-brother)  
By descent to the present owner

Martin Johnson Heade scholar Theodore Stebbins writes of the present work, "Heade made his first trip to the tropics in 1863-64, when he went to Brazil, and he went again in 1866 to Nicaragua, then in 1870 to Columbia and Jamaica.

The present work, with its subtle handling of light and atmosphere, was likely painted from nature on one of these trips. Judging from the surface, it may have been painted over another work, suggesting that he was travelling and was short of materials. Considering the size, the careful execution and the signature at lower left, this was certainly a finished work, and it is a rarity in his oeuvre in its subtle depiction of the dense jungle and the humid atmosphere, with the sun just breaking through the clouds at the right. Heade's depictions of the tropical forest are typically renderings of topography and foliage, rather than light... It is the only work by Heade that I know that might well have served as an aide-memoire or study for the atmospheric skies and jungles in Heade's later orchid and hummingbird compositions. Its treatment of the dark stormy sky closely resembles the sky in Heade's *Cattlea Orchid and Three Brazilian Hummingbirds*, 1871 (National Gallery of Art, Washington, D.C.)"

**\$ 80,000-120,000**

37

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

## MARTIN JOHNSON HEADE

1819 - 1904

### "Crimson Topaz" Hummingbirds Nesting near a Palm Tree

oil on canvas mounted on board  
13 1/8 by 11 1/8 inches (33.3 by 28.3 cm)

Painted *circa* 1864-65.

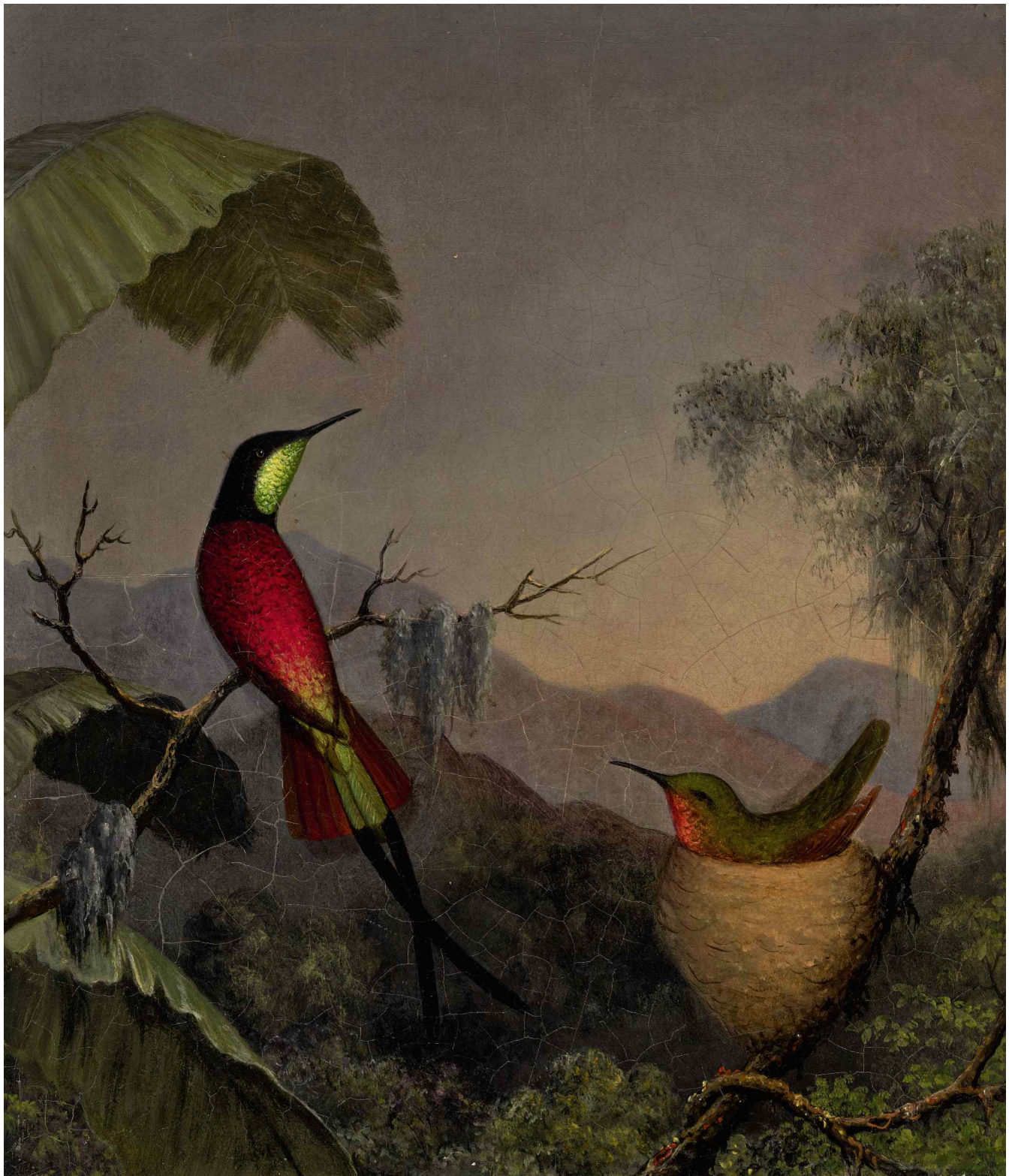
#### PROVENANCE

Governor Henry Lippitt, Providence, Rhode Island, *circa* 1866  
Mrs. George T. Metcalf (his granddaughter), Providence, Rhode Island  
Vose Galleries, Boston, Massachusetts, 1977  
Private collection, Dallas, Texas  
Sold: Sotheby's, New York, May 29, 1986, lot 50  
Acquired by the present owner at the above sale

#### LITERATURE

Theodore E. Stebbins, Jr., *The Life and Work of Martin Johnson Heade: A Critical Analysis and Catalogue Raisonné*, New Haven, Connecticut, 2000, no. 351, p. 288, illustrated

**\$ 150,000-250,000**



## JOHN LEE DOUGLAS MATHIES

1780 - 1834

### Seneca Veterans of the War of 1812

inscribed with identities, some indistinct (beneath each figure)  
oil on panel

23 by 29 ¾ inches (58.4 by 75.6 cm)

Painted *circa* 1819-20.

#### PROVENANCE

The artist

Nancy Mathies (his wife)

Robert H. Mathies (their son)

Horatio G. Warner, Rochester, New York, 1861 (acquired from the above)

J.B.Y. Warner (his son)

Mrs. Eugene D. Brown, Scottsville, New York, 1918 (his daughter)

John Warner Brown, Scottsville, New York (her son)

By descent to the present owners

#### EXHIBITED

Cooperstown, New York, New York State Historical Association; Rochester, New York, Rochester Memorial Art Gallery; Albany, New York, Albany Institute of History and Art; Utica, New York, Munson-Williams-Proctor Institute; Syracuse, New York, Syracuse Museum of Fine Arts; New York, New-York Historical Society, *Rediscovered Painters of Upstate New York 1700-1875*, June 1958-February 1959, no. 56, pp. 61-62, 64, illustrated

#### LITERATURE

Louis C. Jones, "So They Tell Me," *The Yorker*, vol. 16, March-April 1958, p. 15, illustrated

Herbert A. Wisbey, Jr., "J.L.D. Mathies, Western New York Artist," *New York History*, vol. 39, no. 2, April 1958, pp. 136, 142, 146-47, illustrated

**\$ 200,000-300,000**

John Lee Douglas Mathies was an accomplished, self-taught painter from Canandaigua, New York who took as his subjects several notable figures and events of the early 19<sup>th</sup> Century, including Jemima Wilkinson, the Universal Friend, and Red Jacket, the great Seneca orator. In 1815, Mathies opened a school of drawing in Canandaigua, where he lived until moving to the burgeoning city of Rochester in 1823. In his 1958 article documenting Mathies' artistic career, Herbert A. Wisbey, Jr. wrote, "He was a man of real artistic ability who was never able to fulfill his dream of earning his living as an artist. As long as his paintings were scattered, and many unidentified, no evaluation of his career as an artist was possible. The individual excellence of the few known paintings associated with Mathies indicated a talent of great promise. When all of the known examples of his work are considered as a group, it becomes clear that Mathies is an important American primitive artist" ("J.L.D. Mathies, Western New York Artist," *New York History*, vol. 39, no. 2, April 1958, p. 142).

The present work depicts seven Native Americans of the Seneca tribe who fought on behalf of the American army in the War of 1812. The figures are each identified by both their Native American and English names along the bottom of the painting, some of which have become indistinct; they read: Ne-gun-ne-au-goh (Beaver), Se-gou-ken-ace (I Like Her), Te-ki-eue-doga (Two Guns), Sta-eute (Steep Rock), Ue-tau-goh (Black Squirrel), Senung-gis (Long Horns, the Chief), and Ne-gui-e-et-twassaue (Little Bear). According to Mr. Wisbey, "Mathies was on the Niagara frontier in October and November, 1821. His small black notebook contains two affidavits dated October, 1821, one of which was signed in Buffalo. One mentions two views by him of Niagara Falls, one from the American and one from the Canadian side, and the other his portrait of Red Jacket, which he had evidently brought along to exhibit... Probably at about this time he painted a group of Seneca Indians, several of whom were well known personalities on the Niagara frontier" (*Ibid.*, p. 136).

The scene, set before Niagara Falls, is taken from a period lithograph by the English artist and printmaker Denis Dighton published in 1819.







## PROPERTY FROM THE MELLON FAMILY COLLECTION

Following the legendary 2014 sale of Property from the Collection of Mrs. Paul Mellon, Sotheby's is honored to offer Property from the Mellon Family Collection. Inherited by her son, Stacy B. Lloyd III, the paintings formerly of Mrs. Mellon's collection that are presented here demonstrate the sensibility, judgment and taste of one of the great art connoisseurs and collectors of the Twentieth Century.

Through much of Stacy's early life, Mrs. Mellon and her family resided at Oak Spring Farms, the Mellon's glorious estate built amid the low rolling hills of the Virginia hunt country. Here Stacy was influenced by his mother's steadfast pursuit of certain passions, most notably her affection for rare books and manuscripts. Her remarkable life, characterized by understated accomplishment and graceful perfection, set an example that living with purpose is what matters most. Stacy would carry his mother's sentiment forward throughout his adult life and years of distinguished service to his country.

After graduating from Middlebury College in Vermont, Stacy sought to explore a world far beyond the exquisite gardens and serene interiors of Oak Spring, traveling to Peru, Saigon, and Laos. He joined the State Department as a U.S. Information Service field officer and served for five years in a remote area of northeastern Laos. He became the first recipient of the Averell Harriman Award, which honors outstanding work among young Foreign Service officers. Upon returning to Washington in the 1980s, he became the proprietor of an antiquarian and travel bookstore. Throughout the remainder of his life,

Stacy avidly sought to further his knowledge of the world traveling regularly to points in Africa, Asia and beyond.

Love of travel and interest in cultures different from his own no doubt stemmed from Stacy's upbringing at Oak Spring, where he was surrounded by objects evoking distant lands from Antibes and Giverny to Shanghai and Morocco. Indeed, in much the same way as Mrs. Mellon explored the cultural landscape by collecting across styles and genres, Stacy Lloyd III used travel as a means of learning and understanding other cultures. We are delighted to celebrate these two generations with our presentation of Property from the Mellon Family Collection across a series of sales through the spring of 2018 in New York, London and Paris.





## WINSLOW HOMER

1836 - 1910

### Noon-day Rest and Two Men Scything: a double-sided drawing

signed *WH* (lower right)  
pencil heightened with white on paper  
5  $\frac{3}{8}$  by 14 inches (13.7 by 35.6 cm)

Executed *circa* 1879.

#### PROVENANCE

Mr. Beard, *circa* 1895  
Bessie W. Beard (his daughter), Cambridge, Massachusetts,  
before 1936  
William Macbeth, New York, 1936  
James W. Fosburgh, New York, 1938  
Pieter W. Fosburgh (his brother), Cherry Plain, New York,  
before 1970  
Kennedy Galleries, New York, 1972  
Mr. and Mrs. Paul Mellon, Upperville, Virginia, *circa* 1973  
Stacy B. Lloyd III (her son), 2014

#### EXHIBITED

New York, Macbeth Gallery, *An Introduction to Homer*,  
December 1936-January 1937, no. 12

#### LITERATURE

John Wilmerding, "Winslow Homer's Creative Process," *The Magazine Antiques*, November 1975, pp. 965-71  
Abigail Booth Gerdts, *Record of Works by Winslow Homer: 1877-March 1881*, New York, 2008, vol. III, no. 780, pp. 213, 214, illustrated

\$ 150,000-250,000

Executed *circa* 1879, this double-sided drawing is representative of Winslow Homer's small, quiet depictions of rural life that embody "Americans' hope for the future and their nostalgia for the seemingly simpler, more innocent era that preceded the great upheavals of the Civil War" (Martha Tedeschi and Kristi Dahm, *Watercolors by Winslow Homer: The Color of Light*, New Haven, Connecticut, 2008, p. 38). During the late 1870s, Homer spent several summers living and working at Houghton Farm in Mountainville, New York. The farm was owned by Lawson Valentine, a varnish manufacturer, who was an important patron and childhood friend of Homer. Valentine first invited the artist to stay during the summer of 1876 and Homer was immediately drawn to both the pastoral scenery and the character of the local inhabitants who he often employed as models. Located in the Hudson River Valley, the property served as inspiration for an extensive and distinct body of work that demonstrates Homer's captivation with the countryside and the deeply personal connection he felt to the region's people.

Having gained national attention with moving representations of the Civil War in the 1860s, many of which were published in *Harper's Weekly*, Homer solidified his reputation as one of America's finest painters with his portrayals of rural life in the ensuing decades. As the country began to rebuild during Reconstruction, Homer's celebrations of simple American pleasures and pastimes captured the nation's desire for a return to peace. In works such as the present drawing, Homer explores the unique connection that Americans had to the land, as well as the beauty of the countryside and the innocence of youth. Of this drawing, Abigail Booth Gerdts writes: "From the sharp truncation of [the figures on the verso]... at about knee-height, it would appear the sheet supporting his double-sided drawing was originally substantially larger. Considering the placement of his initialing on the recto of the drawing, it seems likely Homer trimmed the sheet himself, and favored his drawing of the reclining scyther" (*Record of Works by Winslow Homer*, New York, 2008, vol. III, p. 213). The theme of the scyther is one that reappears in Homer's work, from paintings of the 1860s inspired by Jean-François Millet to veterans working the fields after returning home from war (fig. 1). This imagery was especially poignant in the post-Civil War period, evoking hope for rebirth and a return to the country's agrarian roots.



Fig. 1 Winslow Homer, *The Veteran in a New Field*, 1865, oil on canvas, 24 $\frac{1}{8}$  by 38 $\frac{1}{8}$  inches. The Metropolitan Museum of Art, New York. Bequest of Miss Adelaide Milton de Groot, 1967.







PROPERTY FROM THE  
MELLON FAMILY COLLECTION

40

## WILLIAM AIKEN WALKER

1828 - 1921

### Cotton Picker with Pipe

signed WAWalker (lower left)

oil on board

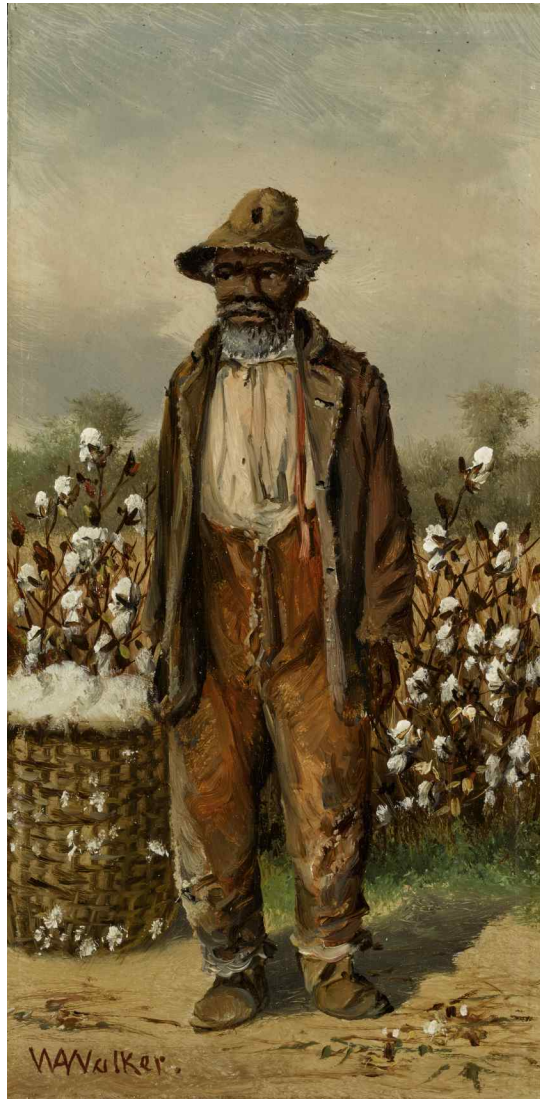
8 1/8 by 4 1/8 inches (20.6 by 10.5 cm)

We are grateful to John Fowler for his help with the authentication of this lot based on his examination of it from photographs. This painting will be included in Mr. Fowler's forthcoming *catalogue raisonné* of the artist's work.

#### PROVENANCE

Irelan-Miller Associates, Washington, D.C.  
Mr. and Mrs. Paul Mellon, Upperville, Virginia  
Stacy B. Lloyd III (her son), 2014

\$ 4,000-6,000



PROPERTY FROM THE  
MELLON FAMILY COLLECTION

41

## WILLIAM AIKEN WALKER

1828 - 1921

### Cotton Picker with Basket

signed WAWalker (lower left)

oil on board

8 1/8 by 4 1/8 inches (20.6 by 10.5 cm)

We are grateful to John Fowler for his help with the authentication of this lot based on his examination of it from photographs. This painting will be included in Mr. Fowler's forthcoming *catalogue raisonné* of the artist's work.

#### PROVENANCE

Irelan-Miller Associates, Washington, D.C.  
Mr. and Mrs. Paul Mellon, Upperville, Virginia  
Stacy B. Lloyd III (her son), 2014

\$ 4,000-6,000



PROPERTY FROM THE  
MELLON FAMILY COLLECTION

42

## WILLIAM AIKEN WALKER

1828 - 1921

### The Cotton Plantation

signed *WWalker* and dated 1881 (lower right)  
oil on canvas  
22 by 36 inches (55.9 by 91.4 cm)

We are grateful to John Fowler for his help with the authentication of this lot based on his examination of it from photographs. This painting will be included in Mr. Fowler's forthcoming *catalogue raisonné* of the artist's work.

### PROVENANCE

Kennedy Galleries, New York, 1959  
Mr. and Mrs. Paul Mellon, Upperville, Virginia  
Stacy B. Lloyd III (her son), 2014

### EXHIBITED

New Haven, Connecticut, Yale University Art Gallery, *American Art from Alumni Collections*, April-June 1968, no. 69

**\$ 150,000-250,000**



PROPERTY FROM THE  
MELLON FAMILY COLLECTION

43

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## THOMAS HOVENDEN

1840 - 1895

### Girl with Cabbage

oil on canvas

16 5/8 by 12 5/8 inches (42.2 by 32.1 cm)

#### PROVENANCE

Harry B. Wehle, New York  
Schweitzer Gallery, New York  
Mr. and Mrs. Paul Mellon, Upperville, Virginia,  
1972 (acquired from the above)  
Stacy B. Lloyd III (her son), 2014

**\$ 60,000-80,000**

PROPERTY FROM A PRIVATE COLLECTION,  
NEW YORK, NEW YORK

## ANNA HYATT HUNTINGTON 1876 - 1973

### Diana of the Chase

inscribed *KUNST F'DRY*  
bronze  
height: 96 inches (243.8 cm)  
on a 2 ¼ inch (5.7 cm) concrete base

Modeled in 1922.

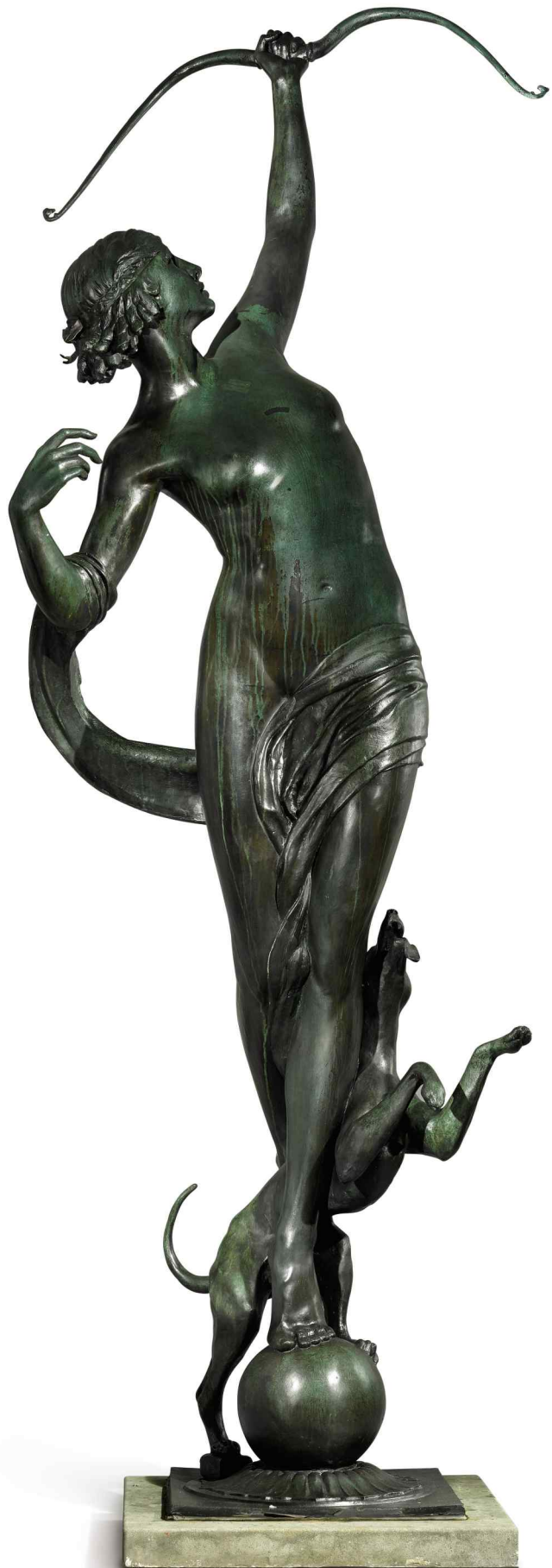
#### PROVENANCE

Acquired by the present owner, circa early 1970s

#### LITERATURE

*American Sculptors Series: Anna Hyatt Huntington*, New York, 1947, pp. 16, 17, illustrations of other examples  
Cerinda W. Evans, *Anna Hyatt Huntington*, Newport News, Virginia, 1965, p. 66, illustration of another example p. 67  
A. Hyatt Mayor, *A Century of American Sculpture: Treasures from Brookgreen Gardens*, New York, 1981, p. 77, illustration of another example  
Janis Conner and Joel Rosenkranz, *Rediscoveries in American Sculpture: Studio Works, 1893-1939*, Austin, Texas, 1989, p. 74  
Robin R. Salmon, *Brookgreen Gardens Sculpture*, Murrells Inlet, South Carolina, 1993, vol. II, illustration of another example on the cover

\$ 150,000-250,000





Elizabeth A. Keck's living room at Villa Cornelia

# THE ELIZABETH A. KECK COLLECTION

## A CONNOISSEUR'S EYE

With a collection spanning the best of the *Ancien Régime* featuring 18th Century French furniture and *objets d'art*, many with outstanding provenance, to Chinese Export porcelain and a Gobelins tapestry, delving into Impressionist & Modern Art, embracing American Art and celebrating Contemporary Art, Elizabeth Avery Keck's passion for the best has been a *Leitmotif* of her connoisseurship over the decades, as evident in her Bel Air residence *La Lanterne* and Holmby Hills *Villa Cornelia*. "Libby" – as she was known – studied at the Julliard School, which charged her initial pursuit of arts and music, as did extensive international travel, fueling an appreciation for classical architecture and interiors from an early age on. Her tireless dedication to the study of French furniture and decorative arts led her to become a highly regarded connoisseur, widely respected amongst renowned scholars of 18th Century French decorative arts, including Theodore Dell, who consulted for experts in the field including former Getty Museum curator of decorative arts, Gillian Wilson.

Libby relentlessly honed her eye, mastering a vibrant vision for her California residences while working closely with tastemakers and interior decorators such as Jacques Grange. Her resolute commitment to detail was apparent in every aspect of her home – whether consciously choosing to brighten the classical color palettes of formal *maison particuliers* with explosive colors in bold works by Helen Frankenthaler and Serge Poliakoff – or deliberately deploying the California sunlight into her homes, beautifully dappled light as captured in the Mary Cassatt featured above the fireplace. Beyond a discerning vision and verve for her chosen interiors, Libby's creative reach also included exquisite landscape designs, partnering with noted Los Angeles landscape architect Joseph Copp. And, perhaps the ultimate tribute to her passion for



Portrait of Elizabeth A. Keck

bursts of color is exemplified in Libby's collection of superb jewels. Rubies, sapphires, emeralds and diamonds, she presented a testimony to her love of color by simply wearing it.

"It seems to me that love and the passion of genius never die, they remain forever in an object", Libby once commented. It is this throbbing pulse and strength that persistently attracted Libby to each work of art she acquired and formed a lifestyle collection in which so many collecting categories created a warm splendor, filling rooms not only visually, but also with original musical compositions she wrote for voice and played on her grand piano – and, as Libby so aptly once noted about her passionate pursuit of beauty: "My eye, my heart, my love told me I must have it!".

## MARY CASSATT

1845 - 1926

Master Robert Kelso Cassatt  
(Master Robert Cassatt; Master  
Robert K. Cassatt; Portrait of a  
Child; Portrait of Master Robert  
Kelso Cassatt)

oil on canvas  
19 ¾ by 24 ¼ inches (50.2 by 61.6 cm)

Painted in 1882-83.

### PROVENANCE

(probably) Alexander J. Cassatt (the artist's brother), Haverford, Pennsylvania  
(probably) Robert K. Cassatt (his son), Rosemont, Pennsylvania by 1920  
Alexander J. Cassatt II (his son), Cecilton, Maryland, by 1966  
Robert K. Cassatt (his son), Brooksville, Maine, by 1985

### EXHIBITED

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *Exhibition of Paintings and Drawings by Representative Modern Artists*, April-May 1920, no. 41 or 41 (as *Portrait of a Child*)  
Philadelphia, Pennsylvania, Philadelphia Museum of Art, *Mary Cassatt Memorial Exhibition*, April-May 1927, no. 35 (as *Portrait of Master Robert Kelso Cassatt*)

New York, M. Knoedler & Co., *The Paintings of Mary Cassatt: A Benefit Exhibition for the Development of the National Collection of Fine Arts*, February 1966, no. 13, illustrated  
Washington, D.C., National Gallery of Art, *Mary Cassatt, 1844-1926*, September-November 1970, no. 27, illustrated  
Buffalo, New York, Albright-Knox Art Gallery, *Works by Mary Cassatt*, 1978  
Tokyo, Japan, Isetan Museum of Art; Nara, Japan, Nara Prefectural Museum of Art, *Mary Cassatt, 1844-1926*, June-August 1981, no. 17, pp. 35, 97, illustrated  
New York, Coe Kerr Gallery, *Mary Cassatt: An American Observer*, October 1984, illustrated fig. 15 (as *Master Robert Cassatt*)  
Philadelphia, Pennsylvania, Philadelphia Museum of Art, *Mary Cassatt and Philadelphia*, February-April 1985, no. 19, p. 55-56, illustrated (as *Master Robert K. Cassatt*)

### LITERATURE

"Philadelphia Show Honors Work of Mary Cassatt." *Art News*, vol. 25, May 7, 1927, p. 2 (as *Portrait of Master Robert Kelso Cassatt*)  
Adelyn Dohme Breeskin, *Mary Cassatt: A Catalogue Raisonné of the Oils, Pastels, Watercolors, and Drawings*, Washington, D.C., 1970, no. 119, p. 72, illustrated  
Nancy Hale, *Mary Cassatt*, Garden City, New York, 1975, p. 134  
Nancy Mowl Mathews, *Mary Cassatt*, New York, 1987, p. 63, illustrated p. 97

\$ 500,000-700,000

Images of Mary Cassatt's friends and family constitute a pivotal component of the artist's prolific body of work. Particularly during the late 1870s and early 1880s, as she developed her now singular aesthetic and resolved to paint only the world she knew, Cassatt frequently utilized her family members as subject matter. Although she is arguably best known today for her depictions of children with their mothers, Cassatt earned significant praise during her lifetime for her images of individual children; she returned to this motif repeatedly throughout her career and explored it in a wide variety of media. By observing her young subjects in isolation from their familial context, Cassatt was able to capture the physical and psychological qualities specific to childhood and, explains Griselda Pollock, to "render visible the non-heroic, familiar, transient situations which could encode 'domestic intimacies' or a sense of childhood's uncertain steps toward emergent self-consciousness, or the perpetual strangeness of the relation between adult and child enacted through a thousand tiny rituals of daily life" (*Mary Cassatt: Painter of Modern Life*, London, 1998, p. 23). Painted in 1882-83, *Master Robert Kelso Cassatt* belongs to this formative period in the artist's career and epitomizes Cassatt's distinctive interpretation of the Impressionist style.

The present work depicts the artist's favorite nephew, the son of her beloved brother Alexander. Robert first bonded with his expatriate aunt during the summer of 1880, when he visited the artist and his grandparents at their rented villa in Marly, in the countryside outside of Paris. Hoping to gain the affections of Robert and his three siblings, Cassatt recruited them to serve as her models. Although the young boy apparently challenged his aunt by refusing to sit still as she attempted to depict his likeness, Cassatt grew fond of Robert in particular. She hoped for a time that he would become an artist himself, and would occasionally allow him to join her on sketching trips.

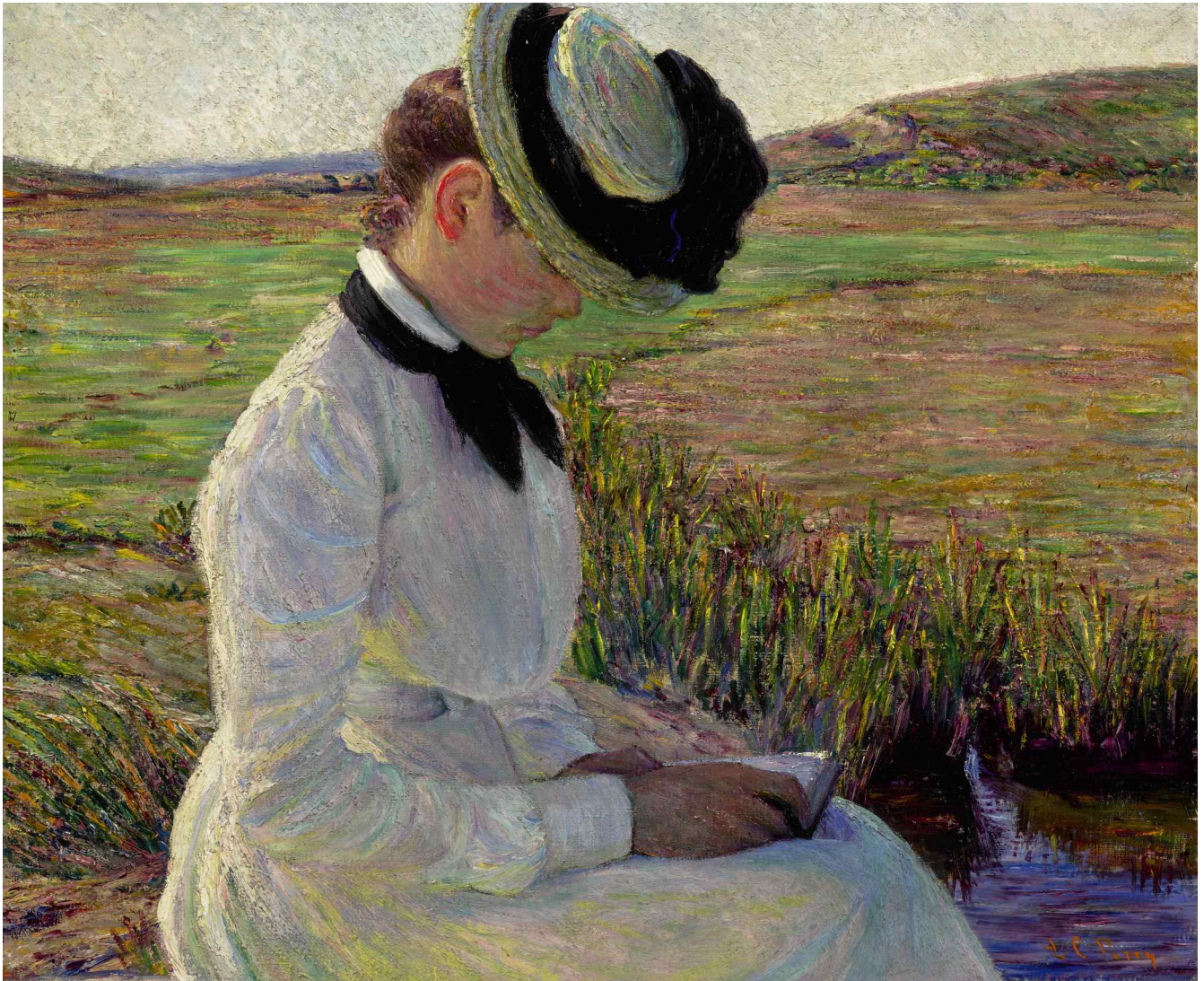
During this first visit and the annual summer trips Alexander's family made subsequently, Cassatt painted Robert on several occasions, both with his father and unaccompanied, as in the present work (fig. 1). Here Cassatt renders Robert's features with careful attention, accurately portraying the physical attributes of his youth. The strong draftsmanship seen in the boy's face—a focus encouraged by her friend and mentor Edgar Degas—contrasts dynamically with the bold, strikingly gestural passages of fiery red, green and blue with which she completed the background. Robert's gaze avoids the viewer, creating the impression that Cassatt has caught him in a natural state rather than in a scene she has orchestrated. By allowing the viewer a glimpse into the subject's—and therefore her own—private world, Cassatt imbues her composition with an arresting sense of intimacy, and blurs the distinction between the private and the public spheres.



Fig. 1 Mary Cassatt, *Portrait of Alexander J. Cassatt and His Son, Robert Kelso Cassatt*, 1884, oil on canvas, 39½ by 32 inches. Philadelphia Museum of Art. Purchased with the W. P. Wiltstach Fund and with funds contributed by Mrs. William Coxe Wright, W1959-1-1. Courtesy Philadelphia Museum of Art.







THE  
**ELIZABETH A. KECK**  
COLLECTION

46

**LILLA CABOT PERRY**

1848 - 1933

**Girl Reading a Book**

signed *L.C. Perry* (lower right)

oil on canvas

25 by 30 inches (63.5 by 76.2 cm)

**PROVENANCE**

Hirschl & Adler Galleries, New York

Acquired by the present owner from the above, 1959

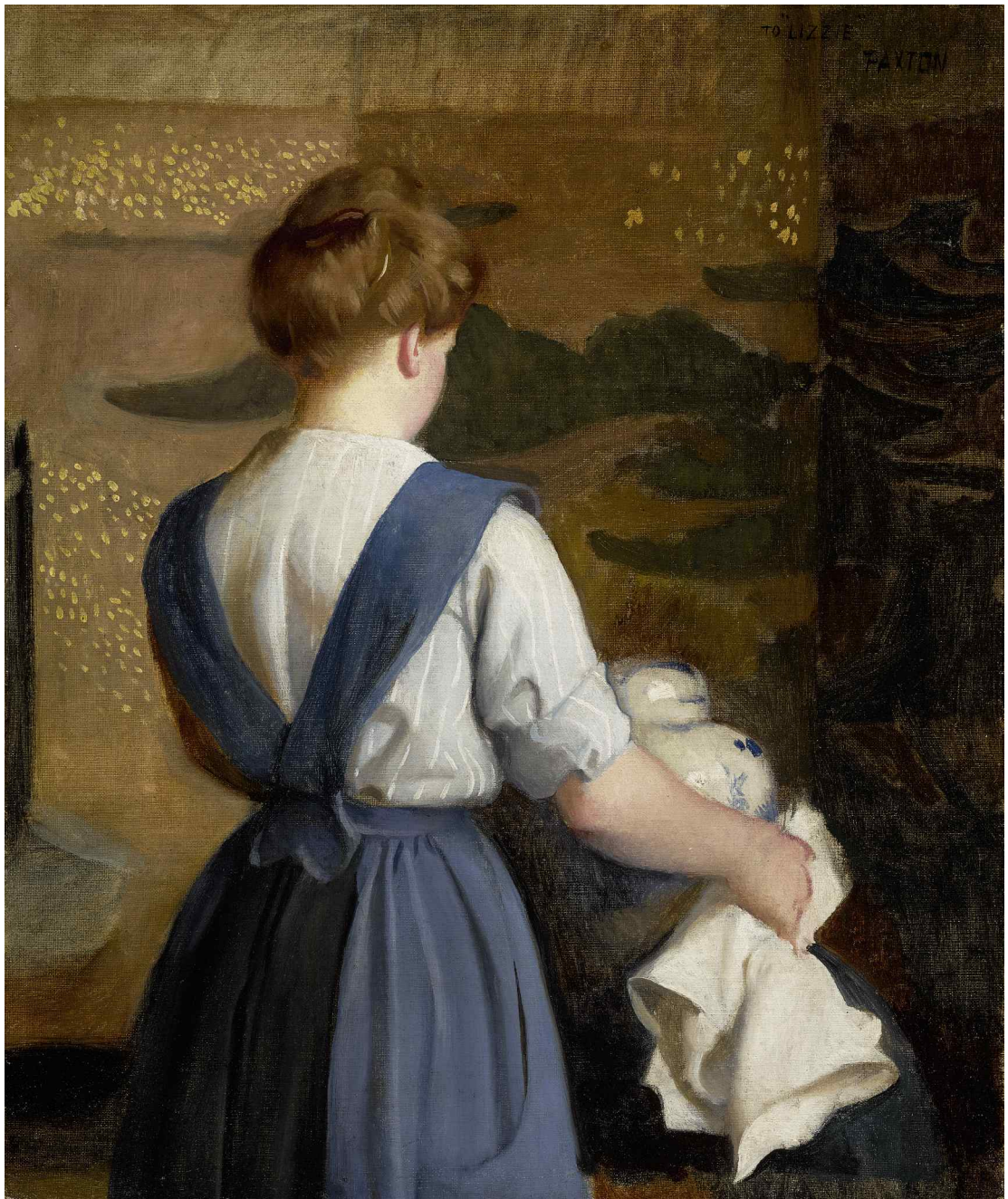
**EXHIBITED**

Boston, Massachusetts, Copley Society of Boston, Fine Arts

Exhibition Horticultural Hall, Boston Tercentenary, 1930

Provincetown, Massachusetts, Chrysler Art Museum, *Past & Present*, September-December 1958

**\$ 60,000-80,000**



47

PROPERTY OF A BOSTON COLLECTOR

## WILLIAM MCGREGOR PAXTON

1869 - 1941

### Lizzie

signed *Paxton* and inscribed *To "Lizzie"* (upper right)

oil on board

17 <sup>7</sup>/<sub>8</sub> by 14 <sup>7</sup>/<sub>8</sub> inches (45.4 by 37.8 cm)

Painted *circa* 1911.

### PROVENANCE

Elizabeth Jane Chase (the subject)

Nelson Chase (her husband), 1984

Private collection (by descent), 1987

Berry-Hill Galleries, New York

Acquired by the present owner from the above, *circa* 2002

**\$ 60,000-80,000**

## FREDERICK CARL FRIESEKE

1874 - 1939

### Gray Day on the River

signed *F.C. Frieseke* (lower right)

oil on canvas

26 by 32 inches (66 by 81.3 cm)

Painted by 1908.

This painting will be included in the forthcoming *catalogue raisonné* of Frieseke's work being compiled by Nicholas Kilmer, the artist's grandson, and sponsored by Hollis Taggart Galleries, New York.

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

### PROVENANCE

Macbeth Gallery, New York, 1913

Frank C. Smith, Jr., Worcester, Massachusetts, 1913

Mr. and Mrs. G. Gordon Hertslett, St. Louis, Missouri

Roger King Gallery of Fine Art, Newport, Rhode Island

Private collection, Michigan, 1994 (acquired from the above)

### EXHIBITED

Worcester, Massachusetts, Worcester Art Museum, *Exhibition of Contemporary American Paintings Owned in Worcester County*, April-May 1914, no. 19, illustrated

St. Louis, Missouri, Saint Louis Art Museum, *American Art in St. Louis: Paintings, Watercolors and Drawings Privately Owned*, October-November 1969 (as *Two Ladies in a Boat*)

Knoxville, Tennessee, Knoxville Museum of Art, *American Grandure, Masterpieces of the Masco and Manoogian Collection*, February-July 1996, illustrated p. 53 (as *Two Ladies in a Boat*)

Memphis, Tennessee, The Dixon Gallery and Gardens, *Celebrate America 19th Century Paintings from the Manoogian Collection*, February-April 1999, no. 18, illustrated (as *Two Ladies in a Boat*)

Savannah, Georgia, Telfair Museum of Art; Memphis Tennessee, The Dixon Gallery and Gardens, San Diego, California, Sand Diego Museum of Art; Chicago, Illinois, Terra Museum of American Art, *Frederick C. Frieseke: An American Impressionist*, March 2001- February 2002 (as *Two Ladies in a Boat*)

Vero Beach, Florida, Vero Beach Museum of Art, *Masters of Light Selections of American Impressionism from the Manoogian Collection*, January-April 2006, no. 23, illustrated  
Savannah, Georgia, SCAD Museum of Art, *Nature's Banquet American Paintings from the Manoogian Collection*, January-March 2010, no. 9, illustrated (as *Two Ladies in a Boat*)

### LITERATURE

William Gerdtts, *American Impressionism*, 1984, no. 343, p. 260, illustrated (as *Two Ladies in a Boat*)



We are grateful to Nicholas Kilmer for preparing the following essay.

Fred and Sadie Frieseke started spending the warm months in Giverny beginning in 1906. Although his early international success had been based on interior studio subjects – the female figure whether nude or clothed -- by 1908 Frieseke began to exhibit the outdoor subjects with which he is now particularly identified. Because he seldom inscribed dates on his paintings, we are obliged to deduce the sequence of his paintings from their exhibition record. He worked in series, often reworking the same formula. Of the dozen or so variants of the subject *woman, or women, in a boat*, the first for which we find an exhibition record is the Cincinnati Art Museum's *Under the Willows*, exhibited at the Art Institute of Chicago in October – November, 1908 (fig. 1).

In *Under the Willows*, Mrs. Frieseke is seated in the stern of the boat, which is seen from a vantage point high on the bank. She wears a long blue-and white striped gown that is familiar from many Frieseke paintings of this period. The unidentified model standing in the foreground allows the viewer to entertain the narrative possibility that a swim is being contemplated although she, like her companion, is seriously dressed.

In another example of the formula, *Before the Bath*, formerly in the collection of Dorothy Hirshon (see Sotheby's New York sale of American Paintings, December 3, 1998, no. 21), the impediment of clothing was not a factor in the original version. As the painting was first exhibited and reproduced in 1913 – 14, the woman standing in the prow was nude, but for a diaphanous outer garment wreathing her as she removed it. The boat (with its reflection)

divides the canvas horizontally. Sarah sat in her accustomed place in the stern, trailing her left hand in the water. At some later time model's nudity was corrected with a slip, and out Mrs. Frieseke's trailing hand was painted out. (It is still discernible today as pentimento).

In both of these paintings, *Before the Bath* and *Under the Willows*, Frieseke relies on strength of draftsmanship, particularly in the sure lines of the boat, to provide an armature that, in turn, reassures the viewer. Particularly when we are at sea, it is good to know

the good design of what is between us and the water. In this regard, there is a close affinity with the figures and studio interiors for which the painter had previously been known. In the execution of such paintings, the delineation of a figure, or a chair or table, is either right or wrong. A room's perspective reads, or it



Fig. 1 Frederick Frieseke, *Under the Willows*, pre-1909, oil on canvas, 25 $\frac{9}{16}$  by 31 $\frac{3}{8}$  inches. Cincinnati Art Museum, Annual Membership Fund Purchase. Courtesy Cincinnati Art Museum / Bridgeman Images.



Fig. 2 Monet painting in Giverny. Courtesy of the Frieseke Family Papers.

doesn't. Frieseke's early works, before Giverny, are disciplined, not only towards accuracy, but toward a strict limitation in permitted color harmonies. The model, the costume (if any), and any associated objects (hatbox, doorway, necklace, dressing table, lamp), are selected with an intent determined by design. And the design in turn is determined by a stern control that is frequently belied by the tenderness of an image's effect.

So for Frieseke, the move toward *plein air* painting necessitated his abandoning much that he had relied on when applying structure toward his vision. In *Gray Day on the River* perspective does not apply. Instead, the painter is confronted by an anarchy of nature whose organizing principles have little to do with what makes a picture. In both this painting and in its sister, *Before the Bath*, the foreground is simply the undetermined, plane of water on which the boat rests: a plane that takes light, shadow, and

reflection without confessing either its depth or its extent.

By 1908, Claude Monet, the Friesekes' friend and neighbor, was entering the second decade of his preoccupation with painting the lilies in his water garden (fig. 2). He had already embarked on the ambitious canvases whose edges contained water without other boundaries than the margins of the canvas, in which lilies floated. Without question Frieseke knew these canvases. Indeed, a photograph from the Frieseke family archives records Monet at work among the lilies. Can there be any doubt that Frieseke was intrigued by the challenge of taking on a subject with so little substance?

In *Gray Day on the River* what is presented to the viewer is so evanescent as to be almost illusory. The surface of the water (fully half the painting) is not visible, but only to be inferred from the presence of transitory shadow, light and reflection. Much of the remainder of the

painting's surface represents the shimmering greenery of what grows randomly along the river's bank. Only the certain lines of the boat give us enough reassurance to trust the identities of the two small figures. We know their story is a peaceful one. Everything tells us that. Still, there is energy here; an energy barely contained.

Unusually for Frieseke, this painting is about its surface. Thus the painting's subject is not what it seems to illustrate: the painter's wife, wearing her black straw "beehive" hat, accompanied by the familiar prop of a pink parasol that echoes and reinforces the color of the model's robe, as well as some hints of color in the river. Nor is it about the series of days on which it is meticulously executed, always at the same time. (It is not a fast painting, though it makes us believe in a single moment.) To me, at least, it is about the painter's recognition of an order that is kin to chaos.

## EDWARD HENRY POTTHAST

1857 - 1927

### Playing in the Surf

signed *E. Potthast* (lower right)  
oil on canvas  
24 by 30 inches (61 by 76.2 cm)

#### PROVENANCE

Private collection, Oklahoma (sold: Christie's, New York, December 4, 2008, lot 92)  
Acquired by the present owner at the above sale

**\$ 250,000-350,000**

The Cincinnati-born artist Edward Potthast began his artistic education at the McMicken School of Design in 1870 and continued his studies at the Art Academy of Cincinnati. He went abroad in the late 1880s, traveling to Antwerp, Munich and Paris. By 1889-90, Potthast had arrived at the informal artist colony at Grez-sur-Loing, where he was influenced by the French Impressionists and befriended the expatriate artist, Robert Vonnoh, who introduced him to landscape painting. Potthast returned to the United States in 1894, living both in Cincinnati and New York for the next few years. He ultimately settled in New York in 1896.

Potthast spent many summers traveling along the New England coastline, visiting the beaches of Monhegan Island and Ogunquit in Maine, as well as Gloucester and Rockport in Massachusetts. When it wasn't possible to travel far from New York, Potthast would take his paints and canvases to study the local crowds at Coney Island and Far Rockaway. William H. Gerds writes, "He is best known today for his scenes of beaches in New York, where he moved in 1896. These may be later pictures though they tend to be undated. Potthast maintained an Impressionist commitment from his days at Grez, but his adoption of carefree bathers as subjects may have developed in the 1910s. (The catalogue of Potthast's one-man show at the J.W.S. Young gallery in Chicago in March 1920 noted that the artist had begun to exhibit a series of beach scenes only recently). These paintings are often of children playing on the sand or in the water, rendered in generalized form and painted with emphasis on flat patterns of beach umbrellas, balloons, and bathing caps. Painted in both thickly impastoed oils and free-flowing washes, they seem inspired, at least in part, by the work of the Spanish artist linked to Impressionism, Joaquín Sorolla, while also recalling similar subjects by William Glackens and, particularly, by Maurice Prendergast" (*American Impressionism*, New York, 1984, p. 244).





## CHILDE HASSAM

1859 - 1935

### The Stone Bridge, Old Lyme

signed *Childe Hassam* and dated 1904 (lower left)

oil on canvas

30 1/8 by 34 1/8 inches (76.5 by 86.7 cm)

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

#### PROVENANCE

Estate of the artist

American Academy of Arts and Letters, New York, 1935

(bequest from the above)

The Milch Galleries, New York, 1951

John Fox, Boston, Massachusetts, 1957

Mongerson-Wunderlich Gallery, Chicago, Illinois, 1985

Private collection, Irvine, California, 1987

Private collection, Bethesda, Maryland, 1987

A.J. Kollar Fine Paintings, Seattle, Washington

Private collection, Texas (sold: Sotheby's, New York, May 19,

2004, lot 13)

Acquired by the present owner at the above sale

#### EXHIBITED

Chicago, Illinois, Mongerson-Wunderlich Gallery, *Sporting, Marine and Landscape Painting of the Nineteenth and Twentieth Centuries*, 1986, illustrated on the cover

#### LITERATURE

Adeline Adams, *Childe Hassam*, New York, 1938, p. 89,

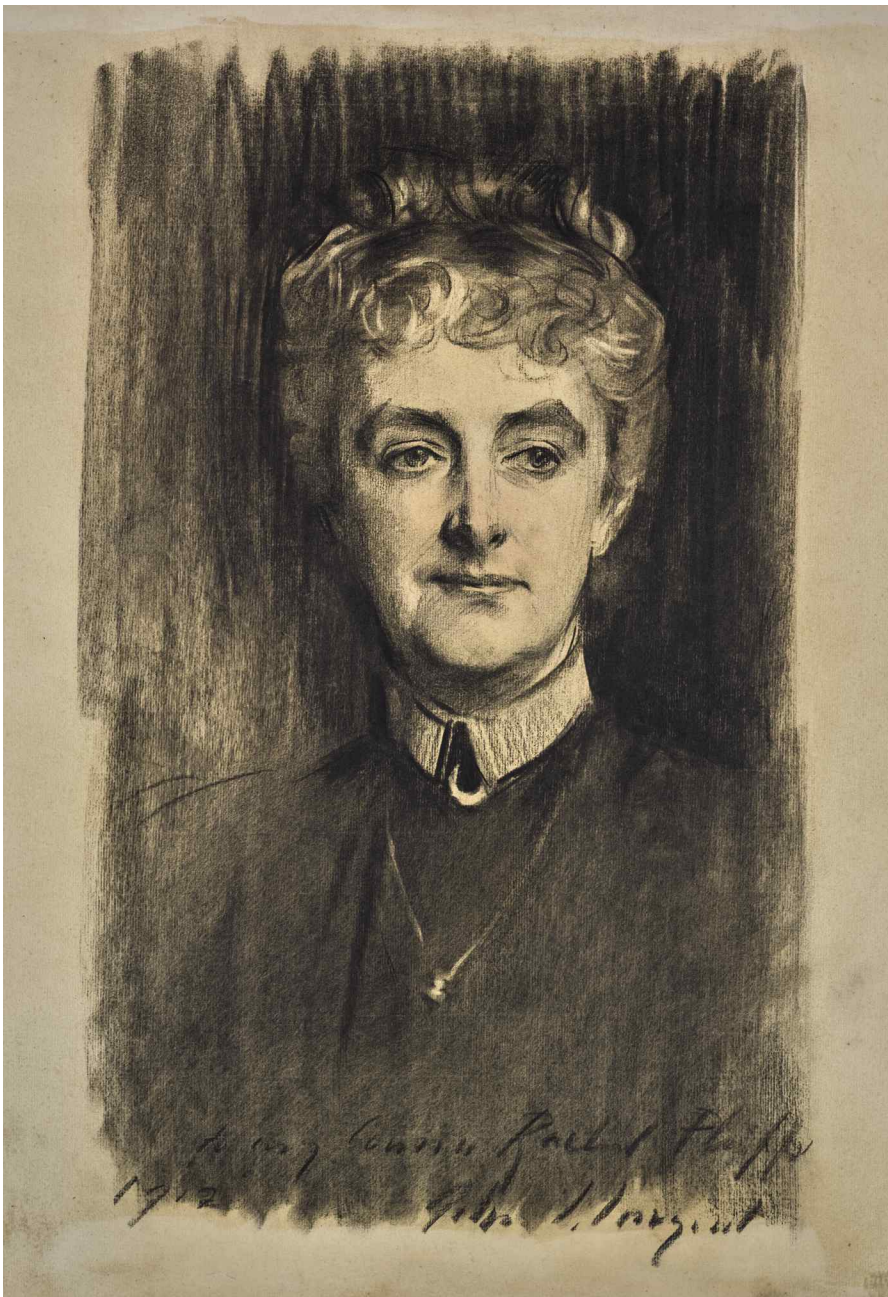
illustrated opp. p. 36

**\$ 300,000-500,000**

Childe Hassam first visited the town of Old Lyme, Connecticut in 1903. During his stay, he wrote to his friend and fellow artist J. Alden Weir, "We are up here in another old corner of Connecticut and it is very much like your country. There are some very large oaks and chestnuts and many fine hedges. Lyme, or Old Lyme, as it is usually called, is at the mouth of the Connecticut River and it is really a pretty fine old town" (as quoted in Ulrich Hiesinger, *Childe Hassam*, New York, 1994, p. 124). Instantly enamored with the surrounding landscape, Hassam also sought comfort in the budding artistic community. While in Old Lyme, he resided at the home of proprietress and artistic patron, Florence Griswold, who fostered the artistic colony of Old Lyme, with which Hassam allied himself. The resulting cultural climate pleased Hassam and the stimulating environment was reminiscent of that he enjoyed at Celia Thaxter's salon in Appledore, Isles of Shoals.

According to Ulrich Hiesinger, "The foundation of Hassam's art was his skill in manipulating color and light, in accordance with his belief that the primary appeal of painting was emotional rather than intellectual. Like other American Impressionist painters, he initially employed techniques of rendering light as a form of realism, but eventually pursued their expressive potential in the direction of abstraction... He saw nature as still life and, even in his early works, often stressed the abstract beauty of surfaces, whether revealed in rain-slicked pavements, the rocks of a craggy shore, or an ice covered river. From his initial attempts at realistic portrayal, he moved steadily toward a greater analysis of his subject's formal, decorative qualities, so that at times the merging of textures and colors in his canvases comes close to pure abstraction" (Ibid, p. 9). *Stone Bridge, Old Lyme*, painted in 1904, elegantly illustrates Hassam's technique at the turn of the century in which he favored impressionistic brushstrokes of subtle tonal variations over perspective and line. The resulting effect is that the "artist's mosaic like patterning produces not the atmospheric quality of a soft, continuous dissolve, but a fracturing of space through the alternation of light and shade. In subsequent works, Hassam oscillated between these alternatives of illusion and decoration, occasionally abandoning space for strong, tapestry like effects" (Ibid, p. 15). The artist's treatment of the surface became paramount as he enforced the materiality of the paint, creating a decorative, almost tactile surface that simultaneously emphasized the flatness of the canvas and rendered atmospheric effects.





51

## JOHN SINGER SARGENT

1856 - 1925

### Mrs. Wilton Phipps

inscribed to my cousin Rachel Phipps, dated 1912 and signed John S. Sargent (lower center) charcoal on paper

24 ½ by 19 inches (62.2 by 48.3 cm)

This work has been reviewed by the John Singer Sargent *Catalogue Raisonné* Committee and accepted as a genuine work by the artist.

#### PROVENANCE

Rachel Phipps (the sitter's daughter), 1912  
By descent to the present owner (her granddaughter), 1995

#### LITERATURE

David McKibbin, *Sargent's Boston*, Boston, Massachusetts, 1956, p. 116  
Richard Ormond and Elaine Kilmurray, *John Singer Sargent: The Early Portraits*, New Haven, Connecticut, 1998, p. 141

Mrs. Wilton Phipps, née Jessie Butler Duncan, was the daughter of William Butler Duncan, president of the Mobile and Ohio Railroad, and Jane Percy Sargent, through whom she was distantly related to the artist. She married William Wilton Phipps, a prosperous London merchant, in 1876. Sargent painted an oil portrait of Mrs. Phipps in 1884 and eighteen years later executed the present work along with a charcoal portrait of her daughter Rachel, to whom this work is dedicated.

**\$ 25,000-45,000**

## HARRIET WHITNEY FRISHMUTH

1880 - 1980

### Reflections

inscribed *Harriet W. Frishmuth* - © 1930 and  
*Roman Bronze Works Inc. N.Y.*

bronze

height: 57 ½ inches (146.1 cm)

Modeled in 1930; cast 1931-70.

### PROVENANCE

Private collection, Greenwich, Connecticut

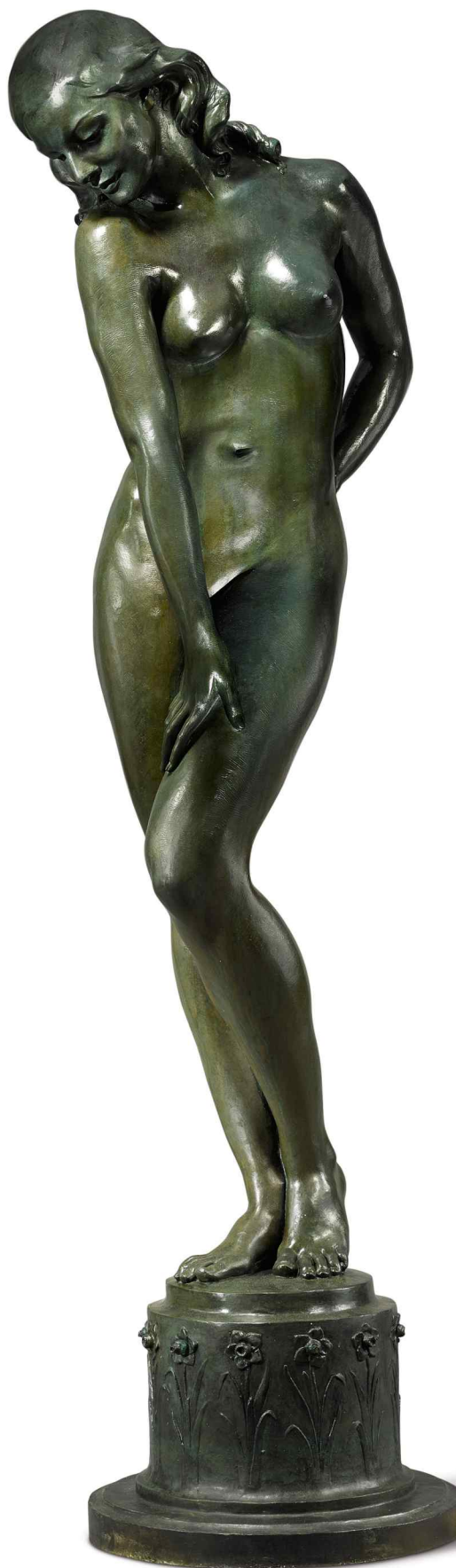
### LITERATURE

Charles N. Aronson, *Sculptured Hyacinths*, New York, 1973, pp. 186, 187, illustration of another example

Janis Conner and Joel Rosenkranz, *Rediscoveries in American Sculpture: Studio Works, 1893-1939*, Austin, Texas, 1989, p. 41

Janis Conner, Frank Hohmann, Leah Rosenblatt Lehmbeck, Thayer Tolles et al. *Captures Motion: The Sculpture of Harriet Whitney Frishmuth, A Catalogue of Works*, New York, 2006, no. 1930:4, pp. 207-09, 262, illustration of another example

\$ 150,000-250,000



## FREDERICK CARL FRIESEKE

1874 - 1939

### En Promenade

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

oil on canvas

25  $\frac{3}{8}$  by 30  $\frac{7}{8}$  inches (64.5 by 78.4 cm)

Painted by 1908.

This painting will be included in the forthcoming *catalogue raisonné* of Frieseke's work being compiled by Nicholas Kilmer, the artist's grandson, and sponsored by Hollis Taggart Galleries, New York.

#### PROVENANCE

Estate of the artist, 1939

Frances Frieseke Kilmer (his daughter)

Mr. and Mrs. Sheldon Keck, 1966

Hirschl & Adler Galleries, New York, 1968 (as *Women with Parasols (Pollard Willows)*)

Nancy Wood Holmes, Lansing, Michigan, circa 1960s (acquired from the above)

Private collection, East Lansing, Michigan (acquired from the estate of the above)

By descent to the present owner

**\$ 600,000-800,000**

Frederic Carl Frieseke was born in Owosso, Michigan in 1874 and studied painting at the Art Institute of Chicago and the Art Students League in New York. In 1898, he traveled to France to continue his studies and remained there for the duration of his career. Frieseke settled in the bucolic town of Giverny following a summer spent there in 1900. He was immediately enamored by the idyllic landscape, which offered a seemingly endless source of inspiration for him and other expatriate Impressionist artists. By 1906 the artist had moved into the former house of fellow American painter Theodore Robinson, who lived next to Claude Monet, the patriarch of the Giverny artist colony. Monet's famed lush and intricate garden had a significant impact on Frieseke, whose home also had a beautiful garden that served as subject matter for many of his compositions. Aileen O'Bryan, Frieseke's niece, eloquently described the majesty and variety of the garden, "I can close my eyes now and see them against the tall spikes of delphinium and the big pink roses. Around them were clumps of sweet William and daisies, yellow and white; there were marigold, calendula, campanula, and snapdragon. The poppies and lilies were through blooming; but the hollyhocks, shading from pale yellow through deep scarlet, made a tapestry of radian colors" (as quoted in *Frederick Carl Frieseke: The Evolution of an American Impressionist*, p. 87).

Painted by 1908, *En Promenade* captures the vitality of the French landscape and depicts one of Frieseke's favored compositions – elegantly dressed women at leisure in his garden. He uses Impressionistic brushstrokes paired with color and pattern to infuse the composition with delicate rays of light that settle on the grass and the women's parasol. Frieseke's interest in the effects of sunlight began in Giverny and remained with him throughout his career. The artist elaborated on this in a 1914 interview, "It is sunshine, flowers in sunshine, girls in sunshine, the nude in sunshine, which I have principally been interested in for eight years and if I could only reproduce it exactly as I see I would be satisfied... If you are looking at a mass of flowers in the sunlight out of doors you see sparkle of spots of different colors; then paint them in that way... The effect of impressionism in general has been to open the eyes of the public to see not only the sun and light, but the realization that there are new truths in nature" (as quoted in C.T. MacChesney, "Frieseke Tells Some Secrets of His Art," *The New York Times*, June 7, 1914).





54

## ABBOTT FULLER GRAVES

1859 - 1936

### Bouquet of Peonies

signed *Abbott Graves* and dated 88 (lower right)  
oil on canvas  
47 by 70 ½ inches (119.4 by 179.1 cm)

#### PROVENANCE

Boston Art Club, Boston, Massachusetts, 1888 (acquired from the artist)  
Private collection  
By descent to the present owner

#### EXHIBITED

(possibly) Paris, France, Salon of 1888 (as *Peonies*)  
Paris, France, *Universal Exposition*, 1889, no. 128, illustrated

#### LITERATURE

Frank T. Robinson, *Living New England Artists*, Boston, Massachusetts, 1888, p. 88, illustrated opp. p. 86  
Theodore Child, "The Paris Salon," *The Art Amateur*, vol. 19, June 1888, p. 2 (as *Peonies*)  
Annette Blaugrund, et. al., *Paris 1889: American Artists at the Universal Exposition*, New York, 1989, p. 278

**\$ 30,000-50,000**





55

**WALTER LAUNT PALMER**

1854 - 1932

**Sunlight on December Snow**

signed *W.L. Palmer* (lower left)

oil on canvas

30 ¼ by 30 ¼ inches (76.8 by 76.8 cm)

**PROVENANCE**

Katherine Jones Edmunds, Surfside, Florida  
Private collection, North Carolina (by descent; sold: Sotheby's,  
New York, December 1, 2004, lot 201)  
Acquired by the present owner at the above sale

**\$ 70,000-90,000**



56

PROPERTY FROM THE WILLIAM A. RICHARDSON COLLECTION

## GUY CARLETON WIGGINS

1883 - 1962

### Winter, Washington Square

signed *Guy Wiggins N.A.* (lower right); also titled *Winter/Washington Square* and signed *Guy Wiggins N.A.* (on the reverse)

oil on canvasboard

16 by 20 inches (40.6 by 50.8 cm)

#### PROVENANCE

Sold: Bonhams, San Francisco, California, December 12, 2005, lot 56

Acquired by the present owner at the above sale

**\$ 40,000-60,000**



57

PROPERTY FROM THE WILLIAM A. RICHARDSON COLLECTION

## COLIN CAMPBELL COOPER

1856 - 1937

### The Wall Street Ferry Slip (The Ferries, New York)

signed *Colin Campbell Cooper*, dated 1904 and inscribed *copyright 1907* (lower left)  
oil on canvas  
34 1/8 by 50 1/8 inches (86.7 by 127.3 cm)

#### PROVENANCE

Eckert Fine Art, Naples, Florida  
Acquired by the present owner from the above, 2004

#### EXHIBITED

Worcester, Massachusetts, Worcester Art Museum, 1904  
Paris, France, Salon of 1906  
Huntington, New York, Heckscher Museum of Art; Laguna Beach, California, Laguna Art Museum, *East Coast/West Coast and Beyond*, *Colin Campbell Cooper: American Impressionist*, November 2006-June 2007, no. 17, pp. 26, 134, illustrated p. 44

\$ 200,000-300,000

An American Impressionist painter best known for his street scenes and architectural studies of New York and Chicago, Colin Campbell Cooper was born in Philadelphia and first studied painting at the Pennsylvania Academy of the Fine Arts under Thomas Eakins. He traveled extensively through Europe and Asia in search of subject matter and moved to New York in 1904. Cooper was immediately inspired by his new surroundings: "Once Cooper has moved to New York, many aspects of its urban life dominated his easel. While the majority of these were views along the avenues, streets, and 'canyons,' dominated by the new skyscraper buildings, he did, in fact, create a wide panoply of images, a number of which present a broad sweep of lower New York. One of the first of these was *The Wall Street Ferry Slip (The Ferries, New York)*... Here, a packed ferry is crossing the Hudson River to its terminus, surrounded by other low-lying buildings, all painted in brownish tones, with the great new towers of the modern city rising behind them, dwarfing even the distinct profile of the spire of Trinity Church as the head of Broad Street on Broadway. White smoke from the foreground vessels mixed with industrial smoke and the great cumulus clouds define the city as an apparition which the low-slung ferry is approaching. Exhibited in the Paris Salon in 1906, this was probably one of Cooper's first paintings to glorify the 'new' New York in an international forum" (William H. Gerdtz and Deborah Epstein Solon, *East Coast/West Coast and Beyond*, *Colin Campbell Cooper: An American Impressionist*, New York, 2006, p 26).

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

## ANDREW WYETH

1917 - 2009

### Below the Dam

signed *Andrew Wyeth* (lower right)  
watercolor and pencil on paper  
22  $\frac{3}{8}$  by 30  $\frac{3}{8}$  inches (56.8 by 77.8 cm)

Executed in 1963.

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

#### PROVENANCE

Mr. Lawrence A. and Barbara Fleischman, Detroit, Michigan, 1963  
M. Knoedler & Co., New York, 1964  
Dr. and Mrs. Irving Levitt, Southfield, Michigan, 1964  
Kennedy Galleries, New York  
Acquired by the present owner from the above, *circa* 1970s

#### EXHIBITED

Tucson, Arizona, University of Arizona, University Art Gallery,  
*American Painting, 1765-1963 (Selections from the Lawrence A. and Barbara Fleischman Collection of American Art)*, February-March 1964, no. 106, p. 62, illustrated p. 53

The present work depicts the lower dam at Brinton's Mill near Wyeth's home in Chadds Ford, Pennsylvania. The artist's millhouse, mill and granary are seen in the background.

**\$ 200,000-300,000**





59

## ANNA MARY ROBERTSON (GRANDMA) MOSES

1860 - 1961

### Sugaring Time

signed *Grandma Moses*/© (lower right); also dated *June 4, 1954*, numbered *1633* and titled *Sugaring Time* (on an original Grandma Moses label affixed to the reverse; (copyright reserved to Grandma Moses Properties, New York) oil and glitter on Masonite  
18 by 24 inches (45.7 by 61 cm)

#### PROVENANCE

Hammer Galleries, New York  
Acquired by the present owner, *circa* 1970s

#### EXHIBITED

European traveling exhibition, Vienna, Paris, Bremen, Hamburg, Hameln, Fulda, Düsseldorf, Darmstadt, Mannheim, Berlin, Frankfurt, Oslo, Stockholm, Helsinki, Göteborg, Copenhagen, Moscow, *A Life's History in 40 Pictures*, 1963-1964  
Elkhart, Indiana, Midwest Museum of American Art, *Panorama of American Art: Permanent Collection to Present*, May-July 1979

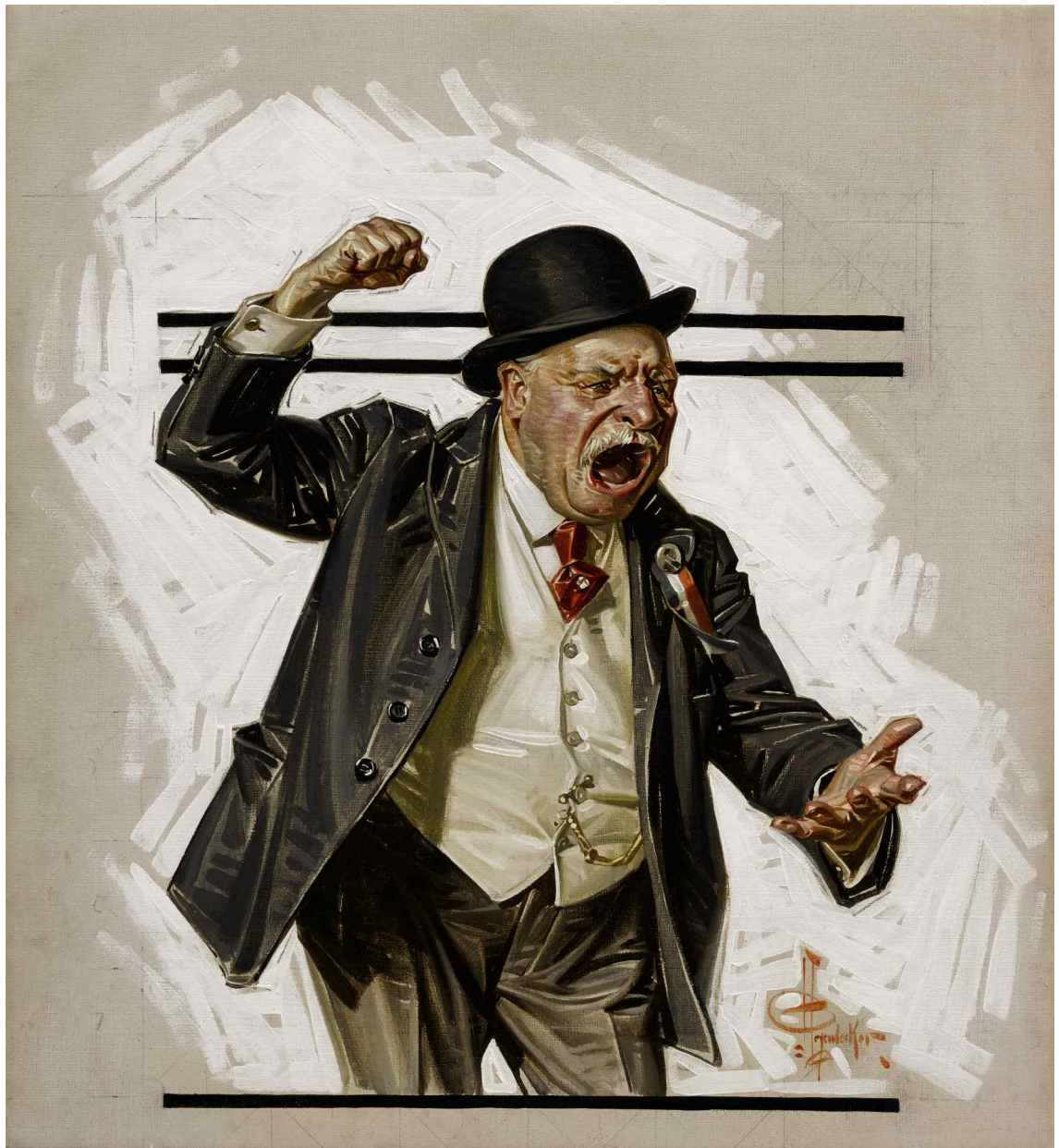
Kalamazoo, Michigan, Kalamazoo Institute of Arts, *A Century of Caring*, May-October 1986, no. 27

Elkhart, Indiana, Midwest Museum of American Art (on loan)

#### LITERATURE

Artist's record book, p. 53  
Otto Kallir, *Grandma Moses*, New York, 1973, no. 1144, p. 314, illustrated

**\$ 100,000-150,000**



60

## JOSEPH CHRISTIAN LEYENDECKER

1874 - 1951

### The Politician (Campaign Orator)

signed *JC Leyendecker* (lower right)  
oil on canvas  
22 ½ by 20 ¾ inches (57.2 by 52.7 cm)

Painted in 1916.

#### PROVENANCE

Private collection  
American Illustrators Gallery, New York  
Acquired by the present owner from the above

#### EXHIBITED

Newport, Rhode Island, National Museum of American Illustration, *Norman Rockwell and His Mentor J.C. Leyendecker*, July 2010-April 2011, p. 92, illustrated  
Newport, Rhode Island, National Museum of American Illustration, *Norman Rockwell and His Contemporaries*, May 2014-September 2015, p. 184, illustrated

#### LITERATURE

*The Saturday Evening Post*, November 4, 1916, illustrated on the cover (© SEPS licensed by Curtis Licensing, Indianapolis, IN. All rights reserved.)

Jan Cohn, *Covers of 'The Saturday Evening Post': Seventy Years of Outstanding Illustration from America's Favorite Magazine*, New York, 1995, illustrated p. 76  
Laurence S. Cutler and Judy Goffman Cutler, *J.C. Leyendecker: American Imagist*, New York, 2008, illustrated pp. 122, 123  
Judy Goffman Cutler and Laurence S. Cutler, *Norman Rockwell & His Contemporaries*, Newport, Rhode Island, 2015, illustrated p. 184

**\$ 60,000-80,000**

## NORMAN ROCKWELL

1894 - 1978

### No Credit Given (Boy and Shopkeeper)

signed *Norman/Rockwell* (lower right)

oil on canvas

20 by 17 inches (50.8 by 43.2 cm)

Painted in 1917.

#### PROVENANCE

Private collection, Iowa

Thomas W. Starbucks, Des Moines, Iowa (acquired from the above)

Acquired by the present owner from the above, *circa* 1975

#### EXHIBITED

Elkhart, Indiana, Midwest Museum of American Art (on loan)

#### LITERATURE

*People's Popular Monthly*, May 1917, illustrated on the cover  
Mary Moline, *Norman Rockwell Encyclopedia*, Indianapolis, Indiana, 1979, p. 32, illustrated fig. 1-100

Laurie Norton Moffatt, *Norman Rockwell: Catalogue Raisonné*, Stockbridge, Massachusetts, 1986, vol. I, no. C171, p. 65, illustrated

**\$ 300,000-500,000**

Norman Rockwell painted *No Credit Given* for the May 1917 cover of *People's Popular Monthly*. The work is among the earliest images the artist created on commission for a prominent American publication, executed when the artist was just 23 years old. Rockwell ultimately painted only three works for the cover of this magazine, likely due to the attention he would increasingly devote to commissions for *The Saturday Evening Post*.

A charming image of two children attempting to buy candy in a general store, *No Credit Given* is an exceptional example of Rockwell's early aesthetic. Rendered in a limited palette of black, white and red pigments, it also features the vignette-style format and more painterly manner of execution that characterizes the work he produced in the first two decades of the 20th century. These stylistic qualities undoubtedly reflect Rockwell's admiration of the paintings of Joseph Christian Leyendecker, who was the most celebrated American illustrator of the time, a period often referred to as the Golden Age of American Illustration. By 1917, Leyendecker's aesthetic had achieved a pervasive level of recognition, as this prolific artist produced hundreds of magazine, book and advertising illustrations for many of the country's leading companies and publications including *The Post*.

Despite the clear appreciation for Leyendecker apparent in works from this early period, *No Credit Given* also demonstrates the wonderful imagination and gift for storytelling that infused Rockwell's compositions from the first years of his career. Indeed, Rockwell would go on to replace Leyendecker as the most celebrated of the artists associated with *The Post* by the beginning of the 1930s. He ultimately created over 300 images for its cover over a nearly 50-year period, allowing a generation to grow up with Rockwell's subtly humorous and distinctively optimistic vision of American life.





Norman  
Rockwell II

## NORMAN ROCKWELL

1894 - 1978

### Christmas: Knight Looking in Stained Glass Window

signed *Norman/Rockwell* (lower right)  
oil on canvas

44 ¼ by 34 ¼ inches (112.4 by 87 cm)

Painted in 1930.

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

#### PROVENANCE

Willis D. Shook

Art Wood

Sold: Christie's East, New York, November 10, 1987, lot 312

American Illustrators Gallery, New York

Acquired by the present owner from the above

#### EXHIBITED

Tokyo, Japan, Isetan Museum of Art; Osaka, Japan, Daimaru Museum; Nagoya, Japan, Matsuzakaya Art Museum, *Norman Rockwell*, February-August 1992, no. 27, p. 128, illustrated p. 62

Naples, Florida, Naples Museum of Art; Newport, Rhode Island, National Museum of American Illustration; Roslyn Harbor, New York, Nassau County Museum of Art; Oshkosh, Wisconsin, Paine Art Center and Gardens, *Norman Rockwell: American Imagist*, January 2009-September 2010

Newport, Rhode Island, National Museum of American Illustration, *Norman Rockwell and His Mentor J.C. Leyendecker*, July 2010-April 2011

London, England, Dulwich Picture Gallery, *Norman Rockwell's America... In England*,

December 2010-March 2011, pp. 170-71, illustrated

Birmingham, Alabama, Birmingham Museum of Art, *Norman Rockwell's America*, September 2012-January 2013, pp. 82-83, illustrated

Newport, Rhode Island, National Museum of American Illustration, *Norman Rockwell and His Contemporaries*, May 2014-September 2015, p. 131, illustrated

#### LITERATURE

*The Saturday Evening Post*, December 6, 1930, illustrated on the cover (© SEPS licensed by Curtis Licensing, Indianapolis, IN. All rights reserved.)

Thomas Buechner, *Norman Rockwell: Artist & Illustrator*, New York, 1970, no. 263, p. 118, illustrated

Christopher Finch, *Norman Rockwell's America*, New York, 1975, no. 332, illustrated pp. 40, 284

Molly Rockwell, ed., *Norman Rockwell's Christmas Book*, New York, 1977, p. 22, illustrated

Christopher Finch, *Norman Rockwell: 332 Magazine Covers*, New York, 1979, pp. 205, 222, illustrated

Mary Moline, *Norman Rockwell Encyclopedia*, Indianapolis, Indiana, 1979, p. 55, illustrated fig. 1-240, p. 54

Laurie Norton Moffatt, *Norman Rockwell: Catalogue Raisonné*, Stockbridge, Massachusetts, 1986, vol. I, no. C320, p. 121, illustrated p. 120

Jan Cohn, *Covers of 'The Saturday Evening Post': Seventy Years of Outstanding Illustration from America's Favorite Magazine*, New York, 1995, illustrated p. 143

Judy Goffman Cutler and Laurence S. Cutler, *Norman Rockwell & His Contemporaries*, Newport, Rhode Island, 2015, illustrated p. 131

Norman Rockwell painted *Christmas: Knight Looking in Stained Glass Window* for the December 6, 1930 cover of *The Saturday Evening Post*. Depicting a knight on guard duty who forlornly watches a jovial Christmas party from afar, the painting exemplifies the images Rockwell produced for the cover of *The Post* in the 1930s, a decade in which he ultimately produced nine images for the magazine. Compositionally, the painting maintains the vignette-style format that all of *The Post's* artists adhered to when creating its cover art up to this period. The figure and his setting are also accompanied by the horizontal black lines of the publication's masthead, a design feature that would disappear by 1940. Rockwell's talent and vision undeniably aided *The Post* in making the transition away from its traditional layout towards a more sophisticated design as his career and association with the magazine continued. An artist with an unmatched gift for narration, he maintained the sense of humor and rigorous compositional design he had always included in his paintings, but now he achieved a new sense of naturalism as he increasingly rendered scenes in a fully articulated time and place.

Works such as *Christmas: Knight Looking in a Stained Glass Window* foreshadow this stylistic direction. Though the compositional elements of the scene are still set against a white background, the remarkable details Rockwell includes all serve to enhance his narrative. The warm light that bathes the feasting revelers inside contrasts starkly with the cool palette he utilizes to render the knight and window, which is dusted with a layer of snow. The positioning of the knight himself, hands clutched closely to his body and subtly hunched over, as well as his billowing cloak, further indicate the setting as a bitterly cold winter evening. The effect is such that the viewer immediately recognizes Rockwell's intended message, just one of the many reasons why the artist became the most successful artist associated with *The Post* over the course of its long and storied history.



Norman  
Rockwell

**C**hristmas

PROPERTY FROM THE FAMILY OF THE ARTIST

## MAXFIELD PARRISH

1870 - 1966

### Winter Night Landscape (Two Tall Pines)

inscribed and numbered *No. 172* by Maxfield Parrish, Jr. (on the reverse)

oil on Masonite

18 ½ by 16 inches (47 by 40.6 cm)

Painted *circa* 1956-58.

#### PROVENANCE

By descent in the artist's family

#### EXHIBITED

Tokyo, Japan, Isetan Museum of Art, and traveling, *Maxfield Parrish: A Retrospective*, April-May 1995, p. 148, no. 96, illustrated

#### LITERATURE

Laurence S. Cutler and Judy Goffman Cutler, *Maxfield Parrish: A Retrospective*, San Francisco, California, 1995, p. 153, illustrated

Laurence S. Cutler and Judy Goffman Cutler, *Maxfield Parrish and the American Imagists*, Edison, New Jersey, 2004, p. 295, illustrated

**\$ 300,000-500,000**

In 1931, at the height of his popularity, Maxfield Parrish decided to abandon the figurative work that had made him a household name and devote his efforts entirely to landscape painting. The magical, detailed landscapes previously used as backgrounds for figurative works now became the primary subject; goddesses and nymphs were replaced by another ideal—the mountains, rolling meadows, grand oak trees, farmhouses, barns and open blue skies of the New Hampshire landscape. A 1931 newspaper article quoted the artist as saying: "I'm done with girls on rocks. I have painted them for thirteen years and I could paint them and sell them for thirteen more... It's the unattainable that appeals. Next best thing to seeing the ocean or the hills or the woods is enjoying a painting of them" (as quoted in *Maxfield Parrish: A Retrospective*, San Francisco, California, 1995, p. 14). In the present work, Parrish returned to one of his favorite motifs: the two pines viewed directly from his artist's studio in Plainfield, New Hampshire. This was a favorite motif for Parrish as there was a family of foxes that returned each year to their den in the bottom of one of the pine trunks to have their kits.

Parrish's skill as a colorist is immediately apparent in the present work, in which each element of the scene is rendered with the calculated precision and intense palette that have become integral to his visual vocabulary. His artistic process was labor intensive; he carefully layered colored glazes over a white ground, to give the impression of light shining through the hues. The initial impact is powerful and immediate; though closer examination reveals an almost delicate quality. For Parrish, nature was infinitely complex, reflected in his meticulous painting style, and he strove to transcribe its transient beauty in his work: "those qualities which delight us in nature—the sense of freedom, pure air and light, the magic of distance, and the saturated beauty of color, must be convincingly stated and take the beholder to the very spot" (Coy Ludwig, *Maxfield Parrish*, New York, 1973, p. 175).

Concurrent with this return to landscape as his primary subject, Parrish began to work in a smaller format, abandoning the 30 by 24 inch size he employed in the early 1930s. According to Coy Ludwig, "his smaller paintings seemed to him more aesthetically successful than his larger ones. It was a wise decision, for his brilliant, enamel-like surfaces and intricately detailed subjects called for the smaller size" (Ibid, p. 177).



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PROPERTY FROM THE WILLIAM A. RICHARDSON COLLECTION

## NORMAN ROCKWELL

1894 - 1978

### Two Old Men and Dog: Hunting

signed *Norman/Rockwell* (lower left)

oil on Masonite

24 by 22 inches (61 by 55.9 cm)

Painted in 1950.

#### PROVENANCE

Brown & Bigelow, St. Paul, Minnesota (commissioned from the artist)

Private collection, North Dakota, 1960 (acquired from the above; sold: Heritage Auctions, Dallas, Texas, June 5, 2008, lot 66287)

Acquired by the present owner at the above sale

#### LITERATURE

Brown & Bigelow, *Four Seasons* calendar, Autumn 1950

Laurie Norton Moffatt, *Norman Rockwell: Catalogue Raisonné*, Stockbridge, Massachusetts, 1986, vol. I, no. A123, p. 309, illustrated p. 308

Norman Rockwell was commissioned to illustrate the Brown & Bigelow *Four Seasons* calendars from 1948 through 1964. Each year, the calendar had one central theme for which four separate illustrations were made, one for each season. Rockwell's 1950 series told the story of two men and their loyal dog. The group of three is pictured playing chess in winter, fishing in spring, swimming in summer and, as illustrated in the present work, hunting in fall.

Correspondence from Brown & Bigelow dated October 1969 discussing the present work reads, "This picture will increase in value *every year*. Incidentally we will *no longer* sell any original paintings so your customer really has a collector's item." The correspondence and original sales receipt dated February 28, 1960 will accompany this lot.

**\$ 300,000-500,000**



PROPERTY FROM THE COLLECTION OF MAURICE AND  
MARCIA NEVILLE

## N.C. WYETH

1882 - 1945

### Ayrton's Fight with the Pirates

signed *N.C. Wyeth* (upper left)  
oil on canvas  
39 7/8 by 30 inches (101.3 by 76.2 cm)

Painted in 1918.

#### PROVENANCE

Charles Scribner's Sons, New York, until *circa* 1935  
Mr. and Mrs. David Randall, Bloomington, Indiana  
Mr. Ronald R. Randall (their son), Santa Barbara, California,  
*circa* 1976-77  
Acquired by the present owners from the above, late 1970s

#### EXHIBITED

Greenville, South Carolina, Greenville County Museum of Art,  
*N.C. Wyeth*, March-May 1974  
Chadds Ford, Pennsylvania, Brandywine River Museum,  
*Romance and Adventure with Pictures by N.C. Wyeth*, January-  
May 1976, no. 87

#### LITERATURE

Jules Verne, *The Mysterious Island*, New York, 1918, illustrated  
opp. p. 350  
Douglas Allen and Douglas Allen, Jr., *N.C. Wyeth: The Collected  
Paintings, Illustrations and Murals*, New York, 1972, p. 222  
Christine B. Podmaniczky, *N.C. Wyeth: Catalogue Raisonné of  
Paintings*, Chadds Ford, Pennsylvania, 2008, vol. I, no. 1722,  
p. 372, illustrated

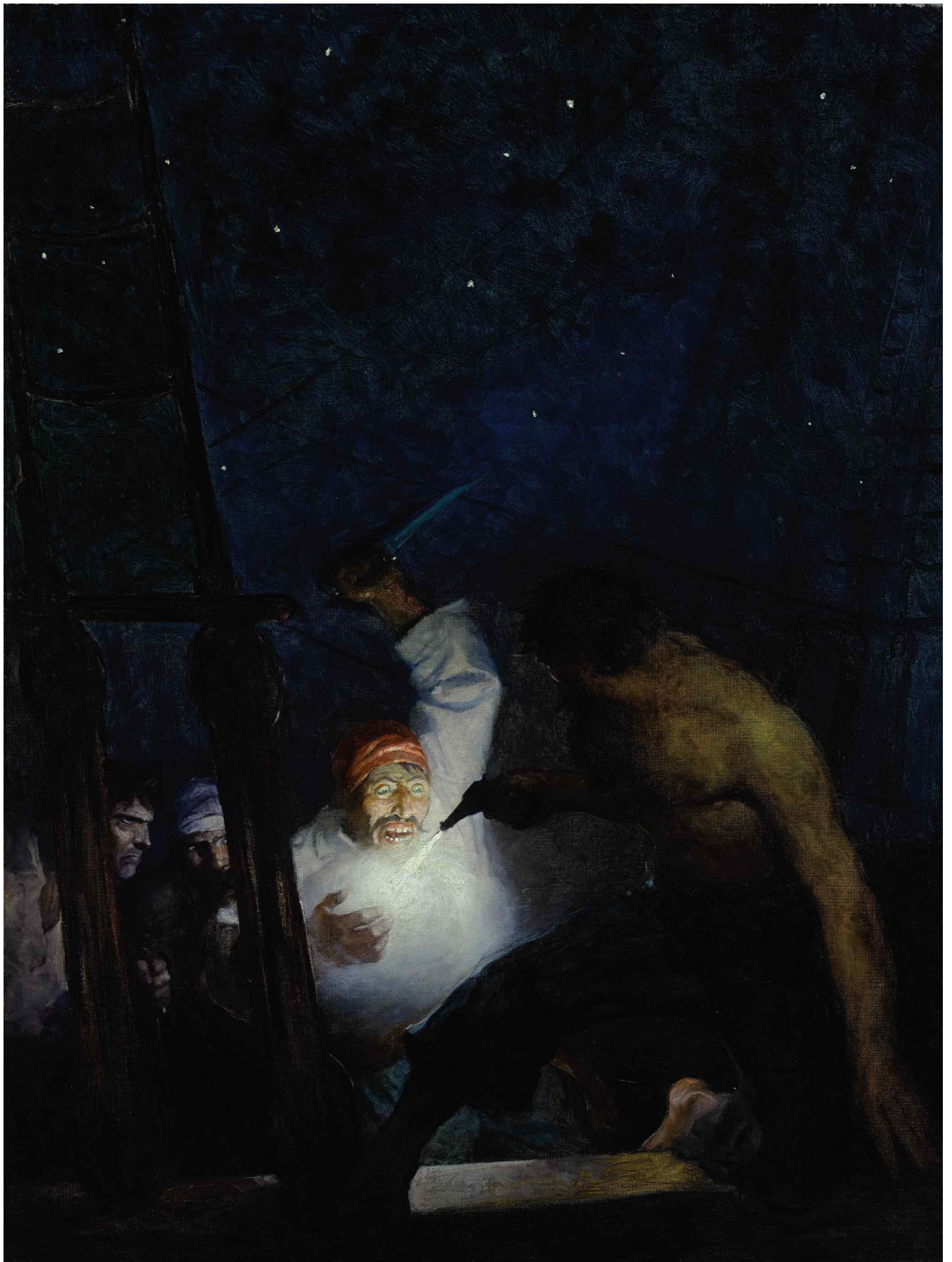
**\$ 400,000-600,000**

*Ayrton's Fight with the Pirates* is one of 17 works N.C. Wyeth painted to illustrate a 1918 edition of Jules Verne's 1874 novel *L'île mystérieuse* (*The Mysterious Island*). Verne's novel tells the tale of five Americans who—seeking to escape the destruction of the Civil War—become shipwrecked on an uncharted island in the South Pacific. The present work depicts a climactic moment in the tale when Tom Ayrton—having just been found also shipwrecked on a nearby island by the protagonists—is kidnapped by pirates. As a cross-over sequel to Verne's most famous work, *Twenty Thousand Leagues Under the Sea*, *The Mysterious Island* features many of the author's most popular characters including Ayrton, who also appears in *In Search of the Castaways*.

Wyeth executed the present work at the height of the period that is today known as the Golden Age of Illustration. By this time, Wyeth had achieved success as an illustrator after studying at Howard Pyle's eponymous school and selling his first drawing to *The Saturday Evening Post* in 1903. He gained further recognition when he received a commission from Charles Scribner's Sons to provide the accompanying images for Robert Louis Stevenson's *Treasure Island* in 1911, after which he became a highly sought-after illustrator of the most prominent magazines and celebrated novels of the day.

Wyeth was particularly respected for his ability to conjure a spirit of adventure in his images, allowing them to not only complement but also to enhance a narrative. This composition is fittingly dynamic, featuring strong diagonals of the figure's arms as well as the rigging of the ship that enliven the composition. The drama is also emphasized by the artist's skillful use of chiaroscuro. Pirates were especially popular as subject matter during this period, and they appear often in the work of Pyle. Wyeth's admiration for Pyle's tutelage is revealed here not only through the work's subject but also through the careful attention to authentic details in elements such as the costumes of the pirates and the particulars of the ship. However in his best works, Wyeth undoubtedly draws from his own vivid imagination to achieve an aesthetic that is undeniably all his own. As Douglas Allen explains, "there is a heroic treatment of anatomy, for example, that makes a Wyeth masculine type so gloriously strong and virile—you look for a new discovery and technique—then that romance of color, of wave, of cloud—of those authentic, yet fascinating ships that toss or float over seas, fabulously stormy or credibly calm" (*N.C. Wyeth: The Collected Paintings, Illustrations and Murals*, New York, 1972, p. 140).





## NORMAN ROCKWELL

1894 - 1978

Making Good in a Boys' Camp ('Percy arrived in camp the most dressed-up lad you ever saw')

signed *Norman/Rockwell* (lower right)

oil on canvas

34 by 18 inches (86.4 by 45.7 cm)

Painted in 1917.

### PROVENANCE

J. Willard Loos, Columbus, Ohio

Columbus Gallery of Fine Arts, Columbus, Ohio, 1974 (bequest from the above)

American Illustrators Gallery, New York

Acquired by the present owner from the above

### EXHIBITED

Columbus, Ohio, Columbus Gallery of Fine Arts; Allentown, Pennsylvania, Allentown Art Museum, *Salute to Norman Rockwell*, October 1976-January 1977

Tokyo, Japan, Isetan Museum of Art; Osaka, Japan, Daimaru Museum; Nagoya, Japan, Matsuzakaya Art Museum, *Norman Rockwell*, February-August 1992, no. 3, p. 127, illustrated p. 5

### LITERATURE

*St. Nicholas*, July 1917, p. 840, illustrated

Norman Rockwell, *The Norman Rockwell Album*, Garden City, New York, 1961, p. 23, illustrated

Laurie Norton Moffatt, *Norman Rockwell: Catalogue Raisonné*, Stockbridge, Massachusetts, 1986, vol. II, no. S518, p. 749, illustrated p. 748

The present work appeared in the July 1917 issue of *St. Nicholas* magazine, accompanying a short story by Ralph Graham titled, "Making Good in a Boys' Camp." Graham's work was part of a series that described the daily experiences of five boys—Percy, Max, Dick, Gigs and Ruggles—during their time spent at a summer camp. Rockwell created several works on commission for *St. Nicholas*, particularly during the early years of his career.

**\$ 200,000-300,000**



## MAXFIELD PARRISH

1870 - 1966

### Hot Springs: Yavapai Co. Arizona

signed *M.P.* (lower left) and inscribed *Article III "Irrigation"*  
*Irrigating canal in the Salt River Valley* (lower left beneath the  
frame); also signed *Maxfield Parrish*, titled *Hot Springs: Yavapai*  
*Co./Arizona*, dated *March of 1902* and numbered *no. 319* (on  
the reverse)

oil and pencil on paper

18 by 11 7/8 inches (45.7 by 30.2 cm)

#### PROVENANCE

Private collection, Santa Fe, New Mexico

American Illustrators Gallery, New York

Acquired by the present owner from the above

#### EXHIBITED

Newport, Rhode Island, *Maxfield Parrish: The Retrospective*,  
May 2012-September 2014

Roslyn Harbor, New York, Nassau County Museum of Art,  
*Maxfield Parrish: Paintings and Prints from the National*  
*Museum of American Illustration*, November 2015-February  
2016

#### LITERATURE

Ray Stannard Baker, "The Great Southwest," *The Century*  
*Magazine*, July 1902, p. 363, illustrated as an engraving

Coy Ludwig, *Maxfield Parrish*, New York, 1973, p. 207

Laurence S. Cutler and Judy Goffman Cutler, *Maxfield Parrish:*  
*A Retrospective*, San Francisco, California, 1995, p. 56,  
illustrated

Laurence S. Cutler and Judy Goffman Cutler, *Maxfield Parrish*  
*and the American Imagists*, Edison, New Jersey, 2004, p. 116,  
illustrated

**\$ 250,000-350,000**

In the fall of 1901 Maxfield Parrish traveled to Castle Creek, Hot Springs, Arizona to illustrate *The Century Magazine* series "The Great Southwest." Coy Ludwig recorded the artist's reaction to the local landscape: "The spectacle of nature's scenery and the dramatic early morning and late afternoon effects of the sun in the southwestern region made a great impression in Parrish. He was fascinated by the light and shadows created by the sunlight as it played across the various planes and jagged edges of the gorges and canyons and by the feeling of spaciousness in the unencumbered vistas. Now making fewer black-and-white drawings and using color more extensively in his work, he was strongly affected by nature's great show of color, for which the Southwest is noted. The natural chiaroscuro of Arizona's rugged canyon and the qualities of space and distance so carefully studied by the artist for 'The Great Southwest' paintings left forever their impression on this approach to landscape painting" (*Maxfield Parrish*, New York, 1973, p. 65).



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## ROCKWELL KENT

1882 - 1971

### Croquet Game

signed *Rockwell Kent* (lower right)  
oil on canvas  
28 ¼ by 34 inches (71.8 by 86.4 cm)

Painted circa 1956.

This painting will be included in the *Annotated Checklist of Paintings by Rockwell Kent* currently being prepared by Scott R. Ferris and Richard V. West.

#### PROVENANCE

Sally Kent Gordon (the artist's wife)  
Adirondack Store and Gallery, Ray Brook, New York  
Acquired by the present owner from the above, 1979

#### EXHIBITED

New York, Larcada Gallery, *Rockwell Kent: Adirondack Paintings, 1940-1966*, 1973  
New York, Hammer Galleries, 1977  
Ray Brook, New York, Adirondack Store and Gallery, 1981

In a letter that accompanies this lot, Richard V. West writes of *Croquet Game*: "Throughout [Rockwell] Kent's later years at his home in the Adirondacks, Asgaard Farm, he included, among his painting compositions, scenes of family activity. During the late 1950s into the early 1960s, the artist seemed to take special pleasure in depicting scenes of his grandchildren and the children of his local friends, as we see in *Croquet Game*. Often these activities took place outdoors in a pine grove adjacent to "Gladshiem," as Kent had christened his house. As a painter, Kent had been fascinated with the various effects of sunlight since his days on Monhegan and in Alaska. Here, he uses the effect of golden light streaming through the pillar-like trunks of the pines to create a tranquil stage for the young croquet players."

**\$ 120,000-180,000**



## MAX WEBER

1847 - 1947

### Imaginary Portrait of a Woman

signed *Max Weber* and dated 1913 (lower left); also inscribed "*Portrait*" (on a label affixed to the stretcher)

oil on canvas

36 by 24 inches (91.4 by 61 cm)

#### PROVENANCE

Linda R. Miller

Mr. and Mrs. Aaron W. Davis (her daughter), New York  
Natalie and Jerome Spingarn (their daughter), Washington, D.C.

Private collection, Atlanta, Georgia (by descent)

Gerald Peters Gallery, New York

Private collection, Texas (sold: Sotheby's, New York, May 19, 2004, lot 136)

Acquired by the present owner at the above sale

#### EXHIBITED

New York, Whitney Museum of American Art, *Pioneers of Modern Art in America*, April-May 1946, no. 59 (as *Imaginary Portrait*)

San Francisco, California, California Palace of the Legion of Honor, June 1949 (on loan)

Buffalo, New York, Albright-Knox Art Gallery; Brooklyn, New York, The Brooklyn Museum; Los Angeles, California, Los Angeles County Museum of Art, *Max Weber: The Cubist Decade, 1910-1920*, December 1991-April 1993, no. 35, p. 101

#### LITERATURE

American Artists Group, *Max Weber*, New York, 1945, illustrated

Alfred Werner, *Max Weber*, New York, 1975, illustrated pl. 51

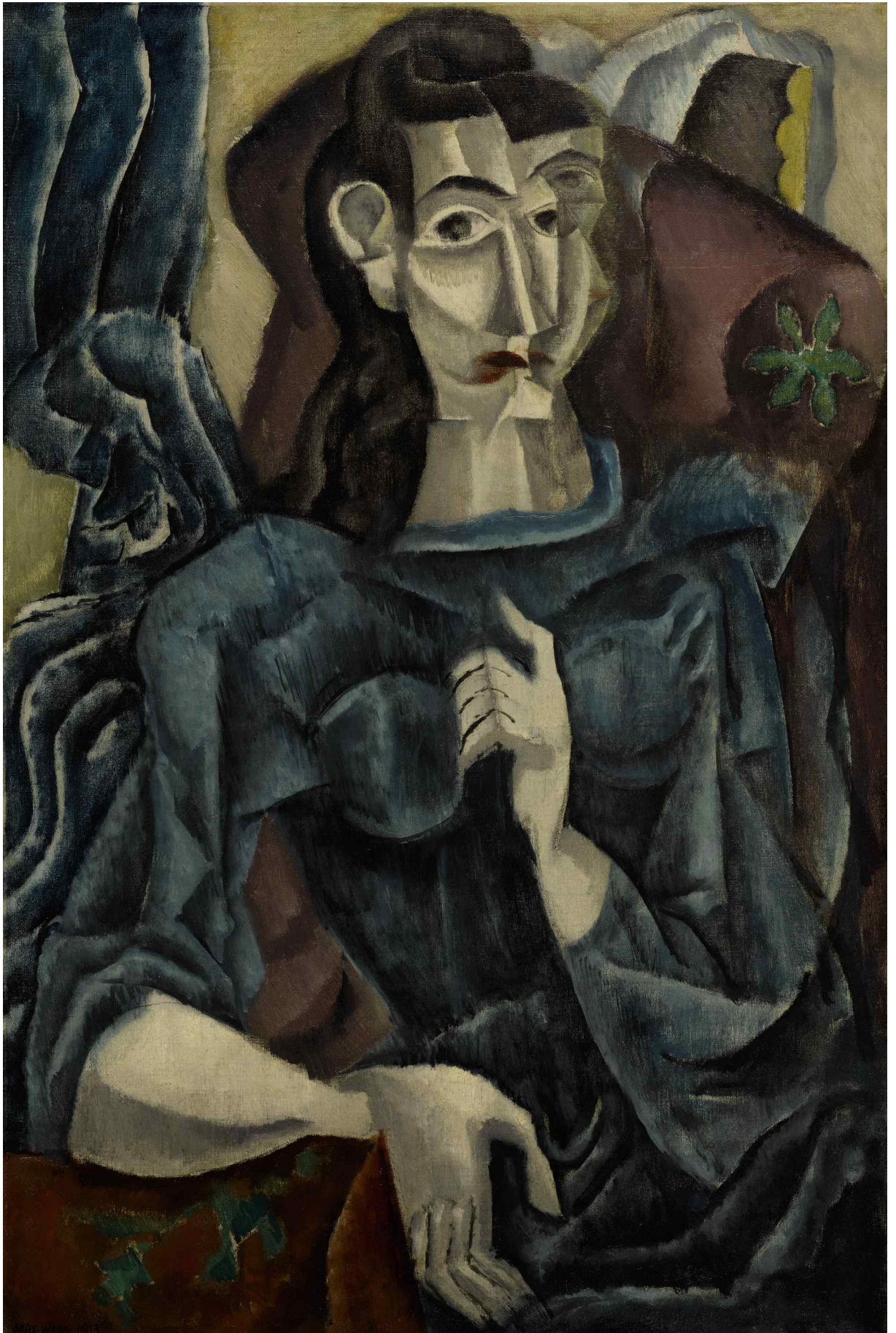
**\$ 400,000-600,000**

After spending three years in France studying the works of Paul Cézanne, Georges Braque and Henri Matisse, Max Weber returned to New York in 1909, "more informed about European art and aesthetics than anyone else in America" (Barbara Haskell, *The American Century: Art & Culture 1900-1950*, New York, 1999, p. 95). This proximity to the French masters led Weber to develop his own cubist style and to paint pictures inspired by the vibrancy and newness of 20th century America, particularly New York.

Max Weber was included in the 1910 landmark exhibition *Younger American Painters*, which also featured works by Marsden Hartley, Arthur Dove, John Marin, Arthur B. Carles and Edward Steichen, among others. Organized by Alfred Stieglitz at his gallery 291, this was the first collective exhibition of works by modern American artists. Percy North writes, "Weber's inclusion in *Younger American Painters* established him as a renegade artist with an unusually innovative vision. When Weber's work did not appear at the Independents exhibition organized by the realists in March of 1910, Arthur Hoeber remarked, 'they are independent enough but we miss the name Max Weber, even more independent than any of the foregoing, and we wonder why he is left out of the group. Perhaps he would make the rest look conventional. We opine he would. At any rate no true Independent show would be complete without him'" (*Max Weber: The Cubist Decade 1910-1920*, Atlanta, Georgia, 1991, p. 22).

By 1913, the year he completed *Imaginary Portrait of a Woman*, Weber was fully immersed in New York life, experiencing the lively cafes, vaudeville theatres and newly released moving pictures. This same year, Weber painted *Imaginary Portrait of a Woman*. Percy North observes, "Two other paintings of 1913 make oblique references to the experience of the cinema. Weber's reverie of his fantasy female from the cinema, revealed in his poem 'I Wonder,' resulted in his painting *Imaginary Portrait of a Woman* [*Imaginative Portrait of a Woman*], 1913. Although the subject does not appear to be placed in the theatre, the green curtain at the left edge of the canvas suggests a stage-like setting. The portrait allowed the artist to bring his dream girl to life in the manner of the mythical Pygmalion" (*Ibid.*, p. 29).





PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

## MAURICE BRAZIL PRENDERGAST

1858 - 1924

### The Deer Park

signed *Prendergast* (lower left)

oil on canvas

23 ¼ by 32 ½ inches (59.1 by 82.6 cm)

Painted *circa* 1914-15.

#### PROVENANCE

Charles Prendergast (the artist's brother), 1924

Mrs. Charles Prendergast (his wife), 1948

M. Knoedler & Co., New York, 1967

Private collection, Florida, 1967

Steven Straw, Newburyport, Massachusetts

Kennedy Galleries, New York, by 1979

Milton and Adriene Porter, Pittsburgh, Pennsylvania, 1980

(acquired from the above)

Owen Gallery, New York

Acquired by the present owner from the above, 2006

#### EXHIBITED

New York, M. Knoedler & Co., *Paintings and Watercolors by Maurice Prendergast: A Loan Exhibition*, November 1966, no. 56, illustrated

Beverly Hills, California, Petersen Galleries, *Exhibition and Sale*, March-April 1978

New York, Kennedy Galleries, *The Eyes of America: Art from 1792-1979*, May 1979, no. 26, illustrated

#### LITERATURE

Fairfield Porter, "The Prendergast Anomaly," *Art News*, 65, November 1966, pp. 38-39, illustrated

Carol Clark, Nancy Mowll Mathews and Gwendolyn Owens, *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné*, Williamstown, Massachusetts, 1990, no. 418, p. 304, illustrated

**\$ 600,000-800,000**

Painted *circa* 1914-15. *The Deer Park* was executed after Prendergast's influential 1907 trip to Paris, where he encountered works exhibited by the French Post-Impressionists and the Fauves. While Prendergast was inspired by many of these revolutionary artists, it was Paul Cézanne who had the most significant impact on the artist and his subsequent work. Before leaving Paris, Prendergast wrote to Mrs. Oliver Williams, a friend from Boston, "I have been extremely fortunate in regard to the exhibitions, not only in the spring with the Salons but Chardins, Fragonard, etc. and the delightful fall exhibitions which last during the month of October. They have all Paul Cezannes [at the Salon d'Automne]... Cezanne gets the most wonderful color, a dusty kind of a grey. And he had a water color exhibition late in the spring which was to me perfectly marvelous. He left everything to the imagination. They were great for their sympathy [*sic*] and suggestive qualities... I was somewhat bewildered when I first got over here, but I think Cezanne will influence me more than the others. I think so now" (Nancy Mowll Mathews, *Maurice Prendergast*, Williamstown, Massachusetts, 1990, p. 25).

*The Deer Park* fully incorporates Prendergast's new ideas about color and form, yet also returns to a theme he explored throughout his career—fashionable members of the leisure class enjoying themselves in an idyllic landscape. Like the Post-Impressionists, Prendergast emphasized the flatness of the picture plane, dividing the composition into horizontal bands of color and creating a mosaic-like design. He "applied a carefully worked out color scheme in small dabs of paint. The result is an overall open surface pattern that allows the light colors...underneath to shine through for a glowing luminous effect" (*Ibid.*, p. 27).

Around 1914, Prendergast began to include fairy-tale-like elements in his compositions and this growing interest in fantasy is evident in *The Deer Park* where deer amble among the crowd. The artist's innovative mosaic of brushstrokes and use of vibrant, jewel-toned color further heightens the atmosphere of animation and delight. A contemporary critic reviewing works of this period wrote, "[Prendergast] is a serious and humble student of design, and marshals line and color into patterns of some intimacy and much interest. ...his work has rhythm and beauty and a quaintness of humor that go far to inveigle the ordinary observer into acceptance of an extraordinary piece of craftsmanship" (*Ibid.*, p. 35).





(ACTUAL SIZE)

71

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## ARTHUR GARFIELD DOVE

1880 - 1946

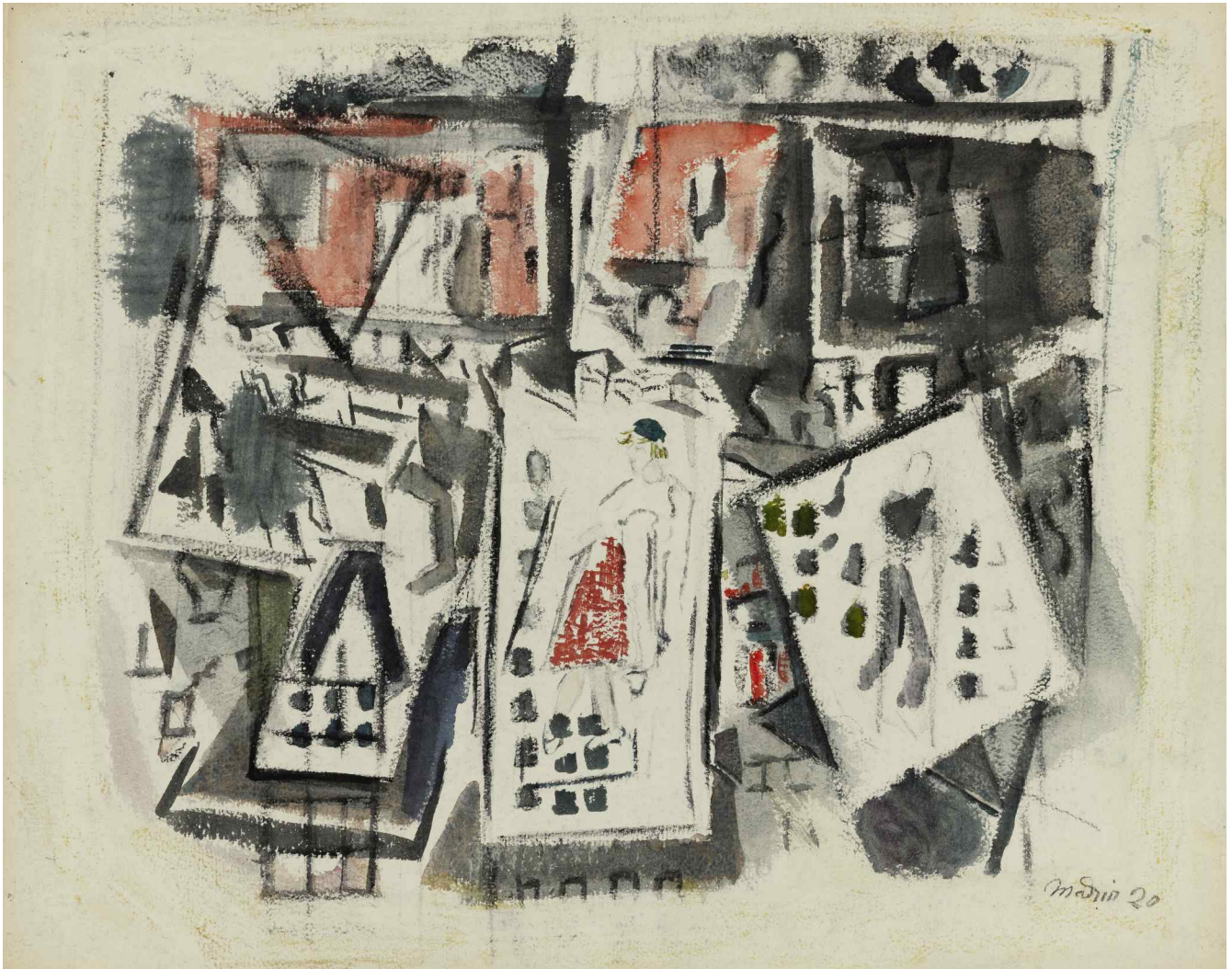
### West from Bank

watercolor and ink on paper  
5 by 7 inches (12.7 by 17.8 cm)

#### PROVENANCE

Private Collection, Florida, *circa* 2002  
By descent to the present owner

**\$ 12,000-18,000**



72

## JOHN MARIN

1872 - 1953

### Street Movement, Lower Manhattan

signed *Marin* and dated '20 (lower right); also titled *Street Movement/Lower Manhattan* and dated 1920 (on the reverse)

watercolor and charcoal on paper  
21¾ by 26¾ inches (55.2 by 67.9 cm)

#### PROVENANCE

Estate of the artist  
Kennedy Galleries, New York  
Gilbert A. and Anne B. Harrison, Scottsdale, Arizona, 1991  
(acquired from the above)  
By descent to the present owner

#### LITERATURE

Sheldon Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, vol. II, Tucson, Arizona, 1970, no. 20.25, p. 480

**\$ 80,000-120,000**

## JOHN MARIN

1872 - 1953

### Cape Split, Maine

signed *Marin* and dated 45 (lower right)

oil on canvas

22 ¼ by 28 ¼ inches (56.5 by 71.8 cm)

#### PROVENANCE

Mrs. C. Suydam Cutting, Bernardsville, New Jersey

Downtown Gallery, New York

Mrs. Walter Buhl Ford, II (Josephine F. Ford), Grosse Pointe Farms, Michigan

By descent to the present owner

#### EXHIBITED

New York, An American Place, *John Marin-Paintings-1945*, November 1945-January 1946

Newark, New Jersey, Newark Museum, *From the Collection of Mrs. C. Suydam Cutting*, February-April 1954

Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, *American Landscapes-A Changing Frontier*, April-June 1966

#### LITERATURE

Sheldon Reich, *John Marin: Catalogue Raisonné*, Tucson, Arizona, 1970, vol. II, no. 45.7, p. 737, illustrated

**\$ 400,000-600,000**

In a poll of curators and art critics conducted by *Look* magazine in 1948, both groups recognized John Marin as the most accomplished American artist of the time. Closely associated with the avant-garde photographer and gallerist Alfred Stieglitz, who held annual exhibitions of the artist's work between 1909 and 1950, Marin explicitly sought to explore national themes in his work, intent on establishing a distinctly American style. Painted in 1945, *Cape Split, Maine* is representative of Marin's later work in oil, with the expressiveness of the medium sharing equal weight with the subject matter.

Early in his career Marin worked almost exclusively in watercolor; oil paintings did not become a substantial part of his *oeuvre* until 1913. His work focused on semi-abstract landscapes and cityscapes that were executed both as spontaneous *plein air* pieces and more carefully structured studio compositions. Marin first visited Maine in 1914 and was taken with the rocky shoreline and powerful sea. The rugged Maine coast was an ideal subject for the artist's gestural expression in oil, and the ever changing ocean and coastal landscape provided him with continual inspiration. According to Klaus Kertess, "in 1933, Marin rented the house on Cape Split in Addison, Maine, that he would buy the following year and paint in, during the warmer months, for the rest of his life. Here his new power in oil reached its apogee" (*Marin in Oil*, Southampton, New York, 1987, pp. 46-47).

Marin eschewed the idea of pure abstraction being pursued by the Abstract Expressionists, preferring to maintain a basis in realism. By the mid-1940s however, Marin began to see the medium itself as a form of subject matter: "...in these new paintings, although I use objects, I am representing paint first of all and not the motif primarily," he wrote in 1946. But" as Mr. Kertess recognized, "Marin stopped short of abstraction, which he continued to consider self-indulgent; he was as critical of Mondrian as he was of the new abstraction taking hold in New York. Not only did 'motif' remain important to him, but also the boundaries of the canvas" (*Ibid.*, p. 55).





74

## BEN NORRIS

1910 - 2006

### L.A. Industrial with Gas Tanks

signed *Ben Norris* and dated 1935 (lower right)  
oil on canvas  
20 1/8 by 24 inches (51.1 by 60.1 cm)

#### PROVENANCE

Childs Gallery, Boston, Massachusetts  
Acquired by the present owner from the above, circa 2005

#### LITERATURE

Ben Norris, *Ben Norris: American Modernist, 1910-2006, An Autobiography*, Honolulu, Hawaii, 2009, p. 62, illustrated

**\$ 20,000-30,000**





75

## JOSEPH STELLA

1877 - 1946

### Green Palms

signed *Joseph Stella* (lower right)

oil on canvas

17 1/8 by 18 1/8 inches (43.5 by 46 cm)

Painted *circa* 1937-38.

### PROVENANCE

By descent in the artist's family (sold: Sotheby's, New York, May 19, 2004, lot 166)

Acquired by the present owner at the above sale

**\$ 15,000–25,000**

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

## MILTON AVERY

1885 - 1965

### Water Carrier

signed *Milton Avery* and dated *1947* (lower right)

oil on canvas

30 by 40 inches (76.2 by 101.6 cm)

#### PROVENANCE

Grace Borgenicht Gallery, New York

Rosemarie Sena, New York, 1980 (acquired from the above)

Grace Borgenicht Gallery, New York

Acquired by the present owner from the above, 1995

#### EXHIBITED

Houston, Texas, Sarah Campbell Blaffer Gallery, University of Houston; Mexico City, Mexico, Museo de Arte Moderno de Mexico; Monterrey, Mexico, Museo de Monterrey; Caracas, Venezuela, El Museo de Bellas Artes; Newport Beach, California, Newport Harbour Art Museum, *Milton Avery in Mexico and After*, August 1981-July 1982, illustrated p. 44

**\$ 500,000-700,000**

In the summer of 1946, Milton Avery and his family spent three months in Mexico exploring the country and immersing themselves in its rich culture. The trip had a significant impact on the artist, inspiring a series of paintings that focused on the role of women outside of the home and further explored his interest in juxtaposing bold colors. In *Water Carrier*, painted in 1947, Avery depicts a female figure skillfully balancing a clay water jug on her shoulder against the backdrop of a rural townscape. He flattens and simplifies the buildings and sky but maintains the figurative form of the woman in order to successfully convey the narrative of the scene. As seen in many of Avery's pictures from this period, he experiments with contrasting colors by placing geometric forms of pink, blue and brown within a less spatially defined background. The bright hues reflect Avery's desire to capture the mood of the distinctive landscape and vibrant culture of Mexico.

In the catalogue for the 1981-82 exhibition *Milton Avery in Mexico and After*, Dore Ashton writes, "If we look back to the paintings of Mexico of the late 1940s, we find the characteristic Avery sensibility and yet, we find an indelible remembrance of a specific place. The way the people move slowly through dry, heated landscape, is peculiar to Mexico, or at least to Avery's vision of Mexico. The colors are certainly heated, but never shrill. Avery was painting in Mexico during the height of popularity of the Mexican muralists; yet, his calm, tender vision prevailed. Nothing swayed him from his original course" (*Milton Avery in Mexico and After*, New York, 1981, p. 18).



PROPERTY FROM A PRIVATE COLLECTION

## MAYNARD DIXON

1875 - 1946

### Canyon Ranch

signed *Maynard Dixon*/© EHD and dated 1941 (lower left);  
also signed *Maynard Dixon/Tucson Ariz*, titled *Canyon Ranch*  
and inscribed *Copyright/Edith H. Dixon, 1946/Reproduction*  
*Rights/Reserved* (on the reverse)

oil on canvas

25 by 30 1/8 inches (63.5 by 76.5 cm)

#### PROVENANCE

Biltmore Art Galleries, Los Angeles, California

Paul Grafe, Santa Paula, California

By descent to the present owner

#### EXHIBITED

Los Angeles, California, Cowie Galleries, 1942

San Francisco, California, Gump's Gallery, 1945

Ontario, California, Chaffey Community Art Association, *The*  
*Sixth Invitational Purchase Prize Exhibit, Chaffey College*,

October-November 1946

#### LITERATURE

Wesley M. Burnside, *Maynard Dixon: Artist of the West*, Provo,  
Utah, 1974, p. 184

**\$ 150,000-250,000**



PROPERTY FROM A PRIVATE COLLECTION

## OSCAR EDMUND BERNINGHAUS

1874 - 1952

### Crowd at Horse Race—Taos, N. Mex

signed *O.E. Berninghaus* (lower right); also signed *O.E. Berninghaus/Taos, N. Mex.* and titled "*Crowd at Horse Race-Taos, N. Mex.*" (*During San Geronimo Festivities in September, each year*) (on a label affixed to the reverse)

oil on canvas

30 ½ by 34 inches (77.5 by 86.4 cm)

Painted in 1946.

This painting will be included in Kodner Gallery's Art Research Project on the artist Oscar Edmund Berninghaus 1874-1952.

#### PROVENANCE

Paul Grafe, Santa Paula, California (acquired from the artist)  
By descent to the present owner

#### LITERATURE

Oscar Edmund Berninghaus, *Oscar E. Berninghaus A.N.A. Paintings in the Collection of Mr. Paul Grafe Los Angeles*, Taos, New Mexico, 1946, illustrated

**\$ 600,000-800,000**

Oscar Berninghaus dedicated his life to capturing the beauty of Taos, New Mexico. He was first introduced to the area in 1899 and returned regularly to sketch, eventually becoming a founding member of the Taos Society of Artists and relocating permanently from St. Louis. Berninghaus recalled the area fondly stating, "Since 1918 Taos has been my permanent home, having acquired a small adobe house and adding additions to it as the years rolled by." He went on to say, "It is the southwest and I love it as in it I find my philosophy of life" (as quoted in *Oscar E. Berninghaus, A.N.A. Paintings in the Collection of Mr. Paul Grafe, Los Angeles*, n.p.).

Berninghaus, who initially trained as a commercial artist, found endless inspiration in the landscape and people of Taos, recording events and fleeting moments with a vivid, rich palette. In the present work, *Crowd at Horse Race—Taos*, Berninghaus remembered his inspiration specifically, stating that it was "the time of the Fiestas, late in September, a horse race is on the program and I, like many others, go to find it. On arriving there I become far more interested in the motely crowd made up of Indians from distant Pueblos and reservations, Mexican, tourists, townspeople and odd conveyances" (Ibid).

Berninghaus quickly captured this inspiring moment with small pencil sketches highlighted with crayon color and 'mental notes.' The finished work was later rendered in the artist's studio, which was typical of paintings of this scale and complexity. Berninghaus recalled his process in the studio and noted that "As the work progressed color and pigment were applied more plastically until its final completion. It is the method I employ on compositions of the nature. For variety I have a penchant for painting groups, mingling crowds and have painted many. This painting is an excellent example" (Ibid).



## JOSEPH HENRY SHARP

1859 - 1953

### Summer Camp Life, Crow Encampment, Little Big Horn, Montana

signed *JH Sharp* (lower right); also titled *Summer Camp Life, Crow Encampment/Little Big Horn, Montana* (on a piece of the original backing)

oil on canvas

20 by 30 inches (50.8 by 76.2 cm)

Painted *circa* 1920.

#### PROVENANCE

Gerald Peters Gallery, Santa Fe, New Mexico

Acquired by the present owner from the above, 2003

#### LITERATURE

Forrest Fenn, *Teepee Smoke: A New Look into the Life and Work of Joseph Henry Sharp*, Santa Fe, New Mexico, 2007, illustrated p. 215

**\$ 250,000-350,000**

In 1883, at the age of 24, Joseph Henry Sharp made his first visit to the American West, traveling to Santa Fe and neighboring towns to paint the local Pueblo Indians. Inspired by this visit and a keen awareness of the steady erosion of the Native American lifestyle, Sharp set out to create a visual record of the Indian cultures that had captivated him during his travels. Ten years later, Sharp received a commission from *Harper's Weekly* for a trip to Taos, New Mexico to document its environs. The village and its people mesmerized Sharp, and after several return visits, he eventually established a studio there in 1909.

Sometime after 1905, the artist also began construction of a permanent log cabin in Montana's Crow Agency that served as his home and studio in the fall and winter months. Sharp's Indian subjects are often distinguished by his sensitive and insightful understanding of their diminishing native culture. In *Summer Camp Life, Crow Encampment, Little Big Horn, Montana*, painted *circa* 1920, Sharp employs loose, energetic brushstrokes and a soft, yet colorful palette of orange-tinted browns, cool teals and hints of deep red to create an impressionistic image of Indian life on the Plains. His empathy and respect for Indian culture is evident in the composition and the palette of the camp of teepees scattered along the hillside mimics that of the landscape, emphasizing their place in nature. Sharp's subtle demeanor contrasted with that other frontiersmen the Indians encountered and earned him respect from the tribes among which he periodically lived. Patricia Janis Broder writes, "Throughout his life Sharp was the spiritual brother of the Indian people. A quiet, serene, and patient man, like many of the Indian people he painted, he possessed an inner strength and stoic philosophy. He was able to accept the inevitable. He was intuitively perceptive and was capable of understanding the inner feelings of the individual" (*Taos: A Painter's Dream*, New York, 1980, p. 52). Insistent on painting directly from life, Sharp's intimacy with his subjects allowed him to carefully observe their daily activities, as he sought to depict accurately the costumes and objects associated with the various tribes. His intense interest in his subjects often included describing their histories and personal idiosyncrasies on the back of his canvases. Sharp's skill in capturing the likeness of the Indians and his ethnographic interest in their cultural traditions, costumes and artifacts eventually earned him the nickname "The Anthropologist."







80

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

## ALBERT BIERSTADT

1830 - 1902

### Hetch-Hetchy Valley, California Campground (In the Green Woods)

signed *ABierstadt* (lower left)  
oil on paper mounted on canvas  
16 <sup>5</sup>/<sub>8</sub> by 21 <sup>3</sup>/<sub>4</sub> inches (42.2 by 55.2 cm)

Painted in 1873.

We 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.

#### PROVENANCE

Newhouse Galleries, New York, 1944  
Kennedy Galleries, New York  
Acquired by the present owner from the above, *circa* 1970s

**\$ 60,000-80,000**



81

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## ALBERT BIERSTADT

1830 - 1902

### Mountain Peaks in the Clouds

signed *ABierstadt* (lower left)

oil on paper mounted on board

16 <sup>3</sup>/<sub>4</sub> by 25 <sup>3</sup>/<sub>4</sub> inches (24.5 by 65.4 cm)

We 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.

#### PROVENANCE

Knight Family, Akron Ohio, *circa* 1920s (sold: Sotheby's, New York, November 29, 2006, lot 201)

Acquired by the present owner at the above sale

**\$ 50,000-70,000**



82

## FREDERIC REMINGTON

1861 - 1909

### "The Great Beast Came Crashing to Earth"

signed *Frederic Remington* (lower left); also inscribed "*Charged by a Buffalo*"/*Roosevelt in St. Nicholas* (on the reverse)

ink wash heightened with white on board

14 by 19 inches (35.6 by 48.3 cm)

Executed in 1889.

This work is number 0054 in the online *catalogue raisonné* of the artist's work at [remington.centerofthewest.org](http://remington.centerofthewest.org).

### PROVENANCE

J.N. Bartfield Galleries, New York

Peter Keisogioff Rare Books, *circa* 1960s (acquired from the above; sold: Sotheby's, New York, December 2, 2010, lot 104)

J.N. Bartfield Galleries, New York (acquired at the above sale)

Acquired by the present owner from the above

### LITERATURE

Theodore Roosevelt, "Buffalo Hunting," *St. Nicholas*, December 1889, illustrated as an engraving p. 142

Peter H. Hassrick and Melissa J. Webster, *Frederic Remington: A Catalogue Raisonné of Paintings, Watercolors and Drawings*, vol. 1, Cody, Wyoming, 1996, no. 44, p. 198, illustrated as an engraving

**\$ 20,000-30,000**



83

## CHARLES MARION RUSSELL

1864 - 1926

### Indian Buffalo Hunt

signed *CM Russell* with the artist's skull device (lower left)

pen and ink and wash on paper

15 ¼ by 23 inches (40 by 58.4 cm)

Executed *circa* 1894.

This work is number CR.PC.52 in the online *catalogue raisonné* of the artist's work at [www.russellraisonne.com](http://www.russellraisonne.com).

#### PROVENANCE

Gaylord Publishing Co., Oklahoma City, Oklahoma

Kennedy Galleries, New York

Mongerson-Wunderlich Galleries, Chicago, Illinois

Acquired by the present owner from the above

**\$ 80,000-120,000**



84

## GUY CARLETON WIGGINS

1883 - 1962

### Washington Square, New York Winter

signed *Guy Wiggins N.A.* (lower right); also titled *Washington Sq./New York Winter* and signed *Guy Wiggins N.A.* (on the reverse)

oil on canvas

25 by 30 inches (63.5 by 76.2 cm)

Painted *circa* 1936-40.

A letter of authenticity written by Guy A. Wiggins, the son of the artist, accompanies this lot.

#### PROVENANCE

Acquired the present owner, *circa* 1970s

**\$ 50,000-70,000**

END OF SALE

THE FOLLOWING LOT  
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SALE TO BE HELD  
TUESDAY NOVEMBER 14  
AT 7PM

PROPERTY FROM THE PAUL G. ALLEN  
FAMILY COLLECTION

# GEORGIA O'KEEFFE

1887 - 1986

## Yellow Sweet Peas

Pastel on paperboard  
26½ by 19¾ in.; 67.3 by 49.2 cm  
Executed in 1925.

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

### PROVENANCE

The Downtown Gallery, New York  
Doris Bry, New York  
Terry Dintenfass, Inc., New York  
Private Collection, New York (acquired by 1971)  
Kennedy Galleries, New York (acquired by 1973)  
Private Collection, New York (acquired by 1973)  
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Private Collection, New York (acquired by 1987)  
Richard York Gallery, New York (acquired by 1999)  
Acquired from the above

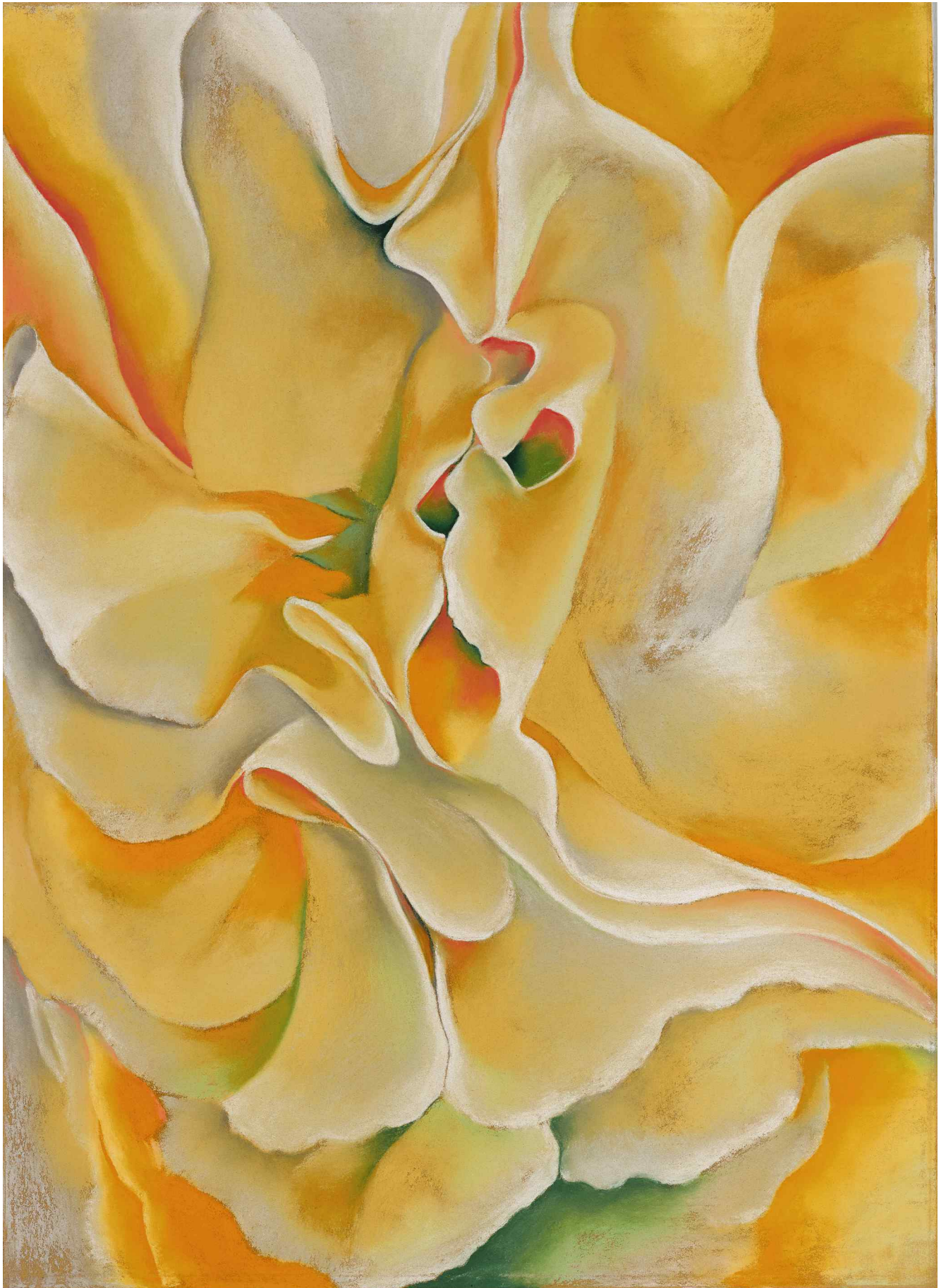
### EXHIBITED

New York, Whitney Museum of American Art; Washington D.C., The Phillips Collection & Santa Fe, New Mexico, Georgia O'Keeffe Museum, *Georgia O'Keeffe: Abstraction*, 2009-10

### LITERATURE

Nicholas Callaway, *Georgia O'Keeffe: One Hundred Flowers*, New York, 1987, no. 24, illustrated in color n.p.  
Barbara Buhler Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, New Haven & London, 1999, vol. 1, no. 499, illustrated in color p. 277  
Barbara Haskell, *Georgia O'Keeffe: Abstraction*, Yale University Press, New Haven & London, 2009, illustrated in color pp. 98 & 230







In 1922 Georgia O’Keeffe proclaimed, “I made up my mind to forget all that I had been taught, and to paint exactly as I felt” (quoted in E.H. Turner, “O’Keeffe as Abstraction” in *Georgia O’Keeffe: Abstraction*, New Haven, 2009, p. 68). The considerable possibilities offered by the floral subjects for which she would become best known had been underscored by her teacher, Arthur Wesley Dow, who advised his students to make “not a picture of a flower...--that can be left to the botanist—but rather an irregular pattern of lines and spaces, something far beyond the mere drawing of a flower from nature” (C. C. Eldredge, *Georgia O’Keeffe*, New York, 1991, p. 75). For O’Keeffe the varied, organic forms of flowers and other natural objects provided fodder for personal expression, “I found that I could say things with

color and shapes that I couldn’t say in any other way—things that I had no words for” (quoted in *Alfred Stieglitz Presents One Hundred Pictures: Oils, Watercolors, Pastels, Drawings, by Georgia O’Keeffe, American*, exhibition brochure, New York, 1923). Reflecting the formal vocabulary O’Keeffe developed as an avant-garde American modernist in the early decades of the 20th century as well as her reverence for the natural world, *Yellow Sweet Peas* masterfully exemplifies the deeply personal synthesis of realism and abstraction that defines her work.

During the 1920s, O’Keeffe began painting the images for which she is perhaps best known: large-scale compositions of magnified leaves and flowers – she was particularly drawn to flowers for what she felt was the challenge they inherently posed to

Above  
*Kale, Halved*, 1930,  
 photograph by Edward  
 Weston, Collection Center  
 for Creative Photography,  
 Tuscon, Arizona



Above  
GEORGIA O'KEEFFE,  
*Lake George, New York*,  
circa 1918, photograph by  
Alfred Stieglitz, courtesy  
of Gilman Paper Company  
Collection

human observation. It was easy, she believed, to overlook the beauty found in the details of these small and delicate entities. Later recalling her initial attraction to this motif she said, “So I said to myself—I’ll paint what I see—what the flower is to me but I’ll paint it big and they will be surprised into taking time to look at it—I will make even busy New Yorkers take time to see what I see of flowers” (quoted in *Georgia O’Keeffe: Exhibition of Oils and Pastels*, New York, An American Place, 1939).

Critics and contemporaries quickly gravitated to the strikingly unique character and beauty of O’Keeffe’s

work. When she participated in Alfred Stieglitz’s seminal exhibition, *Seven Americans*, at the Anderson Galleries in 1925, her innovative, evocative works outshone those of her contemporaries, Marsden Hartley, Arthur Dove, Charles Demuth, Paul Strand, John Marin and Stieglitz himself. Critic Edmund Wilson pronounced, “Georgia O’Keeffe outblaze[d] the other painters in the exhibition.” Elizabeth Hutton Turner writes, “What struck Wilson was O’Keeffe’s uncanny ability to arrest attention within the space and color of a single object” (“O’Keeffe as Abstraction” in *Georgia O’Keeffe: Abstraction*, New Haven, 2009, p. 66). Painted that same

# “At last, a woman on paper!”

ALFRED STIEGLITZ

year, *Yellow Sweet Peas* wonderfully demonstrates the power of O’Keeffe’s works from this period and her ability to create visually arresting, highly sophisticated compositions. In the Freudian fueled 1920s and 30s there was much speculation as to the meaning of these early floral works and their suggestion of female anatomy. O’Keeffe repeatedly denied these psychosexual interpretations.

*Yellow Sweet Peas* with its sensual modulations of color, sensuous curves and folds is a meditation on form and design that reveals O’Keeffe’s mastery of the pastel medium. Pastel was highly important in O’Keeffe’s oeuvre and allowed her to create a velvety, tactile surface that was impossible to capture with oil paints. Following early experimentation with charcoal and watercolor, she began working in pastel in 1915, discovering that she could attain the subtle tonality of charcoal without forsaking the intensely vibrant palette she had employed in her early watercolors. “Pastel afforded O’Keeffe a medium for her most unabashedly beautiful works of art” (J.C. Walsh, “The Language of O’Keeffe’s Materials: Charcoal, Watercolor, Pastel” in *O’Keeffe on Paper*, New York, 2000, p. 68).

In *Yellow Sweet Peas*, O’Keeffe combines rich hues of yellows highlighted by whites and bold passages of deep oranges and greens. The work is a study of texture as O’Keeffe masterfully varies her application of the pigment, oscillating from dense, velvety opacity to lightly feathered strokes that reveal the paper support. She uses delicate, yet precise lines to define the various forms of the composition and isolates

the flower, closely cropping the image to focus on its various forms - rapturous, unfurling and fluttering petals, fluted edges, delicate curves. As she renders the sweet pea monumental and centralized, O’Keeffe eschews traditional scale and pictorial organization, compressing the space and confronting the viewer with the blossom’s commanding color and form, and transforming this traditional still-life subject into an abstract pattern of organic shapes. The distinctive composition O’Keeffe employs in *Yellow Sweet Peas* correlates closely to the work of many modern photographers in the early decades of the 20th century. Like Stieglitz, Strand and Edward Weston, O’Keeffe focuses closely on her chosen subject, isolating the blossom from its larger environment to examine its form and color at close hand. Pulsating with visual energy, the work suggests O’Keeffe’s belief in the rhythms and dynamism of nature itself.

O’Keeffe wrote: “Long ago I came to the conclusion that even if I could put down accurately the thing I saw and enjoyed, it would not give the observer the kind of feeling it gave me. I had to create an equivalent for what I felt what I was looking at—not copy it” (quoted in M. Balge-Crozier, “Still Life Redefined” in *Georgia O’Keeffe: The Poetry of Things*, Washington, D.C., 1999, p. 69). As she simplifies, crops, and enlarges the sweet pea, O’Keeffe leaves the realm of pure objectivity to present her perception of its essence, ultimately compelling the viewer to experience the natural world in a new and more profound way.

Opposite  
Detail of the present work



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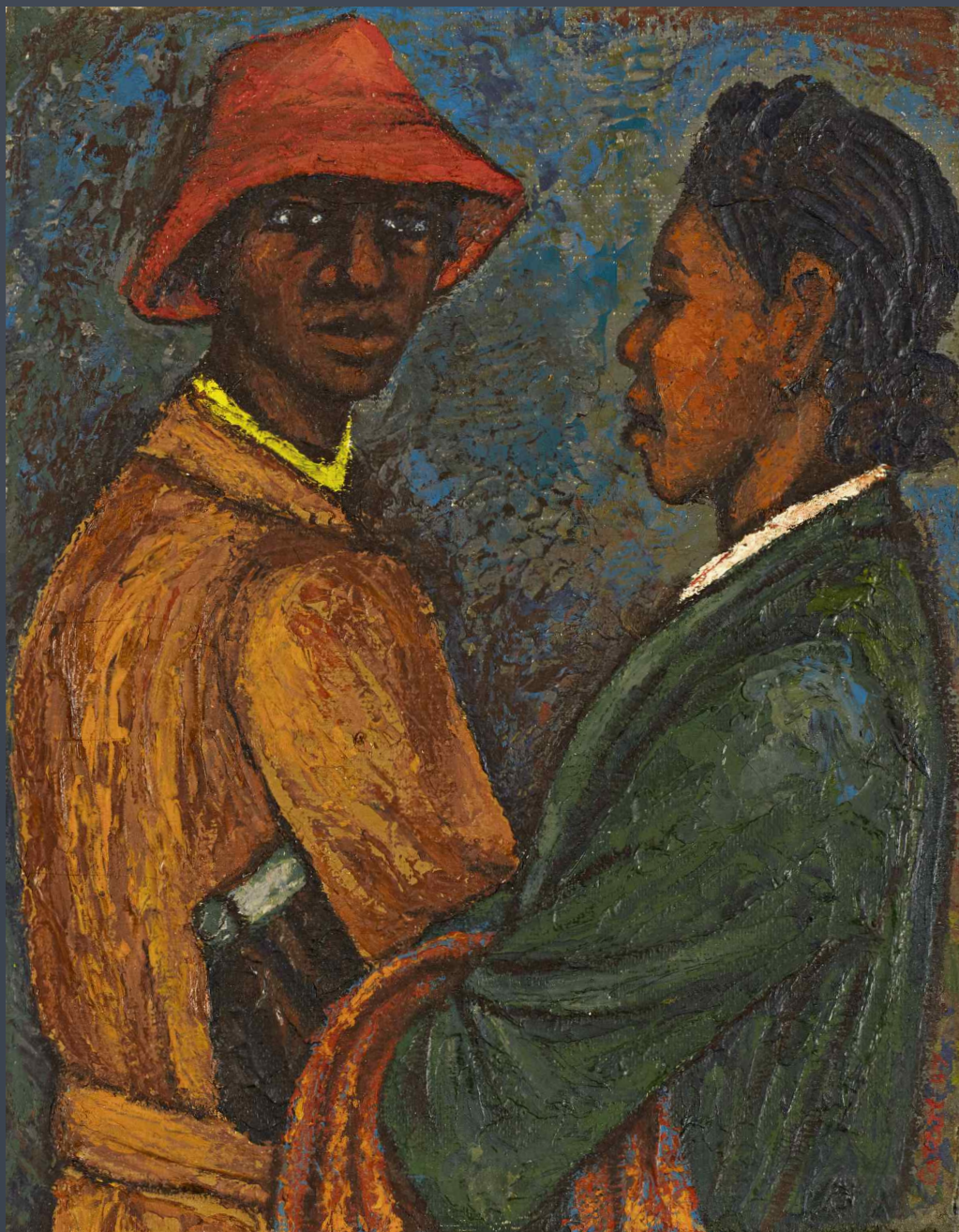
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ANDY WARHOL. \$(4), 1982

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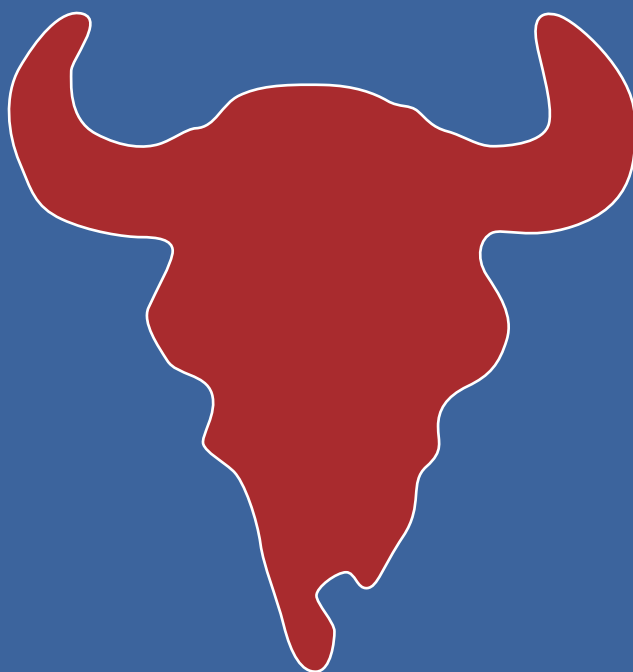
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6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

## BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

### 1. SYMBOL KEY

#### □ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

#### ○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

#### △ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

#### ⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

#### ∨ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

#### ⊙ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

#### Π Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

#### 📌 Premium Lot

In order to bid on "Premium Lots" (📌 in print catalogue or 📌 in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

### 2. BEFORE THE AUCTION

**The Catalogue** A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

**Estimates** Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

**Provenance** In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

**Specialist Advice** Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

**The Exhibition** An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

**Salesroom Notices** Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

**Registration** Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

### 3. DURING THE AUCTION

**The Auction** Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

**Bidding in Person** If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

**Absentee Bidding** If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

**Telephone Bidding** In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

**Online Bidding** If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see [www.sothebys.com](http://www.sothebys.com). For information about registering to bid on eBay, please see [www.ebay.com/sothebys](http://www.ebay.com/sothebys). For information about registering to bid on Invaluable, please see [www.invaluable.com/invaluable/help.cfm](http://www.invaluable.com/invaluable/help.cfm). Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

**Employee Bidding** Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not

justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

**Hammer Price and the Buyer's Premium** For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

**Currency Board** As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

**Results** Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at [sothebys.com](http://sothebys.com).

**International Auctions** If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

#### 4. AFTER THE AUCTION

**Payment** If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

**Payment by Cash** It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

**Payment by Credit Cards** Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

**Payment by Check** Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

**Payment by Wire Transfer** To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

**Sales and Use Tax** New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

#### Collection and Delivery

Post Sale Services  
+ 1 212 606 7444  
FAX: + 1 212 606 7043  
[uspostsaleservices@sothebys.com](mailto:uspostsaleservices@sothebys.com)

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

**Shipping Services** Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

**Collecting your Property** As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

**Endangered Species** Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

**The Art Loss Register** As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at [artloss@artloss.com](mailto:artloss@artloss.com). The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

## SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

**Property Evaluation** There are three general ways evaluation of property can be conducted:

### (1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

### (2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

### (3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

## SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at [sothebys.com](http://sothebys.com).

**Valuations and Appraisals** Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

**Financial Services** Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

**Museum Services** Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

**Corporate Art Services** Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

## INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

### Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

### Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

**Sotheby's Arranged Shipping** If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

**Client Arranged Shipping** Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

### Where Sotheby's is Not Required

**to Collect Sales Tax** Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

### Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

**Certain Exemptions** Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

**Local Tax Advisors** As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

## GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

### GLOSSARY FOR PAINTINGS

#### Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

#### Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

#### Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

#### Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

#### Style of...Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

#### Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

#### After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

### GLOSSARY FOR SCULPTURE

**Bronze Figure of a Woman, Maurice Giraud-Rivière.** CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

**Bronze Figure of a Woman, After Maurice Giraud-Rivière.** CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

**Maurice Giraud-Rivière, Bronze Figure of a Woman.** CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

## IMPORTANT NOTICES

### Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

### Photography:

Bonnie Morrison  
Ellen Warfield



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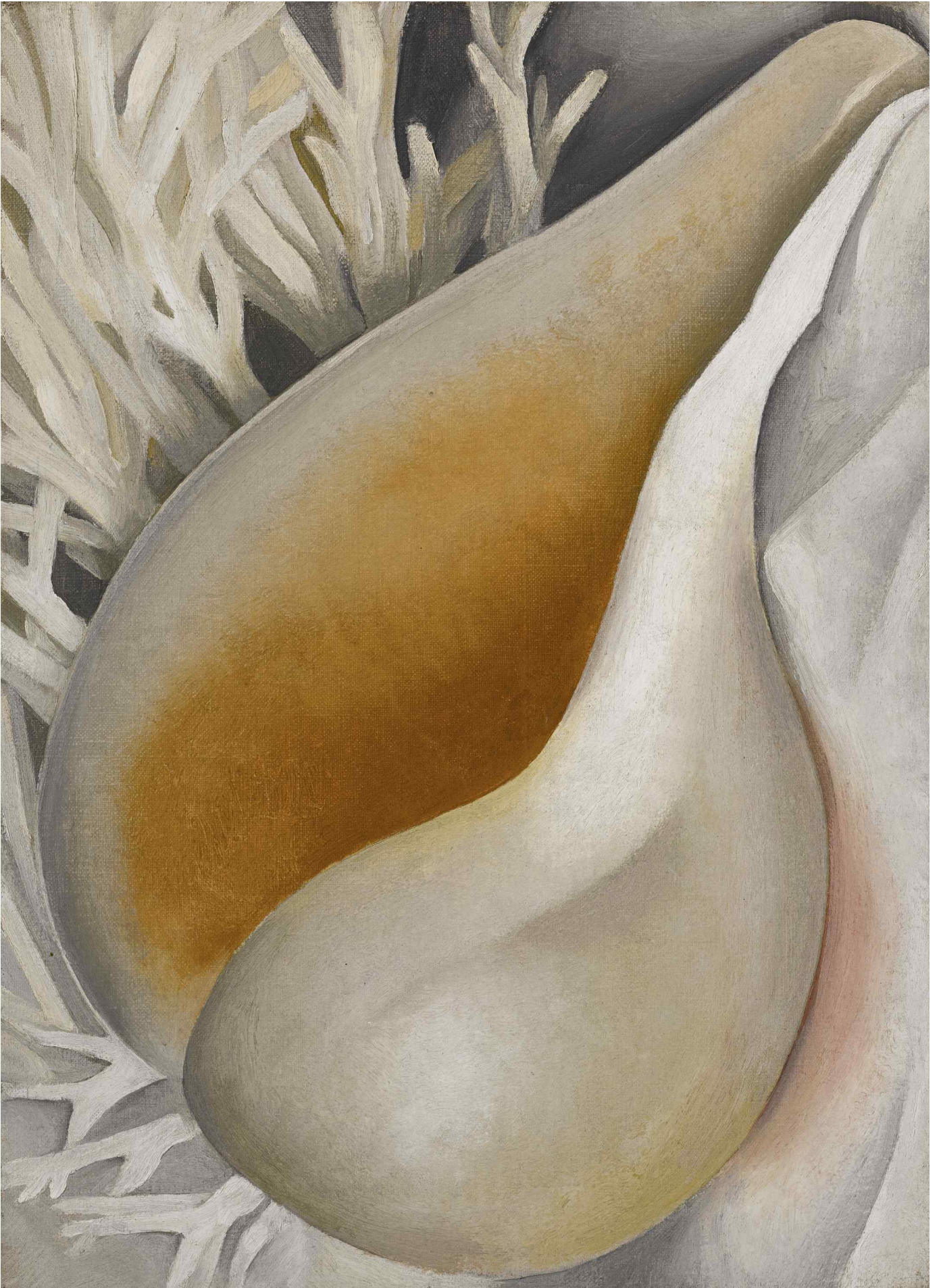
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