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AMERICAN
ART

NEW YORK 23 MAY 2018



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THIS PAGE
LOT 64



AMERICAN
ART

S P R I N G T I M E



Norman
Rockwell

AMERICAN ART

AUCTION IN NEW YORK
23 MAY 2018
SALE N09867
10:00 AM

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LOT 50

FORAN 1919

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kayla.carlsen@sothebys.com



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elizabeth.pisano@sothebys.com

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charlotte.mitchell@sothebys.com



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Associate Cataloguer
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colton.klein@sothebys.com



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laura.west@sothebys.com



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elizabeth.goldberg@sothebys.com



Liz Sterling
Chairman
+1 212 606 7280
liz.sterling@sothebys.com



Peter Kloman
*Senior Vice President,
Senior Specialist, Los Angeles*
+1 310 786 1882
peter.kloman@sothebys.com



CONTENTS

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	AMERICAN ART: LOTS 1–122
237	CONDITIONS OF SALE
238	TERMS OF GUARANTEE ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING
239	BUYING AT AUCTION
241	SELLING AT AUCTION SOTHEBY'S SERVICES INFORMATION ON SALES AND USE TAX GLOSSARY OF TERMS
242	IMPORTANT NOTICES
243	BOARD OF DIRECTORS
244	INDEX



THIS PAGE
LOT 101

B. Austin





1

JOSEPH CHRISTIAN LEYENDECKER

1874 - 1951

George Washington

signed *JCLeyendecker* (lower right)
oil on canvas
29 by 21 inches (73.7 by 53.3 cm)
Painted in 1919.

PROVENANCE

Grand Central Art Galleries, New York
Harry Glass, Old Westbury, New York (acquired from the
above; sold: Sotheby's, New York, December 2, 1993, lot 157)
Hascoe Family Collection (acquired at the above sale; sold:
Sotheby's, New York, January 23, 2001, lot 391)
Acquired by the present owner at the above sale

LITERATURE

The Saturday Evening Post, July 5, 1919, cover illustration
(© 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. 84
Laurence S. Cutler and Judy Goffman Cutler, *J.C. Leyendecker:
American Imagist*, New York, 2008, illustrated p. 130

\$ 100,000-150,000



3

JOSEPH CHRISTIAN LEYENDECKER

1874 - 1951

Easter Baby

signed JCLeyendecker (lower right)
oil on canvas
26 1/8 by 20 inches (66.4 by 50.8 cm)
Painted in 1909.

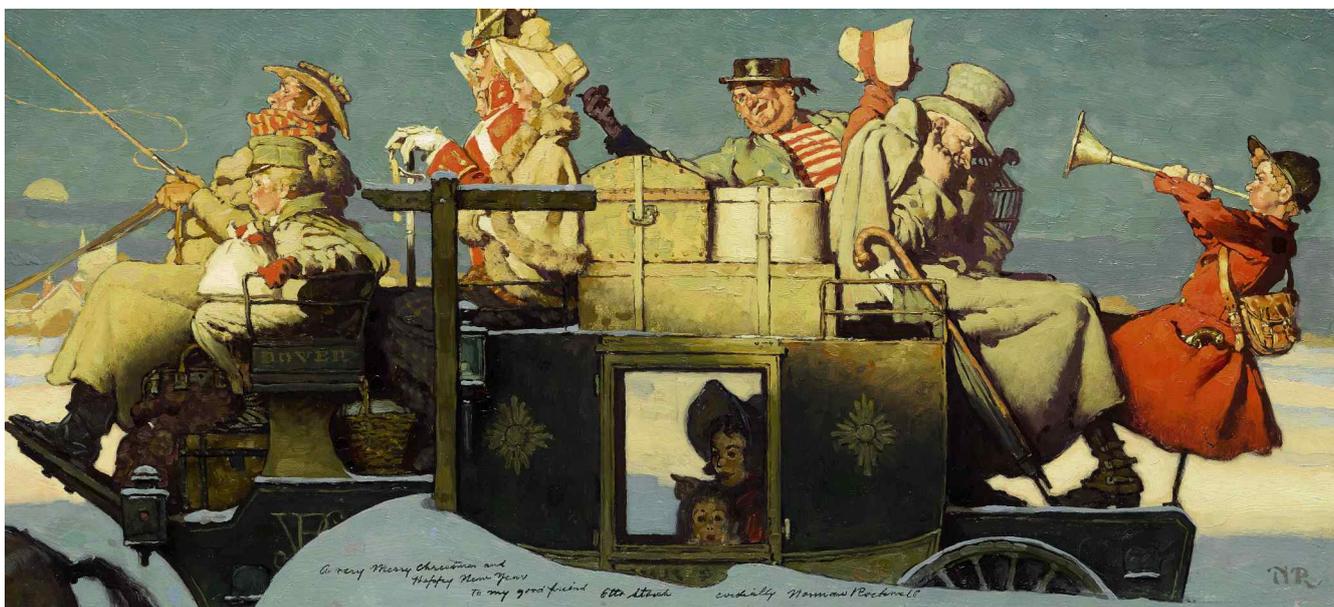
PROVENANCE

Private collection, New York, circa 1950
By descent to the present owners (his great granddaughters)

LITERATURE

The Saturday Evening Post, April 10, 1909, cover illustration
(© SEPS licensed by Curtis Licensing, Indianapolis, IN. All rights reserved.)
Michael Schau, *J.C. Leyendecker*, New York, 1974, p. 172, illustrated
Jan Cohn, *Covers of "The Saturday Evening Post": Seventy Years of Outstanding Illustration from America's Favorite Magazine*, New York, 1995, illustrated p. 40
Laurence S. Cutler and Judy Goffman Cutler, *J.C. Leyendecker: American Imagist*, New York, 2008, illustrated p. 109

\$ 80,000-120,000



4

PROPERTY FROM THE COLLECTION OF MRS. DOLORES STORCH

NORMAN ROCKWELL

1894 - 1978

Study for 'The Christmas Coach'

signed with initials *N.R.* (lower right); also signed and inscribed *a very Merry Christmas and Happy New Year to my great friend/Otto Storch cordially Norman Rockwell* (lower center)
oil on board

11 ¼ by 15 inches (28.6 by 38.1 cm)

Painted in 1935.

PROVENANCE

Otto Storch, New York (gift from the artist)
By descent to the present owner (his wife)

LITERATURE

Norman Rockwell, *The Norman Rockwell Album*, Garden City, New York, 1961, p. 107, illustrated
Laurie Norton Moffatt, *Norman Rockwell: Catalogue Raisonné*, vol. II, Stockbridge, Massachusetts, 1986, no. S543a, p. 757, illustrated

The present work is a study for Norman Rockwell's painting *The Christmas Coach*, which appeared in the December 28, 1935 issue of *The Saturday Evening Post*.

\$ 120,000-180,000

PROPERTY FROM THE BROWN & BIGELOW COLLECTION

NORMAN ROCKWELL

1894 - 1978

Me and My Pal: The Bath

signed *Norman/Rockwell* (lower right)

oil on canvas

14 by 13 ¼ inches (35.6 by 33.7 cm)

Painted in 1954.

PROVENANCE

Commissioned by the present owner from the artist

LITERATURE

Brown & Bigelow, *Four Seasons* calendar, winter 1954

Jan Wahl, *The Norman Rockwell Storybook*, New York, 1969, p. 31

Laurie Norton Moffatt, *Norman Rockwell: Catalogue Raisonné*, vol. I, Stockbridge, Massachusetts, 1986, no. A136, p. 317, illustrated p. 316

Bruce Rubenstein, *The Rockwell Heist*, St. Paul, Minnesota, 2013, p. 14, illustrated p. 17

\$ 300,000-500,000

Brown & Bigelow commissioned Norman Rockwell to create images for its *Four Seasons* calendar series from 1948 through 1964. Each year, the calendar had one central theme on which Rockwell painted four separate illustrations, one for each season. The suite of images took the audience through a year in the life of two central characters, often a young couple or a boy and his dog, and depicted them engaged in a seasonal activity such as ice skating in the winter or swimming in the summer. In addition to appearing as calendar illustrations, Rockwell's images were reprinted in other forms, including as prints and other collectible items, which allowed them to become widely known and beloved by the American public.

Executed with an eye for exacting naturalism and painted in a vignette-style format on a white background, Rockwell's *Four Seasons* calendars exemplify his seemingly effortless ability to imbue all of his works with a strong narrative element and indeed, attest to the strong cinematic quality that infuses his most successful compositions. When considered together, the paintings in an annual suite closely resemble the frames of a film, with Rockwell providing the primary plot but encouraging his viewers to use their own imaginations to fill in the details of the overarching narrative. The success and enduring popularity of the *Four Seasons* calendars speaks to Rockwell's ability to select widely appealing subjects that would resonate with almost all Americans, and to inject humor into scenes of everyday life. "It is easy to see that had he not been a gifted artist," states his biographer Christopher Finch, "Norman Rockwell might have become a successful writer or director for films or television. Situation comedy has been one of the most popular genres in both these mediums, and no one has a better knack for inventing comedic situations than Rockwell" (*102 Favorite Paintings by Norman Rockwell*, New York, 1978, p. 124).

Me and My Pal: The Bath and *Two Old Men and Dog: No Swimming* are both quintessential examples of Rockwell's work for Brown & Bigelow. The artist painted both works during the 1950s, the decade which witnessed the pinnacle of the artist's creative and technical abilities.

W I N T E R



Norman
Rockwell

1954

PROPERTY FROM THE BROWN & BIGELOW COLLECTION

NORMAN ROCKWELL

1894 - 1978

Two Old Men and Dog: No Swimming

signed *Norman/Rockwell* (lower right)

oil on panel

14 ¼ by 13 ½ inches (36.2 by 34.3 cm)

Painted in 1956.

PROVENANCE

Commissioned by the present owner from
the artist

LITERATURE

Brown & Bigelow, *Four Seasons* calendar, summer 1956

Thomas Buechner, *Norman Rockwell: Artist & Illustrator*,
New York, 1970, no. 505, illustrated p. 231

Christopher Finch, *Norman Rockwell's America*, New York,
1975, no. 171, p. 126, illustrated p. 136

Laurie Norton Moffatt, *Norman Rockwell: Catalogue Raisonné*,
vol. 1, Stockbridge, Massachusetts, 1986, no. A146, p. 321,
illustrated p. 320

Maureen Hart Hennessey and Anne Knutson, *Norman
Rockwell: Pictures for the American People*, New York, 1999,
p. 128, illustrated

Bruce Rubenstein, *The Rockwell Heist*, St. Paul, Minnesota,
2013, p. 14, illustrated p. 16

\$ 300,000-500,000



PROPERTY FROM THE COLLECTION OF MRS. DOLORES STORCH

NORMAN ROCKWELL

1894 - 1978

Little Girl Looking Downstairs at Christmas Party

signed *Norman/Rockwell* (lower right)
oil on canvas
28 by 29 inches (71.1 by 73.7 cm)
Painted in 1964.

PROVENANCE

Otto Storch, New York (gift from the artist)
By descent to the present owner (his wife)

LITERATURE

McCall's, December 1964, cover illustration
Laurie Norton Moffatt, *Norman Rockwell: Catalogue Raisonné*, vol. I, Stockbridge, Massachusetts, 1986, no. C170, p. 63, illustrated

Between 1917 and 1969, Rockwell created 21 story illustrations for *McCall's*, which billed itself as the 'First Magazine for Women.' With a circulation of more than eight million issues a month, its reach was even larger than that of *The Saturday Evening Post*. Appearing on the cover of the Christmas issue of *McCall's* in 1964, *Little Girl Looking Downstairs at Christmas Party* is the only cover illustration Norman Rockwell created for the publication and demonstrates the artist's continued interest in family life (Fig. 1). As Virginia Mecklenberg observes, "We take on the persona as well as the viewpoint of a child; Rockwell emotionally transports us to a moment of childhood that erases subsequent experience" (as quoted in *Telling Stories: Norman Rockwell from the Collections of George Lucas and Steve Spielberg*, New York, 2010, p. 183).

The impressive sense of naturalism that Rockwell achieves in *Girl Looking Downstairs at Christmas Party* is a result of his complex technical process, which he developed and refined throughout the early decades of his career. The introduction of the miniature 35-mm camera in the mid-1930s revolutionized the job of illustrators by allowing them to paint from photographs instead of live models. Rockwell initially resisted this change but with the encouragement of a younger generation of artists that included Steven Dohanos and John Falter, he began to integrate photography into his creative process by 1937. With a clear vision of the intended picture, Rockwell would pose the models and demonstrate the expressions he wanted them to hold. For *Little Girl Looking Downstairs at Christmas Party*, Rockwell posed the young model at the top of the stairs in his own home and assembled a group of friends and neighbors downstairs (Fig. 2). Once he was satisfied with the photos, Rockwell would return to his studio and combine his preliminary sketches with the photos to create a series of small-scale color studies. These preliminary sketches allowed Rockwell to experiment with color and provide a glimpse into the artist's creative process. After executing several color studies for *Little Girl Looking Downstairs at Christmas Party*, one of which is presented as lot 9, Rockwell ultimately decided to add additional details to the present work and final painting, including the young girl's doll and wreath on the banister.

Please note this lot is accompanied by a copy of the December 1964 *McCall's* for which the present work served as the cover illustration.

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

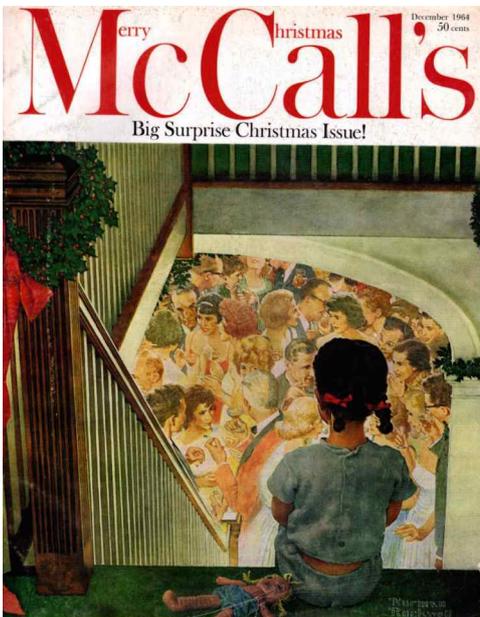


Fig. 1 December 1964 cover of *McCall's*



Fig. 2 Norman Rockwell on the set for *Little Girl Looking Downstairs at Christmas Party*, 1964. Norman Rockwell Archives, Norman Rockwell Museum, Stockbridge, MA. Printed with permission of the Norman Rockwell Family Agency. © 1964 the Norman Rockwell Family Entities.





8

LUDWIG BEMELMANS

1898 - 1962

Madeline & Pepito Chez Maxim's

signed *Bemelmans* (lower right) and titled *Madeline & Pepito/ Chez Maxim's* (lower left)
mixed media on paper
30 by 22 ½ inches (76.2 by 57.2 cm)

PROVENANCE

The artist
Mr. and Mrs. Thierry McCormick, Chicago, Illinois, 1963
(gift from the above)
By descent to the present owner

\$ 30,000-50,000



9

PROPERTY FROM THE COLLECTION OF MRS. DOLORES
STORCH

NORMAN ROCKWELL

1894 - 1978

Study for 'Little Girl Looking Downstairs at Christmas Party'

signed and inscribed to *darling Dolores with love/Norman*
(on the support)

oil on photographic paper laid down on board

image: 5 ³/₄ by 6 inches (14.6 by 15.2 cm)

sheet: 7 ¹/₄ by 7 ³/₄ inches (18.4 by 19.7 cm)

Painted in 1964.

The Norman Rockwell Museum, Stockbridge, Massachusetts,
has added this study to the *Norman Rockwell Online Catalogue
Raisonné*, which can be accessed at <http://www.nrm.org>.

PROVENANCE

Gift to the present owner from the artist

\$ 25,000-35,000

COLLECTION OF STEVE MARTIN

10

EDWARD HOPPER

1882 - 1967

Study for 'Summer Evening'

charcoal on tan paper

image: 7 ¾ by 10 ¼ inches (19.7 by 26 cm)

sheet: 8 ⅜ by 11 inches (21.3 by 27.9 cm)

Executed in 1947.

PROVENANCE

Peter Findlay Gallery and James Goodman Gallery, New York

Acquired by the present owner from the above, 2005

EXHIBITED

San Francisco, California, Fraenkel Gallery, *Edward Hopper & Company*, March-May 2009, no. 19, illustrated, n.p.

LITERATURE

Gail Levin, *Edward Hopper: A Catalogue Raisonné*, vol. III, New York, 1995, p. 320, illustrated fig. 336.1

The present work is the only known study for the finished painting, *Summer Evening*, 1947.

\$ 200,000-300,000

“His specialty was heightening tension through subtle adjustment, tinkering to create the sense of the uncanny that he refined like no other painter in the twentieth century. He got there through drawing.”

(Carter Foster, “Edward Hopper: Drawing into Painting” in *Edward Hopper*, New York, 2009, p. 34)



Edward Hopper, *Summer Evening*, 1947, oil on canvas, 29 by 44 inches. Private collection. © Heirs of Josephine Hopper / Licensed by VAGA, New York, NY



COLLECTION OF STEVE MARTIN

11

JOHN KOCH

1909 - 1978

The Accident No. 2

signed Koch and dated '68 (lower right)
oil on canvas
24 ¾ by 29 ¾ inches (62.9 by 75.6 cm)

PROVENANCE

Kraushaar Galleries, New York
Sold: Christie's, New York, May 26, 1993, lot 229
Louis Stern Fine Arts, Los Angeles, California
Acquired by the present owner from the above, 1995

EXHIBITED

Youngstown, Ohio, Butler Institute of American Art, *34th Annual Mid-Year Show*, June-September 1969
New York, The Century Association, March 1972
Clinton, New York, Hamilton College, Root Art Center, *Contemporary Artists—Early and Late Paintings*, April-May 1973
Lincoln, Massachusetts, DeCordova Museum and Sculpture Park, *Candid Painting—American Genre 1950-1975*, October-December 1975
New York, Whitney Museum of American Art Downtown, Federal Reserve Plaza, *Nothing but Nudes*, January-March 1977
New York, American Academy and Institution of Arts and Letters, *Memorial Exhibition: William Gropper, John Koch, Abraham Rattner*, November-December 1978
Las Vegas, Nevada, The Bellagio Gallery of Fine Art, *The Private Collection of Steve Martin*, April-September 2001

LITERATURE

Edward Bryant, *Models and Moments: Paintings and Drawings by John Koch*, Hamilton, New York, 1977, p. 6, illustrated no. 31, p. 29

\$ 200,000-300,000



Johannes Vermeer, *The Artist's Studio*, circa 1665-66, oil on canvas, 51 by 43 inches. Kunsthistorisches Museum, Vienna, Austria / Bridgeman Images.

One mark of a good artist is the ability to reinvigorate the content of our cultural narratives. When Caravaggio painted the Virgin Mary with dirty, bare feet, that seemingly simple gesture came to be seen as the gateway to Humanism and a dramatic and irreversible shift away from orthodox interpretations of Christian narratives.

I am not elevating John Koch to the genius of Caravaggio, but I use the reference to illustrate how a seemingly small shift in convention results in a big impact.

Koch worked within a genre of American realism that includes Thomas Eakins, Winslow Homer and Edward Hopper as its luminaries. This particular kind of realism sought to find the epic and the archetype among the plain spoken and quotidian. In his painting, *The Accident No. 2* — one of Koch's most surprising works — he takes on the genre of the artist and his model and manages to subvert it for unanticipated effect.

Here is the picture: We are looking into the artist's studio, an intimate space the size of a bedroom. He establishes a sullen interiority by bathing the room in an almost crepuscular light, contrasting it with the midday sun-filled light glinting through the windows. The props in the room are a bed with tousled sheets, a rumpled, thrown off red silk robe, a pair of boudoir mules casually kicked off, a hand-mirror propped on the rim of a waste basket (both shoes and mirror a nod to Balthus), a curtain pulled back (nod to Vermeer's *The Art of Painting*) and the painter's station: easel, canvas, palette.

The artist and the model is a well-defined genre. It explores intimacy, beauty, desire, mystery, otherness and love. It is also an act of possession. Historically it depicts a moment of deep concentration and privilege on the part of the artist and of detachment on the part of the model, who is often pictured sleeping or daydreaming. It is a space in which only the two exist. They are in their own world. Nothing else matters or is of interest.

This is where John Koch's painting disrupts the genre. In his room are two figures, artist and model. She is naked, he is clothed. However, rather than being in the traditional artist/model relationship where he observes her, they are both standing at the window. She is pointing to something that he is straining to see. Whatever is the nature of the accident we will never know, but it has trespassed their intimacy, pulling them into the outside world, and broken the spell of their erotic engagement.

We are grateful to Eric Fischl for preparing the above essay.



COLLECTION OF STEVE MARTIN

12

EDWARD HOPPER

1882 - 1967

Study for 'A Woman in the Sun'

charcoal on paper

image: 7 ¾ by 10 ¼ inches (19.7 by 26 cm)

sheet: 8 ⅜ by 11 inches (21.3 by 27.9 cm)

Executed in 1961.

PROVENANCE

Peter Findlay Gallery and James Goodman Gallery, New York

Acquired by the present owner from the above, 2005

EXHIBITED

San Francisco, California, Fraenkel Gallery, *Edward Hopper & Company*, March-May 2009, no. 40, illustrated, n.p.

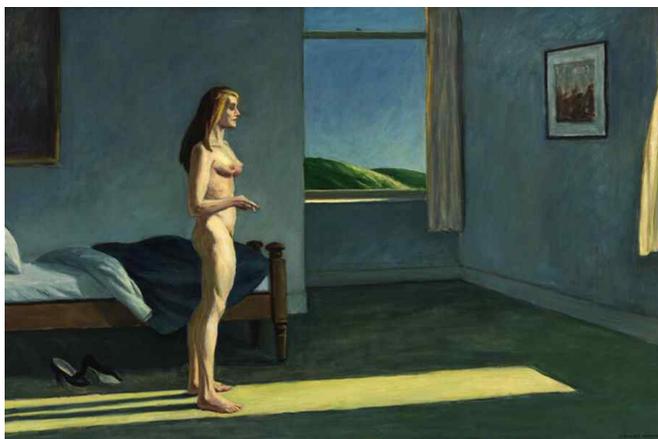
LITERATURE

Gail Levin, *Edward Hopper: A Catalogue Raisonné*, vol. III, New York, 1995, p. 368, illustrated fig. 360.3

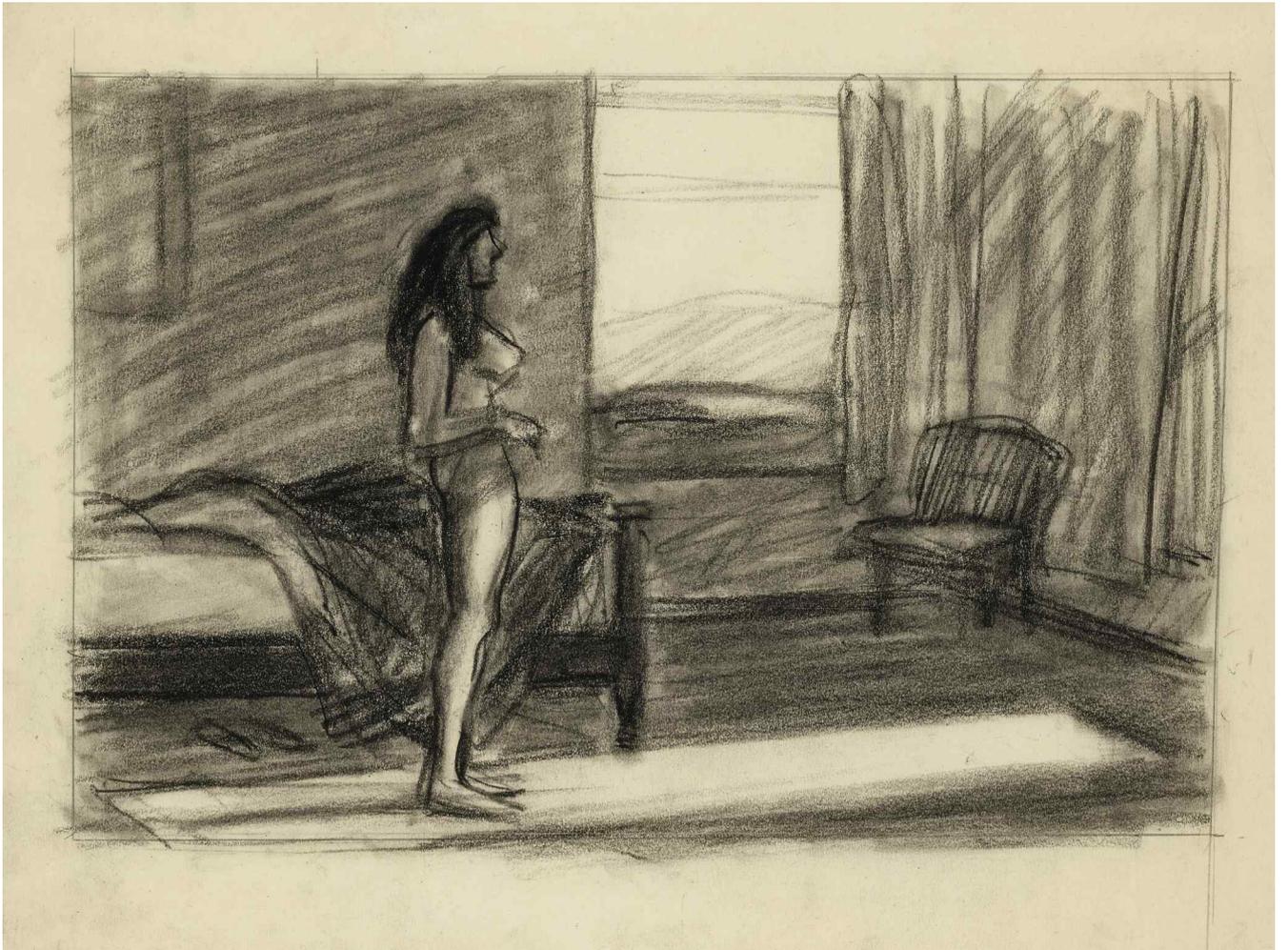
\$ 150,000-250,000

“As a draftsman he was an absolute master of light and tone and could create subtle gradations of sublime effect. And although Hopper did not make finished ‘presentation’ drawings as stand alone pieces, the degree of resolution of his best drawings put them in the realm of his great paintings.”

(Carter Foster, “Edward Hopper: Drawing into Painting” in *Edward Hopper*, New York, 2009, p. 25)



Edward Hopper (1882-1967), *A Woman in the Sun*, 1961. Oil on linen, 40 ⅛ by 60 ⅜ inches (101.9 × 152.9 cm). Whitney Museum of American Art, New York; 50th Anniversary Gift of Mr. and Mrs. Albert Hackett in honor of Edith and Lloyd Goodrich 84.31. © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art / VAGA, New York, NY



COLLECTION OF STEVE MARTIN

13

ANDREW WYETH

1917 - 2009

In the Doorway

signed with initials A.W. (upper left)
watercolor on paper
23 ¾ by 18 ⅝ inches (60.3 by 47.3 cm)
Executed in 1984.

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

PROVENANCE

Andrew and Betsy Wyeth, Chadds Ford, Pennsylvania
Leonard E.B. Andrews, Malvern, Pennsylvania, 1986 (acquired from the artist)
Private collection, Shibuya, Tokyo, 1989
Pacific Sun Trading Company, Wellesley, Massachusetts, 2005
[With]Adelson Galleries, New York
Acquired by the present owner from the above, circa 2008

EXHIBITED

Washington, D.C., National Gallery of Art; Boston, Massachusetts, Museum of Fine Arts; Houston, Texas, The Museum of Fine Arts; Los Angeles, California, Los Angeles County Museum of Art; San Francisco, California, Fine Arts Museum of San Francisco; Detroit, Michigan, Detroit Institute of Arts, *Andrew Wyeth: The Helga Pictures*, May 1987-January 1989, no. 200, p. 163 (also traveled to eight venues in Japan)
West Palm Beach, Florida, Norton Museum of Art; San Diego, California, San Diego Museum of Art; Portland, Maine, Portland Museum of Art; New Orleans, Louisiana, New Orleans Museum of Art, *Andrew Wyeth- The Helga Pictures*, January 1996-June 1997
Naples, Florida, Naples Museum of Art, *Andrew Wyeth & Family*, January-May 2006
New York, Adelson Galleries, *Andrew Wyeth: Helga on Paper*, November-December 2006, no. 69, p. 103

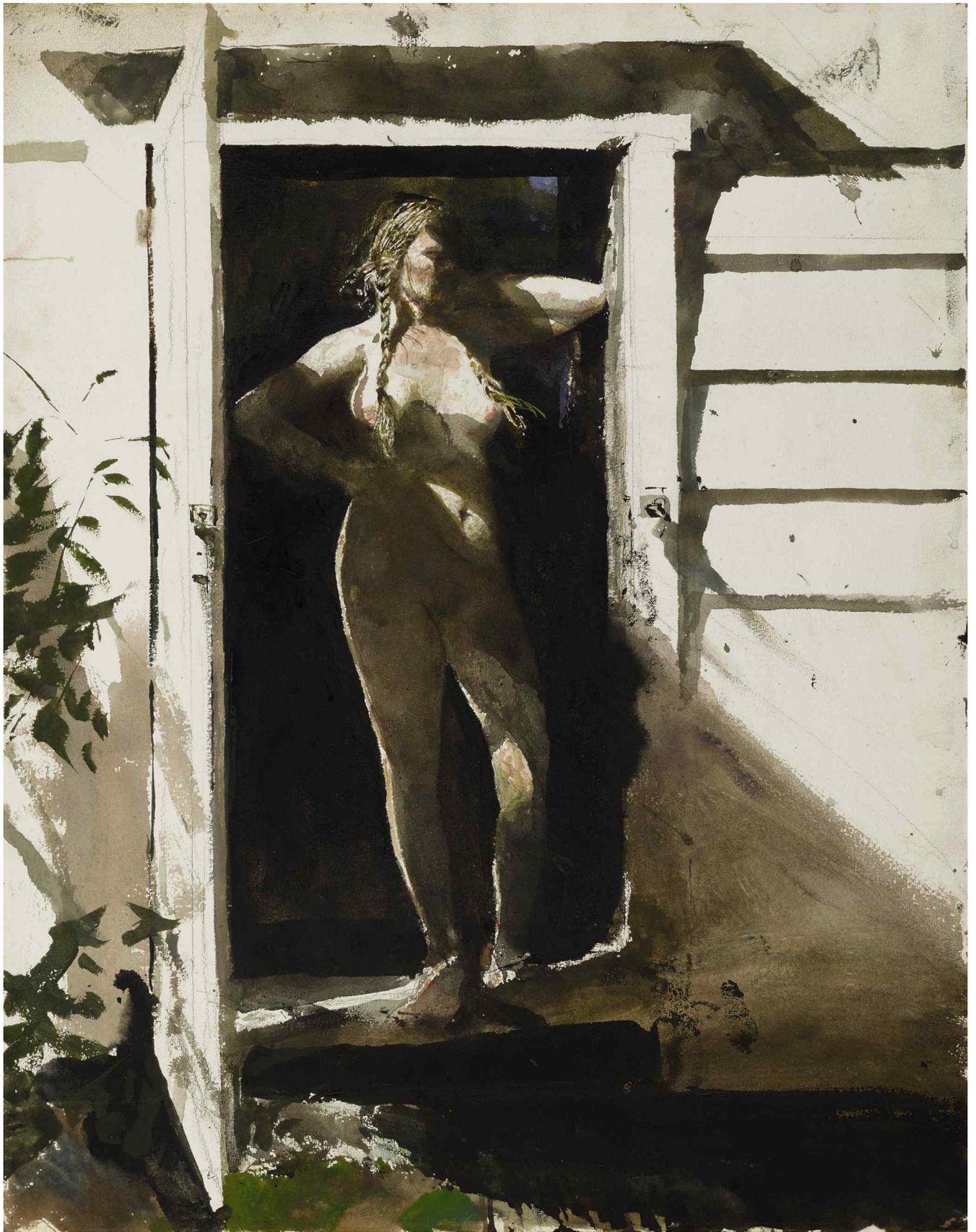
\$ 250,000-350,000

Beginning in 1971, Andrew Wyeth produced over 240 images in tempera, drybrush, watercolor and pencil depicting a single woman – Helga Testorf. This collection of works, popularly known now as “The Helga Pictures,” remained hidden from the world, and even Wyeth’s wife Betsy, until it was purchased in almost its entirety by Philadelphia publisher Leonard E.B. Andrews in 1986. Andrews’ intention was to preserve the collection for the public’s enjoyment, and shortly after his purchase, the works embarked on a two year traveling exhibition curated by John Wilmerding of the National Gallery of Art, Washington, D.C.

Wyeth was first introduced to Helga by their mutual neighbor Karl Kuerner, whose family and farm in Chadds Ford, Pennsylvania had served as subjects of the artist’s work for years, and was immediately captivated by her. Wyeth “depicted [Helga] nude and clothed, indoors and out, asleep and awake, in different seasons and times of day,” documenting her physical and emotional evolution over a fifteen year period” (John Wilmerding, *Andrew Wyeth: The Helga Pictures*, New York, 1987, p. 11). Wyeth’s watercolors from the series were particularly influenced by Winslow Homer’s works of the late 1870s, many of which depict a lone, contemplative female figure standing in fields or woodlands.



Winslow Homer, *Fresh Eggs*, 1874, watercolor, gouache and graphite on wove paper, 9 ⅝ by 7 ⅞ inches.
National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon



FAIRFIELD PORTER

1907 - 1975

Jimmy with Lamp

signed *Fairfield* (lower right); signed again *Fairfield Porter* and dated '71 (upper left)

oil on canvas

26 5/8 by 35 1/4 inches (67.6 by 64.1 cm)

PROVENANCE

The artist

[With] Knoedler Gallery, New York

[With] Hirschl & Adler Galleries, New York

Harbor Gallery, Cold Spring Harbor, New York

Acquired by the present owner from the above, circa 1972

EXHIBITED

New York, Hirschl & Adler Galleries, *Recent Works by Fairfield Porter*, April 1972, no. 29, illustrated, n.p.

Cold Spring Harbor, New York, Harbor Gallery, *Fairfield Porter*, August-September 1972, no. 6

Huntington, New York, Heckscher Museum; Flushing, New York, Queens Museum; Montclair, New Jersey, Montclair Art Museum, *Fairfield Porter Retrospective Exhibition*, December 1974-April 1975, no. 32, p. 8

LITERATURE

Joan Ludman, "Checklist of Paintings by Fairfield Porter," *Fairfield Porter: An American Classic*, New York, 1992, p. 301
Joan Ludman, *Fairfield Porter: A Catalogue Raisonné of the Paintings, Watercolors, and Pastels*, New York, 2001, no. L761, pp. 270-71, illustrated

The present work depicts the poet James "Jimmy" Schuyler in the living room of Fairfield Porter's Southampton home, where he lived with the artist and his family from 1961 to 1973. The two men influenced each other greatly – Porter produced several portraits of the poet, and Schuyler not only dedicated his first collection to the Porter family, but also wove the painter into his own verse. In the exhibition catalogue for Porter's 1972 exhibition at Hirschl & Adler Galleries in New York, Peter Schjeldahl writes of the *Jimmy with Lamp*. "The difficulties of its composition are ingeniously self-imposed: the primary light source, a bright lamp that illuminates mainly a glass of wine and the sitter's white shirt (leaving his shirt partially in the shadow) is included prominently in the picture, as is an awkwardly spacious area of receding wall and floor to the sitter's left ... the tonal range from light to dark is severe. Yet, with all this apparent busyness, the picture is serene, a fact that it is hard to fully account for in analytic terms. The 'presence' of the sitter – the presence of personality in his oblique gaze – is certainly a factor in ordering the painting's disparate elements. The ordering is thus, in a way, 'hieratic.' The presence of a real person, this lovely portrait seems to say, is a proof against distractions" (as quoted in *Recent Work by Fairfield Porter*, New York, 1972, n.p.).

\$ 200,000-300,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,
FLORIDA

ELIE NADELMAN

1882 - 1946

Seated Woman with Raised Arm

galvano-plastique

height: 49 inches (124.5 cm) on a 22 inch (55.9 cm) wood base

Executed circa 1926-27.

PROVENANCE

Estate of the artist

Grandson of the above

Tom Veilleux Gallery, Portland, Maine (acquired from the above)

Acquired by the present owner from the above

EXHIBITED

New York, M. Knoedler & Co.; Paris, France, Galerie Bernheim-

Jeune, *Sculpture by Elie Nadelman*, January-February 1927

New York, Museum of Modern Art, *The Sculpture of Elie*

Nadelman, 1948, illustrated p. 39

New York, Salander-O'Reilly Galleries, *Elie Nadelman Galvano*

Plastiques, February-March 2001, no. 6, illustrated

New York, Whitney Museum of American Art, *Elie Nadelman:*

Sculptor of Modern Life, April-July 2003, fig. 186, illustrated

p. 164

\$ 400,000-600,000

Elie Nadelman arrived in Paris in 1904, quickly establishing himself within the art community and achieving his first success in 1905, when three of his drawings were accepted at the Salon d'Automne. In April 1909 Galerie E. Druet held a solo exhibition of the artist's sculpture. The exhibition was an instant sensation, and Nadelman captured the attention of the great art patrons Leo and Gertrude Stein, as well as Alfred Stieglitz. Writes Barbara Haskell, "Nadelman's radical simplification of form and stylized distortion of shapes became a pulse point of debate about the future of sculpture, reportedly disturbing even [Pablo] Picasso and stimulating Amedeo Modigliani to turn temporarily to sculpture" (*Elie Nadelman: Sculptor of Modern Life*, New York, 2003, p. 31).

In 1925, Nadelman began to experiment with galvano-plastique, an artistic technique and involved process that required immersing a plaster form into a metal bath—often bronze or copper—and then applying an electrical current that caused the metal to chemically adhere to the surface of the plaster. After first utilizing the technique on a group of busts, Nadelman then turned his attention to creating large scale, full-length female figures that are characterized by a dynamic and lyrical quality. Five of these works, including *Seated Woman with Raised Arm*, were first exhibited at M. Knoedler & Co. in New York in January 1927. A longstanding practice within the realm of decorative arts, galvano-plastique attracted Nadelman for the unique and varied surfaces it created. He enhanced these effects by scoring the surface of a work with a file to achieve an antique-like patina and to create an overall shimmering quality. Though Nadelman often originally highlighted features such as the eyes, hair, and waistbands of his galvano-plastiques with blue paint—details that have diminished with time—he always intended for them to exude a timeless and universal quality that is absent from his work in other media.

Beyond its aesthetic opportunities, however, galvano-plastique also appealed to the democratic sensibilities that informed Nadelman's art during the most critical years of his career. Explains Haskell, "because of its potential for unusual finishes and its ability to replicate bronze, [galvano-plastique] allowed him to make art that was populist and affordable without being condescending—an issue that increased in importance to him as he became more committed to folk art" (*Ibid.*, p. 157).

Nadelman refocused on other media by 1928. Though his estate later authorized several casts of *Seated Woman with Raised Arm* to be produced in bronze, Nadelman considered his galvano-plastiques to be finished works in their own right and no bronze versions of these forms were cast during his lifetime. Other examples of the artist's work in galvano-plastique are in the permanent collection of the Whitney Museum of American Art in New York.



GUY PÈNE DU BOIS

1884 - 1958

Suspense

signed *Guy Pène du Bois* (lower left) and titled *Suspense* twice
(on the stretcher)

oil on canvas

25 by 30 inches (63.5 by 76.2 cm)

Painted in 1946.

PROVENANCE

Kraushaar Galleries, New York

Private collection, New York

Gift to the present owner from the above, 2016

EXHIBITED

New York, Kraushaar Galleries, *Guy Pène du Bois*, November-
December 1946, no. 3

New York, Whitney Museum of American Art, *Annual Exhibition
of Contemporary American Paintings*, December 1946-January
1947, no. 39

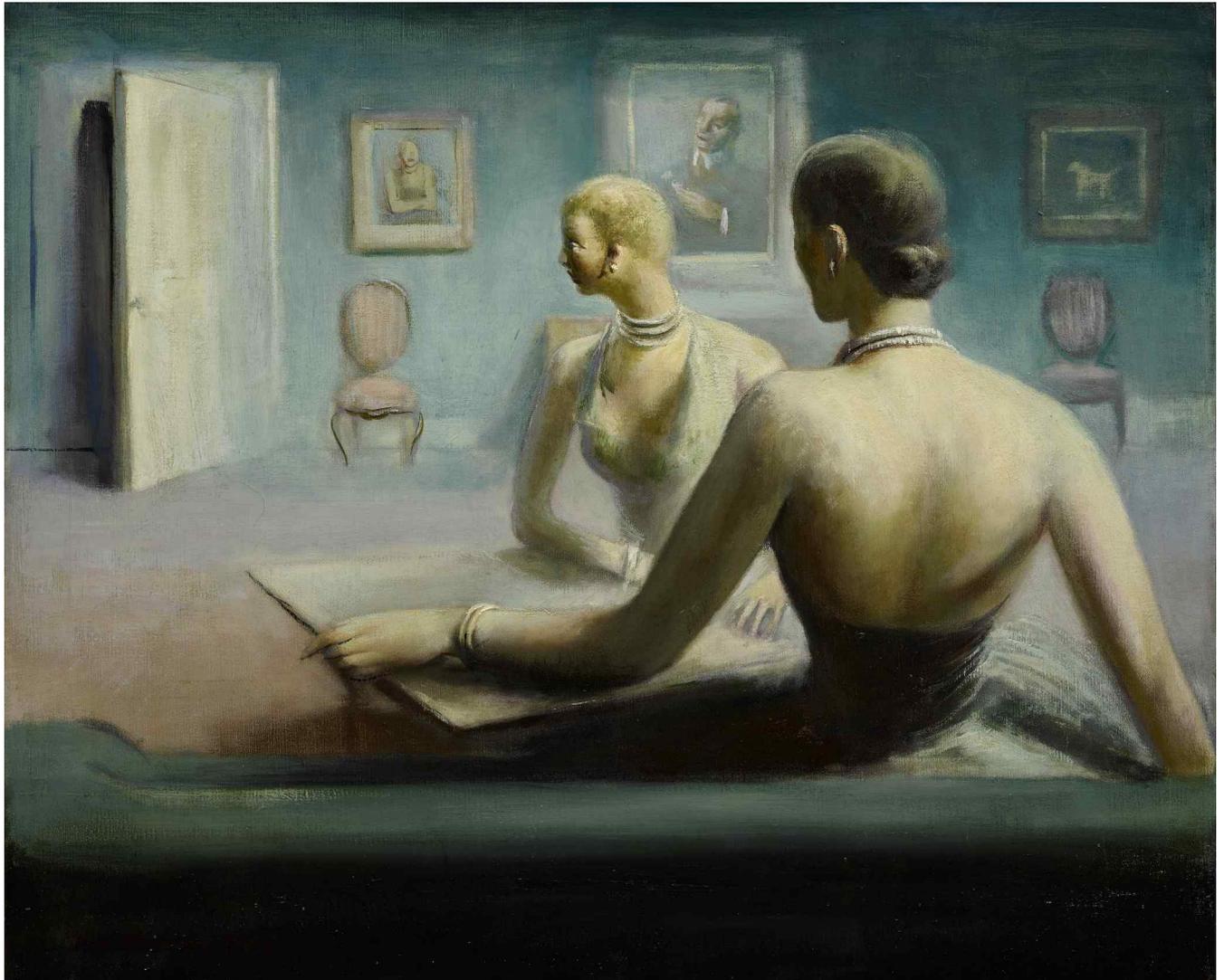
LITERATURE

Art News, vol. 45, no. 9, November 1946, p. 55, illustrated
Margaret Breuning, "Du Bois Softens," *Art Digest*, vol. 21, no. 4,
November 15, 1946, p. 13, illustrated

Max Gottschalk, "New York Exhibitions: Du Bois," *MKR's Art
Outlook*, vol. 1, no. 21, November 5, 1946, p. 4, illustrated p. 1

In a review of Guy Pène Du Bois' 1946 exhibition at Kraushaar
Galleries in New York, in which the present work was shown,
Margaret Breuning writes, "Du Bois's vivid pictorial imagination
is so admirably supplemented by his high degree of technical
skill that it is difficult to single out special items from this
showing. *Suspense* is an admirable example of his ability to
produce a dramatic moment with the utmost reticence of
emotional expression. Two figures seated at a card table in the
foreground become aware of a door opening at the back of the
room. The sudden tenseness of their attention is inescapable.
There is, moreover, a remarkable sense of spatial depth in the
room that increases the effect of isolation of the two women"
(as quoted in "Du Bois Softens," *Art Digest*, vol. 21, no. 4,
November 15, 1946, p. 13).

\$ 200,000-300,000



PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

GEORGE WESLEY BELLOWS

1882 - 1925

The White Woman

signed *Geo Bellows* (lower right), titled *THE WHITE WOMAN*.
(lower center) and inscribed *AND THERE WAS HEDDA HAGEN*.
(lower center margin)

conté crayon on paper

image: 18 $\frac{3}{4}$ by 17 inches (47.6 by 43.2 cm)

sheet: 22 $\frac{3}{4}$ by 20 $\frac{5}{8}$ inches (57.8 by 52.4 cm)

Executed *circa* 1922.

PROVENANCE

Hammer Galleries, New York, 1968

Private collection, Columbus, Ohio (acquired from the above)

By descent to the present owner, 2008

EXHIBITED

New York, Hammer Galleries, *Recent Acquisitions: Summer Exhibition*, June-September 1967, no. 31, illustrated n.p.

LITERATURE

Artist's Record Book B, p. 267

Donn Bryne, *The Wind Bloweth*, New York, 1922, illustrated n.p.

George Bellows began his career as a graphic illustrator, executing images for such prominent publications as *Vanity Fair*, *Collier's* and *Harper's*, and earning praise for drawings that were "bold, simple, vivid, and lively to capture the reader's interest" (Linda Ayres, "Bellows: The Boxing Drawings," *Bellows: The Boxing Pictures*, Washington, D.C., 1982, p. 50). Though these early commissions provided the young artist with a consistent source of income that he no longer needed as he achieved wide recognition and success as a painter by 1915, Bellows continued to contribute illustrations to magazine, journals and popular novels for the rest of his brief but celebrated career.

The White Woman is one of 15 illustrations Bellows rendered for Donn Bryne's 1922 novel, *The Wind Bloweth*. It depicts the moment when the novel's young protagonist meets a beautiful blonde woman named Hedda Hagen during the course of his travels at sea. Executed in the last period of Bellows's life, it exemplifies the more stylized and elegant aesthetic he cultivated in the 1920s after which he and his family began to spend the summer and autumn months of the year in Woodstock, New York.

\$ 150,000-250,000



THE WHITE WOMAN.

CHARLES EPHRAIM BURCHFIELD

1893 - 1967

Insect Chorus in September

signed with monogram *CEB* and dated 1952 (lower left); also signed and dated again *Charles Burchfield/1952* and titled "*Insect Chorus in September*" (on the reverse)
watercolor and pencil on paper mounted on paperboard by the artist
24 ¾ by 33 inches (62.9 by 82.8 cm)

PROVENANCE

Alfred Corning Clark, New York
Lawrence Shar Fine Art, New York
Private collection, New York
Harriet Griffin, New York
Barbara Mathes Gallery, New York
Acquired by the present owner, 1987

EXHIBITED

New York, Barbara Mathes Gallery, *Master Drawings and Watercolors, 1883-1986*, October-December 1986

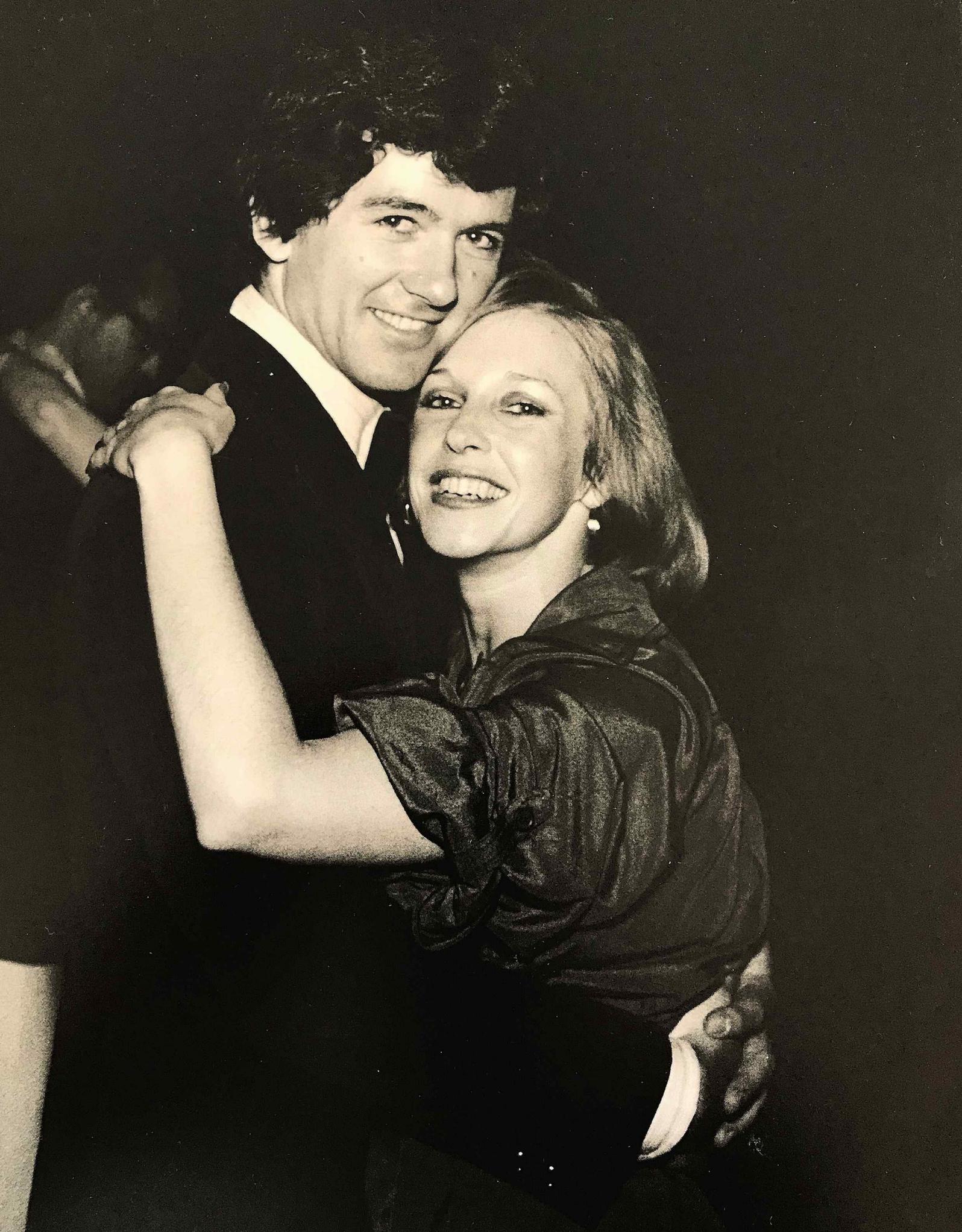
\$ 300,000-500,000

Insect Chorus in September is a masterful example of Burchfield's ability to convey sounds, particularly those of insects, birds, and spring peepers, in the visual sense. His insect motifs are pure aural representation – through the repetition of form and pattern, Burchfield signifies pitch and cadence. Much like the artist John James Audubon, he was a devoted naturalist who constantly studied and catalogued the natural world around him. As in the present work, he made special note of the insects that populated the fields and woods around his home, especially crickets, cicadas, and katydids. Sound and music had a significant impact on his artistic output throughout his career and his personal journals are filled with self-constructed onomatopoeic words used to describe the various songs of birds and insects.

Beginning as early as 1917, Burchfield started to incorporate visual representations of sound into his landscape themes. These rhythmic calligraphic brushstrokes, often combined with envisaged heat waves, frequently captured the monotonous hum of cicadas and other insects: "The repetitive strokes, energizing leaves and grass, call those extenuated meditative observations most of us have made of a single blade of grass or of an individual leaf which quivered imperceptibly, but palpably ... Begun, in part, as shorthand notations to save time, they came to dominate many paintings, serving as mood conditioners as well as formal devices to link together sections of a watercolor. A unique achievement in modern American painting, this very personal vocabulary reappeared in Burchfield's work after 1943 when he returned to the landscape themes of his youth" (Matthew Baigell, *Charles Burchfield*, New York, 1976, pp. 73-76).

By 1952, Burchfield had already started to reexamine and rework many of the early landscapes that he created during his formative years in Salem, Ohio. In both these early and later works, he consciously applied the nineteenth-century aesthetic theory of synesthesia in an attempt to create a pictorial language capable of capturing multi-sensory experiences: "In addition to the semi-abstract conventions that Burchfield devised to convey specific sounds through visual imagery, much of his early and later work contains other intentional musical elements. Rhythmic pattern, tonality, color harmony, contrast, repetition, counterpoint, and thematic variation — all can be identified in individual paintings and their use traced throughout his work. Burchfield, with extensive self-taught knowledge of music, sought like Kandinsky to adapt its formal devices to painting and to invent a symbolic language that would fuse visual and auditory experience ... The importance of music, both formally and thematically, to his paintings is signaled by the frequency with which the words 'song,' 'chorus,' 'rhythm,' and 'dancing,' as well as 'music,' occur in their titles" (J. Benjamin Townsend, ed., *Charles Burchfield's Journals: The Poetry of Place*, Albany, New York, 1993, p. 598).







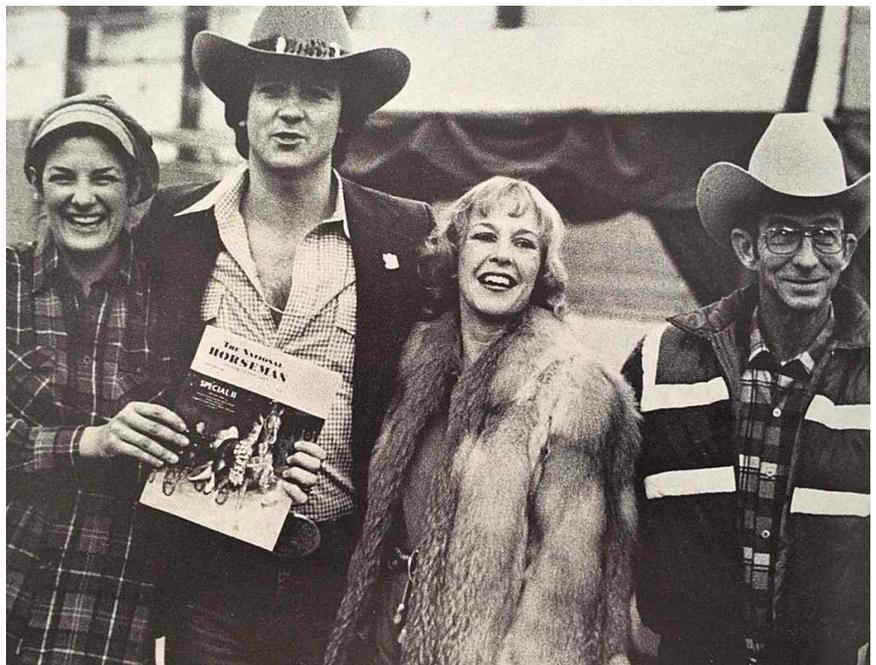
THE COLLECTION OF PATRICK & CARLYN DUFFY

In 1972 as a 23 year old Montana boy turned actor, I met a 33 year old classical ballerina. She immediately took ownership of my heart and widened my entire life. I learned a love of classical music, dance, opera, literature, landscape design, painting and sculpture from her. I saw in her an appreciation of the sacred nature of all art, and I strove to cultivate the same kind of understanding and enjoyment in myself.

A month after our wedding in 1974, she left for a week in New Orleans for what was to be her final ballet performance. She was pregnant with our first son. Her gift to me upon her return was not a t-shirt, or a coffee mug, or snow globe saying, “Welcome to Mardi Gras” but rather a signed, numbered print from a Charles Bragg exhibition that cost her about an entire week’s salary! And then we were off and running. Together, we learned, supported, encouraged and provoked each other’s borders and boundaries of art appreciation for the next 45 years.

This collection is the result of this adventure. It is a visual representation of our lifelong art education—joyfully combined as a single person—and the gratitude of our artistic souls. I hope each piece will inspire and provoke many other lives, and deliver the same joy it did to us.

— PATRICK DUFFY, 2018





THE COLLECTION OF
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19

DALE NICHOLS

1904 - 1995

Journey's End

signed *DALE NICHOLS.* and dated 1965 (lower left); also titled
"JOURNEY'S END" (on the stretcher)

oil on canvas

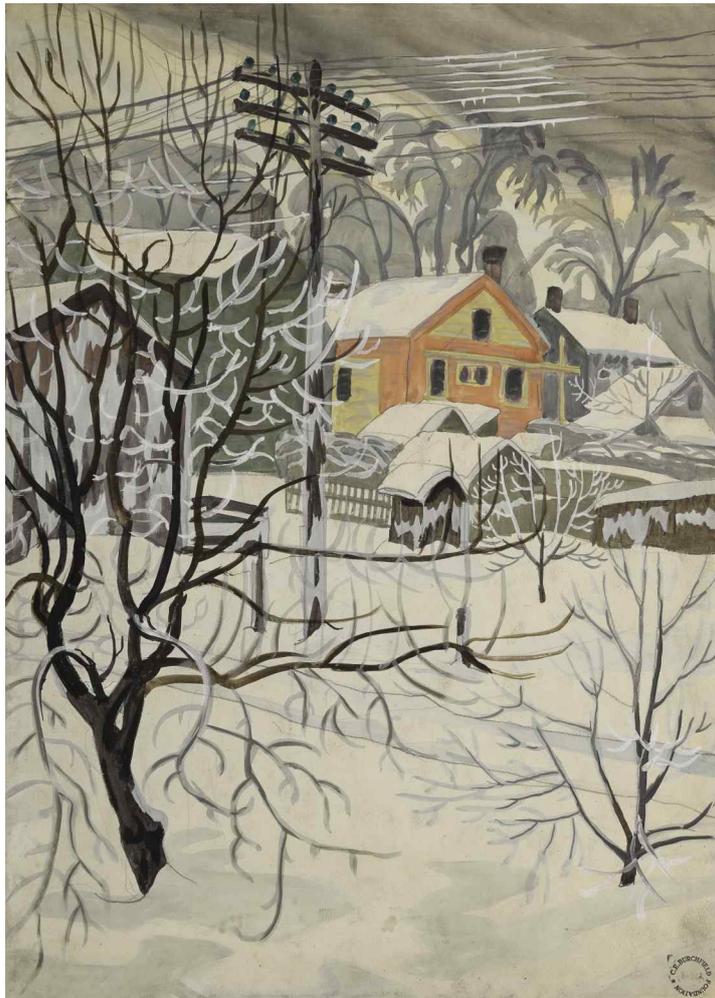
30 by 40 inches (76.2 by 101.6 cm)

PROVENANCE

Sold: Christie's, New York, March 13, 1996, lot 125

Acquired by the present owner at the above sale

\$ 40,000-60,000



THE COLLECTION OF
PATRICK & CARLYN DUFFY

20

CHARLES EPHRAIM BURCHFIELD

1893 - 1967

Power Lines and Snow

bears C.E. Burchfield Foundation stamp #B142 (lower right)
watercolor, gouache, and pencil on paper
24 ¾ by 18 inches (60.3 by 45.7 cm)
Executed circa 1916.

PROVENANCE

Charles E. Burchfield Foundation, Buffalo, New York
Kennedy Galleries, New York
Private collection, St. Louis, Missouri
Kennedy Galleries, New York
Ken and Ava Kercheval, Los Angeles, California
Acquired by the present owner from the above, circa 1980s

EXHIBITED

New York, Kennedy Galleries, *Charles E. Burchfield: The Early Years 1915-1929*, October-November 1977, no. 7, illustrated
Columbus, Ohio, Columbus Museum of Art; Laguna Beach, California, Laguna Museum of Art, *The Early Works of Charles E. Burchfield 1915-1921*, December 1987-April 1988, no. 10

LITERATURE

John I.H. Baur, *The Inlander: Life and Work of Charles Burchfield, 1893-1967*, Newark, New Jersey, 1982, n.p., illustrated pl. VI

\$ 60,000-80,000



MILTON AVERY

1885 - 1965

The Seamstress

signed *Milton Avery* and dated 1944 (center left)

oil on canvas

48 by 32 inches (121.9 by 81.3 cm)

PROVENANCE

The artist

Sally Avery (the artist's wife)

Private collection, Louisville, Kentucky

Richard York Gallery, New York

The Gulf States Paper Corporation, Tuscaloosa, Alabama

(sold: Christie's, New York, May 21, 1998, lot 209)

Acquired by the present owner at the above sale

EXHIBITED

New York, Durand-Ruel Galleries, *Paintings by Milton Avery*,
January-February 1945, no. 10

London, England, Thomas Gibson Fine Art, *Milton Avery:*

Figures from the Forties, 1981, p. 26, illustrated p. 27

South Bend, Indiana, The South Bend Art Center, *American*

Masterpieces from the Warner Collection, December

1989-February 1990

Montgomery, Alabama, The Montgomery Museum of Art,

Impressions of America from The Warner Collection,

June-July 1991

Memphis, Tennessee, *Impressions of America from the Warner*

Collection, November 1992-January 1993

LITERATURE

Burt Chernow and Sally Avery, *The Drawings of Milton Avery*,
New York, 1984, n.p.

Emily Genauer, "This Week in Art: Avery Takes Over 57th St.,"

New York World-Telegram, New York, January 13, 1945, n.p.

Aline B. Louchheim, "Perspective on Milton Avery," *Art News*,

New York, January 15, 1945, n.p.

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



Fig. 1 Edouard Vuillard, *Two Seamstresses in the Workroom*, 1893, oil on millboard, 13.3 by 19.4 cm. National Galleries of Scotland, Edinburgh, Purchased with assistance from the Art Fund (Scottish Fund) and the National Heritage Memorial Fund 1990 / Bridgeman Images. © 2018 Estate of Edouard Vuillard / Artist Rights Society (ARS), New York, NY







Fig. 3 Mark Rothko, No. 13 (*White, Red on Yellow*), 1958, oil and acrylic with powdered pigments on canvas, 95 ¼ by 81 ¾ inches. The Metropolitan Museum of Art, Gift of The Mark Rothko Foundation, Inc., 1985. Image: Art Resource, NY © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

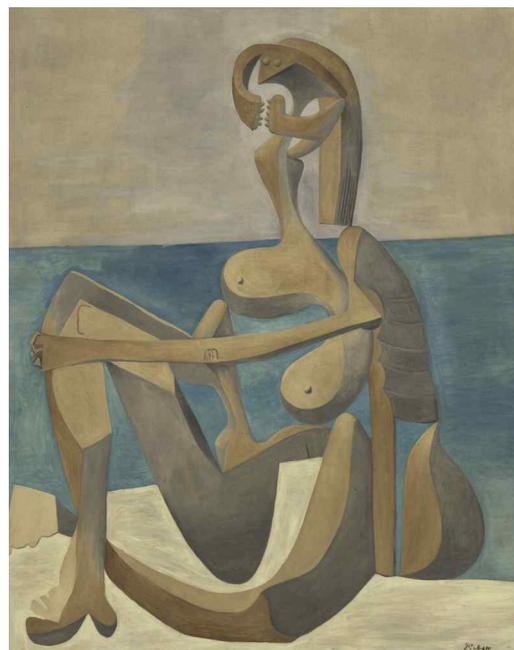


Fig. 2 Pablo Picasso, *Seated Bather*, early 1930, oil on canvas, 64 ¼ by 51 inches. Museum of Modern Art, Mrs. Simon Guggenheim Fund. Image: Art Resource, NY © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

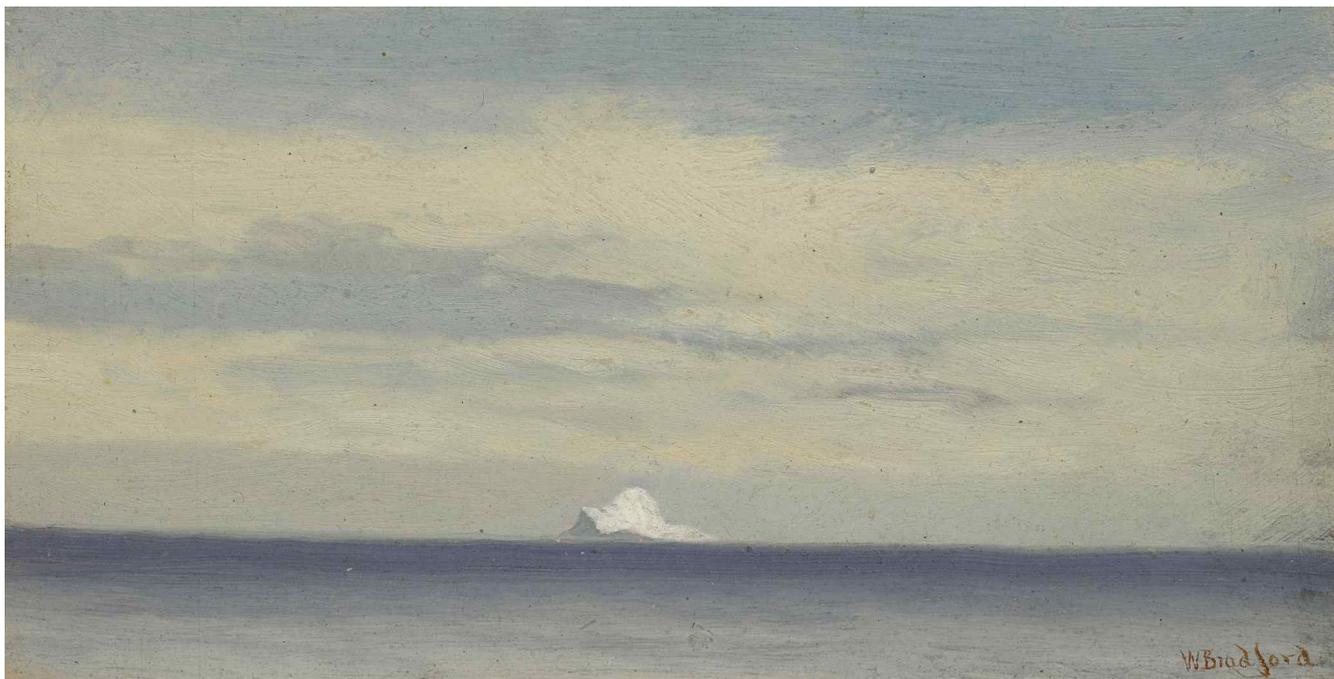
Painted in 1944, *The Seamstress* illustrates a pivotal phase in Milton Avery's career. Abandoning the more painterly style and subdued palette that characterized his earlier work, Avery now began to embrace color as the primary means of expression of emotion, structure, and form. The artist's wife, Sally, describes the scene depicted in *The Seamstress* as a depiction of "our charming friend Suzanne. She had come to sew a dress for me while I worked at my drawing table. Her sharp features and striking headdress set the tone for this symphony of high-keyed contrasting colours and angular rhythms" (as quoted in Thomas Gibson Fine Art, *Milton Avery: Figures from the Forties*, 1981, p. 26). Avery's depiction of a woman at work finds parallels with Edouard Vuillard's *Two Seamstresses in the Workroom* (Fig. 1), in which the artist similarly utilizes heightened color in an abstracted composition to present a modern interpretation of a traditional subject.

This dramatic change in Avery's style is largely attributed to the artist's new professional affiliation with the French art dealer, Paul Rosenberg, which began when he joined Rosenberg's New York gallery in 1942. Rosenberg facilitated Avery's creative experimentation by introducing the artist to the work of the modern European painters he also represented, including Georges Braque, Henri Matisse and Pablo Picasso, the last of whom arguably influenced Avery most directly. He studied the Spanish master deeply during this time, observing how Picasso simplified color and form and incorporated this reductive style into his own compositions. Rosenberg also preferred structural clarity through the representations of "clearly delineated planes of

dense, homogenous color" (Barbara Haskell, *Milton Avery*, 1982, p. 89). In *The Seamstress*, Avery renders his protagonist primarily as a pattern of contiguous planes with a precise delineation of color, echoing many of the compositions Picasso produced during the 1930s such as *Seated Bather* (Fig. 2).

Under Rosenberg, Avery was also guaranteed sales of at least 25 paintings twice each year and was thus freed from financial uncertainty for the first time. This newfound independence allowed the artist to embrace the unique and modernist style that is exemplified in *The Seamstress*. It was during this time that, in the words of Sally, "his spirits soared and his paintings blossomed. His color became clearer, sharper, and higher keyed, his shapes more stark and hard-edged. This combined to produce some of the most enchanting work of his career. There is a special radiance in the work of this period" (Ibid., p. 9).

1944, the year Avery painted *The Seamstress*, was one of significant creative stimulus and the artist produced the greatest number of works than in any other year of his career. From this pivotal point onwards, Avery would continue to experiment with the dynamic power and structural function of color through a further reduction of form, space, and tone. This evolution presaged the work of significant Post-War artists such as Adolph Gottlieb and Mark Rothko, who would push Avery's modernism to the extent of chromatic abstraction. The strong influence of Avery's work can be seen in Mark Rothko's *No. 13 (White, Red on Yellow)* from 1958 (Fig. 3), in which the artist extends Avery's application of bold, pure color completely into the non-objective realm.



THE COLLECTION OF
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22

WILLIAM BRADFORD

1823 - 1892

Study of a Lone Iceberg

signed *WBradford* (lower right)

oil on card laid down on canvas

5 ¾ by 10 ½ inches (14.6 by 26.7 cm)

PROVENANCE

Sold: Christie's, New York, May 23, 1995, lot 19

Acquired by the present owner at the above sale

\$ 10,000-15,000



THE COLLECTION OF
PATRICK & CARLYN DUFFY

23

JOHN SLOAN

1871 - 1951

Fishing Port, Gloucester

signed -John Sloan- (lower right); also inscribed *BLUE HARBOR*
and *G6* (along the right tacking edge).

oil on canvas

20 by 24 inches (50.8 by 61 cm)

Painted in 1916.

PROVENANCE

Kraushaar Galleries, New York

Time Warner, Inc., New York (sold: Sotheby's, New York,
December 3, 1997, lot 47)

Acquired by the present owner at the above sale

EXHIBITED

New York, Our Gallery, *Contemporary Marine Paintings*,
January-February 1927

New York, Hudson Guild Neighborhood House, *John Sloan
Exhibition of Paintings*, February 1940, no. 6

New York, Louis Newman Galleries, *Four American Masters*,
April 1991

LITERATURE

Rowland Elzea, *John Sloan's Oil Paintings: A Catalogue
Raisonné*, vol. I, Cranbury, New Jersey, 1991, no. 425, p. 182,
illustrated

\$ 80,000-120,000



THE COLLECTION OF
PATRICK & CARLYN DUFFY

24

LEON KROLL

1884 - 1974

Hunter in the Hills

signed *Leon Kroll* (lower right)
oil on Masonite
30 by 48 inches (76.2 by 121.9 cm)
Painted in 1942.

PROVENANCE

Tomlin Acheson Fine Arts, Santa Monica, California
Acquired by the present owner from the above, 1994

EXHIBITED

New York, The Metropolitan Museum of Art, *Artists for Victory*,
December 1942

LITERATURE

Ernest Watson, *Color and Method in Painting: As Seen in the
Work of 12 American Painters*, New York, 1942, illustrated n.p.
Alan D. Gruskin, *American Painting Today*, New York, 1946, n.p.

\$ 40,000-60,000



THE COLLECTION OF
PATRICK & CARLYN DUFFY

25

WILLIAM JAMES GLACKENS

1870 - 1938

Pink Roses

signed with initials *W.G.* (lower left); also signed again *W. GLACKENS* and titled *Pink Roses* (on a label affixed to the backing board)

oil on canvas

24 by 18 inches (60.9 by 45.7 cm)

PROVENANCE

Kraushaar Galleries, New York

Sold: Christie's, New York, September 27, 1996, lot 158

Acquired by the present owner at the above sale

\$ 70,000-100,000



26



Grant Wood, *Dinner for Threshers*, 1934, oil on hardboard, 20 by 80 inches. Fine Arts Museums of San Francisco, Gift of Mr. and Mrs. John D. Rockefeller III. © Figge Art Museum, successors to the Estate of Nan Wood Graham/Licensed by VAGA, New York, NY



27



THE COLLECTION OF
PATRICK & CARLYN DUFFY

26

GARY ERNEST SMITH

b. 1942

Hay Crew

signed *GARY ERNEST SMITH* © (lower right)
oil on canvas
48 by 60 inches (121.9 by 152.4 cm)

PROVENANCE

Overland Trail Fine Art Galleries, Scottsdale,
Arizona
Acquired by the present owner from the above,
1990

Gary Ernest Smith was born on a cattle ranch in Baker City, Oregon in 1942. Interested in art from an early age, he served for two years as an illustrator in the U.S. Army during the Vietnam War and has been a full-time artist since 1972. Smith's works draw upon his personal experiences and often celebrate the values of hard work, self-reliance and more recently the evolution of contemporary rural America. Preferring to work with large, panoramic canvases, he utilizes bold form and color to convey emotion. Works by Smith can be found in the permanent collections of the Phoenix Art Museum, Denver Art Museum, Buffalo Bill Center of the West, among others.

\$ 25,000-35,000



THE COLLECTION OF
PATRICK & CARLYN DUFFY

27

JAMIE WYETH

b. 1946

New Calf

signed *Jamie Wyeth* (lower left)
watercolor on paper
17 ½ by 21 ½ inches (44.5 by 54.6 cm)
Executed in 1963.

PROVENANCE

Nicholas Wyeth, New York
Bradbury Prescott, Rockport, Maine (acquired
from the above)
Sold: Christie's, New York, December 4, 1992,
lot 139
Acquired by the present owner at the above sale

\$ 50,000-70,000



ANDREW WYETH

1917 - 2009

Perpetual Care

signed *Andrew Wyeth* (lower right)
drybrush on paper
29 by 23 ¼ inches (73.7 by 59.1 cm)
Executed in 1961.

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

PROVENANCE

Mr. and Mrs. Frederic C. Dumaine, Jr., Weston, Massachusetts, 1962 (acquired from the artist)
By descent (sold: Sotheby's, New York, December 3, 1998, lot 267)
Acquired by the present owner at the above sale

EXHIBITED

Buffalo, New York, Albright-Knox Art Gallery, *Andrew Wyeth: Temperas, Water Colors and Drawings*, November-December 1962, no. 138, p. 16, illustrated p. 74
Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts; Baltimore, Maryland, Baltimore Museum of Art; New York, Whitney Museum of American Art, *Andrew Wyeth: Temperas, Watercolors, Dry Brush, Drawings 1938 into 1966*, October 1966-April 1967, no. 164, p. 80, illustrated p. 81
Boston, Massachusetts, Museum of Fine Arts, *Andrew Wyeth*, July-September 1970, no. 130, p. 191, illustrated p. 190
San Francisco, California, M.H. de Young Memorial Museum, *The Art of Andrew Wyeth*, June-September 1973
Tokyo, Japan, National Museum of Modern Art; Kyoto, Japan, National Museum of Modern Art, *Andrew Wyeth*, April-June 1974
London, England, Royal Academy of Arts, *Andrew Wyeth*, June-August 1980
Chadds Ford, Pennsylvania, Brandywine River Museum, *A Time to Mourn*, January-May 1981
Rockland, Maine, William A. Farnsworth Library and Art Museum, *Andrew Wyeth: Something of the Artist*, July-October 1988
Rockland, Maine, Farnsworth Art Museum, *Andrew Wyeth: Maine Paintings*, May-October 2002

LITERATURE

Raoul Tunley, "The Wonderful World of Andrew Wyeth," *Woman's Day*, August 1963, illustrated p. 34
Richard Meryman, *Andrew Wyeth*, Boston, Massachusetts, 1968, pp. 104, 173, illustrated p. 116
Ralph Brem, "Andrew Wyeth – Against the Tide of Op and Pop," *Sunday Roto, The Pittsburgh Press*, October 13, 1968, p. 40
Katharine Kuh, "Why Wyeth?," *Saturday Review*, October 26, 1968, vol. 51, no. 43, p. 26
A.R. Ammons, "For Andrew Wyeth," *The New York Times Book Review*, October 27, 1968, p. 56
Philip Isaacson, "Wyeth: the next best thing," *Maine Sunday Telegram*, October 27, 1968, n.p.
"Gift book deluxe," *Columbus Dispatch*, Columbus, Ohio, November 17, 1968, n.p.
North Shore, *Perpetual [sic] Care*, July 11, 1970, n.p.
Lee Sheridan, "Wyeth observes effects of nature on world," *Daily News*, Springfield, Massachusetts, July 20, 1970, n.p.
Mizue: A Monthly Review of the Fine Arts, no. 820, 1973, illustrated n.p.
Aubrey Cannon, "Going in Style. The Role of Fashion in Ancient Burial Customs," *The Sciences*, vol. 31, no. 6, November/December 1991, p. 38
R. Baird Shuman, ed., *Great American Writers*, Tarrytown, New York, 2002, n.p, illustrated
Audrey Lewis, Nancy Weekly, et al., *Exalted Nature: The Real and Fantastic World of Charles E. Burchfield*, Buffalo, New York, 2014, n.p.

\$ 500,000-700,000

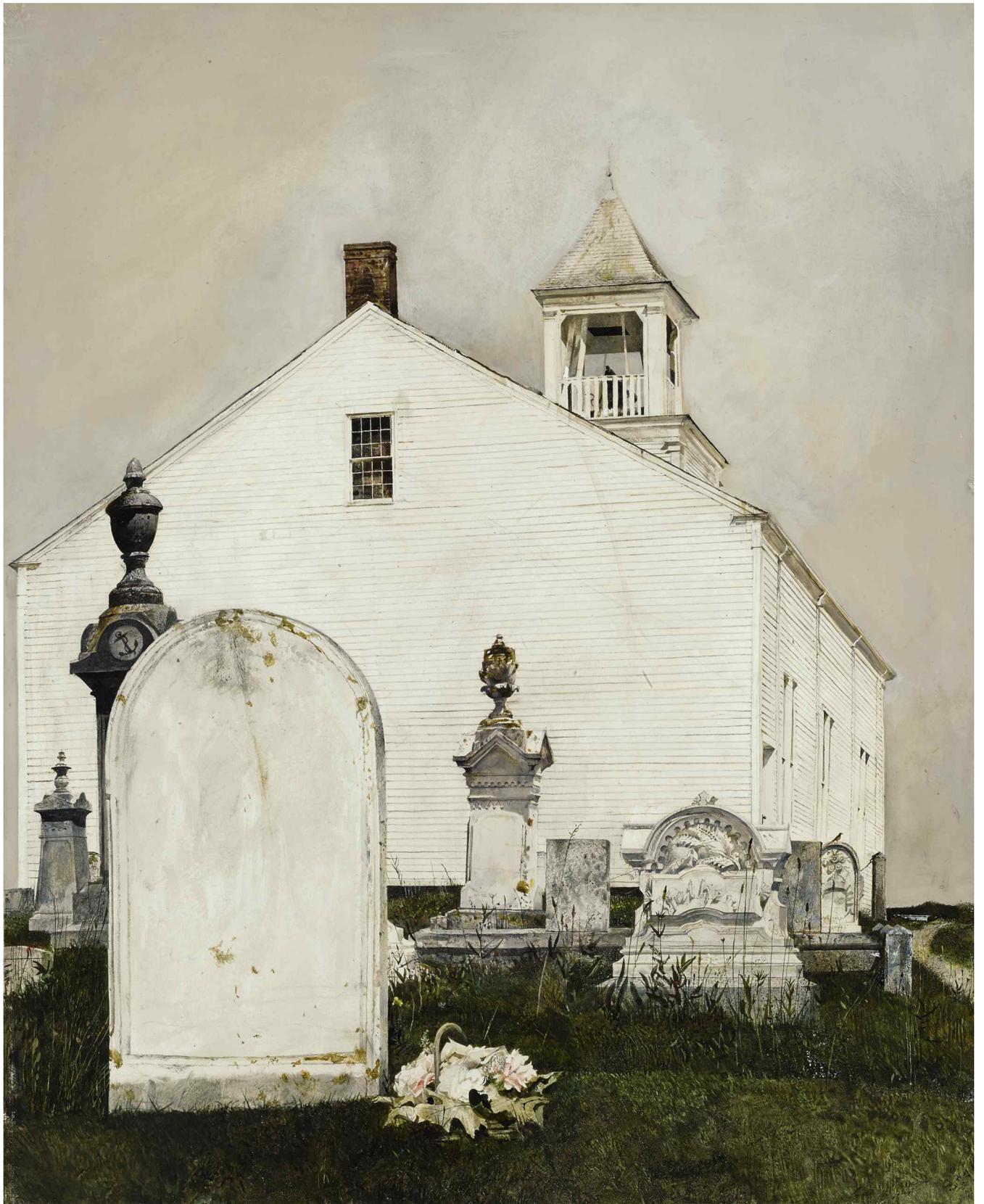






Fig. 1 Albrecht Dürer, *Great Piece of Turf*, 1503, watercolor, pen and ink on paper, 15 7/8 by 12 1/4 inches. Albertina, Vienna / Bridgeman Images.



Fig. 2 Caspar David Friedrich, *The Abbey in the Oakwood*, 1809-10, oil on canvas, 43 1/3 by 67 1/3 inches. Alte Nationalgalerie, Berlin / Bridgeman Images.

Throughout his career Andrew Wyeth consistently drew inspiration from his immediate surroundings. Nearly all of his subjects were located in or near the two places he loved most—Chadds Ford, Pennsylvania, where he was born and raised, and Cushing, Maine, where he spent his summers beginning as a child. Executed in 1961, *Perpetual Care* depicts the Baptist church and adjacent cemetery near the artist's home in the latter locale. In a letter from the artist to Mr. and Mrs. Dumaine, the original owners of this work, Wyeth wrote "The dry brush watercolor 'Perpetual Care' I consider one of my very best in this medium" (Letter, A. Wyeth to Mr. and Mrs. Dumaine, 1961, n.p.).

The artist's deep feeling for the landscape and atmosphere of Maine expressed in *Perpetual Care* is reflected in his decision to complete this work using the drybrush technique. Speaking about this use of drybrush, Wyeth continues, "I have said to myself many, many times that I think Durer must have been the originator of the drybrush method of watercolor. People have thought that perhaps I was, but I certainly am not ... I work in drybrush when my emotion gets deep enough into a subject. So I paint with a smaller brush, dip it into color, splay out the brush and bristles, squeeze out a good deal of the moisture and color with my fingers so that there is only a very small amount of paint left ... Drybrush is layer upon layer. It is what I would call a definite weaving process" (as quoted in Thomas Hoving, *Two World of Andrew Wyeth: Kuerners and Olsons*, New York, 1976, pp. 17, 33).

Wyeth studied the church closely before painting it and found it provided the ideal subject with which to explore his impressions of the stark New England landscape. The tranquility and quiet calm of the cemetery echoes Wyeth's impression of the entire coastal town, with the elaborate headstones recalling the gingerbread moldings that decorated the simple white houses of Cushing. In order to achieve this

perspective of the church towering above the viewer, Wyeth must have been sitting on the ground with his eyes at the same level as the gravestones. Drybrush allowed Wyeth to instill his pictures with a lasting quality seemingly exempt from the passing of time. In *Perpetual Care*, he utilized meticulous and minute brushstrokes to render elements of the composition such as clapboard panels of the church and the chimney. Like Dürer, Wyeth employed the drybrush technique to define each blade of grass with exacting detail (Fig. 1). His title of the painting not only reinforces his impression of the endless state of death, with the descendants of those resting here responsible for painting this resting place forever, but also his understanding of the drybrush method where layers of paint must be applied in careful, deliberate layers.

The enigmatic feeling that radiates from Wyeth's *Perpetual Care* brings to mind the work of the German Romantic artist Caspar David Friedrich, who explored spiritual impulses and challenged the boundaries of realism. Friedrich featured cemeteries or graves in over two dozen of his works including *Abbey in the Oakwood*, one of his most well-known works that depicts a funeral procession traveling amidst Gothic ruins and twisted oak trees (Fig. 2). Both artists present the viewer with imagery that is recognizable yet somehow unfamiliar, ultimately creating the sense that the place as we see it is not exactly what it appears to be. The Baptist church in *Perpetual Care* challenged Wyeth in exactly this manner. As Richard Meryman writes, "the pale, strained face of a girl dressed in white once seemed to Wyeth to be looking out of the high rear window of the Baptist Church across the St. George River. Wyeth, through binoculars, had been studying this church—an echo of Cushing with its frame structure and cemetery monuments mottle orange by lichen. He investigated and found nobody there. But the powerful impression remained" (as quoted in *Andrew Wyeth*, Boston, Massachusetts, 1968, p. 104).



29

WILLIAM BRADFORD

1823 - 1892

The Fisherman's House, Arctic Harbor

signed *Wm. Bradford* and inscribed *NY* (lower right)

oil on canvas

18 by 30 1/8 inches (45.7 by 76.5 cm)

PROVENANCE

Sold: Christie's, New York, September 27, 1996, lot 30

Acquired by the present owner at the above sale

\$ 150,000-250,000



Photograph of William Bradford



PROPERTY FROM A PRIVATE ST. LOUIS COLLECTION

ANDREW WYETH

1917 - 2009

The Trophy

signed *Andrew Wyeth* (lower right)
drybrush and watercolor on paper
22 ¼ by 30 ½ inches (55.5 by 77.5 cm)
Executed in 1963.

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

PROVENANCE

M. Knoedler & Co., New York
Private collection, 1963 (acquired from the above)
By descent to the present owner

EXHIBITED

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts; Baltimore, Maryland, Baltimore Museum of Art; New York, Whitney Museum of American Art; Chicago, Illinois, Art Institute of Chicago, *Andrew Wyeth - Temperas, Watercolors, Dry Brush, Drawings, 1938 - 1966*, October-November 1966
Boston, Massachusetts, Museum of Fine Arts, *Andrew Wyeth*, July-September 1970, no. 62, p. 108, illustrated
San Francisco, California, DeYoung Memorial Museum, *The Art of Andrew Wyeth*, June-September 1973
New York, The Metropolitan Museum of Art, *Two Worlds of Andrew Wyeth: Kuerners and Olsons*, October 1976-November 1977, no. 29, illustrated
Chadds Ford, Pennsylvania, *Brandywine River Museum of Art. Golden Impressions of Andrew Wyeth - Jewelry by Donald Pywell from the Collection of Betsy Wyeth*, November 1991-January 1992
Nagoya, Japan, Aichi Prefectural Museum; Tokyo, Japan, Bunkamura Museum of Art; Fukushima City, Japan, Fukushima Prefectural Museum of Art; Kansas City, Missouri, Nelson-Atkins Museum of Art, *Andrew Wyeth Retrospective*, February-November 1995, illustrated

LITERATURE

"Andy's World," *Time*, December 1963, pp. 44-52, illustrated
Betsy James Wyeth, *Wyeth at Kuerners*, Boston, Massachusetts, 1976, p. 109, illustrated
Thomas Hoving, *Two Worlds of Andrew Wyeth - A Conversation with Andrew Wyeth*, Boston, Massachusetts, 1976, n.p., illustrated
Samuel H. Young, "Still Life with Jewels," *Almanac: A Publication of the Franklin Mint*, September 1989, pp. 12-19, illustrated
Andrew Wyeth, *Andrew Wyeth: Autobiography*, Old Saybrook, Connecticut, 1995, p. 62, illustrated

\$ 250,000-350,000

Throughout his career Andrew Wyeth maintained a close relationship with his neighbors, particularly Karl Kuerner, who served as a surrogate father to Wyeth after the untimely death of his father N.C. in 1945. The Kuerner farm, located approximately one mile from the artist's home in Chadds Ford, Pennsylvania, was the subject of numerous works by the artist. In his autobiography, Wyeth describes the scene that inspired him to execute *The Trophy*: "Karl Kuerner would hunt in northern Maine and would bring back the racks and hang them around the house. I came over the hill one day and saw a strange shadow. It summed up a lot of Karl's sharpness. God, he had a quick mind and eye. I never had to romanticize Karl. I loved the hidden side of his nature.... I never look at the outer surface of a person. My people aren't just 'characters'" (*Andrew Wyeth Autobiography*, Old Saybrook, Connecticut, 1995, p. 62).



PROPERTY FROM A WEST COAST PRIVATE COLLECTION

N. C. WYETH

1882 - 1945

Portrait of a Farmer (Pennsylvania Farmer)

signed *N.C. WYETH* (lower left)
tempera on Renaissance panel
40 by 60 inches (101.6 by 152.4 cm)
Painted in 1943.

PROVENANCE

The artist
Mrs. N.C. Wyeth, until 1956
[With]M. Knoedler & Co., New York
Robert F. Woolworth, 1956
Acquired by the present owner from the above, 1994

EXHIBITED

Pittsburgh, Pennsylvania, Carnegie Institute, *Painting in the United States 1943*, October-December 1943, no. 284
Toledo, Ohio, Toledo Museum of Art, *Thirty-First Annual Exhibition of Selected American Paintings*, June-August 1944
Wilmington, Delaware, Delaware Art Center, Wilmington Society of the Fine Arts, *Thirty-First Annual Exhibition of the Work of Delaware Artists, Pupils of Howard Pyle, Members of the Society*, November-December 1944, no. 25
Newport, Rhode Island, Art Association of Newport, *Thirty-Fourth Annual Exhibition*, July 1945
Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *One Hundred and Forty-First Annual Exhibition of Painting and Sculpture*, January-March 1946, no. 22
New York, M. Knoedler & Co. *Exhibition of Paintings by N.C. Wyeth, 1882-1945*, October-November 1957, no. 27 (as *Pennsylvania Farmer*)

LITERATURE

American Artist, January 1945, n.p.
"Wyeth Portrait Best Painting at 34th Art Association Show," July 1945, clipping from unidentified newspaper, n.p.
Richard Layton, "Inventory of Paintings in the Wyeth Studio, 1950," Unpublished, Wyeth Family Archives, 1950, p. 91
Douglas Allen and Douglas Allen, Jr., *N.C. Wyeth: The Collected Paintings, Illustrations and Murals*, New York, 1972, p. 190, illustrated
Christine M. Podmaniczky, *N.C. Wyeth: Catalogue Raisonné of Paintings*, vol. II, Chadds Ford, Pennsylvania, 2008, no. P59, p. 827, illustrated

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





Fig. 1 Grant Wood, *Young Corn*, 1931, oil on Masonite panel, 24 by 29 7/8 inches. Collection of the Cedar Rapids Community School District, on loan to the Cedar Rapids Museum of Art.

N.C. Wyeth painted *Portrait of a Farmer* in 1943, by which time he had established himself among the most well-known and successful illustrators of the twentieth century. Wyeth created hundreds of images for prominent American companies and publications in addition to illustrating many celebrated novels such as Robert Louis Stevenson's *Treasure Island*. These commissions allowed the artist's bright, bold and dynamic aesthetic to deeply ingrain itself within the national popular consciousness. While Wyeth did not paint *Portrait of a Farmer* for a specific commission, it was ultimately reproduced in advertisements for the art supplies manufacturer F. Weber Company and was considered for use by Lederle Laboratories to promote the company's veterinary vitamins.

Works such as *Portrait of a Farmer* attest to the deep inspiration Wyeth gleaned from the people and landscape of Chadds Ford, Pennsylvania. Wyeth and his family moved to Chadds Ford in the Brandywine River Valley in 1908. Though he had spent summer months in the area while a student at art school, now settled in this bucolic environment he grew captivated by the rolling hills, neatly planted fields and simple way of life he observed there, and it profoundly affected all of the work he produced. "In me has revived a stronger and

more vital interest and love for the life that lies about me," he noted the year Chadds Ford became his permanent home. "I am finding deeper pleasure, deeper meanings in the simple things in the country life here. Being older and more mature, I am realizing that one must go beneath the surface to paint and so it is that my loves, my real affections are reviving" (as quoted in Douglas Allen and Douglas Allen, Jr., *N.C. Wyeth: The Collected Paintings, Illustrations and Murals*, New York, 1972, pp. 63-64).

In *Portrait of a Farmer*, Wyeth renders the Pennsylvania landscape in full autumnal splendor, the trees ablaze in vibrant tones of red, yellow and orange. A farmer stands in the foreground, smiling broadly as if demonstrating the pride he derives from the land that he owns and the life he has built. Behind his sturdy barn, a colorful planted field extends into the distance, indicating that the farmer and his family will be well-prepared for the impending winter. Wyeth utilizes minute multicolored brushstrokes to render both the landscape and figural elements, creating a veritable tapestry of vibrant patterning that contributes to the painting's rich surface. Compositionally, the rippling, almost rhythmic manner with which he depicts the surrounding countryside expresses its



Fig. 2 Preliminary study for *Portrait of a Farmer (Pennsylvania Farmer)*, Brandywine River Museum, Chadds Ford, Pennsylvania

fecundity and vitality, and strongly evokes the work of Grant Wood, whose unique vision of the American landscape rose to prominence in the 1930s (Fig. 1). Wyeth was undoubtedly aware of Wood's Regionalist vision and the landscapes he painted that, notes Barbara Haskell, present primarily as "interlaced patterns of undulating, swollen shapes suggestive of growth and prosperity whose multiple focal points keep the viewer's eye in constant motion by giving all parts of the composition equal visual weight" (*Grant Wood: American Gothic and Other Fables*, New York, 2018, p. 23).

The artist later explained in an undated note that this painting was in part inspired by a local farmer he witnessed carrying a pig under his arm. He based the barn on his memory of one in the area that had been destroyed by a fire five years earlier. The additional elements of the stone house and wooden fences were common sights in the Brandywine River Valley. Before completing the final version, Wyeth created several preparatory studies that provide insight into his technical process and to the dedication with which he executed this composition (Fig. 2). Indeed, the artist recognized the merits of the work soon after he completed it, writing to his daughter, Henriette, on January 21, 1943: "My escape from apprehensive

hours still remains to me through my painting. In spite of all, my present large panel of the squealing pig is vastly superior to anything to date" (Christine Podmaniczky, "N.C. Wyeth Catalogue Raisonné," Brandywine River Museum of Art, <http://collections.brandywine.org/objects/11046/portrait-of-a-farmer>).

Wyeth's romantic vision of the American landscape ultimately manifests itself within the entirety of his *oeuvre*, even in the works he created for specific patrons with particular objectives. Explains Roger Reed, "Although Wyeth's illustrations are ostensibly about the characters and events in his stories, his settings—mostly landscapes—are a vital part of his illustrations and often upstage the action....It is evident, however, that Wyeth concentrated on this aspect of his assignments and took particular enjoyment in working out his landscapes...Whether for an exhibition or the printed page, a Wyeth painting is first recognizable by his sea foam, his dust, his grass or, particularly, his clouds. One could argue that Wyeth's landscapes carry the freight of his illustrations" (Roger Reed, Walt Reed, et al., *Visions of Adventure: N.C. Wyeth and the Brandywine Artists*, New York, 2000, p. 105).

ANDREW WYETH

1917 - 2009

Aerial

signed *Andrew Wyeth* (lower right)
watercolor and pencil on paper
22 ¼ by 30 inches (56.5 by 76.2 cm)
Executed in 1987.

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

PROVENANCE

The artist

[With]Coe Kerr Gallery, New York

Acquired by the present owner from the above, *circa* 1988

Aerial depicts the home of the lighthouse keeper on Southern Island off the coast of Tenants Harbor, Maine. Andrew Wyeth had purchased the lighthouse in 1978, nine years before *Aerial* was executed.

\$ 180,000-220,000



PROPERTY FROM A MIDWEST FAMILY COLLECTION

WINSLOW HOMER

1836 - 1910

Boys Fishing, Gloucester Harbor

signed *Winslow Homer N.A.* and dated 1880 (lower left)
watercolor and pencil on paper
9 by 13 ¾ inches (22.9 by 34.9 cm)

PROVENANCE

Sylvia H. Reade, Wolfeboro, New Hampshire, by 1974
[With] Vose Galleries, Boston, Massachusetts, 1974
Memorial Art Gallery, University of Rochester, New York, 1974
[With] Vose Galleries, Boston, Massachusetts
Mr. and Mrs. William Maxion, New York
Mr. William Maxion, Jr. (their son)
[With] Chad Anyan Fine Art, Los Angeles, California, circa 1996
Private collection, 1996 (acquired from the above; sold:
Christie's, New York, May 23, 2001, lot 41)
Private collection (acquired at the above sale)
By descent to the present owner

LITERATURE

Lloyd Goodrich and Abigail Booth Gerdt, *Record of Works by Winslow Homer: 1877 through 1881*, vol. III, New York, 2008, no. 934, p. 328, illustrated

\$ 400,000-600,000

Winslow Homer's Gloucester pictures are defined by both medium and subject matter. During the late nineteenth century, Gloucester was one of the busiest fishing ports in the nation. As such, much of Homer's summers in the area were spent depicting boats and those utilizing them, most typically boys. His focus on depicting children embodied "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 summers of 1873 and 1880, Winslow Homer mastered the medium of watercolor while visiting the seaside town of Gloucester, Massachusetts. Beginning with his first trip to Gloucester in 1873, the artist exclusively painted in watercolor, honing his skills by depicting the men, women and children around him in daily tasks of work and play. *Boys in a Dory* (Fig. 1), painted during that first summer, reflects the innocent and idyllic nature of his subjects. On his return trip in 1880, *Boys Fishing, Gloucester Harbor* was rendered.

Boys Fishing, Gloucester Harbor exemplifies the evolution of Homer's use of watercolor and his command of the medium. While some artists used watercolor as a portable tool, ideal for plein air sketches that served as preliminary studies for oil paintings, Homer's watercolors were intended to stand on their own as full-fledged works of art. His watercolors proved so successful that by 1875 he had given up his career as a commercial illustrator and was able to live comfortably from the income generated by these works. By 1905, Homer had executed nearly 700 works in watercolor. As the artist predicted in a letter to a friend, "You will see, in the future I will live by my watercolors" (as quoted in Lloyd Goodrich, *Winslow Homer*, New York, 1944, p. 159).



Fig. 1 Winslow Homer, *Boys in a Dory*, 1873, watercolor washes and gouache over graphite underdrawing on medium rough textured white wove paper, 9 ¾ by 13 ⅞ inches. The Metropolitan Museum of Art, Bequest of Molly Flagg Knudtsen, 2001.



JOHN LA FARGE

1835 - 1910

Magnolia

signed *La Farge* and dated 1859 (lower left); also signed again *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, n.p., 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. He 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).



THE COLLECTION OF WILLARD AND ELIZABETH CLARK

LOTS 35-40



Willard and Elizabeth Clark, known to friends as Bill and Libby formed a superb collection of American and Asian, particularly Japanese, art over the course of several decades. In their home, which blended Bernard Maybeck's arts-and-crafts architecture with traditional Japanese elements, they seamlessly integrated their Asian and American collections, creating a fascinating dialogue that elevated each piece as one enhanced the subtleties of another. The breadth and quality of their collection reflected the Clarks' shared intellectual curiosity, passion and

engagement. Their willingness to share the collection with others was a testament to their sincere generosity.

Bill Clark was born in the small farming community of Hanford, California in 1930 and grew up working on his father's dairy farm. It was here, as a school boy that his fascination with Japan began. Bill went on to graduate from UC Davis and entered the US Navy as an officer stationed at Barber's Point Naval Base in the territory of Hawaii. There, he met and married the love of his life, Elizabeth (Libby) Dugan, who was teaching school at the

base. They began taking flights to Japan on military planes and they both fell in love the Japanese history and culture and began collecting art with the limited means they had at the time. When Bill's father fell ill and passed away suddenly in 1958, their plans to see the world were placed on hold and Bill returned to Hanford to manage the family dairy farm. Bill's success as a cattle man became readily apparent and soon, his knowledge, business savvy and entrepreneurial spirit, led him to the concept of shipping cattle genetics overseas, allowing other countries, including Japan, to improve their dairy production. This success afforded the Clarks the means to once again take up their passion for travel and collecting art.

In 1995 Bill and Libby founded the Clark Center for Japanese Art in their hometown of Hanford, which for twenty years attracted visitors from around the world. In 2013, they donated their entire Asian collection, nearly 1,700 objects that spanned 10 centuries to the Minneapolis Institute of Art. In 2009, the Japanese government recognized the Clarks' significant contributions, awarding Bill a high honor in recognition for his "accomplishments in contributing to the introduction of Japanese art and toward the promotion of cultural and educational exchange" between Japan and the U.S.

Bill and Libby first ventured into American Art in the late 1970s about a decade after they had commenced seriously collecting Asian Art. They started with the Boston School and, shortly after their refined eye, honed by years of studying Eastern art, drew them to a group of sophisticated American artists from the last quarter of the nineteenth century: James McNeill Whistler, Emil Carlsen, Thomas Wilmer Dewing, John La Farge, Julian Alden Weir, William Merritt Chase, Abbott Thayer and Dwight Tryon among others. These artists were all influenced by Eastern art and their contemplative, poetic works had a natural synergy with Bill and Libby's pre-existing Asian collection.



The Clarks' American collection is defined by quiet, contemplative works that manifest refinement and subtle tension. One must spend considerable time with these works in order to fully understand their muted complexities. They are true connoisseur's pictures.

Sotheby's is honored to present a selection of American works from this distinguished collection.

PROPERTY FROM THE COLLECTION OF WILLARD AND ELIZABETH CLARK

EMIL CARLSEN

1853 - 1932

Still Life with Pottery Jars

signed *Emil. Carlsen-* and dated 1903- (lower left)
oil on canvas
25 by 30 ¼ inches (63.2 by 76.2 cm)

PROVENANCE

The artist
Private collection (sold: Christie's, New York, December 11, 1981, lot 91)
Thomas Colville Fine Art, Guilford, Connecticut (acquired at the above sale)
Acquired by the present owner from the above, 1982

EXHIBITED

New York, Vance Jordan Fine Art, *Quiet Magic: The Still-Life Paintings of Emil Carlsen*, October-December 1999, pp. 31-32, cover illustration, also illustrated pl. 22
New York, Vance Jordan Fine Art, *Poetic Paintings: American Masterworks from the Clark and Liebes Collections*, October-December 2001, n.p., illustrated pl. 4

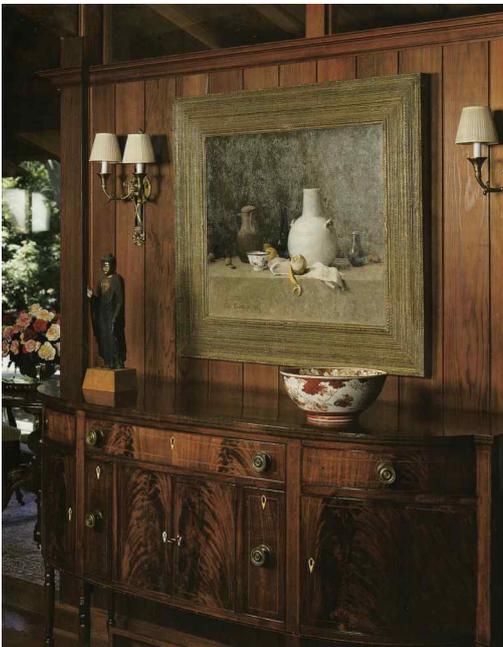
LITERATURE

Michael Quick, "Living with Antiques: A Collection Where East Meets West," *The Magazine Antiques*, November 2001, vol. 160, no. 5, p. 684, illustrated pl. VII
Kim Lykke Jensen, *Soren Emil Carlsen: Skagen Painter of Manhattan*, Gylling, Denmark, 2008, p. 46, illustrated fig. 28

\$ 200,000-300,000

Still Life with Pottery Jars, painted in 1903, belongs to the phase of Emil Carlsen's career, in which his most successful compositions were defined by an overriding sense of restraint and control. In the carefully-constructed set piece that is *Still Life with Pottery Jars*, each element inhabits the canvas as both a powerful individual presence, and an integral element of the overall composition. An atmosphere of quiet equilibrium pervades the seemingly informal design, as Carlsen deftly juxtaposes the smooth, reflective surfaces of the lustrous glass, ceramic, metal and porcelain vessels, and the more imperfect, natural textures of the fruit and nuts. Dark, muted, or neutral tones define the picture's background and shallow middleground and act as a foil to emphasize the light effects which glint off rich glazes and delicate glass. With deliberation, Carlsen works with a limited palette of colors that range from inky black to bright white punctuated with yellow orchestrating shapes, textures and brilliant surfaces into a scene of silent harmony. The muted tonality of the work recalls the influence of the era's most radical artistic figure, James McNeill Whistler, while the yellow lemon peel curling over the edge of the table and delicate blue and white Chinese cup reference seventeenth century Dutch still life painting. "Each piece asserts a personality of its own from the dominating presence of the smooth and swollen white jug to the demure Chinese teacup (a reoccurring image in several paintings) to the unassuming, iridescent jar that stands alone at the right side of the canvas deliberately maintaining the picture's sense of equilibrium" (Andrea Dale Smith, *Selections from the Libby & Bill Clark Collection*, New York, 2001, p. 39)

In his landmark study on still life painting which he dedicated to Carlsen, Arthur Edwin Bye considered the artist the most gifted American still life painter of his time. Bye felt his work had the power to invoke a truly profound experience. He wrote, "...objects have a more mystical....classic." (*Pots and Pans*, Princeton, New Jersey, 1921, p. 215)



View of the present work in the Clark residence, reproduced in *The Magazine Antiques*, November 2001, vol. 160, no. 5, p. 684, photograph by Peter Brenner



PROPERTY FROM THE COLLECTION OF WILLARD AND
ELIZABETH CLARK

JULIAN ALDEN WEIR

1852 - 1919

Still Life with Roses

oil on panel
7 7/8 by 10 inches (20 by 25.4 cm)
Painted in 1884.

PROVENANCE

Stanford White, New York, 1884 (gift from the artist)
Mrs. Stanford White, New York
Mark Carliner, California, by 1984
Coe Kerr Gallery, New York
Acquired by the present owner from the above, 1986

EXHIBITED

New York, The Metropolitan Museum of Art; Los Angeles, California, Los Angeles County Museum of Art; Denver, Colorado, Denver Art Museum, *J. Alden Weir: An American Impressionist*, October 1983-August 1984, pp. 136-37, illustrated fig. 3.57
New York, Vance Jordan Fine Art, *Poetic Painting: American Masterworks from the Clark and Liebes Collections*, October-December 2001, illustrated pl. 19

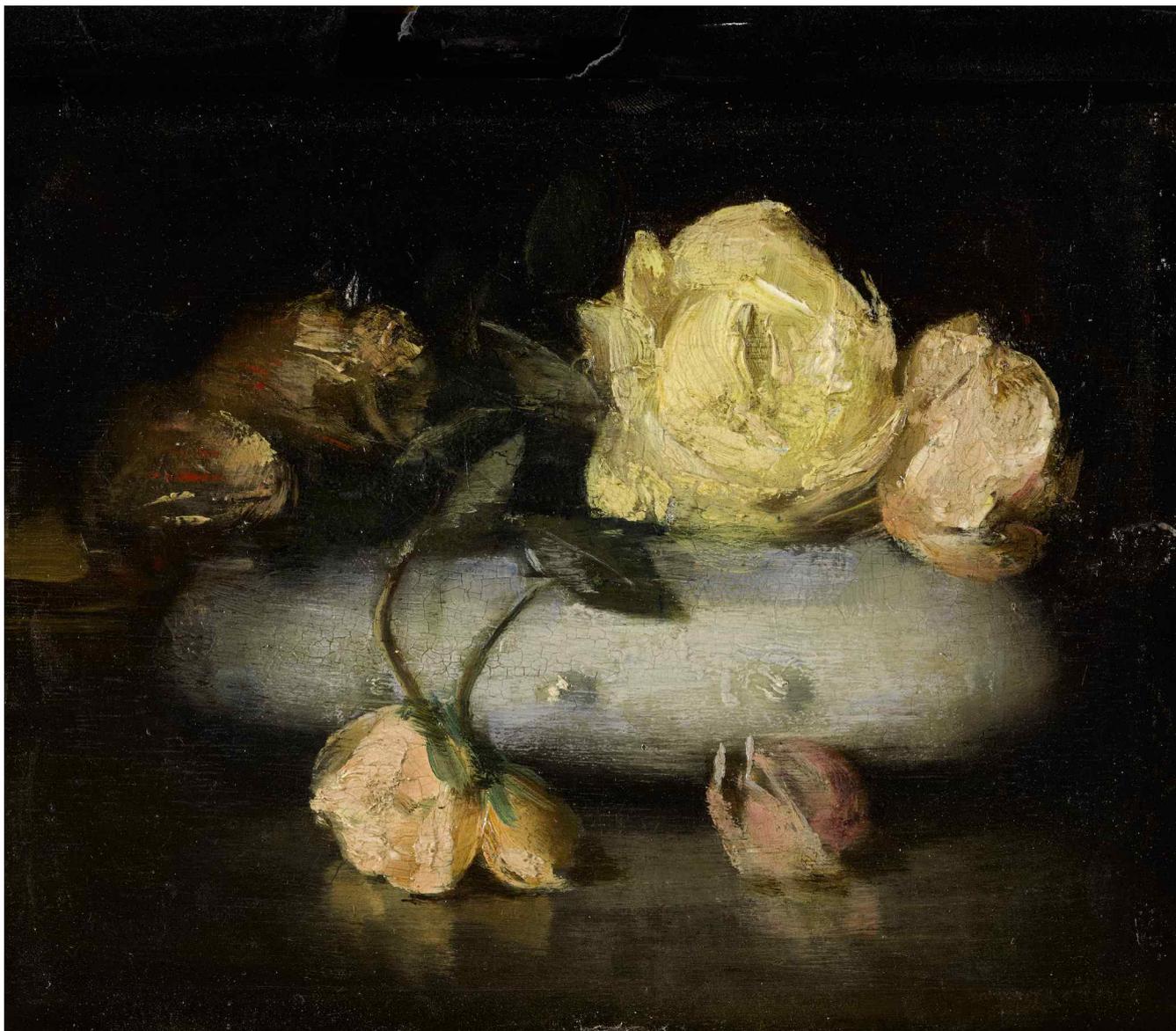
LITERATURE

Dorothy Weir, "Records of the Paintings of J. Alden Weir," unpublished manuscript notes, p. 61
Duncan Phillips, *Julian Alden Weir: An Appreciation of His Life and Works*, New York, 1922, p. 129
Doreen Bolger Burke, *J. Alden Weir: An American Impressionist*, New York, 1983, p. 137, illustrated fig. 3.57
Michael Quick, "Living with Antiques: A Collection Where East Meets West," *The Magazine Antiques*, November 2001, vol. 160, no. 5, p. 685, illustrated pl. X

\$ 30,000-50,000

Still Life with Roses was first owned by the architect Stanford White and was most likely a wedding gift from the artist the year that it was painted. It is one of a small group of intimate still life paintings that Julian Alden Weir produced in 1884, following the completion of a series of large-scale vertical floral paintings. In the present work, Weir employs bold, lush brushwork in the rendering of the pink and yellow roses set off against the more refined surface of the simple white bowl and dark background. The dramatic lighting and stark setting give the work a presence that belies its small scale and demonstrate the influence of French painters Jean-Baptiste-Siméon Chardin and Édouard Manet. Weir's mastery is particularly evident in the subtle reflection of the flowers on the table top.

Duncan Phillips praised Weir's still lifes such as *Still Life with Roses*, writing in 1922, "Collectors are proud to-day if they have kept the luscious paintings of roses arbitrarily relieved against dark backgrounds...These things possess so delicious and unctuous a pigment, so charmingly rendering their subjects with especial regard to richness of tone and texture, that they would make Weir sure of a reputation as a painter's painter even if he had not gone on to greater achievements" (*Julian Alden Weir: An Appreciation of His Life and Works*, New York, 1922, p. 23).



PROPERTY FROM THE COLLECTION OF WILLARD AND ELIZABETH CLARK

THOMAS WILMER DEWING

1851 - 1938

The Dance No. 205

signed *TW Dewing* and numbered *205* (lower right)
pastel on tan paper mounted on paperboard by the artist
14 ½ by 10 ½ inches (35.2 by 26.7 cm)
Executed circa 1920.

PROVENANCE

The artist

[With]Milch Galleries, New York, by 1926
Gage Gallery, Cleveland, Ohio, 1927 (acquired from the above)
Mr. Woods King, Cleveland, Ohio (acquired from the above)
[With]Gage Gallery, Cleveland, Ohio
Andrea Cowdin, New York
Davis Galleries, New York, 1962
[With]Robert Isaacson Gallery, New York, 1962
Davis Galleries, New York, 1969
Mr. and Mrs. Ralph Spencer, circa 1970 (acquired from the above)
[With]Spanierman Gallery, New York, 1990
Mr. and Mrs. Richard Pfeil, Chicago, Illinois, 1990 (acquired from the above)
Spanierman Gallery, New York, by 1992
Ed Shein, Seekonk, Massachusetts
Acquired by the present owner from the above, 1995

EXHIBITED

New York, Milch Galleries, *Thomas Wilmer Dewing: A Pastel Exhibition*, May 1926 (as No. 205)
New York, Durlacher Brothers, *Thomas W. Dewing, 1851-1938: A Loan Exhibition*, March-April 1963, no. 28
New York, Spanierman Gallery, *The Spencer Collection of American Art*, June 1990, no. 8, p. 18, illustrated
Columbus, Georgia, Columbus Museum of Art; Baltimore, Maryland, The Walters Art Gallery; New York, National Academy of Design; Tulsa, Oklahoma, The Philbrook Museum of Art; Phoenix, Arizona, Phoenix Art Museum; Miami, Florida, Center for the Fine Arts; Memphis, Tennessee, The Dixon Gallery and Gardens; Honolulu, Hawaii, Honolulu Academy of Arts; Birmingham, Alabama, Birmingham Museum of Art; Portland, Oregon, Portland Art Museum; Milwaukee, Wisconsin, Milwaukee Art Museum, *Masterworks of American Impressionism From the Pfeil Collection*, February 1992-June 1994, no. 27, p. 109, illustrated p. 111
New York, The Brooklyn Museum; Washington, D.C., National Museum of American Art, Smithsonian Institution; Detroit, Michigan, Detroit Institute of Arts, *Beauty Reconfigured: The Art of Thomas Wilmer Dewing*, March 1996-January 1997, no. 70, p. 215, illustrated
New York, Vance Jordan Fine Art, *Poetic Painting: American Masterworks from the Clark and Liebes Collections*, October-December 2001, illustrated pl. 7

LITERATURE

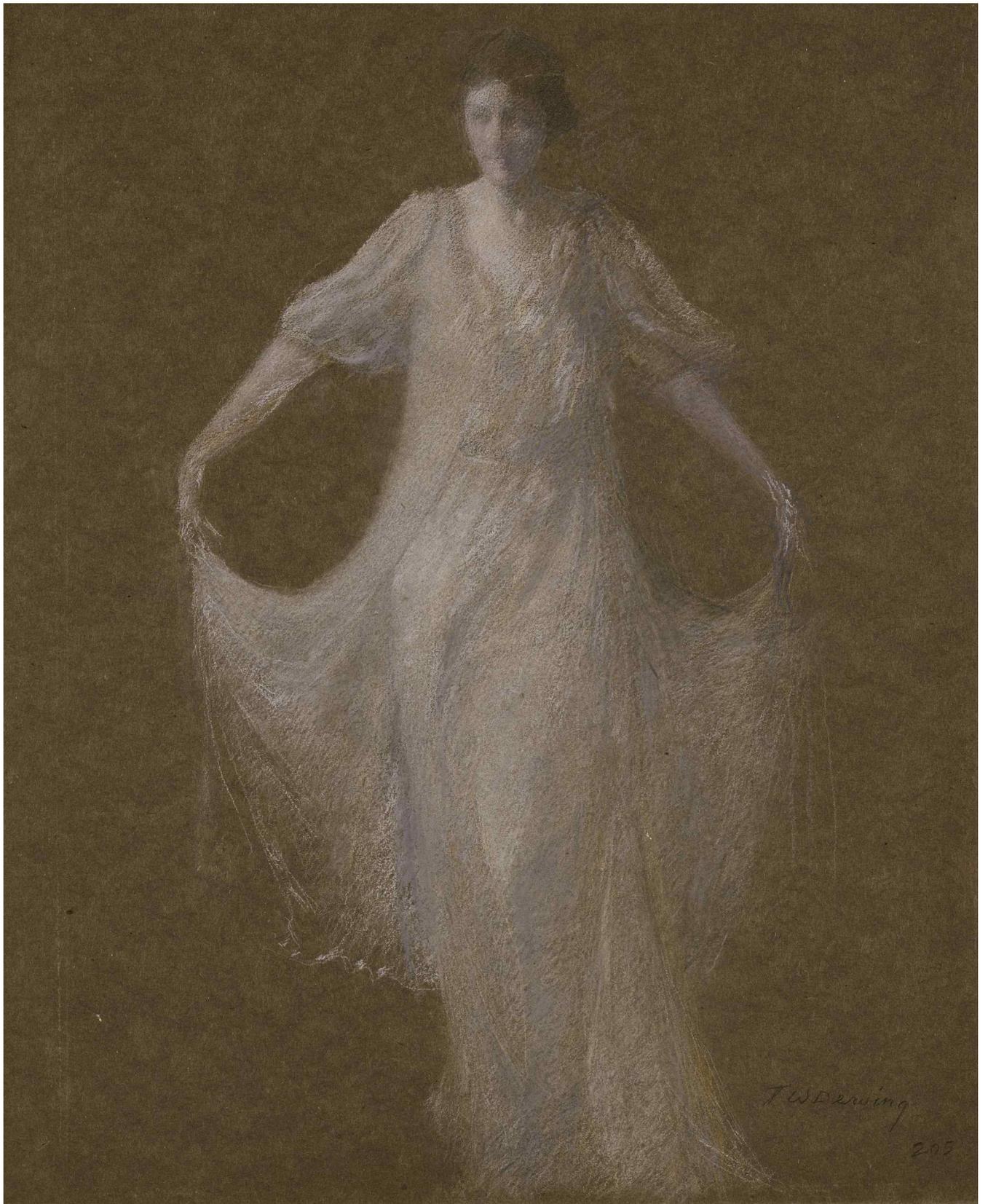
Michael Quick, "Living with Antiques: A Collection Where East Meets West," *The Magazine Antiques*, November 2001, vol. 160, no. 5, p. 682, illustrated pl. IV

\$ 80,000-120,000

Thomas Wilmer Dewing began experimenting with pastels in the 1890s, inspired in part by James McNeill Whistler's exhibition of works in the medium held in New York in 1889. The result was an exquisite series of small-format highly sophisticated and ethereal renderings of women executed with thin veils of delicately applied pigment on tan paper that was deliberately chosen to create a harmonious effect. Dewing's pastels shared similar concerns as his oil paintings and Theodore Stebbins Jr. writes that works such as *The Dance* are, "coloristic and compositional perfection...a world so delicate that at times it borders on the ecstatic" (*American Master Drawings and Watercolors*, New York, 1976, p. 229).

The scholar Susan A. Hobbs writes of the present work, "Especially dramatic, *The Dance* is one of the few pastels by Dewing that suggests movement in a graceful, swaying figure. A pale mauve palette predominates, and blue and green have been used as highlights. The model has been rendered in so reduced a color scheme that she almost seems defined by light itself. Illuminated from the left, the dancer steps forward from the shadows like an apparition - a vision impalpable yet elegantly compelling.

Garbed in diaphanous chiffon, the subject holds out the gossamer folds of her dress as she moves toward the viewer. During the 1890s the artist had featured dancing figures in his large landscape oils. Several decades later, in this pastel and several related oil paintings, he would again return to the dance theme. Swaying in a lyrical cadence, his figures move silently to the strains of music they alone can hear" (*Reconfigured: The Art of Thomas Wilmer Dewing*, March 1996-January 1997, p. 215).



PROPERTY FROM THE COLLECTION OF WILLARD AND
ELIZABETH CLARK

JULIAN ALDEN WEIR

1852 - 1919

The Grey Trellis

signed *J. Alden Weir* and dated 91 (lower left)
oil on canvas
26 by 21 1/2 inches (66 by 54.6 cm)

PROVENANCE

The artist
(probably) The Art Students League, New York (acquired
from the above)
Mrs. J. W. Fosdick, Boston, Massachusetts
Ferargil Galleries, New York, circa 1926
George D.J. Griffin, Cincinnati, Ohio
Private collection, Amherst, Massachusetts (sold: Sotheby's,
New York, May 30, 1985, lot 160)
Goldfield Galleries, Los Angeles, California (acquired at the
above sale)
Private collection, California
James Graham & Sons, New York
Acquired by the present owner from the above, 1997

EXHIBITED

Amherst, Massachusetts, Amherst College, Mead Art Museum,
American Impressionists, November-December 1982
New York, The Metropolitan Museum of Art; Los Angeles,
California, Los Angeles County Museum of Art; Denver,
Colorado, Denver Art Museum, *J. Alden Weir: An American
Impressionist*, October 1983-August 1984, pp. 194-95,
illustrated fig. 5.6
Storrs, Connecticut, William Benton Museum of Art, University
of Connecticut; Greenwich, Connecticut, Bruce Museum,
J. Alden Weir: A Place of His Own, September-November 1991
New York, Vance Jordan Fine Art, *Poetic Painting: American
Masterworks from the Clark and Liebes Collections*, October-
December 2001, illustrated pl. 18

LITERATURE

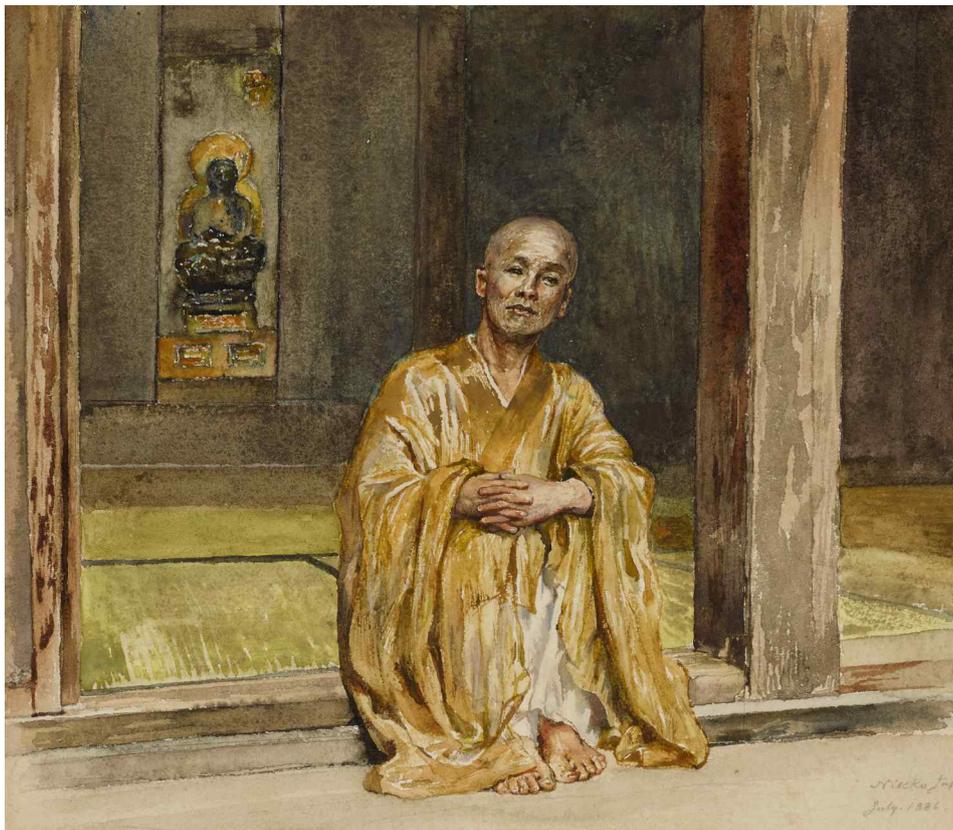
Doreen Bolger Burke, *J. Alden Weir: An American
Impressionist*, New York, 1983, pp. 194-95, illustrated fig. 5.6
William H. Gerdtz, *Impressionist Paintings in America*, New
York, 1984, p. 162, illustrated pl. 176
Mary Brawley Hill, *Furnishing the Old-Fashioned American
Garden*, New York, 1998, illustrated
Nicolai Cikovsky, Jr., Elizabeth Millroy, Harold Spencer and
Hildegard Cummings, *A Connecticut Place: Weir Farm, An
American Painter's Rural Retreat*, Wilton, Connecticut, 2000,
pp. 67-68, 97-98, illustrated fig. 57
Susan G. Larkin, *The Cos Cob Art Colony: Impressionists on the
Connecticut Shore*, New Haven, Connecticut, 2001, pp. 186-87,
illustrated fig. 121
Michael Quick, "Living with Antiques: A Collection Where East
Meets West," *The Magazine Antiques*, November 2001, vol. 160,
no. 5, p. 688, illustrated pl. XIV

\$ 50,000-70,000

Before the 1890s, Julian Alden Weir's work had focused
mostly on still-life and interior subjects, but by 1891 his palette
had lightened and his brushwork had loosened. A critic for
Art Amateur noted in January, while reviewing a New York
exhibition of his new work, that Weir was "the first among
Americans to use impressionistic methods and licenses
successfully."

Painted during the summer of 1891, *The Grey Trellis*
encapsulates Weir's subtle transition to a more impressionist
style and incorporates the new color scheme and broken
brushwork he would continue to develop during this decade.
An intimate depiction of the artist's garden at his farm in
Branchville, Connecticut, Weir's composition is dominated by
a slightly crooked but complex grid of lavender trellis topped
by a dappled white tree. The lack of any straight lines within
the composition, the unbalanced, tilting birdhouse, and the
trellis' wavering shadows result in a nearly perfect, spatially-
inventive asymmetry. This approach to the use of space and
structure suggests his growing familiarity with Japanese art
and the direction in which he was moving. Three years later,
the geometric grid-like element combined with an even more
complex decorative patterning of line and color would be
incorporated in his most famous painting, *The Red Bridge*
(1895, The Metropolitan Museum, New York). The scholar
Doreen Bolger Burke writes, "throughout the 1890s Weir
tended to paint scenes showing buildings or other structures –
fences, trellises, bridges, even screens of trees or vines – in
decorative interwoven or intersecting lines that both define
recessional planes and enhance the works' decorative appeal"
(*J. Alden Weir: An American Impressionist*, New York, 1983,
p. 194). *The Grey Trellis* represents the evolution of Weir's
personal synthesis of Impressionism and Japanese influences,
two of the most significant artistic developments of the latter
half of the nineteenth century.





39

PROPERTY FROM THE COLLECTION OF WILLARD AND ELIZABETH CLARK

JOHN LA FARGE

1835 - 1910

Portrait of Our Landlord, the Buddhist Priest, at the Door of the Clergy House, Iyemitsu Temple, Nikko (Portrait of Suzuki)

dated and inscribed *Nikko Japan/July. 1886*. (lower right)
 watercolor, gouache and pencil on paper
 image: 8 ½ by 9 ¾ inches (21.6 by 24.8 cm)
 sheet: 13 by 10 ¾ inches (33 by 27.3 cm)

PROVENANCE

Henry D. Ostberg, New York, by 1979
 Michael Altman Fine Art, New York
 Acquired by the present owner from the above, 1987

EXHIBITED

New York, American Water Color Society, 1888, no. 401
 Chicago, Illinois, *Inter-State Industrial Exposition*, 1888, no. 236
 St. Louis, Missouri, *St. Louis Exposition*, September 1890, no. 242
 Boston, Massachusetts, Doll & Richards, *Catalogue of Drawings, Watercolors, and Paintings by Mr. John La Farge on Exhibition and Sale*, March-April 1892, no. 23

New York, Durand-Ruel Galleries; Paris, Galerie Durand-Ruel, *Paintings, Studies, Sketches and Drawings, Mostly Records of Travel 1886 and 1890-91 by La Farge*, February-April 1895, no. 33
 Washington, D.C., National Museum of American Art, Smithsonian Institution; Pittsburgh, Pennsylvania, The Carnegie Museum of Art; Boston, Massachusetts, Museum of Fine Arts, *John La Farge*, July 1987-April 1988
 Yonkers, New York, Hudson River Museum; Utica, New York, Munson-Williams-Proctor Arts Institute; Chicago, Illinois, Terra Museum of American Art, *John La Farge: Watercolors and Drawings*, October 1990-August 1991, no. 83, illustrated pl. 6
 New York, Hollis Taggart Galleries, *American Artists in Japan*, May-June 1996, no. 12

LITERATURE

John La Farge, *An Artist's Letters from Japan*, New York, 1897, illustrated p. 187

The present work is one of the most powerful figure studies that La Farge executed during his 1886 trip to Japan and depicts Suzuki, known as Zenshin San, outside the Temple of Iyemitsu at Nikko. Suzuki rented out the house that La Farge and the writer Henry Adams occupied during their stay in Nikko. Shortly before their departure to Yokohama, La Farge completed this study depicting Suzuki on the steps of the clergy house at the Temple. Suzuki, who was deeply moved by the portrait, inscribed his name and official title on the back of the work using ornamental calligraphy applied in silver leaf.

\$ 20,000-30,000



40

PROPERTY FROM THE COLLECTION OF WILLARD AND ELIZABETH CLARK

JOHN LA FARGE

1835 - 1910

Selu's Daughter (Another Standing Dance)

titled *Selu's Daughter* (lower center)
watercolor, gouache and pencil on paper
image: 10 ³/₄ by 13 ³/₄ inches (27.3 by 34.9 cm)
sheet: 8 ³/₈ by 13 ¹/₂ inches (21.3 by 34.3 cm)
Executed in 1890.

PROVENANCE

Doll & Richards, Boston, Massachusetts
Durand-Ruel Galleries, New York
Mrs. Samuel Dennis (Susan Cornelia Clarke)
Warren, Boston, Massachusetts
Samuel Dennis Warren Jr. (her son), 1902
Mrs. Joseph Gardner (Mabel B. Warren) Bradley
(his daughter), Boston, Massachusetts, 1910
Joseph Gardner Bradley, Boston, Massachusetts
(her husband), 1961
Mrs. Ferdinand F. (Mabel Bradley) Colloredo-
Mansfield (his daughter), Boston, Massachusetts,
1972
Sold: Christie's, New York, December 8, 1978, lot 92
Thomas Colville Fine Art, Guilford, Connecticut
(acquired at the above sale)
Acquired by the present owner from the above, 1979

EXHIBITED

Boston, Massachusetts, Doll & Richards,
*Exhibition and Private Sale of Paintings in Water
Color and Oil from the South Sea Islands and
Japan*, February 1895, no. 25
New York, Durand-Ruel Galleries, *Paintings,
Studies, Sketches and Drawings, Mostly Records
of Travel 1886 and 1890-91 by John La Farge*,
February-March 1895, no. 129
Paris, Société Nationale des Beaux-Arts, *Etudes,
esquisses, dessins: Souvenirs et notes de voyage
(1886 et 1890-91) par John La Farge*, April-May
1895, no. 127
Boston, Massachusetts, Boston Water Color
Club, *Thirteenth Annual Exhibition*, February
1900, no. 60
Boston, Massachusetts, Museum of Fine Arts,
*Special Exhibition of Paintings from the Collection
of the late Mrs. S.D. Warren*, April 1902, no. 82
Boston, Massachusetts, Museum of Fine Arts,
John La Farge Memorial Exhibition, 1910-11
Yonkers, New York, Hudson River Museum;
Utica, New York, Munson-Williams-Proctor Arts
Institute; Chicago, Illinois, Terra Museum of
American Art, *John La Farge: Watercolors and
Drawings*, October 1990-August 1991, no. 97,
illustrated fig. 33
New York, Vance Jordan Fine Art, *Recreation and
Idleness: The Pacific Travels of John La Farge*,
April-June 1998, pp. 85-86, illustrated fig. 111
New York, Vance Jordan Fine Art, *Poetic
Paintings: American Masterworks from the Clark*

and Liebes Collections, October-December 2001,
illustrated pl. 13

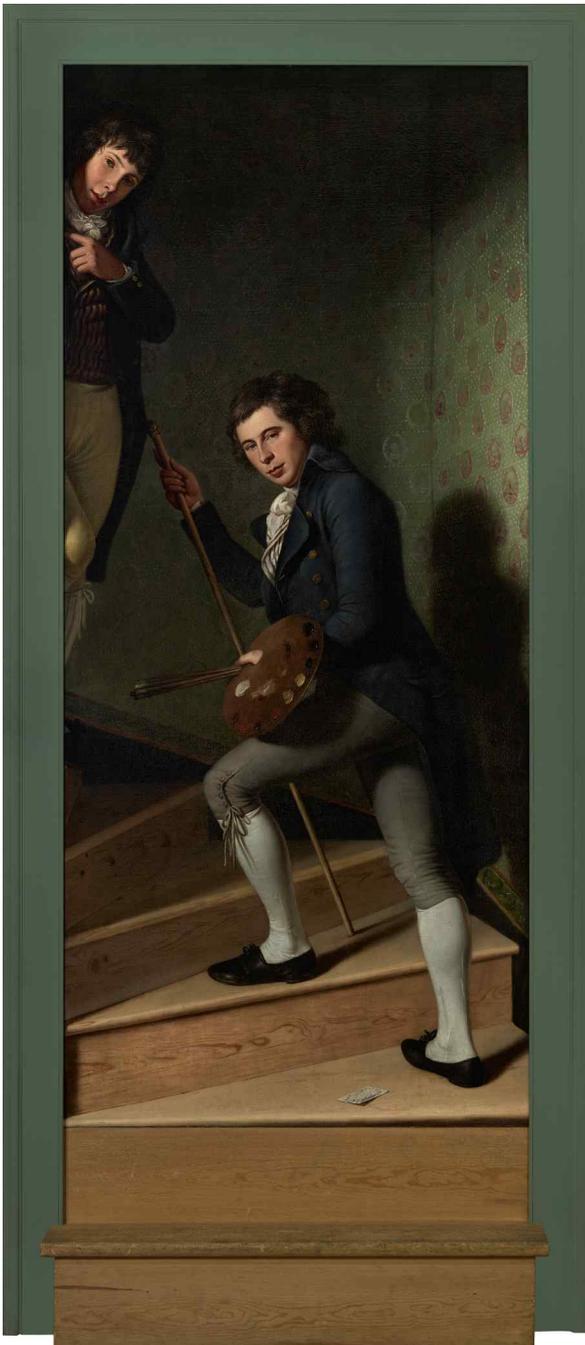
LITERATURE

Edith Burnham, "Four La Farge Paintings Now
Being Shown at Art Museum," *Boston Museum
Traveler*, December 28, 1910, p. 3
Henry La Farge, "Catalogue Raisonné of
the Works of John La Farge," unpublished
manuscript, 1934-74, card 357
Michael Quick, "Living with Antiques: A Collection
Where East Meets West," *The Magazine Antiques*,
November 2001, vol. 160, no. 5, p. 683, illustrated
pl. VI (as *Standing Dance, Three Girls - Samoa*)

In an entry from his *Reminiscences of the South
Seas* dated October 26, 1890, La Farge describes
his meeting with Selu, an important head chief
in Iva, a village at the east end of Savai'i island
in Samoa: "This chief is a most interesting and
sympathetic person, speaking English very well
... [He] explained to us that this being Sunday we
have no reception, but that tomorrow there will
be a formal reception, called a *talolo*, and giving
of presents, and that there will be dances. So that
we shall spend this evening quietly, with a bath
in the pool of fresh water, that is open to the sea,
and try to rest" (John La Farge, *Reminiscences of
the South Seas*, New York, 1916, pp. 175-76).

\$ 60,000-80,000

TROMPE L'OEIL PAINTINGS FROM THE COLLECTION OF STEVE MARTIN



Charles Willson Peale, *Staircase Group (Portrait of Raphaëlle Peale and Titian Ramsay Peale I)*, 1795, oil on canvas, 7 feet 5 ½ inches by 39 ¾ inches. Philadelphia Museum of Art, The George W. Elkins Collection, 1945, E1945-1-1.



Pere Borrell del Caso, *Escaping Criticism*, 1874, oil on canvas, 76 by 62 cm. Collection Banco de España, Madrid.

“[S]ince antiquity, art lovers have taken delight in being tricked into mistaking, at least momentarily, painted illusions for the real thing...To see through the game of the artist obviously provides a sense of intellectual amusement that has not changed across time or national boundaries, even if the term for this special kind of painting, trompe l’oeil, was first used in France in 1800.”

(Earl A. Powell III, *Deceptions and Illusions: Five Centuries of Trompe L’oeil Painting*, Washington, D.C., 2002, p. 9)

Beginning with the rivalry of Zeuxis and Parrhasius in the fifth century B.C. illusionism has been a tantalizing lietsmotif and an interloper in the course of art history. Over the next two thousand plus years depictions of grapes, flies, veils, cherubs, letter racks, hunting trophies, currency and interiors both secular and religious, have delighted and mesmerized viewers. Despite the various nationalities, periods and subjects of



Andy Warhol, *Brillo Soap Pads Box*, 1964, silkscreen ink and house paint on plywood, 17 by 17 by 14 inches. Private collection. © 2018 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

ent the 'masculine' world of the real – greed, aggressiveness, (and) sex...the trompe l'oeil school attempts the depiction of an implacable reality by the precise rendering of volume, texture, and shadow..." (Roxana Barry, *Plane Truths: American Trompe L'oeil Painting*, Katonah, New York, 1980, n.p.)

Pablo Picasso's first collage, executed in 1912, "helped set in motion a trend that carried classical trompe l'oeil to its logical extreme." This small-scale work was "an early example of cubist play with the boundary between illusion and reality. It was also the first appearance of a trompe l'oeil motif in Picasso's work, one used not to illusionistic ends but rather as an evocative, self-reflexive statement about the artifice of representation" (Claudia Bohn-Spector, *Deceptions and Illusions: Five Centuries of Trompe L'oeil Painting*, p. 326).

Numerous twentieth century artists including Marcel Duchamp, René Magritte, Claes Oldenburg, Jasper Johns, Roy Lichtenstein and Andy Warhol have referenced the tradition in their work and contemporary artists such as Michelangelo Pistoletto and Duane Hanson have adapted the concept in their practice. "Starting as a mere seemingly virtuoso trick, the practice of trompe l'oeil painting, as it evolved, ended up contributing to and enriching the intellectual paths of modern art" (Sybille Ebert-Schifferer, *Deceptions and Illusions: Five Centuries of Trompe L'oeil Painting*, p. 325).

these works, they are unified by their underlying wit and the supreme technical skill with which they are executed.

In America, the roots of trompe l'oeil lie in the highly acclaimed illusionist works by members of the Peale family including Charles Willson's *Staircase Group (Portrait of Raphaelle Peale and Titian Ramsey Peale)* of 1795 (Philadelphia Museum of Art) and Raphaelle's *Venus Rising from the Sea – A Deception (circa 1822, The Nelson-Atkins Museum of Art, Kansas City, Missouri)*. In the nineteenth century the genre developed into an important movement led by the work of William Michael Harnett, who in 1886 was arrested for his *Still Life – Five Dollar Bill*, which so accurately reproduced US currency that federal agents thought he was a counterfeiter. When he went before a judge he was exonerated but also chastised, "The development and exercise of a talent so capable of mischief should not be encouraged" (*American Realism*, New York, 2015). Harnett's followers included Jefferson David Chalfant, John Frederick Peto, John Haberle, Alexander Pope, De Scott Evans and William M. Davis among others.

A number of the works by these artists tended to appeal to gentlemanly pursuits, both of activity and leisure, and scholars have observed that the neutral palette and particular subject matter of the trompe l'oeil genre create an almost existential tension, an "artificial division between the artistic ideal – gentility, passivity, purity ... trompe l'oeil pictures pres-



Duane Hanson, *Woman Eating*, 1971, polyester resin, fiberglass, polychromed in oil paint with clothes, table, chair and accessories, 50 by 30 by 55 inches. Smithsonian American Art Museum, Museum purchase through the Luisita L. and Franz H. Denghausen Endowment. © Estate of Duane Hanson/Licensed by VAGA, New York, NY

COLLECTION OF STEVE MARTIN

41

JEFFERSON DAVID CHALFANT

1856 - 1931

The Old Flintlock (The Old Horse Pistol)

signed *Chalfant* (upper center) and inscribed *For the first time in nearly ten years/J.D. Chalfant is engaged on a study /in still life* (center right); also titled "The Old Flintlock" and signed again *JDChalfant* (on the reverse)

oil on canvas

25 by 17 inches (63.5 by 43.2 cm)

Painted circa 1898.

PROVENANCE

George H. Ainslie, New York

Craig & Evans Art Galleries, Philadelphia, Pennsylvania

Mrs. J. David Chalfant, Wilmington, Delaware

Hirschl & Adler Galleries, New York

Barbara Lassiter Millhouse, New York

James Maroney, New York

Jo Ann and Julian Ganz, Jr., Los Angeles, California

Acquired by the present owner from the above

EXHIBITED

New York, New Century Club, May 1899

Newark, New Jersey, Newark Museum, *Nature's Bounty and Man's Delight: American 19th Century Still Life Painting*, 1958, no. 4, p. 11

Wilmington, Delaware, The Wilmington Society for the Fine Arts, *Jefferson D. Chalfant (1856-1931)*, January-February 1959, no. 69

New York, Hirschl & Adler Galleries, *Faces and Places, Changing Images of 19th Century America*, December 1972-January 1973, no. 14, illustrated

Omaha, Nebraska, Joslyn Art Museum, 1977 (on loan)

Chadds Ford, Pennsylvania, The Brandywine River Museum; Newark, New Jersey, Newark Art Museum, *Jefferson David Chalfant*, June-November 1979, no. 30, pp. 14, 15, 33, 41, 43, illustrated

Columbus, Ohio, Columbus Museum of Art; West Palm Beach, Florida, Norton Gallery and School of Art, *More Than Meets the Eye, Art of The Trompe l'Oeil*, December 1985-April 1986, no. 37, pp. 16, 77, 91, illustrated

New York, The Metropolitan Museum of Art, May-September 1989

LITERATURE

Alfred Frankenstein, *After the Hunt, William Harnett and Other American Still Life Painters, 1870-1900*, Berkeley and Los Angeles, California, 1953, p. 126, illustrated pl. 105

William H. Gerdtz and Russell Burke, *American Still-Life Painting*, New York, 1971, p. 145, illustrated pl. 18

Joan H. Gorman, "Jefferson David Chalfant, Still Life and Genre Painter," *Art & Antiques*, July-August 1979, p. 108, illustrated

William H. Gerdtz, *Painters of the Humble Truth: Masterpieces of American Still Life, 1801-1939*, Columbia, Missouri, 1981, p. 190

William H. Gerdtz, *Art Across America: Two Centuries of Regional Painting 1710-1920*, New York, 1990, vol. 1, p. 307

Emily Dana Shapiro, "J.D. Chalfant's Clock Maker: The Images of the Artisan in a Mechanized Age," *Art in America*, fall 2005, vol. 19, no. 3, p. 48, illustrated

\$ 500,000-700,000

“[T]rompe l’oeil was a dangerously subversive art form that – by compelling us to contemplate its objectness, the conditions of its making, and the mechanics of human perception – profoundly shattered our faith in our ability to recognize truths.”

(Sybille Ebert-Schifferer, "Trompe l'Oeil: The Underestimated Trick," *Deceptions and Illusions: Five Centuries of Trompe l'Oeil Painting*, Washington, D.C., 2002, p. 18)

Jefferson David Chalfant focused on *trompe l'oeil* painting for only four years, creating about a dozen known paintings in the style and *The Old Flintlock* may be his final undertaking in the genre. This droll and masterfully rendered painting features the artist's own *miquelet* pistol hanging from a nail on a worn wooden panel. Chalfant's significant talent for *trompe l'oeil* as well as his eventual decision to move on are reflected in a review in *The Morning News* from 1899 that states: "In fact, the triumph of 'The Old Horse Pistol' [*The Old Flintlock*] is so complete as to cause regret among the friends of Mr. Chalfant at his announced intention to abandon still-life portrayal for more varied forms of artistic genius" (in Joan H. Gorman, *Jefferson David Chalfant*, 1979, p. 15). That *The Old Flintlock* may have been Chalfant's final *trompe l'oeil* painting is particularly ironic when one reads the contents of the fragment of newsprint in the lower right quadrant of the picture, which contains the notice: "For the first time in nearly ten years J.D. Chalfant is engaged on a study in still life." The fictitious item is evidence of the wit that was often a signature component of *trompe l'oeil* constructions. Chalfant, following in this tradition, often borrowed his arrangements from William Michael Harnett, one of the genre's most popular contemporaneous practitioners. Harnett's *the Faithful Colt* (1890, Wadsworth Athenaeum Museum of Art) also shows a weapon hanging from a wooden backdrop, but its subject seems modern compared to Chalfant's ancient pistol. Flintlock arms were introduced around 1630, and quickly became the mainstay of European armies for the next two centuries. By the time of the Civil War, however, flintlocks were nearly obsolete, replaced by more efficient pistols like Harnett's revolver. The choice of such a sentimental weapon imbues *The Old Flintlock* with a sense of nostalgia that is cleverly contrasted by the seemingly "untouched" appearance of the surface, which makes the painting seem as if it were somehow the mechanically-produced product of a modern age. Ironically it is the replicated fragment of printed paper that mischievously hints at Chalfant's role in the painting's creation. Chalfant's *The Old Flintlock* masterfully juxtaposes the old and the new, the real and the reproduced, the hand-crafted and the manufactured. The painting is a superlative example of the witty game in which perception is tested and "paradox rules."

This lot will be accompanied by Chalfant's own pistol, which served as the model for this painting.



For the first time in nearly ten years
J.D. Coolidge is engaged on a study
in still life.

COLLECTION OF STEVE MARTIN

42

WILLIAM MICHAEL HARNETT

1848 - 1892

The Golden Horseshoe

signed *WMHarnett* and dated 1886 (lower right)

oil on canvas

16 by 14 inches (40.6 by 35.6 cm)

PROVENANCE

Mr. and Mrs. James W. Alsorf, Winnetka, Illinois

Berry-Hill Galleries, New York

Manoogian Collection, Taylor, Michigan (sold: Shannon's,

Milford, Connecticut, October 28, 2010, lot 78)

Acquired by the present owner at the above sale

EXHIBITED

Chicago, Illinois, Art Institute of Chicago, *Treasures of Chicago Collectors*, April-May 1961

La Jolla, California, La Jolla Museum of Art; Santa Barbara, California, Santa Barbara Museum of Art, *The Reminiscent Object, Paintings by William Michael Harnett, John Frederick Peto and John Haberle*, July-October 1965

Berkeley, California, University Art Gallery; San Francisco,

California, California Palace of the Legion of Honor;

Washington, D.C., National Gallery of Art, Smithsonian

Institution; New York, Whitney Museum of American Art;

Detroit, Michigan, Detroit Institute of Arts, *The Reality of*

Appearance: The Trompe L'oeil Tradition in American Painting,

March-October 1970, no. 50, pp. 84-5, illustrated p. 19 and on

the cover

New York, The Metropolitan Museum of Art; Fort Worth, Texas,

Amon Carter Museum; San Francisco, California, The Fine

Arts Museums of San Francisco; Washington, D.C., National

Gallery of Art, Smithsonian Institution, *The Still Life Paintings*

of William M. Harnett, March 1992-June 1993, pp. 55, 57, 160,

164-66, illustrated pl. 40, p. 199

LITERATURE

Alfred Frankenstein, *After the Hunt: William Harnett and Other*

American Still Life Painters 1870-1900, Berkeley and Los

Angeles, California, 1969, no. 99A, pp. 72, 177, illustrated pl. 64

Katharine Kuh, "The Blithe Deceivers," *Saturday Review*,

vol. LIII, no. 30, July 24, 1970, pp. 38-9

Berry-Hill Galleries, *American Paintings V*, New York, 1998,

p. 179, frontispiece illustration

Henry Adams, "Will the Real William Harnett Please Stand Up,"

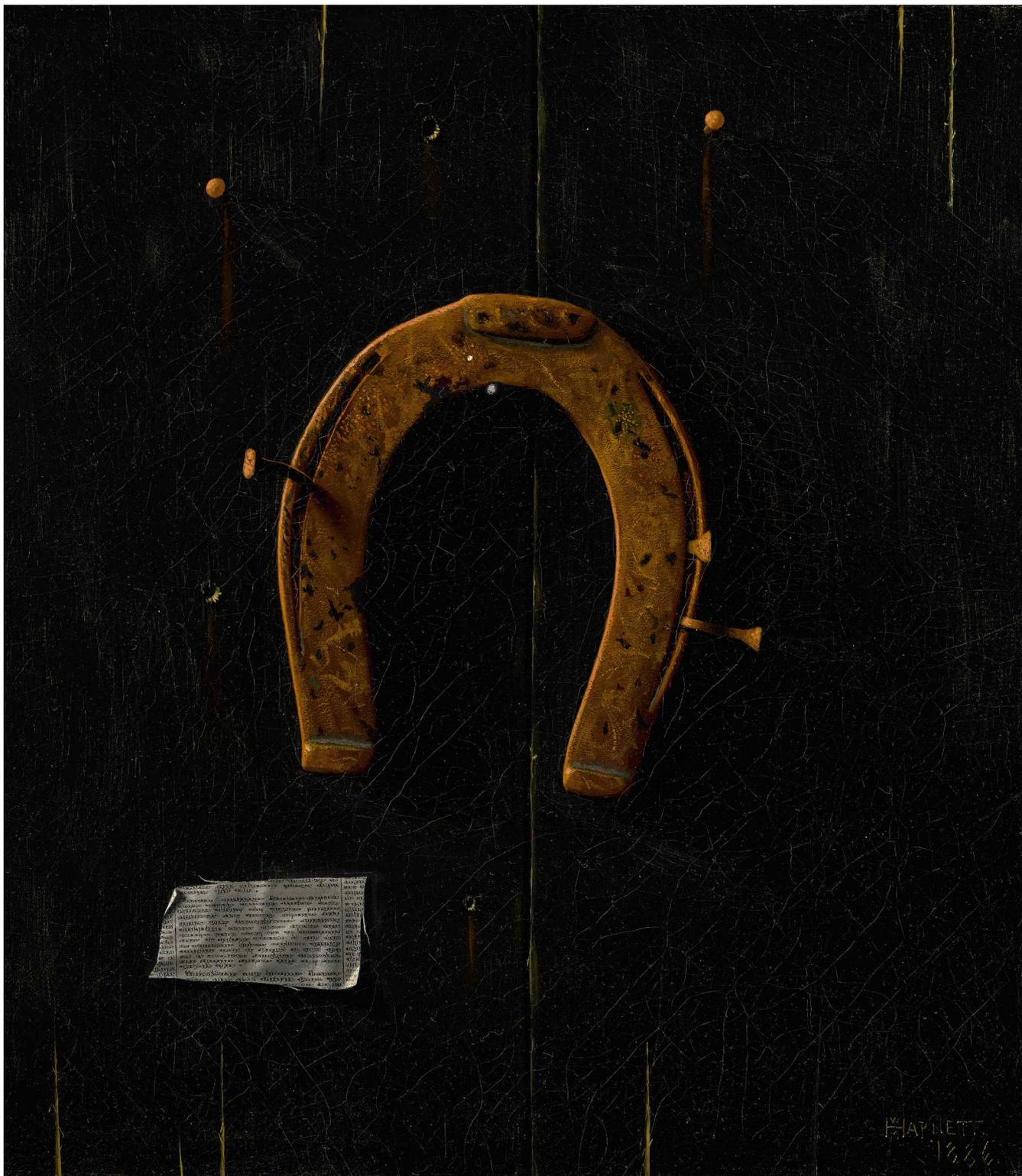
Smithsonian, vol. 22, no. 12, March 1992, pp. 52-63,

cover illustration

Painted in 1886, at the height of William Michael Harnett's career, *The Golden Horseshoe* is one of the artist's most iconic images. Alfred Frankenstein writes of the painting's genius, "The iconography of Harnett's paintings of 1886 shows an immediate response to the American environment and one which was very much to the good. Now he paints the big, worn, rusty shoe of a drayhorse nailed to the door which is devoid of visible or fanciness of any kind. A newspaper clipping with threadlike projections at top and bottom is pasted across the deep line of division between the two boards of the door, and the entire background is fabulous for the pattern, the energy, the spirit, and the verisimilitude of its cracks, splinters, and rusty nails—even for its empty nail holes. Harnett has learned that an artist does not need medieval hinges and locks with which to make a door interesting; he has here gone back to the homeliest of the homely, the most commonplace of the commonplace, and with it achieved a new subtlety both of design and connotation" (*After the Hunt: William Michael Harnett and Other American Still Life Painters 1870-1900*, Berkeley and Los Angeles, California, 1969, p. 72).

As with many of Harnett's works, the title is also clever and multi-layered. It is a visual pun as the horseshoe is in fact, rusted iron and not golden, an allusion to horseshoes as symbols of good luck and also to the newly opened Metropolitan Opera house in New York. Roxana Robinson writes, "The title *The Golden Horseshoe* suggests an elegant evening scene of well-dressed connoisseurs in a glittering setting. In the painting, we find instead a visual jest: a homely farrier's product beams forth rustily from a battered wooden door" ("Common objects of Everyday Life," *William M. Harnett*, New York, 1992, p. 166).

\$ 300,000-500,000



H. HAPNETT
1966

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 to the present owner from the artist, 1966

EXHIBITED

Pittsfield, Massachusetts, Berkshire Museum, *Norman Rockwell Retrospective*, August 1958Bennington, Vermont, Bennington Museum, *Norman Rockwell's American Paintings from Local Collections*, March-July 1988Pittsfield, Massachusetts, Berkshire Museum, *Rockwell Centennial Exhibit*, May-September 1994Stockbridge, Massachusetts, Norman Rockwell Museum, *Norman Rockwell: A Centennial Celebration*, November 1994-November 1995Pittsfield, Massachusetts, Berkshire Museum, *Beauty and Utility in American Art*, September 1998-spring 1999Roanoke, Virginia, Art Museum of Western Virginia, *Norman Rockwell: Presenting the American Century*, September 2001-January 2002Stockbridge, Massachusetts, Norman Rockwell Museum, *Freedom: Norman Rockwell's Vermont Years*, June-October 2003Bennington, 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)

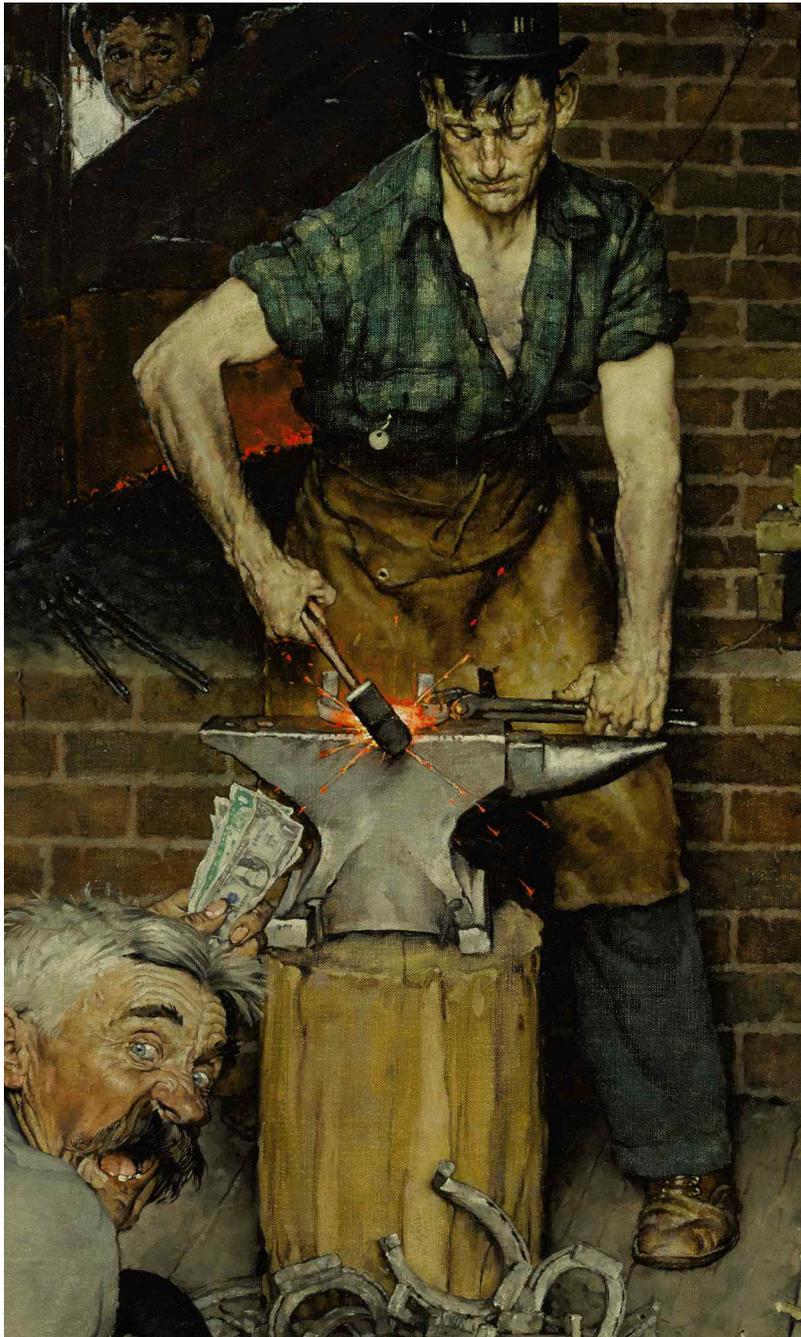
Pittsfield, Massachusetts, Berkshire Museum, *What's the Story?*, April-June 2008Stockbridge, Massachusetts, Norman Rockwell Museum; Brooklyn, New York, Brooklyn Museum; Rochester, New York, George Eastman House; El Paso, Texas, El Paso Museum of Art; Sandwich, Massachusetts, Heritage Museum and Gardens; Vero Beach, Florida, Vero Beach Museum of Art, *Norman Rockwell: Behind the Camera*, November 2009-January 2013Pittsfield, 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, illustrated (© 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. 212-13Laurie Norton Moffatt, *Norman Rockwell: Catalogue Raisonné*, vol. II, Stockbridge, Massachusetts, 1986, no. S558, illustrated p. 766Ron 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 20th 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.

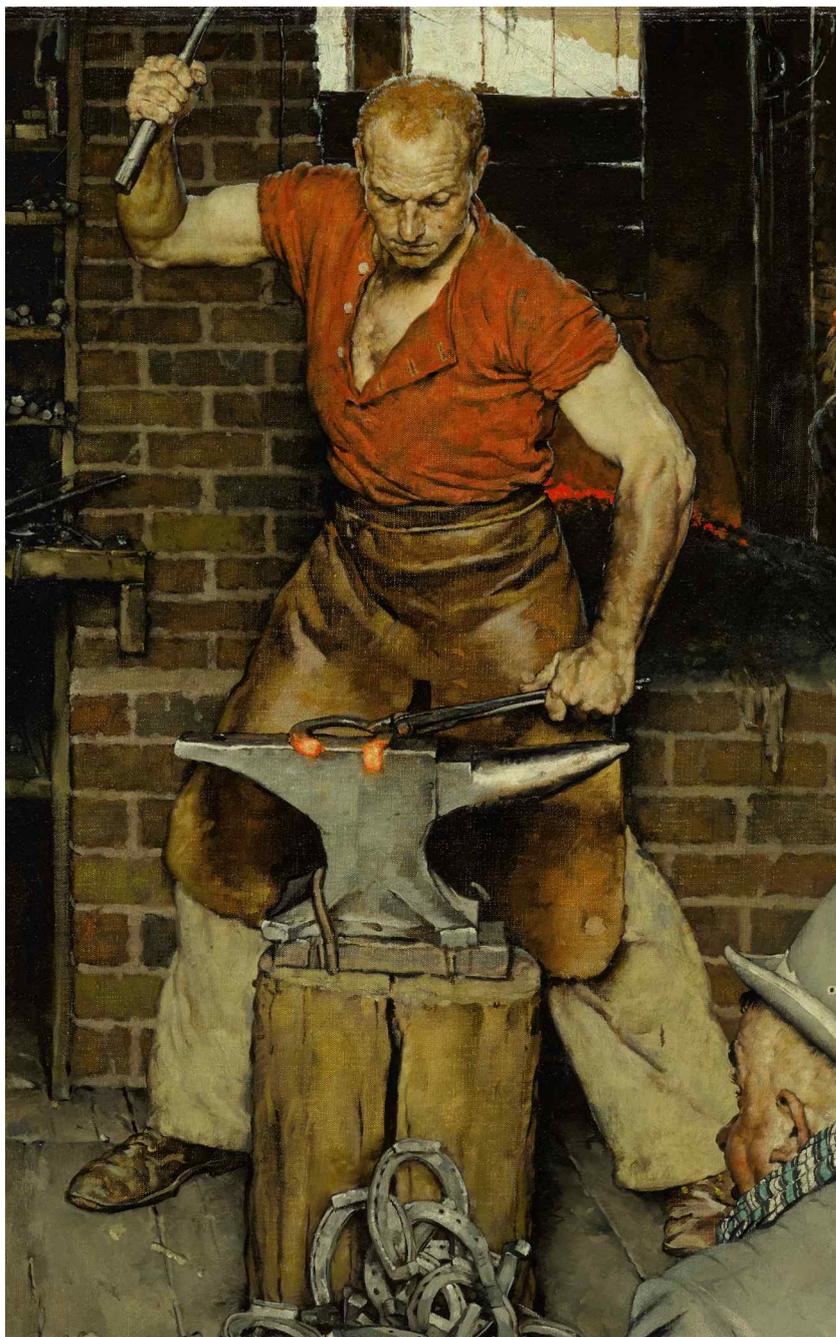




Fig. 1 Norman Rockwell, *Christmas Homecoming*, 1948, oil on canvas, 35½ by 33½ inches. Norman Rockwell Museum Collection, Stockbridge, Massachusetts. For *The Saturday Evening Post*, illustration © SEPS licensed by Curtis Licensing, Indianapolis, IN. All rights reserved.

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" (as 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).



44

NORMAN ROCKWELL

1894 - 1978

Study for 'Weighing In'

signed and inscribed *My very best to/Draper Hill/cordially/
Norman/Rockwell* (lower right)
charcoal and pencil on paper
40 by 31 inches (101.6 by 78.7 cm)
Executed in 1958.

The Norman Rockwell Museum, Stockbridge, Massachusetts,
has added this study to the *Norman Rockwell Online Catalogue
Raisonné*, which can be accessed at <http://www.nrm.org>.

PROVENANCE

American Illustrators Gallery, New York
Acquired by the present owner from the above, 2012

The present work is a study for the June 8, 1958 cover of *The
Saturday Evening Post*.

\$ 50,000-70,000



45

NORMAN ROCKWELL

1894 - 1978

Max simply walked up that pier, pulling that fish through the water by main force

signed *Norman/Rockwell* (lower left)
oil *en grisaille* on canvas
22 by 34 inches (55.9 by 86.4 cm)
Painted in 1917.

PROVENANCE

Lamp Post Gallery, Salt Lake City, Utah
Private collection, circa 1965-67 (acquired from the above)
Private collection, New Jersey (by descent; sold: Christie's,
New York, November 19, 2014, lot 7)
Acquired by the present owner at the above sale

LITERATURE

Ralph Graham, "Making Good in a Boys' Camp," *St. Nicholas*,
July 1917, p. 841, illustrated
Laurie Norton Moffatt, *Norman Rockwell: Catalogue Raisonné*,
vol. II, Stockbridge, Massachusetts, 1986, no. S519, p. 748,
illustrated

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 - Max, Percy, Dick, Gigs and Ruggles - during their time spent at summer camp. Rockwell created several works on commission for *St. Nicholas*, particularly during the early years of his career.

\$ 200,000-300,000

Property from the
**JACK & BONITA GRANVILLE
WRATHER COLLECTION**

LOTS 46–49

Born in Texas in 1918, Jack Wrather quickly developed a wide range of interests and passions that would ultimately define his varied and highly successful career. After rough necking in the Texas oil fields, Wrather rose through the wildcatting ranks and in 1940 ascended to the presidency of the family oil company. Awarded three combat stars during his tenure in the United States Marine Corps, Wrather carried this success and sense of service into what became a remarkably diverse and lucrative series of business enterprises. In addition to maintaining both an independent oil operation and the Wrather Petroleum Corporation, he ventured into the entertainment industry and founded Jack Wrather Pictures, Inc. Between 1946 and 1955, Mr. Wrather produced seven feature films for Warner Brothers and United Artists, among other studios, and during this time met and married movie actress, Bonita Granville.

Bonita Granville appeared in over 55 films during the 1930s and 40s as well as in several dramatic television series during the 1950s. For her role in the 1936 film, *These Three*, the 13 year old Granville received an Academy Award nomination for Best Supporting Actress, the youngest person at the time to be nominated for that award. Success continued for Granville, notably for her role in a series of films as the young detective Nancy Drew, which led the way for her evolution as a leading lady throughout the 1940s. Granville and Wrather married in 1947 and collaborated on various projects throughout the rest of their lives, most notably the *Lassie* television series and the famed *The Lone Ranger* series.

Individually and collaboratively, the couple continued a broad and rich series of business and philanthropic endeavors throughout their lives. Under Jack's leadership, the Wrather Corporation developed the Disneyland Hotel, the Queen Mary complex and the Howard Hughes Flying Boat 'Spruce Goose' in Long Beach, maintained its own oil and gas division, as well as ventured into radio and television programming, including WNEW,



the world's largest commercial radio station and Independent Television Corporation, which became one of the leading companies in the production and distribution of television series. With varied passions and commitments domestic and abroad, both Jack and Bonita remained actively involved in their communities. Jack sat on a range of boards with the University of Texas, the Hollywood Museum, the University of Southern California, the Arizona Heart Institute and Continental Airlines, and was appointed by President Nixon to the National Petroleum Council as well as the Board of Directors of the Corporation for Public Broadcasting. Similarly, Bonita Granville Wrather maintained her own civic, charitable and cultural activities serving as a founding member of the Los Angeles Music Center, on the board of the Los Angeles Orphanage Guild, the Women's Council of the Public Broadcasting System, the Advisory Council of the College of Business Administration of the University of Texas, and up until her passing, was chairman of the board of the American Film Institute. Mrs. Wrather was selected by both President Nixon and President Reagan to two appointments to serve on the Board of Trustees of the John F. Kennedy Center in Washington, D.C.

Sotheby's is honored to be entrusted with the Jack and Bonita Granville Wrather Collection.



NORMAN ROCKWELL

1894 - 1978

Boy Playing Flute Surrounded by Animals (Springtime)

signed *Norman/Rockwell* (lower right)
oil on canvas laid down on Masonite
30 by 24 ¼ inches (76.2 by 61.6 cm)
Painted in 1927.

PROVENANCE

Palm Beach Galleries, Palm Beach, Florida
Jack and Bonita Granville Wrather, California, 1970s
(acquired from the above)
By descent to the present owner

LITERATURE

The Saturday Evening Post, April 16, 1927, cover illustration
(©SEPS licensed by Curtis Licensing, Indianapolis, IN.
All rights reserved)
Thomas Buechner, *Norman Rockwell: Artist & Illustrator*,
New York, 1970, no. 226, illustrated p. 100
Christopher Finch, *Norman Rockwell's America*, New York,
1975, illustrated p. 280
Dr. Donald Stoltz and Marshall L. Stoltz, *Norman Rockwell and
'The Saturday Evening Post: The Later Years*, New York, 1976,
p. 193, illustrated p. 194
Christopher Finch, *Norman Rockwell: 332 Magazine Covers*,
New York, 1979, pp. 165, 182
Mary Moline, *Norman Rockwell Encyclopedia: A Chronological
Catalogue of the Artist's Work, 1910-1978*, Indianapolis,
Indiana, 1979, illustrated fig. 1-205, p. 48
Laurie Norton Moffatt, *Norman Rockwell: Catalogue Raisonné*,
vol. I, Stockbridge, Massachusetts, 1986, no. C285, p. 107,
illustrated p. 106
Jan Cohn, *Covers of 'The Saturday Evening Post: Seventy
Years of Outstanding Illustration from America's Favorite
Magazine*, New York, 1995, illustrated p. 119
The Saturday Evening Post Special Collector's Edition, vol. I,
no. 1, Indianapolis, Indiana, 2010, illustrated p. 27

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

Throughout the course of his long career, Norman Rockwell developed a significant and unique partnership with *The Saturday Evening Post*, ultimately executing 321 cover illustrations for the publication over a forty-seven year period. These commissions allowed Rockwell's distinctive aesthetic to reach millions of American households on a daily basis, which ultimately became integral to the country's vision of itself, its history and its values. By presenting his audience with wholesome, humorous and idealistic images of their own lives, Rockwell earned himself a reputation as one of the most celebrated illustrators of the twentieth century.

Appearing on the cover of *The Saturday Evening Post* on April 16, 1927, *Boy Playing Flute Surrounded by Animals (Springtime)* exemplifies the playful spirit that imbues Rockwell's best and most beloved images. Painted during the early period of the artist's career, the present work demonstrates the more expressive and painterly manner of execution that characterizes his works from the 1920s and early 1930s, a quality Rockwell left behind as—encouraged by a younger generation of artists and illustrators—he incorporated photography into his technical process. Even without the use of photography, Rockwell's ability to achieve a near perfect realism is on full display here through the myriad of rich textures he captures in elements such as the fur of the rabbit and squirrel, the shell of the turtle and the grasshopper's spindly legs. Ultimately these delightful details all serve to support the artist's intended narrative, effortlessly conjuring the joyful mood that accompanies the arrival of spring.



Property from the
**JACK & BONITA GRANVILLE
WRATHER COLLECTION**

47

CHARLES MARION RUSSELL

1864 - 1926

**When Guns Were the Locks of the Treasure
Box**

signed *C.M. Russell* and inscribed with the artist's *skull* device
and dated 1919 © (lower left)

watercolor, gouache and pencil on paper

14 ½ by 13 ⅞ inches (36.8 by 35.2 cm)

This work is number CR.UNL.563 in the online *catalogue
raisonné* of the artist's work at www.russellraisonne.com.

PROVENANCE

Kennedy Galleries, New York

Jack and Bonita Granville Wrather, California, 1970s

(acquired from the above)

By descent to the present owner

LITERATURE

Larry Len Peterson, *Charles M. Russell: Legacy*, Helena,
Montana, 1999, no. 6.12, p. 322, illustrated

Larry Len Peterson, *Charles M. Russell: Printed Rarities
from Private Collections*, Missoula, Montana, 2008, p. 136,
illustrated

Russell rendered the present work as an advertisement for
American Bank & Trust Co. in Great Falls, Montana.

Beginning in the late 1910s, Charles Marion Russell started
to incorporate brighter, vibrant pigments into his paintings.
His subtle change in palette showcased the influence of his
contemporary Maxfield Parrish, a noted colorist whom Russell
had called "the greatest artist in the world" (as quoted in
Rocky Mountain News, November 27, 1921, n.p.). By 1919,
Russell clearly understood the reality of the impending demise
of the Great American West, though never sought inspiration
elsewhere. "He's so individual," wrote one critic in 1919, "that
modern movements in the art world, eddying around him,
never touch the big simplicity of his nature" (as quoted in
P. Hassrick, "Charles Russell, Painter," *Charles M. Russell:
A Catalogue Raisonné*, Norman, Oklahoma, 2007, p. 109).

\$ 150,000-250,000





Property from the
**JACK & BONITA GRANVILLE
WRATHER COLLECTION**

48

OLAF CARL SELTZER

1877 - 1957

Wagon Train Across the Prairie

signed O.C. SELTZER. (lower left)
watercolor, gouache and pencil on paperboard
9 ½ by 14 ¾ inches (24.1 by 36.5 cm)

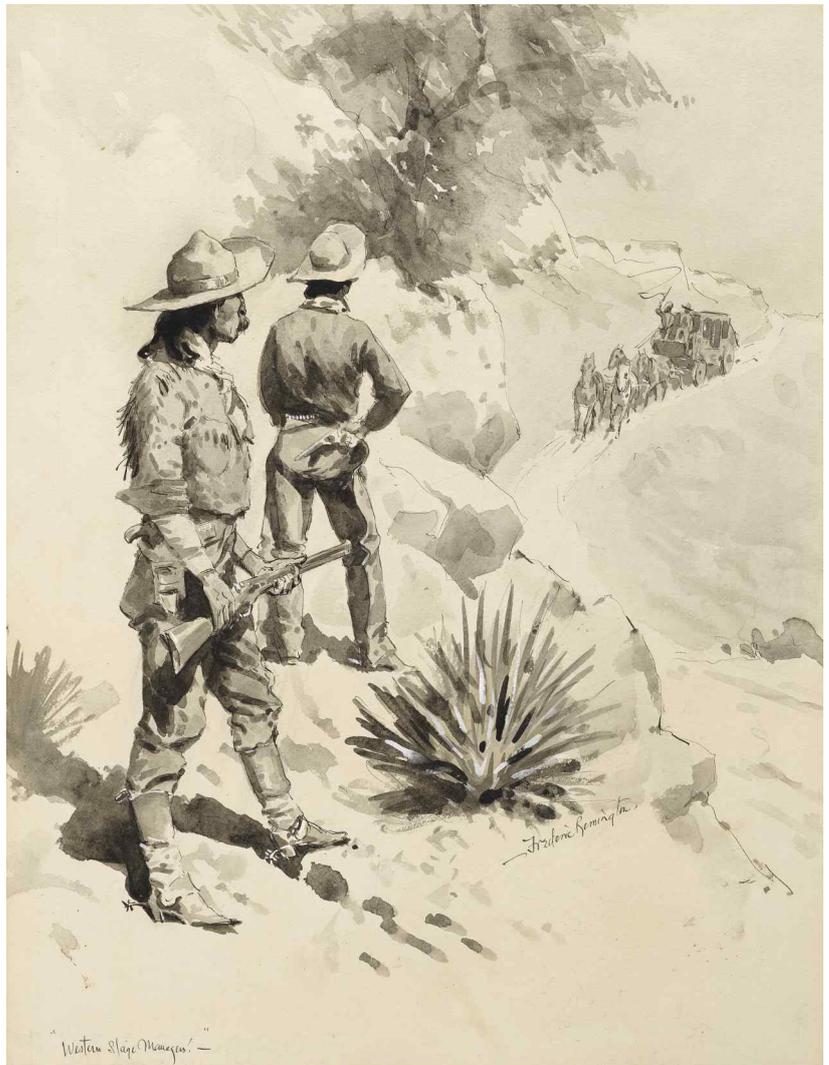
PROVENANCE

Richard "Dick" J. Flood, Montana, 1963
Jack and Bonita Granville Wrather, California, 1970s
By descent to the present owner

EXHIBITED

Helena, Montana, Montana Historical Society, 1968

\$ 8,000-12,000



Property from the
**JACK & BONITA GRANVILLE
WRATHER COLLECTION**

49

FREDERIC REMINGTON

1861 - 1909

Western Stage Managers

signed - *Frederic Remington*. (lower right) and titled
“*Western Stage Managers!—*” (lower left)
wash, pen & ink and gouache on paper
image: 17 ½ by 13 ½ inches (44.5 by 34.3 cm)
sheet: 19 by 15 ½ inches (48.3 by 39.4 cm)
Executed circa 1898.

PROVENANCE

Mr. and Mrs. William J. Williams, Cincinnati, Ohio, by 1967
Kennedy Galleries, New York
Jack and Bonita Granville Wrather, California, 1970s
(acquired from the above)
By descent to the present owner

EXHIBITED

Oshkosh, Wisconsin, The Paine Art Center and Arboretum;
Minneapolis, Minnesota, The Minneapolis Institute of Arts;
Williamstown, Massachusetts, Sterling and Francine Clark Art
Institute, *Frederic Remington, A Retrospective Exhibition of
Painting and Sculpture*, August-December 1967

LITERATURE

The Lambs Club, *Star Gambol of the Lambs*, New York, 1898,
n.p., illustrated
Peter H. Hassrick and Melissa J. Webster, *Frederic Remington:
A Catalogue Raisonné of Paintings, Watercolors and Drawings*,
vol. II, Cody, Wyoming, 1996, no. 2309, p. 655, illustrated

\$ 60,000-80,000

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

THOMAS MORAN

1837 - 1926

A Showery Day, Grand Canyon

signed *T.MORAN.* with the artist's thumbprint and dated 1919./© (lower right); also titled, signed and dated *A Showery day/Grand Canyon/Ariz./T.Moran/1919* (on the stretcher)
oil on canvas
25 by 20 inches (63.5 by 50.8 cm)

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

PROVENANCE

Dr. and Mrs. Louis A. Dreyfus, New York
The Rev. Dr. Carl and Mrs. Eleanor Koehler Sutter, Staten
Island, New York, 1943
Estate of the above (sold: Sotheby's, New York, May 27, 1999,
lot 45)
Acquired by the present owner at the above sale

\$ 800,000-1,200,000





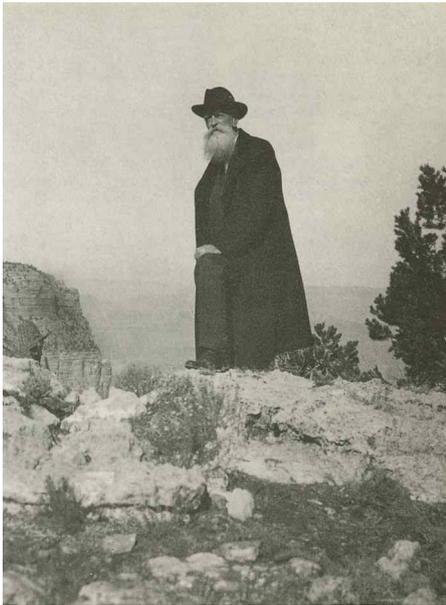


Fig. 1 Thomas Moran at the Grand Canyon, 1919. Collection of the East Hampton Library.



Fig. 2 Albert Bierstadt, *Merced River, Yosemite Valley*, 1866, oil on canvas, 36 by 50 inches. The Metropolitan Museum of Art, Gift of the sons of William Paton, 1909

Thomas Moran first visited the Grand Canyon in 1873 and discovered a landscape ideally suited to his romantic vision of the American West. He returned there repeatedly throughout his career and painted the canyon's fascinating vistas until the end of his life (Fig. 1). His daughter Ruth wrote: "To him it was all grandeur, beauty, color and light—nothing of man at all but nature, virgin, unspoiled and lovely" (as quoted in Carol Clark, *Thomas Moran: Watercolors of the American West*, Fort Worth, Texas, 1989, p. 21).

Painted in 1919, *A Showery Day, Grand Canyon* is a mature example of Moran's most celebrated subject. His virtuosity as a landscape painter reveals itself in the natural forms of the mist shrouded canyon and the atmospheric turbulence that animates the sky. The fir trees and boulders in the foreground give a sense of scale to the composition, while the view beyond encompasses a seemingly limitless landscape. Through his subtle blending of color, Moran creates a maze of canyon walls pierced by low lying mist and deep ravines. His exploration of changing weather conditions allowed him to indulge his romantic sense of color. Alternating between light and shadow, the peach, purple and beige canyon walls in the present work reveal their extraordinary contours. By 1919, the Grand Canyon had become a popular tourist attraction, however, *A Showery Day, Grand Canyon* Moran presents the landscape in its untouched state, thereby allowing it to serve as an eloquent expression of romantic idealism.

The artist made his first trip to the American West in 1871 when he accepted an invitation to join geologist Dr. Ferdinand Hayden and his exploration party to record their travels. This trip resulted in Moran's first large-scale painting of the West,

The Grand Canyon of Yellowstone of 1872, which he painted in his studio from the sketches and color notes he made on site. In 1873, Moran accompanied Major John Wesley Powell to Utah and the north rim of the Grand Canyon in Colorado. From this expedition he painted *The Chasm of the Colorado*, a companion piece to the 1872 Yellowstone view. By 1874, the United States Congress had purchased both pictures.

Moran's interest in the West extended beyond his desire to depict it and he was a staunch supporter of the creation of the National Park Service. In fact, sketches from his original 1871 expedition were presented to Congress as part of an 1872 bill to designate the Yellowstone area as the first United States national park. Like his contemporary Albert Bierstadt, who also presented an idealized interpretation of the American landscape in his work, Moran was fiercely nationalistic and regarded the West as a sublime environment that should be recognized and preserved (Fig. 2). He wrote in 1909 that his, "chief desire is to call the attention of American landscape painters to the unlimited field for the exercise of their talents to be found in this enchanting southwestern country; a country flooded with color and picturesqueness, offering everything to inspire the artist and stimulate him to the production of works of lasting interest and value. This Grand Canyon of Arizona and all the country surrounding it, offers a new and comparatively untrodden field for pictorial interpretation, and only awaits the men of original thoughts and ideas to prove to their countrymen that we possess a land of beauty and grandeur with which no other can compare" (*The Grand Canyon of Arizona*, Santa Fe, New Mexico, 1909, p. 87).



51

PHILIP R. GOODWIN

1882 - 1935

The Golden Girl of the West

signed *Philip R. Goodwin*. (lower right)

oil on canvas

31 ½ by 24 inches (80 by 61 cm)

Painted in 1914.

PROVENANCE

(probably) Private collection, Leonia, New Jersey, circa 1925

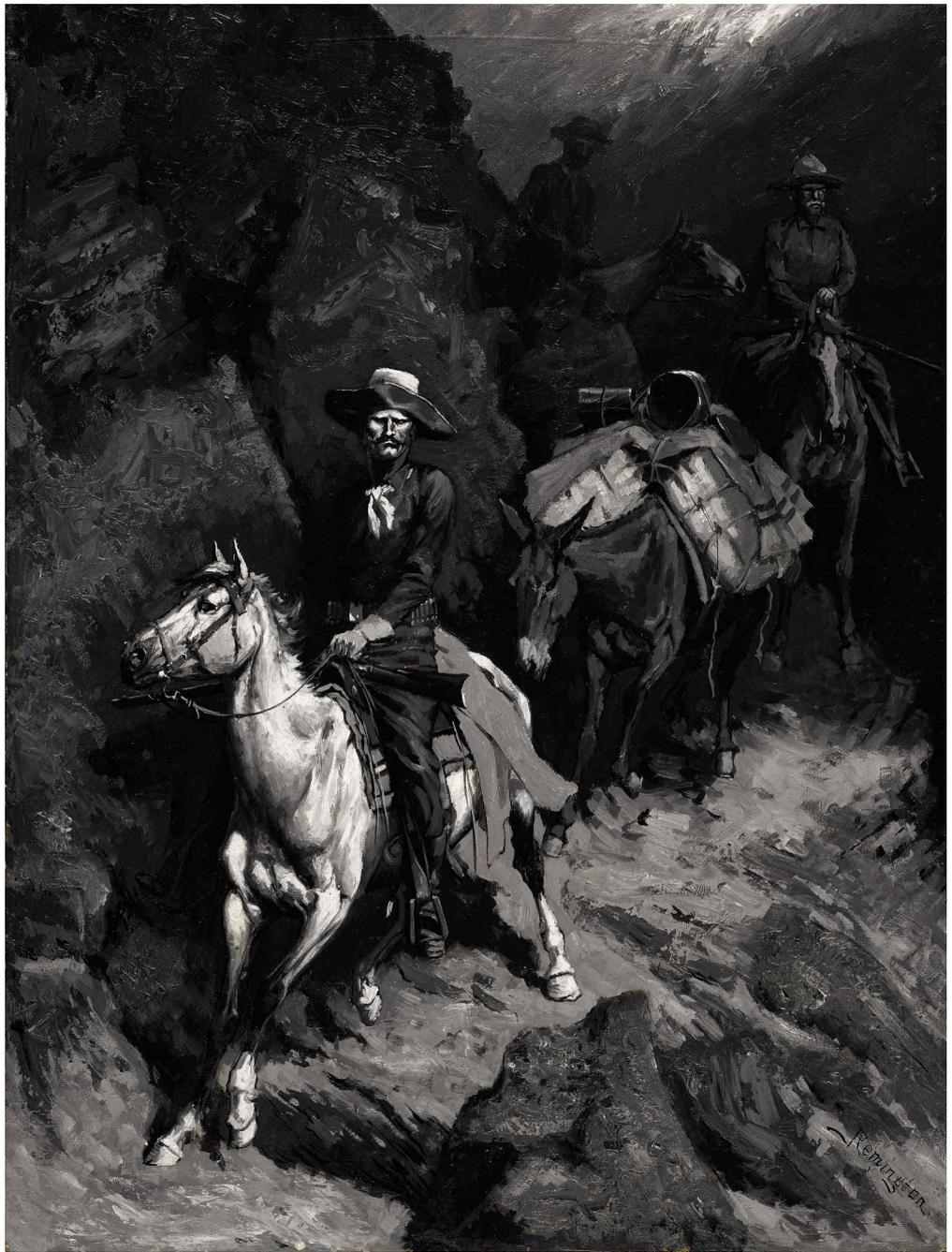
By descent to the present owner, circa 1985 (his great-granddaughter)

LITERATURE

The Popular Magazine, July 7, 1914, vol. 33, no. 2, cover illustration

Larry Len Peterson, *Philip R. Goodwin: America's Sporting and Wildlife Artist*, Missoula, Michigan, 2007, p. 153, illustrated

\$ 50,000-70,000



52

FREDERIC REMINGTON

1861 - 1909

In a Canyon of the Coeur D'Alene

signed -Remington. (lower right) and titled *In a Canyon of the Coeur D'Alene* (on the reverse)
oil *en grisaille* on board
24 ½ by 18 ½ inches (62.2 by 47 cm)
Painted circa 1888.

PROVENANCE

Kennedy Galleries, New York, 1977
Private collection (probably acquired from the above)
Private collection, Palm Beach, Florida (by descent; sold: Christie's, New York, November 19, 2014, lot 43)
Acquired by the present owner at the above sale

LITERATURE

Peter Hassrick and Melissa Webster, *Frederic Remington: A Catalogue Raisonné of Paintings, Watercolors and Drawings*, vol. I, Cody, Wyoming, 1996, no. 234, p. 142, illustrated

A woodcut of Frederic Remington's *In a Canyon of the Coeur D'Alene* was used as an illustration in Theodore Roosevelt's article, "The Ranchman's Rifle on the Craig and Prairie," which was published in *Century Magazine* in June 1888.

\$ 200,000-300,000

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

GERARD CURTIS DELANO

1890 - 1972

In Bonnet and Paint, Early-Day Sioux Scouts

signed © *Delano* (lower right); also titled and signed again *In Bonnet and Paint/Early-Day Sioux Scouts/Painted by/Gerard Curtis Delano* (on the reverse)

oil on canvas

30 by 40 inches (76.2 by 101.6 cm)

PROVENANCE

Fran Henry

Borgeson Family, Colorado

Private collection, Littleton, Colorado (sold: Coeur d'Alene Art Auction, Reno, Nevada, July 24, 2010, lot 134)

Acquired by the present owner at the above sale

LITERATURE

Richard G. Bowman, *Walking With Beauty - The Art and Life of Gerard Curtis Delano*, Denver, Colorado, 1990, pp. 74-75, illustrated

Richard G. Bowman writes, "In studying Delano's Western historical works, including his depictions of historic Plains Indians, we find the artist becoming more illusionary, romanticizing, and at times, leaning toward the mythical. Although his Plains Indians were often shown mounted and with war regalia and paint, he created tranquil rather than threatening images. It is not too surprising then that these same heroic subjects appeal as much to female viewers as to men. (Not so with the work of many artists who have painted the same subject matter.) Delano was not a historian. Research on historical material culture was not an end to itself for him. The design of the painting, the color, the simplicity, and pictorial impact, all had precedence over historical or technical details. He was never preoccupied with these minutia" (as quoted in *Walking With Beauty - The Art and Life of Gerard Curtis Delano*, Denver, Colorado, 1990, p. 74).

\$ 300,000-500,000



PROPERTY FROM A WEST COAST ESTATE

NORMAN ROCKWELL

1894 - 1978

The Little Model

signed *Norman/Rockwell* (lower left)
oil on canvas
30 by 16 inches (76.2 by 40.6 cm)
Painted in 1919.

PROVENANCE

By descent in the family of the artist

EXHIBITED

Eugene, Oregon, Jordan Schnitzer Museum of Art, University of Oregon (on loan)

LITERATURE

Collier's, March 29, 1919, cover illustration
Arthur Leighton Guptill, *Norman Rockwell, Illustrator*, New York, 1970, p. 75
Thomas Buechner, *Norman Rockwell: Artist & Illustrator*, New York, 1970, illustrated pl. 103, p. 67
Mary Moline, *Norman Rockwell Encyclopedia: A Chronological Catalogue of the Artist's Work, 1910-1978*, Indianapolis, Indiana, 1979, p. 15
Laurie Norton Moffatt, *Norman Rockwell: Catalogue Raisonné*, vol. I, Stockbridge, Massachusetts, 1986, no. C30, p. 14, illustrated

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

Norman Rockwell painted *The Little Model* for the March 29, 1919 cover of *Collier's* magazine. Created when the artist was just 25 years old, the work is among the earliest images he executed as a commission for a prominent American publication. It is one of four works Rockwell painted for the cover of *Collier's* in 1919, demonstrating the increasing demand for young artist's work in this early period.

The Little Model is an exceptional example of Rockwell's ability to capture the tender moments of childhood and adolescence with his sharp insight and characteristic humor. Here he depicts a young girl imitating the elegant pose of a fashion model whose image she studies from a well-worn poster that adorns the wall. The protagonist has done her best to emulate the model's stylish attire as well, substituting her sophisticated fur stole for a tattered shawl and her chic feathered cap for a straw boater hat that has seen better days. The girl's faithful dog—another characteristic Rockwell touch—stands by during this brief game of pretend.

Rendered primarily in a limited palette of black, white and red, *The Little Model* exemplifies Rockwell's early aesthetic and technique, featuring the vignette-style format and more painterly manner of execution that characterizes the compositions he produced in the first two decades of his career. These stylistic decisions undoubtedly reflect Rockwell's admiration for the paintings of Joseph Christian Leyendecker, the most celebrated American illustrator of the time. By 1919, Leyendecker's aesthetic had achieved a pervasive level of recognition among consumers. During this period known as The Golden Age of American Illustration, this prolific artist produced hundreds of magazine, book and advertising illustrations for many of the country's leading companies and publications, including *Collier's* and *The Saturday Evening Post*.

In addition to the influence of Leyendecker that is evident here, *The Little Model* also demonstrates the wonderful imagination and gift for storytelling that Rockwell imbued all of his works with from the earliest years of his career. These indelible qualities ultimately make every Rockwell image one that is distinctly his own. Indeed, Rockwell went on to succeed his mentor as the most celebrated American illustrator of the twentieth century, allowing a generation to come of age with Rockwell's subtly nostalgic and persistently optimistic vision of American life.

Rockwell gave *The Little Model* to his aunt as a gift in the 1920s. The painting has since remained in this private family collection, passing first from the original owner to her son and then to her granddaughter in the 1950s.



PROPERTY FROM THE ARLENE AND FORREST WINSTON PAGE
FOUNDATION, BLOOMFIELD HILLS, MICHIGAN

NORMAN ROCKWELL

1894 - 1978

In a Wonderful Bargain Bag

signed *Norman/Rockwell* (lower right)

oil on canvas

28 by 30 inches (71.1 by 76.2 cm)

Painted in 1927.

PROVENANCE

Galerie DeTours, Carmel, California

Arlene and Forrest Winston Page, Bloomfield Hills, Michigan,
circa 1962 (acquired from the above)

LITERATURE

The Farmer's Wife, October 1927, n.p., illustrated

Laurie Norton Moffatt, *Norman Rockwell: Catalogue Raisonné*,
vol. I, Stockbridge, Massachusetts, 1986, no. A783, p. 547,
illustrated

Norman Rockwell painted *In a Wonderful Bargain Bag* in 1927 as part of an advertising campaign for Sun-Maid Growers of California, the largest raisin and dried fruit processor in the world. As one of five advertisements Rockwell created for the company, the present work is a remarkable example of the artist's genius for subtle but highly effective marketing. His ability to sell a product by integrating it seamlessly into a compelling idealized world made him a favorite of the industry. By the mid-1920s, Rockwell's aesthetic was almost synonymous with new brand promotion. Appearing in such publications as *Collier's* and *Life*, the poignant images he produced for many of the country's most familiar companies and products came to set the standard for other artists of the age, and helped to influence the purchasing habits of millions of Americans.

In a Wonderful Bargain Bag displays the artist's classic form of advertising: charming scenes infused with warmth and nostalgia that showed Americans the best versions of themselves. Here Rockwell depicts an older woman pouring raisins into the outstretched palms of a smiling young boy, possibly her grandchild, while several other children peer through the doorway, eagerly awaiting their turn to receive the same treat. Rockwell's primary goal was to promote Sun-Maid Growers of California and he positions the bag of raisins at the center of the composition. Meticulously painted with exacting detail and a contrasting palette, the bag immediately engages the viewer. The more expressive and painterly application of paint is typical of Rockwell's early work, but his characteristic ability to render the naturalistic details of a scene is simultaneously demonstrated in such elements as the woman's crisp white apron, the boy's shoes and the fur of the dog that gazes eagerly at the raisins, hoping one will fall to the ground.

\$ 400,000-600,000



PROPERTY OF PRIVATE COLLECTORS

N. C. WYETH

1882 - 1945

We're On Our Way

signed *N.C. WYETH* twice (lower right)

oil on canvas

45 by 33 inches (114.3 by 83.8 cm)

Painted in 1942.

PROVENANCE

Ketterlinus Lithograph Mfg. Company, Philadelphia, Pennsylvania, 1942

Brown & Bigelow, St. Paul, Minnesota, 1943

Private collection, New York, 1975

[With]Reese Palley Gallery, Atlantic City, New Jersey

[With]Judy Goffman American Paintings, New York

Montell USA Corporation, Wilmington, Delaware, 1988

Cawley Family Collection (sold: Sotheby's, New York, November 28, 2007, lot 131)

Acquired by the present owner at the above sale

EXHIBITED

Chadds Ford, Pennsylvania, Brandywine River Museum,

Reflections of American History, June-September 1976

Washington, D.C., Capitol Building, Russell Rotunda, *One*

Nation, Patriots and Pirates Portrayed by N.C. Wyeth and

James Wyeth, January 2001, no. 41, illustrated p. 44

LITERATURE

Brown & Bigelow, calendar illustration, 1944

Christine B. Podmaniczky, *N.C. Wyeth: Catalogue Raisonné of Paintings*, vol. II, Chadds Ford, Pennsylvania, 2008, no. C170, p. 694, illustrated

The present work was originally published by Keterlinus Lithograph Mfg. Company, possibly as a war bond poster (Fig. 1). It was then sold to Brown & Bigelow, manufacturers of calendars for businesses, who featured the image in a 1944 calendar.

\$ 800,000-1,200,000



Fig. 1 Original poster circa 1944



PROPERTY FROM A WEST COAST PRIVATE COLLECTION

N. C. WYETH

1882 - 1945

“We Must Be in the Dungeons” Dick Remarked

signed *N.C. Wyeth* (upper right)
oil on canvas
40 by 32 inches (101.6 by 81.2 cm)
Painted in 1916.

PROVENANCE

Charles Scribner’s Sons, New York
Mrs. T. Whitney Blake, New Haven, Connecticut
Mr. & Mrs. Sherman Hoyt, Katonah, New York, until 1940
Mr. & Mrs. Albert Turner
Robert and Rosemary Turner (by descent)
Sold: Phillips, New York, January 20, 1998, lot 281
American Illustrators Gallery, New York
Acquired by the present owner from the above, 1998

EXHIBITED

Rockland, Maine, Farnsworth Art Museum; Wilmington,
Delaware, Delaware Museum of Art, *Wondrous Strange, The
Wyeth Tradition*, June 1998- February 1999, no. 76, illustrated

LITERATURE

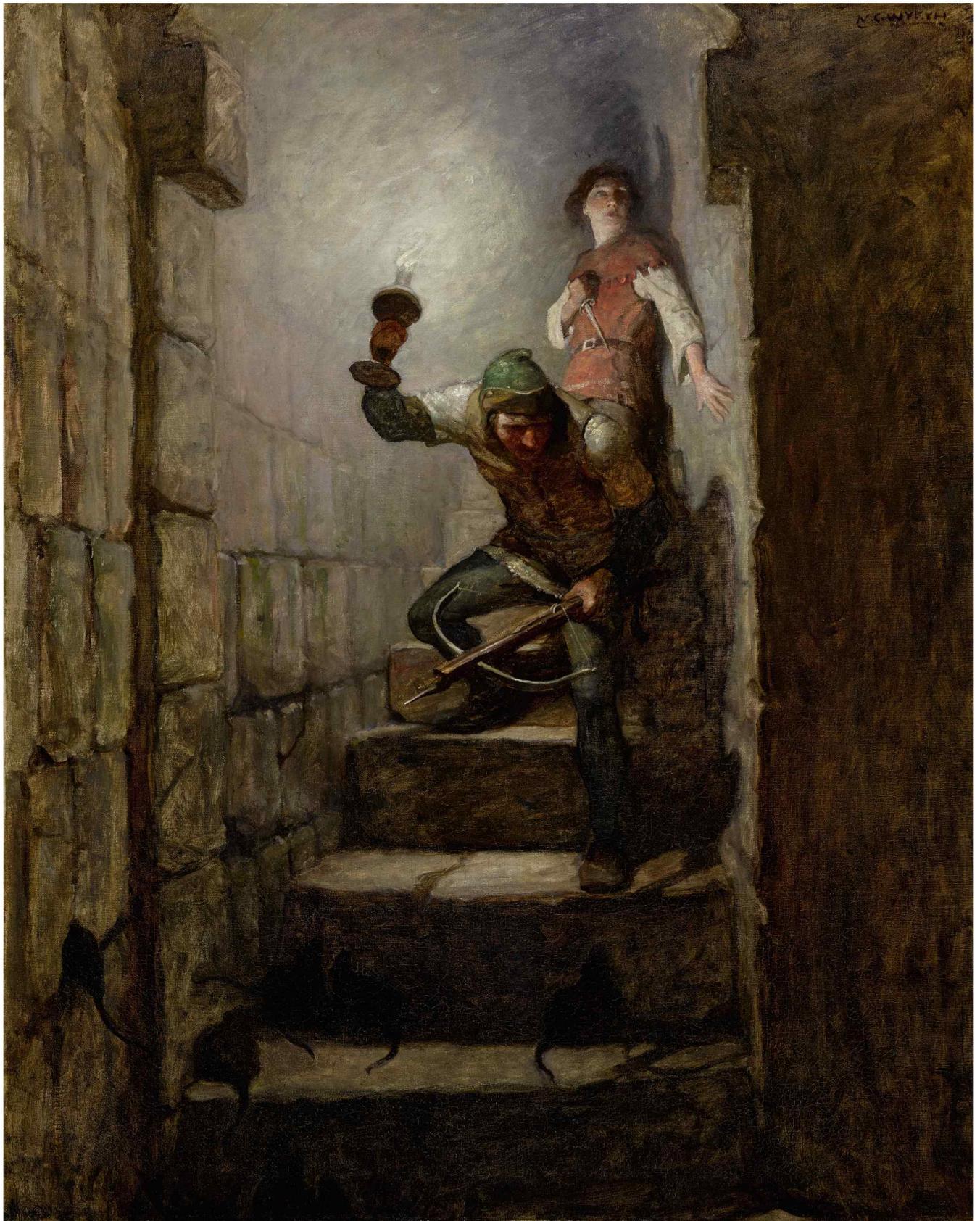
Robert Louis Stevenson, *The Black Arrow: A Tale of Two Roses*,
New York, 1916, illustrated opp. p. 128
Douglas Allen and Douglas Allen, Jr., *N.C. Wyeth: The Collected
Paintings, Illustrations and Murals*, New York, 1972, p. 219,
illustrated p. 89
Christine B. Podmaniczky, *N.C. Wyeth: Catalogue Raisonné of
Paintings*, vol. I, Chadds Ford, Pennsylvania, 2008, no. 1612,
p. 325, illustrated

\$ 450,000-650,000

N.C. Wyeth painted “*We Must Be In the Dungeons, Dick Remarked*” in 1916 during 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 illustrate Robert Louis Stevenson’s *Treasure Island* in 1911. Wyeth’s career continued to flourish and he was commissioned to illustrate several other ‘Scribner Classics,’ including *The Black Arrow: A Tale of the Two Roses* for which the present work is an illustration. By the time of his death in 1945, Wyeth had created nearly 4,000 illustrations for books and magazines.

First published in 1888, Robert Louis Stevenson’s *The Black Arrow: A Tale of the Two Roses* is a story of adventure and romance set in fifteenth century England during the War of the Roses. Richard (Dick) Shelton, the protagonist, joins the fellowship of the Black Arrow to avenge the death of his father, who he learns was murdered by his guardian, Sir Daniel Brackley. Along the way Dick rescues the woman he loves and becomes entangled in the greater conflict surround them all – the struggle between the Yorks and the Lancasters. The present work depicts Dick as a courageous and heroic figure as he descends into a dungeon. Wyeth produced seventeen illustrations for this story.

Wyeth became particularly involved in illustrating *The Black Arrow* and according to Victoria Manning, “read extensively and understood the authors whose stories he visualized and communicated. Attention to exact details such as long-bows, spears, doublets, mail, and quarterstaves was essential. In thoroughly researching the details of medieval dress, language, and mannerisms, Wyeth followed Pyle’s lead. He accumulated pieces of authentic costuming and dramatized a scene or action whenever possible. His involvement with detail was so consuming that the book became part of his everyday life. Having internalized the black and warring mood of the medieval period, Wyeth reveled in the panoramic visual pageantry of these chivalrous times but despaired at the depressing legacy of brutality, treachery, and war. According to his letters, painting freed Wyeth from the emotional turmoil he experienced in his in-depth study of those perverted times. He released his passions on the canvas” (*Visions of Adventure: N.C. Wyeth and the Brandywine Artists*, New York, 2000, p. 32).



PROPERTY SOLD TO BENEFIT A NEW YORK CITY HOSPITAL

NORMAN ROCKWELL

1894 - 1978

Overheard Lovers

signed *Norman/Rockwell* (lower right)

oil on canvas

30 3/8 by 24 1/8 inches (76.5 by 61.3 cm)

Painted in 1936.

PROVENANCE

J.N. Bartfield Galleries, New York

The Collection of Mrs. Charles W. Fribley, Jr.

Gift to the present owner from the above

LITERATURE

The Saturday Evening Post, November 21, 1936, cover illustration (©SEPS licensed by Curtis Licensing, Indianapolis, IN. All rights reserved)

Thomas Buechner, *Norman Rockwell: Artist & Illustrator*, New York, 1970, no. 309, illustrated p. 130

Christopher Finch, *Norman Rockwell's America*, New York, 1975, no. 96, illustrated pp. 88, 288

Christopher Finch, *Norman Rockwell: 322 Magazine Covers*, New York, 1979, pp. 246, 271

Dr. Donald R. Stoltz and Marshall L. Stoltz, *Norman Rockwell and 'The Saturday Evening Post': The Middle Years*, New York, 1976, p. 123, illustrated p. 124 (as *Eavesdropping*)

Mary Moline, *Norman Rockwell Encyclopedia: A Chronological Catalogue of the Artist's Work, 1910-1978*, Indianapolis, Indiana, 1979, illustrated fig. 1-279, p. 61

Laurie Norton Moffatt, *Norman Rockwell: Catalogue Raisonné*, vol. I, Stockbridge, Massachusetts, 1986, no. C359, p. 135, illustrated p. 134

Jan Cohn, *Covers of 'The Saturday Evening Post': Seventy Years of Outstanding Illustration from America's Favorite Magazine*, New York, 1995, illustrated p. 139

Richard Halpern, *Norman Rockwell: The Underside of Innocence*, Chicago, Illinois, 2005, p. 33, illustrated p. 34

Rendered for the cover of *The Saturday Evening Post* on November 21, 1936, *Overheard Lovers* reflects the central role that the theme of young romance played in Rockwell's body of work. This young couple appeared in several of the artist's illustrations from the 1920s and 30s, allowing his audience to follow the progression of their courtship. In the present work Rockwell employs his characteristic sympathetic humor to illustrate a moment when the lovers are disturbed by an inquisitive man listening in on their conversation in the park. He infuses the scene with rich details, such as the dog's wiry fur and cable knit sweater, and successfully incorporates *The Post's* cover format to create a fully realized scene, transporting the viewer to a specific time and place. *Overheard Lovers* demonstrates not only the full extent of the artist's technical precision and masterful draftsmanship, but also his seemingly limitless imagination, making it a truly remarkable example of Rockwell's unparalleled ability to elevate commercial endeavors into the aesthetic realm.

\$ 800,000-1,200,000



PROPERTY SOLD TO BENEFIT A NEW YORK CITY HOSPITAL

NORMAN ROCKWELL

1894 - 1978

What a Difference Light Makes! (Young Couple Surprised by Young Brother)

signed *Norman/Rockwell* (lower right)

oil on canvas

40 by 28 inches (101.6 by 71.1 cm)

Painted in 1920.

PROVENANCE

J.N. Bartfield Galleries, New York

The Collection of Mrs. Charles W. Fribley, Jr.

Gift to the present owner from the above

LITERATURE

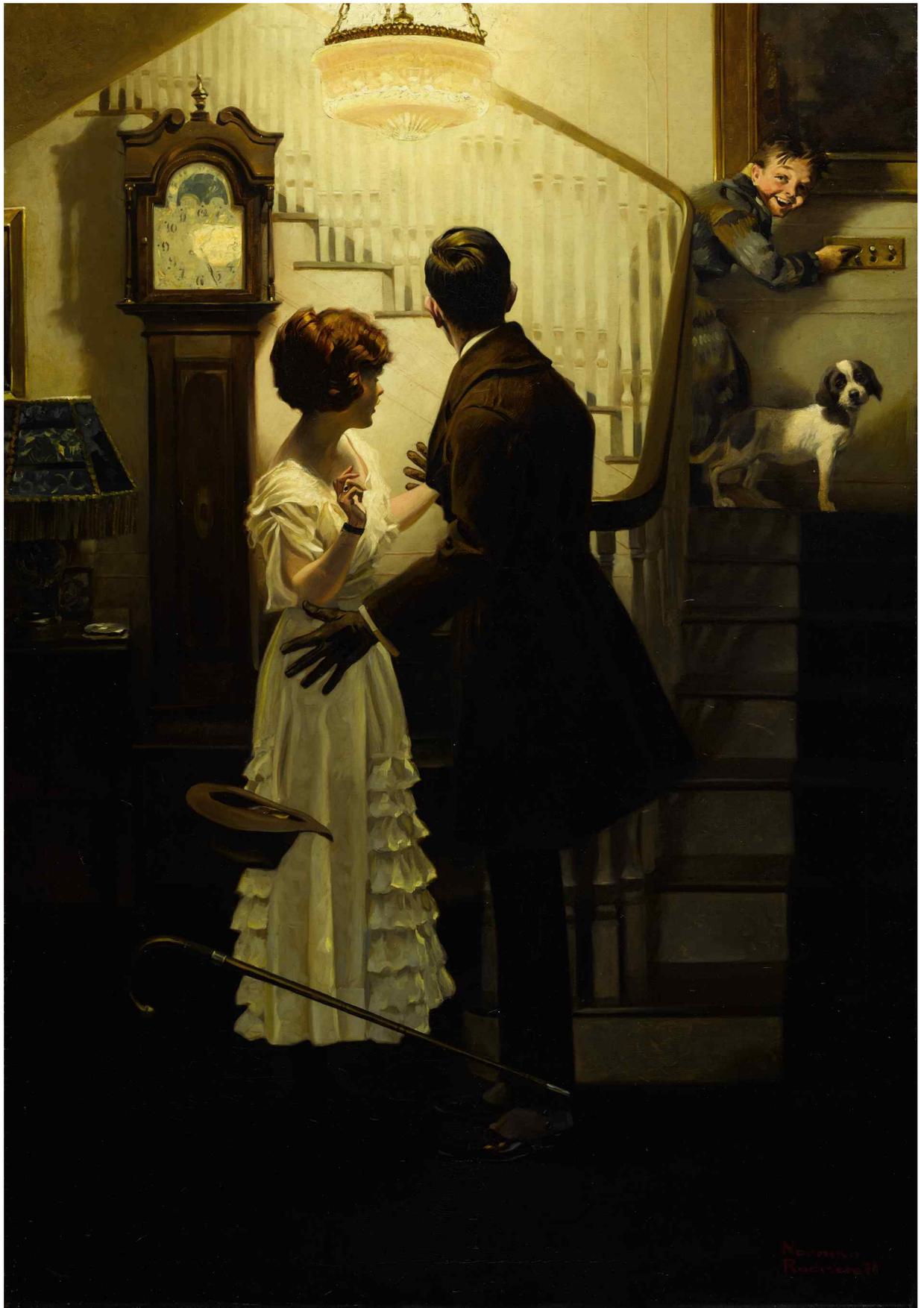
The Saturday Evening Post, June 12, 1920, illustrated p. 61
(©SEPS licensed by Curtis Licensing, Indianapolis, IN. All rights reserved.)

Mary Moline, *Norman Rockwell Encyclopedia: A Chronological Catalogue of the Artist's Work, 1910-1978*, Indianapolis, Indiana, 1979, p. 168

Laurie Norton Moffatt, *Norman Rockwell: Catalogue Raisonné*, Stockbridge, Massachusetts, 1986, vol. I, no. A253, p. 367, illustrated p. 366

Norman Rockwell painted *What a Difference Light Makes! (Young Couple Surprised by Young Brother)* in 1920 as an advertisement for Edison Mazda Lampworks. Over a period of seven years he created at least twenty full-color oils for this advertising campaign, which was one of his earliest and most successful. These ads were designed to emphasize the comfort of living that could be attained through electric lighting and reproduced predominantly in *Ladies' Homer Journal* and *The Saturday Evening Post*.

\$ 300,000-500,000





60

ROBERT SPEAR DUNNING

1829 - 1905

Still Life with Apples, Grapes and Other Fruit

signed *R.S. Dunning* and dated 1868. (lower left); signed again *R.S. Dunning* and dated again *Pinxit 1868* (on the reverse prior to lining)

oil on canvas

18 by 24 ¼ inches (45.7 by 61.6 cm)

PROVENANCE

Sold: Sotheby-Bearne, Torquay, England, January 31, 1978, lot 22

Hirschl & Adler Galleries, New York (acquired at the above sale)

Acquired by the present owner from the above, 1978

\$ 40,000-60,000



61

PROPERTY FROM GALLISON HALL, CHARLOTTESVILLE,
VIRGINIA: THE JAMES F. SCOTT COLLECTION

JOHN GEORGE BROWN

1831 - 1913

The Lost Child

signed *J.G. Brown N.A.* and dated 1881. (lower right)

oil on canvas

29 by 44 inches (73.7 by 111.8 cm)

PROVENANCE

Private collection (sold: Sotheby's, New York, May 29, 1986,
lot 65)

Acquired by the present owner at the above sale

EXHIBITED

Springfield, Massachusetts, George Walter Vincent Smith Art
Museum; New York, National Academy of Design; Omaha,
Nebraska, Joslyn Art Museum, *Country Paths and City
Sidewalks: The Art of J.G. Brown*, March-December 1989,
no. 26, pp. 22-25, 49, illustrated p. 40

LITERATURE

Harper's Weekly, vol. 26, April 1, 1882, p. 9, illustrated
Martha Hoppin, *The World of J.G. Brown*, Chesterfield,
Massachusetts, 2010, pp. 16, 169, 182, 186, illustrated
pp. 184-85

\$ 250,000-350,000



62

WILLIAM HOLBROOK BEARD

1824 - 1900

Plundering the Watermelon Patch

signed *W.H. Beard.* and dated 1871. (lower left)

oil on canvas

17 $\frac{7}{8}$ by 24 inches (45.4 by 61 cm)

PROVENANCE

Private collection (sold: Sotheby Parke Bernet, New York, January 30, 1980, lot 249)

Alexander Gallery, New York (acquired at the above sale)

Acquired by the present owner from the above, 1980

EXHIBITED

New York, Alexander Gallery, *William Holbrook Beard: Animals in Fantasy*, April-May 1981, no. 20, illustrated p. 37 (as *Bears in the Watermelon Patch*)

\$ 40,000-60,000



63

PROPERTY FROM A PRIVATE COLLECTION

ALBERT BIERSTADT

1830 - 1902

Autumn on the Lake

signed with conjoined initials *AB* (lower left)

oil on board

13 5/8 by 19 1/4 inches (34.6 by 48.9 cm)

Painted *circa* 1860s-70s.

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

Private collection, Lenox, Massachusetts

Acquired by the present owner from the above

\$ 80,000-120,000

FREDERIC EDWIN CHURCH

1826 - 1900

Valley of Santa Isabel, New Granada

signed *F.E. Church* and dated 1875 (lower left)
oil on canvas
39 ¼ by 60 inches (99.7 by 152.4 cm)

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

PROVENANCE

Goupil & Co., New York, 1875
John and Kate Buckingham, Chicago, Illinois and Pittsfield, Massachusetts, 1875
Henry W. Buckingham and Clifford H. Buckingham (their sons), Pittsfield, Massachusetts, 1907
Gift to the present owner from the above, 1909

\$ 5,000,000-7,000,000

EXHIBITED

New York, Goupil & Co., 1875
Chicago, Illinois, *Fourth Annual Inter-State Exposition*, September-October 1876, no. 262
Cambridge, Massachusetts, Fogg Art Museum, *Luminous Landscape: The American Study of Light 1860-1875*, April-May 1966, no. 9, pp. 20-21
Hanover, New Hampshire, Hood Museum of Art, Dartmouth College, *Frederic E. Church: Under Changing Skies*, April-June 1993

LITERATURE

"The Fine Arts/Notes," *The New York Times*, April 10, 1875, p. 3
"The Fine Arts/Notes," *The New York Times*, April 17, 1875, p. 3
"Mr. Church's New Painting," *The Evening Post*, April 22, 1875, p. 2
"Mr. Church's New Picture," *The New York Times*, April 25, 1875, p. 10
"Mr. F.E. Church's New Painting," *Hartford Daily Courant*, April 27, 1875, p. 2
"Art Matters/'The Valley of the Santa Isabel,'" *New York Herald*, May 1, 1875, p. 8
"Gossip, Society, Etc.," *Bloomfield Saturday Gazette*, May 8, 1875, p. 2
"The Arts," *Appleton's Journal*, May 8, 1875, p. 600
"Art Notes," *Christian Union*, May 12, 1875, p. 401
Nation, May 20, 1875, p. 352
"Mr. Church's New Painting," *Appleton's Journal*, June 1875, p. 179
"Critics and Painters," *New York World*, June 19, 1875, pp. 4-5
"Art and Drama," *Springfield Daily Republican*, June 19, 1875, pp. 4-5
"New Publications," *The New York Times*, June 25, 1875, p. 10
"New Magazines," *Bangor Daily Whig and Courier*, June 29, 1875, p. 2
"Pictures, Music and the Stage," *Springfield Daily Republican*, July 3, 1875
Henry James, Jr., "On Some Pictures Lately Exhibited," *Galaxy*, July 1875, p. 96
Chicago Times, August 20, 1876, p. 2
"In a Good Light," *Chicago Times*, September 24, 1876, p. 10
"The Exposition," *Chicago Daily Tribune*, September 6, 1876, p. 3
Henry W. French, *Art and Artists in Connecticut*, Boston, Massachusetts, 1879, p. 130

John D. Champlin, Jr., *Cyclopedia of Painters and Painting*, New York, 1885, vol. 1, p. 295

"Church, Frederic Edwin," *Appleton's Cyclopedia of American Biography*, New York, 1887, vol. 1, p. 613

"Two Paintings for Museum: Zenas Crane and Buckingham Bros. Give Pictures," *The Pittsfield Journal*, May 11, 1909

"Berkshire, the Ideal Small City Museum, Reopens in Modern Dress," *The Art Digest*, vol. XI, no. 18, July 1937, p. 5, illustrated p. 7

Henry James, *The Painter's Eye*, Cambridge, Massachusetts, 1956, p. 101

David C. Huntington, *Frederic Edwin Church, 1826-1900: Painter of the Adamic New World Myth*, Ph.D. dissertation, Yale University, New Haven, Connecticut, 1960, pp. 205-07

David C. Huntington, "Landscapes and Diaries: The South American Trips of F.E. Church," *Brooklyn Museum Annual*, vol. V, 1963-64, pp. 65-98, illustrated p. 95

John W. McCoubrey, ed., *American Art 1700-1960: Sources and Documents*, Englewood Cliffs, New Jersey, 1965

David C. Huntington, *The Landscapes of Frederic Edwin Church*, New York, 1966, p. 104

David C. Huntington and Richard P. Wunder, *Frederic Edwin Church*, Washington, D.C., 1966, p. 37

S. Lane Faison, Jr., *The Art Museums of New England*, Boston, Massachusetts, 1982, no. 195, p. 267, illustrated

"American Paintings in the Collection of the Berkshire Museum, Pittsfield, Massachusetts," *The Magazine Antiques*, November 1982, p. 1056, illustrated

James L. Yarnall and William H. Gerdtts, *The National Museum of American Art's Index to American Art Exhibition Catalogues: From the Beginning Through the 1876 Centennial Year*, vol. 1, Boston, Massachusetts, 1986, no. 17338, p. 719
Franklin Kelly, *Frederic Edwin Church*, Washington, D.C., 1989, pp. 64, 65, 67, 169, illustrated fig. 37, p. 64

Gerald L. Carr, *Frederic Edwin Church: Catalogue Raisonné of Works of Art at Olana State Historic Site*, New York, 1994, vol. 1, pp. 370, 511

Gerald L. Carr, *In Search of the Promised Land: Paintings by Frederic Edwin Church*, New York, 2000, illustrated pl. 65, p. 181



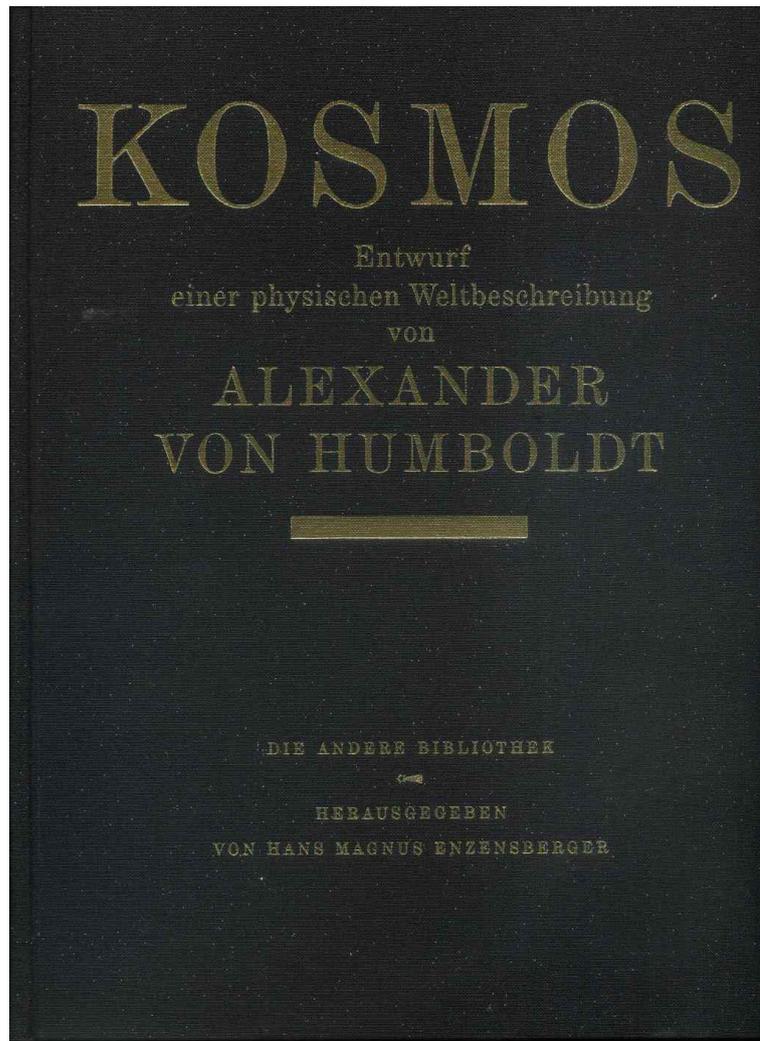


Fig. 1 Alexander von Humboldt, *Kosmos*, 1845

In 1879, a critic for *Harper's New Monthly Magazine* "in assessing the previous fifty years of American art... noted that it was in the work of [Frederic] Church that the national school of landscape found, its culminating excellence...What [Byron's] 'Childe Harold' did for the scenery of the Old World, the art of Church has done for that of the New. The vastness of this continent were yet unrevealed to us. With the enthusiasm of a Raleigh or a Balboa he has explored land and sea, combining the elements of explorer and artist...Our civilization needed exactly this form of art expression at this period, and the artist appeared who taught the people to love beauty and to find it" (*Frederic Edwin Church*, Washington, D.C. 1989, p. 16). Painted several years earlier, in 1875, *Valley of Santa Isabel, New Granada* is a superb example of the Church's South American scenes that magnificently manifests this statement.

Church's distant travels largely defined his career and beginning in 1850, his wanderlust took him to places as widespread as the Arctic, the Middle East, Jamaica, South America, and to domestic locals such as Mount Desert, Maine, the Natural Bridge in Virginia, Mammoth Cave in Kentucky and Niagara Falls. Of all the places to which he traveled, it is his depictions of South America with which he is most associated and his dramatic and romantic renderings such as *Valley of Santa Isabel, New Granada* fundamentally influenced the popular conception of the southern continent in the American and European imaginations, defining their vision of this distant region.

The catalyst for Church's initial fascination with South America was Alexander von Humboldt's *Cosmos* of 1845, which encouraged artists to travel to the continent and depict its tropical landscape (Fig. 1). This treatise ignited the artist's imagination and inspired him to visit the continent



Fig. 2 Martin Johnson Heade, *Tropical Landscape with Ten Hummingbirds*, 1870, oil on canvas, 18 by 30 inches, Private Collection

twice, in 1853 and again in 1857. On these visits he trekked through Panama, Ecuador, Peru and Colombia making notes and sketches that would serve as source material for a number of major studio paintings. Church's captivation with South America demonstrated the Victorian near obsession with the exotic and was shared by fellow artists Martin Johnson Heade (Fig. 2) and Louis Remy Mignot, who accompanied his 1857 trip. This deep interest in remote locales also reflected the greater movement of American artists responding to increasing industrialization by seeking to depict pristine landscapes unaltered by the hand of man. These idealized scenes celebrated the divine in nature and were meant to commemorate an earlier, more innocent time. Church and others traveled to South America in search of primeval terrain in the face of increasing development in the Northeast much as Thomas Cole and Sanford Robinson Gifford had trekked to Kaaterskill Falls and Albert Bierstadt and Thomas Moran ventured West in search of a new Eden.

When he wrote *Cosmos*, "Humboldt knew that several important artists had visited the tropics, [but] he felt that none had truly succeeded in conveying the full effect of the magnificent scenery...Church would take up this challenge with such vigor and determination that he would, in a few years, become known as 'the very painter Humboldt so longs for in his writings'" (Franklin Kelly, et al., *Frederic Edwin Church*, Washington, D.C., 1989, p. 48). Church's South American paintings were an immediate success commencing with their appearance at the National Academy of Design in 1855 and his subsequent unveiling of the grand-scale *Heart of the Andes* (Fig. 3, The Metropolitan Museum of Art, New York) in 1859, which met with great praise and huge attendance when exhibited on both sides of the Atlantic.



Fig. 3 Frederic Edwin Church, *Heart of the Andes*, 1859, oil on canvas, 66 1/8 by 119 1/4 inches. The Metropolitan Museum of Art, New York. Bequest of Margaret E. Dows, 1909.

By the time Church painted *Valley of Santa Isabel, New Granada* in 1875, South America was being rapidly developed, experiencing the encroachment of railroads and others signs of modern industrialization. The present work relates to a series of tropical scenes Church painted in the late 1860s to mid-1870s including *Sunset in the Tropics*, 1868 (Fruitlands Museums, Harvard, Massachusetts), *Tropical Scenery* of 1873 (Brooklyn Museum of Art, Brooklyn, New York) and *El Rio de Luz (The River of Light)*, 1877 (National Gallery of Art, Washington, D.C.). Gerald Carr writes that “Church clothed...his...tropical pictures of the 1870s in veils of nostalgia not only for personal reasons, among them that he had aged a generation since the 1850s, and for artistic ones, among them his lately

developed respect for Old Masters (Fig. 4) and pressure from an American contemporary, Norton Bush (1834-1894). Church’s perspective had changed because equatorial America itself was changing” (*In Search of the Promised Land: Paintings by Frederic Edwin Church*, New York, 2000, pp. 71-72).

Valley of Santa Isabel, New Granada is a superb example of Church’s tropical works from the period that makes no reference to the changing landscape of the region. Rather, he depicts an Edenic landscape suffused in warm light and imbued with tranquility – a scene of the tropical bucolic. He masterfully renders the atmosphere so as to convey the heat and humidity of the thick, tropical air radiating off the lush greenery. The scene is reverent to the power and



Fig. 4 Joseph Mallord William Turner, *Bacchus and Ariadne*, exhibited 1840, oil on canvas, 31 by 31 inches, Tate, London. Accepted by the nation as part of the Turner Bequest, 1856. © Tate, London 2017.

scale of the landscape, which is underscored by the figures in the foreground that are dwarfed by the immensity of the landscape. This effect is further heightened by the cropping of the painting, the trees extending beyond the confines of the canvas.

Valley of Santa Isabel, New Granada retains its original, Church designed frame allowing today's viewer to experience the painting as the artist originally intended. The Moorish inspired frame demonstrates the influence of Church's trip to the Middle East in the 1860s, which also provided significant source material for the construction of his estate on the Hudson River, Olana. The juxtaposition of these diverse influences further underscores the Victorian fascination with

the distant and exotic as well as Church's ability to synthesize various inspirations into his own inimitable style. "In short, Church managed to create works of both profound intellectual interest and compelling artistic beauty" (*Frederic Edwin Church*, Washington, D.C., 1989, p. 16).

Dr. Franklin Kelly writes of the continuing appeal and power of Church's works such as *Valley of Santa Isabel, New Granada*, "his paintings are still undeniably capable of evoking thoughtful wonder about the mysteries of art and the complexities of the natural world and of providing delight and fascination" (*Frederic Edwin Church*, Washington, D.C., 1989, p. 16).

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

THOMAS WORTHINGTON WHITTREDGE

1820 - 1910

The Old Homestead, Newport, Rhode Island

signed *W. Whittredge* (lower right)

oil on canvas

35 3/8 by 55 1/2 inches (90.4 by 140.9 cm)

Painted *circa* 1872.

PROVENANCE

Kennedy Galleries, New York, by 1970

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

EXHIBITED

New York, Kennedy Galleries, *An Exhibition of Oil Paintings*,
March 1970, no. 5

LITERATURE

Anthony F. Janson, *Worthington Whittredge*, Boston,
Massachusetts, 1989, p. 142, illustrated fig. 108

\$ 300,000-500,000

After spending his early adult years, from 1849 to 1859, traveling through Europe, Thomas Worthington Whittredge returned to the United States and established his career as a landscape painter. His focus on natural subjects and the acute attention to detail he achieved in his compositions often affiliated him with the painters of the Hudson River School, who privileged similar artistic concerns in their own work. In the late 1860s, Whittredge found inspiration in beaches and bodies of water of Newport, Rhode Island. The artist was also captivated by the colonial architecture—then in the midst of a revival—that he observed there, and which he had first discovered as a young child.

“Torn between his Hudson River outlook and the Barbizon aesthetic,” Anthony F. Janson writes of this pivotal period in the artist’s career, “[Whittredge] now found it difficult to reconcile the contradictions between the two seemingly incompatible schools. Realizing that he had to change his style without renouncing his artistic personality, Whittredge turned to Newport for his subject matter. The familiar coast of Rhode Island held deep personal associations unburdened by Hudson River rhetoric or Barbizon ethos, and it was there that he would achieve a new synthesis” (*Worthington Whittredge*, Cambridge, Massachusetts, 1989, p. 163).

In *The Old Homestead, Newport, Rhode Island*, Whittredge offers a panoramic view of the Newport coastline with a shingled farmhouse nestled in the foreground. Although the house in this painting has not been concretely identified, this structure features often in the artist’s Newport pictures. Though Whittredge renders the farmhouse, figures and other signs of human presence with meticulous details, his composition undoubtedly emphasizes the vastness and grandeur of the Newport landscape, indicating that this is his primary subject. Indeed, *The Old Homestead, Newport, Rhode Island* portrays nature as a powerful and prominent entity, consistent with the message of Whittredge’s most important works.





66

ALFRED THOMPSON BRICHER

1837 - 1908

Cliff Island, Maine

signed *ATBricher* (lower right)

oil on canvas

18 by 39 inches (45.7 by 99 cm)

PROVENANCE

M. Knoedler & Co., New York

D. Wigmore Fine Art, New York

\$ 30,000-50,000



67

PROPERTY FROM A PRIVATE COLLECTION, PENNSYLVANIA

JAMES EDWARD BUTTERS WORTH

1817 - 1894

Ships in Harbor (Frigate under tow on the
Thames River with Greenwich in the distance)

signed *JE Buttersworth* (lower right)

oil on canvas laid down on Masonite

12 by 16 inches (30.5 by 40.6 cm)

PROVENANCE

Private collection, Oklahoma, by 1972

By descent to the present owner

\$ 30,000-50,000

BERKSHIRE MUSEUM

68

REMBRANDT PEALE

1778 - 1860

George Washington

signed *Rembrandt Peale* (lower left)

oil on canvas

36 1/8 by 29 1/4 inches (91.8 by 74.3 cm)

PROVENANCE

Holland Galleries, New York

Zenas Crane, Dalton, Massachusetts, 1916 (acquired from the above)

Gift to the present owner from the above, 1917

EXHIBITED

Geneseo, New York, Bertha V.B. Lederer Fine Arts Gallery, State University College of Arts and Sciences, *A Geneseo Harvest*, September-October 1979, no. 10

LITERATURE

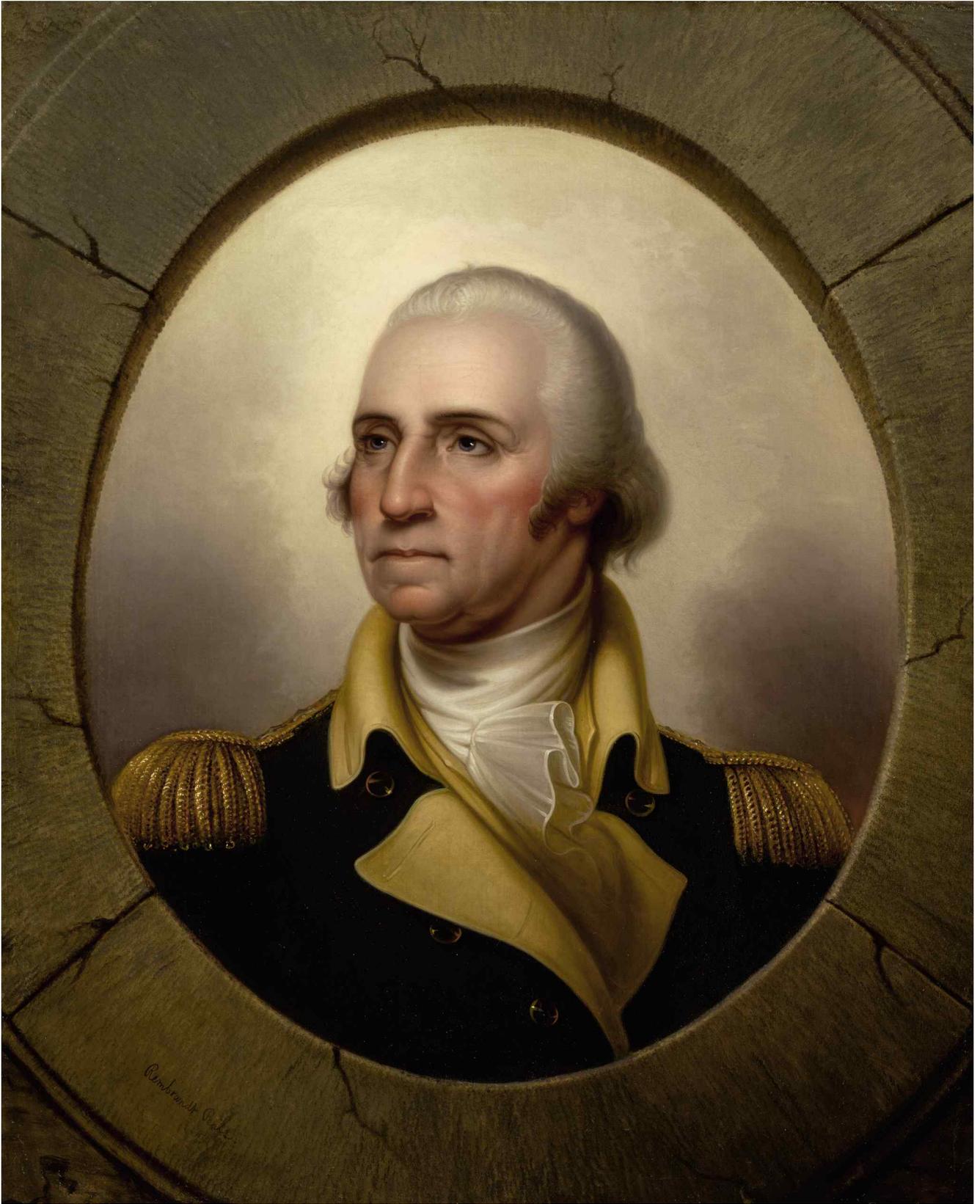
John Hill Morgan and Mantle Fielding, *The Life Portraits of Washington and Their Replicas*, Philadelphia, Pennsylvania, 1931, no. 26, p. 381**\$ 200,000-300,000**

Carol Hevner Soltis writes, "Rembrandt [Peale] had been experimenting with portraits of George Washington since the 1790s. Over the years he attempted variations on his life portrait of 1795 and on that by his father. In 1823, highly motivated to produce an important exhibition piece that would secure him artistic recognition and financial gain, he created what he would henceforth refer to as 'The Standard National Likeness,' his *Patriae Pater*. 'Never was a portrait painted under circumstances in which the whole soul of the Artist was more engaged than mine is in this of Washington,' he wrote in 1824.

"In seeking to create the definitive portrait of Washington, Rembrandt chose to frame the figure in an ornate stonework oval, a reflection of the oval format utilized in the museum portraits, which were themselves referential to the ancient clypeus format employed repeatedly in European and American prints to celebrate men of note and honor.

"...The Washington copies, or 'portholes' were produced in systematic fashion during the 1840s and 1850s, at a time when Washington was a particularly keen subject of national interest. In his lecture on 'Washington and his Portrait,' which he delivered numerous times with considerable success in the 1850s, Rembrandt proclaimed that it was his vocation 'to multiply the Countenance of Washington.' The replications had at least two important functions for him. First, much like the museum replicas, they produced income, but on a much larger scale because of the volume of the orders. Second, these portraits were a continual reminder of the success of the *Patriae Pater*, its federal acquisition being a unique event in his career. To replicate this work was to reaffirm himself as an artist. He was finally able to copy his own masterwork. It should be noted, however, that in line with his late style, these portraits deviated expressively from the *Patriae Pater* of 1824.

"Although some 'portholes' show Washington in black senatorial dress, in most he is clothed in military uniform. The figure is tightly set in a simplified stonework oval. The images themselves partake of an almost baroque quality, due to the deep curvilinear collar, rhythmically treated gold braid, and great sweeping lapels. The uniform, in fact, complements the style of the head with its deeply set eyes, variegated surface of lines, wrinkles, hair and pouches of flesh. The image is solid and dense, and yet full of movement. The blue eyes, high color of the cheeks, highly saturated golds and blues of the uniform, and atmospheric golden light imitating the timeless realm of the hero all contribute to the visual impact. The lines designating the stones in the oval frame converge on the head, their cracks and irregularities creating a visual energy. The image is masculine and martial, highly finished and suggestive of what is real, but executed in an artificial style. The tight control of the surfaces and the fullness of the forms result in a contained energy. It is simultaneously baroque and Victorian. These works were reduced to a system based on the already well-distilled likeness of the *Patriae Pater*" (Lillian B. Miller, *In Pursuit of Fame: Rembrandt Peale 1778-1860*, Washington, D.C., 1992, pp. 279-80).



PROPERTY FROM THE VIRGINIA MUSEUM OF FINE ARTS,
SOLD TO BENEFIT FUTURE ACQUISITIONS

JOHN FREDERICK KENSETT

1816 - 1872

Evening on the Hudson

signed with initials *JFK* and dated 1860. (lower right)
oil on canvas
28 by 45 inches (71.1 by 114.3 cm)

This painting will be included in the forthcoming John Frederick Kensett *catalogue raisonné* being prepared under the direction of Dr. John Driscoll.

PROVENANCE

The artist
(probably) William T. Walters, Baltimore Maryland, acquired from the above, 1860
[With]Samuel Putnam Avery, New York, circa 1860s
Jennings Family, New York, acquired from the above, circa 1873
Mr. and Mrs. Frederick B. Jennings, New York, circa 1873
Mr. Percy Hall Jennings, New York (their son)
Elizabeth J. Howell, New York (his daughter)
Private collection, New Jersey (by descent)
[With]Spanierman Gallery, New York
Acquired by the present owner from the above with funds from Adolph D. and Wilkins C. Williams, 1987

EXHIBITED

Saratoga Springs, New York, Hathorn Gallery, Skidmore College, *John Frederick Kensett: A Retrospective Exhibition*, April-May 1987, n.p.
Paris, France, American Embassy, *Art in Embassies Program*, 1994-1997

LITERATURE

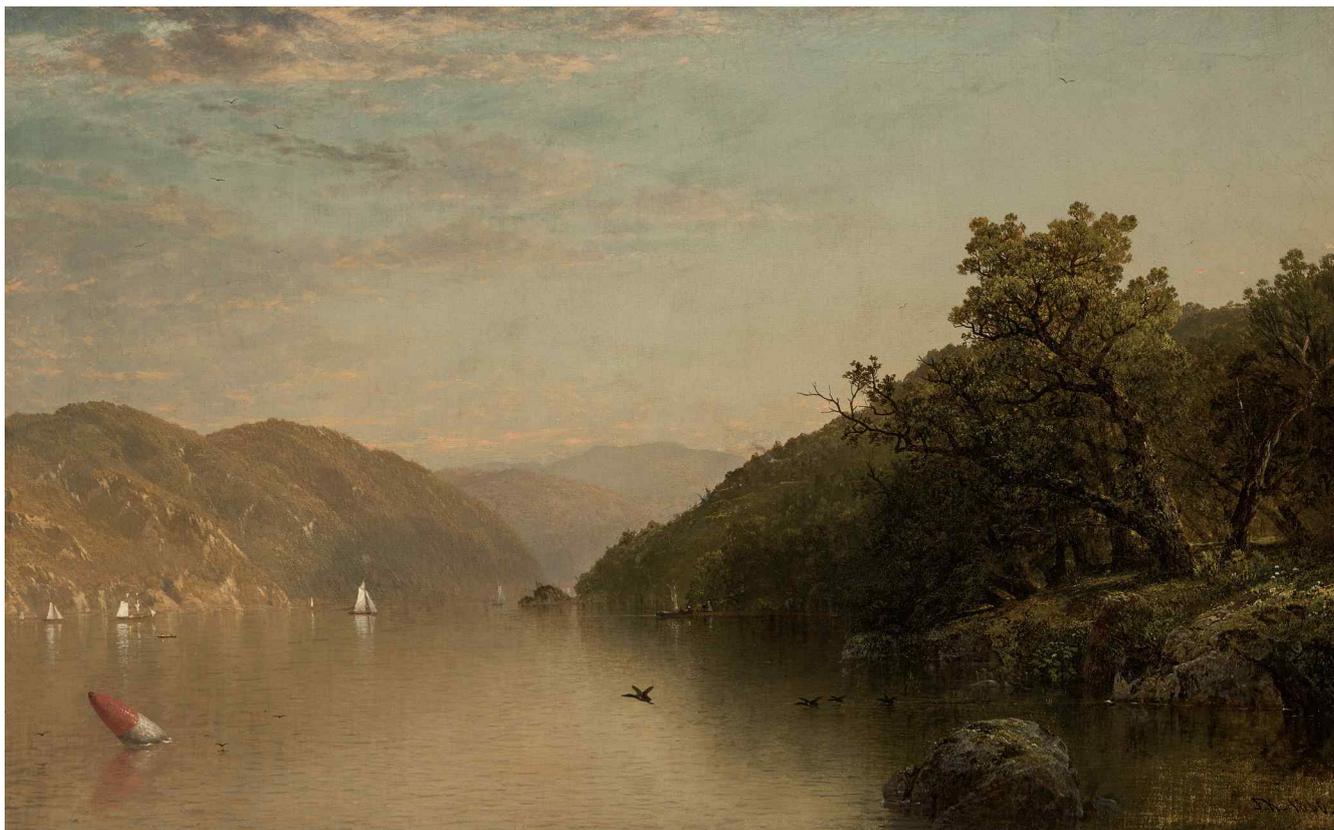
Robert Merritt, "Purchase of Kensett Painting Enhances Museum Collection," *Richmond Times Dispatch*, May 22, 1987
William M.S. Rasmussen, "A Journey into the American Paradise: John Frederick Kensett's 'Evening on the Hudson'," *Arts in Virginia*, 1988, vol. 28, no. 1, pp. 14-29, illustrated

\$ 400,000-600,000

Born into a family of engravers, John Frederick Kensett developed his skills as a painter by studying the works of the Old Masters in Europe alongside prominent American artists such as fellow Hudson River School painter Asher B. Durand. Upon his untimely death in 1872 at the age of fifty-six, Kensett was considered one of the most illustrious and respected artists of his generation.

Today, Kensett is regarded as the master of Luminism among American landscape painters. First coined in 1954 by John I. Baur, the term "luminism" was meant to distinguish a subset of Hudson River School artists, including Kensett, Francis Silva, and Martin Johnson Heade, among others, for their particularly American consciousness of the effects of light and atmosphere. Barbara Novak, whose seminal publication *American Painting of the 19th Century* broke ground in the discussion of luminism, stated that the movement fostered "some of the nineteenth century's most profound thoughts on nature," offering the spectator "an irresistible invitation in terms of empathy" which "brought the nineteenth century as close as it could come to silence and void." She continued, "Luminist light tends to be cool, not hot, hard not soft, palpable rather than fluid, planar rather than atmospherically diffuse. Luminist light radiates, gleams, and suffuses on a different frequency than atmospheric light...Air cannot circulate between the particles of matter that comprise luminist light" (as quoted in *Nature and Culture*, London, 1980, pp. 18, 29).

For Kensett there was no setting more inspiring than the Hudson River. Painted in 1860, *Evening on the Hudson* displays the refined elegance and great technical ability of this celebrated artist. The special radiance of light throughout the work; still water and tranquility distributed throughout suggest a sense of unity in nature. William M.S. Rasmussen writes, "*Evening on the Hudson* is a major example of the artist's subtle, delicate, and poetic perception of nature and his fundamental confidence in its divine importance. At the time he produced the painting, Frederick Kensett was a mature artist and one of the leading painters in America" ("A Journey into the American Paradise: John Frederick Kensett's 'Evening on the Hudson'," *Arts in Virginia*, vol. 28, 1988, pp. 14-29).



MARTIN JOHNSON HEADE

1819 - 1904

Apple Blossoms in a Nautilus Shell Vase

signed *M.J. Heade* (lower left)
oil on canvas
21 by 17 inches (53.3 by 43.2 cm)
Painted *circa* 1870-75.

PROVENANCE

Robert Brovaco Gallery, Montclair, New Jersey
Private collection, Florida (sold: Sotheby's, New York,
November 30, 2005, lot 155)
Acquired by the present owner at the above sale

EXHIBITED

Boston, Massachusetts, Museum of Fine Arts, *Special Loan Exhibition*, October 1969, no. 22

LITERATURE

Theodore E. Stebbins, Jr., *The Life and work of Martin Johnson Heade*, New Haven, Connecticut, 1975, no. 144, p. 241, illustrated

Brian T. Allen, "Martin Johnson Heade," in Barbara Wells Folsom, ed., *A Private View: American Paintings from the Manoogian Collection*, New Haven, Connecticut, 1993, p. 84
Theodore E. Stebbins, Jr., *The Life and Work of Martin Johnson Heade: A Critical Analysis and Catalogue Raisonné*, New Haven, Connecticut, 2000, no. 398, pp. 132, 300, illustrated

\$ 200,000-300,000

Martin Johnson Heade began painting floral still lifes not long after he moved to New York City in 1858. Though he was new to the genre, his floral subjects received high praise from critics, one of whom wrote in the *Crayon* in 1860, "Mr. Heade ... gives us occasional glimpses of flowers and trailing vines—such exquisite groups—that we are almost tempted to wish that he were less successful as a landscapist" ("Sketchings: Domestic Art Gossip," September 1860, p. 264). Heade's focus shifted to several different types of flowers over the course of his life. He initially began painting roses in the early 1860s, and apple blossoms by 1865. In 1870 he began to depict the exotic orchids he observed on his trips to Central and South America and during the last two decades of his life, he painted sumptuous images of magnolia blossoms and Cherokee roses while in St. Augustine, Florida.

Painted *circa* 1870-1875, *Apple Blossoms in a Nautilus Shell Vase* beautifully manifests the delicacy and sophistication of Heade's mid-career florals, which became more luxurious over time. During this period, he painted his flowers with the same intensity of observation that he applied to the exotic hummingbirds and jungles of Brazil. Theodore Stebbins, Jr. notes that Heade "described each blossom and object with extraordinary fidelity. One of the reasons the blossoms and vases seem so powerful at times is that they appear to be individually, almost personally, considered" (*The Life and Work of Martin Johnson Heade: A Critical Analysis and Catalogue Raisonné*, 2000, p. 137). In the present work, an unseen light source emanating from the left side of the canvas illuminates the apple blossoms, giving them a sculptural quality that makes them the focal point of the composition. The organic solidity of the flowers is juxtaposed with the delicacy of the translucent glass vase to striking effect. Heade's keen attention to detail and technical mastery is evident throughout the composition – in the dark wood paneling, the lush velvet drape, ornately embroidered satin table cloth, and dolphin base of the nautilus vase. The quality of the rendering of each pictorial element is not only a testament to Heade's extreme skill at capturing various surfaces and textures, but also serves to engage the viewer and lead his or her eye through the painting. Heade removes the apple blossoms from their natural environment with great success, and in the decorative seventeenth century Dutch still life tradition, juxtaposes them with the trappings of wealth and luxury that would have appealed to his upwardly mobile middle-class clients.



ALBERT BIERSTADT

1830 - 1902

View of Nassau, The Bahamas

signed *ABierstadt* (lower right)
oil on canvas tacked over panel
18 by 32 1/8 inches (45.72 by 81.6 cm)
Painted *circa* 1880s.

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

Private collection, London, England
Sold: Phillips, Son & Neale, London, July 25, 1983
Alexander Gallery, New York
Acquired by the present owner from the above, 1983

EXHIBITED

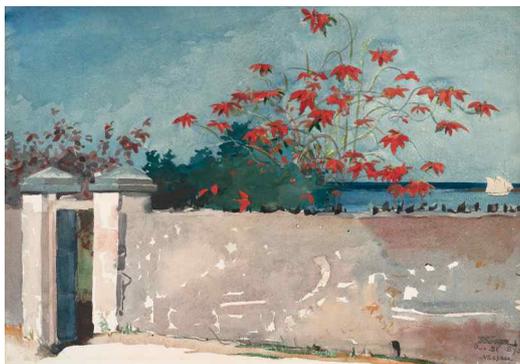
New York, Alexander Gallery, *Albert Bierstadt: An Exhibition of Forty Paintings*, September-November 1983, no. 22, illustrated

\$ 700,000-1,000,000

Choosing an elevated panoramic vista of the harbor, Albert Bierstadt's *View of Nassau, The Bahamas* is one of a small series of compelling works from his intermittent visits to the Bahamas from the mid-1870s to the early 1890s. Drawn immediately to the tranquility and elegance of the tropics, Bierstadt exhibited several of his Bahamas studies to visitors at his New York studio in the fall of 1877. The works from this series are singular in Bierstadt's *oeuvre*, though relate most closely to his oil studies of southern Italy and Capri in the late 1850s in their focus on vibrant color and saturated sunlight. As in *View of Nassau, The Bahamas*, Bierstadt's depictions of the island display a keen interest in the vernacular architecture of the harbor town as well as its lush gardens and stately sailing vessels.

In the fall of 1876, Bierstadt's wife Rosalie was diagnosed with consumption and advised to spend the cold winter months in a more temperate environment. It was generally accepted by the medical community that tuberculosis and climate were closely related, leading many doctors to recommend that patients seek warm weather and plenty of time outdoors. Throughout the 1870s and 1880s, popular travel guides and magazine publications such as *Harper's Monthly* frequently advertised the temperate climate and lush tropical vegetation of Nassau, referring to the Bahamas as the so-called 'Isles of Eden.' In the late months of 1876, Rosalie made her first trip to Nassau and was joined by her husband the following April. Though Bierstadt continued to maintain his New York studio during these years, he made frequent trips to the Bahamas until his wife's death in the spring of 1893. During this period, Bierstadt and his wife were active participants in the elite social and art scene in Nassau and may have played a part in the December 1885 *First Loan Exhibition* in Nassau, possibly the first exhibition of its kind in the greater West Indies: "To the lover of art, the exquisite sketches of Mr. Bierstadt, so kindly lent by Mrs. Bierstadt whom we welcome back to our shore, are an education in themselves" (*Nassau Guardian*, December 9, 1885, as quoted in H.A. Cooper, *Winslow Homer Watercolors*, Washington, D.C., 1986, p. 148).

Bierstadt was among a number of prominent American artists to visit the Bahamas during the period. Louis Comfort Tiffany visited Nassau in 1869 and later exhibited his works from this trip in New York, Chicago, and Pittsburgh between 1870 and 1872. Thomas Moran also traveled to the islands in the late 1870s. Winslow Homer, accompanied by his father, made two trips to the Bahamas in the winters of 1884-85 and 1898-99 for a period of three months each visit. It is safe to assume that the Bierstadts and Homers were well-acquainted in Nassau, as they both were listed on the guest list of the Royal Victoria Hotel during the same winter. These artists are the best-known American painters working in the Caribbean during the latter half of the nineteenth century. Of Bierstadt's *View of Nassau, The Bahamas* and his other works from the period, the scholar William H. Gerdts wrote, "the Bahama scenes will prove an aspect of the eminent artist's work that deserves greater recognition" (as quoted in El Museo Nacional Thyssen-Bornemisza, <https://www.museothyssen.org/en/collection/artists/bierstadt-albert/street-nassau>).



Winslow Homer, *A Wall, Nassau*, 1898, watercolor and pencil on paper, 14 7/8 x 21 3/8 inches, The Metropolitan Museum of Art, New York, Amelia B. Lazarus Fund, 1910





PROPERTY FROM THE
MELLON FAMILY COLLECTION

72

WILLIAM AIKEN WALKER

1828 - 1921

'Cotton Pickers': Two Paintings

each, signed *WAWalker.* (lower left)

each, oil on board

each, 8 by 4 inches (20.3 by 10.2 cm)

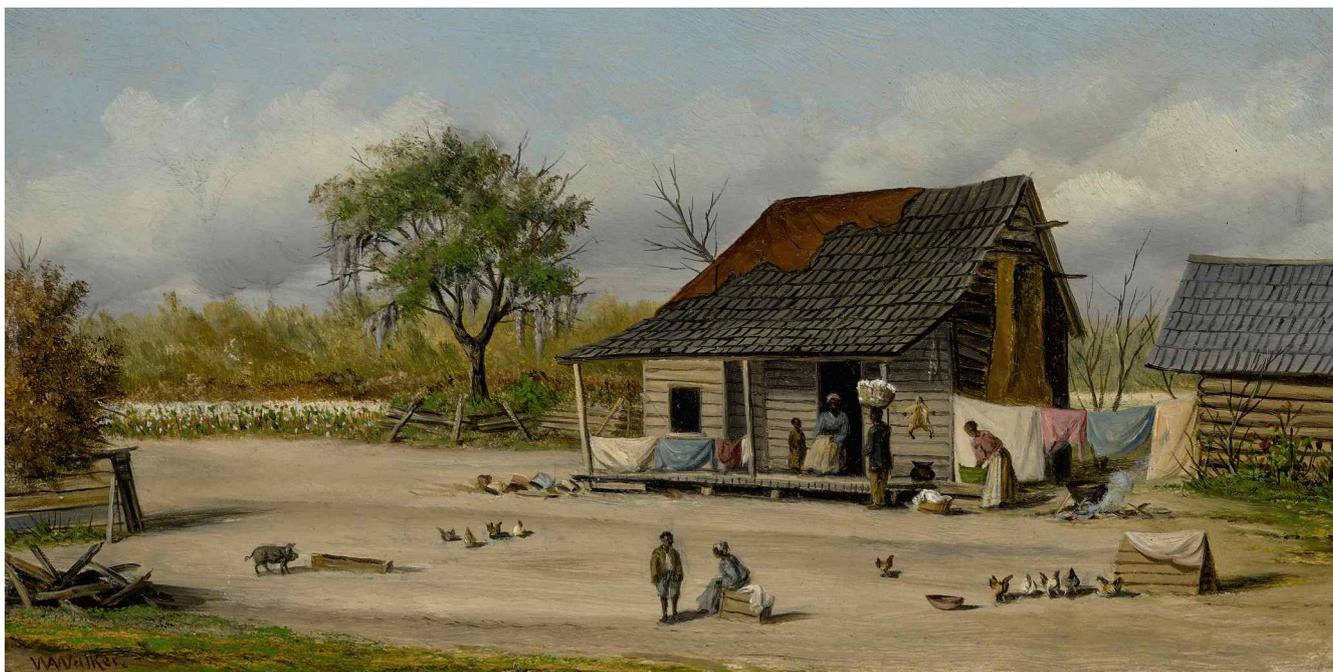
We are grateful to John Fowler for his help with the authentication of this lot based on his examination of it from photographs. This painting will be included in Mr. Fowler's forthcoming *catalogue raisonné* of the artist's work.

PROVENANCE

Mr. and Mrs. Paul Mellon, Upperville, Virginia

Stacy B. Lloyd III (her son), 2014

\$ 8,000-12,000



73

WILLIAM AIKEN WALKER

1828 - 1921

Wash Day: Southern Sharecropper's Cabin

signed *WAWalker*. (lower left)

oil on board

6 ¼ by 12 ¼ inches (15.9 by 31.1 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

Private collection, *circa* 1980s

By descent to the present owner

\$ 8,000-12,000

PROPERTY FROM A MIDWEST FAMILY COLLECTION

WINSLOW HOMER

1836 - 1910

Two Schooners

signed *HOMER* and dated 1880 (lower right)

watercolor and pencil on paper

10 by 14 inches (25.4 by 35.6 cm)

PROVENANCE

Burton Mansfield, New York and New Haven, Connecticut,
circa 1903 (sold: American Art Galleries, New York, April 7,
1933, lot 101)

Mrs. Harlow Brooks, New York, 1933 (acquired at the
above sale)

[With]Wildenstein & Co., New York, *circa* 1950

Kenneth Franzheim, Houston, Texas, 1953

Lillie Franzheim Webb (his sister; sold: Sotheby's, New York,
May 20, 1998, lot 97)

Private collection (acquired at the above sale)

By descent to the present owner

EXHIBITED

Boston, Massachusetts, Doll & Richards, December 1880

(probably) New York, Macbeth Gallery, November 1892

Houston, Texas, Allied Arts Association Annual Art Festival,

Paintings, Watercolors and Drawings by Winslow Homer,

1936-1910, November 1952, no. 17

LITERATURE

Lloyd Goodrich and Abigail Booth Gerdts, *Record of Works by*

Winslow Homer: 1877 through 1881, vol. III, New York, 2008,

no. 996, p. 379, illustrated

\$ 300,000-500,000



JOHN SINGER SARGENT

1856 - 1925

Pomegranates, Majorca

bears estate stamp JSS (on the reverse)
oil on canvas
22 ½ by 28 ½ inches (57.2 by 72.4 cm)
Painted in 1908.

PROVENANCE

Estate of the artist (sold: Christie's, London, July 24, 1925, lot 124)
Scott & Fowles, New York (acquired at the above sale)
Mrs. Stevenson Scott, New York, by 1948
Los Angeles County Museum of Art, Los Angeles, California, 1959 (gift of the above; sold: Sotheby's, New York, December 2, 1982, lot 55)
Private collection (acquired at the above sale)
Berry-Hill Galleries, New York, by 2000
Private collection, 2002
Michael Altman Fine Art, New York, 2003
Acquired by the present owner from the above, 2009

EXHIBITED

New York, Scott & Fowles, *Ten Sargents from Sargent's Own Collection now Owned by Mrs. Stevenson Scott*, February-March 1948
Spokane, Washington, Spokane World Exposition, *Our Land, Our Sky, Our Water*, April-November 1974, no. 56, illustrated
New York, Adelson Galleries, *Sargent Abroad: An Exhibition*, November-December 1997, p. 175, illustrated p. 118
Lausanne, Switzerland, Fondation de l'Hermitage, *L'Impressionisme Américain, 1880-1915*, June-October 2002, no. 47, p. 88, illustrated
Broadway, England, *A Celebration of the Work of John Singer Sargent (1856-1925) and the Broadway Colony*, June 2010
New York, Michael Altman Fine Art, *John Singer Sargent: An Exhibition of Over Forty Paintings and Watercolors*, October-December 2013, no. 26, illustrated

LITERATURE

Art News, no. 23, August 15, 1925, p. 4
William Howe Downes, *John S. Sargent: His Life and Work*, London, England, 1926, p. 326
Evan Charteris, *John Sargent*, London, England, 1927, p. 289
Charles Merrill Mount, *John Singer Sargent: A Biography*, New York, 1955, no. 81, p. 449; 1957 ed., p. 359; 1969 ed., p. 473
Meredith Martindale, *John Singer Sargent a Mallorca*, Palma, Majorca, 2009, pp. 40, 117, illustrated pl. 26, p. 80
Richard Ormond and Elaine Kilmurray, *John Singer Sargent: Figures and Landscapes, 1883-1899*, vol. VIII, New Haven, Connecticut, 2014, no. 1491, pp. 74-75, 356, illustrated p. 75

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

At the turn of the 20th century, John Singer Sargent began to diverge from painting portraiture, the genre which had brought him his first critical and financial success. Sargent's peripatetic nature began to lure him to exotic parts of the world such as Syria, Greece and Egypt, as well as to beautiful, lush areas in Southern Europe including Spain and Italy that he had never previously visited. Usually accompanied by friends and family who shared his passion for travel and art, Sargent spent months exploring these distant locales. Newly liberated from the demands of portrait commissions and his patrons, he painted the landscape with ease and joy, and turned his attention towards new subjects such as interior and street scenes. The works he created during these travels, of which *Pomegranates, Majorca* is one, display a striking emphasis on texture, light and color as well as a sense of immediacy that reflects the underlying energy and emotion with which the artist was painting in this period.

In 1908 Sargent and his group of companions, which often included his sister, Emily, and his cousin, Violet Ormond, decided to make Majorca their next destination. This small Mediterranean island off the eastern coast of Spain had a long history of attracting foreign artists and writers to its idyllic beaches and sunny atmosphere. Sargent, explains Warren Adelson, was also captivated by the island's "architecture and formal gardens...giving way to rural life and landscape. Sargent spent six weeks on the island in June and July...." (Warren Adelson, et al., *Sargent Abroad: Figures and Landscapes*, New York, London, Paris: Abbeville Press Publishers, 1997, p. 117). So impressed and inspired was Sargent by the sights he observed in Majorca that he returned there with Emily the following September and stayed for another two months.

Painted in 1908, *Pomegranates, Majorca* epitomizes the ebullience with which Sargent executed the works from this innovative stage in his career. Here he isolates an area of trees within the landscape to provide a close-up perspective of the subject matter, presenting it as a dazzling symphony of brilliant yellows, greens and peaches, which interweave to form the structure of the composition. The vibrant yellow blossoms seem to reflect the warm Spanish light, illuminating the entire canvas. His active handling of the oil medium creates a richly patterned and dynamic surface punctuated by highlights of dappled light and thick impasto. Simultaneously, his short, rapid brushstrokes express a remarkable fluidity that is similar to the effect he achieves when working with watercolor.

While emphasizing the sense that Sargent has painted his subject from direct observation, his painterly manner of execution also contributes to the dazzling sense of abundance and natural beautiful that the painting strongly conveys. Ultimately, the artist imparts an immersive experience of nature and its beauty that reveals these pivotal works as "not only personal statements [but] gifts to himself; they were his resolution of outdoor painting. They were his spontaneous, snapshot vision. They represent the culmination of his powers as an observer able to render quickly those effects of light and color that fell into his field of vision, without regard for composition of traditional balance. They were the free field for his eye in which he could paint as he saw it, life as it was before him, friends if he chose to, and, above all, color and the effect of light on it" (Warren Adelson, *Sargent at Broadway: The Impressionist Years*, New York, 1986, p. 60).



JOHN SINGER SARGENT

1856 - 1925

Flora Priestley (Lamplight Study)

inscribed to *Miss Priestley* and signed *John S. Sargent*
(upper center)
oil on canvas
18 ¾ by 14 inches (47.6 by 35.6 cm)
Painted circa 1889.

PROVENANCE

Flora Priestley (the sitter)
(probably) the artist or Emily Sargent (the artist's sister)
Emily Sargent (the artist's sister), 1926
Mrs. Hugo Pitman (her niece)
By descent to the present owner

EXHIBITED

Boston, Massachusetts, Copley Hall, *Paintings and Sketches by John S. Sargent*, February-March 1899, no. 75, p. 18
London, England, Royal Academy, *Exhibition of works by the Late John S. Sargent, R.A.*, January-March 1926, no. 410, p. 62 (as *Lamplight Portrait*)
London, National Gallery, *Opening of Sargent Gallery*, June-October 1926 (as *Lamplight Portrait*)
(possibly) Edinburgh, Scotland, Royal Scottish Academy, *One hundred and second Annual Exhibition of the Royal Scottish Academy*, April-August 1928, no. 196 or no. 371
Birmingham, England, City Museum and Art Gallery, *Exhibition of works by John Singer Sargent, R.A., 1856-1925*, September-October 1964, no. 20
New York, Adelson Galleries, *Sargent's Women*, November-December 2003, no. 47

LITERATURE

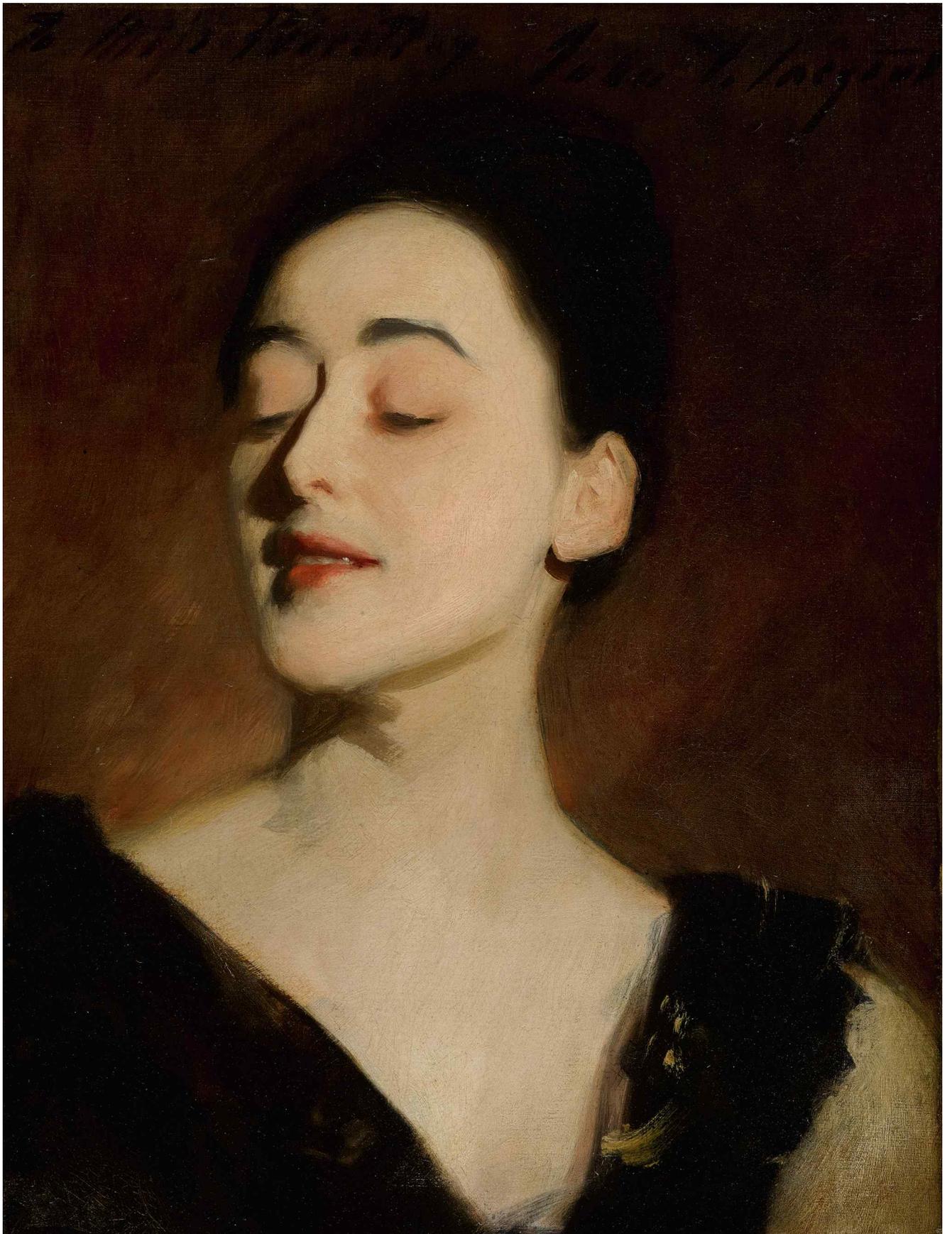
William Howe Downes, *John S. Sargent: His Life and Work*, Boston, Massachusetts, 1925, p. 264
Evan Charteris, *John Sargent*, London, England, 1927, pp. 99, 284
Charles Merrill Mount, *John Singer Sargent: A Biography*, New York, 1955, no. 8920, p. 431; 1957 ed., p. 339; 1969 ed., p. 449
David McKibbin, *Sargent's Boston, with an Essay & a Biographical Summary*, Boston, Massachusetts, 1956, p. 117
Carter Ratcliff, *John Singer Sargent*, New York, 1982, n.p., illustrated pl. 170
Richard Ormond and Elaine Kilmurray, *John Singer Sargent: The Early Portraits*, vol. 1, New Haven, Connecticut, 1998, no. 227, pp. 228-229, 263, illustrated

\$ 250,000-350,000

The present work depicts one of John Singer Sargent's childhood friends, Flora Priestly, who served as the subject of four of his works during the late 1880s.

Richard Ormond and Elaine Kilmurray explain: "Sargent and Miss Priestley probably knew each other as children in Nice... There is no doubt that Sargent was attracted by her striking appearance and personality as well as her penchant for dressing up in unusual costumes, and she posed for a number of studies in the 1880s. There is said to have been a romance between the two. According to Mount, Sargent proposed to her several times while, according to Ormond family tradition, it was she rather than he who was in pursuit" (as quoted in Richard Ormond and Elaine Kilmurray, *John Singer Sargent: The Early Portraits*, vol. 1, New Haven, Connecticut, 1998, p. 226).

Also referred to as *Lamplight Study*, the present work illustrates Sargent's interest in observing the effects of light and shadow against the forms of his subject's face. Sargent's use of dramatic chiaroscuro and vigorously applied, impressionistic brushstrokes exemplifies his expertise in capturing these fleeting light effects and presenting an unconventional perspective of the human face.



MARY CASSATT

1844 - 1926

Mother Combing Sara's Hair (No. 1)

signed with initials *M.C.* (lower right)
 pastel on paper laid down on canvas
 18 ½ by 23 inches (47 by 58.4 cm)
 Executed in 1901.

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

PROVENANCE

Payson T. Thompson, New York (acquired from the artist; sold: American Art Association, New York, January 12, 1928, lot 87)
 Brick Row Bookshop (acquired at the above sale)
 Mary Williamson Averell (Mrs. Edward Henry) Harriman, New York, (probably acquired from the above)
 Sold: Rains Auction Rooms, New York, April 17, 1934, lot 71
 Charles Sessler, Philadelphia, Pennsylvania
 Charles C.G. and Louise Catherwood Chaplin, Bryn Mawr and Haverford, Pennsylvania, circa 1946 (acquired from the above)
 Sold: Christie's, New York, December 8, 1978, lot 224
 Private collection (acquired from the above)
 Coe Kerr Gallery, New York
 Private collection, 1985 (acquired from the above)
 Private collection, Darien, Connecticut (by descent; sold: Christie's, New York, November 19, 2014, lot 80)
 Acquired by the present owner at the above sale

EXHIBITED

Bryn Mawr, Pennsylvania, Newman Galleries, 1966

LITERATURE

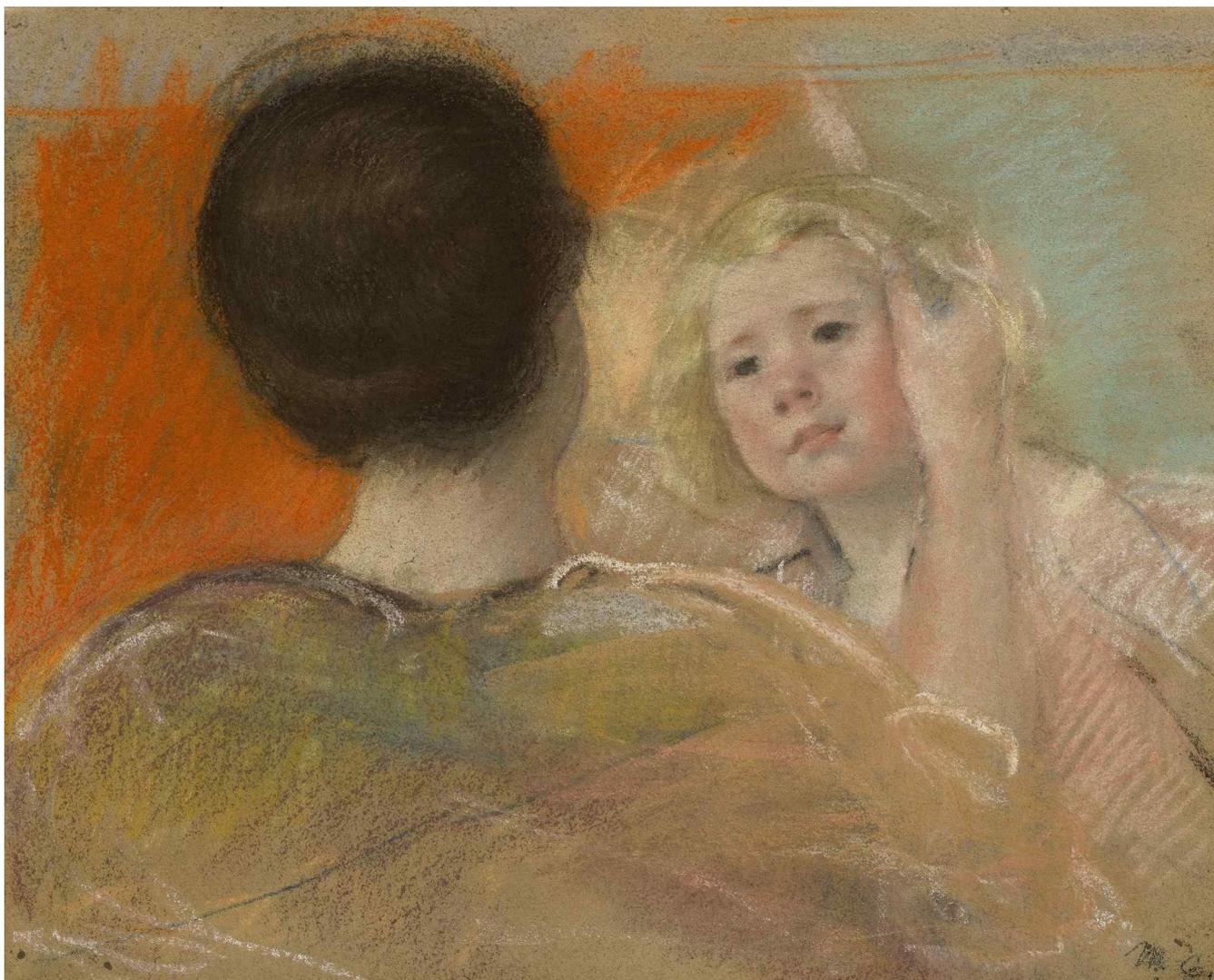
"Auction Reports - Thompson Paintings," *Art News*, vol. 26, January 21, 1928, p. 9
 Adelyn Dohme Breeskin, *Mary Cassatt: A Catalogue Raisonné of the Oils, Pastels, Watercolors, and Drawings*, Washington, D.C., 1970, no. 347, p. 149, illustrated

\$ 350,000-550,000

In 1877 at the invitation of her friend Edgar Degas, Mary Cassatt became the only American artist to join the French Impressionist group working in Paris, known collectively as the Independents. Although she initially studied with more traditional academic painters and regularly submitted her work to the Paris Salon, through her acquaintance with Degas Cassatt grew familiar with the techniques that would come to define the Impressionist style. She wrote to her friend Louise Havemeyer around 1915, "How well I remember nearly forty years ago seeing for the first time Degas' pastels in the window of a picture dealer in the Boulevard Haussman. I would go and flatten my nose against that window and absorb all I could of his art. It changed my life. I saw art then as I wanted to see it" (Louise W. Havemeyer, *Sixteen to Sixty*, New York, 1961, p. 275). Cassatt admired Degas' work in pastel in particular and his constructive criticism and continual efforts to introduce her to new techniques had a lasting effect on her development into a mature artist.

Like Degas, Cassatt became increasingly preoccupied with the pastel medium and by the 1890s it had become her primary means of expression. Pastel allowed Cassatt to reveal her accomplished draftsmanship while displaying a rich layering of color and tone, as demonstrated in *Mother Combing Sara's Hair (No. 1)*. The carefully defined representation of the figures' faces contrasts with the expressive application of pigment Cassatt used in the background of the composition. This latter technique imbues the work with an air of immediacy and spontaneity that suggests it was conceived from direct observation. Executed in 1901, *Mother Combing Sara's Hair (No. 1)* combines Cassatt's expert handling of the pastel medium with her most celebrated subject matter.

While Cassatt's work by the 1870s had reflected her interest in the experience of modern women in Parisian society, by the 1880s her emphasis began to shift from the public to the private domains of women's lives, and thus to the quiet, intimate moments spent within the domestic realm. Depictions of motherhood, largely comprised of simple, daily interactions between mothers and their children, were a natural outcome of Cassatt's movement into the private sphere. This shift was immediately noted by contemporary critics, who singled out the images of women and children Cassatt submitted to the sixth Impressionist exhibition in Paris in 1881 for special praise. One critic, Joris Karl Huysmans, observed that Cassatt had managed to avoid the cloying sentimentality that so often affected scenes of maternal tenderness and devotion. *Mother Combing Sara's Hair (No. 1)* epitomizes Mary Cassatt's inimitable ability to capture the timeless bond between a mother and her child, a subject that accounts for approximately one-third of the artist's *oeuvre*.



JULIAN ALDEN WEIR

1852 - 1919

Nassau, Bahamas

signed *J. Alden Weir* and dated 1913 (center left)
oil on canvas
34 ¼ by 36 ¼ inches (87 by 92.1 cm)

PROVENANCE

M. Knoedler & Co., New York
Milch Gallery, New York, 1919
Horatio Seymour Rubens, New York, by 1922
Sidney Levyne
Hirschl & Adler Galleries, New York
Meredith Long and Company, Houston, Texas
Private Southwestern Collection (sold: Christie's, New York, May 29, 1987, lot 202)
Acquired by the present owner at the above sale

EXHIBITED

New York, Century Club, spring 1913
New York, Montross Gallery, *Ten American Painters: 17th Annual Exhibition*, March-April 1914, no. 22
Cincinnati, Ohio, Cincinnati Art Museum, *Annual Exhibition*, 1915, no. 2
(possibly) Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *11th Annual Exhibition*, February-March 1916, no. 345 (as *A Bit of Bahama: Nassau*)
New York, The Metropolitan Museum of Art, *J. Alden Weir Memorial Exhibition*, 1924, no. 54, illustrated, n.p.
Brooklyn, New York, Brooklyn Museum, *Leaders of American Impressionism: Mary Cassatt, Childe Hassam, John H. Twachtman, J. Alden Weir*, 1937, no. 88
New York, Babcock Gallery, *J. Alden Weir*, 1942, no. 2
New York, Jordan-Volpe Gallery, *Ten American Painters*, May-June 1991, pp. 222-23, illustrated
Vero Beach, Florida, Vero Beach Museum of Art, *Masters of Light: Selections of American Impressionism from the Manoogian Collection*, January-April 2006, illustrated
Vero Beach, Florida, Vero Beach Museum of Art, *The American Spirit: Selections from the Manoogian Collection*, October 2016-January 2017

LITERATURE

Royal Cortissoz, "Good Pictures by the Ten," *New York Tribune*, March 20, 1914, p. 9
"Art Notes: Seventeenth Annual Exhibition of the Ten," *New York Evening Post*, March 21, 1914, p. 9
John Edgar Chamberlin, "The 'Ten Americans'," *New York Evening Mail*, March 21, 1914, p. 8
"Good Paintings in Annual Show by Seven Members of 'The Ten'," *New York Herald*, March 21, 1914, p. 11
J. B. Millet, ed., *Julian Alden Weir: An Appreciation of His Life and Works*, New York, 1921, p. 43
Julian Alden Weir: An Appreciation of His Life and Works, New York, 1922, p. 136
Dorothy Weir Young, *The Life and Letters of J. Alden Weir*, New Haven, Connecticut, 1960, p. 240
William H. Gerds, *Ten American Painters*, New York, 1990, pp. 61, 63, 186
Deborah S. Gardner and Christine G. McKay, *An Artist's Retreat: J. Alden Weir's Farm in Connecticut*, National Park Service, U.S. Department of the Interior, 2009, pp. 114, 215, 219

\$ 250,000-350,000

Painted in the spring of 1913, *Nassau-Bahamas* is one of the strongest examples of Julian Alden Weir's work from the Caribbean. Beginning in 1902, Weir and his wife Ella made at least six trips to the Bahamas. They often spent the spring months visiting Ella's sister Cora Davis Rutherford and her husband Henry Davis at their home, Edgerston-by-the-Sea, in Nassau. Writing to his close friend Childe Hassam, Weir described his fondness for the islands: "This is the place that you would enjoy. The light & color are wonderful" (as quoted in Deborah S. Gardner and Christine G. McKay, *An Artist's Retreat: J. Alden Weir's Farm in Connecticut*, National Park Service, U.S. Department of the Interior, 2009, p. 114). It was an ideal retreat for the artist who split his time between painting and deep-sea fishing. Like fellow American artists Winslow Homer and Albert Bierstadt, Weir's scenes from the Bahamas demonstrate a keen interest in the islands' maritime culture and local architecture.

In a letter written during March 1913, the same spring in which he completed *Nassau-Bahamas*, Weir described the challenge of capturing the islands' distinct light and color: "Here we are at the Tropics. Thermometer about 80 with a wonderful sense of light. I have a half dozen canvases begun but the overwhelming sense of light all but paralyzes me. All this light is evidence of more color. I never worked with more interest to try and realize this problem. Many of the men whose work I have not been keen about have undoubtedly found that the great power in the tropical country is color and that was the theme that interested them. The color of the water here which has a bed of coral has more splendid and brilliant color than I have ever dreamed of, but to harness it in its just relation is indeed an interesting problem" (as quoted in Dorothy Weir Young, *The Life and Letters of J. Alden Weir*, New Haven, Connecticut, 1960, p. 246).



PROPERTY FROM THE COLLECTION OF RUTH SHARP ALTSHULER

LOTS 79–81



Sotheby's is honored to offer property from the collection of prominent Dallas philanthropist Ruth Sharp Altshuler. A pillar of charitable and civic efforts in Dallas, Mrs. Altshuler's commitment to and mastery of fundraising transformed her beloved hometown and helped raise millions of dollars for countless local charities. Called the most influential woman in Dallas, she mobilized and inspired civic leaders and society doyennes alike through her charisma, charm, and innate generosity. The intelligence and compassion demonstrated through her public service extended to her private life and the works in her personal collection highlighted by intimate portraits by Édouard Manet and Frederick Frieseke and a tender embrace by Auguste Rodin.

In a lifetime of service filled with many firsts, Mrs. Altshuler became the first woman to serve or chair numerous Dallas charitable boards, including the Salvation Army Dallas Advisory Board, Goodwill Industries, Communities Foundation of Texas Board, United Way, and the Board of Trustees of Southern Methodist University. Her decades of philanthropic work were honored by her induction to the Texas Woman's Hall of Fame. Later marrying Dr. Kenneth Altshuler, Chairman of the Department of Psychiatry at UT Southwestern Medical Center, Mrs. Altshuler's

tireless civic efforts would continue. In 2011 she became the first person in the United States to receive all three national service honors—the Outstanding Philanthropist of the Year Award from the National Society of Fundraising Executives, the national Alexis de Tocqueville Award of the United Way of America, and the Distinguished Service Award given by the Association of Governing Boards of Universities and Colleges.

Born in Dallas, Ruth was the youngest child of Carr Collins Sr., founder of Fidelity Union Life Insurance Company. As an undergraduate at Southern Methodist University, Ruth met her first husband who died in combat during World War II. After graduating from SMU, Ruth began working at Dallas Love Field and met her second husband, Fidelity Union executive, Charles S. Sharp. A turning point in Ruth's life would come when, as mother to her three young children, Sally, Stanton and Susan, she joined the Junior League. Influenced by philosopher Albert Schweitzer she would espouse his belief that "Example is not the main thing in influencing others. It is the only thing."

We are delighted to celebrate the peerless philanthropic legacy and example set by Mrs. Ruth Sharp Altshuler across our Impressionist & Modern Art and American Art sales this spring in New York.



79

PROPERTY FROM THE COLLECTION OF RUTH SHARP
ALTSHULER

ROBERT REID

1862 - 1929

Lady by a Stream

signed *R. Reid* (lower left)

oil on canvas

30 by 25 inches (76.2 by 63.5 cm)

\$ 60,000-80,000

PROPERTY FROM THE COLLECTION OF RUTH SHARP
ALTSHULER

FREDERICK CARL FRIESEKE

1874 - 1939

La Coiffure

bears estate stamp *F.C. Frieseke* (lower right)
oil on panel
24 by 19 $\frac{5}{8}$ inches (70 by 49.8 cm)
Painted by 1905.

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
Verzariu Associates, Washington, D.C.
Acquired by the present owner from the above, 1984

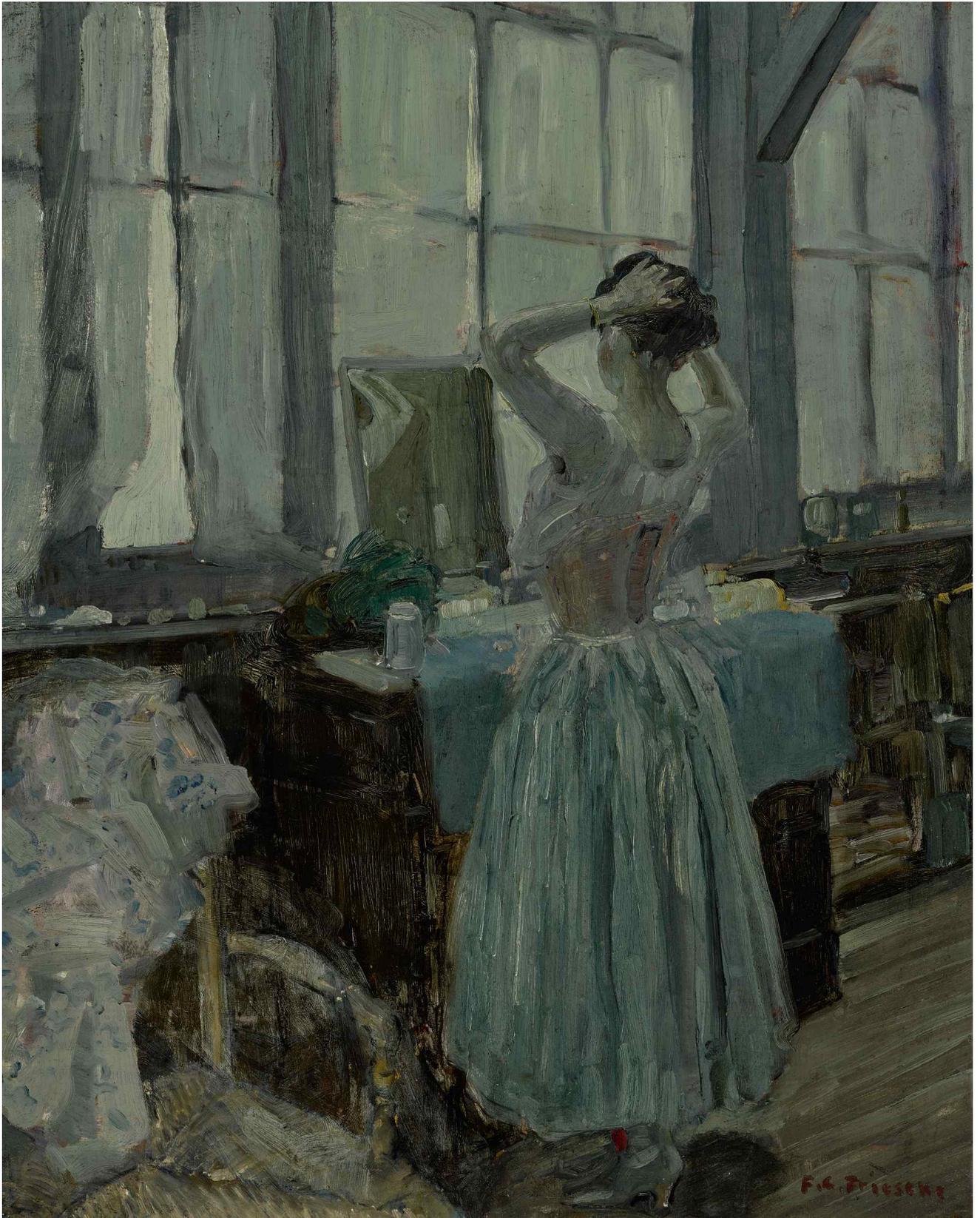
\$ 100,000-150,000

Born in Owosso, Michigan in 1874, Frederick Carl Frieseke began his artistic education at the Art Institute of Chicago and the Art Students League in New York. He left the United States at the age of twenty-four to study in Paris, away from what he considered the "puritanical restrictions prevailing in America" (William H. Gerdtz, *American Impressionism*, New York, 1984, p. 265). After a brief period of study under the tutelage of Benjamin Constant and Jean-Paul Laurens at Académie Julian and James Abbott McNeill Whistler at the Académie Carmen, he began to spend several months out of every year painting in Giverny. By 1900, Frieseke had established himself in this small village south of Paris and he purchased a home directly next to Claude Monet. Shortly after his arrival there, Frieseke became the driving force behind a small group of expatriate painters living in the village and working in the Impressionist style. Frieseke, like many of his contemporaries, focused almost exclusively on painting women, often out of doors in his garden. On occasion, however, the artist would turn indoors for inspiration and "some of his most sensitive paintings are his interiors with elegant ladies engaged in private, sometimes intimate domestic situations: in reverie, at a dressing table, mending lingerie" (Ibid, p. 265). *La Coiffure* captures an intimate moment as a woman adjusts her hair in the privacy of her boudoir.

While the influence of Monet was a formidable one in Frieseke's career, many of his early compositions emphatically illustrate his response to the work of James Abbott McNeill Whistler, whose passion for distinctive color arrangements had a lasting influence on Frieseke. As H. Barbara Weinberg observes, "Frieseke may have found Whistler's devotion to painting a welcome antidote to the many years of instruction in which his teachers had emphasized draftsmanship. He certainly emulated many of Whistler's stylistic traits in his known works" (as quoted in *Frederick Carl Frieseke: The Evolution of an American Impressionist*, Savannah, Georgia, 2001, p. 61). The uniform and murky tonalities and broad paint application visible in *La Coiffure* illustrate Frieseke's interpretation of Whistler's distinct aesthetic (Fig. 1).



Fig. 1 James McNeill Whistler, *Symphony in Flesh Color and Pink*, 1871-74, oil on canvas, 77 $\frac{1}{8}$ by 40 $\frac{1}{4}$ inches. The Frick Collection, Henry Clay Frick Bequest. © 1998-2018 The Frick Collection.





81

PROPERTY FROM THE COLLECTION OF RUTH SHARP
ALTSHULER

GUY CARLETON WIGGINS

1883 - 1962

A Winter's Day, New York

signed *Guy Wiggins* (lower right); also titled *A Winter's Day, New York.*, signed again *Guy Wiggins NA.* and dated 1938 (on the reverse)

oil on canvas

30 by 25 inches (76.2 by 63.5 cm)

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

\$ 80,000-120,000



82

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

WILLIAM MERRITT CHASE

1849 - 1916

Double Portrait: A Sketch (Sketch for the Portrait of Mother and Child)

signed *Chase* (upper left); also titled *Sketch for portrait of mother + child* and signed again *W.M. Chase* (on the reverse)

oil on canvas

22 by 15 inches (55.9 by 38.1 cm)

Painted *circa* 1915.

PROVENANCE

Estate of the artist (sold: American Art Galleries, New York, May 14, 1917, lot 73)

Private collection

Berry-Hill Galleries, New York

Acquired by the present owner from the above, 1997

LITERATURE

Ronald G. Pisano, *William Merritt Chase: Portraits in Oil; The Complete Catalogue of Known and Documented Work by William Merritt Chase (1849-1916)*, vol. II, New Haven, Connecticut, 2006, no. OP.582, pp. 272-73, illustrated

\$ 150,000-250,000



83

GEORGE HITCHCOCK

1850 - 1913

The Lilies

signed G. HITCHCOCK (lower right)
oil on canvas
19 ¾ by 16 ¼ inches (50.2 by 41.3 cm)

PROVENANCE

Spanierman Gallery, New York
Private collection, 2002 (acquired from the above)
By descent to the present owner

\$ 40,000-60,000

HARRIET WHITNEY FRISHMUTH

1880 - 1980

Reflections

inscribed *HARRIET W. FRISHMUTH - © 1930* (on the base) and stamped *ROMAN BRONZE WORKS INC. N.Y.* (along the base)

bronze with greenish-brown patina

height: 57 ½ inches (146.1 cm)

Modeled in 1930.

PROVENANCE

Private collection, Greenwich, Connecticut

LITERATURE

Charles N. Aronson, *Sculptured Hyacinths*, New York, 1973,

pp. 186-87, illustration of another example

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

illustration of another example

Janis Conner, Frank Hohmann, Leah Rosenblatt Lehmbeck,

Thayer Tolles, et al., *Captured 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

Reflections was cast in an edition of twelve between 1931 and 1970. Gorham Manufacturing Company produced three examples and nine, including the present work, were cast by Roman Bronze Works, Inc., New York.

\$ 100,000-150,000



WILLIAM MERRITT CHASE

1849 - 1916

The Arno Florence (Ponte Alle Grazie)

signed *Wm. M. Chase* (lower right)
 oil on panel
 6 ¼ by 9 ½ inches 15.8 by 24.1 cm
 Painted *circa* 1909.

PROVENANCE

Mr. Montross, New York, by 1910
 Charles L. Wheeler, by 1926
 By descent
 Arthur J. Phelan, Chevy Chase, Maryland, acquired from the
 above 1986
 Estate of the above
 [With]Debra Force Fine Art, New York
 Acquired by the present owner from the above

EXHIBITED

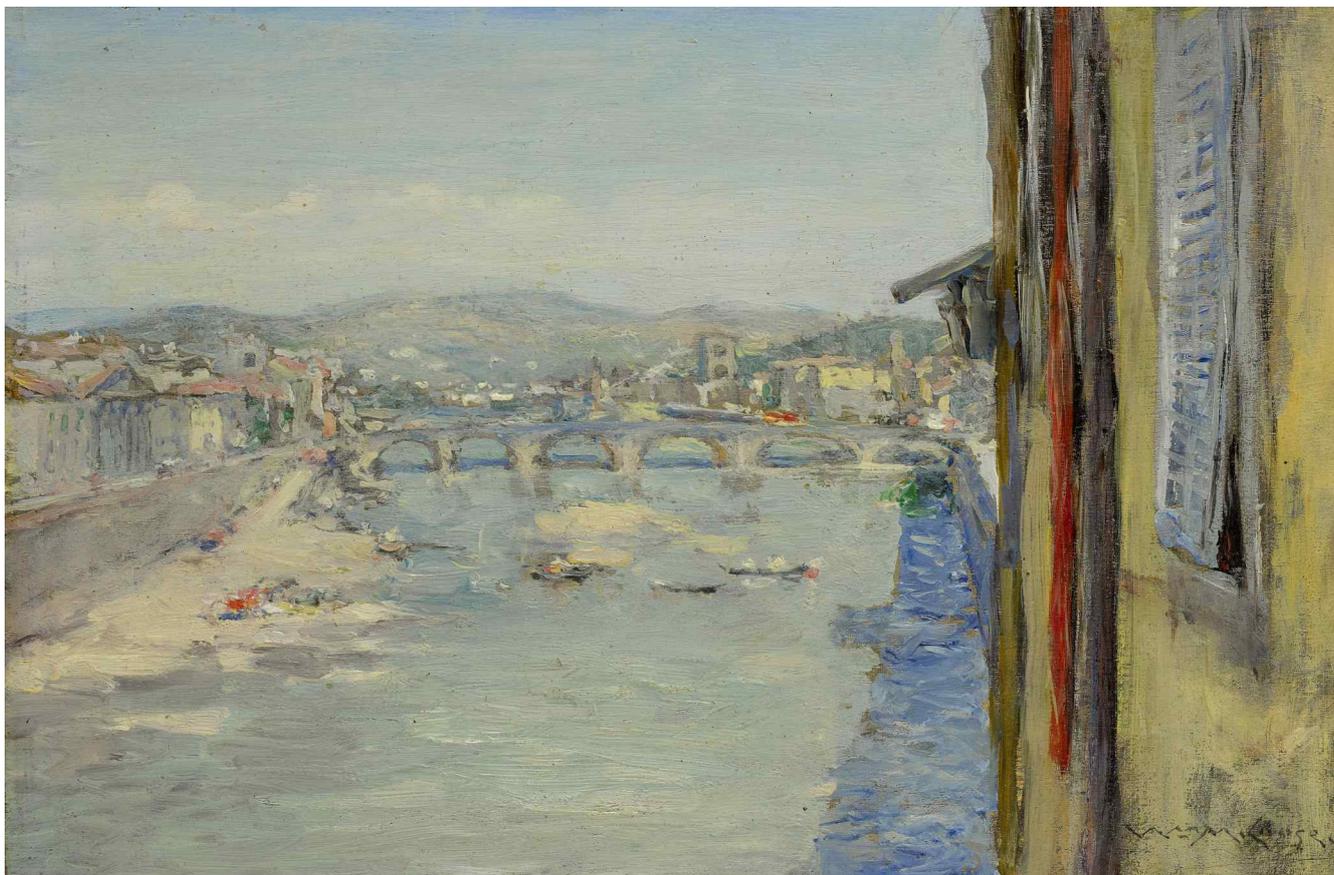
New York, Montross Gallery, *Ten American Painters*, March-
 April 1908, no. 9
 New York, National Arts Club, *Exhibition of Paintings by William
 Merritt Chase*, January 1910
 Canajoharie, New York, Arkell Museum, *Reflections on Water
 in American Painting – The Phelan Collection*, June-October,
 2010, no. 40

LITERATURE

Ronald G. Pisano, *William Merritt Chase: Landscapes in Oil*,
 vol. III, New Haven, Connecticut, 2009, no. L. 299, p. 144,
 illustrated

Chase likely completed this painting during the course of his
 summer art class held in Florence in 1909. The view is of the
 Ponte Alle Grazie, one of the many bridges connecting the
 two sides of the Arno River. It was originally called the Ponte
 Rubaconte, after Messer Rubaconte da Mandella, of Milan,
 chief magistrate of Florence, by whom the bridge was founded
 in 1227.

\$ 180,000-220,000





86

FREDERICK CARL FRIESEKE

1874 - 1939

Lady on a Beach

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

oil on panel

14 $\frac{3}{4}$ by 18 $\frac{1}{4}$ inches (37.5 by 46.4 cm)

Painted in 1913.

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 Vera Ruth Miller (sold: Sotheby Parke Bernet, New York, April 20, 1979, lot 70)
Andrew Crispo Gallery, New York (acquired at the above sale)
The Jordan-Volpe Gallery, New York
Prentice B. Tomlinson, Jr., Texas
Acquired by the present owner, 1983

EXHIBITED

Traverse City, Michigan, The Dennon Museum Center; East Lansing, Michigan, Kresge Art Museum; Grand Rapids, Michigan, Grand Rapids Art Museum; Battle Creek, Michigan, Art Center of Battle Creek; Kalamazoo, Michigan, Kalamazoo Institute of Arts; Midland, Michigan, Arts Midland: Galleries & School of the Midland Center for the Arts; Marquette, Michigan, Northern Michigan University Art Museum; Port Huron, Michigan, Port Huron Museum, *Little Gems of American Painting from the Manoogian Collection*, June 1996-January 1998

The present work was painted on the island of Corsica, where Frieseke and his wife resided from December 1912 through the spring of 1913.

\$ 120,000-180,000



87

DENNIS MILLER BUNKER

1861 - 1890

The Station

signed and inscribed *TO TARBELL/D.M. Bunker*
(lower right)
oil on canvas
14 1/8 by 18 inches (35.9 by 45.7 cm)
Painted circa 1886-89.

PROVENANCE

Edmund C. Tarbell (gift from the artist)
Mary Tarbell Schaffer (his daughter), New Castle,
New Hampshire
Giovanni Castano, Boston, Massachusetts
(acquired from the above)
Ira Spanierman, New York
Rita and Daniel Fraad, New York, 1964 (acquired
from the above; sold: Sotheby's, New York,
December 1, 2004, lot 4)
Michael Altman Fine Art, New York
Acquired by the present owner from the above,
circa 2013

EXHIBITED

New Britain, Connecticut, The New Britain
Museum of American Art; New York, Davis & Long
Company, *Dennis Miller Bunker Rediscovered*,
April-June 1978, no. 14
Fort Worth, Texas, Amon Carter Museum,
*American Paintings, Watercolors, and Drawings
from the Collection of Rita and Daniel Fraad*, May-
July 1985, no. 16, pp. 36-37, illustrated
Boston, Massachusetts, Museum of Fine Arts;
Denver, Colorado, Denver Art Museum, *Dennis
Miller Bunker: American Impressionist*, 1995,
no. 35, pp. 17, 62, 111, 174, 182, illustrated p. 153
In *The Station*, Dennis Miller Bunker depicts the
view from his studio at 145 Dartmouth Street
in Boston. According to the scholar Erica E.
Hirshler, "In *The Station*, Bunker looked along
the railroad tracks toward the East; the step-
gabled silhouette of the Y.M.C.A. at Berkeley
and Boylston streets, the steeple of the Arlington
Street Church, and the dome of the State House
appear on the horizon. ...Bunker allowed the
tracks, railroad cars, and train sheds to dominate
the composition. The natural world is limited

to the gray sky, linked by a plume of steam to
the white snow, which Bunker used as flickering
highlight to define architectural details. It is a
startlingly modern painting, more akin to the
grimy visions of industrial landscapes created
in the early twentieth century than it is to the
common and persistent nineteenth-century
American vision of the railroad as a harbinger of
progress in the wilderness. With its free handling
of paint and city subject matter, *The Station*
recalls Monet's steaming locomotives at the
Gare Saint-Lazare in Paris, exhibited at the third
Impressionist exhibition in 1877. It is unlikely that
Bunker saw that series, but his new familiarity
with Impressionism must have contributed to
the confident ease with which he painted his
only known urban view" (*Dennis Miller Bunker:
American Impressionist*, Boston, Massachusetts,
1994, p. 62).

\$ 200,000-300,000

EDWARD HENRY POTTHAST

1857 - 1927

Three Girls by the Seashore

signed *E Potthast* (lower right)

oil on panel

12 by 16 inches (30.5 by 40.6 cm)

PROVENANCE

Private collection, 1915 (acquired from the artist)

Hirschl & Adler Galleries, New York

Acquired by the present owner from the above, 1981

EXHIBITED

Traverse City, Michigan, The Dennon Museum Center; East Lansing, Michigan, Kresge Art Museum; Grand Rapids, Michigan, Grand Rapids Art Museum; Battle Creek, Michigan, Art Center of Battle Creek; Kalamazoo, Michigan, Kalamazoo Institute of Arts; Midland, Michigan, Arts Midland: Galleries & School of the Midland Center for the Arts; Marquette, Michigan, Northern Michigan University Art Museum; Port Huron, Michigan, Port Huron Museum, *Little Gems of American Painting from the Manoogian Collection*, June 1996-January 1998

Edward 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 his home in New York City, Potthast would take his materials to study the local crowds at Coney Island and Far Rockaway. William H. Gerdts 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).

\$ 200,000-300,000



CHILDE HASSAM

1859 - 1935

Andover, Massachusetts

signed *Childe Hassam* and dated *September 1930* and inscribed with the artist's device (lower left)

oil on canvas

30 by 75 1/2 inches (76.2 by 191.8 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

American Academy of Arts and Letters, New York (bequest of the artist)

The Milch Galleries, New York, 1958

Dr. Simon Stone, Manchester, New Hampshire, 1959 (acquired from the above)

Wildenstein & Co., New York, by 1970

Hirschl & Adler Galleries, New York, 1979 (acquired from the above)

Dumont-Landis Fine Art, New Brunswick, New Jersey, 1984 (acquired from the above)

Private collection, New York, 1984

Sold: Christie's, New York, December 4, 2003, lot 80

Acquired by the present owner at the above sale

EXHIBITED

Tucson, Arizona, University of Arizona Museum of Art; Santa Barbara, California, Santa Barbara Museum of Art, *Childe Hassam, 1859-1935*, February-April 1972, no. 128, p. 145

Houston, Texas, Wildenstein Art Center, *American Paintings from the Late 18th Through the Early 20th Century*, 1978, no. 18 (as *Merrimac River*)

Charleston, West Virginia, Sunrise Museum, *America's Best: 1820-1920*, July-September 1981, no. 36, p. 9

\$ 250,000-350,000







90

MAURICE BRAZIL PRENDERGAST

1858 - 1924

Public Gardens, Boston

signed *Prendergast* (lower right) and signed again indistinctly (lower left); also titled *Public Gardens/Boston* and dated 1901 (on the reverse)

watercolor and pencil on paper
10 ¼ by 18 ¼ inches (26 by 46.4 cm)

PROVENANCE

The artist's estate
Charles Prendergast (the artist's brother), 1924
Mrs. Charles Prendergast (his wife), 1948
Coe Kerr Gallery, New York, 1986
Williams College Museum of Art, Williamstown, Massachusetts
Alexander Gallery, New York
Acquired by the present owner from the above, 1993

EXHIBITED

Detroit, Michigan, Detroit Museum of Art, *Special Exhibition of Water Colors and Monotypes by Mr. Maurice B. Prendergast*, November 1901, no. 18

Washington, D.C., Smithsonian Institution; Paris, France, Musée du Petit Palais, *Impressionistes Américains*, March-May 1982, no. 43, p. 111, illustrated

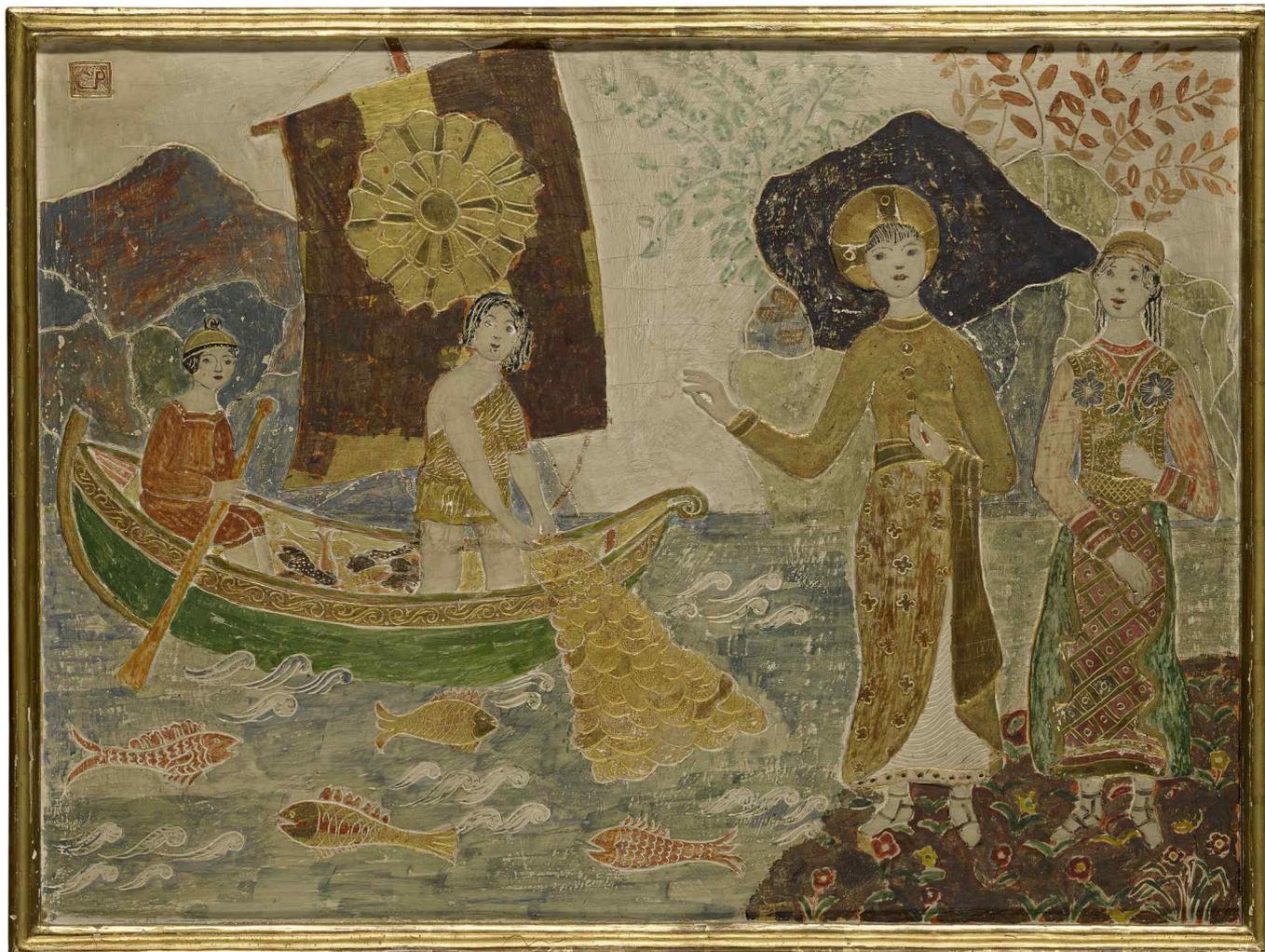
New York, Coe Kerr Gallery, *The Remembered Image: Prendergast Watercolors 1896-1906*, October-December 1986, no. 29, p. 12, illustrated

New York, Coe Kerr Gallery, *American Impressionism II: An Exhibition and Sale of Paintings, Watercolors and Pastels*, May-June 1989, illustrated fig. 29, p. 24

LITERATURE

Barbara Novak, "American Impressionism," *Portfolio*, vol. 4, March-April 1982, p. 76, illustrated
Carol Clark, Nancy Mowll Mathews and Gwendolyn Owens, *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné*, Williamstown, Massachusetts, 1990, no. 770, p. 405, illustrated

\$ 150,000-250,000



91

CHARLES PRENDERGAST

1863 - 1948

Callings of Saint Peter and Andrew (Miracle of the Fishes)

incised with artist's initials CP (upper left)
tempera, gold and silver leaf on incised gessoed panel
23 by 31 inches (58.4 by 78.7 cm)
Painted circa 1914.

PROVENANCE

Estate of the artist
Charles Daniel, New York
Nelle E. Mullen, Pennsylvania (and sold by the estate:
Freeman's, Philadelphia, Pennsylvania, November 15, 1967,
lot 42)
Evelyn R. Tecosky (acquired at the above sale)
By descent to the present owners

EXHIBITED

New Brunswick, New Jersey, Rutgers University Art Gallery;
Boston, Massachusetts, Museum of Fine Arts, *The Art of
Charles Prendergast*, October-November 1968, no. 3, pp. 25,
26, 30, 41, illustrated pl. 18

LITERATURE

M.D.C. Crawford, "The Carved Gesso Panels of Charles E.
Prendergast," *Country Life in America*, vol. 36, September
1919, pp. 47-49, illustrated
Michael Komanecky and Virginia Fabbri Butera, *The Folding
Image: Screens by Western Artists of the Nineteenth and
Twentieth Centuries*, New Haven, Connecticut, 1984, no. 5,
p. 193
Carol Clark, Nancy Mowll Mathews and Gwendolyn Owens,
*Maurice Brazil Prendergast, Charles Prendergast: A Catalogue
Raisonné*, Williamstown, Massachusetts, 1990, no. 2217,
p. 667, illustrated

\$ 100,000-150,000

SOLD FOR THE BENEFIT OF THE MUSEUM OF FINE ARTS,
BOSTON

GEORGE BENJAMIN LUKS

1867 - 1933

The Swan Boats

signed *George Luks* (lower right)
oil on canvas
30 by 25 inches (76.2 by 63.5 cm)
Painted *circa* 1922.

PROVENANCE

Owen Gallery, New York
Mrs. Catherine Auchincloss, New York
By bequest to the present owner from the above

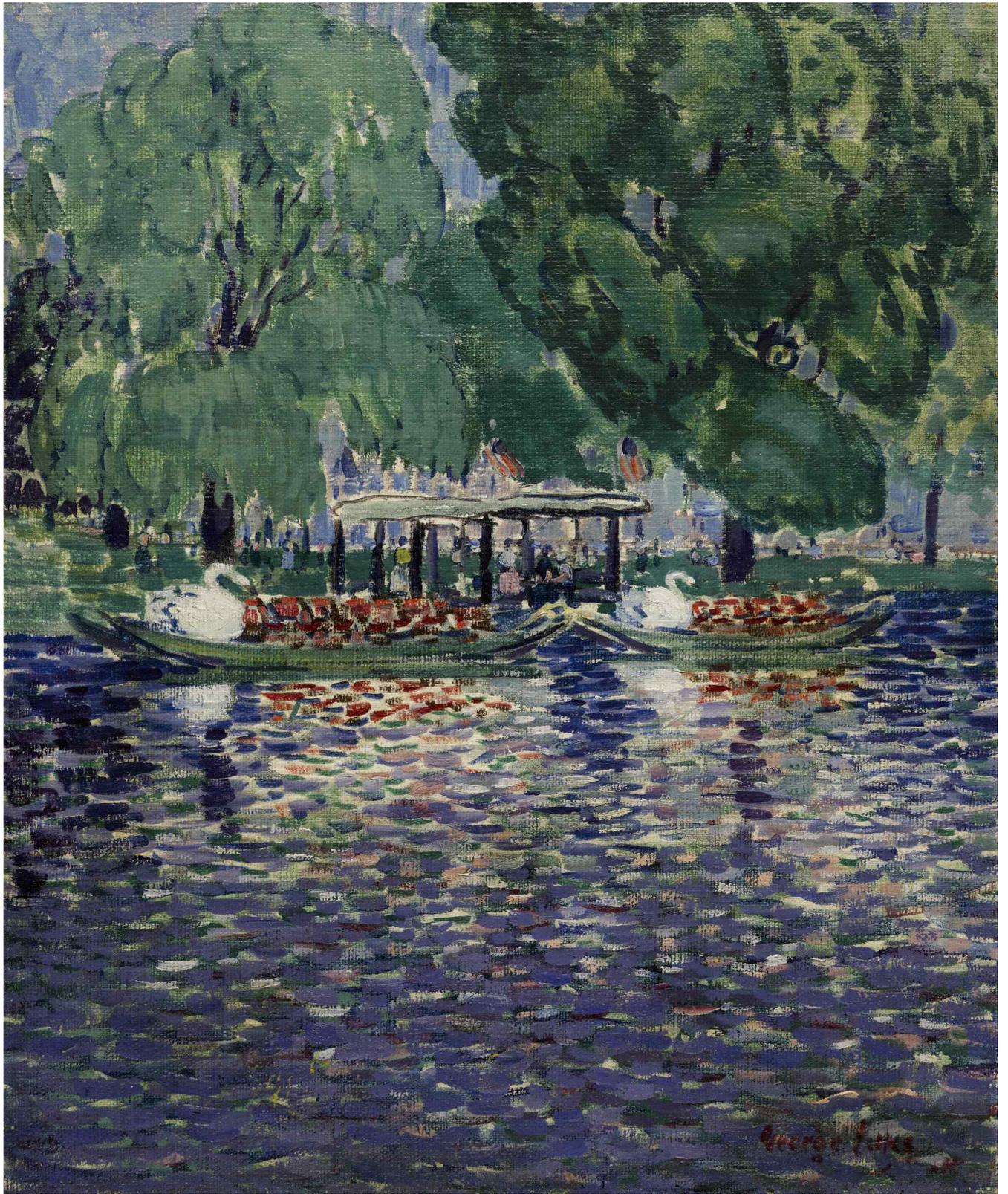
EXHIBITED

New York, Owen Gallery, *George Luks: An Artistic Legacy*,
October-December 1997, pp. 25-27, 35, illustrated fig. 3, p. 5

George Luks was a leading member of the group of artists known as The Eight and part of a movement more broadly referred to as the Aschan School. The group rejected the subjects of the Impressionists and chose to instead focus on depicting scenes from modern life in New York, fascinated by urban street life in particular. While these artists, including Luks, are perhaps most celebrated for their often gritty portrayals of the working class, they also captured the daily lives of the elite. As Graham W.J. Beal, Director of the Detroit Museum of Art, writes, "The Aschan artists truly were painters of American urban life and took for their subject matter scenes from everyday life, which inevitably showed a wider range of social strata than is indicated by the circle's nickname" (as quoted in James Tottis, *Life's Pleasures: The Aschan Artist's Brush with Leisure, 1895-1925*, London, 2007, p. 7).

In *The Swan Boats*, Luks depicts a group of these titular pontoon pleasure boats in the pond of Boston's Public Garden. This fleet of swan boats has been in operation since 1877 and was already regarded as a cultural icon for the city by the time the artist moved there in the early 1920s. While Luks, like the other Aschan painters, had previously eschewed European subject matter and technique, he was exposed to and influenced by the work of Matisse and other French Fauvist painters while living and working in the home of Boston socialite Maragrett Sargent. Not only did he draw inspiration from their bright, vivid colors and geometric forms, but he also began to embrace the popular European subject of bourgeois public leisure and the technique of painting *en plein air*. *The Swan Boats* is indicative of this European influence, with Luks' application of small, Impressionist-like brushstrokes of pure color to depict the scene. Utilizing staccato brushwork and heightened color, he captures the effects of light, atmosphere and movement of the water to create a sophisticated city scene.

\$ 500,000-700,000





93

PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

JOHN SLOAN

1871 - 1951

Playing on the Palisades, Coytesville

signed -John Sloan- (lower right)

oil on canvas

8 ¾ by 10 ⅞ inches (22.3 by 27.6 cm)

Painted in 1908.

PROVENANCE

Kraushaar Galleries, New York

Private collection (sold: Sotheby Parke Bernet, New York,
April 21, 1978, lot 88)

Private collection, Columbus, Ohio (acquired at the above sale)

By descent to the present owner, 2008

EXHIBITED

Manchester, New Hampshire, Currier Gallery of Art, *The
Paintings of John Sloan*, January 1948

LITERATURE

Grant Holcomb, *A Checklist for John Sloan's Paintings*, Lock
Haven, Pennsylvania, 1970, pp. 323-24, illustrated

Rowland Elzea, *John Sloan's Oil Paintings: A Catalogue
Raisonné*, vol. I, Cranbury, New Jersey, 1991, no. 110, pp. 86-87

\$ 40,000-60,000



94

PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

EVERETT SHINN

1876 - 1953

Paris Street Scene

signed *E. SHINN* and dated *1912* (lower right)
oil on canvas
12 by 10 inches (30.5 by 25.4 cm)

PROVENANCE

The American British Art Center, New York
Mrs. R. Le Roy (acquired from the above)
Sold: Sotheby Parke Bernet, New York, April 21, 1978, lot 82
Private collection, Columbus, Ohio (acquired at the above sale)
By descent to the present owner, 2008

EXHIBITED

Columbus, Ohio, Columbus Museum of Art, *circa* 2001-08
(on loan)

\$ 40,000-60,000



95

SOLD FOR THE BENEFIT OF THE MUSEUM OF FINE ARTS,
BOSTON

EDWARD HENRY POTTHAST

1857 - 1927

A Midsummer Night, Cambridge

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

PROVENANCE

Chapellier Galleries, New York, by 1969
Mrs. Catherine Auchincloss, New York
By bequest to the present owner from the above

EXHIBITED

New York, Chapellier Galleries, *Edward Henry Potthast: 1857 to 1927*, January-February 1969, no. 29, illustrated

\$ 100,000-150,000



96

WILHELM HUNT DIEDERICH

1884 - 1953

Jockey and His Mount

inscribed with artist's device three times (on the underbelly)

bronze with brown patina

height: 16 ½ inches (41.9 cm)

Cast *circa* 1928.

PROVENANCE

Foy Casper

Acquired by the present owner from the above

\$ 20,000-30,000



97

PROPERTY FROM A PRIVATE ST. LOUIS COLLECTION

JAMIE WYETH

b. 1946

Snow in April

signed *J. WYETH* (lower right); also titled "Snow in April" and dated 1983 *Spring* (on the reverse)
oil and watercolor on paper
23 by 29 1/2 inches (58.4 by 74.9 cm)

PROVENANCE

The artist
[With] Nicholas Wyeth, New York
Private collection, 1983 (acquired from the above)
By descent to the present owner

EXHIBITED

Elmira, New York, Arnot Art Museum, *Three Generations of Wyeth*, December 1985-February 1986

\$ 60,000-80,000



98

PROPERTY FROM A PRIVATE TEXAS COLLECTION

ANDREW WYETH

1917 - 2009

Weather Front (Study for 'Arctic Circle')

signed *Andrew Wyeth* (lower left)
watercolor and pencil on paper
20 by 23 inches (50.8 by 58.42 cm)
Executed in 1996.

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

PROVENANCE

Hurd Gallery, Santa Fe, New Mexico
Acquired by the present owner from the above, 1997

LITERATURE

David Cateforis, ed., *Rethinking Andrew Wyeth*, Berkeley, California, 2014, p. 190, illustrated fig. 9.9, p. 192

\$ 120,000-180,000



99

THOMAS HART BENTON

1889 - 1975

Impact

inscribed *Benton '70* and stamped 2 (along the front of the base); also stamped *Harold Phippen/foundryman* (along the back of the base)

bronze with brown patina

height: 8 inches (20.3 cm) on a 1 inch (2.5 cm) wood base

PROVENANCE

Lyle S. Woodcock, St. Louis, Missouri, 1971 (acquired from the artist)

Acquired by the present owner from the above

Modeled in 1970, *Impact* was cast in an edition of ten shortly thereafter.

\$ 70,000-100,000



100

GRANT WOOD

1891 - 1942

Pooch

signed *GRANT/WOOD* (lower left) and inscribed *POOCH. ANNO DOMINI MCMXXXI* (upper center)

watercolor on paper

image: 8 ¾ by 8 inches (22.2 by 20.3)

sheet: 10 ¾ by 9 ½ inches (27.3 by 24.1 cm)

Executed in 1931.

PROVENANCE

Ellen Douglas Williamson, Cedar Rapids, Iowa

Private collection (by descent)

Richard York Gallery, New York, 1985

Private collection, Long Island, New York, 1986

Acquired by the present owner from the above, 1989

EXHIBITED

New York, Richard York Gallery, *An American Gallery*, 1987, no. 27, illustrated n.p.

The Chow Chow depicted in *Pooch* belonged to Ellen Douglas Williamson, a close friend of the artist's wife. With understated humor, Wood portrays the dog in the formal style he usually reserved for portraits of people.

\$ 60,000-80,000

A PRIVATE CALIFORNIA COLLECTION

THOMAS HART BENTON

1889 - 1975

Western Slope

signed *Benton* (lower left) and inscribed "*Western Slope*"
Return to Thomas H. Benton 3616 Belleview, Kansas City,
Missouri (along the lower margin)

tempera, watercolor and pencil on paper

image: 13 1/2 by 21 inches (34.3 by 53.3 cm)

sheet: 15 1/2 by 22 inches (39.4 by 55.9 cm)

Painted *circa* 1950-52.

This work will be included in the forthcoming Thomas Hart Benton *catalogue raisonné* being prepared by the Thomas Hart Benton Catalogue Raisonné Foundation. Committee Members: Dr. Henry Adams, Jessie Benton, Anthony Benton Gude, Andrew Thompson and Michael Owen.

PROVENANCE

The artist

Private collection, 1954

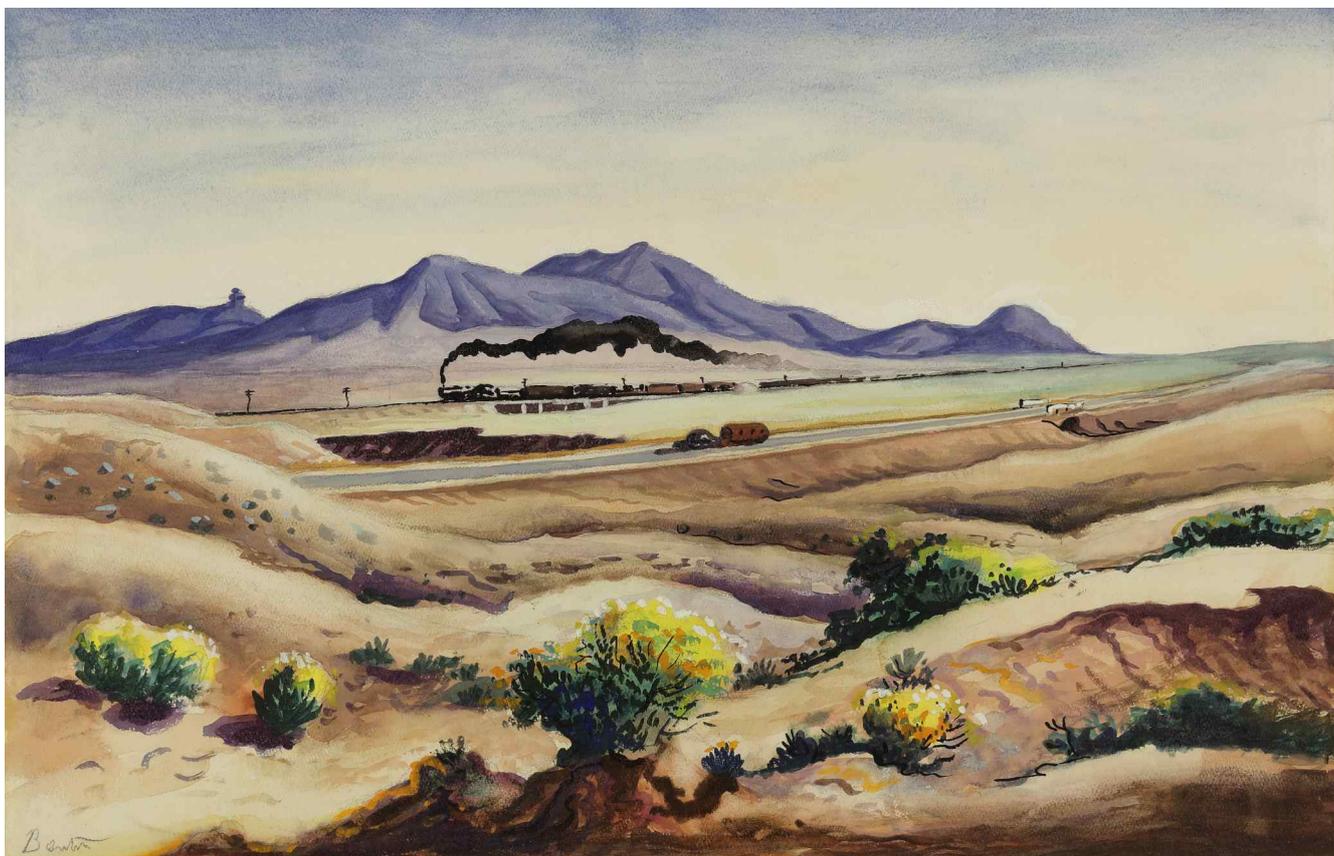
Carol Craven Gallery, Martha's Vineyard, Massachusetts

Acquired by the present owner from the above, 2007

Born in Neosho, Missouri in 1889, Thomas Hart Benton was raised in America's heartland and rose to prominence as a painter of daily life in rural America. His sympathetic portrayals of the strength, courage and dignity of American farmers helped propel him into the spotlight during the Great Depression. The term "Regionalist School" was first used to describe the work of Benton, Grant Wood and John Steuart Curry during a joint exhibition held in 1934, and *Western Slope* exemplifies Benton's distinctive version of this uniquely American style.

In the 1950s and 1960s, Benton set out to explore the American West, traveling to the Great Plains, the Grand Tetons, and the Rocky Mountains. Benton referred to these later landscapes as "grand scenery," all of which show the influence of Benton's longstanding relationship with cinema. These western travels inspired him to explore the visual vocabulary of popular Hollywood Westerns - the rich saturation and colorful palette recall the bold tones of these Technicolor films. Benton created at least four other versions of *Western Slope*, which most likely depicts the dramatic desert landscape of Utah.

\$ 250,000-350,000



A PRIVATE CALIFORNIA COLLECTION

ANDREW WYETH

1917 - 2009

Swing

signed *Andrew Wyeth* (lower right)
watercolor and pencil on paper
19 ½ by 27 ½ inches (49.5 by 70 cm)
Executed in 1993.

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

PROVENANCE

Frank Fowler, Lookout Mountain, Tennessee
Acquired by the present owner from the above, 1997

LITERATURE

American Art Review, June 1994, n.p., illustrated

This watercolor depicts the big barn at Broad Cove Farm in Cushing, Maine, where the artist would frequently spend afternoons with his father-in-law Merle James.

\$ 200,000-300,000



A PRIVATE CALIFORNIA COLLECTION

WINSLOW HOMER

1836 - 1910

Pond and Willows, Houghton Farm

signed *HOMER* and dated 1878 (lower left)
watercolor and gouache on tan paper
8 ¼ by 7 inches (21 by 17.8 cm)

PROVENANCE

Lawson Valentine, New York, *circa* 1879 (acquired from the artist)
Lucy Houghton Valentine (his wife), 1891
Almira Valentine Pulsifer (her daughter), 1911
Lawson Valentine Pulsifer (her son), Mountainville, New York
Pamela B. Miller (her daughter), Brooklyn, New York, 1976
Sold: Sotheby Parke Bernet, New York, December 8, 1983, lot 75
Graham Gallery, New York
Private collection, New York
Spanierman Gallery, New York
Acquired by the present owner from the above, 1997

EXHIBITED

New York, American Water Color Society, *Twelfth Annual Exhibition*, February-March 1879, no. 414 (as *Willows*)
Brooklyn, New York, The Museum of the Brooklyn Institute;
New York, The Century Association, *Water Colors by Winslow Homer*, October 1915-January 1916, no. 22
Mountainville, New York, Storm King Art Center, *Winslow Homer in New York State*, June-August 1963, no. 30
Katonah, New York, The Katonah Gallery, *Winslow Homer*, September-October 1963, no. 4

LITERATURE

"Fine Arts. Studio Notes," *New York Herald*, November 11, 1878, n.p.
"Fine Arts. Water Color Exhibition-Fifth and Concluding Notice-The Corridor and Black and White Room," *New York Herald*, February 24, 1879, n.p.
John Wilmerding and Linda Ayres, *Winslow Homer in the 1870s: Selections from the Valentine-Pulsifer Collection*, Princeton, New Jersey, 1990, p. 73
Lloyd Goodrich and Abigail Booth Gerdtz, *Record of Works by Winslow Homer: 1877-March 1881*, vol. III, New York, 2008, no. 674, pp. 114-15, illustrated pp. 115, 421

\$ 100,000-150,000





104

A PRIVATE CALIFORNIA COLLECTION

JOSEPH STELLA

1877 - 1946

Church and Lake

signed *Joseph Stella* (lower right)

charcoal and pastel on paper

diameter: 12 inches (30.5 cm)

Executed *circa* 1909-10.

PROVENANCE

The artist

Rabin and Krueger Gallery, Newark, New Jersey

Zabriskie Gallery, New York, 1959

Private collection, New York

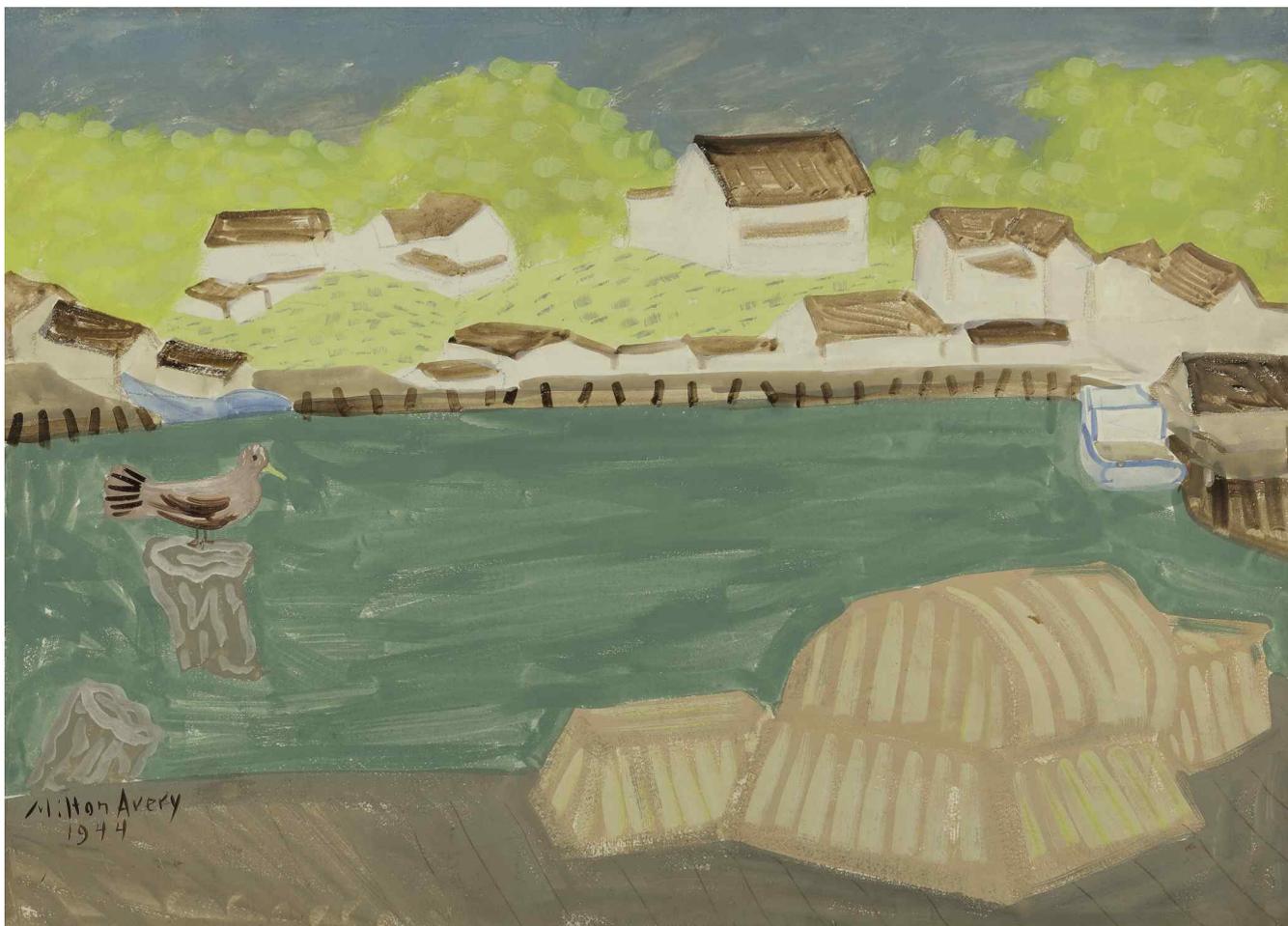
Spanierman Gallery, New York

Acquired by the present owner from the above, 1997

EXHIBITED

New York, Museum of Modern Art; Manchester, New Hampshire, Currier Gallery of Art; Andover Massachusetts, Addison Gallery of American Art; Atlanta, Georgia, Atlanta Art Association; Dallas, Texas, Dallas Museum of Contemporary Art; Colorado Springs, Colorado, Colorado Springs Fine Art Center; Columbus, Ohio, Columbus Gallery of Fine Art; Louisville, Kentucky, J.B. Speed Art Museum; Ottawa, Canada, National Gallery of Canada; Baltimore, Maryland, Baltimore Museum of Art; Kansas City, Missouri, William Rockhill Nelson Gallery of Art; Saint Louis, Missouri, City Art Museum of Saint Louis; Seattle, Washington, Seattle Art Museum, *The Drawings of Joseph Stella*, October 1960-May 1962, no. 15
New York, Whitney Museum of American Art, *Joseph Stella*, April-October 1994, no. 45, illustrated p. 82

\$ 15,000-25,000



105

A PRIVATE CALIFORNIA COLLECTION

MILTON AVERY

1885 - 1965

Roosting Gull and Lobster Pots

signed *Milton Avery* and dated 1944 (lower left)
watercolor, gouache and pencil on paper
22 ¼ by 31 inches (56.5 by 78.7 cm)

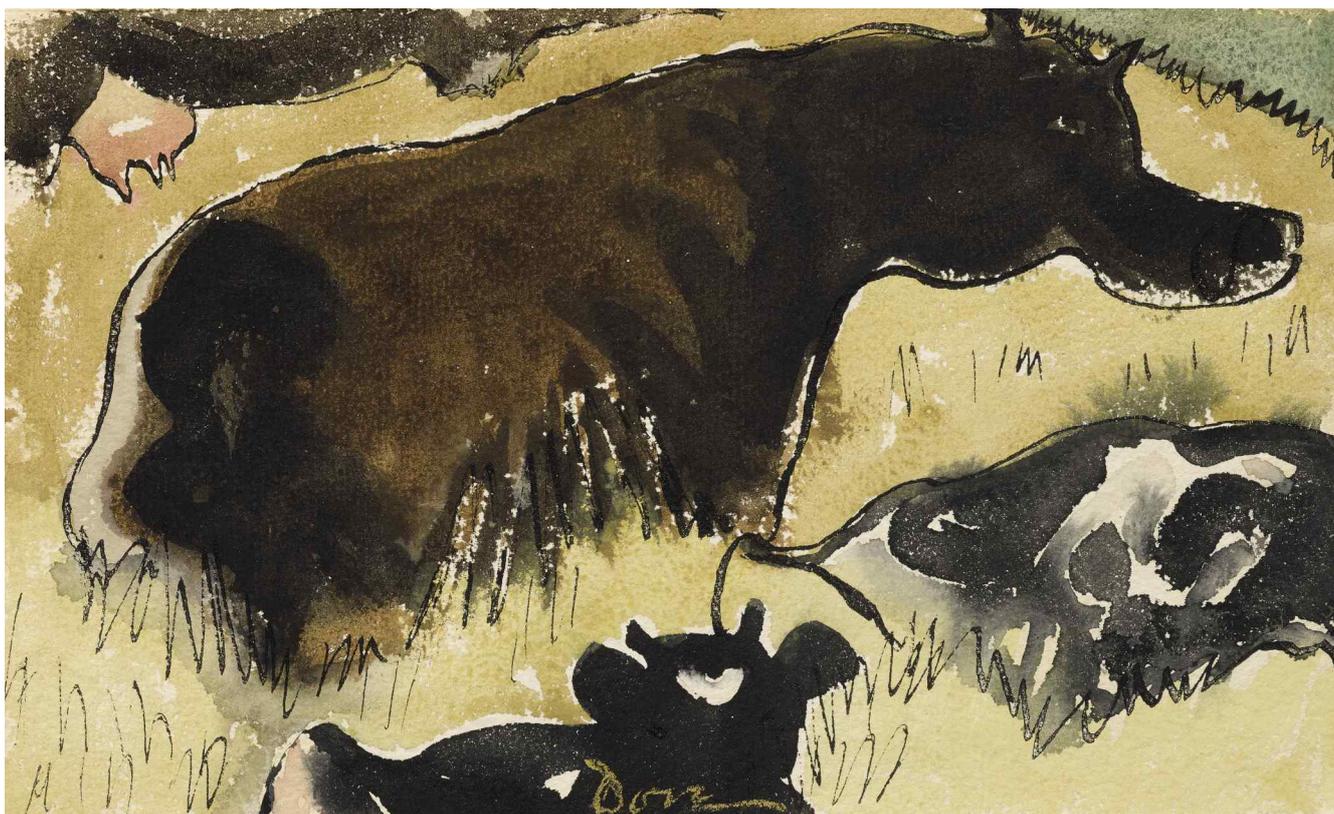
PROVENANCE

Estate of the artist
Spanierman Gallery, New York
Acquired by the present owner from the above, 1997

EXHIBITED

Toronto, Canada, Marianne Friedland Gallery, *Milton Avery: Major Paintings and Works on Paper*, October-November 1981, illustrated

\$ 100,000-150,000



106

PROPERTY OF AN AMERICAN COLLECTOR

ARTHUR DOVE

1880 - 1946

Brown Cow

signed *Dove* (lower center)
watercolor and ink on paper
5 ½ by 9 inches (14 by 22.9 cm)
Executed in 1937.

PROVENANCE

The artist
An American Place, New York
The Downtown Gallery, New York

Private collection
ACA Galleries, New York
Private collection (sold: Phillips, de Pury & Luxembourg,
New York, December 3, 2002, lot 71)
Acquired by the present owner at the above sale

EXHIBITED

New York, An American Place, *Arthur Dove: New Oils and
Watercolors*, March-April 1937
Boston, Massachusetts, Museum of Fine Arts, *Works of
Ten American Water Color Painters*, 1939, no. 536

\$ 35,000-45,000



107

MARSDEN HARTLEY

1877 - 1943

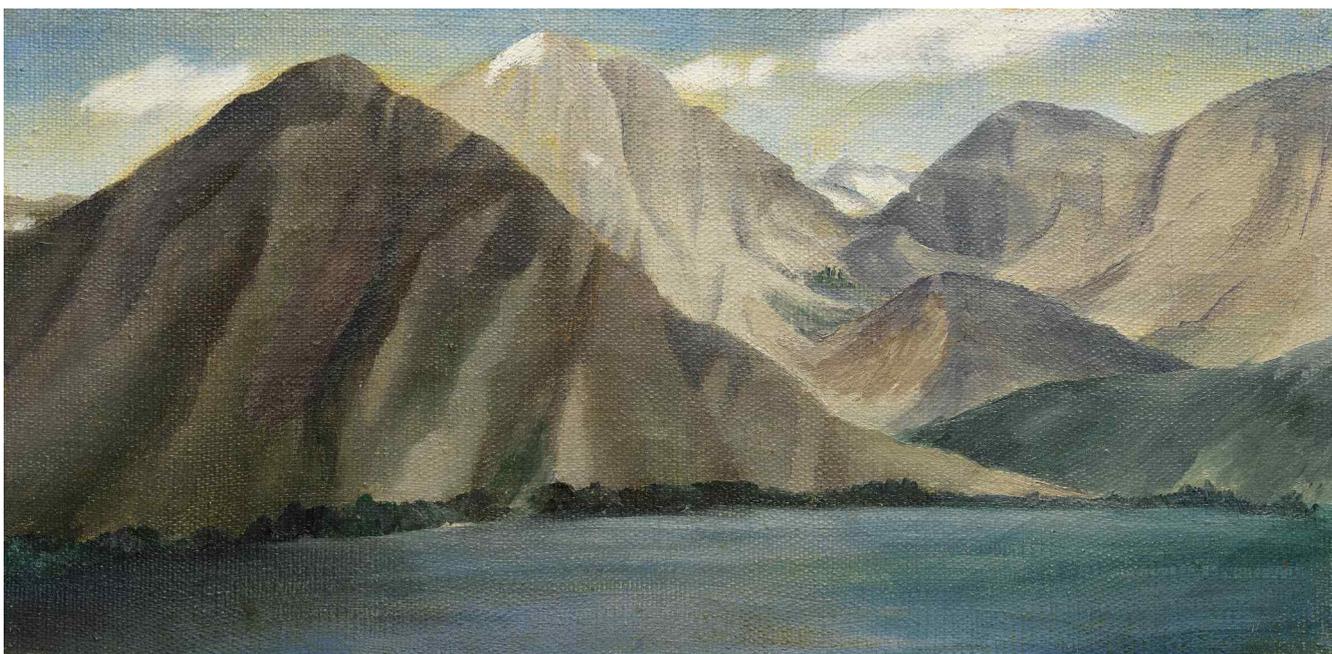
Untitled (Dogtown)

conté crayon on paper
12 ½ by 16 inches (31.8 by 40.6 cm)
Executed *circa* 1931.

PROVENANCE

Lloyd Goodrich, New York
David Goodrich (his son), New York
Martha Parrish & James Reinish, New York
Acquired by the present owner from the above, *circa* 2010

\$ 30,000-50,000



108

IDA TEN EYCK O'KEEFFE

1889 - 1961

Western Landscape

signed *Ida Ten Eyck O'Keeffe* (on the reverse)

oil on canvas

6 by 12 inches (15.2 by 30.5 cm)

Painted *circa* 1935.

PROVENANCE

Private collection, Lexington, Kentucky

Acquired by the present owner from the above, 2009

The younger sister of renowned artist Georgia O'Keeffe, Ida was raised in a creative household in Sun Prairie, Wisconsin. While she was working as a nurse, she painted throughout her life and exhibited in several New York galleries in the 1930s. She frequently worked with same subject matter as her sister yet in different media, competing a monotype print and then painting the subject in oil, or vice versa.

\$ 20,000-30,000



109

HORACE PIPPIN

1888 - 1946

Cyclamen

signed *H. PIPPIN.* (lower right)

oil on canvasboard

7 ⁵/₈ by 10 inches (19.4 by 25.4 cm)

Painted in 1941.

PROVENANCE

Carlson Galleries, Philadelphia, Pennsylvania
The Downtown Gallery, New York
Mr. and Mrs. Philip J. Wickser, Buffalo, New York
Private collection, Buffalo, New York
By descent to the present owners

EXHIBITED

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts; Chicago, Illinois, The Art Institute of Chicago; Cincinnati, Ohio, Cincinnati Art Museum; Baltimore, Maryland, The Baltimore Museum of Art; New York, The Metropolitan Museum of Art, *I Tell My Heart: The Art of Horace Pippin*, January 1994-April 1995, no. 44, p. 197, illustrated p. 114

\$ 70,000-100,000



110

MILTON AVERY

1885 - 1965

Setting Sun

signed *Milton Avery* and dated 1958 (lower right); also inscribed "*Setting Sun*"/*by/Milton Avery/1958* (on the reverse)
oil on paper mounted on Masonite
23 by 35 inches (58.4 by 89 inches)

PROVENANCE

Waddington & Gorce, Montreal, Québec
Galerie Ulysses, Vienna, Austria
Acquired by the present owner from the above

EXHIBITED

New York, Grace Borgenicht Gallery, *Milton Avery: Works on Paper*, January 1962
Boston, Massachusetts, Alpha Gallery, *Milton Avery*, October 1973
New York, Richard York Gallery, *Sunset to Dawn*, 1983
New York, Ulysses Gallery; Vienna, Austria, Galerie Ulysses, *Milton Avery: Land and Seascapes*, May 1990, p. 55, illustrated pl. 9

LITERATURE

Vivien Raynor, "In the Galleries," *Arts Magazine*, New York, January 1961, p. 54

\$ 200,000-300,000



111

MILTON AVERY

1885 - 1965

Pink Island, White Waves

signed *Milton Avery* and dated 1959 (lower left)
oil on canvasboard
18 by 24 inches (45.7 by 61 cm)

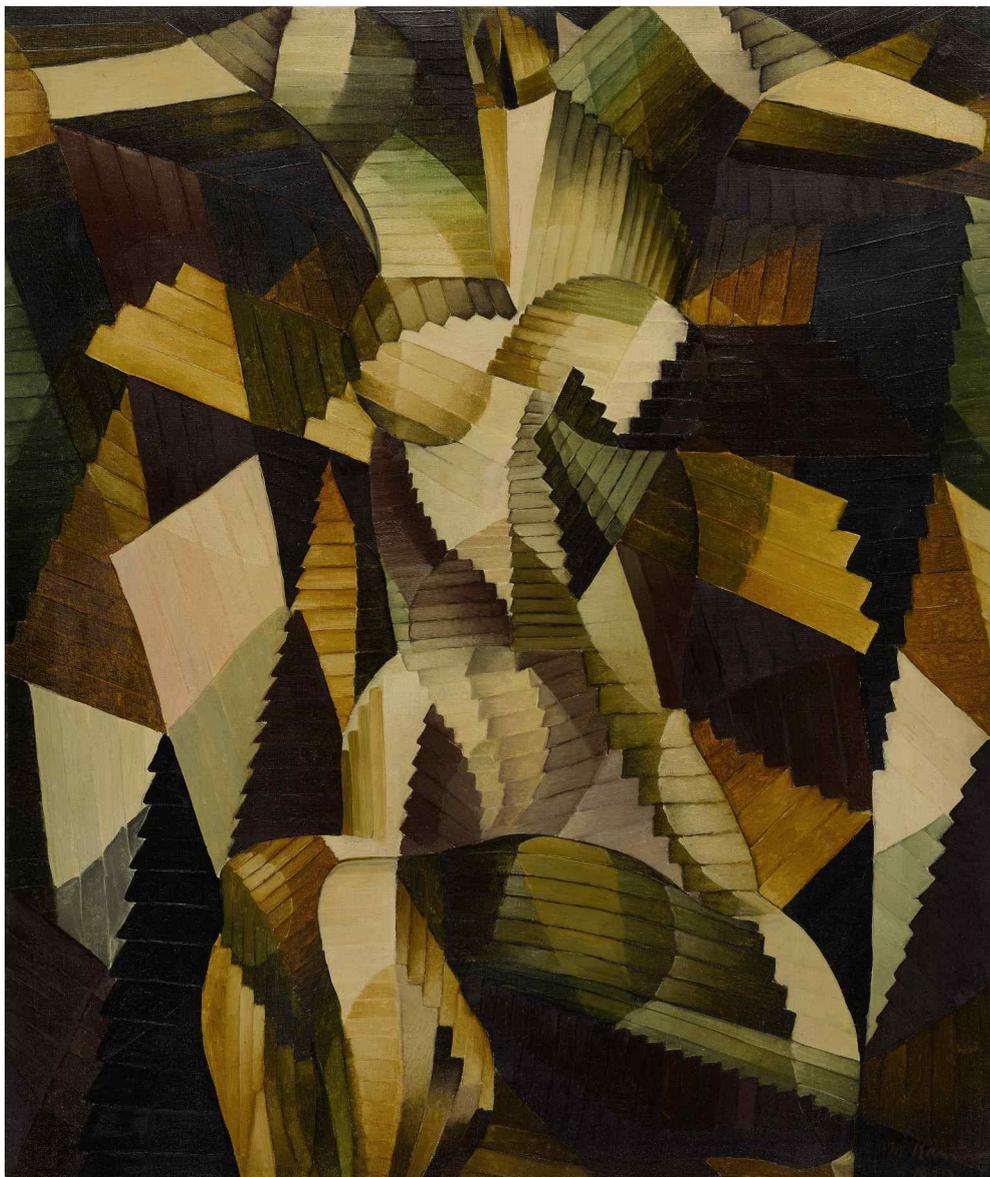
PROVENANCE

Donald Morris Gallery, Detroit, Michigan
Makler Gallery, Philadelphia, Pennsylvania
Galerie Ulysses, Vienna, Austria
Acquired by the present owner from the above

EXHIBITED

Philadelphia, Pennsylvania, Makler Gallery, *Milton Avery*,
April-May 1976, no. 24
New York, Ulysses Gallery; Vienna, Austria, Galerie Ulysses,
Milton Avery: Land and Seascapes, May 1990, p. 55, illustrated
pl. 11

\$ 200,000-300,000



112

MORRIS KANTOR

1896 - 1974

Moving Figure

signed *M Kantor* and dated 1923 (lower right)
oil on canvas
36 by 30 inches (91.4 by 76.2 cm)

PROVENANCE

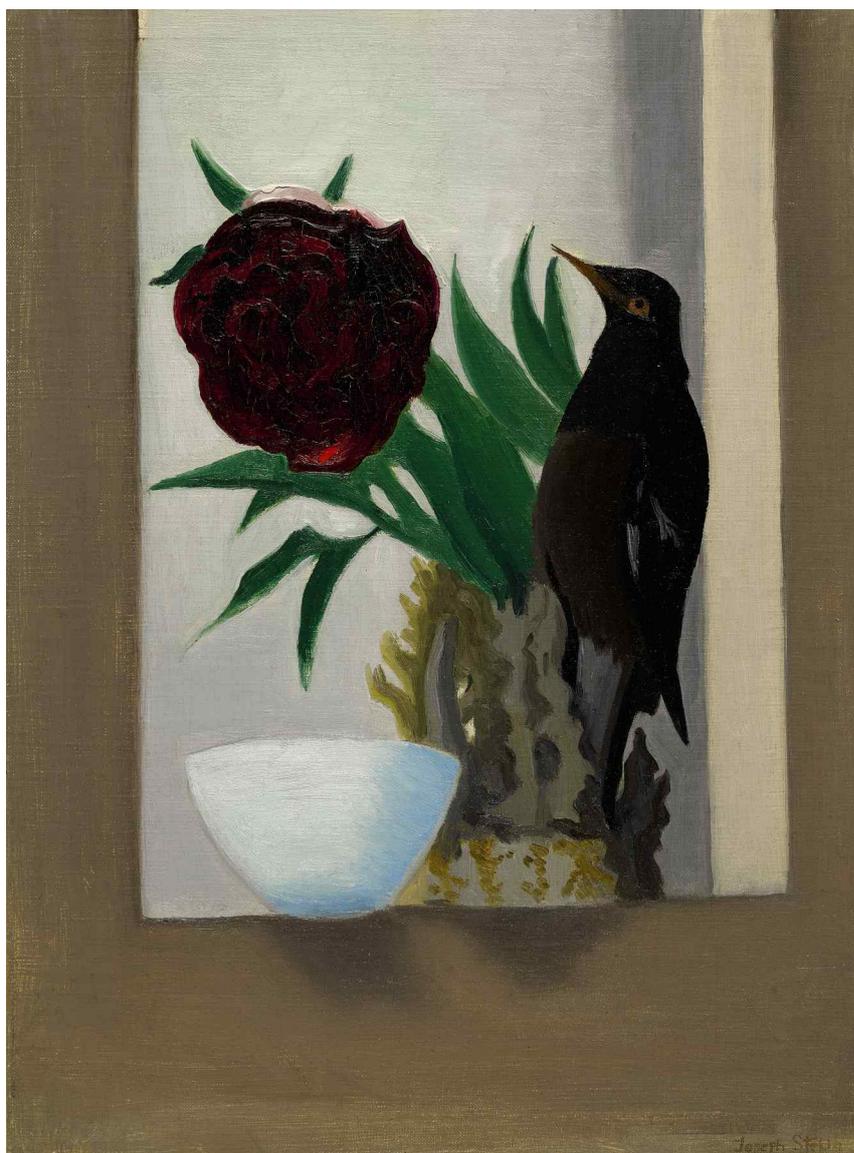
Zabriskie Gallery, New York
Acquired by the present owner from the above, 2015

LITERATURE

Arts Magazine, 1976, n.p., illustrated

Born in Minsk, Russia, Morris Kantor emigrated to the United States with his parents in 1906. At the age of twenty, he had saved enough money working in New York's garment district to enroll at the Independent School of Art. By 1932, Kantor became an instructor of painting at the Art Students League, a position he held until 1972. His students during that time included Robert Rauschenberg and the Abstract Expressionist John Hultberg. Kantor experimented with many artistic movements throughout his career including early American Cubism, Futurism, Surrealism, and representational landscapes, mostly of Maine and Cape Cod. His work is included in the collections of The Metropolitan Museum of Art, The Museum of Modern Art, The Museum of the City of New York, The Smithsonian American Art Museum and the Art Institute of Chicago.

\$ 60,000-80,000



113

PROPERTY OF AN AMERICAN COLLECTOR

JOSEPH STELLA

1877 - 1946

Bird with Blue Bowl

signed *Joseph Stella* (lower right)

oil on canvas

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

PROVENANCE

Richard York Gallery, New York

Acquired by the present owner from the above

EXHIBITED

New York, Richard York Gallery, *Joseph Stella's Nature*, March-May 1994

\$ 20,000-30,000

^ — TAOS COLLECTION

LOTS 114–120

By the 1870s, national enthusiasm for the lands of the American West was becoming increasingly popular. Reports from the 1871 Hayden Survey to the Grand Canyon and Yellowstone River had captured the country's collective imagination and led many who had witnessed the unrelenting encroachment of industrialization in the East to urge for the preservation of these mythic terrains. In 1872, Yellowstone became the world's first national park, promising centuries of Americans the opportunity to witness the grandeur of the West firsthand. To the awe of many, popular artists Albert Bierstadt and Thomas Moran brought these lands to life on canvas and exhibited works from their western expeditions frequently in the East. Throughout the nineteenth century and into the present day, artists, filmmakers, and storytellers have embraced the challenge of depicting the heroic lands of the American West and their profound relationship to national pride and identity.

Situated in northern New Mexico, the area of Taos has attracted countless artists with its unique artistic heritage, distinct landscapes, and seemingly unspoiled way of life. "Every direction offers an ever-changing panorama of clear blue sky, white clouds and raging storms. The light and atmosphere have a magnetic quality which has

inevitably changed the palette of all who have tried to capture on canvas or paper the subtlety and brilliance of the colors of northern New Mexico" (P.J. Broder, *Taos: A Painter's Dream*, Boston, Massachusetts, 1980, p. 3). As early as the Indian surveys in the 1840s, prominent artists including Worthington Whittredge, John Mix Stanley, and Thomas Moran found inspiration in the land in and around Taos. The Cincinnati artist Joseph Henry Sharp first visited New Mexico in the summer of 1893 and was particularly drawn to Taos. Sharp, who devoted his career to painting Native American culture, left to study in Paris the following two years and told several of his colleagues about his experience in New Mexico. The artists Bert Geer Phillips and Ernest L. Blumenschein took Sharp's advice and made a detour to explore the region on their trip to Mexico. While Blumenschein returned to New York, Phillips remained in New Mexico and began talks to found an art colony in Taos. In 1912, these three artists along with Oscar E. Berninghaus, Eanger Irving Couse, W. Herbert Dunton, started the Taos Society of Artists. Through annual exhibitions and traveling shows of its members work, the group attracted numerous other artists including Walter Ufer, Victor Higgins, and Nicolai Fechin.



Henry Sharp and Bert Phillips at the back door to Sharp's studio, *circa* 1916. Collection of Forrest Fenn.



△
TAOS
COLLECTION

114

JOSEPH HENRY SHARP

1859 - 1953

Handsome Stealer-Crow

signed *JHSHARP* (lower left) and titled *Handsome Stealer-Crow* (on the bottom tacking edge)

oil on canvas

20 by 16 inches (50.8 by 40.6 cm)

PROVENANCE

Fenn Galleries, Santa Fe, New Mexico

Acquired by the present owner from the above, early 1980s

\$ 60,000-80,000



[^]
TAOS
COLLECTION

115

JOSEPH HENRY SHARP

1859 - 1953

Eagle Plume (Eagle Tail)

signed *JHSHARP* (lower right), signed again *JHSharp* (on the bottom tacking edge); also titled and inscribed *EAGLE PLUME/TAOS, N.M.* (on the reverse)

oil on canvas

17 by 14 inches (43.2 by 35.6 cm)

PROVENANCE

Nedra Matteucci Galleries, Santa Fe, New Mexico
Acquired by the present owner from the above

LITERATURE

Forrest Fenn, *Teepee Smoke: A New Look into the Life and Work of Joseph Henry Sharp*, Santa Fe, New Mexico, 2007, illustrated p. 105

\$ 60,000-80,000

NICOLAI FECHIN

1881-1955

Indian Girl with Blue Shawl

signed *N. Fechin* (lower right) and titled *Indian Girl with Blue/Shawl* (on the stretcher)
oil on canvas
20 by 16 inches (50.8 by 40.6 cm)

PROVENANCE

The artist
Private collection, Taos, New Mexico
Fenn Galleries, Santa Fe, New Mexico
The Anschutz Collection, Denver, Colorado,
by 1979
Owings Dewey Fine Art, Santa Fe, New Mexico
Acquired by the present owner from the above,
2003

EXHIBITED

Leningrad and Moscow, USSR, *Cultural Exchange Exhibition*, 1976-77
Norfolk, Virginia, Chrysler Museum of Art; Cody, Wyoming, Buffalo Bill Historical Center, *American Masters in the West*, January-November 1979
Rio de Janeiro, Brazil, Museo de arte moderna, 1980

\$ 500,000-700,000

Nicolai Fechin painted *Indian Girl with Blue Shawl* during the years he spent living in Taos, New Mexico from 1927 to 1933, the period considered today as his most prolific and successful. Born in Kazan, Russia, Fechin and his young family immigrated to New York in 1923. After living in Manhattan for three years, during which time he exhibited his work widely, Fechin developed tuberculosis. With his health deteriorating, he was advised by his doctor to seek a drier climate. Fechin and his wife, Alexandra, chose to relocate to Taos, which was then developing into a vibrant artist's colony, attracting such modernists as John Marin and Marsden Hartley. Although he was initially reluctant to leave New York, Fechin's creative impulses flourished in the new environment. Whereas, "the city had always depressed and overwhelmed him; here he felt an unusual closeness to the earth. In fact, the whole atmosphere was congenial: abundant sunshine, peaceful, majestic mountains, nourishing rivers and streams...it was conducive to good health and productivity" (Mary N. Balcomb, *Nicolai Fechin*, 1975, p. 61-2).

Prior to leaving Russia, Fechin studied at the Imperial Academy of Art in Saint Petersburg where his primary teacher and mentor, Ilya E. Repin, exposed him to the ideas of Impressionism. A celebrated realist painter, Repin embraced the lighter palette and more expressive technique practiced by the Impressionists in the late 1870s, but considered their typical subject matter—sun dappled landscapes and moments of leisure—to be frivolous. Under Repin's tutelage, Fechin cultivated an exuberant style of painting that recalled the immediacy and spontaneity of the Impressionists but maintained a strong focus on draftsmanship and design of the Russian realist tradition.

Encouraged in part by Repin's emphasis on the importance of individualism in art, Fechin began to focus primarily on portraiture as early as 1904, but the works he executed in Taos distinguish themselves as among the most compelling of his oeuvre. In these paintings, including *Indian Girl with Blue Shawl*, Fechin emboldens his distinctive vision of the impressionist style with dramatic new juxtapositions of vibrant color inspired by Taos. For, in addition to its spectacular scenery, Fechin found himself deeply inspired by the colorful culture of the region's indigenous population; their simple way of life

and religious customs reminded the artist of his own childhood in rural Russia. Seeing potential subject matter everywhere, Fechin frequently asked his Indian neighbors to pose for him and became particularly eager to capture the children of Taos engaged in of their everyday activities. "Fechin was fond of portraying children," explains Galina Tuluzakova. "It is difficult to avoid sentimentality in children's portraiture, to regard the child not as a future grown up person, but to emphasize the self-contained value of the still unshaped character, to convey the specific fluent quality of childish movements and the intrinsic vivacity of childish glances" (*Nicolai Fechin*, Saint Petersburg, Russia, 2007, p. 451). Like the Ashcan artist and teacher Robert Henri, Fechin sought to capture the inner spirit and dignity of each sitter, especially when portraying the individual character of children.

Indian Girl with Blue Shawl demonstrates the aesthetic shift Fechin's work underwent during his Taos period. Here he renders the features of the child with careful attention, accurately capturing the subtle physical details specific to childhood. The sitter's eyes meet the viewer with a dark, almost apprehensive intensity, giving the work a sense of powerful intimacy and demonstrating the artist's interest in conveying the psychological character of his subject. The attention Fechin paid to facial expressions—particularly the eyes—as a means of communicating emotion can also be attributed to Repin's influence. The strong draftsmanship the artist achieves here allows him to experiment more liberally with color and texture in the background and the clothing of the figure without forsaking the overall success of the composition. He applies strong passages of electric blue, deep brown and fiery orange to the canvas with exceptionally gestural brushstrokes that contrast vigorously with the solidly rendered face of the figure. An extremely energetic painter, Fechin often utilized a palette knife to thickly apply pure pigment to the canvas, also discarding tools entirely to use his thumb to rework details such as the subject's specific expression. This unusual process, which his daughter remembered as imbuing his portrait sessions with a sense of excitement, ultimately contributes to the artist's dynamic aesthetic, one that transcends Impressionism to suggest components of Fauvism, Expressionism and abstraction.



▲
TAOS
COLLECTION

117

JOSEPH HENRY SHARP

1859 - 1953

Crucita—Taos Indian Girl

signed *JH Sharp* (lower right), *CRUCITA/TAOS INDIAN/OR/ THE WEDDING DRESS* (on the reverse); also titled again *CRUCITA/TAOS INDIAN GIRL*, dated *Painted in 1924 or 1925* and signed again *J.H. Sharp* (on a label affixed to the backing board)

oil on canvas

16 by 20 inches (40.6 by 50.8 cm)

PROVENANCE

Fenn Galleries, Santa Fe, New Mexico

Los Angeles Athletic Club, Los Angeles, California

Gerald Peters Gallery, Santa Fe, New Mexico

Acquired by the present owner from the above, 2000

LITERATURE

Forrest Fenn, *The Beat of the Drum and the Whoop of the Dance*, Santa Fe, New Mexico, 1983, no. 1093, illustrated p. 234

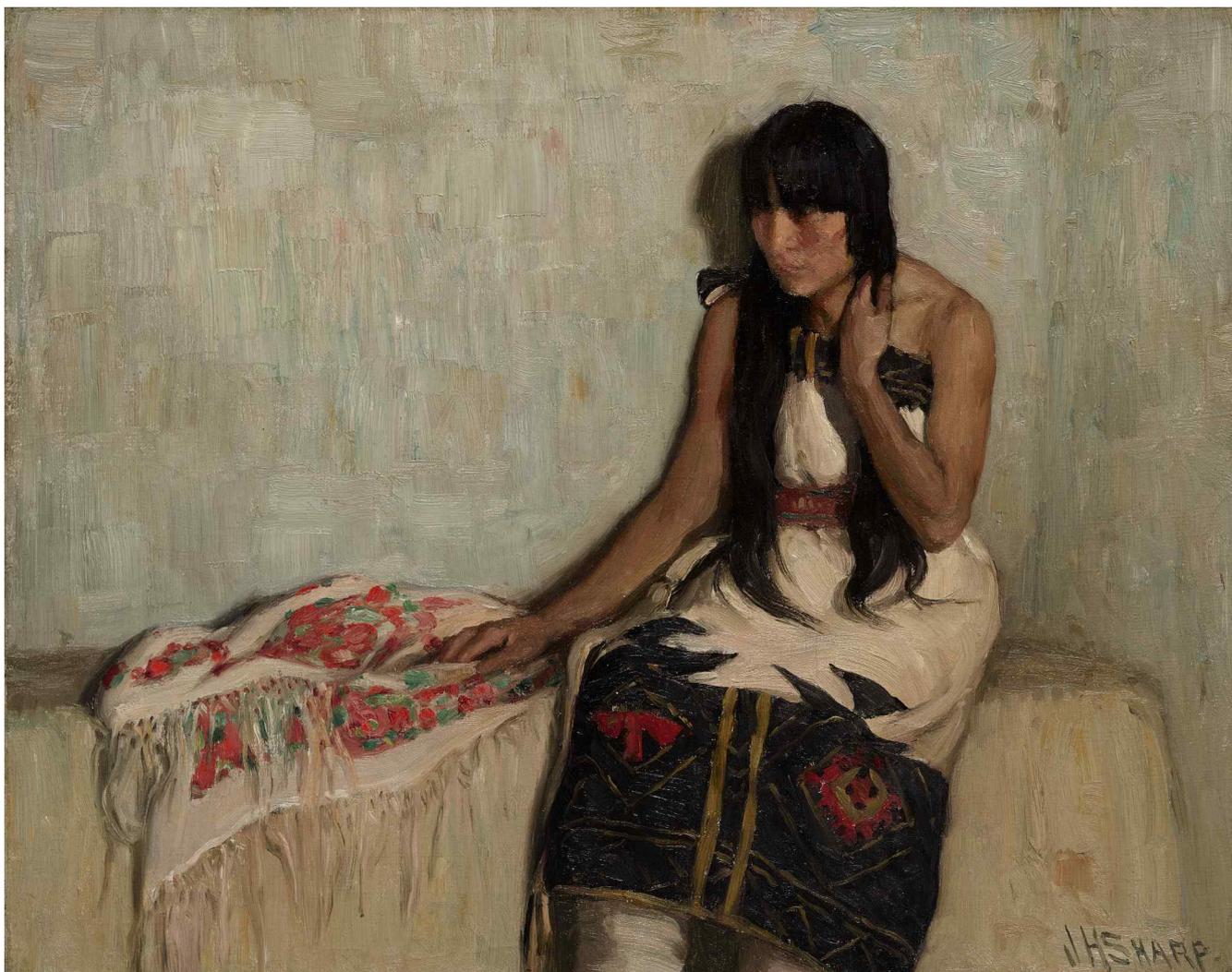
Forrest Fenn, *Teepee Smoke: A New Look into the Life and Work of Joseph Henry Sharp*, Santa Fe, New Mexico, 2007, no. 1093, p. 233, illustrated p. 232

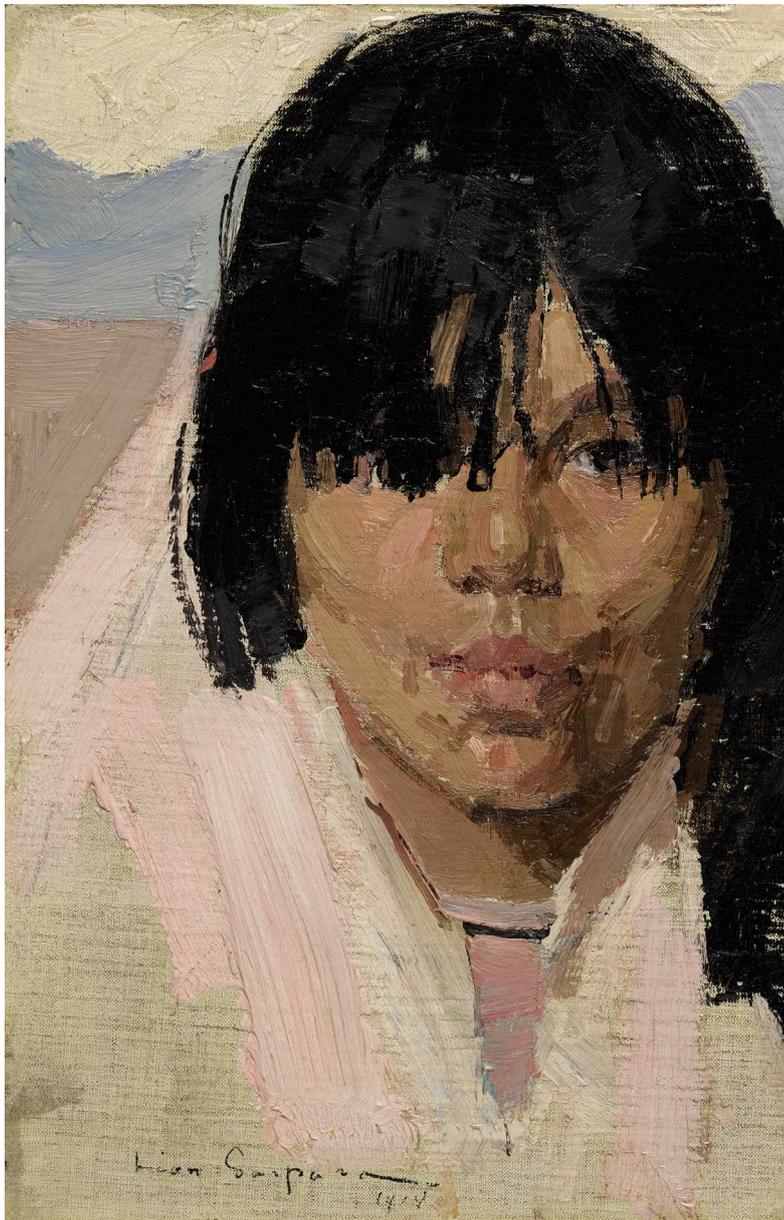
The present work depicts Sharp's favorite model, Crucita. It is estimated that she posed for as many as sixty-five of his paintings from the time she was a young girl to a woman of middle age.

\$ 120,000-180,000



Photograph of Crucita taken by the artist, circa 1918.
Collection of Forrest Fenn.





△
TAOS
COLLECTION

118

LEON GASPARD

1882 - 1964

Juanita—Pueblo Girl

signed *Leon Gaspard* and dated 1918 (lower left)

oil on canvasboard

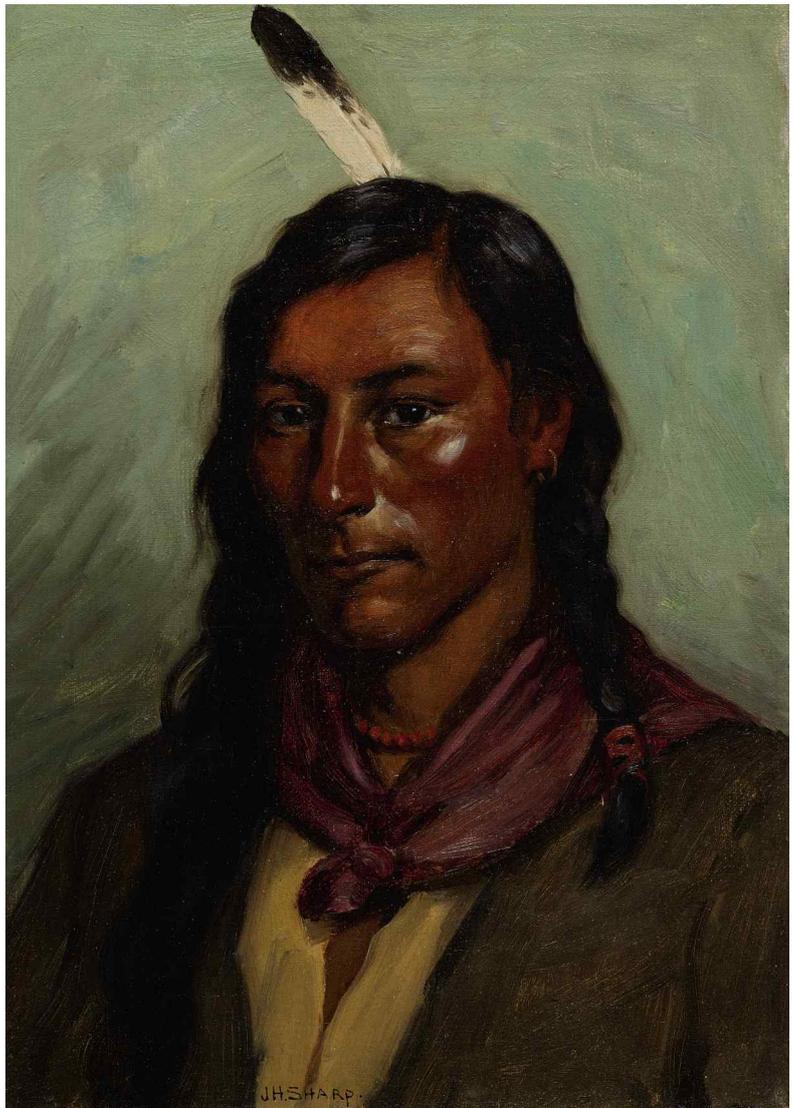
10 ¾ by 7 inches (27.3 by 17.8 cm)

PROVENANCE

Nedra Matteucci Galleries, Santa Fe, New Mexico

Acquired by the present owner from the above

\$ 10,000-15,000



△
TAOS
COLLECTION

119

JOSEPH HENRY SHARP

1859 - 1953

George Eats Alone—Blackfoot

signed *JH. SHARP*. (lower center); also titled *GEORGE EATS ALONE/BLACKFOOT.*, dated *Painted about 1906* and signed *J.H. Sharp* (on a label affixed to the backing board)
oil on canvas
14 by 10 inches (35.6 by 25.4 cm)

PROVENANCE

Fenn Galleries, Santa Fe, New Mexico
Acquired by the present owner from the above

EXHIBITED

(possibly) Tulsa, Oklahoma, Thomas Gilcrease Foundation, *An Exhibition of Oil Paintings by Joseph Henry Sharp*, 1949

LITERATURE

(possibly) Forrest Fenn, *The Beat of the Drum and the Whoop of the Dance*, Santa Fe, New Mexico, 1983, no. 168, n.p.
(possibly) Forrest Fenn, *Teepee Smoke: A New Look into the Life and Work of Joseph Henry Sharp*, Santa Fe, New Mexico, 2007, no. 1681, n.p.

\$ 50,000-70,000

▲
TAOS
COLLECTION

120

EANGER IRVING COUSE

1866 - 1936

Pueblo Fireplace

signed *E-I- COUSE-* (lower left)

oil on canvas

20 by 24 inches (50.8 by 61 cm)

Painted *circa* 1920-22.

PROVENANCE

Mr. McDade, Grand Canyon, Arizona

J.R. Watkins Co., Winona, Minnesota

Zaplin Lampert Gallery, Santa Fe, New Mexico

Acquired by the present owner from the above, 2000

EXHIBITED

Grand Canyon, Arizona, El Tovar Hotel, 1935

\$ 100,000-150,000





121

OSCAR EDWARD BERNINGHAUS

1874 - 1952

Under Watchful Eyes

signed *O.E. BERNINGHAUS*, dated and inscribed *Taos N.M./1911* (lower right)

oil on canvas

20 by 30 inches (50.8 by 76.2 cm)

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

PROVENANCE

Private collection, Colorado Springs, Colorado (acquired from the artist)

Acquired by the present owner from the above, 2013

\$ 120,000-180,000



122

PROPERTY OF A PRIVATE NORTHEAST COLLECTOR

FRANK TENNEY JOHNSON

1874 - 1939

Indians on Horseback

signed *F Tenney Johnson* and dated 1926 (lower left)

oil on canvas

14 1/8 by 19 1/8 inches (35.9 by 48.6 cm)

PROVENANCE

Henry Webb Smith, Bear Creek, Pennsylvania

By descent to the present owner

\$ 50,000-70,000

END OF SALE



THE FOLLOWING LOTS
WILL BE OFFERED IN
THE IMPRESSIONIST &
MODERN ART EVENING
SALE TO BE HELD
MONDAY MAY 14
AT 7PM

9

GEORGIA O'KEEFFE

1887 - 1986

Lake George with White Birch

Inscribed with the title and signed with the artist's initials in star device (on the backing board)

Oil on canvas

25¾ by 21¼ in.; 64.7 by 54 cm

Painted in 1921.

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

PROVENANCE

Doris Bry, New York (acquired from the artist)

ACA Galleries, New York

Acquired from the above in 1977

EXHIBITED

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

New York, The Anderson Galleries, *Alfred Stieglitz Presents Fifty-One Recent Pictures: Oils, Water-colors, Pastels, Drawings, by Georgia O'Keeffe, American, 1924 (either no. 43, 44, or 45 and titled Birch Trees)*

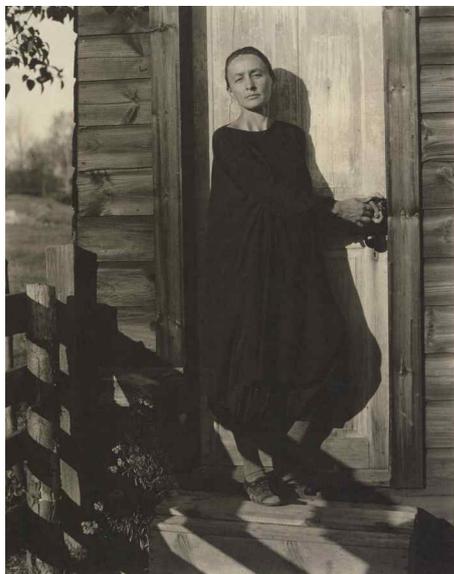
Lincoln, Nebraska, Sheldon Memorial Art Gallery, *Georgia O'Keeffe: An Exhibition of Oils, Watercolors and Drawings, 1980, no. 9*

Amarillo, Texas, Amarillo Art Center, *Georgia O'Keeffe and Her Contemporaries: A Vision Amidst Tradition, 1985, no. 7*

Glenn Falls, New York, The Hyde Collection; Santa Fe, New Mexico, Georgia O'Keeffe Museum & San Francisco, Fine Arts Museum of San Francisco, de Young Museum, *Modern Nature: Georgia O'Keeffe and Lake George, 2013-14, no. 14, illustrated in the catalogue; discussed p. 82*

LITERATURE

Barbara Buhler Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, New Haven & London, 1999, vol. I, no. 357, illustrated in color p. 192; vol. II, illustrated pp. 1112-13



ALFRED STIEGLITZ, *Georgia O'Keeffe*, 1920, gelatin silver print





Lake George with White Birch is a seminal work that belongs to one of the most formative periods of Georgia O’Keeffe’s career, during which time she defined the subjects and styles that would characterize her most iconic images. She felt a deep connection to Lake George, which provided her respite from the bustle and at times stifling energy of New York City, leading to periods of intense productivity and the introduction of a number of themes that she would continue to explore throughout her career.

O’Keeffe first visited Lake George in 1908. The lake and bucolic shoreline were an early and enduring attraction for prominent American landscape artists and by the turn of the nineteenth century the location had become a favored destination among America’s vacationing elite. A decade passed before O’Keeffe returned to the area, during which time she worked as a commercial artist in Chicago and an art teacher in Texas, simultaneously evolving her unique artistic approach through experiments with various media and subject matter. One such venture, a series of innovative

charcoal abstractions executed in 1916, brought O’Keeffe to the attention of the photographer and avant-garde gallerist Alfred Stieglitz. By 1918 the two were inextricably intertwined; he was her mentor and dealer, she was his artistic and photographic muse. Romantically involved despite his marital status, the couple made the pilgrimage that summer to the Stieglitz family’s imposing and luxurious cottage on the shores of Lake George. They would continue to divide their time between their apartment in New York City and the Lake George farm for the next 14 years and married in 1924. The couple’s creative and artistic output during this period is arguably one of the most significant contributions to American modernism.

O’Keeffe converted one of the barns on the property into a studio as a place to escape from the demands made by the constant stream of summertime visitors, about whom she frequently complained in her letters from this period. Regardless of the social distractions, the rural environment of Lake George deeply inspired her: “I wish you could see the place here,” she wrote in a 1923 letter to

Above
WASSILY KANDINSKY,
*Autumn Study Near
Oberau*, 1908, oil and
watercolor on cardboard,
The Städtische Galerie im
Lenbachhausm, Munich

Opposite
EMIL NOLDE,
Lake Lucerne, 1930,
watercolor on paper, The
Städel Museum, Frankfurt



Sherwood Anderson, “there is something so perfect about the mountains and the trees—Sometimes I want to tear it all to pieces—it seems so perfect—but it is really lovely—And when the household is in good running order—and I feel free to work it is very nice” (E. B. Coe, et al., *Modern Nature: Georgia O’Keeffe and Lake George*, Glens Falls, New York, 2013, p. 15).

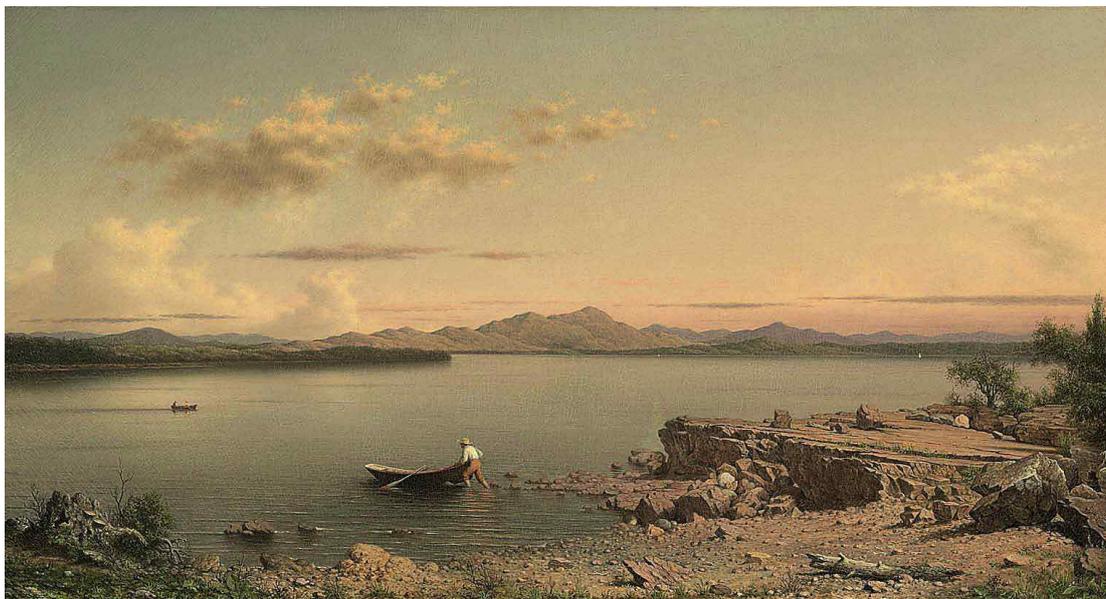
In their search for a national art, artists in Stieglitz’s circle frequently turned to subjects and themes they viewed as an expression of authentic and uniquely American values. “As first generation American Modernists working immediately after the devastation of World War I they sought to come to terms with both their European heritage and their American experience and to construct an art that was intimately a part of their time and place” (S. Greenough, *Modern Art and America*, Washington, D.C., 2000, p. 280). Given the strong tradition of landscape painting begun with the Hudson River School painters and O’Keeffe’s interest in and spiritual connection to the natural world, it is not surprising that she would look to her surrounding environs for inspiration.

Lake George had been a popular destination for nineteenth century landscape painters including luminaries such as Thomas Cole, Martin Johnson Heade, Asher Brown Durand, Sanford Robinson Gifford and John Frederick Kensett among others, who were drawn to its natural splendor. O’Keeffe was the first painter to explore the lake region in a modernist idiom, continuing the legacy of American landscape painting through a radically modern aesthetic. In *Lake George with White Birch*, she reinterprets this traditional subject matter in an innovative and seminal fashion that manifests the inimitable style that made her one of the most celebrated artists of her day and accounts for her continuing popularity and critical acclaim.

Lake George with White Birch marks a fundamental departure from O’Keeffe’s predecessors, one that is much more in keeping with her European peers such as Wassily Kandinsky and Emil Nolde in its strikingly emotive use of color. Rather than merely transcribing nature she successfully alters the landscape to convey the true spirit of the place and the impact of the fiery autumnal scene

on her personally. This pivotal painting demonstrates O’Keeffe’s distillation of various influences into her own unique style. “From [Arthur Wesley] Dow and art nouveau O’Keeffe had learned about composition and design, from Picasso and Braque she had received instruction about form and structure, and from Kandinsky and Matisse she had garnered invaluable insights into color. From Stieglitz and other photographers she learned how to read photographs, how to appropriate some of their strategies, and how she could both utilize and undercut the mimetic properties of the medium in order to present ‘the real meaning of things’” (*ibid.*, p. 289).

Lake George with White Birch is arresting in its striking, emotive color and exceedingly rare in the complexity of composition. O’Keeffe omits extraneous detail to focus on aspects of color and design that convey the vitality of the place, reducing the work to a powerful synthesis of clearly defined forms and modulated hues that pulsate with life and energy. She masterfully juxtaposes the verticality of the trees with the horizontal expanse of lake and hills to



Above
MARTIN JOHNSON
HEADE,
Lake George, 1862, oil on
canvas, Museum of Fine
Arts, Boston

Opposite
ALFRED STIEGLITZ,
Poplars, Lake George, 1935,
gelatin silver print, The
Museum of Modern Art,
New York

imbue the work with balance and tension and emphasizes the repetition inherent to the organic shapes of the lakescape—the undulating form of the mountain echoed by the billowing clouds and rounded edges of the trees. The dramatic sky—rendered in steely blue and gray tones—evokes the incredible summer storms for which the region was famous: “The weather up here has gone absolutely mad,” Stieglitz wrote to O’Keeffe in 1919. “I have never seen such skies—Lightning changes of infinite variety—as the last three days here. We are having summer, autumn, spring and winter within a few hours” (Stieglitz to O’Keeffe, September 3, 1919, Stieglitz Collection, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut). Stieglitz was also fascinated by the changing weather and tempestuous sky, taking the dramatic cloud formations as the subject of several series of photographs. Working together at Lake George pushed both artists’ work in new, bolder directions and arguably, O’Keeffe was a greater influence on Stieglitz than the older photographer was on her. A family friend of Stieglitz’s remarked, “Mr. Alfred would never have been the photographer he later was if he hadn’t got with Georgia...after Georgia came,

he made the clouds, the moon, he even made lightning. He never photographed things like that before” (quoted in C. C. Eldredge, *Georgia O’Keeffe*, New York, 1991, p. 49).

O’Keeffe’s tendency toward abstraction was a conscious one - while her vision remained tempered with vestiges of realism, she sought and achieved something more individual. She said, “It is surprising to me to see how many people separate the objective from the abstract. Objective painting is not good painting unless it is good in the abstract sense. A hill or tree cannot make a good painting just because it is a hill or a tree. It is lines and colors put together so that they say something. For me that is the very basis of painting” (Barbara Haskell, *Georgia O’Keeffe: Abstraction*, 2009, p. 166). *Lake George with White Birch* brilliantly exemplifies the exquisite balance O’Keeffe established between abstraction and realism. Barbara Lynes writes, “She cropped forms, eliminated or distorted relationships between foreground and background elements, compressed space, and forced her subjects forward, as if seen through a close-up lens...It is clear that O’Keeffe was fascinated with the world around her, and she collected objects whose particular qualities—

color, shape, texture—symbolized for her the meaning of a specific place or experience...and by isolating them from any environmental reference transformed the simple and seemingly nondescript objects into centralized, monumental forms” (*Georgia O’Keeffe Museum Collections*, 2007, pp. 143 & 175). The central tree form in *Lake George with White Birch* presages the magnified images of leaves that O’Keeffe would produce a couple of years later and a number of tenants in the painting can be seen in her later New Mexico works.

Lake George with White Birch is a pivotal painting that manifests O’Keeffe’s deep connection to the natural world and encapsulates a number of the leitmotifs that would define her career. It was included in Stieglitz’s groundbreaking 1923 solo exhibition at the Anderson Galleries and beautifully demonstrates critic Herbert J. Seligmann’s comment, “She appears to have a power, like the composers, of creating deft, subtle intricate chords and of concentrating two such complexes with all the oppositional power of two simple complimentary colors” (quoted in S. W. Peters, *Becoming O’Keeffe*, New York, 1991, p. 171).



"The weather continues beyond description.
No 2 moments is the landscape the same.
Georgia is putting experiences to paint...A new
note. Quite extraordinary. Very different."

ALFRED STIEGLITZ, SEPTEMBER 1921

11

MARY CASSATT

1844 - 1926

A Goodnight Hug

Signed *Mary Cassatt* (lower right)
Pastel on brown paper laid down on board
16½ by 24¾ in.; 42 by 62.8 cm
Executed in 1880.

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

\$ 700,000-1,000,000

PROVENANCE

Galerie Durand-Ruel, Paris (circa 1919-20)
Durand-Ruel Collection, Paris
Sam Salz Inc., New York
Stephen R. & Audrey Currier, The Plains, Virginia (acquired from the above by 1966 and sold by the Estate: Christie's, New York, June 1, 1984, lot 165)
Acquired at the above sale

EXHIBITED

Paris, 35 Boulevard des Capucines, *6ème exposition de peinture des Impressionnistes*, 1881, no. 8 (titled *Mère et Enfant*)
Paris, Galerie Durand-Ruel, *Exposition de tableaux et pastels par Mary Cassatt*, 1924, no. 30 (titled *Caresse maternelle*)
Philadelphia, McClees Galleries, 1931, no. 21 (titled *Caresse maternelle*)
New York, Durand-Ruel Galleries, *Exhibition of Pastels by Mary Cassatt*, 1932, no. 15 (titled *Caresse maternelle*)
Montclair, Montclair Art Museum, *America Yesterday and Today*, 1941, no. 9 (titled *Caresse maternelle*)
London, Marlborough Fine Art Ltd., *Mary Cassatt*, 1953, no. 16 (titled *Caresse Maternelle*)
Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, *Mary Cassatt: Pastels and Color Prints*, 1978, no. 4

LITERATURE

Gustave Goetschy, "Exposition des artistes indépendants" in *Le Voltaire*, Paris, April 5, 1881, pp. 1-2
Armand Silvestre, "Le Monde des arts: Sixième exposition des artistes indépendants" in *L'estafette*, Paris, April 11, 1881, p. 3
Armand Silvestre, "Le Monde des arts: Sixième exposition des artistes indépendants" in *La vie moderne*, Paris, April 16, 1881, pp. 250-51
Elisée de Montagnac, "L'exposition du boulevard des Capucines" in *La Civilisation*, Paris, April 21, 1881, p. 2
Henry Trianon, "Sixième exposition de peinture par un groupe d'artistes: 35 boulevard des Capucines" in *Le Constitutionnel*, Paris, April 24, 1881, pp. 2-3
"An American Artist in Paris" in *New York Evening Post*, New York, April 25, 1881, p. 4
Ernest Hoschedé, "Les femmes artistes" in *L'art de la mode*, Paris, April 1881, pp. 55-57
Comtesse Louise, "Lettres familières sur l'art: Salon de 1881" in *La France nouvelle*, Paris, May 1-2, 1881, pp. 2-3
Penguin, "Art Abroad: Art in Paris, by Our Lady Correspondent" in *Artist and Journal of Home Culture*, London, May 1, 1881, vol. II, pp. 153-54
Joris-Karl Huysmans, "L'exposition des indépendants en 1881" in *L'Art moderne*, Paris, 1883, pp. 225-57
Édith Valerio, *Mary Cassatt*, Paris, 1930, illustrated pl. 3
Dorothy Grafly, "Studio Talk: Exhibitions: Lasting Fame Seen for Mary Cassatt, Brilliance Marks Her Paintings in New Exhibit Here" in *Philadelphia Public Ledger*, Philadelphia, January 18, 1931, p. 7.
"Mary Cassatt, A London Exhibition" in *Illustrated London News*, London, July 11, 1953, illustrated p. 73
Adelyn Dohme Breeskin, *Mary Cassatt: A Catalogue Raisonné of the Oils, Pastels, Watercolors, and Drawings*, Washington, D.C., 1970, no. 88, illustrated p. 60
Nancy Hale, *Mary Cassatt*, Garden City, New York, 1975, p. 93
Nancy Mowll Mathews, *Mary Cassatt and the "Modern Madonna" of the Nineteenth Century*, New York, 1980, p. 68
Kate Flint, *Impressionists in England: The Critical Reception*, Boston, 1984, p. 42
Fronia E. Wissman, "Realists among the Impressionists" in *The New Painting: Impressionism 1874-1886*, Geneva & San Francisco, 1986, pp. 348, 350, 353; illustrated p. 348
Anne Higonnet, *Berthe Morisot*, New York, 1990, p. 159
Griselda Pollock, *Mary Cassatt*, New York, 1998, pp. 129, 185, 186, 180, illustrated pp. 152 & 193
Mary Cassatt Committee, *Mary Cassatt: A New Catalogue Raisonné*, www.marycassatt.com, no. 91, illustrated





Left
 MARY CASSATT,
*Little Girl in a Blue
 Armchair*, oil on canvas,
 1878, National Gallery of
 Art, Washington, D.C.

Opposite
 Detail of the present work

Executed in 1880, *A Goodnight Hug* was one of Cassatt's eleven entries, four oils and seven pastels, to the Sixth Impressionist Exhibition in 1881. Exhibited with the title *Mère et Enfant*, the present work represents a pivotal moment in Cassatt's career. Pairing a tender study of motherhood with modern execution, dramatic cropping, and abstract patterning, *A Goodnight Hug* and its themes would ultimately become hallmarks of the artist's most influential work. The blue chair suggested in the abstract background elements is likely the same chair represented in *Little Girl in a Blue Armchair* of 1878, linking *A Goodnight Hug* with one of Cassatt's most well-known and widely reproduced paintings.

In many ways, the advancements made in the present work prefigure numerous important modern artistic developments of the late nineteenth century: "The fresco-like aspect of Cassatt's works testifies to the emerging concern with the decorative and with decorative schemes in general in the 1880s and 1890s. One wonders if Gauguin was attempting a similar effect ... Large, easily distinguished shapes, a planar organization,

shallow space, a generally cool palette, and an even light that abolishes most shadows combine to produce an effect of calm and repose. Indeed, Cassatt's *Mère et Enfant* not only uses these devices but adds the abstraction produced by the lost profiles and scribbled lines of pastel. These pictures ... form a watershed of important artistic concerns" (F. E. Wissman, "Realists among the Impressionists" in *The New Painting: Impressionism 1874-1886*, Geneva & San Francisco, 1986, p. 350).

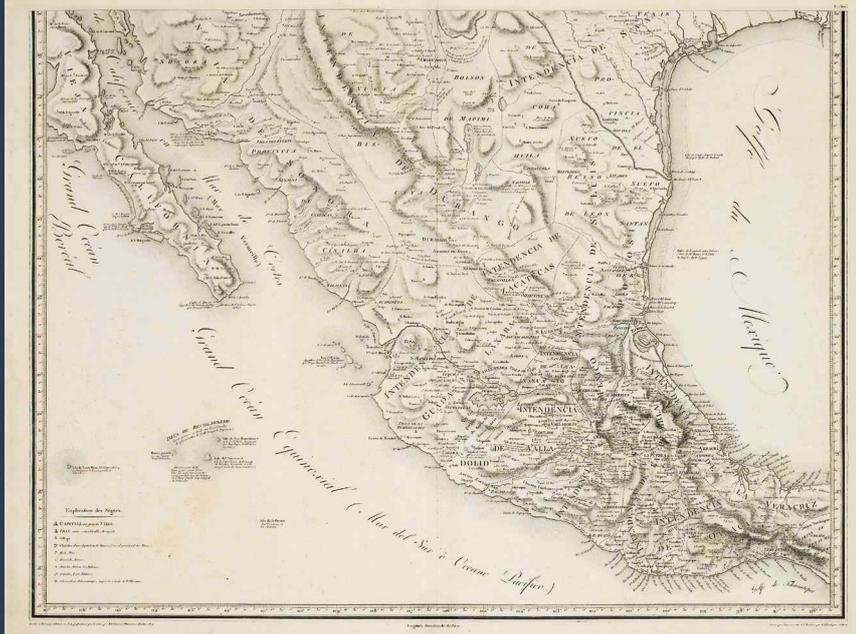
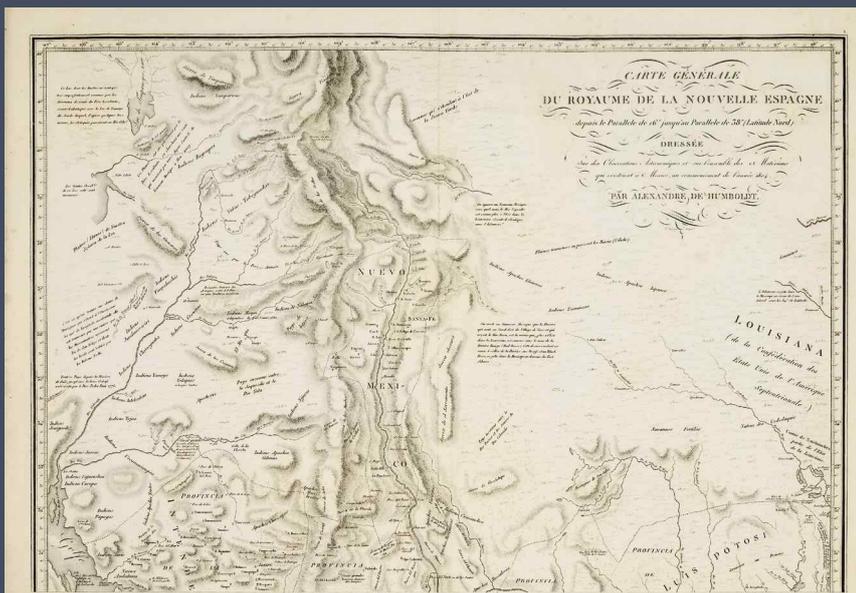
By the Sixth Impressionist Exhibition of 1881, Cassatt's career had witnessed a meteoric rise in production, quality, and critical reception. Her output increased dramatically from only three pictures in 1877 to a record twenty-nine in 1880. Her third showing with the Impressionists was perhaps her most successful with regards to both critical reception and sales. She even received several glowing comments from the critic Albert Wolff in *Le Figaro*. Wolff, who was largely harsh and unsympathetic to the Impressionists, singled her out with special praise: "...Mlle Cassatt is a veritable

phenomenon; in more than one of her works she is on the point of becoming a considerable artist, with an extraordinary feeling for nature, penetrating powers of observation, and an ability to subordinate herself to the model which is characteristic of the greatest artists..." (*ibid.*, p. 349). The critic Elie de Mont claimed that Cassatt and her other female colleague, Berthe Morisot, were the only interesting artists exhibiting. Gauguin, however, was drawn to Cassatt's entries in particular: "Miss Cassatt has as much charm, but she has more power [than Morisot]" (quoted in E. John Bullard, *Mary Cassatt, Oils and Pastels*, Washington, D.C., 1972, p. 15).

The present work, with its boundary-pushing abstraction and compassionate study of motherhood, won praise from even the most adversarial critics. These themes, presented masterfully in *A Goodnight Hug*, would come to define Cassatt's importance as a both a pioneering woman and thoroughly modern painter in the late nineteenth century.



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"Gun Fighter" Door, circa 1940
Estimate \$6,000–8,000

The Ruth and Jake Bloom Collection
Auction New York 23 May 2018

Viewing 19–22 May

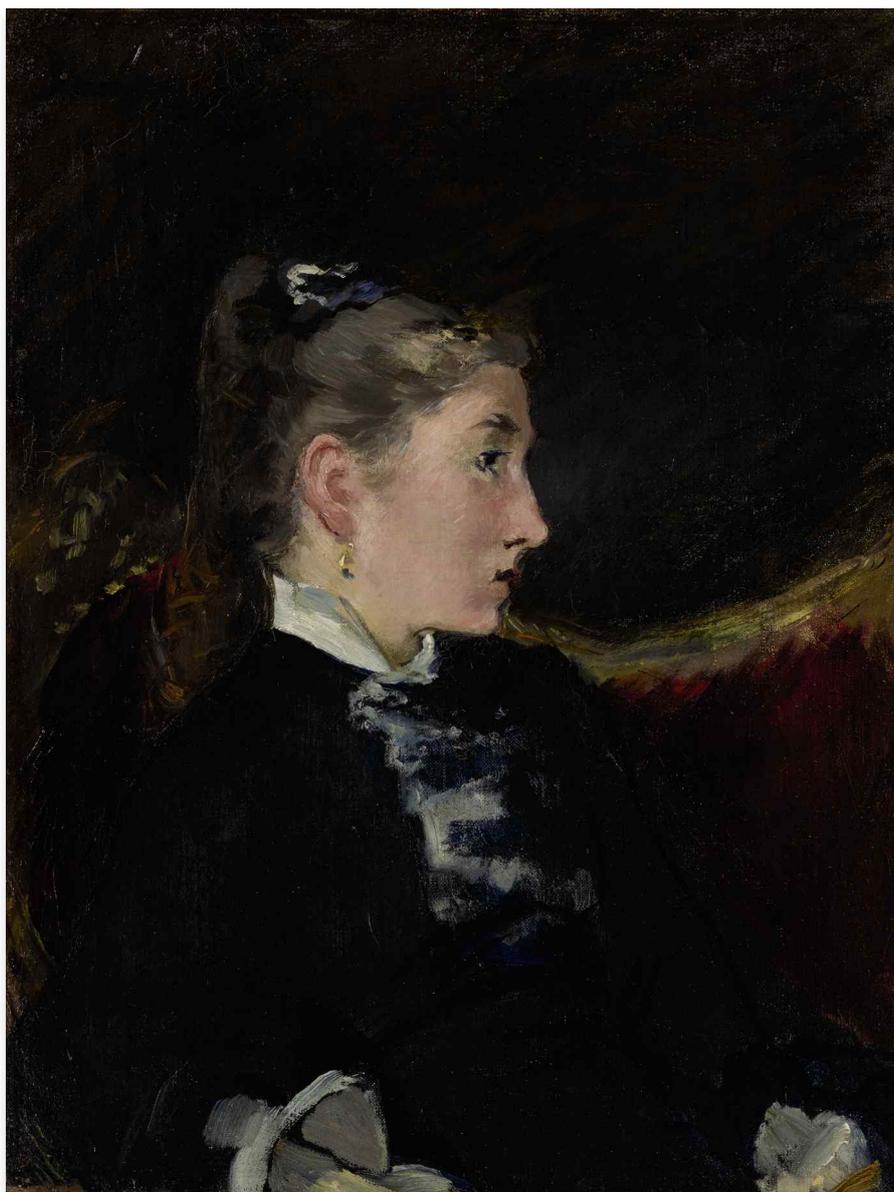
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Property from the Collection of Ruth Sharp Altshuler
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CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

1. As Is Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

2. Inspection Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

3. Buyer's Premium 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 is 25% of the hammer price up to and including \$300,000, 20% of any amount in excess of \$300,000 up to and including \$3,000,000, and 12.9% of any amount in excess of \$3,000,000.

4. Withdrawal We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. Per Lot Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. Bidding We reserve the right to reject any bid. The highest bidder acknowledged

by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. 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 may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. Online Bids via BIDnow or other Online Platforms: Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any

defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our

affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. Export and Permits It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. Governing Law and Jurisdiction These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. Packing and Shipping We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. Limitation of Liability In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

16. Data Protection Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date

of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will

have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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.

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. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see 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.

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

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. 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.

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

Property Collection As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued \$10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoffading@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pickup at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

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.

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INDEX

Avery, Milton	21, 105, 110, 111	Gaspard, Leon	118	Peale, Rembrandt	68
Beard, William Holbrook	62	Glackens, William James	25	Pène Du Bois, Guy	16
Bellows, George Wesley	17	Goodwin, Philip R.	51	Pippin, Horace	109
Bemelmans, Ludwig	8	Harnett, William Michael	42	Porter, Fairfield	14
Benton, Thomas Hart	99, 101	Hartley, Marsden	107	Potthast, Edward Henry	88, 95
Berninghaus, Oscar Edward	121	Hassam, Childe	89	Prendergast, Charles	91
Bierstadt, Albert	63, 71	Heade, Martin Johnson	70	Prendergast, Maurice Brazil	90
Bradford, William	22, 29	Hitchcock, George	83	Reid, Robert	79
Bricher, Alfred Thompson	66	Homer, Winslow	33, 74, 103	Remington, Frederic	49, 52
Brown, John George	61	Hopper, Edward	10, 12	Rockwell, Norman	4, 5, 6, 7, 9, 43, 44, 45, 46, 54, 55, 58, 59
Bunker, Dennis Miller	87	Johnson, Frank Tenney	122	Russell, Charles Marion	47
Burchfield, Charles Ephraim	18, 20	Kantor, Morris	112	Sargent, John Singer	75, 76
Buttersworth, James Edward	67	Kensett, John Frederick	69	Seltzer, Olaf Carl	48
Carlsen, Emil	35	Koch, John	11	Sharp, Joseph Henry	114, 115, 117, 119
Cassatt, Mary	77	Kroll, Leon	24	Shinn, Everett	94
Chalfant, Jefferson David	41	La Farge, John	34, 39, 40	Sloan, John	23, 93
Chase, William Merritt	82, 85	Leyendecker, Joseph Christian	1, 3	Smith, Gary E.	26
Church, Frederic Edwin	64	Luks, George Benjamin	92	Stella, Joseph	104, 113
Couse, Eanger Irving	120	Moran, Thomas	50	Walker, William Aiken	72, 73
Delano, Gerard Curtis	53	Moses, Anna Mary Robertson (Grandma)	2	Weir, Julian Alden	36, 38, 78
Dewing, Thomas Wilmer	37	Nadelman, Elie	15	Whittredge, Thomas Worthington	65
Diederich, Wilhelm Hunt	96	Nichols, Dale	19	Wiggins, Guy Carleton	81
Dove, Arthur	106	O'Keeffe, Ida	108	Wood, Grant	100
Dunning, Robert Spear	60			Wyeth, Andrew	13, 28, 30, 32, 98, 102
Fechin, Nicolai	116			Wyeth, Jamie	27, 97
Frieseke, Frederick Carl	80, 86			Wyeth, N. C.	31, 56, 57
Frishmuth, Harriet Whitney	84				





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