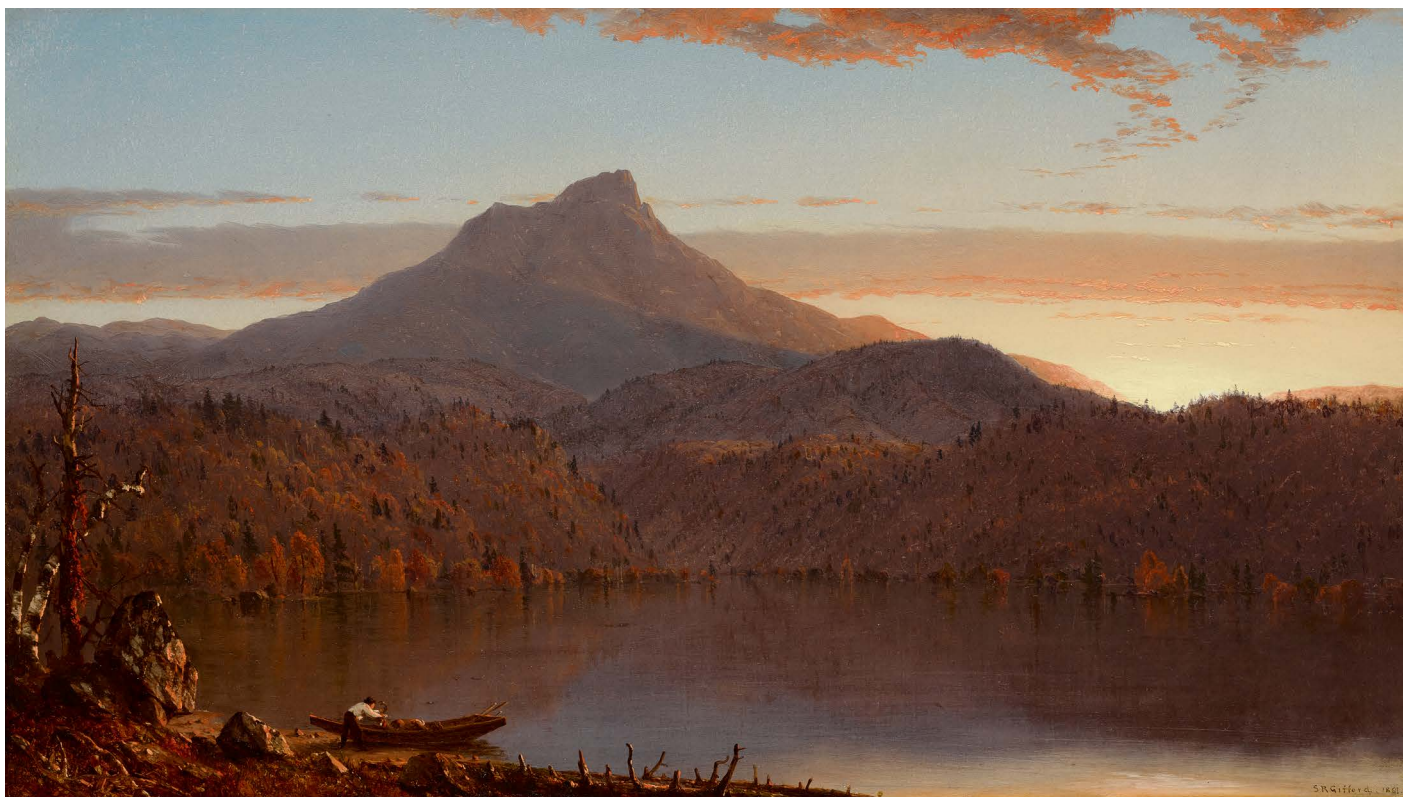


Sotheby's EST. 1744



AMERICAN
ART

NEW YORK | 21 MAY 2019



FRONT COVER
LOT 39
BACK COVER
LOT 16
THIS PAGE
LOT 7 © 2019 MILTON AVERY TRUST / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK

An abstract painting featuring a textured grey background. In the upper left, there is a large, bright yellow shape. Below it, a horizontal white shape extends across the middle. In the lower half, a large, irregular shape is composed of a red section on the left and a purple section on the right. Within the purple section, there is a dark, almost black, circular shape. The overall style is minimalist and expressive, with visible brushstrokes and a focus on bold colors and simple forms.

AMERICAN
ART



CALENDAR OF AMERICAN ART OFFERINGS

NEW YORK SPRING 2019

15 MAY
**IMPRESSIONIST & MODERN ART
DAY SALE**
SALE N10068 | LOTS 158, 160, 163, 368

EXHIBITION
Friday 3 May–
Tuesday 14 May

17 MAY
**CONTEMPORARY ART
DAY AUCTION**
SALE N10070 | LOT 165

EXHIBITION
Friday 3 May–
Thursday 16 May

21 MAY
AMERICAN ART
SALE N10074 | LOTS 1-85

SELECTED HIGHLIGHTS
Friday 3 May–
Thursday 16 May

MAIN EXHIBITION
Friday 17 May–
Monday 20 May

AMERICAN ART

AUCTION IN NEW YORK

21 MAY 2019

SALE N10074

10 AM

**ALL EXHIBITIONS FREE
AND OPEN TO THE PUBLIC**

Friday 17 May
10 am-5pm

Saturday 18 May
10 am-5 pm

Sunday 19 May
1 pm-5 pm

Monday 20 May
10 am-5 pm

1334 York Avenue
New York, NY 10021
+1 212 606 7000
sothebys.com

FOLLOW US @SOTHEBYS
#SOTHEBYSAMERICAN

**IMPORTANT NOTICE TO PURCHASERS – CHANGE OF
PROPERTY LOCATION POST SALE**

Purchasers may pay for and pick up their purchases at our York Avenue headquarters until the close of business on the day of each respective auction. After this time, sold property will be transferred to our new offsite facility, Crozier Fine Arts, One Star Ledger Plaza, 69 Court Street, Newark, New Jersey 07102. Once property has been transferred from our York Avenue location, it will not be available for collection at Crozier Fine Arts for two business days. Crozier's hours of operation for collection are from 9:00 AM to 5:00 PM, Monday-Friday. Please note, certain items of property, including but not limited to jewelry, watches, silver and works on panel will remain at 1334 York Avenue. Invoices and statements will indicate your property's location. For more information regarding collection from our offsite facility, please visit sothebys.com/pickup.

275
YEARS

EST. 1744

Sotheby's EST. 1744



Specialists and Auction Enquiries

For further information on lots in this auction please contact any of the specialists listed below.



Kayla Carlsen
*Vice President,
Head of Department*
+1 212 606 7280
kayla.carlsen@sothebys.com



Elizabeth Pisano
*Vice President,
Senior Specialist*
+1 212 606 7280
elizabeth.pisano@sothebys.com



Elizabeth Goodridge
Associate Vice President, Specialist
+1 212 606 7280
elizabeth.goodridge@sothebys.com



Charlotte Mitchell
Specialist
+1 212 606 7280
charlotte.mitchell@sothebys.com



Colton Klein
Associate Cataloguer
+1 212 606 7280
colton.klein@sothebys.com



Chelsea Burgess
Sale Administrator
+1 212 606 7280
chelsea.burgess@sothebys.com



Liz Sterling
*Senior Vice President,
Director of Private Sales*
+1 212 606 7280
liz.sterling@sothebys.com



Peter Kloman
*Senior Vice President,
Senior International Specialist
Director West Coast, Global Fine Arts*
+1 310 786 1882
peter.kloman@sothebys.com

SALE NUMBER
N10074 "NIBLET"

BIDS DEPARTMENT
+1 212 606 7414
FAX +1 212 606 7016
bids.newyork@sothebys.com

Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a low estimate of \$5,000 and above.

SALE ADMINISTRATOR
Chelsea Burgess
chelsea.burgess@sothebys.com
+1 212 606 7280
FAX +1 212 606 7039

POST SALE SERVICES
Rebecca Kraus
Post Sale Manager
rebecca.kraus@sothebys.com
FOR PAYMENT, DELIVERY
AND COLLECTION
+1 212 606 7444
FAX +1 212 606 7043
uspostsaleservices@sothebys.com

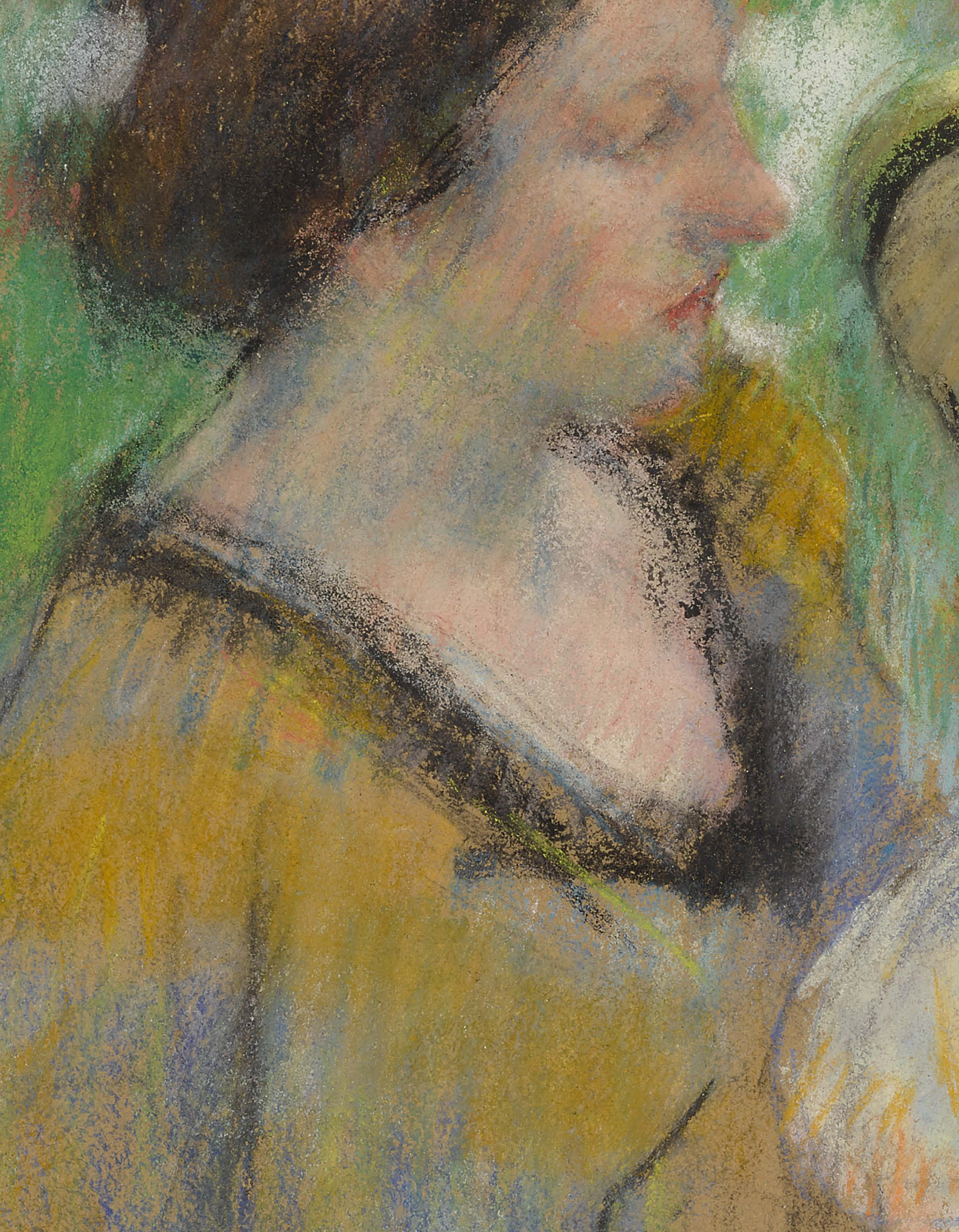
CATALOGUE PRICE
\$45 at the gallery

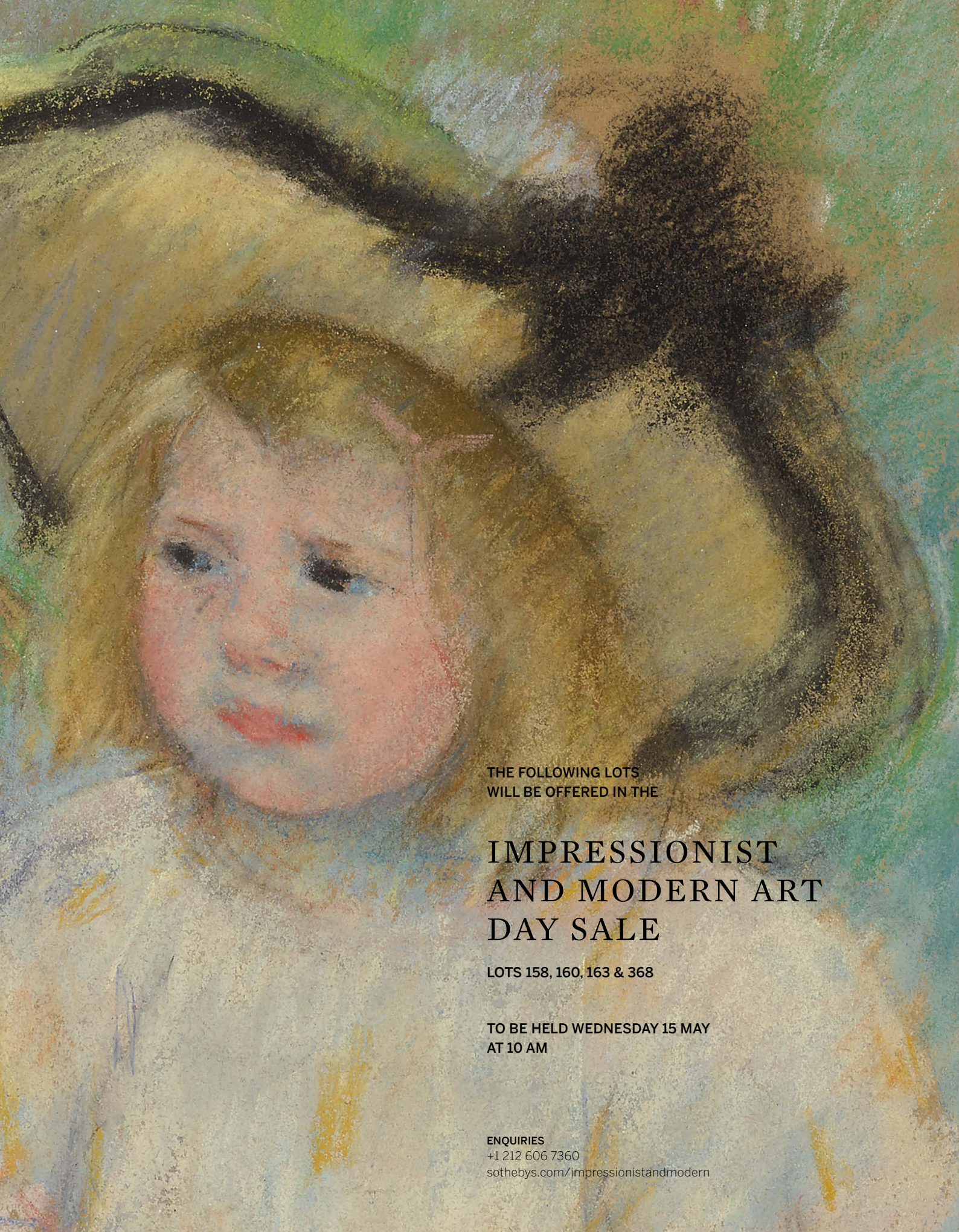
FOR SUBSCRIPTIONS CALL
+1 212 606 7000 USA
+44 (0)20 7293 5000
for UK & Europe



Contents

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	PREVIEWS OF AMERICAN ART OFFERINGS 2019 IMPRESSIONIST & MODERN ART DAY SALE: 15 MAY, 2019 CONTEMPORARY ART DAY AUCTION: 17 MAY, 2019
22	AMERICAN ART: LOTS 1–85
171	HOW TO BID
172	CONDITIONS OF SALE
173	TERMS OF GUARANTEE ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING
174	BUYING AT AUCTION
176	SELLING AT AUCTION SOTHEBY'S SERVICES INFORMATION ON SALES AND USE TAX
177	IMPORTANT NOTICES GLOSSARY OF TERMS
178	SOTHEBY'S BOARD OF DIRECTORS
180	INDEX





THE FOLLOWING LOTS
WILL BE OFFERED IN THE

**IMPRESSIONIST
AND MODERN ART
DAY SALE**

LOTS 158, 160, 163 & 368

TO BE HELD WEDNESDAY 15 MAY
AT 10 AM

ENQUIRIES
+1 212 606 7360
sothebys.com/impressionistandmodern



158

WORKS FROM THE COLLECTION OF JOE R. AND
TERESA L. LONG

MARY CASSATT

1844 - 1926

Simone Seated on the Grass Next to Her Mother

Signed *Mary Cassatt* (lower right)
Pastel on paper laid down on board
28 ¼ by 23 ¾ in.; 71.8 by 60.3 cm
Executed in 1901-02.

This work is included as no. 373 in the Cassatt
Committee's revision of Adelyn Dohme
Breeskin's *catalogue raisonné* of the works of
Mary Cassatt.

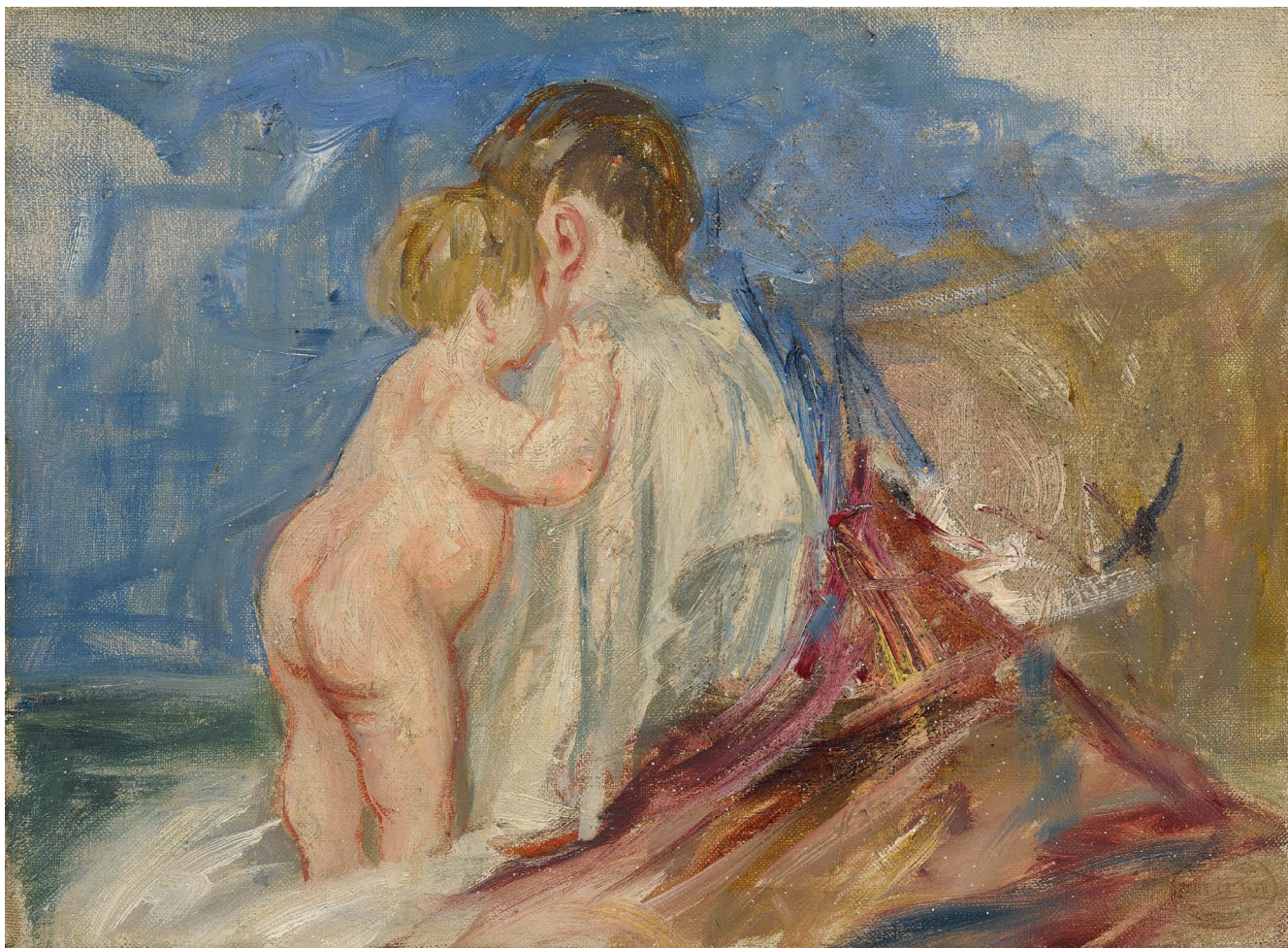
\$ 600,000-800,000

PROVENANCE

Ambroise Vollard, Paris
Luigi Corbellini, Paris
M. Knoedler & Co., New York (acquired in
1950)
Dr. & Mrs. Albert Kinkade Chapman, Rochester
(and sold by the estate: John W. Coker Ltd.,
New Market, Tennessee, September 15, 2010,
lot 40)
Acquired at the above sale

LITERATURE

Adelyn Dohme Breeskin, *Mary Cassatt: A
Catalogue Raisonné of the Oils, Pastels,
Watercolors, and Drawings*, Washington, D.C.,
1970, no. 453, illustrated p. 176
Patricia Hills, "Mary Cassatt," *American
Paintings in the Detroit Institute of Arts*, vol. 2,
New York, 1997, pp. 40 & 46
Chuck Miller, "The Artwork of Former
Eastman Kodak Chairman Coming up for
Auction," *timesunion.com*, September 13,
2010, illustrated n.p. (as *Simone Talking to Her
Mother*)



160

WORKS FROM THE COLLECTION OF JOE R. AND
TERESA L. LONG

MARY CASSATT

1844 - 1926

Mother Seated with Baby Standing Next to Her in a Landscape

Stamped *Collection de Mathilde X* (lower right);
also stamped again (on the reverse)

Oil on canvas

9 ½ by 13 in.; 24.1 by 33 cm

Painted in 1910.

This work is included as no. 628 in the Cassatt
Committee's revision of Adelyn Dohme
Breeskin's *catalogue raisonné* of the works of
Mary Cassatt.

PROVENANCE

Mathilde Valet (sold: Galerie A.-M. Reitlinger,
Paris, May 19-June 30, 1931, lot 1, as *Bébé nu
debout et garçon assis en peignoir blanc*)
Mrs. Montague Israel, Montreal (acquired by
1981)

Harcourts Contemporary, San Francisco
(acquired in 1984)

Private Collection

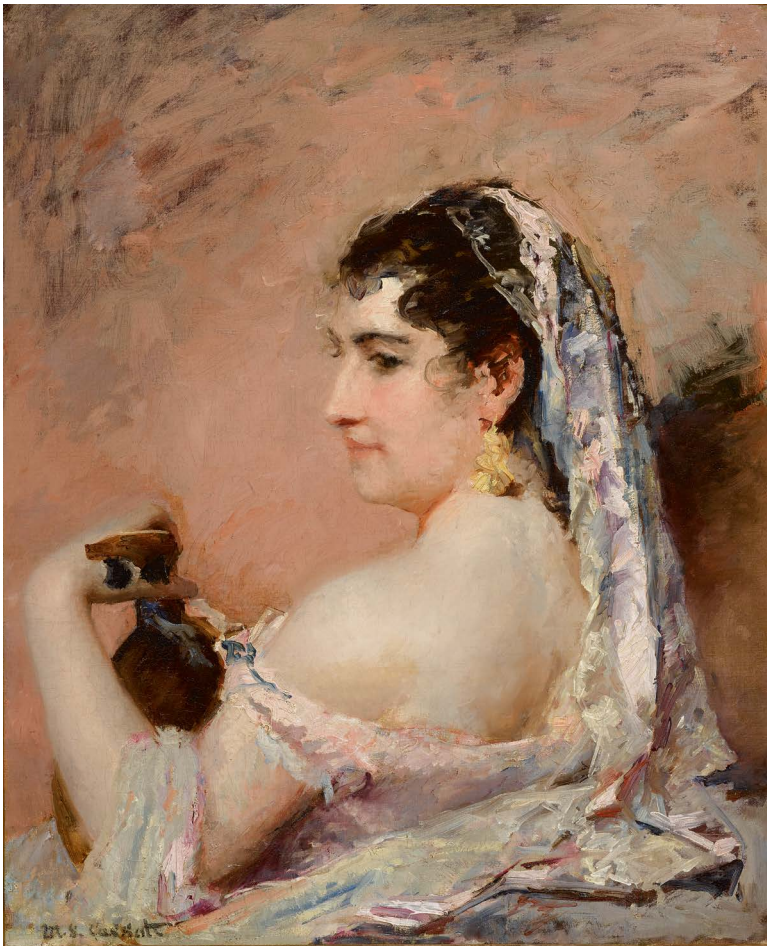
Steve Banks Fine Arts, San Francisco

Acquired from the above on October 16, 1997

LITERATURE

Adelyn Dohme Breeskin, *Mary Cassatt:
A Catalogue Raisonné of the Oils, Pastels,
Watercolors, and Drawings*, Washington, D.C.,
1970, no. 611, illustrated p. 217

\$ 60,000-80,000



163

WORKS FROM THE COLLECTION OF JOE R. AND TERESA L. LONG

MARY CASSATT

1844 - 1926

Roman Girl

Signed *M.S. Cassatt* (lower left)
Oil on canvas
28 by 23 in.; 71.1 by 58.4 cm
Painted in 1873-74.

This work is included as no. 18 in the Cassatt Committee's revision of Adelyn Dohme Breeskin's *catalogue raisonné* of the works of Mary Cassatt.

PROVENANCE

Private Collection, New York (and sold: Parke-Bernet Galleries, Inc., New York, April 17-18, 1951, lot 289)
Hammer Galleries, New York
Gulf American Galleries, Miami (acquired from the above in 1964)
Danenberg Galleries, New York (acquired from the above by 1968)

Andrew Crispo, New York (acquired in 1968)
Maxwell Galleries, San Francisco (acquired from the above in 1968)
Sold: Sotheby's, London, July 1, 1970, lot 15
Private Collection (acquired from the above and sold: Sotheby's, New York, April 19, 1972, lot 56)
Irvin Brenner Galleries, New York (acquired at the above sale)
J. Karel P. van Stuijvenberg, Caracas (acquired from the above by 1977)
Gérard Lases, Paris, France, by 1999
Private Collection
Galerie Rienzo, New York
Acquired from the above on November 13, 2000

EXHIBITED

New York, Kurtz Gallery, *Society of American Artists, Second Exhibition*, 1879, no. 136 (as *The Mandolin Player*) (possibly)
Philadelphia, Pennsylvania Academy of the Fine Arts, *Fiftieth Annual Exhibition*, 1879, no. 190 (as *Mandolin Player*) (possibly)

LITERATURE

"Society of American Artists. The Second Exhibition on Varnishing Day," in *New York Evening Mail*, March 8, 1879, p. 1

"American Art Methods. The Society of Artists. The Students in Paris," in *The New York Times*, March 10, 1879, p. 5 (as *The Mandolin Player*)
Susan N. Carter, "Exhibition of the Society of American Artists," in *New York Art Journal*, vol. 5, May 1879, p. 157 (as *The Mandolin Player*)
John I.H. Baur, *Leaders of American Impressionism*, New York, 1937, p. 8 (as *Mandolin Player*)
Frederick A. Sweet, *Miss Mary Cassatt: Impressionist from Pennsylvania*, Norman, Oklahoma, 1966, pp. 47-48 (as *Mandolin Player*)
Adelyn Dohme Breeskin, *Mary Cassatt: A Catalogue Raisonné of the Oils, Pastels, Watercolors, and Drawings*, Washington, D.C., 1970, no. 19, illustrated p. 34
Nancy Hale, *Mary Cassatt*, Garden City, New York, 1975, pp. 52 & 94 (as *Mandolin Player*)
Regina Soria, *Dictionary of Nineteenth-century American Artists in Italy, 1760-1914*, Teaneck, New Jersey, 1982, p. 80
Suzanne G. Lindsay, *Mary Cassatt and Philadelphia*, Philadelphia, 1985, pp. 33 & 90 (as *Mandolin Player*)

\$ 60,000-80,000



368

PROPERTY FROM A PRIVATE COLLECTION, CANADA

MARY CASSATT

1844 - 1926

Mr. Robert S. Cassatt on Horseback

Signed *Mary Cassatt* (lower left)

Pastel on paper

36 by 29 in.; 91.4 by 73.6 cm

Executed in 1885.

This work is included as no. 137 in the Cassatt Committee's revision of Adelyn Dohme Breeskin's catalogue raisonné of the works of Mary Cassatt.

PROVENANCE

Gardner Cassatt, Pennsylvania (the artist's brother; acquired from the artist *circa* 1885)
Mrs. Eugenia Cassatt Madeira, Berwyn, Pennsylvania (the artist's niece; acquired from the above by 1960)
Private Collection, United States (by descent from the above)
Coe Kerr Gallery, New York (acquired in 1982)

Private Collection (acquired from the above on November 8, 1984)

Adelson Galleries, New York (acquired in 1991)
Acquired from the above on July 15, 1991

EXHIBITED

Philadelphia, Philadelphia Museum of Art, *Mary Cassatt*, 1960, n.n. (titled *Robert Simpson Cassatt on Horseback*)
New York, M. Knoedler & Co., *The Paintings of Mary Cassatt*, 1966, no. 17, illustrated in the catalogue (titled *Robert Simpson Cassatt on Horseback*)
Southampton, The Parrish Art Museum, *Miss Mary Cassatt*, 1967, no. 14, illustrated in the catalogue (titled *Robert Simpson Cassatt on Horseback*)
New York, Wildenstein & Co., Inc., *Faces from the World of Impressionism and Post-Impressionism*, 1972, no. 6, illustrated i
New York, Coe Kerr Gallery, *Mary Cassatt: An American Observer*, 1984, no. 20, illustrated
New York, Adelson Galleries, *Inaugural Exhibition: One Hundred Years of American and European Art*, 1990, no. 10, illustrated

LITERATURE

Adelyn Dohme Breeskin, *Mary Cassatt: A Catalogue Raisonné of the Oils, Pastels, Watercolors, and Drawings*, Washington, D.C., 1970, no. 137, illustrated p. 79
Nancy Hale, *Mary Cassatt*, Garden City, New York, 1975, illustrated n.p.
David Lowe, "Mary Cassatt," in *American Heritage*, no. 25, 1973, illustrated p. 17 (titled *Robert S. Cassatt riding the artist's mare*)
Nancy Hale, *Mary Cassatt*, Garden City, New York, 1975, illustrated n.p.
Nancy Matthews, *Cassatt and Her Circle: Selected Letters*, New York, 1984, illustrated p. 196
Alison Effeny, *Cassatt: The Masterworks*, New York, Portland House, 1991, illustrated p. 87
Griselda Pollock, *Mary Cassatt*, New York, 1998, illustrated n.p. (titled *Robert Cassatt on Horseback*)

\$ 300,000-500,000



An abstract painting featuring bold, expressive brushstrokes in shades of blue, black, and white. The composition is dynamic, with thick lines and textured areas that suggest a sense of movement and depth. The background is a mix of light and dark tones, creating a complex visual field.

THE FOLLOWING LOTS
WILL BE OFFERED IN THE

CONTEMPORARY ART DAY AUCTION

LOT 165

TO BE HELD FRIDAY 17 MAY
AT 10 AM

ENQUIRIES
+1 212 606 7254
sothebys.com/contemporary

165

JACOB LAWRENCE

1917 - 2000

Untitled (Another Patrol)

signed and dated 1946

oil on Masonite

16½ by 12¾ in. 41 by 32.4 cm.

The authenticity of this work has been confirmed by Peter Nesbett and Michelle E. DuBois and will be included in a forthcoming supplement to the Jacob Lawrence catalogue raisonné.

PROVENANCE

Abram Demaree Homestead, Closter

Private Collection, New Jersey (acquired from the above in 2005)

Acquired from the above by the present owner

\$ 400,000-600,000

“It’s the little things that are big. A man may never see combat, but he can be a very important person. The man at the guns, there’s glamour there. Men dying, men being shot, they’re heroes. But the man bringing up supplies is important too. Take a cook. He just cooks, day in and day out. He never hears a gun fired, except in practice.”

Jacob Lawrence



Jacob Lawrence
1946

JACOB LAWRENCE

UNTITLED (ANOTHER PATROL)

Powerfully dynamic and exquisitely refined, Jacob Lawrence's *Untitled (Another Patrol)* (1946) exudes an air of measured control, embodying the artist's singular translation of epic narratives into precise, Cubist-like forms. Widely renowned for his deeply affective, narrative-oriented depictions of African-American life and his rhythmic, Modernist-informed visual language, Jacob Lawrence stands as one of the greatest American painters to have emerged in the twentieth century. After serving as Coast Guard Artist for the United States during World War II—a role that tasked him with documenting the War in Italy, England, Egypt, and India—Lawrence was granted a Guggenheim Fellowship in 1946, which enabled him to paint his iconic *War Series*. Held in the collection of the Whitney Museum of American Art, Lawrence's *War Series* stands as a fourteen-panel testament to the camaraderie, discrimination, and loneliness that characterized black soldiers' experience in the United States Military. Directly related to the panel *War Series: Another Patrol*, in the collection of the Whitney, the present work offers an extraordinarily rare example of one of the artist's most revered bodies of work in private hands. In terms particularly evocative of the present work, art historian Ellen Harkins Wheat describes the broad reach of Lawrence's prodigious output: "Although his work always speaks of the black experience from an emotionally autobiographical position, his imagery has universal appeal. Lawrence is a humanist with a moral vision, whose deep involvement with the struggles of mankind reminds us of the perpetual validity of the human story" (Exh. Cat., Seattle, Seattle Art Museum (and traveling), *Jacob Lawrence: American Painter*, 1986, p. 24).

Two African American patrolmen, clad in uniform, structure the present work's composition, setting its motion in action. Striding in perfect unison, the men haul supplies up a steep incline; they lunge, left foot forward, and heave from exertion. The color palette of hushed blues, jet black, deep umber, muted teal, and cloudy white provides a stark contrast to the burnished yellow of the figures' eyes and fingers. Piercing with a vibrant luminosity, the simple geometry of these forms echoes the sculptural linearity of West African masks and Egyptian wall painting. Explaining the reverse method, which the artist described as "painting on either side of the line," conservator Elizabeth Steele notes: "he brushes the brown paint up to and just over the edges of the underdrawing, leaving a thin line in reserve to depict the eyes and other fine details...He then painted a transparent yellow over the reserved space" (Elizabeth Steele quoted in Patricia Hills, *Painting Harlem Modern: The Art of Jacob Lawrence*, Los Angeles 2009, p. 194). Lawrence's quick and precise brushstrokes indicate the painting's steady momentum; its masterful fusion of figuration and abstraction calls to mind Giacomo Balla's delightfully lyrical painting *Dinamismo di un cane al guinzaglio (Dynamism of a Dog on a Leash)*, which articulates a syncopation of rhythms akin to the beat of *Untitled (Another Patrol)*.

Untitled (Another Patrol) brilliantly takes on the mantle of Modernist aesthetics while speaking directly to pressing socio-political subject matter—distinguishing Lawrence's style from the puritanical formalism of his contemporaries. Lawrence devoted much of his artistic output to the representation of racial discrimination in the United States; the present work bears witness to the painful legacy of segregation in the United States



Jacob Lawrence, *War Series: Another Patrol*, 1946
Image © Whitney Museum of American Art, New York / Art Resource, NY
Art © 2019 Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York

Military during World War II, which the artist experienced firsthand as a Steward's Mate—the only rank available to black Americans at the time—in a racially segregated unit of the United States Coast Guard. An acute observer of his surroundings, Lawrence presents his viewers with a multiplicity of wartime vantage points, regarding each with unwavering dignity. Remarking on the significance of the duties he depicts in the present work, he states: "It's the little things that are big. A man may never see combat, but he can be a very important person. The man at the guns, there's glamour there. Men dying, men being shot, they're heroes. But the man bringing up supplies is important, too" (the artist in Stephanie E. Dickinson, *Jacob Lawrence: Painter*, New York, 2016, p. 49). Lawrence elevates these generally overlooked figures by monumentalizing them in painted form.

Although Lawrence's visually arresting narratives are rooted in the black experience, the humanist sensibility sowed into his works allowed the artist to transcend racial barriers, making him the first African American artist in the United States to have gallery representation. The present work's abstraction transforms its profundity to an epic scale; by stripping away his figures' identificatory features, Lawrence widens the scope of his subject beyond the particular experiences of these two men. Shortly before his death in 2000, the artist explicated his artistic philosophy: "... for me, a painting should have three things: universality, clarity, and strength. Clarity and strength so that it may be aesthetically good. Universality so that it may be understood by all men" (Patricia Hills, *Painting Harlem Modern: The Art of Jacob Lawrence*, Los Angeles, 2009, p. 133).



Diego Rivera, *Detroit Industry, North Wall*, 1932-33
Image © Detroit Institute of Arts, USA / Gift of Edsel B. Ford / Bridgeman Images
Art © 2019 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York



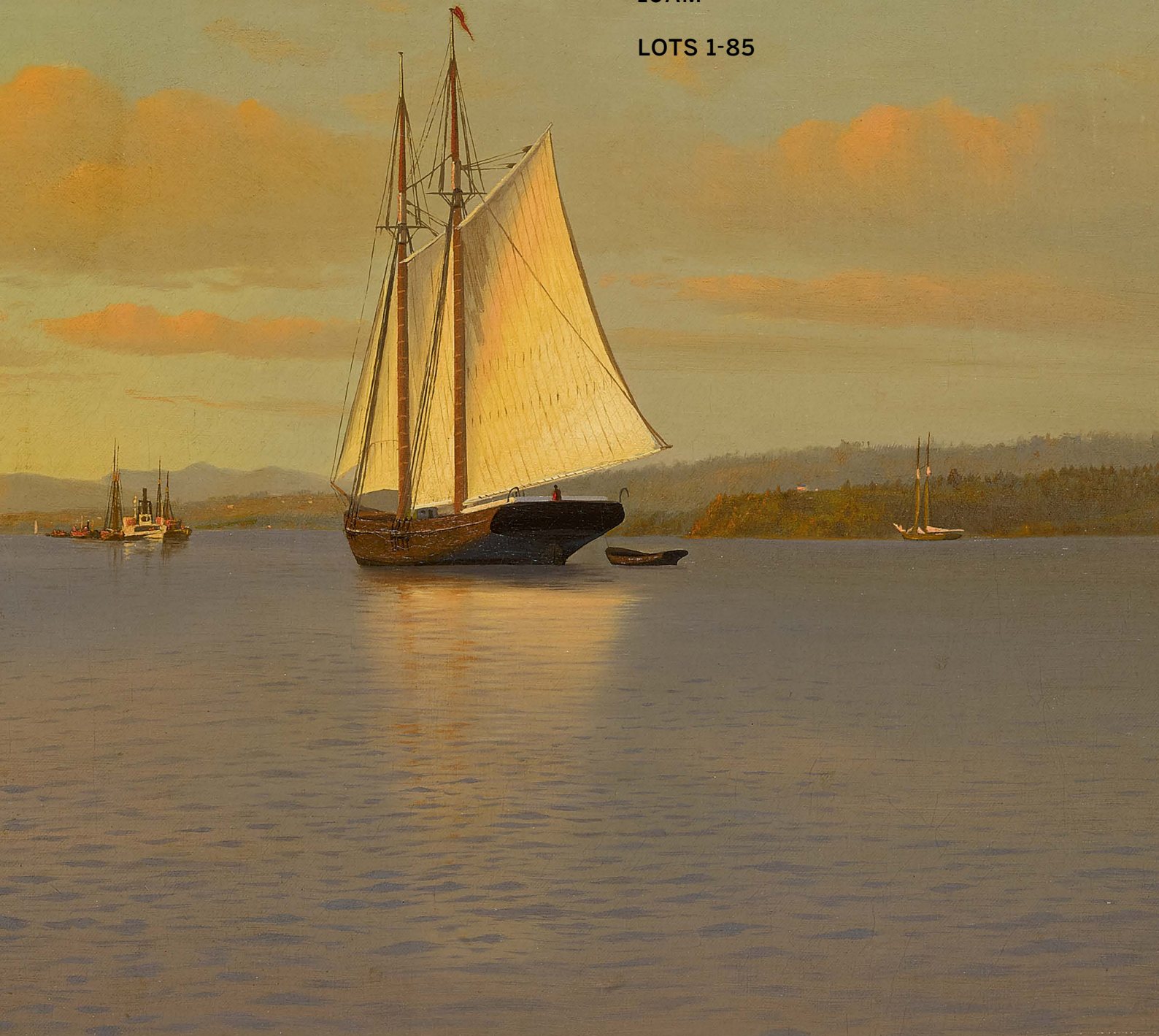
The artist in New York, 1944
Photo by Arnold Newman/Getty Images



AMERICAN ART

NEW YORK
TUESDAY
21 MAY 2019
10AM

LOTS 1-85





1

PROPERTY FROM AN ESTEEMED PRIVATE
COLLECTION

MILTON AVERY

1885 - 1965

Pecking Pigeon

signed *Milton Avery* and dated 1961
(lower left); also inscribed in another hand
"Pecking Pigeon"/by/*Milton Avery*/1961
(on the reverse)
oil on canvasboard
12 by 9 inches (30.5 by 22.9 cm)

PROVENANCE

Private collection, 1961
By descent to the present owner

\$ 40,000-60,000



2

RALSTON CRAWFORD

1906 - 1978

Bora Bora

signed *RALSTON CRAWFORD* and dated '76 (lower left); also dated again 1975-76, titled *BORA BORA* and inscribed *STARTED MARCH 5, 1975/COMPLETED: (on the stretcher)*
oil on canvas
8 by 16 inches (20.3 by 40.6 cm)

PROVENANCE

Miriam Orr
By descent
[With]Menconi + Schoelkopf, New York, 2014
Acquired by the present owner from the above

In 1974, Ralston Crawford set out to travel the world making stops in London, Paris, Bangkok, Bali, Afghanistan, Tahiti, and Bora Bora. While aboard an ocean liner, Crawford took several photographs from the ship's deck and later used the negatives as source material for a series of canvases completed in his New York studio. Abstracted from these photographs, *Bora Bora* demonstrates Crawford's continued

interest in flattened linear planes of color constructed through his idiosyncratic Precisionist expression. In her review of works from this series, the critic Grace Glueck describes these paintings as "typically Crawford, a paragon of orderly precision that nevertheless suggests the presence of the larger forces beyond the artist's control" ("Art Review: Multiple Manipulations in Space, Line and Color," *The New York Times*, May 11, 2011, p. E-34).

\$ 12,000-18,000



3

CHARLES EPHRAIM BURCHFIELD

1893 - 1967

The Christmas Chimney

signed with monogram *CEB* (lower right) and titled "*THE CHRISTMAS CHIMNEY*" (lower center beneath the mat)
 watercolor and pencil on paper
 image: 18 ¼ by 14 inches (46.4 by 35.6 cm)
 sheet: 21 by 16 ½ inches (53.3 by 41.9 cm)
 Executed in 1950.

We are grateful for the research conducted by Nancy Weekly, Burchfield Scholar, Burchfield Penney Art Center, Buffalo, New York.

PROVENANCE

Kennedy Galleries, New York, 1976
 Private collection (probably acquired from the above)
 Acquired by the present owner from the above, 1979

EXHIBITED

New York, Kennedy Galleries, *Charles E. Burchfield: Visual Music*, October-November 1976, no. 33, illustrated n.p.

LITERATURE

Robert Gober, *Heat Waves in a Swamp: The Paintings of Charles Burchfield*, Los Angeles, California, 2009, Christmas card illustrated p. 101

Nancy Tobin Willig, "Burchfield Exhibit Opens in Gotham," *Buffalo Courier-Express*, November 15, 1976, illustrated n.p.

According to Charles Burchfield scholar Nancy Weekly: "*The Christmas Chimney* was rendered as a Christmas card and was published by the American Artists Group, N.Y., No. D68-45, issued 1951. During his lifetime, Burchfield permitted the reproduction of fourteen of his paintings as Christmas cards."

\$ 30,000-50,000



(ACTUAL SIZE)

4

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION, CHICAGO

ARTHUR GARFIELD DOVE

1880 - 1946

Untitled (Abstract Shapes)

dated 7-8-41 (lower center)
watercolor and pencil on paper
5 by 7 inches (12.7 by 17.8 cm)

PROVENANCE

The Downtown Gallery, New York
Howard Rose, New York, 1962 (acquired from
the above)
Gerald Peters Gallery, Santa Fe, New Mexico
Acquired by the present owner from the above,
1997

According to scholar George T. M. Shackelford, "The medium of watercolor occupies a curious place in the work of Arthur Garfield Dove, one of America's first modern masters. From the late 1920s, Dove worked regularly in watercolor, producing works of extraordinary freshness and lucidity...they reveal to the historian the remarkably ordered evolution that lies behind such deceptively chaotic visual images" ("Two Watercolors by Arthur Dove," *Yale University Art Gallery Bulletin*, vol. 37, no. 3, Spring 1980, p. 8).

\$ 20,000-30,000



5

PROPERTY OF A PRIVATE COLLECTOR

MILTON AVERY

1885 - 1965

Blue Pitcher

signed *Milton Avery* and dated 1949
(lower left); also inscribed in another hand
BLUE PITCHER/by/Milton Avery/1949
(on the reverse)

oil on canvasboard
24 by 18 inches (61 by 45.7 cm)

PROVENANCE

Makler Gallery, Philadelphia, Pennsylvania
Acquired by the present owner from the above,
by 1963

EXHIBITED

Philadelphia, Pennsylvania, Philadelphia
Museum of Art, *Philadelphia Collects 20th
Century*, October-November 1963, p. 7 (as *Still
Life with Pitcher*)

\$ 80,000-120,000



6

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION, CHICAGO

MILTON AVERY

1885 - 1965

Sheep and Chickens in a Landscape

signed *Milton Avery* and dated 1947 (lower left)
watercolor, gouache and pencil on paper laid
down on paper
22 ½ by 31 ¼ inches (57.2 by 79.4 cm)

PROVENANCE

The artist
Estate of the above
Sid Deutsch Gallery, New York
Private collection, New York
ACA Galleries, New York
Owings-Dewey Fine Art, Santa Fe, New Mexico
Acquired by the present owner from the above,
1998

\$ 70,000-100,000



Elaine Attias

THE COLLECTION OF ELAINE ATTIAS

LOT 7

Concern for social justice and support for the arts were central to the life of Elaine Attias. While she came from wealth, she had a remarkable ability to identify with the less fortunate in society. After obtaining her economics degree from the University of Chicago, she worked for the International Longshoremen's Union and legendary labor leader Harry Bridges. After raising two children, she resumed her education at UCLA where she received a graduate degree in Theater Arts and produced several documentary films, including "Italian-American," an early project by Martin Scorsese. She was a published journalist in several major newspapers, including the *Washington Post*, *The New York Times* and *Los Angeles Times*. She interviewed, among others, Indira Gandhi who at the time was the Prime Minister of India. Her social activism was the constant in her life, and she was honored to have been included on President Nixon's "enemies list" in the early 1970s. Throughout her life, she had a great reverence for art and for artists. She assembled her collection by relying on her instincts for works of deep emotion, integrity and beauty.

Additional works from Elaine Attias' collection will be offered in Sotheby's upcoming auctions of Impressionist & Modern Art and Contemporary Art.

THE COLLECTION OF ELAINE ATTIAS

MILTON AVERY

1885 - 1965

Two Figures on Beach

signed *Milton Avery* and dated *1950*
(lower right); also inscribed in another
hand "*TWO FIGURES on BEACH*"/by/*Milton*
Avery/1950 (on the reverse)
oil on canvas
30 by 40 inches (76.2 by 101.6 cm)

PROVENANCE

Sally Avery, New York (the artist's wife)
Harold Diamond, New York
Acquired by the present owner from the above,
circa 1960

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





Fig. 1 Photograph of Milton and Sally Michel Avery at Woodstock, New York, 1950.

Painted in 1950, *Two Figures on Beach* belongs to a remarkably innovative and productive period of Milton Avery's celebrated career. In the present work, Avery reinvents the traditional art historical motif of the reclining female form through his distinctive and thoroughly modern vision. With their bodies positioned closely together, the two women are depicted relaxing outdoors in a scene that emanates leisure and tranquility. Although the primary elements of the composition are instantly recognizable, Avery deconstructs both the figurative and landscape components into simplified passages of color. He maintains a flattened pictorial plane, suggesting

illusionistic recession through the relationship between colors and the inclusion of a horizon line in the upper register. Within this compressed space, the reduced elements of the composition exude a striking sense of harmony and balance, illustrating Avery's ability to interpret a representational domestic scene as a complex arrangement of color and form.

Two Figures on Beach exemplifies the distinctive blend of realism and abstraction that defines Avery's most admired aesthetic. This mature, semi-abstracted style emerged in the 1940s, soon after he left the dealer Valentine Dudensig to join Paul Rosenberg at his illustrious New York

gallery. Encouraged by Rosenberg, Avery intensified his earlier experiments with the application of non-associative color and simplification of form. Barbara Haskell discusses these influences, noting that "Rosenberg's proclivity for taut structure and architectonic solidity encouraged Avery to emphasize these aspects of his work. He replaced the brushy paint application and graphic detailing that had informed his previous efforts with denser more evenly modulated areas of flattened color contained with crisply delineated forms. The result was a more abstract interlocking of shapes and a shallower pictorial space than he had previously employed. Avery retained

“I always take something out of my pictures. I strip the design to essentials; the facts do not interest me as much as the essence of nature.”

Milton Avery, (as quoted in Chris Ritter, “A Milton Avery Profile,” *Art Digest*, vol. 27, December 1, 1952, p. 12)



Fig. 2 Henri Matisse, Plum Blossoms, Ochre Background, 1948, oil on canvas, 5¾ by 35 inches (116 by 89 cm), The Museum of Modern Art, New York, Promised gift of Marie-Josée and Henry R. Kravis. © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York



Fig. 3 André Derain, *Three Figures Seated on the Grass*, 1906-07, oil on canvas, 14 7/8 by 21 3/4 inches (38 by 55 cm), Musée National d'Art Moderne de Paris, Paris, France. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris

color as the primary vehicle of feeling and expression, but achieved a greater degree of abstraction by increasing the parity between recognizable forms and abstract shapes" ("Milton Avery: The Metaphysics of Color," *Milton Avery: Paintings from the Collection of the Neuberger Museum of Art*, Purchase, New York, 1994, pp. 8-9). While he continued to work representationally, Avery abandoned many conventional pictorial devices and instead employed color to indicate depth and space. Avery pushed these visual explorations further in the 1950s, omitting nearly all extraneous detail in his subject matter.

"I do not use linear perspective," Avery

remarked, "but achieve depth by color—the function of one color with another. I strip the design to the essentials; the facts do not interest me as much as the essence of nature" (as quoted in Robert Hobbs, *Milton Avery: The Late Paintings*, New York, 2001, p. 51). Through this process of simplification, Avery eliminates facial details entirely. Of this formal reduction, art historian Robert Hobbs observes, "... in his quest for purity of formal means and the essence of expression, facial features became too dominant as focal points and too illustrative, thus interrupting the viewer's understanding of an entire composition as the embodiment of a mood expressed in terms of

the medium of paint" (*Milton Avery*, New York, 1990, p. 129).

These considerations demonstrate the influence of European Fauvists Henri Matisse (Fig. 1) and André Derain (Fig. 2), who similarly reduced distinctive facial features in search of an essential formal universality, as exemplified in Matisse's *Plum Blossoms*, *Ochre Background* of 1948 (The Museum of Modern Art, New York). When asked to explain his simplification of the human form, Matisse answered, "Because the expression is carried by the whole picture...If you put in eyes, nose, mouth, it doesn't serve for much; on the contrary, doing so paralyzes the imagination of



Fig. 4 Mark Rothko, *No. 3/No. 13*, 1949, oil on canvas, 7 feet 1 $\frac{3}{8}$ inches by 65 inches (216.5 x 164.8 cm). The Museum of Modern Art, New York, Bequest of Mrs. Mark Rothko through The Mark Rothko Foundation, Inc. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

the spectator and obliges him to see a specific person, a certain resemblance..." (as quoted in "Interview with Georges Charbonnier," in Jack Flam, ed., *Matisse on Art*, Los Angeles, California, 1995, p. 194). While Matisse aimed for true anonymity, Avery's abstracted figures in *Two Figures on Beach* retain a strong sense of individuality. As Hobbs notes, "What is surprising is the degree to which intimacy is joined with anonymity in his art: the figures are distinct personalities even though their faces are blank" (*Milton Avery*, New York, 1990, p. 130). Indeed Avery stated, "I like to seize the one sharp instant in nature, to imprison it by means of ordered shapes and

space relationships. To this end I eliminate and simplify, leaving apparently nothing but color and pattern. I am not seeking pure abstraction; rather, the purity and essence of the idea—expressed in its simplest form" (as quoted in *Milton Avery: The Late Paintings*, New York, 2001, p. 53).

In its reductive palette of tonal color, *Two Figures on Beach* presages the works of such iconic painters as Adolph Gottlieb, Mark Rothko (Fig. 3) and the proponents of the Color Field movement, who would go on to push his innovative ideas fully into the non-objective. Today, Avery is considered among the earliest American practitioners of chromatic

abstraction. In a commemorative essay addressing the impact of Avery's influential body of work, Rothko concluded, "There have been several others in our generation who have celebrated the world around them, but none with that inevitability where the poetry penetrated every pore of the canvas to the very last touch of the brush. For Avery was a great poet-inventor who had invented sonorities never seen nor heard before. From these we have learned much and will learn more for a long time to come" (as quoted in Adelyn Dohme Breeskin, *Milton Avery*, Washington, D.C., 1969, n.p.).



8

FAIRFIELD PORTER

1907 - 1975

Autumn

signed *Fairfield Porter* and dated 69
(upper right); also dated again and titled
Autumn (on the reverse)
oil on Masonite
18 by 14 inches (45.7 by 35.6 cm)

PROVENANCE

[With] Tibor de Nagy Gallery, New York
Wade Perry
Private collection
Acquired by the present owner from the above,
2008

LITERATURE

Joan Ludman, "Checklist of Paintings by
Fairfield Porter," *Fairfield Porter: An American
Classic*, New York, 1992, p. 299
Joan Ludman, *Fairfield Porter: A Catalogue
Raisonné of the Paintings, Watercolors, and
Pastels*, New York, 2001, no. L676, p. 250
(as *Autumn Leaves*)

\$ 40,000-60,000



JOHN MARIN

1870 - 1953

Tree and Sea, Maine

signed *Marin* and dated 32 (lower right)
 watercolor and charcoal on paper
 20 ½ by 15 ½ inches (52.1 by 39.4 cm)

PROVENANCE

The artist
 Estate of the above
 Acme Art, San Francisco, California

Collection of 7-Eleven, Inc., Dallas, Texas, 1987
 (acquired from the above; sold: Sotheby's,
 New York, November 28, 2007, lot 67)
 Acquired by the present owner at the above
 sale

EXHIBITED

Washington, D.C., Studio House, *John Marin:
 Water Colors, Oils, Etchings*, February 1937,
 no. 9
 Iowa City, Iowa, University of Iowa, *Vintage
 Moderns, American Pioneer Artists: 1903-1932,
 Plus 4 Related Photographers*, May-August
 1962, no. 39, pp. 16, 18, illustrated p. 18

Tucson, Arizona, University of Arizona Art
 Gallery, *John Marin 1870-1953*, February-
 March 1963, no. 56, n.p.
 New York, The Willard Gallery, *John Marin:
 Paintings of the 1930's*, March-April 1965,
 no. 6, illustrated n.p.

LITERATURE

Sheldon Reich, *John Marin: A Stylistic Analysis
 and Catalogue Raisonné*, vol. II, Tucson,
 Arizona, 1970, no. 32.53, p. 651, illustrated

\$ 40,000-60,000

PROPERTY FROM A PRIVATE COLLECTION,
WASHINGTON, D.C.

GEORGIA O'KEEFFE

1887 - 1986

Waterfall, No. 2, Īao Valley

oil on canvas

24 by 20 inches (61 by 50.8 cm)

Painted in 1939.

PROVENANCE

[With]The Downtown Gallery, New York
Mrs. Iselin O'Donnell, New York, 1947 (acquired
from the above)

Estate of the above (sold: Sotheby's, New York,
December 13, 1972, lot 142)

Acquired by the present owner at the above
sale

EXHIBITED

New York, An American Place, *Georgia
O'Keeffe: Exhibition of Oils and Pastels*,
February-March 1940, no. 17 (as *Water Fall-No.
Ī-Iao Valley*)

Honolulu, Hawaii, Honolulu Academy of Arts,
Georgia O'Keeffe: Paintings of Hawaii, March-
May 1990, no. 18, p. 76, illustrated pp. 56, 76
New York, New York Botanical Garden;
Memphis, Tennessee, Brooks Museum of
Art, *Georgia O'Keeffe: Visions of Hawai'i*, May
2018-February 2019, no. 16, p. 122, illustrated
p. 123

LITERATURE

"Advertising Art Lures Brush of Miss O'Keeffe,"
New York Herald Tribune, January 21, 1940,
p. 10

"One-Man Shows," *The New York Times*,
February 11, 1940, sec. 9, p. 7

Royal Cortissoz, "Three Ladies," *New York
Herald Tribune*, February 11, 1940, sec. 9, p. 9
"Pineapple for Papaya," *The Art Digest*, vol. 14,
no. 10, February 15, 1940, p. 23

Elizabeth McCausland, "Exhibitions in New
York," *Parnassus*, vol. 12, no. 3, March 1940,
p. 42

Ronn Ronck, "How Georgia O'Keeffe
Conquered Pineapples," *The Honolulu
Advertiser*, October 22, 1981, p. D3

Lisa Mintz Messinger, "Georgia O'Keeffe," *The
Metropolitan Museum of Art Bulletin*, vol. 42,
no. 2, Fall 1984, p. 56, illustrated fig. 53, p. 54

Laurie Lisle, *Portrait of an Artist: A Biography
of Georgia O'Keeffe*, Albuquerque, New Mexico,
1986, p. 244

Anita Pollitzer, *A Woman on Paper: Georgia
O'Keeffe*, New York, 1988, p. 229

Lisa Mintz Messinger, *Georgia O'Keeffe*, New
York, 1988, p. 86, illustrated fig. 62, p. 83

Barbara Buhler Lynes, *Georgia O'Keeffe:
Catalogue Raisonné*, vol. II, New Haven,
Connecticut, 1999, no. 980, p. 619, illustrated

Georgia O'Keeffe first traveled to the Hawaiian
Islands in 1939, by which time she had
firmly established herself as a prominent
voice in modern art in America through her
deeply personal images of magnified plants
and flowers, as well as the sun-bleached
animal bones of the deserts in the American
Southwest. Attracted by O'Keeffe's success
and her distinctive interpretation of natural
subjects, the Hawaiian Pineapple Company,
now known as the Dole Pineapple Company,
sent the artist to Hawaii to create images of
pineapples for a new promotional campaign.
Instantly captivated by the region's lush
tropical landscape—so different from anything
she had previously experienced—O'Keeffe
spent nine weeks exploring its unique
natural character, ultimately completing
twenty paintings of the delicate yet powerful
waterfalls, dramatic valleys and chasms, and
the tropical flora that she encountered there.
O'Keeffe recognized her powerful reaction to
Hawaii and the influence it had on her work,
writing to the photographer Ansel Adams,
who made his own inaugural trip to the region
in 1948 on assignment for the United States
Department of the Interior, that "I have always
intended to return [to Hawaii]...I often think
of that trip at Yosemite [with you] as one of
the best things I have done—but Hawaii was
another" (*Georgia O'Keeffe's Hawai'i*, Kihei,
Hawaii, 2011, p. 25) (Fig. 1).

The present work is one of four images
O'Keeffe painted of the spectacular waterfalls
in the Īao Valley on Maui. Though her subject
here is entirely unique within her celebrated
oeuvre of natural scenery, the lens through
which she interprets it evokes her profound,
almost spiritual reaction to the landscape, the
quality that pervades the entirety of her body
of work. Here, O'Keeffe emphasizes the drama
of the setting by allowing the powerful cliffs

to dominate the composition. She eliminates
the foreground entirely and includes only a
small area of blue sky and clouds, implying
that the viewer is closely positioned to these
mountainous forms. O'Keeffe captures the
fecundity of the Hawaiian landscape by
applying passages of shades of verdant green
to render her subject. Her crisply defined
contours and careful modeling of forms create
sculptural depth on the picture plane, while
simultaneously her disregard for traditional
scale and spatial depth contributes to a
modern sense of flattened patterning. As such,
the traditional landscape is transformed into
an abstract design of organic lines and shapes.
"It is surprising to me to see how many people
separate the objective from the abstract,"
she once explained of her intent. "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. The abstraction is often the
most definite form for the intangible thing in
myself that I can only clarify" (Barbara Haskell,
Georgia O'Keeffe: Abstraction, New York, 2009,
p. 166).

O'Keeffe exhibited her Hawaii paintings
for the first time on February 1, 1940 at An
American Place in New York. In the introduction
to the exhibition catalogue, she articulated
the esteem with which she regarded this
new artistic output, writing "If my painting is
what I have to give back to the world for what
the world gives to me, I may say that these
paintings are what I have to give at present
for what three months in Hawaii gave to me...
What I have been able to put into form seems
infinitesimal compared with the variety of
experience" (*Georgia O'Keeffe: Exhibition of Oils,
Pastels*, New York, 1940, n.p.) This body of work
was met with enthusiastic praise, with critics
recognizing and remarking on the success this
new outlet afforded her aesthetic. The *New
York World-Telegram* enthused, "[O'Keeffe's]
pictures, always brilliant and exciting, [now]
admit us to a world that is alien and strange"
(*Georgia O'Keeffe's Hawai'i*, p. 20).

\$ 500,000-700,000



PROPERTY FROM A PROMINENT EAST COAST
COLLECTION

MILTON AVERY

1885 - 1965

Pale Nude

signed *Milton Avery* and dated 1963 (lower right); also inscribed in another hand "*Pale Nude*"/by *Milton Avery/1963* (on the reverse)
oil on canvasboard
23 $\frac{3}{4}$ by 29 $\frac{7}{8}$ inches (60.3 by 75.9 cm)

PROVENANCE

The artist

Estate of the above

[With] Grace Borgenicht Gallery, New York
Gallery Gemini, Palm Beach, Florida, 1981

Private collection, by 1989

Arij Gasiunasen Fine Art of Palm Beach, Inc.,
Palm Beach, Florida

Probably acquired by the present owner from
the above

Painted in 1963, Milton Avery's *Pale Nude* exemplifies the artist's mature interest in simplified compositional designs unified by form, color, and surface. In the present work, Avery's reclining nude is surrounded by distinct planar regions of blue and green. Avery delineates the figure with simple gray strokes that outline the form, which is evoked through a single plane of color. This work demonstrates the artist's mastery of the formal qualities of painting through his modulated use of color and flattened shapes, which suggest moods that attune to the viewer's consciousness. Color is the vehicle of expression, organizing space and indicating depth. In *Pale Nude*, Avery proves that figurative painting can exist purely through harmonial tonalities and simplified form.

\$ 300,000-500,000



JOHN MARIN

1870 - 1953

Movement: Racing Sea

signed *Marin* and dated 47 (lower right);
also dated again and inscribed *No-5*
(on the reverse)
oil on canvas
22 by 28 inches (55.9 by 71.1 cm)

PROVENANCE

The artist
Estate of the above
Richard York Gallery, New York
Acquired by the present owner from the above,
2000

EXHIBITED

New York, An American Place, *John Marin's
New Paintings in Oil and Watercolor*, December
1947-January 1948, no. 5, n.p.
Utica, New York, Munson-Williams-Proctor
Institute, *John Marin, Watercolors, Oils, Prints
and Drawings*, December 1951, no. 41, n.p.
Tucson, Arizona, University of Arizona, *John
Marin 1870-1953*, February-March 1963,
no. 98, n.p.
New York, Kennedy Galleries, *John Marin and
the Sea*, October-November 1982, no. 66, n.p.,
illustrated
Portland, Maine, Portland Museum of Art, *John
Marin in Maine*, May-September 1985, no. 74,
n.p.
New York, Kennedy Galleries, *John Marin:
Paintings and Watercolors 1940 to 1953*,
November 1989, no. 21, n.p., illustrated

LITERATURE

Sheldon Reich, *John Marin: Catalogue
Raisonné*, vol. II, Tucson, Arizona, 1970,
no. 47.23, p. 754, illustrated

\$ 400,000-600,000

Movement: Racing Sea was painted during the last decade of John Marin's life while he took residence in Cape Split, Maine. It is one among a series of nine oil paintings from the period, a grouping aptly titled *Movements* that was exhibited in a retrospective at An American Place in 1947. Marin recorded in his journals that year, "Using paint as paint is different from using paint to paint a picture. I'm calling my pictures this year 'Movements in Paint' and not movements of boat, sea, or sky, because in these new paintings, although I use objects, I am representing paint first of all, and not the motif primarily" (as quoted in MacKinley Helm, *John Marin*, Boston, Massachusetts, 1948, p. 101).

While this decade was ostensibly marked by grief, following the death of his wife and later his mentor Alfred Stieglitz, Marin approached his work with renewed enthusiasm and vigor. In the catalogue for Kennedy Galleries' 1982 exhibition of the artist's seascapes, which included *Movement: Racing Sea*, John I.H. Baur noted, "As the 1940s wore on Marin's oils began to change—subtly at first, then more radically." He continued, "...Marin employed his cubism with a new freedom, using it to reinforce the dynamic expressionism of the compositions. No longer do the grid lines restrain the wildness of the waves; instead they echo their action and underline their movement" (as quoted in Kennedy Galleries, *John Marin and the Sea*, New York, 1982, n.p.).

We see this grid line technique employed in *Movement: Racing Sea*. The composition is delineated by horizontal lines that establish an energetic sea and calm sky. The sky is marked by a cobalt blue border, which frames gray feathered clouds. This border defines the picture plane and is echoed along all four sides of the work. The sea and sky are suspended within this framework though not confined to the flat surface. As such, the landscape remains wildly in motion. The horizon line is marked by a thin strip of land, beneath it rolling waves in green that endure the shifting sea. These energetic brushstrokes are typical of Marin's works from the period and the *Movement* series captures his mastery of color and gesture.





(ACTUAL SIZE)

13

OSCAR BLUEMNER

1867 - 1938

Venus

signed with the artist's conjoined initials *OFB* (lower left); also signed again, dated *Eliz Nov 13-24* and inscribed *65 W* (along the left edge)
watercolor and pencil on paper
5 by 6 ¾ inches (12.7 by 17.1 cm)

PROVENANCE

The Charles Rand Penney Collection,
Lockport, New York
Zabriskie Gallery, New York
Hollis Taggart Galleries, New York
Acquired by the present owner from the above,
2010

EXHIBITED

Buffalo, New York, Burchfield Penney Art Center, *Burchfield in Context*, November 1998-February 1999

Executed in 1924, *Venus* is part of a series of watercolors that Oscar Bluemner produced following his move to Elizabeth, New Jersey. In his description of works on paper from this series, which he called "paintings," Bluemner stated: "While of America I have seen many men's towns, and know their minds"—to use Homer's words—I do not mean to state the physical aspects of what I see or as I see it... Art is a matter of emotion. Has the painter 'something' to say? Is it Painting?" (as quoted in *Paintings of Mr. Oscar Bluemner*, New York, 1924, n.p.).

\$ 20,000-30,000



14

JOHN MARIN

1870 - 1953

Deer Isle, Maine, Movement No. 14 (The Sea and Pertaining Thereto)

signed *Marin* and dated 27 (lower right);
also inscribed in another hand (14)the sea +
pertaining thereto/*Marin* 1927 (on the reverse)
watercolor and pencil on paper
13 by 16 ½ inches (33 by 41.9 cm)

PROVENANCE

Sold: Christie's, New York, November 30,
1990, lot 190
Hirschl & Adler Galleries, New York (acquired
at the above sale)
Private collection, Boston, Massachusetts, 1999
[With]Menconi & Schoelkopf Fine Art, New York
Acquired by the present owner from the above,
2011

EXHIBITED

New York, The Intimate Gallery, *Fifty New
Paintings by John Marin*, November-December
1928
New York, DC Moore Gallery, *Independent
Visions: Landscapes by Milton Avery, Oscar
Bluemner, Charles Burchfield, Walt Kuhn, John
Marin*, December 1997-January 1998
West Palm Beach, Florida, Eaton Fine Art,
*Expression and Meaning: The Marine Paintings
of John Marin*, January-March 1999, no. 13,
p. 34, illustrated
New York, Gerald Peters Gallery, *Prewar/
Postwar: Modernism to Modern*, September-
October 2007

\$ 40,000-60,000

PROPERTY FROM A PRIVATE COLLECTION

ELIE NADELMAN

1882 - 1946

Seated Female Figure

stained wood

height: 17 ¾ inches (45.1 cm) on ½ inch
(1.3 cm) black metal base

Executed *circa* 1909-15.

PROVENANCE

The artist

Estate of the above

Private collection, 1960s (acquired from the
above)

By descent to the present owner

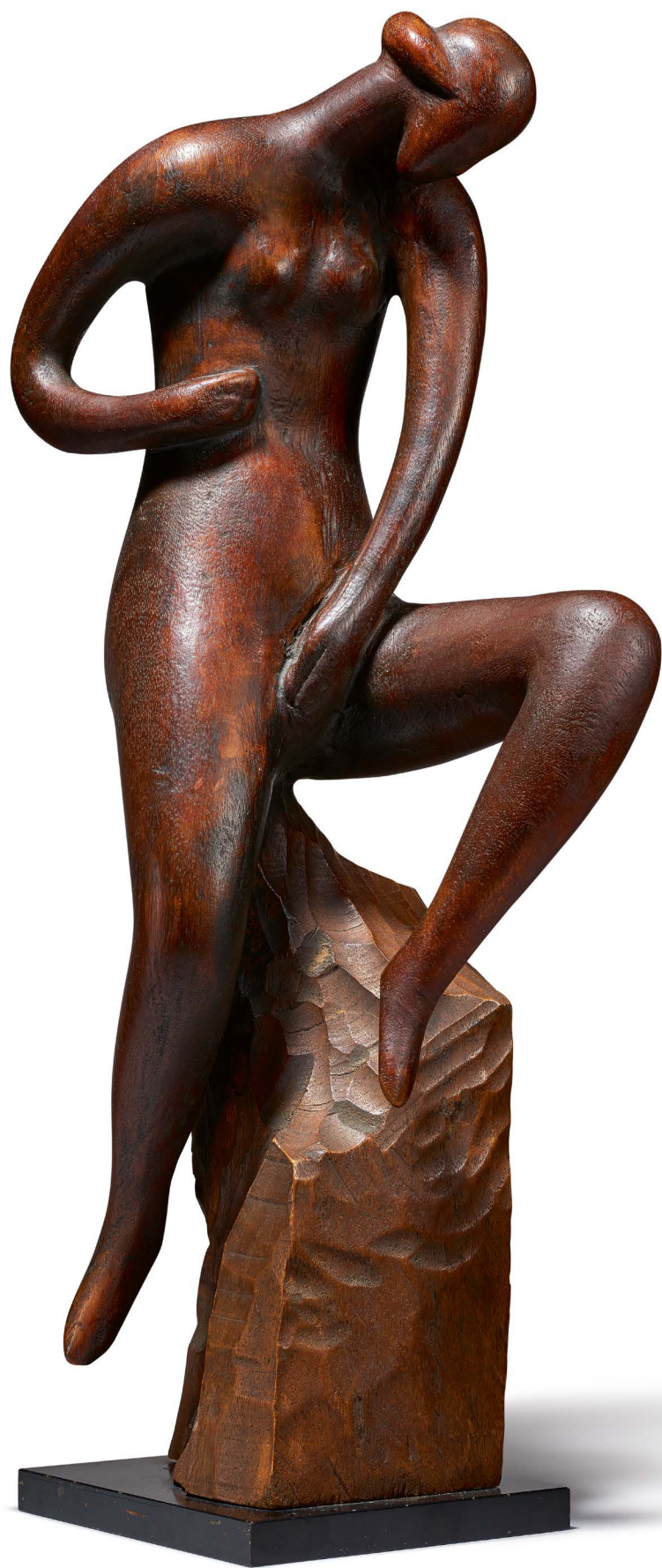
EXHIBITED

Toronto, Canada, Art Gallery of Ontario,

October 1974-August 1979 (on loan)

Indianapolis, Indiana, Indianapolis Museum of
Art, November 2001-June 2005 (on loan)

\$ 600,000-800,000



After relocating to Paris in 1904, Elie Nadelman sought to establish an individual aesthetic for his body of work while cementing his place in the local art scene. In the years that followed he would try to reconcile the wide-ranging artistic influence of his contemporaries—from Adolf van Hildebrand who theorized on the superiority of Classical, highly naturalistic sculpture, to the modern aesthetic promoted in Auguste Rodin's expressive sculpture (Barbara Haskell, *Elie Nadelman: Sculptor of Modern Life*, New York, 2003, p. 28). As such, *Seated Female Figure*, conceived and probably executed between 1909 and 1915, illustrates a key moment in the stylistic evolution of Nadelman's approach to figural sculpture from this formative period of his career.

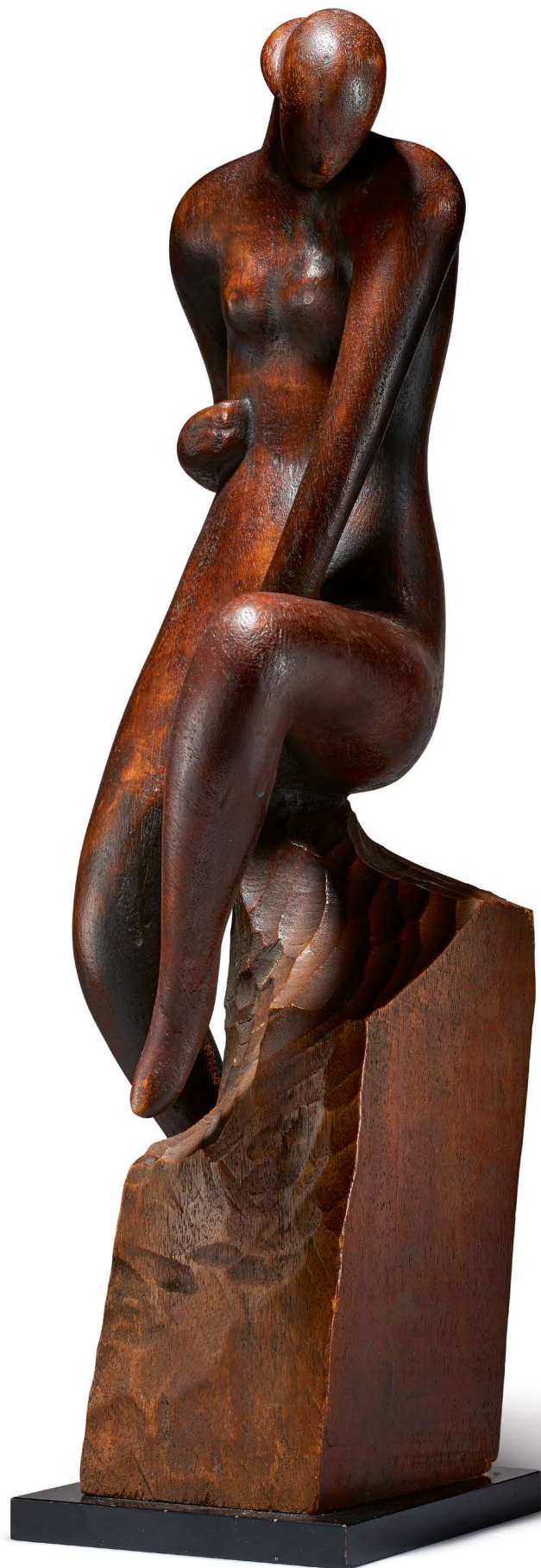
In 1909, Nadelman was awarded a solo exhibition at the Galerie E. Druet in Paris—a leading gallery in the commercial art world. Druet promoted the work of avant-garde European and American Modernists until 1916 and played a most significant role in the American Armory Show of 1913. In his 1909 solo show, Nadelman exhibited over one hundred drawings and 13 plaster models, including forms he would later revisit in wood. Nadelman continued to revisit forms similar to *Seated Female Figure* upon his arrival in America in 1914.

The artist's affection for classicized nudes was by this time altogether transformed to abstract representations of the female body, reduced to rounded silhouettes with elongated proportions. In *Seated Female Figure*, the woman's limbs are tubular in form with softly bowed arms and the proper left leg of the figure is bent in an angular line. Similarly, the level of surface detail is simplified. While the artist's somewhat later figural sculptures were Classical representations carved with anatomical accuracy and decorated with naturalistic detail, often complete with

textured hair either raised with coils of curls or notched with wavy locks, *Seated Female Figure*'s head is pear-shaped and void of any distinguishable facial features. An architectural form bands horizontally across the reverse of the figure's head perhaps representative of a modern hairstyle worn by women of the period. As such, this type of head likely stems from the period of the 1909 exhibition in Paris.

Nadelman's success as a sculptor reached new heights in the early 1910s while still living abroad in Paris. Some of his earlier works from 1909 were included in the Armory Show of 1913 and in May of the same year Galerie E. Druet hosted a second exhibition for Nadelman which showcased his highly stylized nude figures and more classical heads in bronze and marble.

Nadelman's body of work would eventually combine the many sources of art theory and practice that consumed Modernist artists in the early 20th century. Nadelman's time in Europe pushed him toward experimenting with abstract movements like Cubism during these formative years. In the Whitney Museum of American Art's catalogue for the 2003 retrospective exhibition of Nadelman's work, Barbara Haskell concluded, "Nadelman found in modernism's exclusive emphasis on formal values a license to ignore subject matter and thereby obliterate reminders of the ethnic, religious, and social distinctions upon which nationalism rests. Choosing modernist abstraction over subject matter allowed him to pursue a timeless, universal art based on order, reason and harmony. At a time when sculptors were seeking an alternative to the hegemony of Auguste Rodin and the Symbolist aesthetic, Nadelman's formulation of a sculptural vocabulary based on the simplified geometric forms of Greek classical art won enthusiastic welcome. At age twenty-seven he captured the attention of the Parisian art world" (Ibid, p. 9).



PROPERTY FROM A PROMINENT PRIVATE
COLLECTION

EDWARD HOPPER

1882 - 1967

Shakespeare at Dusk

signed *E. HOPPER* (lower right)

oil on canvas

17 ¼ by 25 ⅛ inches (43.8 by 63.8 cm)

Painted in 1935.

PROVENANCE

The artist

[With]Frank K. M. Rehn Gallery, New York

John J. Astor VI, New York (acquired from the above)

[With]Richard L. Feigen & Co., New York, 1980

Carl D. Lobell, New York, 1980 (acquired from the above)

Martha Parrish & James Reinish, Inc., New York

Acquired by the present owner from the above, late 1990s

EXHIBITED

Andover, Massachusetts, Addison Gallery of American Art, Phillips Academy, *Small Paintings, Small Sculpture by Contemporary Americans*, May-June 1936, no. 22, n.p.

New York, The Museum of Modern Art, *Romantic Painting in America*, November 1943-February 1944, no. 105, p. 39

New York, Whitney Museum of American Art; London, Hayward Gallery; Amsterdam, Netherlands, Stedelijk Museum; Düsseldorf, Germany, Städtische Kunsthalle; Chicago, Illinois, Art Institute of Chicago; San Francisco, California, San Francisco Museum of Modern Art, *Edward Hopper: The Art and the Artist*, September 1980-February 1982, pp. 46, 62, illustrated pl. 389, p. 272

Marseille, France, Musée Cantini; Madrid, Spain, Fundación Juan March, *Edward Hopper*, June 1989-January 1990, pp. 92, 124, illustrated p. 80

New York, Gagosian Gallery, *Edward Hopper*, October-November 1993, p. 30, illustrated p. 31

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

LITERATURE

Artist's Record Book, vol. II, p. 9

American Artists Group, *Edward Hopper*, New York, 1945, illustrated n.p.

Gail Levin, "Edward Hopper's Evening," *The Connoisseur*, vol. 205, no. 823, September 1980, p. 61, illustrated fig. 8

Ronald Paulson, "Edward Hopper and Some Precursors," *Bennington Review*, December 1980, p. 67

Louis Cooke, "Edward Hopper Exhibit," *P.S.*, January 14, 1981, p. 20

Rob Silberman, "Edward Hopper and the Implied Observer," *Art in America*, vol. 69, September 1981, p. 151

Giorgio Pellegrini, "Edward Hopper tra realismo e metafisica," *Bollettino d'Arte*, April-June 1982, p. 154

Gail Levin, *Edward Hopper*, New York, 1984, p. 69, illustrated p. 63

Alessandra Farkas, "Edward Hopper, il Manet di New York," *Arte*, vol. 15, July-August 1985, pp. 58-59

Gail Levin, *Hopper's Places*, New York, 1985, p. 20

Gail Levin, *Edward Hopper: A Catalogue Raisonné*, vol. III, New York, 1995, no. O-298, p. 243, illustrated

Gail Levin, *Edward Hopper: An Intimate Biography*, New York, 1995, updated & expanded 2007, pp. 269-270, 773, illustrated pl. 56, p. 705

Deborah Lyons, *Edward Hopper and the American Imagination*, New York, 1995, n.p., illustrated pl. 19

Walter Wells, *Silent Theater: The Art of Edward Hopper*, London, 2007, no. 169, p. 224, illustrated fig. 169, p. 228

Réunion des Musées Nationaux, Grand Palais, *Hopper*, Paris, 2012, p. 332





The Shakespeare Statue, The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Photography Collection, The New York Public Library, New York

Among the most significant painters of the twentieth century, Edward Hopper cultivated a quintessentially American aesthetic marked by evocative images that captured the subtle intrigue and psychological complexity of modern urban existence. His contemplation of the commonplace and his penetrating study of the psyche burrow deep beneath the unremarkable surfaces of archetypal American subjects: nighttime diners, dimly-lit hotel interiors, and forlorn vernacular architecture. Though based on a fundamental commitment to naturalistic representation, Hopper's work transcends mere narrative illustration in search of the symbolic and suggestive. His art serves as a form of sublimation, a deeply personal

expression of his inner emotional response to the physical world. Summarizing the difficulty of imbuing his paintings with incommunicable thought, Hopper once remarked: "If I could say it in words there would be no reason to paint it" (as quoted in *Edward Hopper & Company*, San Francisco, California, 2009, n.p.).

Painted in 1935, *Shakespeare at Dusk* captures the visual poetry of twilight in a large city, when the cacophonous noise of streetcars and elevated trains begins to acquiesce to the stillness of night. This Central Park scene belongs to Hopper's celebrated series of New York cityscapes—subject matter he explored early in his career while studying under

Robert Henri and continued until his death in 1967. A lifelong lover of poetry and prose, *Shakespeare at Dusk* is among the only major works in Hopper's oeuvre that overtly references the profound influence of literature on his emotional response to specific times of day, particularly the evening. The poems that he quoted, often as explanations for his own art, frequently focus on the mood of dusk—its sense of mystery, anxiety, and eros born out of the varying effects of light and shadow.

Based on Henri's teaching, Hopper's formative New York canvases, such as *Blackwell's Island* (1911 Whitney Museum of American Art, New York), *Queensborough Bridge* (1913, Whitney Museum of American



John Singer Sargent, *In the Luxembourg Gardens*, 1879, oil on canvas, 25 7/8 by 36 3/8 inches (65.7 by 92.4 cm), Philadelphia Museum of Art: John G. Johnson Collection, 1917

Art, New York), and *East River* (1920-23, Private collection), are devoted to scenes along the city's waterways near his former studio at 53 East 59th Street. Hopper did not return to specific New York subject matter until the late 1920s when he painted *The City* (1927, University of Arizona Museum of Art, Tucson, Arizona), a second iteration of *Blackwell's Island* (1928, Crystal Bridges Museum of American Art, Bentonville, Arkansas), *Williamsburg Bridge* (1928, The Metropolitan Museum of Art, New York), and *Manhattan Bridge Loop* (1928, Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts). In the following decades, Hopper ventured further uptown for subject matter, portraying the Harlem River

in *Macomb's Dam Bridge* (1935, Brooklyn Museum, New York), Central Park in *Bridle Path* (1939, Private collection), and Riverside Park in *August in the City* (1945, Norton Museum of Art, West Palm Beach, Florida). Nearer his studio at 3 Washington Square North, where he lived and worked from 1913 until his death, Hopper based *Early Sunday Morning* (1930, Whitney Museum of American Art, New York) on shops along Seventh Avenue and *Nighthawks* (1942, Art Institute of Chicago, Illinois) on a restaurant on the corner of Eleventh Street and Seventh Avenue. In a 1935 interview for the *New York Post*, the reporter Archer Winsten asked what Hopper did for fun. He replied: "I get most of my pleasure out of the city itself" (as quoted in Gail Levin, *Edward*

Hopper: An Intimate Biography, New York, 1995, updated & expanded 2007, p. 270).

Shakespeare at Dusk depicts two statues cloaked in shadow near the deserted southern end of the Central Park Mall, which is illuminated by the vibrant afterglow of sunset on the horizon behind the shadows of high-rises at the western end of the park. The inclusion of identifiable modern skyscrapers is exceedingly rare in Hopper's oeuvre and the present work is one of only a few New York scenes where the exact physical location is clearly apparent. In the foreground, Hopper presents John Quincy Adams Ward's full-standing sculptural portrait of the celebrated playwright William Shakespeare, with his head bowed in contemplative thought. Describing

the scarcity of recognizable buildings in his work, Hopper stated: "I think a lot about the interiors of big cities. I probably try to represent something universally valid" (as quoted in Gerald Matt, *Western Motel: Edward Hopper and Contemporary Art*, Nuremberg, Germany, 2008, p. 7). While a universal representation of a city at twilight, *Shakespeare at Dusk* is an unmistakably specific New York image.

In the artist's record book next to a small sketch of the present canvas, Hopper's wife, Jo, wrote: "*Shakespeare at Dusk*. Mall, Central Park about 5 P.M. Nov. [November] dusk with pink glow in sky back of trees. Foreground grey pavement, slightly warmed by glow in sky overhead (offstage). 2 statues on high pedestals—L. [left] Shakespeare—green; R. [right] Columbus not distinct. Foreground R. [right] tall bare tree trunk dark. Foliage across middle green & brownish. Red lit electric sign outside park showing thru foliage not well explained. Big unlit sign U.S. top of building L. [left] back. No other signs on windows lit yet.

Silhouette of buildings outside park across back grey blue" (Artist's Record Book, vol. II, p. 9). Hopper consigned *Shakespeare at Dusk* to the Frank K. M. Rehn Gallery on November 21, 1935, shortly after completing the work in his studio. As was typical of his working method, he made several detailed pencil sketches on location that later served as references for the final oil. The ambiguity of narrative content in Hopper's paintings, like *Shakespeare at Dusk*, sparks the imagination and provokes an endless interpretation of meaning. Loath to provide commentary on his own art, Hopper did explain: "There is a certain fear and anxiety, a great visual interest in the things that one sees coming into a great city" (as quoted in David Anfam, "Rothko's Hopper: A Strange Wholeness," ed. Sheena Wagstaff, *Edward Hopper*, London, 2004, p. 39).

The preeminent Hopper scholar Gail Levin comments: "Hopper's mature cityscapes were generally undisturbed by human presence. There is often an eerie feeling born of this desertion, this absence of activity" (*Edward Hopper: The Art and the Artist*, New York, 1980,

p. 45). When an interviewer commented on the lack of figuration, Hopper observed, "It's probably a reflection of my own, if I may say, loneliness. I don't know. It could be the whole human condition" (as quoted in Gail Levin, *Edward Hopper*, New York, 1984, p. 69).

The present work is singular in Hopper's oeuvre in its direct reference to a literary figure that had a significant influence on the artist's career. While most of his paintings contain elements of poetic inspiration, few are as forthright as *Shakespeare at Dusk*. As Gail Levin suggests, the title of the painting invites a comparison to the bard's oft-quoted description of autumnal twilight:

That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruined choirs, where late the sweet birds sang.
In me thou see'st the twilight of such day
As after sunset fadeth in the west
Which by and by black night doth take away,
Death's second self, that seals up all in rest.
(William Shakespeare, Sonnet 73)



Edward Hopper, *Study for Shakespeare at Dusk*, 1935, fabricated chalk, charcoal and graphite pencil on paper, 10 1/2 by 16 inches (26.7 by 40.6 cm), Whitney Museum of American Art, New York. Josephine N. Hopper Bequest, © 2019 Heirs of Josephine Hopper / Licensed by VAGA at Artists Rights Society (ARS), NY



Edward Hopper, *House at Dusk*, 1935, oil on canvas, 36 ¼ × 50 in. (92.1 by 127 cm), Virginia Museum of Fine Arts, Richmond, Virginia, John Barton Payne Fund. © 2019 Estate of Edward Hopper/Artists Rights Society (ARS), New York, NY

The darker connotations of the last lines may have been particularly meaningful to Hopper whose mother had passed away earlier that year on March 20, 1935 at the age of eighty-one. The loss of his only surviving parent appears to have activated Hopper's own conception of his mortality and his interest in evening's waning light, as seen in *Shakespeare at Dusk* and *House at Dusk* (1935, Virginia Museum of Fine Arts, Richmond, Virginia) of the same year.

Hopper was a lifelong lover of literature and poetry. As a young boy, he discovered English classics and French and Russian translations in his father's library, which he often illustrated with his own drawings and sketches. This practice continued into his early career, when he worked rather begrudgingly as a commercial illustrator for a variety of periodicals and magazines. In his adulthood,

he indicated a fondness for Paul Verlaine, Marcel Proust, Johann Wolfgang von Goethe, Ralph Waldo Emerson, Sherwood Anderson, Ernest Hemingway, John Dos Passos, Robert Frost and Henrik Ibsen. It was through study with Henri at the New York School of Art that he became intensely interested in literature and its relationship to the visual arts. According to his classmate Rockwell Kent, Henri's pupils often talked of literature. They discussed Verlaine, Eugene Sue, Charles Baudelaire, and the French Symbolist poets, which Kent described as "in keeping with the slightly morbid overtone of Henri's influence" (as quoted in Gail Levin, "Edward Hopper's Evening," *The Connoisseur*, September 1980, p. 56).

Stemming from his early interest in literature and Henri's philosophical teachings, Hopper's paintings surpass an exact

transcription of a physical location to convey a literary sense of mood and emotion. Most often these personal expressions are tied to the artist's own feelings towards a specific time of day, as in *Shakespeare at Dusk*. Writing on Henri's influence and Hopper's sensitive evocation of the evening hour, Gail Levin states: "Hopper always managed to extract an authentic sense of mood. On this subject, Robert Henri offered more specific advice: 'Low art is just telling things, as, there is the night. High art gives the feeling of night. The latter is nearer reality, although the former is a copy'" ("Edward Hopper's Evening," *The Connoisseur*, vol. 205, no. 823, September 1980, p. 56.).

Hopper's fascination with the 'feel of night' began as early as 1914 with his most ambitious French composition, *Soir Bleu* (1914). He continued the theme on his return to



Edward Hopper, *Railroad Sunset*, 1929, oil on canvas, 29 ¼ by 48 ⅞ inches (74.5 by 122.2 cm), Whitney Museum of American Art, New York, Josephine N. Hopper Bequest © 2019 Heirs of Josephine Hopper / Licensed by VAGA at Artists Rights Society (ARS), NY

New York with his series of nocturnal etchings *Night on the El Train* (1918), *Night in the Park* (1921), and *Night Shadows* (1921), as well as in later paintings like *Night Windows* (1928, The Museum of Modern Art, New York), *Office at Night* (1940, Whitney Museum of American Art), and *Nighthawks*. As in *Shakespeare at Dusk*, these works demonstrate Hopper's attraction to certain qualities of the evening—mystery, silence, lust, and despair—which can also be detected in his favorite poetry. He quoted often from Verlaine's "La Lune blanche," which recalls the calm of the twilight hour seen in the present work.

The distinct emphasis on the time of day is apparent in his titles, which regularly indicate a general hour. His twilight imagery, such as *Railroad Sunset* (1929, Whitney Museum of American Art), *House at Dusk* and *Cape Cod Evening* (1939, National Gallery of Art, Washington, D.C.), and the present work, recalls Goethe's "Wanderer's Nightsong," a

poem that he described as "an extraordinary visual picture" (as quoted in Gail Levin, *Edward Hopper: An Intimate Biography*, New York, 1995, updated & expanded 2007, p. 266).

In this evocative image of Central Park at twilight, *Shakespeare at Dusk* Hopper masterfully conveys the sensation of early evening as the vestiges of sunlight fade and day cedes to night. He ruminates on the passage of time and the unknown associated with the oncoming darkness. While he often represents this idea in the form of voids, as in *Automat* (1927, Des Moines Art Center, Iowa) and *Two Comedians* (1966, Private collection), his treatment of this theme is more subtle and suggestive in the present work. Hopper radically rethought his art following his 1933 exhibition at the Museum of Modern Art. Painted in 1935, *Shakespeare at Dusk* can be seen as a metaphor for the new direction of his work, one that would be less populated and increasingly existential.

Hopper's art, like the poetry and prose that he loved, often suggests more than it reveals. "By refusing to be narrative and aiming instead at suggestive symbolic content," writes Gail Levin, "Hopper at his best created paintings which express the psychological pulse of their time and yet speak for all time" ("Edward Hopper's Evening," *The Connoisseur*, September 1980, p. 59). Hopper stated, "I look all the time for something that suggests something to me. I think about it. Just to paint a representation or a design is not hard, but to express a thought in a painting is. Thought is fluid. What you put on canvas is concrete, and it tends to direct the thought. The more you put on canvas the more you lose control of the thought. I've never been able to paint what I set out to paint" (as quoted in Gail Levin, *Edward Hopper: As Illustrator*, New York, 1979, p. 6). Dusk, with its rapidly fading light and evolving hues, manifests this statement.

“If I could say it in words
there would be no reason to paint it.”

Edward Hopper (as quoted in *Edward Hopper & Company*, San Francisco,
California, 2009, n.p.)



Gregory Crewdson, *Untitled (Worthington Street)*, 2006, digital pigment print, 58 ½ by 89 ½ (148.6 by 227.3 cm) © Gregory Crewdson. Courtesy Gagolian

NILES SPENCER

1893 - 1952

In Fairmont

signed *NILES SPENCER* - © (lower right); also signed again, dated '51 and titled *IN FAIRMONT* (on the reverse upper tacking edge)
oil on canvas
65 ½ by 41 ½ inches (166.3 by 105.4 cm)

PROVENANCE

The Downtown Gallery, New York
Edward Joseph Gallagher Jr., Baltimore, Maryland
The Museum of Modern Art, New York, 1956 (gift from the above as the Edward Joseph Gallagher III Memorial Collection; sold: Sotheby's, New York, May 17, 2012, lot 33)
Hirschl & Adler Galleries, New York
Acquired by the present owner from the above, 2012

EXHIBITED

Champaign, Illinois, University of Illinois, *Contemporary American Painting*, March-April 1952, no. 125, p. 233, illustrated pl. 33
New York, The Downtown Gallery, *Niles Spencer: Paintings*, October-November 1952, no. 10, n.p., cover illustration
New York, The Museum of Modern Art; Akron, Ohio, Akron Art Institute; Cincinnati, Ohio, Cincinnati Art Museum; Manchester, New Hampshire, Currier Gallery of Art, *Niles Spencer: A Retrospective Exhibition*, June-August 1954
Paris, France, Musée d'Art Moderne, *50 ans d'art aux États-Unis*, March-May 1955, no. 33, p. 37, illustrated pl. 10
Zürich, Switzerland, Kunsthhaus; Barcelona, Spain, Palacio de la Virreina & Museo de Arte Moderno; Frankfurt, Germany, Haus des Deutschen Kunsthandwerks; London, Tate Gallery; The Hague, Netherlands, Gemeentemuseum Den Haag; Vienna, Austria, Secession Galerie; Belgrade, Serbia, Kalemegdan Pavilion, *Modern Art in the U.S.A.*, July 1955-August 1956, no. 33 (London catalogue: pp. 17, 31, illustrated pl. 11)
New York, The Downtown Gallery, *New Art in America*, October-November 1957
Moscow, Russia, *American National Exhibition*, July-August 1959
New York, Whitney Museum of American Art, *Paintings and Sculpture from the American National Exhibition in Moscow*, October-November 1959

Lexington, Kentucky, University of Kentucky Art Gallery; Utica, New York, Munson-Williams-Proctor Arts Institute; Portland, Maine, Portland Museum; New York, Whitney Museum of American Art; Allentown, Pennsylvania, Allentown Art Museum; Manchester, New Hampshire, Currier Gallery of Art; Providence, Rhode Island, Rhode Island School of Design; East Hampton, New York, Guild Hall, *Niles Spencer*, October 1965-August 1966, no. 120, pp. 16, 36, cover illustration
New York, Whitney Museum of American Art, *Art of the United States 1670-1966*, September-November 1966, no. 262, p. 154
Katonah, New York, The Katonah Gallery, *The American Scene and New Formations of Modernism 1935-1954*, January-March 1976, no. 63, illustrated
New York, Whitney Museum of American Art at the Equitable Center, *Niles Spencer*, April-June 1990, p. 15

LITERATURE

The Museum of Modern Art, *Painting and Sculpture in The Museum of Modern Art*, New York, 1958, p. 57 (also included in later editions)
Edwin L. Dale Jr., "Gray Flannel Bosses: Industrialism and Industrial Man," *The New York Times Book Review*, October 1960, p. BR46, illustrated

Painted in 1951 at the height of his career and technical mastery, *In Fairmont* exemplifies Niles Spencer's lifelong fascination with industrial imagery. Based on sketches and studies of a large ventilator at the glass works in Fairmont, West Virginia, this is the larger of two canvases dedicated to the subject. Noted for its highly-refined geometric aesthetic with a focus on simplification of form, flattened perspective, and muted tones, the present oil is among the masterworks of the artist's oeuvre.

In Fairmont appeared on the cover of Spencer's first major retrospective in 1965. In his description of these mature compositions, the scholar Richard B. Freeman writes: "The paintings ... became increasingly daring and monumental. Shapes settled elegantly and irrevocably into convincing positions. The colors sang in a muted rich baritone chorus of tans, greys, rusts and greens, with occasional vivid greys and blacks giving structural drama. An almost suppressed excitement invaded what had been the lyric calm of his classicism" (*Niles Spencer*, Lexington, Kentucky, 1965, p.16).

\$ 250,000-350,000



PROPERTY OF A PRIVATE COLLECTOR

HORACE PIPPIN

1888 - 1946

Birmingham Meeting House in Spring

inscribed *FROM H. PIPPIN, 327 W. GAY ST/ WEST CHESTER P.A.* (on an original label affixed to the reverse)

oil on canvasboard

17 5/8 by 23 7/8 inches (44.8 by 60.6 cm)

Painted in 1940.

We are grateful for the research conducted by Anne Monahan, author of the forthcoming publication, *Horace Pippin, American Modern* (Yale University Press, 2020).

PROVENANCE

Carlen Galleries, Philadelphia, Pennsylvania
Curtin Winsor and Elizabeth Roosevelt Winsor, Rosemont, Pennsylvania, 1940
Carlen Galleries, Philadelphia, Pennsylvania
Acquired by the present owner from the above, by 1966

EXHIBITED

Birmingham, Pennsylvania, Octagonal Schoolhouse, *250th Anniversary of the Birmingham Meeting*, October 1940
Philadelphia, Pennsylvania, Art Alliance, *Horace Pippin Memorial Exhibition*, April-May 1947, no. 26, n.p. (as *Birmingham Meeting House No. 3*)
Pittsburgh, Pennsylvania, Museum of Fine Art, Carnegie Institute; Washington, D.C., The Corcoran Gallery of Art, *Three Self-Taught Pennsylvania Artists: Hicks, Kane, Pippin*, October 1966-February 1967, illustrated p. 102
New York, ACA Galleries, *Four American Primitives: Edward Hicks, John Kane, Anna Mary Robertson Moses, Horace Pippin*, February-March 1972, no. 52, n.p., illustrated
Washington, D.C., The Phillips Collection; New York, Terry Dintenfass Gallery; Chadds Ford, Pennsylvania, Brandywine River Museum, *Horace Pippin*, February-September 1977, no. 26, illustrated n.p.

LITERATURE

Daily Local News, October 8, 1940, Township Clippings Files, Birmingham Township Churches, Society of Friends—Orthodox, Chester County Historical Society, West Chester, Pennsylvania, n.p.
Selden Rodman, *Horace Pippin: A Negro Painter in America*, New York, 1947, no. 56, p. 84 (as *Birmingham Meeting House IV*, 1942)
Judith E. Stein, *I Tell My Heart: The Art of Horace Pippin*, Philadelphia, Pennsylvania, 1993, pp. 84, 198, illustrated fig. 72, p. 91 (forthcoming) Anne Monahan, *Horace Pippin, American Modern*, New Haven, Connecticut, 2020, illustrated n.p.

\$ 150,000-250,000

We are grateful to Anne Monahan for preparing the following essay:

Birmingham Meeting House in Spring is one of four paintings that Horace Pippin completed in 1940-41 of a local landmark in Birmingham Township, Pennsylvania, about four miles from his home in West Chester. The site was built in 1763 by the Religious Society of Friends (Quakers), whose members colonized the state in the seventeenth century, and similar houses of worship are still in use across the region.

As a wounded combat veteran of World War I, Pippin may have been sensitive to the meetinghouse's history as a battlefield hospital in the Revolutionary War. Even so, he almost certainly took up the subject at the invitation of Christian Brinton, who was organizing an exhibition to mark the 250th anniversary of the meeting founded by his ancestor. The invitation is unsurprising because Brinton and Pippin had been collaborating since 1937, when the curator organized the artist's first solo show in a move that burnished both their reputations.

Pippin developed *Birmingham Meeting House in Spring* after selling the first and largest iteration (*Birmingham Meeting House*, Private collection) in January 1940 to Violette de Mazia, associate of the collector Albert C. Barnes, a key champion of Pippin. The artist debuted the new painting in Brinton's show in October as part of a day of festivities that attracted upwards of six hundred visitors to the site. News coverage named him, along with N.C. Wyeth, and Daniel Garber, among those with paintings of the building on view. He subsequently included *Birmingham Meeting House in Late Summer* (Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.) in his 1940 solo show in New York and planned a fourth treatment for his 1941 solo show in Philadelphia, which he eventually completed as *Birmingham Meeting House in Summertime* of 1941 (Brandywine Conservancy and Museum of Art, Chadds Ford, Pennsylvania)

Pippin sold all four paintings quickly to prominent local collectors. Within days of the anniversary show, Curtin Winsor and his wife Elizabeth Roosevelt Winsor acquired *Birmingham Meeting House in Spring* with an enthusiasm typical of the Main Line elites who drove Pippin's market in the early 1940s. They almost certainly obtained it from his Philadelphia dealer in exchange for *Portrait of My Wife* (Private collection), one of two canvases they bought at the opening of Pippin's show in January. The painting was then in its current frame, which corresponds to those on other works by the artist.



Birmingham Friends Meeting House, West Chester, Pennsylvania, undated photograph



PROPERTY FROM A SOUTH CAROLINA COLLECTION

HALE ASPACIO WOODRUFF

1900 - 1980

Picking Cotton

oil on Masonite
36 by 72 inches (91.4 by 182.9 cm)
Painted *circa* 1926.

PROVENANCE

Kaunders & Steuber Company, Chicago,
Illinois, *circa* 1926 (commissioned from the
artist)
Michael Rosenfeld Gallery, New York
Private collection, *circa* 1998 (acquired from
the above)
By descent to the present owner

\$ 600,000-800,000

“It’s very important to keep your artistic level at the highest possible range of development and yet make your work convey a telling quality in terms of what we are as people.”

Hale Woodruff



Arthur Rothstein, Atlantic University, Atlanta, Georgia.
The painter Hale Woodruff, 1942, photographic print.
Library of Congress, Washington, D.C., Prints & Photographs Division,
FSA/OWI Collection





Agnes Martin, *Untitled #9*, 1981, gesso, acrylic paint, and colored pencil on linen, 72 by 72 in (182.9 by 182.9 cm), San Francisco Museum of Modern Art, San Francisco, California, The Doris and Donald Fisher Collection © 2019 Agnes Martin / Artists Rights Society (ARS), New York

Over the course of his fifty-year career, Hale Aspacio Woodruff created paintings, prints and murals centered on depicting the historic struggle and perseverance of African Americans. His rich, vivid compositions combine a representational style with a modern idiom. Oscillating between figural representation and abstraction, Woodruff strove to validate his own culture with a sense of pride and knowledge while simultaneously elevating the work of his fellow artists.

Born in Cairo, Illinois in 1900, Woodruff spent his formative years in Nashville, Tennessee. He expressed an interest in art from an early age and served as a cartoonist for his high school's newspaper. Following graduation, he moved to Indianapolis, Indiana and enrolled in the John Herron Art Institute but was forced to withdraw when he could no longer afford the tuition. Woodruff continued to pursue a career in the arts, working as a political illustrator for the historically black newspaper the *Indiana Ledger* and was first introduced to historic

African art when a local art dealer gifted him a copy of Carl Einstein's *Afrikanische Plastik*. Enamored by this distinct aesthetic, he developed an affinity for African sculpture; the bold, angular designs he observed became a major influence on his work and he was inspired by their linear framework. In 1926 Woodruff won a bronze medal in the Harmon Foundation's annual competition and used the prize money to help fund a trip to Paris. He remained there for four years, studying at the Académie Scandinave and the Académie Moderne, and working alongside a group of expatriate African American artists including Henry Ossawa Tanner, Augusta Savage and Alain Locke. Though Woodruff did not directly engage with Pablo Picasso, Paul Cézanne or other members of the Gertrude Stein circle, he was nonetheless aware of their avant-garde aesthetics and began to incorporate elements of Cubism into his work.

Painted circa 1926, *Picking Cotton* is emblematic of Woodruff's early aesthetic. The work was commissioned by Kaunders

& Steuber Company, a Chicago-based cotton corporation, and depicts a group of workers tending to crops. Utilizing broad brushstrokes and expressive color, he infuses the scene with emotion and conveys the ceaseless, repetitive nature of the labor. The scale of the composition foreshadows Woodruff's later murals and engages the viewer. As David Driskell writes, "Hale Woodruff's attitude toward his work is direct and pragmatic; he does not veil his methods or motives...In Woodruff's paintings contours are opened to allow flesh and environment to flow into one another, and anatomical forms are fragmented. Line is permitted to function independently of form; its natural role of describing contours is minimized in the interest of an allover rhythm of swiftly executed dramatic movement" (*Two Centuries of Black American Art*, Los Angeles, California, 1976, p. 157).

Despite its early date, *Picking Cotton* is undoubtedly modern and progressive. Woodruff utilizes tactile, expressionistic brushstrokes to render the sea of



José Diego María Rivera, *Sugar Cane*, 1931, fresco, 57 1/8 by 94 1/8 inches (145.1 by 239.1 cm), Philadelphia Museum of Art, Philadelphia, Pennsylvania, Gift of Mr. and Mrs. Herbert Cameron Morris, 1943-46-2 © 2014 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York

cotton plants, blending the boundaries of representation and abstraction. The pastel lines on the horizon evoke the minimalist, meticulously rendered grid paintings of Agnes Martin from the 1960s and 70s (Fig. 1). While her canvases lack the gestural spontaneity present in *Picking Cotton*, both artists were concerned with color and line and utilized these tools to capture the world around them. Woodruff painted at least one other version of *Picking Cotton*, which presents a slightly varied view of the same scene and is in the collection of the High Museum of Art, Atlanta, Georgia.

In 1931, after returning from his sojourn in Paris, Woodruff founded the art school at Atlanta University, a predominantly African American institution. He received a grant to travel to Mexico and study under the tutelage of the renowned muralist Diego Rivera in the summer of 1936. While there, he observed the Mexican master's process closely, assisting with the preparation of colors and the transfer of his figurative sketches onto walls. Woodruff admired the social and historical

significance of Rivera's murals (Fig. 2), which he later sought to translate into his own work. Indeed, he began producing more socially daring work following his time in Mexico. In 1939, Woodruff received his first large-scale commission to create two cycles of murals for the Savery Library at Talladega College in Talladega, Alabama, where he had been invited to teach an art history course. The first series, known as the Amistad Murals, depicts the mutiny by African slaves aboard the Spanish ship *Amistad* in 1849, their subsequent trial in New Haven, Connecticut and finally their repatriation to West Africa following their acquittal. The second series illustrates the story of the Underground Railroad and the history of Talladega College. Undoubtedly influenced by Rivera, Woodruff utilized the bold, figurative style associated with social realism to capture these historical events for a national, public audience. Together, they are vibrant depictions of the longstanding struggle for civil rights and arguably Woodruff's most iconic images.

In addition to his accomplished career as a painter, Woodruff also served as a teacher and mentor for an entire generation of African American artists. After establishing himself as a patron of the arts in the south, he initiated the Atlanta University Art Annuals, a national juried exhibition for black artists that expanded the opportunities for many who had previously been excluded from the American art scene. He also held teaching positions at New York University and was a founding member of Spiral, a group of fourteen African American artists in New York, including Norman Lewis and Romare Bearden among others, who came together to explore their common cultural experiences. As Driskell notes, "He left behind a legacy of a concerned and dedicated artist who helped nurture a number of important American artists of different races during a long, distinguished career as an artist and a teacher" (*The Other Side of Color*, Rohnert Park, California, 2001, p. 55).

PROPERTY FROM A PRIVATE COLLECTOR, NEW JERSEY

JACOB LAWRENCE

1917 - 2000

The Carpenters

signed *Jacob Lawrence* and dated 1946

(lower right)

gouache, watercolor and pencil on paper

19 ½ by 25 ½ inches (49.5 by 64.8 cm)

This work will be included in the forthcoming addendum to the *catalogue raisonné* of the artist's work being prepared by Peter T. Nesbett and Michelle DuBois.

PROVENANCE

[With]The Downtown Gallery, New York
Private collection, *circa* 1946 (acquired from the above)

By descent to the present owner

\$ 500,000-700,000

Jacob Lawrence executed *The Carpenters* in 1946, soon after he completed his military service during the Second World War. The body of work executed by the artist upon his return home demonstrates his profound interest in the depiction of African American workers and labor, subjects that would preoccupy him for nearly the entirety of his career.

In the present work, Lawrence depicts an industrious carpentry shop, its employees all busily engaged in the tasks of the day. The work aptly exemplifies Lawrence's signature Cubist-based style, demonstrated in the compressed pictorial space, his reductive color palette and use of angular planes and fractured forms. Lawrence synthesizes dark and light tones to portray the principal elements of the composition, creating tonal modulations that imply volume and create a remarkable dynamism that permeates the composition. Indeed, Lawrence actively considers the structural role of color in works such as *The Carpenters*, once articulating its power as "change as you move over the picture plane, in any of the elements with which you are working—the change of the texture, line, the warm color against a cool color, a shape. [How a color] in a round shape

means something different if it's a square or a rectangle" (as quoted in Lowery Sims Stokes, "The Structure of Narrative: Form and Content in Jacob Lawrence's Builders Paintings, 1946-1948," *Over the Line: The Art and Life of Jacob Lawrence*, Seattle, Washington, p. 208).

Works such as *The Carpenters* display Lawrence's incisive examination of social issues, particularly the African American experience in the post-war years. Not unlike the images of barbers, builders and seamstresses Lawrence produced during this period, *The Carpenters* depicts a profession that did not legally or socially exclude black Americans, thus capturing "the economic advancement that marked the war years for African Americans as well as the aspirations for greater advancement in American society, which would coalesce into the civil rights movement in the 1950s" (*Ibid.*, p. 211).

Lawrence would return to the carpenters subject again in the late 1960s, placing it among the most persistent themes in his body of work. The present work was unknown to Lawrence scholars until 2019, having remained in the family of its original owners, who purchased it from The Downtown Gallery soon after it was completed in 1946.



PROPERTY OF TATUM O'NEAL

THOMAS HART BENTON

1889 - 1975

Desert Dawn

signed *Benton* and dated '61 (lower right)
oil on canvas laid down on panel by the artist
16 by 20 inches (40.6 by 50.8 cm)

This work will be included in the forthcoming *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

ACA Galleries, New York
Mr. and Mrs. Fred W. McCraw, Prairie Village,
Kansas, by 1973
Gerald Peters Gallery, Santa Fe, New Mexico
Acquired by the present owner from the above,
circa 1986

LITERATURE

Matthew Baigell, *Thomas Hart Benton*, New
York, 1973, n.p., illustrated pl. 199

\$ 500,000-700,000

Born in Neosho, Missouri in 1889, Thomas Hart Benton was raised in America's heartland and rose to prominence as a painter of rural life during the Regionalist movement of the 1930s. Benton developed a strong sense of national pride at an early age given the politicized environment in which he grew up. His great-uncle was Missouri's first Senator and his father was a congressional representative who often invited other public figures to their home. Such exposure gave Benton an interest in the American scene that developed into a lifelong theme in his artistic career. Benton's extensive travels, combined with his family's prominence, made him as much a historian as an artist, and as much a nationalist as a regionalist. In its sweeping depiction of the grandeur of the western landscape, *Desert Dawn* exemplifies Benton's distinctive version of this uniquely American style.

In the 1950s and 1960s, Benton traveled throughout the American West, exploring the Great Plains, the Grand Tetons, and the Rocky Mountains. These far-ranging trips inspired him to explore the visual vocabulary of popular

Hollywood Westerns, which were continuing to grow in popularity throughout the nation. In *Desert Dawn*, Benton's bold tones imitate the rich saturation and colorful palette of these Technicolor films. Describing the power of color in the artist's later landscapes, the art historian Matthew Baigell notes: "Although these works were painted in his studio, his ability to recapture the clear quality of Western light was remarkable. Combined with his penchant for employing broad contours...this facility enabled him to approximate closely both the poster-bright colors of these upland areas and the sensuous curves of the terrain" (*Thomas Hart Benton*, New York, 1973, pp. 183, 187).

Writing on the importance of Benton's western landscapes from the 1960s, such as *Desert Dawn*, the scholar Dr. Henry Adams states: "His investigation of the Western landscape culminated in the early 1960s... in these mountain scenes, human activity is dwarfed and almost swallowed up by the grandeur of the landscape" (*Thomas Hart Benton: An American Original*, New York, 1989, p. 327).





22

MILTON AVERY

1885 - 1965

Fishing Harbor

signed *Milton Avery* and dated 1944 (lower right); also inscribed in another hand "*Fishing Harbor*"/by/*Milton Avery*/1944 (on the reverse)
gouache and watercolor on paper
22 ½ by 31 inches (57.2 by 78.7 cm)

PROVENANCE

The artist
Estate of the above
Grace Borgenicht Gallery, New York
Peter Gilbert, New York

Estate of the above (sold: Christie's, New York, December 1, 1989, lot 209)
Private collection
Margaret Enoch, New York
Estate of the above (sold: Christie's, New York, November 29, 2007, lot 41)
Acquired by the present owner at the above sale

EXHIBITED

New York, Grace Borgenicht Gallery, *The Gloucester Years*, February-March 1982

\$ 80,000-120,000



23

WORKS FROM THE COLLECTION OF JOE R. AND
TERESA L. LONG

THOMAS HART BENTON

1889 - 1975

Still Life with Tulips

signed *Benton* (lower right)

oil on canvas

24 ¼ by 20 ¼ inches (61.6 by 51.4 cm)

Painted circa 1916-17.

This work will be included in the forthcoming *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

Anne Constable, Kansas City, Missouri
Burrell Galleries, Inc., New York, by 1961
Harcourts Gallery, San Francisco, California
Steve Banks Fine Arts, San Francisco,
California

Acquired by the present owner from the above,
1998

\$ 60,000-80,000

PROPERTY FROM A MIDWESTERN ESTATE

GRANT WOOD

1891 - 1942

Portrait of Mrs. Donald MacMurray

signed GRANT/WOOD and dated 1933

(lower right)

oil on Masonite

24 by 21 inches (61 by 53.3 cm)

This painting will be included in Joseph S. Czestochowski's forthcoming catalogue raisonné of the artist's work by InternationalArts® at www.catrais.org. We wish to thank him for his assistance cataloguing this lot.

PROVENANCE

Donald MacMurray, Chicago, Illinois (the sitter's husband, commissioned from the artist)

Mildred Klein (the sitter, by descent)

Sherman Sexton, 1950 (her later husband)

William and Margo Sexton (by descent)

By descent in the family

(possibly) [With]R.H. Love Galleries, Inc., Chicago, Illinois

Acquired by the present owner from the above, circa 1990

EXHIBITED

Chicago, Illinois, The Lakeside Press Galleries; New York, Ferargil Galleries, *Catalogue of a Loan Exhibition of Drawings and Paintings by Grant Wood*, February-April 1935, no. 47, p. 28

LITERATURE

Darrell Garwood, *Artist in Iowa: A Life of Grant Wood*, New York, 1944, pp. 211-12, 253

Nan Wood Graham, *Photographs of Grant Wood Paintings Compiled by Nan Wood Graham*, 1968, unpublished scrapbooks, vol. 15, p. 64, illustrated

Joseph S. Czestochowski, *Marvin D. Cone and Grant Wood: An American Tradition*, Cedar Rapids, Iowa, 1990, p. 197

Nan Wood Graham, *My Brother, Grant Wood*, Maryville, Missouri, 1993, p. 94

\$ 600,000-800,000

We are grateful to Joseph S. Czestochowski for preparing the following essay:

Throughout his life, Grant Wood was keenly interested in portraiture, from his own self-portraits painted between 1917 and the late 1930s, to those of close friends, periodic commissions and those simply of artistic interest to him. *Portrait of Mrs. Donald MacMurray* is a wonderful example of Wood's noted efforts in this genre, which included, among others: *Portrait of John B. Turner*, 1928-30 (Cedar Rapids Museum of Art, Iowa), his mother in *Woman with Plants*, 1929 (Cedar Rapids Museum of Art), *Portrait of Francis Fiske Marshall*, 1929 (Cedar Rapids Museum of Art), *Portrait of Mary Van Vechten and Susan Angevine Schaffer*, 1930; *Portrait of Nan*, 1931 (Private collection), *The American Golfer*, 1940 (Crystal Bridges Museum of American Art, Bentonville, Arkansas), and of course, his iconic portraits in *American Gothic* (Art Institute of Chicago, Chicago, Illinois) of his sister Nan Wood Graham and their dentist Byron McKeeby.

The artist was likely familiar with Mrs. MacMurray through his relationship to Sara Sherman Maxon, of Michigan City, Indiana, who was the former head of the School of Fine Arts there, and very active in regional theater and music circles. Wood and Sara Maxon were married from 1935 to 1939. Mrs. MacMurray was an avid art collector, active in Chicago symphony and cultural circles. Despite her wealth, Wood portrayed her in a humble dress with no jewelry in a rural setting, but he clearly delighted in the contrast of patterns in her clothing. Clearly evidenced in this patterning is Wood's technique of applying glazes in select areas before carving into them with a knife. Perhaps as a further acknowledgement of the hard times during the Great Depression she holds a very commonplace fern flower with its myriad meanings of hope, good luck, happiness, humility, sincerity, and confidence, among others, and perhaps indicating the sitter's keen interest in gardening. In any case, it was an important reflection of the Victorian culture, the concurrent mania for ferns and the social history of a time that was passing in the early twentieth century.





25

PROPERTY FROM THE ESTATE OF CLARE KELLEY
MCKINNEY

JAMIE WYETH

b.1946

Easter Grass

signed *J. WYETH* (upper right)
mixed media on paper
24 $\frac{3}{4}$ by 19 $\frac{3}{4}$ inches (62.9 by 50.2 cm)
Executed in 1988.

This work has been recorded in the database
of the artist's work being compiled by the
Wyeth Center at the Farnsworth Art Museum,
Rockland, Maine.

\$ 60,000-80,000



26

PROPERTY FROM A PRIVATE COLLECTION, WEST CHESTER, PENNSYLVANIA

N. C. WYETH

1882 - 1945

Bringing in the Ears (Composition Drawing)

signed and inscribed *SKETCH by N.C. WYETH-* (lower right)
 charcoal on tan paper
 27 1/2 by 32 1/2 inches (69.9 by 82.6 cm)
 Executed in 1942.

This drawing is included as no. NCW 1375 in the Brandywine River Museum of Art's online *catalogue raisonné* of the artist's work.

PROVENANCE

Minnesota Valley Canning Company, Le Sueur, Minnesota, 1942 (commissioned from the artist)

Private collection

Private collection, circa 1970 (gift from the above)

By descent to the present owner

Please note this lot is accompanied by a copy of the original advertisement for Niblets Corn, published in the August 10, 1942 edition of *Life* magazine, illustrated at right, for which the present work served as a preparatory study.

\$ 150,000-250,000



N. C. WYETH

1882 - 1945

“I’ve promised you I would. I will promise every time you ask me.”

signed *N.C. WYETH* (upper right)
oil on canvas
34 by 25 inches (86.4 by 63.5 cm)
Painted in 1915.

PROVENANCE

The artist
Charles Scribner’s Sons, New York, by 1916
The artist, 1917
Mabel Rollins, Boston, Massachusetts
Private collection, California, *circa* 1932 (by descent)
By descent to the present owner, 1993

LITERATURE

Frank H. Spearman, *Nan of Music Mountain*, New York, 1916, p. 414, illustrated
Douglas Allen and Douglas Allen, Jr., *N. C. Wyeth, The Collected Paintings, Illustrations and Murals*, New York, 1972, p. 218
Christine B. Podmaniczky, *N.C. Wyeth: Catalogue Raisonné of Paintings*, vol. I, Chadds Ford, Pennsylvania, 2008, no. I.571, p. 308, illustrated

\$ 300,000-500,000

“*I’ve promised you I would. I will promise every time you ask me.*” is one of three images N.C. Wyeth painted as an illustration for *Nan of Music Mountain*, a 1916 book by Frank H. Spearman, a well-known author of Western novels. Wyeth executed the present work at the height of the period known as the Golden Age of Illustration. By this time, he had achieved commercial success after studying at Howard Pyle’s eponymous school and selling his first drawing to *The Saturday Evening Post* in 1903. In 1911, Wyeth received a commission from Charles Scribner’s Sons to provide the accompanying images for Robert Louis Stevenson’s *Treasure Island*, after which he became a highly sought-after illustrator of the most prominent novels of the day. These commissions allowed the artist’s bright, bold and dynamic aesthetic to deeply

ingrain itself within the national popular consciousness as Wyeth proved his ability to bring iconic characters and their exploits to life again and again. He was particularly respected for the spirit of adventure he could seamlessly conjure in his images, which often not only complemented but also enhanced a narrative.

Nan of Music Mountain tells the story of an intrepid mountaineer named Henry de Spain, who falls in love with Nan, the daughter of the area’s most notorious outlaw, Duke Morgan. Ultimately overcoming the obstacles engendered by a family feud marked by violent gun battles and kidnapping, the young lovers reunite in the middle of a ferocious snowstorm. Nan’s father finally gives his consent, and an impromptu wedding ceremony is performed on the spot, the event depicted in the present work.

Н.А.А.Е.П.Н.



PROPERTY OF A WEST COAST ESTATE

MAXFIELD PARRISH

1870 - 1966

Study for 'Old King Cole'

oil on canvas

19 1/2 by 77 inches (49.5 by 195.6 cm)

Painted *circa* 1905-06.

PROVENANCE

The artist

Private collection, Beaumont, Texas

Private collection

Acquired by the present owner from the above,

1998

\$ 800,000-1,200,000



Fig. 1 George Grantham Bain, *John Jacob Astor (1894-1912)*, *circa* 1909, photographic print, Library of Congress, Washington, D.C., The George Grantham Bain Collection



Fig. 2 Maxfield Parrish, *Old King Cole*, 1906, oil on canvas, The St. Regis Hotel New York, New York © 2019 Maxfield Parrish Family, LLC / Licensed by VAGA at Artists Rights Society (ARS), NY



Maxfield Parrish began his career at age 24 as an illustrator, creating images for magazine covers, advertisements, posters and books for many of the country's most prominent authors and companies. As he built his reputation as an artist who brought stories and products to life through his distinctive style and vivid imagination, Parrish also ventured into mural design in the last years of the 19th century. Between 1895 and 1933, he executed 12 murals, each among the most ambitious endeavors he executed over the course of his long and diverse career.

Perhaps the most memorable of these murals was that of *Old King Cole*, which he completed in 1909, cementing his reputation as the country's foremost illustrator. Parrish created *Old King Cole* for the bar at the Knickerbocker hotel on 42nd street in Manhattan, which was owned by the millionaire hotelier and entrepreneur, John Jacob Astor (Fig. 1). Though Parrish's Quaker background made him initially reluctant to paint for a bar, Astor ultimately swayed him to accept the commission with a payment of \$5,000, an enormous sum at the

time. The mural, painted on three, eight by 10-foot canvases hung at the Knickerbocker until 1935, when it moved to its current home at The St. Regis Hotel off of Fifth Avenue on 55th Street. The work remains the iconic centerpiece of this New York institution, attracting the city's residents as well as visitors from around the world (Fig. 2).

Painted circa 1905-06, *Study for 'Old King Cole'* is the first of two studies Parrish created in preparation for the final work. Measuring at one-fourth of the size of the finished mural, *Study for 'Old King Cole'*



provides a compelling insight into Parrish's creative and technical process, both illustrating his ability to render a fantastic imaginary world, while also confirming his sophisticated understanding of light, color and design.

Compositionally, *Study for 'Old King Cole'* is nearly identical to the finished work, depicting the famously jovial monarch at the center of the scene as guards, pages, musicians and courtiers flank either side of his throne. Parrish's iconography is predominantly appropriated from the popular

British nursery rhyme, the most common version of which reads:

*Old King Cole was a merry old soul,
And a merry old soul was he;
He called for his pipe, and he called for his bowl,
And he called for his fiddlers three.
Every fiddler he had a fiddle,
And a very fine fiddle had he;
Oh there's none so rare, as can compare,
With King Cole and his fiddlers three*

Parrish first engaged with the imagery of Old King Cole early in his artistic career when, in 1895, the Mask and Wig Club at the University

of Pennsylvania hired him to provide painted decorations for their grill room, including a large-scale mural on the subject for the wall above the bar (Fig. 3). This earlier interpretation of the same narrative differs dramatically in style from the later version, and a comparison of the two demonstrates the evolution of Parrish's work over the span of this 10-year period. In the later project, Parrish eschews the flat, linear style and stylized sense of graphic patterning that characterizes the 1895 version to instead adopt a strong brand of naturalism. Indeed,

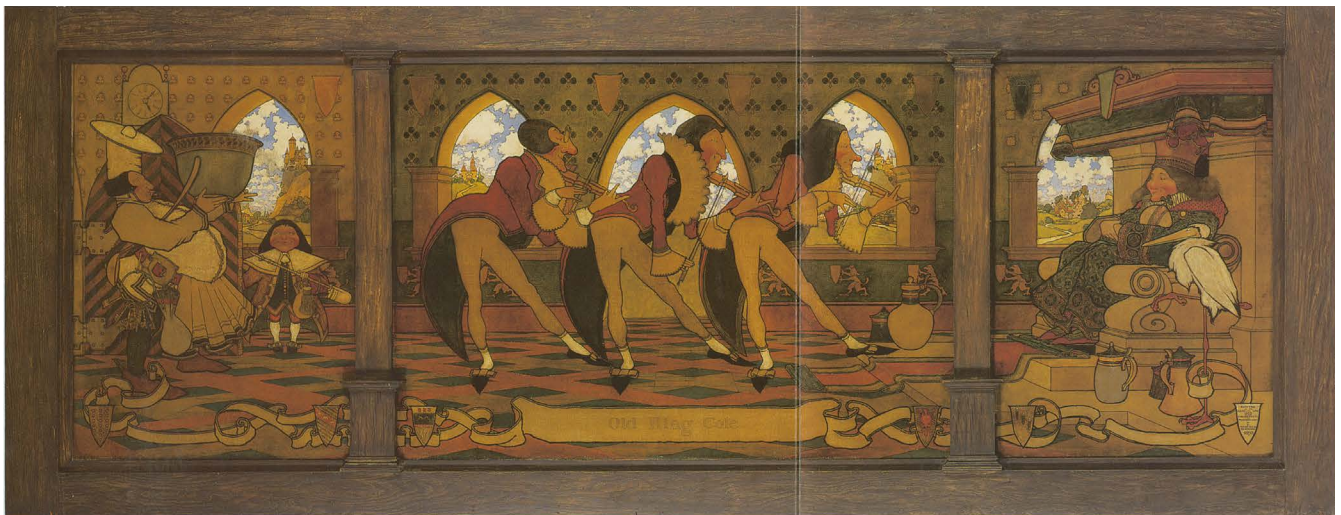


Fig. 3 Maxfield Parrish, *Old King Cole*, 1895, oil on canvas, 44 by 132 inches (111.7 by 335.2 cm), Private Collection © 2019 Maxfield Parrish Family, LLC / Licensed by VAGA at Artists Rights Society (ARS), NY

the artist achieves an impressive degree of near photographic illusionism in the present work, rendering elements such as the clothes and accessories of each figure with an acute attention to detail.

The preternatural landscapes with which Parrish ultimately became closely associated make an appearance in *Study for 'Old King Cole.'* Behind the central figures, a distant view reveals a classic fairy-tale landscape complete with an idyllic castle set high above a craggy mountainside. Conjured from Parrish's fertile imagination, "Parrishscapes" like this one synthesize both real and imagined natural elements and contribute to the wonderful

sense of make-believe that characterizes his most successful works (Fig. 4). The artist's dazzling gifts as a colorist reveal themselves as the sun beams down on this mountainous vision of Arcadia, attesting to his remarkable understanding of the natural effects of light and shadow. The luminosity that became a hallmark of his style, which he attained by painting with ethereal layers of transparent colored glazes, is present even in this nascent creative stage, particularly in richly colored vestments of the courtiers. The elimination of any middle ground, also typical of Parrish's large-scale projects, creates a compressed pictorial space that ultimately recalls a

theater stage. Thus his figures parade along the picture plane as if characters in a play, ultimately emphasizing the playful tone that infuses the work.

First recorded in 1708, the story of Old King Cole has become ingrained in popular culture over the course of its history, interpreted and retold in a myriad of ways. In his trademark manner, Parrish elevates his version of the rhyme with his vivid imagination and rich sense of humor. Astor proved to be a challenging patron for the artist, and the two personalities clashed repeatedly throughout the process of the mural's creation. Having agreed to pay Parrish what he referred to as



Fig. 4 Maxfield Parrish, *The Dinkey-Bird*, circa 1904, oil on paper and paperboard, 21 by 15 ½ inches (53.3 by 39.4 cm), The Charles Hosmer Morse Museum of American Art, Winter Park, Florida © 2019 Maxfield Parrish Family, LLC / Licensed by VAGA at Artists Rights Society (ARS), NY

a “princely sum,” and wanting the mural to be more realistic, Astor asked the artist to depict him as the figure of the king. According to tradition, Parrish found this request from his arrogant client irritating, and though he ultimately acquiesced to the request, “it was a Pyrrhic victory [for Astor],” wrote Laurence and Judy Goffman Cutler, “for the king looks like he is passing wind, his face contorted with the effort, leading Coy Ludwig to refer to him as ‘the flatulent monarch,’ while the painted expressions on the faces of the other figures tell their own story. The two knights guarding the throne seem ready to abandon their posts as they hold their noses for as long as they

possibly can, while the musicians look on in a state of shock” (*Maxfield Parrish and the American Imagists*, Edison, New Jersey, 2004, p. 299). The king himself twists his feet, his face contorted with embarrassment, as he hopes that none of his companions will notice the change in odor. The two court jesters at side, both painted with the artist’s own visage, laugh riotously, indicating that the king’s suppressing actions were futile.

Astor never publicly commented on Parrish’s depiction of him, and the artist later stated that his “intentions while painting the mural had been 110 percent pure!” (quoted in Alma M. Gilbert, *Maxfield Parrish: Master of*

Make-Believe, London and New York, 2005, p. 20). Regardless, this underlying narrative has become central to the enduring allure and popularity of the image. Indeed, *Old King Cole* radiates the magical, mischievous aesthetic for which Parrish is most beloved.

NORMAN ROCKWELL

1894 - 1978

Little Boy Writing Letter

signed *Norman/Rockwell* (lower right)
oil on canvas
26 1/8 by 23 1/8 inches (66.4 by 58.7 cm)
Painted in 1920.

PROVENANCE

Curtis Publishing Company, Philadelphia, Pennsylvania, 1920
Dr. H.L. Houghton, Fort Worth, Texas
Mrs. Hulda Houghton, Fort Worth, Texas (his wife, by descent)
Thomas C. Potts, 1964 (her son, by descent)
Private collection (sold: Sotheby's, New York, December 1, 1988, lot 327)
Terry Dintenfass, Inc., New York
Tableau Fine Art Group, Inc., Florida
Acquired by the present owner from the above, 1996

LITERATURE

The Saturday Evening Post, January 17, 1920, cover illustration (@SEPS licensed by Curtis Licensing, Indianapolis, IN. All rights reserved)
Thomas Buechner, *Norman Rockwell: Artist & Illustrator*, New York, 1970, illustrated fig. 128, p. 80
Christopher Finch, *Norman Rockwell's America*, New York, 1975, illustrated pp. 75, 272 (as *Love Letters*)
Dr. Donald Stoltz and Marshall L. Stoltz, *Norman Rockwell and 'The Saturday Evening Post': May 1916-July 1928*, vol. I, New York, 1976, p. 53, illustrated p. 54
Mary Moline, *Norman Rockwell Encyclopedia*, Indianapolis, Indiana, 1979, illustrated fig. I-135, p. 38 (as *Pen Pals* or *Love Letters*)
Laurie Norton Moffatt, *Norman Rockwell: A Definitive Catalogue*, vol. I, Stockbridge, Massachusetts, 1986, no. C215, p. 83, illustrated p. 82
Jan Cohn, *Covers of "The Saturday Evening Post": Seventy Years of Outstanding Illustration from America's Favorite Magazine*, New York, 1995, illustrated p. 96

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

Appearing on the cover of *The Saturday Evening Post* on January 17, 1920, *Little Boy Writing Letter* exemplifies the charm, humor and nostalgia that imbues Norman Rockwell's best and most beloved images. The scene depicts a young, disheveled boy with a furrowed brow furiously writing a love letter to his "sweetheart." The boy's level of focus is palpable as he strives to compose the perfect letter, discarding the various failed notes on the ground. His loyal dog rests his head on the boy's knee as if to offer his encouragement. The work features one of Rockwell's favorite models, Eddy Carson, who posed for him on multiple occasions. In a letter to Dr. H.L. Houghton, the first owner of *Little Boy Writing Letter*, the artist wrote, "There is a real original for the boy and I often use him. His name is Eddy Carlson and he is a fine little model. You might be glad to know that I always use real persons for every picture I paint. The idea of the red headed boy picture was suggested to me one day when one of the little boys I use for a model, was in my studio trying to write a letter to his girl. He presented much the same picture as the one I painted, only I made it a country boy with country surroundings."

Painted during the early period of Rockwell's career, *Little Boy Writing Letter* 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 artist and illustrators—he incorporated photography into his technical process. Even without the use of photography, Rockwell's ability to achieve near perfect realism is on full display here with the myriad of rich textures he captures in elements such as the dog's fur and boy's red corduroy jacket. Ultimately, these delightful details all serve to support the artist's intended narrative, effortlessly capturing the notion of young love.



Norman
Rockwell

NORMAN ROCKWELL

1894 - 1978

Christmas Homecoming

signed and inscribed *To my good friend/Anton Henry Dahl/cordially/Norman Rockwell'*
(lower left)

charcoal and pencil on paper
36 by 33 ¾ inches (91.4 by 85.7 cm)
Executed in 1948.

PROVENANCE

Bernard Danenberg Galleries, Inc., New York
Private collection (acquired from the above;
sold: Sotheby's, New York, October 14, 1970,
lot 35)
Hammer Galleries, New York (acquired at the
above sale)
Eleanor Ettinger, New York
Thomas Charles Gallery
Acquired by the present owner from the
above, 1994

EXHIBITED

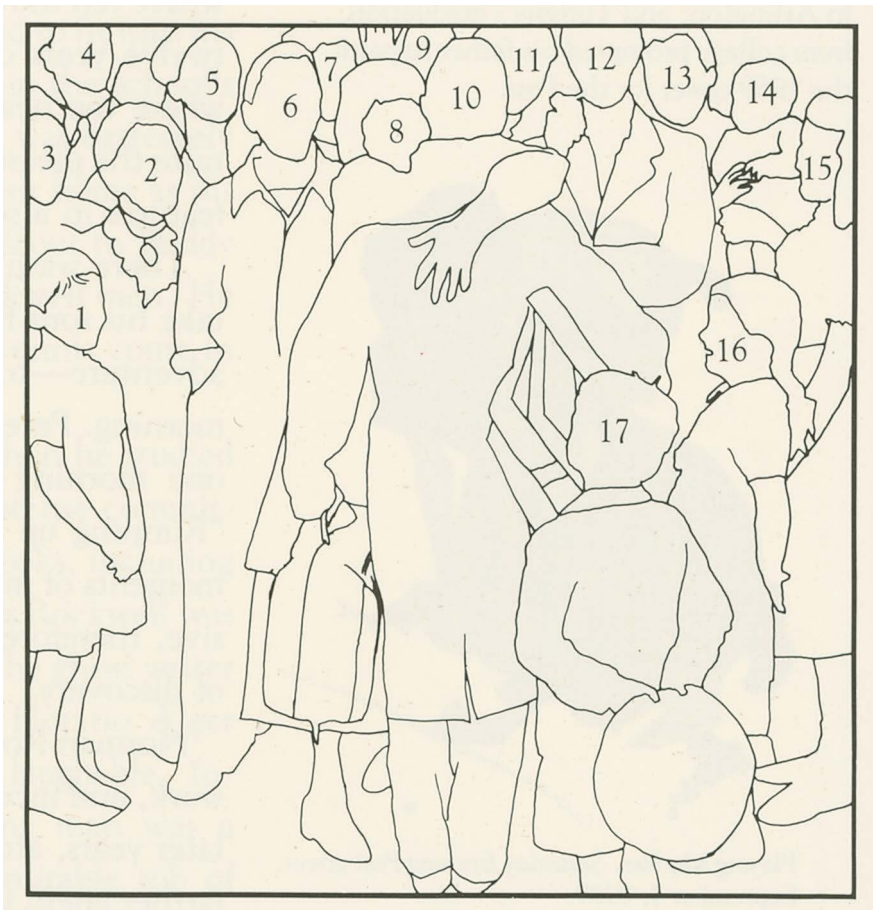
Fort Lauderdale, Florida, The Fort Lauderdale
Museum of the Arts; Brooklyn, New York,
Brooklyn Museum; Washington, D.C., Corcoran
Gallery of Art; San Antonio, Texas, Marion
Kogler McNay Institute; San Francisco,
California, M.H. De Young Memorial Museum;
Oklahoma City, Oklahoma, Oklahoma Art
Center; Indianapolis, Indiana, Indianapolis
Museum of Art; Omaha, Nebraska, Joslyn
Art Museum; Seattle, Washington, Seattle
Art Museum, *Norman Rockwell: A Sixty Year
Retrospective*, February 1972-April 1973,
no. 45, p. 94, illustrated

LITERATURE

Laurie Norton Moffatt, *Norman Rockwell:
A Definitive Catalogue*, vol. I, Stockbridge,
Massachusetts, 1986, no. C446a, p. 181,
illustrated p. 180

\$ 400,000-600,000

The present work is a preliminary study
for Norman Rockwell's painting *Christmas
Homecoming*, which appeared on the cover of
the December 25, 1948 issue of *The Saturday
Evening Post*. The image is the only one in the
artist's *oeuvre* in which all five members of his
immediate family appear and are portrayed as
themselves. Rockwell's wife, Mary, embraces
their eldest son, Jarvis, as he arrives home for
the holidays with Christmas presents in hand.
In the background, the artist appears with a
pipe while the middle son Tom (in a plaid shirt)
and the youngest son Peter (wearing glasses
at the far left) look on excitedly. Grandma
Moses, the artist, and Mead Schaeffer,
the illustrator, are also rendered as family
members alongside neighbors and friends.
One of Rockwell's favorite models, Sharon
O'Neil, appears twice as a set of twins in the
immediate foreground.



Susan E. Meyer, Diagram of Models from *Family Homecoming*: 1. Sharon O'Neil; 2. Grandma Moses;
3. Peter Rockwell; 4. Mead Schaeffer; 5. Rena Crofut; 6. Tom Rockwell; 7. Patty Schaeffer; 8. Mary Rockwell;
9. Mary Atherton; 10. Jarvis Rockwell; 11. Lee Schaeffer; 12. Norman Rockwell; 13. Ann Marsh; 14. Donny Marsh;
15. Mary Immen Hall; 16. Sharon O'Neil; 17. Chuck Marsh, illustration from *Norman Rockwell's People*, 1981,
New York, p. 166





31

**JOSEPH CHRISTIAN
LEYENDECKER**

1874 - 1951

Newsboy

signed *JCLeyendecker* (lower right)
oil on canvas
28 by 20 ¾ inches (71.1 by 52.7 cm)
Painted in 1909.

PROVENANCE

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

LITERATURE

The Saturday Evening Post, December 18,
1909, 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, p. 2, illustrated p. 4

Laurence S. Cutler and Judy Goffman Cutler,
J.C. Leyendecker: American Imagist, New York,
2008, illustrated p. 111

\$ 80,000-120,000



32

PROPERTY FROM THE COLLECTION OF JACK AND MARLISS FOX

**ANNA MARY ROBERTSON
(GRANDMA) MOSES**

1860-1961

We Go for a Walk

signed *MOSES.* (lower right); also dated *Feb 11., 1953.*, numbered *1567.* and titled *we goe for a walk* (on an original Grandma Moses label affixed to the reverse; copyright reserved to Grandma Moses Properties, New York)
oil on Masonite
18 by 24 inches (45.7 by 61 cm)

PROVENANCE

The artist
Galerie St. Etienne, New York (acquired from the above)
Mrs. Irving G. Snow, by 1955 (acquired from the above)
Hammer Galleries, New York
Acquired by the present owner from the above, 1975

EXHIBITED

New York, Galerie St. Etienne, *A Grandma Moses Album: Exhibition of Recent Paintings*, April-May 1953, n.p., illustrated

New York, Galerie St. Etienne, *A Tribute to Grandma Moses*, November-December 1955, no. 38, p. 20
Honolulu, Hawaii, Honolulu Academy of Arts, March 1988-February 1990 (on loan)

LITERATURE

Artist's Record Book, p. 59
Otto Kallir, *Grandma Moses*, New York, 1973, no. 1077, p. 312, illustrated (as *We Go for a Walk*)

\$ 100,000-150,000

PROPERTY FROM A PRIVATE SOUTHERN
COLLECTION

NORMAN ROCKWELL

1894 - 1978

Courting Couple at Midnight

signed *Norman/Rockwell* (lower right)
oil on canvas laid down on board
24 by 19 inches (60.9 by 48.2 cm)
Painted in 1919.

PROVENANCE

Harry N. Abrams, Inc., New York, by 1972
Private collection, Hawaii
Sold: Sotheby's, New York, March 11, 1999,
lot 154
Acquired by the present owner at the above sale

EXHIBITED

Fort Lauderdale, Florida, The Fort Lauderdale
Museum of the Arts; Brooklyn, New York,
Brooklyn Museum; Washington, D.C., The
Corcoran Gallery of Art; San Antonio, Texas,
McNay Art Institute; San Francisco, California,
M.H. De Young Memorial Museum; Oklahoma
City, Oklahoma, Oklahoma Art Center;
Indianapolis, Indiana, Indianapolis Museum
of Art; Omaha, Nebraska, Joslyn Art Museum;
Seattle, Washington, Seattle Art Museum,
Norman Rockwell: A Sixty Year Retrospective,
February 1972-April 1973, no. 3, illustrated p. 21
Osaka, Japan, Hankyu Department Store,
April 1975

LITERATURE

The Saturday Evening Post, March 22, 1919, cover
illustration (©SEPS licensed by Curtis Licensing,
Indianapolis, IN. All rights reserved)
Thomas Buechner, *Norman Rockwell: Artist &
Illustrator*, New York, 1970, illustrated fig. 113,
p. 68
Christopher Finch, *Norman Rockwell's
America*, New York, 1975, p. 83, illustrated
pp. 84, 271
Dr. Donald Stoltz and Marshall L. Stoltz,
*Norman Rockwell and 'The Saturday Evening
Post: May 1916-July 1928*, vol. I, New York,
1976, p. 35, illustrated p. 36
Mary Moline, *Norman Rockwell Encyclopedia:
A Chronological Catalogue of the Artist's
Work 1910-1978*, Indianapolis, Indiana, 1979,
illustrated p. 37, fig. I-26 (as *Courting Under the
Clock at Midnight*)
Laurie Norton Moffatt, *Norman Rockwell:
A Definitive Catalogue*, vol. I, Stockbridge,
Massachusetts, 1986, no. C206, p. 79,
illustrated p. 78
Jan Cohn, *Covers of "The Saturday Evening
Post: Seventy Years of Outstanding Illustration
from America's Favorite Magazine*, New York,
1995, illustrated p. 83

\$ 800,000-1,200,000

Rendered for the cover of *The Saturday
Evening Post* on March 22, 1919, *Courting
Couple at Midnight* reflects the central role
that the theme of young romance placed in
Norman Rockwell's body of work. The young
couple the artist depicts here appeared in
several of his illustrations from the period,
allowing the audience to follow the progression
of their courtship. Rockwell regularly featured
the same models in his compositions and
recruited students from New Rochelle
High School to pose for his paintings. As
Christopher Finch observes, "Rockwell's young
lovers are generally fairly attractive but seldom
glamorous. He constantly affirms the fact
that everybody has the right to fall in love. He
does not give us fashion-plate couples. In his
treatment of young love, as in his treatment
of everything else, he is devoted to the notion
that ordinary folks are capable of a poetry
of behavior which is as deserving of our
attention as any other kind of poetry" (*Norman
Rockwell's America*, New York, 1975, p. 93).

In the present picture Rockwell employs
his characteristic sense of humor to illustrate
the moment the clock strikes midnight and
the couple realizes their curfew has arrived.
The smitten girl leans into her date's embrace,
while he stares at the cuckoo clock willing it
to turn back time. Rockwell infuses the scene
with rich details, such as the yellow carnation
affixed to the young man's lapel and blue floral
wallpaper, transporting his viewer to a specific
time and place. *Courting Couple at Midnight*
demonstrates not only the full extent of the
artist's technical precision and masterful
draftsmanship, but also his seemingly limitless
imagination, making it a remarkable example
of Rockwell's ability to elevate simple everyday
stories into the aesthetic realm.



Norman
Rockwell

MAXFIELD PARRISH

1870 - 1966

Village School House

signed *Maxfield Parrish* and dated 1937
(lower left); also titled *village School house*
(on the reverse)
oil on Masonite
30 ¾ by 25 inches (78.1 by 63.5 cm)

PROVENANCE

Olive Moyer, Lyonsdale, New York, 1955
(acquired directly from the artist)
Walter Pratt, Boonville, New York, 1959
(bequest from the above)
Hazel Northam, Brooklyn, New York, 1965
(by descent)
Pratt Northam Foundation, Lowville, New York,
1972 (gift from the above; sold: Sotheby's,
New York, December 5, 1996, lot 177)
Acquired by the present owner at the above
sale

EXHIBITED

Syracuse, New York, Everson Museum of Art of
Syracuse & Onondaga County, 1967-1996
(on extended loan)
Chadds Ford, Pennsylvania, Brandywine River
Museum, *Maxfield Parrish: Master of Make-
Believe*, May-September 1974, no. 82, p. 37
Southampton, New York, Parrish Art Museum,
The Dream World of Maxfield Parrish, June-July
1975
New York, The Museum of Modern Art, *The
Natural Paradise: Painting in America, 1800-
1950*, September-November 1976, no. 115, n.p.
Roslyn Harbor, New York, Nassau County
Museum of Art, *American Realism Between the
Wars*, April-June 1994, p. 63

LITERATURE

Coy Ludwig, *Maxfield Parrish*, New York,
1973, no. 767, p. 219, illustrated p. 169 (as *The
Country Schoolhouse*)

\$ 700,000-1,000,000

In 1931, at the height of his popularity in America, Maxfield Parrish issued a statement to the Associated Press announcing his decision to abandon the figurative work that had made him a household name. Now, he declared, he was devoting himself exclusively to landscape painting: "I'm done with girls on rocks. I have painted them for thirteen years and I could paint them and sell them for thirteen more...It's the unattainable that appeals. Next best thing to seeing the ocean or the hills or the woods is enjoying a painting of them" (as quoted in Laurence S. Cutler and Judy Goffman Cutler, *Maxfield Parrish: A Retrospective*, San Francisco, California, 1995, p. 14).

As a result of this decision, the magical, detailed landscapes previously seen only as backgrounds for his figurative works now became the primary subject of his work. Goddesses and nymphs were replaced by another ideal—the mountains, lush meadows, grand oak trees, open blue skies, and humble dwellings that characterized the American landscape. Painted in 1937, *Village School House* exemplifies the vision of a pastoral Eden that, as a resident of rural New Hampshire, Parrish held in high esteem. Here he depicts a simple white clapboard schoolhouse nestled at the top of a wooded path. The jewel-like color the artist's most successful works achieve is plainly demonstrated in the luminous palette of verdant green and brilliant blue that characterizes the painting. The crystalline quality of the light—one of Parrish's primary aesthetic interests—suffuses the composition with a radiant glow, contributing to a tranquil, idyllic vision of his beloved New England home, the place he once described as "Such an ideal country, so paintable and beautiful, so far away from everything—and a place to dream one's life away...I long to be up there and become identified with it" (as quoted in Sylvia Yount, *Maxfield Parrish: 1879-1966*, New York, 1999, p. 23).





35

PROPERTY FROM THE ESTATE OF CLARE KELLEY
MCKINNEY

ANDREW WYETH

1917 - 2009

Open Water

signed *Andrew Wyeth* (lower left)
watercolor and pencil on paper
21 ½ by 30 inches (54.6 by 76.2 cm)
Executed in 1977.

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

PROVENANCE

[With]Coe Kerr Gallery, New York
Private collection, Millneck, New York, 1977
(acquired from the above)
By descent to the present owner

EXHIBITED

Tokyo, Japan, Mitsukoshi Main Store; Sapporo, Japan, Mitsukoshi Sapporo Branch Store; Kobe, Japan, Mitsukoshi Kobe Branch Store, *Andrew Wyeth*, October-December 1978, n.p., illustrated

LITERATURE

Amaury Saint-Gilles, "Art: People and Places," *Mainichi Daily News*, October 28, 1978, n.p.

Open Water depicts an area below the lower dam outside Andrew and Betsy James Wyeth's home in Chadds Ford, Pennsylvania. The large buttonwood tree at the right extends over the falls which leads to the Wyeth family's mill.

\$ 150,000-250,000



36

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

ANDREW WYETH

1917 - 2009

Hans Herr House

signed *Andrew Wyeth* (lower right)
watercolor and pencil on paper
18 by 21 ¾ inches (45.7 by 55.2 cm)
Executed in 1949.

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

PROVENANCE

The artist
Wilhelmina Bergland Stabler, 1950 (gift from the above)
Private collection, 2012 (by descent)
Acquired by the present owner from the above, 2017

EXHIBITED

Jacksonville, Florida, Jacksonville Art Museum, *Andrew Wyeth: Southeastern Collections*, January-April 1992, no. 16, n.p., illustrated

Executed in 1949, Andrew Wyeth's *Hans Herr House* is a depiction of the oldest surviving homestead in Lancaster County, Pennsylvania. It is one of three compositions that the artist dedicated to the subject. In all three iterations, Wyeth chose to depict the building set against a stark landscape, highlighting his interest in the aesthetic particularities of the winter season. "There are always new emotions in going back to something that I know very well," Wyeth stated. "I prefer winter and fall, when you feel the bone structure of the landscape—the loneliness of it—the dead feeling of winter. Something waits beneath it—the whole story doesn't show" (as quoted in John Wilmerding, *Andrew Wyeth: The Helga Pictures*, New York, 1987, p. 182).

Built in 1719, the Hans Herr House is also the oldest original Mennonite meeting house in the Western Hemisphere and was initially built on ten thousand acres that were granted to nine Mennonite men in October of 1710. After construction in 1719, the building was home to Hans Herr, a Mennonite bishop, and his wife Elizabeth. The house remained in the family until the early 1900s when it was converted into a barn and storage shed. The Hans Herr House has been referred to as the most pictured building in Lancaster County, and it has been noted that the Wyeth family has an ancestral relationship to the Herrs.

\$ 100,000-150,000

ALL THAT IS GLORIOUS AROUND US

Property from an Important American Collector



37

ROBERT SCOTT DUNCANSON

1821 - 1872

Carp River, Lake Superior

signed *R.S. Duncanson.* and dated 1850.
(lower right); also inscribed *Carp. River./Lake.
Superior./By. R.S. Duncanson./Cincinnati
Ohio/1850* (on the reverse)
oil on board
8 by 10 inches (20.3 by 25.4 cm)

PROVENANCE

W.B. McLellan, Waynesville, Ohio, 1850
Private collection (sold: Sotheby's, New York,
October 25, 1985, lot 11)
Private collection (acquired at the above sale)
Acquired by the present owner, by 1995

EXHIBITED

Cincinnati, Ohio, Western Art Union, 1850,
no. 4170
Ithaca, New York, Handwerker Gallery, Ithaca
College, *The American Landscape*, January-
February 1995
Annville, Pennsylvania, Suzanne H. Arnold
Gallery, Lebanon Valley, *Passages: Images of
Transition in 19th-Century American Landscape
Painting*, August-October 1995
Greensburg, Pennsylvania, Westmoreland
Museum of American Art; University Park,
Pennsylvania, Palmer Museum of Art,
Pennsylvania State University; Worcester,
Massachusetts, Worcester Art Museum;
New York, The National Academy, *All That Is
Glorious Around Us: Paintings from the Hudson
River School*, August 1997-September 1999,
p. 60, illustrated p. 61
Fredericksburg, Virginia, University of Mary
Washington Galleries, *All That Is Glorious:
Paintings from the Hudson River School*,
October-December 2005

LITERATURE

Joseph D. Ketner, *The Emergence of the
African-American Artist: Robert S. Duncanson,
1821-1872*, Columbia, Missouri, 1993, no. 31,
pp. 30-31, 193, illustrated fig. 17, p. 32

The scholar Joseph D. Ketner writes of the
present work: "The artist's final tour of the
Lake Superior region in the summer of 1850
is evidenced in his oil sketch of *Carp River,
Lake Superior*. The small format and broad
execution of the painting suggest that he
sketched it on the site. The battered and
weathered trees indicate his interest in
capturing the sublime forces of nature, as well
as the picturesque qualities..." (*The Emergence
of the African-American Artist: Robert S.
Duncanson, 1821-1872*, Columbia, Missouri,
1993, p. 30).

\$ 40,000-60,000

ALL THAT IS GLORIOUS AROUND US

Property from an Important American Collector



38

THOMAS COLE

1801 - 1848

Indians Viewing Landscape

signed T. Col* indistinctly (on the reverse)
oil on panel
6 by 7 7/8 inches (15.2 by 20 cm)
Painted circa 1835.

PROVENANCE

Worthington Whittredge, Summit, New Jersey
(the artist)
Estate of the above
Acquired by the present owner, by 1978

EXHIBITED

Harrisburg, Pennsylvania, Pennsylvania
Historical and Museum Commission, *Miniature
Exhibition*, December 1978-February 1979
New York, Alexander Gallery, *Landscapes of
the Hudson River School: First Public Exhibition
of a Private Collection*, November 1979

University Park, Pennsylvania, Palmer
Museum of Art, The Pennsylvania State
University, *All That Is Glorious Around Us:
Paintings from the Hudson River School on
Loan from a Friend of the Museum of Art*,
January-March 1981, no. 13, pp. 16, 19, 58, 123,
illustrated p. 17

Newark, Delaware, University Gallery,
University of Delaware, *An Intimate View:
Hudson River Landscapes from a Private
Collection*, April-May 1985
Ithaca, New York, Handwerker Gallery, Ithaca
College, *The American Landscape*, January-
February 1995

Annville, Pennsylvania, Suzanne H. Arnold Art
Gallery, Lebanon Valley College, *Passages:
Images of Transition in 19th-Century American
Landscape Painting*, August-October 1995
Greensburg, Pennsylvania, Westmoreland
Museum of American Art; University Park,
Pennsylvania, Palmer Museum of Art,
Pennsylvania State University; Worcester,
Massachusetts, Worcester Art Museum;
New York, The National Academy, *All That Is
Glorious Around Us: Paintings from the Hudson
River School*, August 1997-September 1999,
pp. 18, 50, illustrated p. 51

In his description of this work, the scholar Dr.
John Driscoll writes: "When the human figure
appears in these paintings, it is usually fulfilling
one of three basic purposes. The simplest
purpose is that of a technical nature, acting
as a conduit through which the viewer gains
unimpeded entrance to the scene. The second
role for humankind is that of enjoying, in genre-
like fashion, the landscape. Finally, the most
telling, is the inclusion of the human figure as
a counterpoint to the landscape that conveys
a sense of wonder, of awe, or perhaps one
of fear or terror before the imponderable
character of nature. The best paintings,
of course, have the figure serving all three
purposes at once" (*All That Is Glorious Around
Us: Paintings from the Hudson River School
on Loan from a Friend of the Museum of Art*,
University Park, Pennsylvania, 1983, pp. 16, 19).

\$ 80,000-120,000

ALL THAT IS GLORIOUS AROUND US

Property from an Important American Collector

39

SANFORD ROBINSON GIFFORD

1823 - 1880

A Lake Twilight

signed *SR Gifford.* and dated 1861. (lower right); also inscribed in another hand *Twilight In the Green Mountains. Vt. by/S.R Gifford New York* (on an original label affixed to the stretcher)

oil on canvas

16 1/8 by 28 1/4 inches (41 by 71.8 cm)

We are grateful to Dr. Ila Weiss, the leading Sanford Robinson Gifford scholar, for her assistance in cataloguing this lot.

PROVENANCE

The artist

Young Men's Association, Troy, New York, 1861 (acquired from the above)

M. Knoedler & Co., New York

James Maroney, Inc., New York

Vose Galleries, Boston, Massachusetts

Acquired by the present owner, by 1980

EXHIBITED

(possibly) Troy, New York, Young Men's Association, 1861, no. 7 (as *Sunset*)

Washington, D.C., Adams Davidson Galleries, *American Luminism*, February-April 1980, no. 7, p. 14, illustrated p. 15

University Park, Pennsylvania, Palmer Museum of Art, The Pennsylvania State University, *All That Is Glorious Around Us: Paintings from the Hudson River School on Loan from a Friend of the Museum of Art*, January-March 1981, no. 27, pp. 7, 74, 123, illustrated pp. 29, 75

New York, Alexander Gallery, *Sanford R. Gifford*, March-April 1986, no. 20, illustrated n.p.

Greensburg, Pennsylvania, Westmoreland Museum of American Art; University Park, Pennsylvania, Palmer Museum of Art, Pennsylvania State University; Worcester, Massachusetts, Worcester Art Museum;

New York, The National Academy, *All That Is Glorious Around Us: Paintings from the Hudson River School*, August 1997-September 1999, p. 72, illustrated p. 73

London, Tate Britain; Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts; Minneapolis, Minnesota, The Minneapolis Institute of Arts, *American Sublime: Landscape Painting in the United States 1820-1880*, February-November 2002, no. 18, pp. 116-17, illustrated p. 117

New York, The Metropolitan Museum of Art; Fort Worth, Texas, Amon Carter Museum of American Art; Washington, D.C., National Gallery of Art, *Hudson River School Visions: The Landscapes of Sanford R. Gifford*, October 2003-September 2004, no. 14, p. 117, 120-121, illustrated p. 118

Greensburg, Pennsylvania, Westmoreland Museum of American Art; New Paltz, New York, Samuel Dorsky Museum of Art, State University of New York at New Paltz; University Park, Pennsylvania, Palmer Museum of Art, The Pennsylvania State University; Scranton, Pennsylvania, Everhart Museum; Winchester, Virginia, Museum of the Shenandoah Valley; Reading, Pennsylvania, Reading Public Museum; Austin, Texas, Blanton Museum of Art, The University of Texas at Austin, *American Scenery: Different Views in Hudson River School Painting*, August 2005-May 2012, pp. 78, 157, illustrated p. 79

LITERATURE

The Metropolitan Museum of Art, *A Memorial Catalogue of the Paintings of Sanford Robinson Gifford, N.A.*, New York, 1881, no. 233, p. 23

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



We are grateful to Dr. Ila Weiss for preparing the following essay:

Almost from the beginning of Sanford R. Gifford's career as a landscape painter, in the mid-1840s, he found inspiration and delight in the confluence of light and air in nature, increasingly understood during the 1850s in terms of color. At the end of that decade he was repeatedly commissioned to paint vistas unified and glorified in golden aeriality, idealizing the American wilderness, often peopled with Native Americans and amusingly titled *Indian Summer*. An abrupt change of mood—dark, even menacing—invades some of his paintings of the early 1860s, including *A Lake Twilight*. This was interpreted in retrospect by George W. Sheldon as a conscious rejection by the artist of earlier stereotyping ("How One Landscape Painter Paints," *Art Journal*, no. 3, 1877, pp. 284–285). In fact, many American landscape painters embraced twilight subjects during the anguished time leading up to and during the Civil War. For Gifford, whose patriotic as well as abolitionist proclivities had been expressed in his *European Journals of 1855-57*, the turmoil of this period, compounded by constant awareness of the suffering from severe depression of his brother Charles—his kindred spirit in love of art and wilderness—imagery of sunny effulgence was no longer adequate (Sanford R. Gifford, "European Letters," 3 vols., Archives of American Art, microfilm D21). Sanford joined the Seventh Regiment, New York State National Guard, in April 1861; Charles died of a drug overdose a month later.

A Lake Twilight was purchased soon after its completion in early 1861 for the art collection of the Young Men's Association of Troy, New York. The painting is listed as #233 in the *Gifford Memorial Catalogue* (The Metropolitan Museum of Art, New York, 1881), 16 by 28 inches, sold in 1861 to the Troy institution but not traceable twenty years later. That upstate self-improvement organization, part of the athenaeum movement, was founded in 1835. It amassed a library, sponsored lectures and debates, and held annual art exhibitions, all necessitating fundraising that was supported by Gifford and other artists. The Gifford painting shown in their 1861 exhibition as "Sunset" was probably *A Lake Twilight*. Other works of his had been

acquired there in 1859 and 1860 (Ila Weiss, *Poetic Landscape: The Art and Experience of Sanford R. Gifford*, Newark, Delaware, 1987, p. 86; Kevin J. Avery and Franklin Kelly, eds., *Hudson River School Visions: The Landscapes of Sanford R. Gifford*, New York, 2003, p. 117).

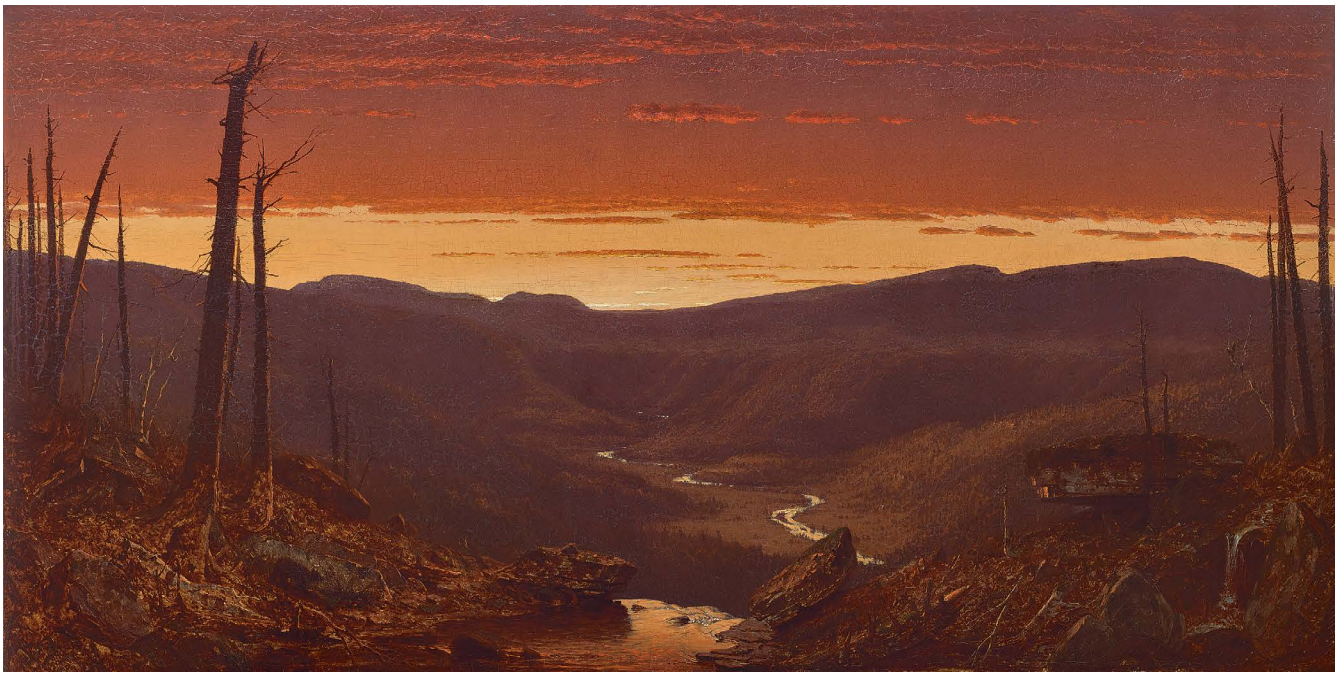
Two known paintings by Gifford may be considered preliminary to the twilight painting. *A Mountain Lake at Sunset*, 7 by 12 inches (MC 493), at the New Britain Museum of Art in Connecticut, retains elements of *Indian Summer* imagery: a central iconic mountain beyond water and forested foothills, doubled in reflection; and a wigwam and its presumed occupant beaching a canoe in the left foreground, derived from Gifford's 1859 drawings of the Micmacs of Nova Scotia. The vista may be a recollection of the double peaked Vermont mountain, Camel's Hump, viewed from across Lake Champlain, an area Gifford had explored in 1858. In this painting, however, the mountain is darkened to cobalt blue in near-silhouette against a transitional twilight sky, the sun just disappearing behind a distant peak toward the right. The sky, pale azure at the upper edge blending to yellow towards the obscured horizon, is energized by horizontal streaks of pink-purple clouds fading in the radiance, while pink-lit, purple toned cloud puffs rise in response to the mountain contour.

Directly preparatory to *A Lake Twilight* is a painting called *Twilight Mountain* at the Lorenzo State Historic Site in Cazenovia, New York. As an inscription on the verso identifies the work as a Christmas gift of 1860, it was most likely painted not long after Sanford's visit to his ailing brother in Wisconsin that September. Almost as large as the final version, 15 $\frac{7}{8}$ by 21 $\frac{3}{4}$ inches, its squarer format and looser brushwork project immediacy, as does the replacement of the nostalgia-laden Native American staffage with the contemporaneity of a white-shirted hunter loading a deer carcass into his bateau in the foreground—an activity in which the artist may have engaged, possibly accompanied by his early camping companion, Charles. While a ruddy luminosity subsumes details on the mountain side, red highlighted trees on the middle-distant shore contract the space. A repoussoir of dead tree trunks at the left and a bristling fallen trunk at the bottom edge create a tactile visual barrier to the

evoked experience.

A comparison of the preliminary study with the resolved imagery of *A Lake Twilight* further reveals the artist's process and intention. The lurid coloring of the study is now modified as a more subtle mixture of warmth and coolness to capture a fleeting light-moment. Toward the right, warm white light of the just-set sun, thickly painted, is tenderly reflected by small cloud streaks, their impasto texture catching actual light to intensify the effect. The sky, deepened to grayed azure at the left, fades in response to the white effulgence, with the pale salmon-colored horizontal cloud-bar bisecting the peak comparably affected. An elegant contour refines the shape of the double-humped mountain, its rightmost peak curving in response to the brilliant light. Despite the transformation, an old inscription on the stretcher, not in Gifford's hand, identifies the view as "Twilight in the Green Mountains, Vt.," possibly confirming the Camel's Hump identification. Momentarily affected by the dazzling radiance, the mountain peak glows light salmon above gray-purple shadow. In the foothills, a few black conifers and red-orange highlights on scattered trees evoke the dense forest submerged in purplish-brown gloom. The watery reflection doubles the dark warm tones of mountain and hills, then the sky's gray-blue, with white containing hints of yellow and salmon echoing the light drama in the right foreground. The space is magnified in breadth and depth, the far shore widened to occupy the more horizontal format and its recession exaggerated through adjustments of scale and tonal modulation. Highlights are now picturesquely concentrated on the foreground, white and salmon touching rocks and a birch tree that replaces some of the bare trunks of the study's repoussoir; and access to the hunter has been cleared. Juxtaposed to the substance and weight of the foreground, the more tonally unified, deeply colored aerial distance is separated as a realm of beauty and ideality—a memory, perhaps, and a welcoming escape.

That this painting may have been closely related to a lost National Academy exhibition piece of 1859, *A Sunset in the Wilderness*, an earlier moment, is suggested by a description of the latter as "gorgeous in color, the western sky filled with golden light, the mountains bathed in the gloom of the



Sanford Robinson Gifford, *Twilight in the Catskills*, 1861, oil on canvas, 27 by 54 inches (68.6 by 137.2 cm), Yale University Art Gallery, New Haven, Connecticut, Gift of Joanne and John Payson

coming darkness, and the rosy tints reflected from the brilliant clouds, and the deep blue of the sky above, are very happily brought down into the soft verdure and the quiet waters of the foreground" ("Exhibition at the Academy of Design: Second Article," *New York Semi-Weekly Tribune*, May 17, 1859, p. 2).

Another observer commented, Gifford's "pictures are remarkable for expression, a quality that we so often miss in the most elaborate and finished productions" ("Galleries of the Academy of Design," *Manufacturers and Farmers Journal*, Providence, Rhode Island, May 9, 1859, p. 2).

Gifford's twilight imagery at the brink of the Civil War culminated in the huge, for Gifford, *Twilight in the Catskills* (Fig. 1), 27 by 54 inches, at the Yale University Art Gallery in New Haven, Connecticut. The impact of its size, wide format, and dramatic effect of colored light created a sensation at the 1861 National Academy Annual, widely recorded. Its heavily clouded upper sky, stained dark red by the afterglow and punctuated with red-

orange cloud-dashes, looms over a narrower band of luminous orange containing yellow radiance at its center. A distant string of mountains is plunged into near-blackness, its forms barely discernable in the dim red light. Bare dead trees bracket the panorama, black lines against the sky. In the gorge below the vantage point, brilliant reflected sky light snakes along a waterway into the inky distance.

While the Catskills painting was Gifford's most dramatic twilight image, reactions to it suggest the impact of similar contemporary imagery, fraught with emotion, including *A Lake Twilight*. At a preview exhibition of the Catskills painting one reviewer commented, "the luminous sky, empurpled hills, and finely glowing sentiment of the whole, indicate that the artist of this picture has a power of color-treatment that has been partially latent in previous efforts" ("The Artists' Reception at the Studio Building," *World*, March 7, 1861, p. 5). When shown at the National Academy, *Twilight in the Catskills* was proclaimed "the

representative landscape of the year."

"Nothing approaching it in power, in a certain volcanic intensity...is to be found in the exhibition...The picture unites many of the elements essential to a grand and powerful interpretation of one of those capricious moods in which Nature sometimes indulges. The sunset is not an average sunset. The royal purple of the hillsides is not their habitual evening garb. The light which the stream reflects is ghastly...Even the dead golden tinge which kindles upon the distant tree tops, and glimmers through the brooding purple of the twilight, has about it something mysterious and alien...These are the exceptional moods which Nature delights to talk of, and it seems to us that Mr. Gifford has hit upon and reproduced such a one. His work...could hardly be more powerful or imply a more thorough mastery of the resources of the palette" ("Fine Arts: National Academy of Design," *World*, April 6, 1861, p. 3).

ALL THAT IS GLORIOUS AROUND US

Property from an Important American Collector



40

ALFRED THOMPSON BRICHER

1837 - 1908

Up the Hudson

signed A.T. Bricher and dated 64 (lower left)
oil on board laid down on board
12 by 20 inches (30.5 by 50.8 cm)

PROVENANCE

Kennedy Galleries, New York, 1964
Acquired by the present owner, by 1979

EXHIBITED

New York, Alexander Gallery, *Landscapes of the Hudson River School: First Public Exhibition of a Private Collection*, November 1979
Washington, D.C., Adams Davidson Galleries, *American Luminism*, February-April 1980, no. 25, p. 35, illustrated
University Park, Pennsylvania, Palmer Museum of Art, The Pennsylvania State University, *All That Is Glorious Around Us: Paintings from the Hudson River School on Loan from a Friend of the Museum of Art*, January-March 1981, no. 5, pp. 7, 14, 46, 122, illustrated p. 47
Newark, Delaware, University Gallery, University of Delaware, *An Intimate View: Hudson River Landscapes from a Private Collection*, April-May 1985

Greensburg, Pennsylvania, Westmoreland Museum of American Art; University Park, Pennsylvania, Palmer Museum of Art, Pennsylvania State University; Worcester, Massachusetts, Worcester Art Museum; New York, The National Academy, *All That Is Glorious Around Us: Paintings from the Hudson River School*, August 1997-September 1999, pp. 15, 17, 32, illustrated p. 33
Fredericksburg, Virginia, University of Mary Washington Galleries, *All That Is Glorious Around Us: Paintings from the Hudson River School*, October-December 2005

\$ 60,000-80,000

ALL THAT IS GLORIOUS AROUND US

Property from an Important American Collector



41

WORTHINGTON WHITTREDGE

1820 - 1910

Kaaterskill Falls

signed *W. Whittredge* (lower left)

oil on canvas

20 ½ by 16 ½ inches (52.1 by 41.9 cm)

Painted in 1864-65.

PROVENANCE

Alice Warder Garrett, Baltimore, Maryland
Evergreen House Foundation, Baltimore,
Maryland (gift from the above; sold: Sotheby
Parke-Bernet, Inc., New York, November 18,
1976, lot 291)

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

Acquired by the present owner, by 1980

EXHIBITED

University Park, Pennsylvania, Palmer
Museum of Art, The Pennsylvania State
University, *All That Is Glorious Around Us:
Paintings from the Hudson River School on
Loan from a Friend of the Museum of Art*,
January-March 1981, no. 59, pp. 16, 118, 125,
illustrated pp. 38, 119
Sarasota, Florida, The John and Mable Ringling
Museum of Art; Fort Worth, Texas, Amon
Carter Museum; Chattanooga, Tennessee,
Hunter Museum of Art; Washington, D.C., The
Corcoran Gallery of Art; Hastings-on-Hudson,
New York, Newington-Cropsey Foundation,
Worthington Whittredge, December
1989-January 1991, no. 21, p. 8 (as *Kaaterskill
Clove*)
Anville, Pennsylvania, Suzanne H. Arnold Art
Gallery, Lebanon Valley College, *Passages:
Images of Transition in 19th-Century American
Landscape Painting*, August-October 1995

Greensburg, Pennsylvania, Westmoreland
Museum of American Art; University Park,
Pennsylvania, Palmer Museum of Art,
Pennsylvania State University; Worcester,
Massachusetts, Worcester Art Museum;
New York, The National Academy, *All That Is
Glorious Around Us: Paintings from the Hudson
River School*, August 1997-September 1999,
pp. 17, 132, illustrated p. 133
Fredericksburg, Virginia, University of Mary
Washington Galleries, *All That Is Glorious
Around Us: Paintings from the Hudson River
School*, October-December 2005

LITERATURE

Anthony Frederick Janson, *Worthington
Whittredge*, New York, 1989, pp. 91-92,
illustrated pl. VI

\$ 60,000-80,000

ALL THAT IS GLORIOUS AROUND US

Property from an Important American Collector

42

JASPER FRANCIS CROPSEY

1823 - 1900

On the Hudson near West Point

signed *J.F. Cropsey* and dated 1877

(lower right)

oil on canvas

12 by 20 inches (30.5 by 50.8 cm)

PROVENANCE

Morston Constantine Ream, New York (the artist)

Westerly Committee, by 1970

[With]Hirschl & Adler Galleries, New York, 1970

Alexander Gallery, New York, by 1979

Chapellier Galleries, New York

Acquired by the present owner from the above, by 1980

EXHIBITED

New York, Alexander Gallery, *Jasper F.*

Cropsey: An Exhibition of His Works, February-March 1979

Harrisburg, Pennsylvania, William Penn

Memorial Museum, *Exhibition: Hudson River School*, April-July 1979

New York, Alexander Gallery, *Landscapes of the Hudson River: First Public Exhibition of a Private Collection*, November 1979

University Park, Pennsylvania, Palmer

Museum of Art, The Pennsylvania State

University, *All That Is Glorious Around Us: Paintings from the Hudson River School on*

Loan from a Friend of the Museum of Art,

January-March 1981, no. 16, pp. 1, 7, 8, 19, 62, 123, illustrated pp. 26, 63

Cedar Rapids, Iowa, Cedar Rapids Museum

of Art, *The American Landscape Tradition*,

November 1982-January 1983

Newark, Delaware, University Gallery,

University of Delaware, *An Intimate View: Hudson River Landscapes from a Private*

Collection, April-May 1985

Ithaca, New York, Handwerker Gallery, Ithaca

College, *The American Landscape*, January-

February 1995

Greensburg, Pennsylvania, Westmoreland

Museum of American Art; University Park,

Pennsylvania, Palmer Museum of Art,

Pennsylvania State University; Worcester,

Massachusetts, Worcester Art Museum;

New York, The National Academy, *All That Is*

Glorious Around Us: Paintings from the Hudson

River School, August 1997-September 1999,

pp. 8, 10, 54, cover illustration, illustrated p. 10

Garrison, New York, Boscobel House and Gardens, "*The Glorious Scenery Must Ever*

Excite"; *Nineteenth-Century American*

Paintings of the Hudson Highlands, July-

October 2008, pp. 22, 27

Catskill, New York, The Thomas Cole National

Historic Site, *River Views on the Hudson*

River, May-October 2009, p. 6, back cover

illustration

LITERATURE

Marcia Briggs Wallace, "Jasper F. Cropsey,"

Arts Magazine, vol. 53, May 1979, p. 14,

illustrated (as *Sunset over West Point*)

John K. Howat, "Hudson River Celebrations,"

Antiques and Fine Art Magazine, vol. 9,

Summer 2009, pp. 126-128, illustrated

Elizabeth B. Jacks, "River Views of the Hudson

River School," *American Art Review*, vol. 21,

July-August 2009, p. 75, illustrated

Kenneth W. Maddox and Anthony M. Speiser,

Jasper Francis Cropsey: Catalogue Raisonné,

Works in Oil 1864-1884, vol. II, Hastings-on-

Hudson, New York, 2016, no. 1467, p. 243

\$ 120,000-180,000

"The beauties of nature had a charm, and the voice of God came to me through every motionless leaf—on every blade of grass—the odor of the flower and in every breath of air I drew..."

(Letter from Jasper Francis Cropsey to his future wife Maria Cooley, July 4, 1846)



ALL THAT IS GLORIOUS AROUND US

Property from an Important American Collector

43

THOMAS COLE

1801 - 1848

Sunset on the Arno

signed *T. Cole*. (lower right)
oil on canvas

32 by 51 ¼ inches (81.3 by 130.2 cm)
Painted in 1837.

PROVENANCE

Private collection

Acquired by the present owner, by 1980

EXHIBITED

University Park, Pennsylvania, Palmer Museum of Art, The Pennsylvania State University, *All That Is Glorious Around Us: Paintings from the Hudson River School on Loan from a Friend of the Museum of Art*, January-March 1981, no. 12, pp. 58, 122, illustrated p. 59

Cedar Rapids, Iowa, Cedar Rapids Museum of Art, *The American Landscape Tradition*, November 1982-January 1983

Washington, D.C., National Museum of American Art, Smithsonian Institution; Hartford, Connecticut, Wadsworth Atheneum Museum of Art; New York, New-York Historical Society, *Thomas Cole: Landscape into History*, March 1994-March 1995, no. 34, p. 174, illustrated p. 178

Anncville, Pennsylvania, Suzanne H. Arnold Art Gallery, Lebanon Valley College, *Passages: Images of Transition in 19th-Century American Landscape Painting*, August-October 1995
Greensburg, Pennsylvania, Westmoreland Museum of American Art; University Park, Pennsylvania, Palmer Museum of Art, Pennsylvania State University; Worcester, Massachusetts, Worcester Art Museum; New York, The National Academy, *All That Is Glorious Around Us: Paintings from the Hudson River School*, August 1997-September 1999, illustrated p. 12

Greensburg, Pennsylvania, Westmoreland Museum of American Art; New Paltz, New York, Samuel Dorsky Museum of Art, State University of New York at New Paltz; University Park, Pennsylvania, Palmer Museum of Art, The Pennsylvania State University; Scranton, Pennsylvania, Everhart Museum; Winchester, Virginia, Museum of the Shenandoah Valley; Reading, Pennsylvania, Reading Public Museum; Austin, Texas, Blanton Museum of Art, The University of Texas at Austin, *American Scenery: Different Views in Hudson River School Painting*, August 2005-May 2012, p. 156, illustrated p. 23

LITERATURE

Louis Legrand Noble, *The Life and Works of Thomas Cole*, Cambridge, Massachusetts, 1964, p. 102

Howard S. Merritt, *Thomas Cole*, Rochester, New York, 1969, p. 33

Thomas Cole's singular legacy remains as the progenitor of the Hudson River School, the first native art movement born within the United States. Learning from Cole, ensuing generations of painters working within this genre were able to visually parallel the untapped resources of the American wilderness with the potent energy of a maturing nation. Born in Lancaster, England in 1801, Cole emigrated to the United States with his family and settled in Philadelphia when he was seventeen. By 1825 Cole had moved repeatedly, spending time in Ohio and Pittsburgh, before arriving in New York where he traveled up the Hudson River for the first time. The young painter quickly rose to significant prominence within New York's cultural community to become one of the founding members of the National Academy of Design the same year.

Cole's early success enabled him to take the "Grand Tour" in 1829, visiting England, France and Italy over a three year period. While he virulently disliked the French artists of his day, Cole found refuge in the natural splendor of Italy. Like many in the American cultural and intellectual elite of the early nineteenth century, Cole developed a strong interest in the compelling duality of Italian history. Visiting Americans could marvel at the former majesty and achievement of their Roman past, lamenting its dissolution ever-present in the Romantic ruins and crumbling aqueducts, and claiming their nation as the intellectual successor to the Classical world.

Compared to the robust, unconquerable landscapes that define Cole's Hudson River paintings, *Sunset on the Arno* presents a softer, more tranquil version of nature. Defined by the serpentine Arno river, which eaves through the foreground and middleground of the picture, the composition encourages the viewer's eye to meander through the

picturesque countryside. To the right and above in the distance are the dark woods of the Cascine. Beyond them, the mountain summit half dissolves in the vapory splendor of an Italian sunset. Although there are several structures present in the composition, they too seem only a degree removed from the natural world, mere elements of the background and not the intended subject of the work. An airy warmth radiates from the fading sun and the river is denoted by pale amber tones with highlights of dusty pinks and warmer blues.

As with his trips through Upstate New York and New England, Cole kept sketchbooks full of careful pictorial and written notes while traveling through Italy. He heavily relied on this documentation as an aide-mémoire for his studio compositions. Cole rarely based his final canvases on a single sketch or description, choosing instead to amalgamate multiple sources combined with elements from his imagination. Per this working process, Cole completed *Sunset on the Arno* in 1837, five years following his return to North America, and one year after he completed his celebrated series *The Course of Empire* (1833-36, New-York Historical Society, New York). As in his best compositions, the present work demonstrates Cole's unique ability to "draw a veil over the common details, the unessential parts, which shall leave the great features, whether the beautiful or the sublime, dominant in the mind" (Matthew Baigell, *Thomas Cole*, New York, 1981, p. 13).

This harmonization of precise details of compositional elements, such as the charming river boats and their canopies, with the atmospheric and ambiguous setting of countryside bathed in early evening light, creates a compellingly timeless vision of Italy. The stillness and tranquility of the composition presents the viewer with a vista that feels unaffected by time, and a way of life lived in continuity for centuries. The Italian landscape offered the American creative intellect a tangible heritage—a visible past which was not found in the uncultivated wilderness of their native land.

\$ 600,000-800,000



ALL THAT IS GLORIOUS AROUND US

Property from an Important American Collector



44

SANFORD ROBINSON GIFFORD

1823 - 1880

Marshes on the Hudson

signed *SR Gifford* and dated 1876 (lower left);
also signed and dated again and titled *Marshes
on the Hudson* (on the reverse)

oil and pencil on board
7 5/8 by 13 7/8 inches (19.4 by 35.2 cm)

We are grateful to Dr. Ila Weiss, the leading
Sanford Robinson Gifford scholar, for her
assistance in cataloguing this lot.

PROVENANCE

(probably) J.C. Bates, Providence, Rhode
Island, by 1881
Sloan and Roman, New York
Douglas B. Collins, by 1970
Sloan and Roman, New York
Acquired by the present owner, by 1980

EXHIBITED

Austin, Texas, The University of Texas Art
Museum, The University of Texas at Austin;
Albany, New York, The Albany Institute of
History and Art; New York, Hirschl & Adler
Galleries, *Sanford Robinson Gifford (1823-
1880)*, October 1970-February 1971, no. 58,
p. 30, illustrated p. 78

New York, Alexander Gallery, *Landscapes of
the Hudson River School: First Public Exhibition
of a Private Collection*, November 1979
Washington, D.C., Adams Davidsons Galleries,
American Luminism, February-April 1980,
no. 10, p. 19, illustrated

University Park, Pennsylvania, Palmer
Museum of Art, The Pennsylvania State
University, *All That Is Glorious Around Us:
Paintings from the Hudson River School on
Loan from a Friend of the Museum of Art*,

January-March 1981, no. 28, pp. 1, 14, 74, 123,
illustrated p. 3

Newark, Delaware, University Gallery,
University of Delaware, *An Intimate View:
Hudson River Landscapes from a Private
Collection*, April-May 1985

New York, Alexander Gallery, *Sanford R. Gifford*,
March-April 1986, no. 40, illustrated n.p.

Carlisle, Pennsylvania, The Trout Gallery,
Dickinson College, *Appalachian Landscapes: With
Naturalistic Eyes*, September-November 1989

Greensburg, Pennsylvania, Westmoreland
Museum of American Art; University Park,
Pennsylvania, Palmer Museum of Art,
Pennsylvania State University; Worcester,
Massachusetts, Worcester Art Museum;
New York, The National Academy, *All That Is
Glorious Around Us: Paintings from the Hudson
River School*, August 1997-September 1999,
p. 17, illustrated p. 15

New York, The Metropolitan Museum of Art;
Fort Worth, Texas, Amon Carter Museum of
American Art; Washington, D.C., National
Gallery of Art, *Hudson River School Visions:
The Landscapes of Sanford R. Gifford*, October
2003-September 2004, no. 66, p. 228-230,
illustrated p. 229

LITERATURE

(probably) The Metropolitan Museum of Art,
*A Memorial Catalogue of the Paintings of
Sanford Robinson Gifford, N.A.*, New York,
1881, no. 652, p. 42

In his description of Sanford Robinson Gifford's
Marshes on the Hudson, the noted scholar
Dr. John P. Driscoll writes: "The sparkling
quality of light, horizontal format, division of
composition in a horizontal two-thirds and
one-third manner and the reach of land jutting
in from the left foreground are all elements
that mark this as an important example of
luminist painting" (*All That Is Glorious Around
Us: Paintings from the Hudson River School
on Loan from a Friend of the Museum of Art*,
University Park, Pennsylvania, 1981, p. 74).

\$ 60,000-80,000

ALL THAT IS GLORIOUS AROUND US

Property from an Important American Collector



45

ALBERT BIERSTADT

1830 - 1902

Mountain Lake

signed with the artist's monogrammed initials

AB (lower right)

oil on board

10 by 13 ¾ inches (25.4 by 34.9 cm)

Painted circa 1865.

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

Capricorn Galleries, Potomac, Maryland, 1965

Acquired by the present owner, by 1980

EXHIBITED

Salt Lake City, Utah, University of Utah Museum of Art, *Western Landscapes*, February-March 1977

Washington, D.C., Adams Davidson Galleries, *Portraits of Places: A Survey of American Landscapes*, March-April 1979, no. 28
New York, Alexander Gallery, *Landscapes of the Hudson River School: First Public Exhibition of a Private Collection*, November 1979
Washington, D.C., Adams Davidson Galleries, *American Luminism*, February-April 1980, illustrated pl. 27, p. 38
University Park, Pennsylvania, Palmer Museum of Art, The Pennsylvania State University, *All That Is Glorious Around Us: Paintings from the Hudson River School on Loan from a Friend of the Museum of Art*, January-March 1981, no. 1, pp. 40, 122, illustrated p. 41
Cedar Rapids, Iowa, Cedar Rapids Museum of Art, *The American Landscape Tradition*, November 1982-January 1983
Newark, Delaware, University Gallery, University of Delaware, *An Intimate View: Hudson River Landscapes from a Private Collection*, April-May 1985

Ithaca, New York, Handwerker Gallery, *The American Landscape*, January-February 1995
Annville, Pennsylvania, Suzanne H. Arnold Art Gallery, Lebanon Valley College, *Passages: Images of Transition in 19th-Century American Landscape Painting*, August-October 1995
Greensburg, Pennsylvania, Westmoreland Museum of American Art; University Park, Pennsylvania, Palmer Museum of Art, Pennsylvania State University; Worcester, Massachusetts, Worcester Art Museum; New York, The National Academy, *All That Is Glorious Around Us: Paintings from the Hudson River School*, August 1997-September 1999, p. 26, illustrated p. 27
Fredericksburg, Virginia, University of Mary Washington Galleries, *All That is Glorious Around Us: Paintings from the Hudson River School*, October-December 2005

LITERATURE

Paul Richard, "The Splendor Falls on Nature's Halls," *The Washington Post*, March 24, 1979, n.p.

\$ 60,000-80,000

ALL THAT IS GLORIOUS AROUND US

Property from an Important American Collector

46

FREDERIC EDWIN CHURCH

1826 - 1900

Ruins at Baalbek

signed *F.E. CHURCH* and dated 1868

(lower right)

oil on canvas

21 ¾ by 36 ⅞ inches (55.2 by 91.8 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

Edward F. de Lancey, New York, 1868

(commissioned from the artist)

Private collection

Vose Galleries, Boston, Massachusetts, 1966

Private collection (probably acquired from the

above; sold: Sotheby's, New York, October 19, 1972, lot 7)

Private collection (acquired at the above sale)

Acquired by the present owner, by 1980

EXHIBITED

University Park, Pennsylvania, Palmer Museum

of Art, The Pennsylvania State University, *All*

That Is Glorious Around Us: Paintings from the

Hudson River School on Loan from a Friend of

the Museum of Art, January-March 1981, no.

10, pp. 54, 122, illustrated pp. 24, 55

Annapolis, Pennsylvania, Suzanne H. Arnold Art

Gallery, Lebanon Valley College, *Passages:*

Images of Transition in 19th-Century American

Landscape Painting, August-October 1995

Greensburg, Pennsylvania, Westmoreland

Museum of American Art; University Park,

Pennsylvania, Palmer Museum of Art,

Pennsylvania State University; Worcester,

Massachusetts, Worcester Art Museum;

New York, The National Academy, *All That Is*

Glorious Around Us: Paintings from the Hudson

River School, August 1997-September 1999, p.

46, illustrated p. 47

New York, Berry-Hill Galleries; Chicago, Illinois,

Terra Museum of American Art; Portland,

Oregon, Portland Art Museum; Portland,

Maine, Portland Museum of Art, *In Search of*

the Promised Land: Paintings by Frederic Edwin

Church, April 2000-March 2001, no. 52, pp.

90, 97, 193, illustrated pl. 52, p. 170

Allentown, Pennsylvania, Allentown Art

Museum, *All That Is Glorious Around Us*,

October-December 2002

Greensburg, Pennsylvania, Westmoreland

Museum of American Art; New Paltz, New

York, Samuel Dorsky Museum of Art, State

University of New York at New Paltz; University

Park, Pennsylvania, Palmer Museum of Art,

The Pennsylvania State University; Scranton,

Pennsylvania, Everhart Museum; Winchester,

Virginia, Museum of the Shenandoah Valley;

Reading, Pennsylvania, Reading Public

Museum; Austin, Texas, Blanton Museum

of Art, The University of Texas at Austin,

American Scenery: Different Views in Hudson

River School Painting, August 2005-May 2012,

pp. 22, 156, illustrated p. 23

Detroit, Michigan, Detroit Institute of Arts;

Winston-Salem, North Carolina, Reynolda

House Museum of American Art; Hartford,

Connecticut, Wadsworth Atheneum Museum

of Art, *Frederic Edwin Church: A Painter's*

Pilgrimage, October 2017-August 2018, no. 59,

pp. 86, 118, 218, illustrated p. 182

LITERATURE

Edward F. de Lancey to Frederic Edwin Church,

Beirut, April 27, 1868 (David C. Huntington

Archives, Olana)

Edward F. de Lancey to Frederic Edwin Church,

Paris, July 13, 1868 (David C. Huntington

Archives, Olana)

Frederic Edwin Church to William H. Osborn,

Berchtesgaden, Germany, July 29, 1868 (David

C. Huntington Archives, Olana)

Sanford Robinson Gifford to Elihu Gifford,

Rome, October 19, 1868 (transcript of a

handwritten copy by David Huntington, Olana

State Historic Site)

Frederic Edwin Church to William H. Osborn,

Rome, November 4, 1868 (David C. Huntington

Archives, Olana)

Frederic Edwin Church to William H. Osborn,

Rome, November 16, 1868 (David C.

Huntington Archives, Olana)

Frederic Edwin Church to Martin Johnson

Heade, Rome, November 16, 1868 (Archives of

American Art)

Frederic Edwin Church to Edward de Lancey,

Hudson, New York, November 23, 1868

(Geneva, New York, Historical Society;

transcript, David C. Huntington Archives,

Olana)

Edward F. de Lancey to Frederic Edwin Church,

New York, December 27, 1868 (David C.

Huntington Archives, Olana)

"Fine Arts. Our Artists Abroad," *New York*

Evening Post, December 31, 1868, p. 2

David C. Huntington, *Frederic Edwin Church,*

1826-1900: Painter of the Adamic New World

Myth, Ph.D. dissertation, Yale University, New

Haven, Connecticut, 1960, p. 183

John Davis, *The Landscape of Belief:*

Encountering the Holy Land in Nineteenth-

Century American Art and Culture, Princeton,

New Jersey, 1996, pp. 176-77, illustrated p. 178

John Paul Driscoll, *All That Is Glorious Around*

Us, Ithaca, New York, 1997, pp. 46-47

Gerald L. Carr, "Frederic Edwin Church and

Italy," *The Italian Presence in American Art,*

1860-1920, New York, 1992, pp. 27-28

Gerald L. Carr, *Frederic Edwin Church:*

Catalogue Raisonné of Works of Art at Olana

State Historic Site, vol. 1, Cambridge, England

and New York, 1994, pp. 365, 366

Geoff Gehman, "Beautiful Views of Beautiful

Beliefs: Romanticized Images of Nature

and Life Reflected in Hudson River School

Paintings," *The Morning Call*, Allentown,

Pennsylvania, October 13, 2002, n.p.

Edward J. Sozanski, "Art: 'American Scenery:

Different Views in Hudson River School

Painting' on display at Reading Public

Museum," *The Philadelphia Inquirer*, March 20,

2011, n.p.

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



We are grateful to Dr. Gerald L. Carr for preparing the following essay. Dr. Carr's forthcoming book on Frederic Edwin Church and Lebanon has been accepted for publication by American University of Beirut Press.

A chance, congenial encounter at Beirut, Lebanon, prompted this, Frederic Edwin Church's first full-fledged Near Eastern studio venture. Church painted this work during his only transatlantic journey, November 1867 to June 1869. Accompanied by his wife, young son, and mother-in-law, he visited several European countries including France, Britain, Germany, Switzerland, Italy, portions of the Ottoman Empire in the southern Mediterranean, Cyprus, Turkey, and Greece. The southerly segments of their family travels were commemorated in a recent touring U.S. museum exhibition organized by the Detroit Institute of Arts, *Frederic Edwin Church: A Painter's Pilgrimage*, 2017-18.

Edward F. de Lancey, (1821-1905) a widowed New York lawyer then touring Asia Minor whom Church met at Beirut during January or February 1868, commissioned the present picture. Church began the canvas while at his seaside Beirut hotel, continued working on it mid-year in Alpine Germany, completed it at Rome autumn 1868, and sent the finished picture to de Lancey in New York via London. In effect the painting became the artist's long-distance Syrian surrogate during the sole calendar year he spent away from the United States in 1868. Church much liked the result; he reported that visitors to his Rome studio admired it; the buyer, de Lancey, also liked it. The scene is a capriccio—i.e., composed prospect involving fictive ruined architecture. It moodily visualizes sparse Ottoman Syrian Roman remnants at sundown amid the region's semi-deserts, weathered, horizontally proportioned mountains, elongated coastline, and thinned human and domesticated animal populations. Its current title is modern and approximate. No early designation is recorded; it was not, apparently, publicly exhibited at the time. In extant documents Church termed it "a Syrian subject." An undated torn, yellowed typewritten label on the back of the stretcher which says, correctly, that it was painted

"by order," identifies it as "The Lebanon Mountains."

In three extant letters (at Olana; cited above) written during 1868 from, respectively, Beirut, Paris, and New York, de Lancey discussed the commission, referring also to correspondence from the artist, one letter existing (cited above), the others unfortunately lost. Initially de Lancey asked only that Church paint something of "oriental character as a memento of my visit to these ancient and sacred lands." As de Lancey later made clear, Church conceived combining inland features and "a stretch of the Mediterranean with that soft and superb blue, that it has only in the East." De Lancey liked that idea, shared Church's vicarious fascination with ruined Palmyra in present-day Syria, and considered accompanying him to Palmyra; unfavorable circumstances, however, cancelled that journey for both of them. After starting the canvas, Mr. and Mrs. Church did visit Baalbek, in Lebanon's fertile Bekaa Valley, May 1868. In the present painting, the Corinthian columnar remnants and parched setting are, one might say wistfully, more Palmyrean—or perhaps evocative of Kunawat, Borsra, in present-day Syria, or Jerash, in present-day Jordan (to neither of which Church went, either, but which he knew through visual and verbal sources)—than Baalbekian. The painting's most Baalbekian aspect is the collapsed Corinthian capital at lower left, which simplifies Church's on-site penciled and painted vignette (Cooper-Hewitt, Smithsonian Design Museum, New York; inv. no. 1917-4-581) of Baalbek's "Temple of Bacchus." Lebanese seaside classical sites today within automobile reach of Beirut at Tyre and Byblos, both (particularly the former) with impressive upright columns, are mostly modern re-erectments. Church passed Tyre south of Beirut five times by boat (the first, at night) but made no mention of it in extant documents; Byblos, north of Beirut, he may not have seen. He could, however, have read about both places, and he acquired at least one photograph (at Olana) of "Old Tyre." En route to Petra, in Jordan, during a key sketching expedition from Beirut February-March 1868, he had traversed impressive inland deserts. *Ruins of Baalbek* affirms that soon after settling at Beirut, which served as his

base of operations between January and May 1868, he consulted available prints and photographs of regional antiquities and leafed books to which he has access, coordinating those sources with increasing firsthand experiences and letting his imagination roam.

As a studio project, the present picture was re-orienting—or Orientalizing—for Church. He began it just weeks after having surveyed in London during December 1867 with a well-connected English escort, the editor, playwright and art critic Tom Taylor (1817-80), the bewildering studio contents which J.M.W. Turner (1775-1851), the far-famed English landscape and marine painter, had bequeathed to Britain. An autographed photograph portrait of Taylor dated "Dec 1867," preserved at Church's former home, Olana, in Upstate New York (New York State Office of Parks, Recreation, and Historic Preservation, Olana State Historic Site, Taconic Region; inv. no. 1986.228), helps document their rendezvous. That encounter couldn't have been more timely: shortly before he himself set foot in the Mediterranean, Church sought, and obtained, comprehensive contact with Turner's art. Between 1857 and 1865 Taylor had favorably reviewed for the London *Times* newspaper four displays in London of Church's major Western Hemisphere canvases. During his career Church was influenced by and often compared to Turner. Prior to 1867, Church would have counted himself lucky to have viewed the two principal paintings by Turner then in the U.S. Both were marines with ships, and both were owned by James Lenox (1800-80), a wealthy, reclusive New York philanthropist and bibliophile whose prodigious book, manuscript, and art collections remained mostly sequestered until after his death. More than once American journalists of the 1850s and 1860s had alluded longingly to Lenox's Turners, "which everybody has heard of but nobody has seen." Church's privileges thereto stemmed from his having painted for Lenox a major equatorial canvas, *Cotopaxi* (1862; Detroit Institute of Arts, Michigan). In London a half-dozen years later—select framed works by Turner were then housed at the National Gallery on Trafalgar Square, while the remainder and his studio materials were in storage—Taylor



Fig. 1 Frederic Edwin Church, *Valley of the Lebanon*, 1869, oil on canvas, 21 ½ by 36 inches (55.2 by 92.1 cm), unknown location

helped release for Church a floodgate of artistic stimuli in that vein. Years later Church recollected having viewed there “a great many of Turner’s smaller pictures and sketches.” Turner had been enraptured by Italy, particularly Venice, which, admittedly, didn’t interest Church. Turner had not traversed the southern Mediterranean, nor had he seen mainland or isled Greece, but he had known people who had. Aided by their testimonies and his own literary and image prowlings, from the eighteen-teens he frequently painted evocative fantasies involving ancient Rome and Roman personages and deities, and, occasionally, ancient Greek equivalents *qua* Greece. Though landscape vocabularies Turner mulled fabled empires, conquests and defeats, imposing sharp-edged and crumbled edifices, and pullulating crowds. In those respects as in others, Turner was heir to the French Baroque landscapist who had lived in Rome, Claude Lorrain (1600-82), as Church also knew.

Church’s *Ruins of Baalbek* attenuates Turner’s mid- and late-life Mediterranean oeuvre and to a lesser extent Claude’s images with ruined architecture, while maintaining Church’s signature verisimilitude. In 1992 (“Frederic Edwin Church and Italy;” cited

above) I wrote that the present painting “is spare, desiccated, granular, as though atmosphere as well as objects were defined through shifting sands.” Recent technical examination done at the Detroit Institute of Arts suggests that the canvas has lost some of its original subtleties, and that during the painting process Church changed his mind about portions of the composition. Regardless, it was always thinly brushed. Overall the finished painting was, and remains, deliberately distinct from anything he’d previously done in his studio(s). De Lancey’s third letter to Church recapped Church’s satisfaction with the picture and pondered its possible public display. “As to when & where to have it shown here, write *me at once your own wishes*, & they shall be fully carried out,” de Lancey offered. “In my own house of course, very many would not see it, whom you would like to see it for your own sake. And as you tell me it is the ‘finest’ in color & possesses ‘more sentiment’ than any you have yet executed—the public for *their own sake* should have a free opportunity of viewing it...I feel from what you say, that you have produced an extraordinary work, and am truly grateful that you have taken so much interest in my commission as to do so”

(Letter from Frederic Edwin Church to Edward de Lancey, Hudson, New York, November 23, 1868).

Church’s next Mediterranean studio canvas, the same-size *Valley of the Lebanon* (1869; Fig. 1), was painted entirely at Rome. There, the depicted architecture is more ample, abundant, and particularized, the firmament and staffage comparatively intricate, and the environment inland. Because of problems with that painting’s prospective English buyer, Church consigned *Valley of the Lebanon* (one of several titles accorded that canvas early on) to the American art market, by which means it became, November 1869, his first Mediterranean-theme work displayed in the U.S.

It seems to me that the muted Turnerian tenor of *Ruins of Baalbek* honestly signals Church at that initiating transitional period for him, 1868, and the bolder *Valley of the Lebanon* at that subsequent transitional period, 1868-69. Through his travels in Europe and especially the Mediterranean, he really did want artistically to re-frame but avoid duplicating himself. I would say that he succeeded. It counts that he believed he had, as well.

JOHN SINGER SARGENT

1856 - 1925

Lancelot Allen

signed *John S. Sargent* (upper left) and dated 1894 (upper right)
oil on canvas
36 by 24 inches (91.4 by 61 cm)

PROVENANCE

Mary Catherine Romilly (Kate) Allen, Cilrhiw, United Kingdom, 1894 (the sitter's aunt, commissioned from the artist)
Rachel Mary Allen, 1933 (her sister)
Bertram Wedgwood Allen, Pembroke, United Kingdom, 1949 (their second cousin)
Mrs. Bertram Allen, 1955 (his wife)
Lieutenant Colonel J.R.C. Allen (their son, by descent)
A. Alfred Taubman, Bloomfield Hills, Michigan, 1984 (acquired from the above)
Estate of the above (sold: Sotheby's, New York, November 18, 2015, lot 17)
Acquired by the present owner at the above sale

EXHIBITED

London, Royal Academy of Arts, *Royal Academy Winter Exhibition, 1926 of Works by the Late John S. Sargent, R.A.*, 1926, no. 35, p. 12 (as *Lancelot, son of the late Judge Wilfred Allen*)

LITERATURE

William Howe Downes, *John S. Sargent: His Life and Work*, London, 1926, p. 342
My Magazine, 1926, p. 299, illustrated
The Hon. Evan Charteris, K.C., *John Sargent*, London, 1927, p. 265
Charles Merrill Mount, *John Singer Sargent: A Biography*, New York, 1955, no. 941, p. 434
David McKibbin, *Sargent's Boston with An Essay & A Biographical Summary & A Complete Check List of Sargent's Portraits*, Boston, Massachusetts, 1956, p. 81
Richard Ormond and Elaine Kilmurray, *John Singer Sargent: Portraits of the 1890s*, vol. II, New Haven, Connecticut, 2002, no. 309, pp. 92-93, 183, illustrated p. 93

\$ 300,000-500,000

We are grateful to Elaine Kilmurray for preparing the following essay:

The American writer and critic Mariana G. Van Rensselaer wrote: "It is one of Mr. Sargent's greatest distinctions that he never fails of entire success when he has a child before him" ("John S. Sargent," *Century Illustrated Magazine*, vol. 43, no. 5, March 1892, p. 798). The child before him in the present portrait is (Richard) Lancelot Baugh Allen (1887-1918), the only son of Wilfred Baugh Allen (1849-1922) and his wife, Anne Sophia, (1856-1946), daughter of the Rev. Robert Wedgwood. The Allens of Cilrhiw were a junior branch of a landed family from Pembrokeshire, South Wales.

Lancelot was educated at Eton and trained as a lawyer. He went on to practice as a barrister in Canada and he served in World War I as Lieutenant in the 67th Brigade, Royal Field Artillery from 1915-18. He married Marion Irvine in 1917, but the marriage was short-lived and childless. Lancelot died in Egypt, aged thirty-one, on December 27th, 1918, shortly after the end of the war, and was buried in Cairo War Memorial Cemetery. His name is one of those inscribed on a war memorial in the church of St Michael and All Angels, Bramcote, Nottinghamshire.

Sargent's portrait represents Lancelot aged seven (not eight, as indicated by the inscription on the original backing panel). It was painted in the artist's studio, 33 Tite Street in Chelsea. The painted grey chair with a split-cane back and seat on which Lancelot is seated is in Louis-Seize style. It belonged to a set, one of which is visible in later photographs of Sargent's studio at 31 Tite Street (Sargent enlarged his London studio in 1900. He leased the house next door [number 31] in Tite Street, knocked through the dividing wall, and used number 31 as his entrance). Sargent also used the chair in his portrait of the art collector and philanthropist, Henry Gurdon Marquand (1897, The Metropolitan Museum of Art, New York). When the portrait was exhibited in the Sargent Memorial Exhibition at the Royal Academy in 1926, a note in the catalogue read 'Painted, in three sittings, in 1894'. According to David McKibbin's index card for the picture (John

Singer Sargent catalogue raisonné archive), Lancelot's mother read Rudyard Kipling's *The Jungle Book* to him during sittings, a touching reminder of the boy's youth.

In his portraits of children, Sargent avoids the sentimentality associated with Victorian imagery of childhood. He respects the integrity of his young sitters and Lancelot, wearing a sober dark blue velvet jacket with silver buttons and darker trousers, does not ingratiate himself with the spectator, but looks directly out at him meeting his fictive gaze. The simple, narrow format emphasizes the quiet reserve of the composition, the restrained tones relieved only by spare red highlights at the collar and cuff of the jacket, a color echoed in the red inscription and date. The boy's self-contained demeanor is disarming, and knowledge of his tragically brief life introduces a retrospective poignancy to Sargent's portrayal.

It is not known how Sargent and the Allens were introduced. There are two important connections, but neither appears to predate 1894 when the portrait of Lancelot was painted. The Allens were related to the family of Josiah Wedgwood (1730-1795), the celebrated potter, by more than one inter-marriage, and Sargent and his sister Emily were close to Lancelot's aunt, Eliza Wedgwood, but this life-long friendship did not really begin until 1896, when Sargent painted Mrs. Robert Wedgwood (Eliza's mother and Lancelot's grandmother). Another of Lancelot's aunts, Elisabeth Jessie Allen (1845-1918) was a friend and confidante of Henry James, with whom she conducted a long, wide-ranging and sparkling correspondence. Daniel and Ariana Curtis introduced James to Miss Allen at their Venetian home, the Palazzo Barbaro, in 1899, but again this was several years after the portrait of Lancelot was painted.



PROPERTY FROM THE COLLECTION OF WILLARD
AND ELIZABETH CLARK

**JAMES MCNEILL
WHISTLER**

1834 - 1903

Portrait of Ellen Sturgis Hooper

oil on panel
20 ¼ by 12 inches (51.4 by 30.5 cm)
Painted in 1890.

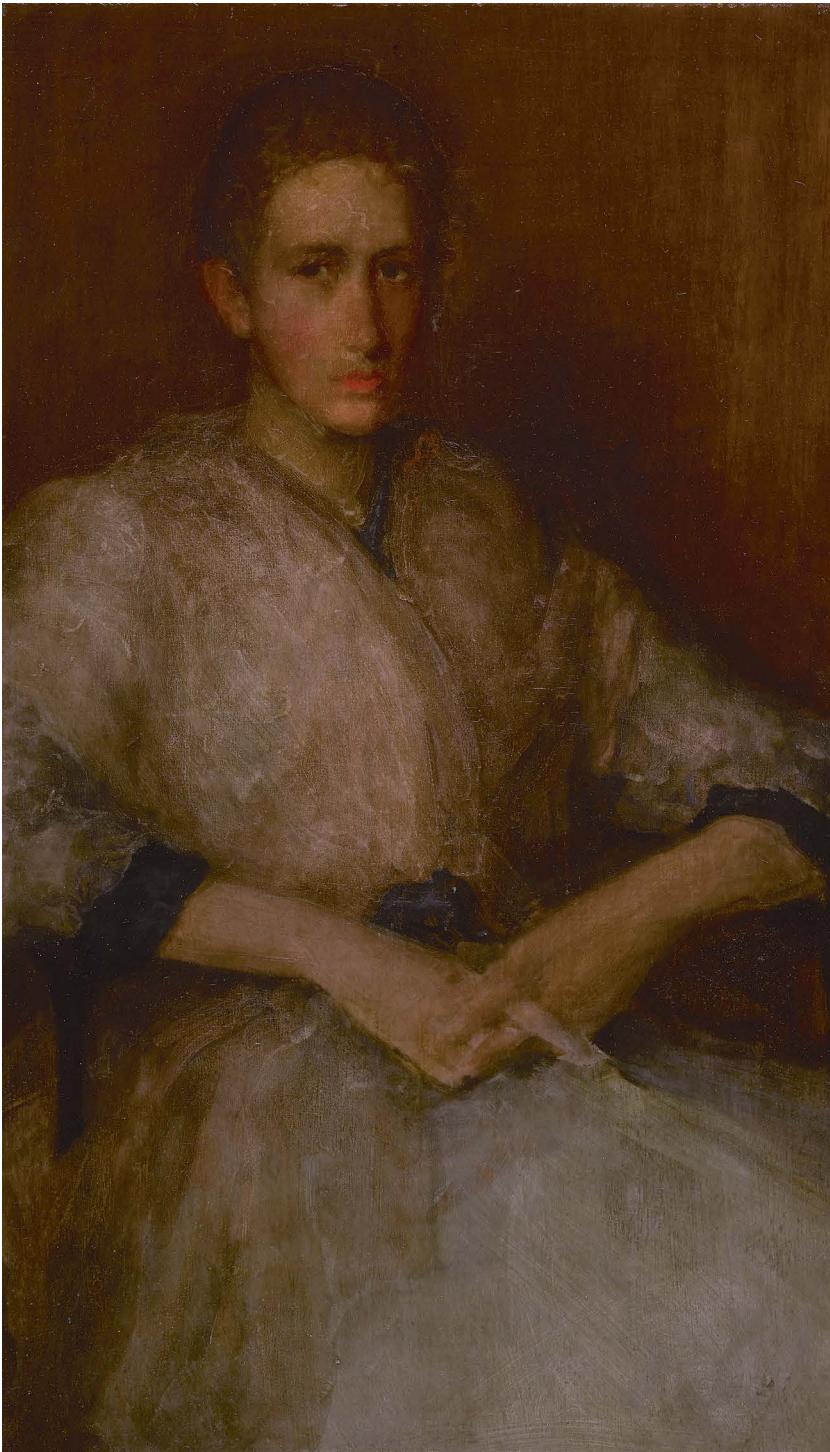
This painting is included in the online revised *catalogue raisonné* of the artist's work prepared by Professor Margaret MacDonald of the University of Glasgow.

PROVENANCE

Edward W. Hooper, Boston, Massachusetts,
1890 (father of the sitter, commissioned from the
artist)
Ellen Sturgis Hooper, 1901 (his daughter,
the sitter, by descent)
Mrs. John B. Swann, Stockbridge, Massachusetts,
1974 (her daughter, by descent)
[With] Peter Nahum, Leicester Galleries, London
The Jordan-Volpe Gallery, New York
Acquired by the present owner from the above,
1993

EXHIBITED

Boston, Massachusetts, Copley Society,
Copley Hall, *Loan Collection of Portraits of
Women for the Benefit of The Boston Children's
Aid Society and the Sunnyside Day Nursery*,
March 1895, no. 880
Boston, Massachusetts, Copley Hall and Allston
Hall, *Loan Exhibition of Pictures by Modern Painters*,
March 1898
Boston, Massachusetts, Copley Society, Copley
Hall, *Oil Paintings, Water Colors, Pastels and
Drawings: Memorial Exhibition of the Works of
Mr. J. McNeill Whistler*, February 1904, no. 50
Boston, Massachusetts, Museum of Fine Arts,
1907 (on loan)
Boston, Massachusetts, Museum of Fine Arts,
*Oils, Watercolors, Drawings and Prints by James
McNeill Whistler*, April-May 1934, no. 18, n.p.
Ann Arbor, Michigan, University of Michigan
Art Gallery, *Whistler: The Later Years*, August-
October 1978, no. 96, n.p.
Los Angeles, California, Los Angeles County
Museum of Art, *American Paintings in
Southern California Collections: From Gilbert
Stuart to Georgia O'Keeffe*, March-May 1996,
p. 68, illustrated
New York, Vance Jordan Fine Art, Inc., *Selections
from the Libby & Bill Clark Collection*, October-
December 2001, pp. 62-63, illustrated pl. 20,
p. 32





48 (continued)

LITERATURE

John Borden Armstrong, "Portrait of a Lady: A Recollection of Whistler," *Art Journal*, vol. XXV, no. 3, Spring 1966, pp. 250-251

Nesta Spink and John Holmes, *Whistler: The Later Years*, Ann Arbor, Michigan, 1978, p. 96

Andrew McLaren Young, Margaret MacDonald, Robin Spencer and Hamish Miles, *The Paintings of James McNeill Whistler*, New Haven, Connecticut, 1980, no. 391, pp. 173-174, illustrated pl. 245

(probably) "Collections Unveiled at Vance Jordan," *Antiques and the Arts Weekly*, October 2, 2001, n.p.

Grischka Petri, *Arrangement in Business: The Art Markets and the Career of James McNeill Whistler*, Hildesheim, Germany, 2011, p. 528

\$ 40,000-60,000

49

WILLIAM MERRITT CHASE

1849 - 1916

Near the Sea (Shinnecock)

signed *Wm. M. Chase.* (lower left)
pastel on canvas
16 by 24 inches (40.6 by 61 cm)
Executed circa 1895.

PROVENANCE

The artist
(probably) Estate of the above (sold: American Art Galleries, New York, *The Completed Pictures, Studies and Sketches Left by the Late William Merritt Chase, N.A.*, May 14-17, 1917, lot 184)
Scott & Fowles, New York (acquired at the above sale)
Mr. and Mrs. Lawrence A. Fleischman, New York
Kennedy Galleries, New York
Kathleen and Charles Harper, by 1993
Godel & Co. Fine Art, New York
Charles Harper, Chicago, Illinois
[With]Owen Gallery, New York
Acquired by the present owner from the above, 1999

EXHIBITED

New York, Spanierman Gallery, *William Merritt Chase: Master of American Impressionism*, November 1994-January 1995, n.p. (as *The Shinnecock Hills*)
New York, Owen Gallery, *American Impressionism*, April-June 1999, n.p., illustrated (as *The Shinnecock Hills*)
New York, Owen Gallery, *American Impressionism*, October-December 1999, n.p., illustrated (as *The Shinnecock Hills*)

LITERATURE

Ronald G. Pisano, *Summer Afternoons: Landscape Paintings of William Merritt Chase*, Boston, Massachusetts, 1993, illustrated p. 111 (as *The Shinnecock Hills*)
Ronald G. Pisano, *William Merritt Chase: The Paintings in Pastel, Monotypes, Painted Tiles and Ceramic Plates, Watercolors and Prints; The Complete Catalogue of Known and Documented Work by William Merritt Chase*, vol. I, New Haven, Connecticut, 2006, no. P.92, p. 40, illustrated p. 41

\$ 200,000-300,000



50

**WILLIAM MCGREGOR
PAXTON**

1869 - 1941

**Portrait of Louise Converse
(Mrs. Junius S. Morgan III)**

signed PAXTON and dated 1915 (lower right)
oil on canvas
52 ¾ by 42 ¾ inches (134 by 108.6 cm)

PROVENANCE

Louise Converse Morgan, New York (the sitter)
John Pierpont Morgan II, New York (her son,
by descent)
Estate of the above (sold: Sotheby's, New York,
September 16, 2005, lot 27)
Acquired by the present owner at the above sale

EXHIBITED

Boston, Massachusetts, The Guild of Boston
Artists, *Exhibition of Paintings by William M.
Paxton*, January-February 1916, no. 7
Boston, Massachusetts, Museum of Fine Arts,
*William McGregor Paxton, N.A., Memorial
Exhibition of Paintings*, November-December
1941, no. 41
Indianapolis, Indiana, Indianapolis Museum
of Art; El Paso, Texas, El Paso Museum of
Art; Omaha, Nebraska, Joslyn Art Museum;
Springfield, Massachusetts, Museum of Fine
Arts, *William McGregor Paxton*, August 1978-
May 1979, no. 38, p. 134, illustrated pl. 38
Roslyn Harbor, New York, Nassau County
Museum of Art, *The Subject Is Women:
Impressionism & Post Impressionism*, January-
February 2010, pp. 8, 27, illustrated p. 9

LITERATURE

Boston Transcript, January 25, 1916, n.p.
Boston Daily Globe, November 19, 1941, n.p.
Boston Sunday Post, November 23, 1941, n.p.

\$ 50,000-70,000



51

THEODORE WORES

1858 - 1939

A Chrysanthemum Show, Yokohama

signed *Theodore Wores.* and inscribed
YOKOHAMA. Japan. (lower left)
oil on panel
15 7/8 by 20 inches (40.3 by 50.8 cm)

PROVENANCE

The artist
Carolyn Wores, 1939 (the artist's wife, by
descent)
Dr. Ben and Dr. A. Jess Shenson, San
Francisco, California (acquired from the above)
By descent to the present owner

EXHIBITED

Oakland, California, The Oakland Museum;
Palm Springs, California, Palm Springs Desert
Museum; Honolulu, Hawaii, Bernice P. Bishop
Museum, *Theodore Wores, The Japanese
Years: An Exhibition of Paintings from the
Collection of Dr. Ben Shenson and Dr. A Jess
Shenson*, March 1976-October 1979, no. 26,
p. 38, illustrated p. 29
Huntsville, Alabama, Huntsville Museum of Art,
*Theodore Wores, 1858-1939: A Retrospective
Exhibition*, March-April 1980, illustrated n.p.
Montclair, New Jersey, Montclair Art Museum;
Evanston, Illinois, Terra Museum of American
Art; Seattle, Washington, Henry Art Gallery,
University of Washington, *Down Garden
Paths: The Floral Environment in American
Art*, October 1983-May 1984, pp. 87-88, 138,
illustrated p. 119

Tokyo, Japan, Tokyu Grand Hall, Tokyu
Department Store; Kyoto, Japan, Takashimaya
Art Gallery, Takashimaya Department Store;
Yokohama, Japan, Takashimaya Art Gallery,
Takashimaya Department Store, *The Art
of Theodore Wores: Japan's Beauty Comes
Home*, May 1986-September 1986, no. 19, n.p.,
illustrated
Los Angeles, California, Pacific Asia Museum,
*Theodore Wores: An American Artist in Meiji
Japan*, 1993, no. 17, p. 120, illustrated p. 84

\$ 100,000-150,000

PROPERTY FROM A FLORIDA COLLECTION

LOUIS RITMAN

1889 - 1963

Garden in Giverny

signed *L. Ritman* and dated 1914 (lower right)
oil on canvas
32 by 25 ¾ inches (81.3 by 65.4 cm)

PROVENANCE

Private collection, Paris, France
Campanile Galleries, Inc., Chicago, Illinois
Dr. John J. McDonough, Youngstown, Ohio
(sold: Christie's, New York, December 4, 1992,
lot 11)
Acquired by the present owner at the above
sale

EXHIBITED

Chicago, Illinois, Campanile Galleries, Inc.,
American Paintings, 1977, p. 8, illustrated
Pittsburgh, Pennsylvania, Museum of Art,
Carnegie Institute; Columbus, Ohio, Columbus
Museum of Art; Chattanooga, Tennessee,
Hunter Museum of Art; Jacksonville, Florida,
Cummer Museum of Art; Palm Beach, Florida,
The Society of the Four Arts; Orlando, Florida,
The Loch Haven Art Center; Greensburg,
Pennsylvania, The Westmoreland County
Museum of Art; Canton, Ohio, Canton Art
Institute; Knoxville, Tennessee, Dulin Gallery
of Art; Danville, Kentucky, Centre College,
Norton Center for the Arts; Youngstown, Ohio,
Youngstown State University; South Bend,
Indiana, The Snite Museum of Art, University
of Notre Dame, *Directions in American Painting
1875-1925: Works from the Collection of Dr. and
Mrs. John J. McDonough*, June 1982-April 1987,
no. 28, pp. 68-69, illustrated (as *Lady in the
Garden with Hollyhocks*)
Columbus, Ohio, Keny and Johnson Gallery,
Giverny, Past and Present, May 1984, n.p.,
cover illustration
Youngstown, Ohio, Youngstown State
University, The John J. McDonough Museum
of Art, *Inaugural Exhibition*, October 1991-May
1992, p. 20, illustrated p. 29

\$ 200,000-300,000

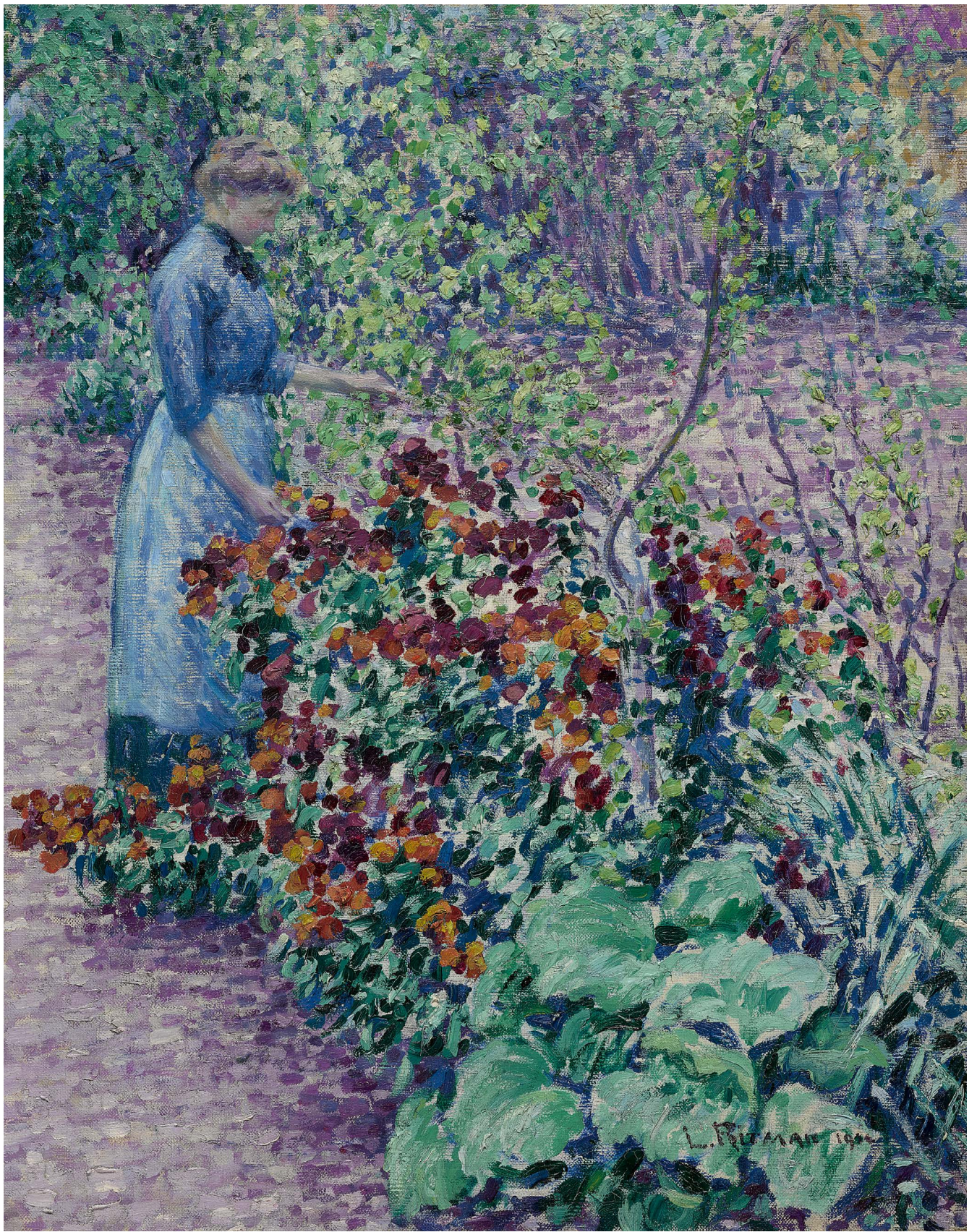
Painted at the height of his career, *Garden in Giverny* is a superlative example of Louis Ritman's ability to convey the brilliant visual effects of light and color in his own Impressionist style. Through lively broken brushwork, Ritman conveys the sensuous vitality of the multi-hued flowers in a sunlit garden. The shady earthen path is composed of loose applications of lavender and highlights of warm sun-white, while the figure is delineated with tighter, more controlled strokes. The vibrancy of the foreground recedes softly into the subtler palette of the background, suggesting the languid tranquility of afternoon sunshine among the garden paths. A highly-organized and balanced composition, *Garden in Giverny* showcases Ritman's clear understanding of rich, decorative patterning, reminiscent of Nabis artists Édouard Vuillard and Pierre Bonnard. A poignant study in texture and contrast, the present work exemplifies the artist's personal adaptation of European Impressionism.

Ritman first traveled to Giverny in 1911, where he joined his friends and fellow artists Frederick Frieseke and Richard Miller. Ritman resided at the Hotel Baudy along with other expatriate Americans experimenting with European Impressionism. The artist returned to Giverny each year until 1929, often living and working in a small cottage with his models. Describing Ritman's works painted during the summer of 1914, the scholar Richard Love writes, "[he] began producing more scenes *à fresco*. These were still genre works in which he focused on a single figure, specifically an attractive young woman, but distinct variations

appeared within overall compositional design... In some of his *plein-air* works, the figure takes up even more of the picture format; but in other examples from the same period, the model is relegated to a lesser role and woven almost imperceptibly into a tapestry-like background" (*Louis Ritman: From Chicago to Giverny*, Chicago, Illinois, 1989, p. 191).

During his time in Giverny, Ritman became particularly close to Frieseke who served as both his friend and artistic mentor. The latter artist lived adjacent to the French Impressionist Claude Monet and had a garden of his own, which he granted Ritman access to paint. Critics in the United States aptly appreciated Ritman's association with Frieseke: "[Ritman] paints in the same style and coloring as F.C. Frieseke, with whom he has worked in Frieseke's delightful old garden...Ritman's aim, like that of his teacher, is to depict foliage in brilliant sunlight. Figures, flowers and garden furniture take their place as spots of color" (*Indianapolis News*, April 24, 1915, p. 209).

Ritman's subdued portrayal of a solitary female figure within an intimate setting underscores his affection for the Dutch master Johannes Vermeer. According to Richard Love, Ritman's personal vision of Dutch intimism was "quiet, reserved, and above all, discreet, never outside the parameters of the genteel tradition" (Love, p. 155). Though situated within Frieseke's idyllic Giverny garden, the figure's introspective gaze alludes to the complexities of modern life in early twentieth century France and European anxieties surrounding the First World War.



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

MARY CASSATT

1844 - 1926

Young Mother in a Floppy Hat and Green Dress with Her Child Outdoors

signed *Mary Cassatt* (lower right)
oil on canvas
28 $\frac{7}{8}$ by 23 $\frac{5}{8}$ inches (73.3 by 60 cm)
Painted in 1914.

This work is included as no. 664 in the Cassatt
Committee's revision of Adelyn Dohme
Breeskin's *catalogue raisonné* of the works of
Mary Cassatt.

PROVENANCE

The artist
Galerie Durand-Ruel, Paris, France, 1914
(acquired from the above)
Mme. Jean-Pierre, 1941 (acquired from the
above)
Martin Fabiani, Paris, France
Galerie Pétridès, Paris, France
David B. Findlay Galleries, New York
Pascal Gatterdam
Charles E. Slatkin Galleries, New York
Leo M. Rogers, New York (sold: Christie's,
London, June 24, 1966, lot 20)
Arthur Murray (acquired at the above sale)
Sold: Sotheby's, London, July 1, 1970, lot 31
Kennedy Galleries, New York
Private collection, 1978 (acquired from the
above)
Acquired by the present owner from the above,
by 2004

EXHIBITED

Paris, France, Galerie Durand-Ruel, *Tableaux,
pastels, dessins, et pointes-sèches par Mary
Cassatt*, June 1914, no. 2 (as *Femme tenant un
enfant sur ses genoux*)
Paris, France, Galerie Hodebert, 1929, n.p.
Buenos Aires, Argentina, Museo Nacional
de Bellas Artes, *Panorama de la pintura
norteamericana 1826–1976*, 1980, n.p. (as
Mère et enfant)

LITERATURE

"What's Happening in the World of Art," *New
York Sun*, April 18, 1915, p. 3 (as *Woman in Hat
and Her Child*)
L'art vivant, June 1, 1929, p. 464
Adelyn Dohme Breeskin, *Mary Cassatt:
A Catalogue Raisonné of the Oils, Pastels,
Watercolors, and Drawings*, Washington, D.C.,
1970, no. 551, p. 201, illustrated

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





Mary Cassatt, 1914, photographic print, Frederick A. Sweet research material on Mary Cassatt and James A. McNeill Whistler, 1872-1975. Archives of American Art, Smithsonian Institution, 4001

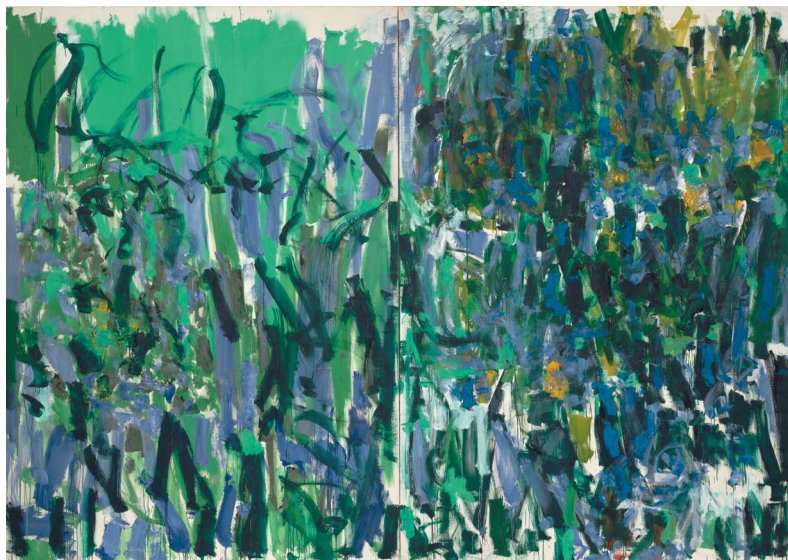


Fig. 1 Joan Mitchell, *No Rain*, 1949, oil on canvas, two panels, 110 by 157 5/8 inches (279.5 by 400.4 cm), The Museum of Modern Art, New York, Gift of The Estate of Joan Mitchell © Estate of Joan Mitchell

Mary Cassatt received her early artistic training at The Pennsylvania Academy of Fine Arts where she began studying in 1860 at the age of sixteen. In 1865, the young artist left Philadelphia for Paris and took private lessons with Jean-Léon Gérôme. With the exception of a brief return to Philadelphia in 1870, during the Franco-Prussian War, Cassatt remained in Europe for the remainder of her life, settling permanently in Paris in 1875. Two years later, she became the only American artist to join the French Impressionist group at the invitation of her close friend Edgar Degas. She later recalled, "I accepted with joy. At last I could work without considering the opinion of a jury. I had already recognized who were my true masters. I admired Monet, Courbet, and Degas. I hated conventional art. I had begun to live life" (as quoted in Griselda Pollock, *Mary Cassatt*, New York, 1980, p. 9). Cassatt's association with the French Impressionists enhanced her reputation and her work was highly sought after by collectors on both sides of the Atlantic.

While Cassatt's work of 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. Painted in 1914, *Young Mother in a Floppy Hat and Green Dress with Her Child Outdoors* epitomizes Cassatt's inimitable ability to capture the timeless bond between a mother and her child, a subject that accounts for one-third of the artist's *oeuvre*.

In *Young Mother in a Floppy Hat and Green Dress with Her Child Outdoors*, a young girl perches casually on her mother's lap, leaning into her supportive embrace. Both figures gaze into the distance, avoiding eye contact with the viewer and creating the impression that Cassatt has caught them in

a natural state rather than in a scene she has composed. Through the artist's thoughtful positioning of the figures, she captures the psychological nuances that characterize familial relationships. Cassatt renders both figures' facial features with careful attention and accuracy, while depicting their dresses and the background with dynamic strokes of paint that imbue the canvas with a sense of movement. Her monochromatic palette and thick layering of paint is distinctly modern and certainly innovative for the period. The broad brushstrokes and painterly style is evocative of the large-scale, colorful canvases of Abstract Expressionist painter Joan Mitchell (Fig. 1). Indeed, both women were pioneers of their time who utilized gestural strokes of vibrant pigment to capture the world around them.

In *Young Mother in a Floppy Hat and Green Dress with Her Child Outdoors*, Cassatt embraces a new visual language to depict modern life and convey the inimitable tenderness often present in a mother's interaction with her child. It exemplifies Cassatt's ability to celebrate the motif in a manner devoid of sentiment yet full of emotion, creating a work that is simultaneously modern and traditional.





54

PROPERTY OF A LADY

DANIEL GARBER

1880 - 1958

Fields in Jersey

signed *DANIEL GARBER* (lower right); also signed again, titled *Fields in Jersey* and dated *August 1909* (on an original label affixed to the stretcher)

oil on canvas
36 by 44 inches (91.4 by 111.8 cm)

PROVENANCE

The artist
William Macbeth Gallery, New York, 1909 (acquired from the above)
John F. Braun, Merion, Pennsylvania, circa 1913 (acquired from the above)
[With]Robert Carlen, Philadelphia, Pennsylvania, 1977

Janet Fleisher Gallery, Philadelphia, Pennsylvania, 1977 (sold: Sotheby's, New York, October 25, 1979, lot 167)
The Warner Collection of Gulf States Paper Corporation, Tuscaloosa, Alabama (acquired at the above sale)
[With]Spanierman Gallery, New York, 1994
Acquired by the present owner from the above, 1994

EXHIBITED

New York, William Macbeth Gallery, *Paintings by American Artists*, n.d.
Boston, Massachusetts, St. Botolph Club, *Sculpture by Charles Grafly and Paintings by Daniel Garber*, February 1911, no. 30
Philadelphia, Pennsylvania, Philadelphia Art Alliance, *Exhibition of Paintings and Etchings by Daniel Garber*, October-November 1924, no. 5

LITERATURE

Artist's Record Book, vol. I, p. 9; vol. II, no. 209, p. 70; vol. III, p. 37
John Nutting, "Joint Exhibition in the St. Botolph Club: Sculpture of Charles Grafly and Paintings of Daniel Garber Combine to Make an Interesting Collection," *Advertiser*, Boston, Massachusetts, 1911, SB I, 122, pp. 2-3
William Macbeth Gallery, *Biographical Notes*, New York, circa 1914, illustrated p. 38
Lorinda Munson Bryant, *American Pictures and Their Painters*, New York, 1917, illustrated fig. 188, opp. p. 238
Joseph S. Czeszochowski, *The American Landscape Tradition: A Study and Gallery of Paintings*, New York, 1982, p. 139, illustrated
Lance Humphries, *Daniel Garber: Catalogue Raisonné*, vol. I, New York, 2006, pp. 44-46, 49, 73, 94, illustrated p. 45; vol. II, no. P 263, pp. 84-85, 92, illustrated p. 84

\$ 300,000-500,000

PROPERTY OF A DISTINGUISHED PRIVATE
COLLECTOR

HARRIET WHITNEY FRISHMUTH

1880 - 1980

Reflections

inscribed *HARRIET W FRISHMUTH © 1936*
(on the base) and stamped *ROMAN BRONZE*
WORKS INC (along the base)
bronze with grey-green patina
height: 56 ¼ inches (142.9 cm)
Modeled in 1930.

PROVENANCE

Erkine Studios, New York
Private collection (sold: Sotheby's, New York,
June 2, 1983, lot 138)
Acquired by the present owner at the above
sale

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 were cast by Roman Bronze
Works, Inc., New York.

\$ 80,000-120,000



PROPERTY FROM A PRIVATE FRENCH COLLECTION

MARY CASSATT

1844 - 1926

Portrait of Agnès, Age Six

signed *Mary Cassatt* (lower right)
oil on canvas
29 by 23 ½ inches (73.7 by 59.7 cm)
Painted in 1910.

This work is included as no. 618 in the Cassatt Committee's revision of Adelyn Dohme Breeskin's *catalogue raisonné* of the works of Mary Cassatt.

PROVENANCE

The artist
Baron Octave de Saille, Neuilly-sur-Seine,
France (the sitter's father, acquired from the
above)
Private collection, Paris, by 1959 (by descent)
By descent to the present owner

EXHIBITED

Paris, France, Centre Culturel Américain,
Mary Cassatt peintre et graveur, 1844-1926,
November 1959–January 1960, no. IV, n.p.
(as *Portrait d'une petite fille*)

LITERATURE

Adelyn Dohme Breeskin, *Mary Cassatt: A Catalogue Raisonné of the Oils, Pastels, Watercolors, and Drawings*, Washington, D.C., 1970, no. 584, p. 210, illustrated

\$ 400,000-600,000

Agnès de Saille posed for Mary Cassatt twice, first in 1907 and again in October 1910 for the present work and the related preparatory study. Agnès was the daughter of Baron Octave de Saille, who was Cassatt's close friend and personal lawyer. The family lived in Neuilly-sur-Seine, a suburb of Paris, and also owned a château in Pouilly, near the artist's château in Beaufresne. Cassatt's biographer, Frederick Sweet, described the de Saille children's experience sitting for the artist: "They recall that, when she [Cassatt] came to call on their parents, she insisted upon remaining in her car, which meant that they all had to stand around, but they were so fascinated by her personality that they did not mind. Posing for Mary Cassatt, they said, was fun as she kept them amused with books and toys, but they were driven to distraction by her Belgian griffons nipping at their ankles" (Frederick A. Sweet, *Miss Mary Cassatt: Impressionist from Pennsylvania*, Norman, Oklahoma, 1966, p. 148).

In a letter to her friend Louisine Havemeyer dated October 24, 1910, Cassatt discussed her progress on the present work: "I am just finishing a little portrait [of] my neighbor's little girl, he already has one in pastels of her (*Portrait of Agnès and a Dog*) and another with her mother & little brother (*Portrait of Madame O. de S. and Her Children*). He does so love this child who is very pretty & a nice child and begged me to paint her this time. If all sitters were like her it would not be hard" (Mary Cassatt to Louisine Havemeyer, Mesnil-Théribus, France, October 24, 1910, quoted in Adelyn Dohme Breeskin, *Mary Cassatt: A Catalogue Raisonné of the Oils, Pastels, Watercolors, and Drawings*, Washington, D.C., 1970, p. 210).



PROPERTY FROM A PRIVATE NEW ENGLAND
COLLECTION

CHILDE HASSAM

1859 - 1935

White Island Light, Isles of Shoals

signed *Childe/Hassam* with the artist's
crescent device and dated *Isles of Shoals/Aug*
15/1886 (lower right)
watercolor on paper
22 ½ by 15 ¼ inches (57.2 by 38.7 cm)

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

PROVENANCE

Cedric Loughton, Appledore Island, Isles of
Shoals, Maine
Margaret Loughton (his daughter, by descent)
Elliot Forbes (her son, by descent)
By descent to the present owner

\$ 100,000-150,000

Executed in 1886, the present watercolor is one of the earliest dated works that Childe Hassam produced on the Isles of Shoals, a group of islands ten miles off the coast of New Hampshire and Maine. *White Island Light, Isles of Shoals* is part of a small series of works that depict the lighthouse on White Island, the best-known structure at the Shoals. Hassam's watercolors and oils from the period are characterized by the artist's balanced synthesis between light and color, and are among the most revered in his prolific *oeuvre*. Of this series, the scholar David Park Curry writes: "Fresh and invigorating, the Isles of Shoals pictures stand out vividly against Hassam's huge body of work as a whole. Memories of long-gone summers reach across the years, for his best pieces are still charged with the artist's sense of adventure as he took chances with composition, let go with color" (*Childe Hassam: An Island Garden Revisited*, New York, 1990, p. 14).

Hassam's attraction to the Isles of Shoals stems from his close friendship with the poet

and journalist Celia Loughton Thaxter, whose family operated a hotel on Appledore, the largest island at the Shoals. At her home, Thaxter established an informal salon and cultivated a celebrated garden in its yard. Remembering his summers spent at the Shoals, Hassam remarked: "Celia Thaxter made the islands known to a great many—in those far-off days I painted there...many pleasant summers" (Letter from Childe Hassam to Mrs. McClellan, 1929 as quoted in *Ibid.*, p. 13). Born in 1835, Thaxter moved to the Shoals at the age of four, when her father, Thomas Loughton, took a job as the lighthouse keeper at White Island Light. As a young girl, Celia helped her father light the lamp and polished the reflectors of the lantern glass. The lighthouse served as frequent inspiration for her poetry and features notably in her poem "The Wreck of the Pocahontas" of 1868.

Fittingly, *White Island Light, Isles of Shoals* initially belonged to Celia Thaxter's brother, Cedric Loughton, and has since descended within the family.



MAURICE BRAZIL PRENDERGAST

1858 - 1924

Early Beach

signed *Prendergast* (lower left)
watercolor and pencil on paper
14 1/8 by 12 1/2 inches (35.9 by 31.8 cm)
Executed circa 1896-97.

PROVENANCE

The artist
Estate of the above
Charles Prendergast, 1924 (his brother, by descent)
Mrs. Charles Prendergast, 1948 (by descent)
Leonid Kipness, Westport, Connecticut, 1956 (acquired from the above)
[With]Milch Galleries, New York
Frederick Woolworth, New York
[With]M. Knoedler & Co., New York, 1963
Arthur Altschul, New York, 1964 (acquired from the above)
Society for the Preservation of New England Antiquities, Boston, Massachusetts (acquired from the above; sold: Parke-Bernet Galleries, Inc., New York, March 19, 1969, lot 9)
Kraushaar Galleries, New York (acquired at the above sale)
Parker Cushman, 1972 (acquired from the above)
Private collection (sold: Sotheby's, New York, December 4, 1980, lot 51)
Private collection (acquired at the above sale)
Steven Juvelis, Lynn, Massachusetts, 1980
Spanierman Gallery, New York
Acquired by the present owner from the above, 1993

LITERATURE

Virgilia Pancoast, "Prendergast Forgery Exposed," *Art Research News*, vol. 1, Winter 1980-81, p. 1, illustrated
Carol Clark, Nancy Mowl Mathews and Gwendolyn Owens, *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné*, Williamstown, Massachusetts, 1990, no. 655, p. 367, illustrated

\$ 400,000-600,000

Early Beach is an important example of Maurice Brazil Prendergast's fully realized and mature watercolor style, which reached a peak in its richness of color and complexity of design in the late 1890s. Showcasing the artist's characteristic lightness of touch and expansive concentration of figures within a highly organized space, the present work typifies the ambitious compositions that he executed before the turn of the century. Here, Prendergast's daring use of an elevated horizon line, which narrowly avoids the top edge of the paper, reinforces the dynamic upward sweep of the intricately layered vertical arrangement of figures, boats, and parasols. The magical sparkle of bright color is further heightened by Prendergast's decision to allow areas of raw paper to show through, which also serves to unify the pattern of color washes across the picture's lively surface. Fluid, transparent strokes of color extend beyond the borders of the well-defined pencil under-drawings and create a feeling of immediacy and a sense of spontaneity characteristic of Prendergast's most fully developed watercolors.

Beginning in 1895, Prendergast started to explore the expressive power of color through his watercolors and monotypes. Expanding upon his Parisian single-figure motifs, he initiated a series of multi-figure compositions, reminiscent of Eugène Boudin's densely populated beach scenes, which were dedicated to the mixing of social classes at popular seaside locales outside of Boston, Massachusetts. During the summers, he began to frequent resorts on the north and south shores of the city, such as Cohasset, Nahant, Marblehead, Salem, and Cape Ann. Prendergast thoroughly enjoyed the populist vitality of his visits to the seashore, choosing to erase any obvious signs of class identification from his subjects. Describing the critical success of these beach scenes from the mid-1890s, the art historian Richard J. Wattenmaker writes: "Prendergast was buoyed by the flood of approbation that his colorful pattern and line organizations elicited from the critics. His watercolors charmed

and seduced writers, inspiring them to flights of fanciful rhetoric surprising for reserved Boston. Thus celebrated, enjoying a *succès d'estime*, the forty-year-old artist found these heady days. His decision eight years earlier to forsake the drudgery of commercial art to study in Paris had been clear-sighted, and he had worked hard to make the most of what he had learned there" (Richard J. Wattenmaker, *Maurice Prendergast*, New York, 1994, p. 41).

As demonstrated by *Early Beach*, Prendergast was one of the first American artists to successfully synthesize European developments into his own practice. Of his relationship to Paul Cézanne, the artist and critic Walter Pach wrote: "A casual observation may not reveal what he [Cézanne] has meant to Mr. Prendergast. And that is a healthy sign, for it indicates a genuine absorption by the American painter of the great Frenchman's principles, instead of that copying of externals...[He was] Probably the first American to realize the importance of the master of the modern school, able to do justice to the broad scope of Cézanne's qualities, Mr. Prendergast did not make over his own art completely. Instead he deepened it along its own lines, with the logic he recognized in the older painter" ("Maurice Prendergast," *Shadowland*, vol. 6, April 1922, p. 74).

The widely recognized Prendergast scholar Nancy Mowl Mathews further describes the uniquely American quality of the artist's watercolors from the 1890s, such as *Early Beach*: "They were considered to be as 'modern' as some of the popular European seascapes, yet they were identifiably American. As one critic wrote, 'Modern art... has found one of its distinctive expressions in pure and bright and positive color. This example is extraordinary. It is a splendid bouquet of flowers, or a cluster of radiant jewels. It glows, it flashes'" (*The Art of Leisure: Maurice Prendergast in the Williams College Museum of Art*, Williamstown, Massachusetts, 1999, p. 22).





59

EVERETT SHINN

1876 - 1953

Theater Scene

signed *E. SHINN* (lower right)

pastel on tan paper

15 by 19 ³/₄ inches (38.1 by 50.2 cm)

Executed *circa* 1910.

PROVENANCE

Vixseboxse Art Gallery, Cleveland, Ohio

Private collection, 1950s (acquired from the above)

By descent to the present owner

\$ 80,000-120,000



60

PROPERTY OF A PRIVATE COLLECTOR

**WILLIAM JAMES
GLACKENS**

1870 - 1938

Bathers at Play

oil on canvas

11 by 16 inches (27.9 by 40.6 cm)

PROVENANCE

Kraushaar Galleries, New York

Acquired by the present owner from the above,
1959

\$ 50,000-70,000



61

HUMAN REFLECTIONS | PROPERTY FROM A
DISTINGUISHED PRIVATE COLLECTION

GEORGE BELLOWS

1882 - 1925

Head of Man with Red Nose

signed *Geo Bellows* (upper right)
oil on canvas
26 by 19 ¾ inches (66 by 50.2 cm)
Painted in 1905.

This work is included in the online version of the artist's *catalogue raisonné* available at www.hvallison.com and will be included in the publication being prepared by Glenn C. Peck.

PROVENANCE

Mrs. Benjamin Monett (the artist's sister)
Private collection (sold: Sotheby's, New York, May 30, 1985, lot 193)
Mr. and Mrs. Morris H. Russell, Los Angeles, California (acquired at the above sale)
Vance Jordan Fine Art Inc., New York
Mr. and Mrs. Allen McDaniel, Atlanta, Georgia
Debra Force Fine Art, Inc., New York and Collisart LLC, New York
Acquired by the present owner from the above, 2017

EXHIBITED

New York, Debra Force Fine Art, Inc., *Capturing Personality: Faces from the 18th-20th Centuries*, January-February 2016, illustrated n.p. (as *The Black Derby*)
New York, Debra Force Fine Art, Inc., *Views of New York*, September-October 2016 (as *The Black Derby*)

LITERATURE

Artist's Record Book A, p. 3

\$ 80,000-120,000



62

PROPERTY FROM THE ESTATE OF JEAN STEINBERG,
NEW YORK

REGINALD MARSH

1898 - 1954

Merry Go Round Girl

signed *REGINALD MARSH*, signed again
REGINALD and dated 1945 (lower right); also
signed and dated again and titled 'MERRY GO
ROUND GIRL' (on the reverse)
oil on canvas laid down on board
30 by 22 inches (76.2 by 55.9 cm)

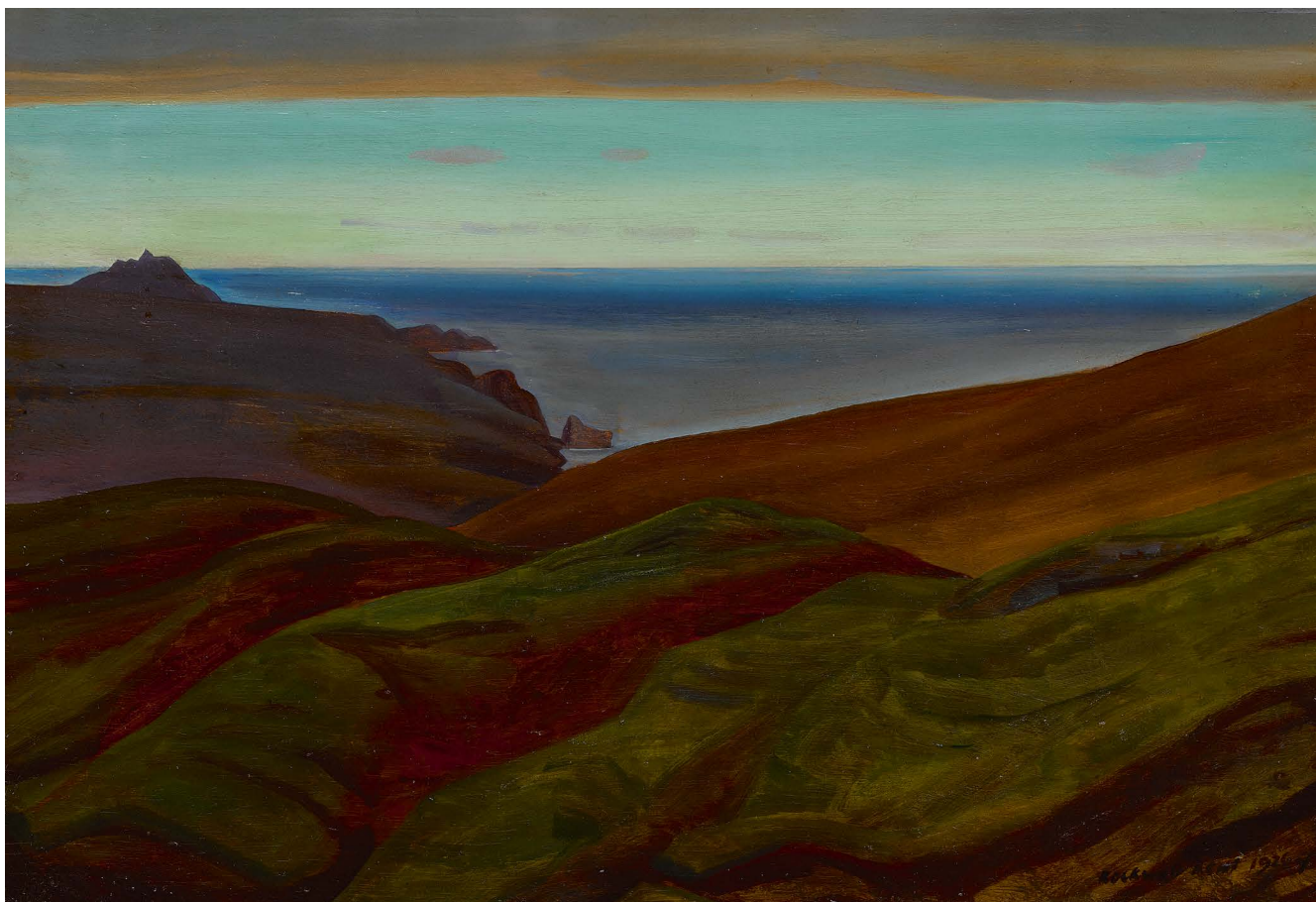
PROVENANCE

The artist
Estate of the above
Frank K.M. Rehn Galleries, New York
Julius Perl binder, New York
ACA Galleries, New York
Meyer Steinberg, New York, 1972 (acquired
from the above)
By descent to the present owner

EXHIBITED

Orlando, Florida, The Loch Haven Art Center,
Art for Collectors Exhibition, May 1971

\$ 150,000-250,000



63

ROCKWELL KENT

1882 - 1971

Craigbeefin

signed *Rockwell Kent* and dated 1926-7
(lower right)
oil on board
20 ¼ by 29 ¾ inches (51.4 by 75.6 cm)

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

PROVENANCE

(possibly) Sold: Weschler's, Washington, D.C.,
September 30, 1973, lot 1116
Donald Webster (possibly acquired at the
above sale)
Matthew Gordon
Michael Gordon (by descent)
Brock & Co., Concord, Massachusetts
Acquired by the present owner from the above,
2008

EXHIBITED

New York, Wildenstein & Company, *Important
Exhibition of Paintings of Ireland and Elsewhere
by Rockwell Kent (Paintings by Rockwell Kent)*,
April-May 1927, no. 25, n.p.
New York, ACA Galleries, *Rockwell Kent (1882-
1971): Selected Works*, 1989, n.p.

LITERATURE

Christy Gillespie, "In Search of the 'Missing'
Irish Kent Paintings" *The Kent Collector*, vol.
XXXVI, Summer 2010, Plattsburgh, New York,
no. 2, p. 14.

\$ 70,000-100,000



64

ROCKWELL KENT

1882 - 1971

Snow Squalls

signed *ROCKWELL KENT* and dated 1909 (lower left); also titled *SNOW SQUALLS* (along the upper tacking edge)
oil on canvas
38 1/8 by 44 1/8 inches (96.8 by 112.1 cm)

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

PROVENANCE

The artist
William Macbeth Gallery, New York, 1911 (acquired from the above)
Daniel Gallery, New York (acquired from the above)
Otto Wierum, New York, 1920s
Private collection (by descent)
Acquired by the present owner from the above, 2015

LITERATURE

Scott R. Ferris and Ellen Pearce, *Rockwell Kent's Forgotten Landscapes*, Camden, Maine, 1998, p. 75, footnote 12, p. 90

\$ 250,000-350,000

PROPERTY OF A LADY

CHILDE HASSAM

1859 - 1935

Spring Woods (In the Orchard)signed *Childe Hassam* and dated 1921

(lower right)

oil on canvas

35 ¾ by 56 inches (90.8 by 142.2 cm)

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

PROVENANCE

The artist

[With]Milch Galleries, New York

Horatio S. Rubens, New York (acquired from the above)

Estate of the above, 1941

Sold: Kende Galleries, New York, December 12-14, 1942, lot 22

Mr. and Mrs. Jacob M. Kaplan, New York

(acquired at the above sale)

Rose K. Nirenberg, New York, 1977 (gift from the above)

Dr. Irving Schwartz, New York, 1983 (gift from the above)

[With]Altman Fine Arts, New York, 1987

Private collection, New York (acquired from the above)

[With]Adelson Galleries, New York

Acquired by the present owner from the above, 2002

EXHIBITEDEast Hampton, New York, Guild Hall of East Hampton, *Childe Hassam*, July-August 1967,no. 35 (as *Wooded Landscape*), n.p.New York, Altman Fine Arts, *American**Impressionists*, November-December 1988, n.p., illustrated

\$ 250,000-350,000





66

JULIAN ONDERDONK

1882 - 1922

A Field of Blue Bonnets at Alamo Heights

signed *Julian Onderdonk* (lower right); also signed again, dated 1919 and titled *A Field of Blue Bonnets/at Alamo Heights* (on the reverse)

oil on panel

9 7/8 by 12 inches (25.1 by 30.5 cm)

This work will be included in Harry Halfp's addendum to the *catalogue raisonné* of the artist's work.

PROVENANCE

Judge and Mrs. Julius Augustus Buckler, El Paso, Texas

Henrietta Buckler Seiberling, New York, 1940 (acquired from the above)

Mary Seiberling Huhn, Berwyn, Pennsylvania, 1979 (by descent)

By descent to the present owner

\$ 40,000-60,000



67

WILLIAM ROBINSON LEIGH

1866 - 1955

Parting Pals

signed *W.R. LEIGH.* (lower right)

oil on canvas

30 ¼ by 25 ½ inches (76.8 by 63.8 cm)

PROVENANCE

Addison Rowe Gallery, LLC, Santa Fe,
New Mexico

Mongerson Gallery, Chicago, Illinois

Paul Butler, circa 1975 (acquired from the
above)

By descent to the present owner

Following training at the Maryland Institute in Baltimore and the Royal Academy in Munich, William Robinson Leigh settled in New York in 1896, where he began his career as an illustrator for *Scribner's* and *Collier's Weekly*. In 1906, at the age of 40, he achieved his life-long dream of traveling west when he was awarded a free ticket on the Santa Fe Railroad in exchange for painting a scene of the Grand Canyon. While on this journey, he visited the villages of the Acoma and Zuni Indians and met contemporary painter Joseph Henry Sharp in Taos, New Mexico before ultimately reaching the Grand Canyon. Albeit a short adventure, it was a profound experience that had an enduring effect on his life. His field of vision became solidly entrenched in the American frontier and it was a commitment that would bring him back more than twenty-five times after that first enchanting encounter.

Leigh found popular success with his animated depictions of the vivid landscape and thrilling energy of western life. *Parting Pals* is an exciting glimpse of a cowboy tossed backwards from his bucking steed. The spasms of the horse's legs as it clenches at its bit and the cowboy's stirrups flying mid-air give the painting a palpable sense of energy. Leigh's mastery of theatrical dynamism through a single image, which he perfected early in his illustration career, is fully displayed in the present work. *Parting Pals* showcases his capacity for dramatic story-telling and his ability to capture the unique charm of life in the American West.

\$ 150,000-250,000

SOLD BY THE ART INSTITUTE OF CHICAGO

FREDERIC REMINGTON

1861 - 1909

The Outlaw

inscribed *Frederic Remington/Copyright by* (on the base) and *ROMAN BRONZE WORKS N-Y-* (along the base); also inscribed *N° 20* (beneath the base)

bronze with brown and green patina
height: 23 inches (58.4 cm)
Modeled in 1906; cast in 1913.

PROVENANCE

Private collection
Kennedy Galleries, New York
Private collection, Ogdensburg, New York
(acquired from the above)
Arthur Rubloff, Chicago, Illinois
Bequest to the present owner from the above,
1987

LITERATURE

Bruce Wear, *The Bronze World of Frederic Remington*, Tulsa, Oklahoma, 1966, p. 82, illustration of another example p. 83
Harold McCracken, *The Frederic Remington Book: A Pictorial History of the West*, Garden City, New York, 1966, n.p., illustration of another example fig. 378
Peter Hassrick, *Frederic Remington: Paintings, Drawings, and Sculpture in the Amon Carter Museum and the Sid W. Richardson Foundation Collections*, New York, 1973, no. 89, p. 203, illustration of another example p. 202
Michael Edward Shapiro, *Cast and Recast: The Sculpture of Frederic Remington*, Washington, D.C., 1981, pp. 55, 108, illustration of another example, fig. 36
Michael Edward Shapiro and Peter Hassrick, *Frederic Remington: The Masterworks*, New York, 1988, pp. 231, 267, illustration of another example p. 216
Michael D. Greenbaum, *Icons of the West: Frederic Remington's Sculpture*, Ogdensburg, New York, 1996, pp. 133-137, 194, illustrations of other examples p. 134-137

\$ 300,000-500,000

Describing the skilled and daring 'wild riders' of the American West, Frederic Remington once wrote: "Few Eastern people appreciate the sky-rocket bounds, and grunts, and stiff-legged striking...the 'bucking' process is entered into with great spirit by the pony but once, and that is when he is first under the saddle-tree. If that 'scrape' is 'ridden out' by his master the broncho's spirit is broken" (as quoted in Frank Oppel, ed., *Frederic Remington, Selected Writings*, 1981, p. 201). *The Outlaw* captures that explosive moment when the "great spirit" of the horse collides with the tenacity of the cowboy.

In his two-dimensional works Remington often depicted the unruly cow ponies in mid-air with all four hooves off the ground. Though an impossible order for a single figure sculpture, Remington nevertheless endeavored to represent the horse in a gravity-defying pose. Riccardo Bertelli, head of the Roman Bronze Works, and his staff clearly overcame the obstacles posed by Remington's design and the resulting sculpture is a study in suspended animation. The hindquarters of the bucking horse are nearly vertical while its rider, with a graceful arch of his back, balances himself in the saddle. With both man and horse perched on a single front hoof, the entire figure appears to float above the base.

With Bertelli's help, Remington was able to take greater advantage of bronze's strength through the use of the lost wax process, which allowed him to create the design for *The Outlaw*. Remington began working in the lost wax casting method in 1900 when he moved to Roman Bronze Works, a foundry which worked exclusively in this process. The lost wax technique resulted in greater detail and surface texture and also permitted the artist to make changes to his compositions throughout the casting process. Remington would produce an initial clay model in his studio in Rochester, New York and then send that model to Roman Bronze Works to be duplicated in wax. Once the wax model had been created, Remington would go to the foundry to make his final alterations before the bronze casting began.

According to the Roman Bronze Works ledgers, 15 castings of *The Outlaw* were produced before Frederic Remington's death in December 1909. Prior to the death of his wife Eva in 1918, approximately 25 additional castings were made.



FREDERIC REMINGTON

1861 - 1909

Untitled (Indian on Horse)

signed *Frederic Remington* and inscribed *Fort Sill-I.T.* (lower left)

oil on canvas laid down on board

24 by 19 inches (61 by 48.3 cm)

Painted in 1889.

This work is number 00475.1 in the online *catalogue raisonné* of the artist's work at remington.centerofthewest.org.

PROVENANCE

The artist

Eva Remington (his wife)

Private collection (gift from the above)

By descent to the present owner

EXHIBITED

Ogdensburg, New York, Frederic Remington Art Museum, October 2015-February 2019 (on loan)

LITERATURE

Todd Moe, "Early Remington Oil Painting Makes Its Debut in Ogdensburg," *North County Public Radio*, October 15, 2015, n.p., illustrated Larry Robinson. "Ogdensburg Gallery Receives Unknown Frederic Remington 'Masterwork,'" *The Journal*, Ogdensburg, New York, October 15, 2015, n.p., illustrated

\$ 600,000-800,000

Frederic Remington was determined to become a successful artist and by 1886, after submitting illustrations to *Harper's Weekly*, he was selected for an assignment in Arizona, joining the United States government on a military expedition. It was his first formal job as an illustrator and set the course for his continued success and his affinity for the genre.

In 1888 Remington was sent to Arizona again, this time hired by *Century Magazine*. Upon completion of a two-week scout through the region that summer, he visited the Indian territories of Fort Sill and Fort Reno. Remington was especially interested in the equestrian habits of the Indians who lived in the region and marveled at their skills as riders and their expertise in breeding what he called, "some of the most beautiful 'painted' ponies imaginable" (as quoted in B. Bryon Price, et al., *Frederic Remington: A Catalogue Raisonné II*, Norman, Oklahoma, 2016, p. 110). This subject matter became synonymous with Remington as an illustrator and painter. These intimate portraits convey the symbiotic relationship between man and horse, and the characters that permeated the American west.

Untitled (Indian on Horse) is a testament to the equestrian spirit of the Indians Remington witnessed on the reservation. The artist drafts the central figure and his horse in expert detail. The Comanche tribesman wears traditional garments, which are richly colored in contrast against the dark coat of the horse. Anatomically, the horse is modeled

in naturalistic detail and it is here we see evidence of Remington's early skills in the genre. The rider's cowboy-style saddle is exact in its rendering, an element that fascinated the artist who mused in subsequent articles for *Century Magazine* on the riding gear that the Indians adapted and adorned with their personal touches. An Indian village can be gleaned in the distance of the composition, as the two figures ride through the grassy expanse of the Indian territory. Remington's gentle treatment of the landscape provides a picturesque quality to this distinguished portrait.

Untitled (Indian and Horse) is one among a number of equestrian portraits the artist produced after his pilgrimage to the region. As the inscription indicates, the present work was executed on the site of Fort Sill reservation, now modern-day Oklahoma, in 1889. The central Indian figure appears to be the same model represented in other examples from this series, while the horses and their markings were unique to each portrait, the landscape subject matter in background was similarly varied with each example. A near identical gouache on paper titled *A Comanche* (Fig. 1) can be found in the collection of the Frederic Remington Art Museum in Ogdensburg, New York.

The present work was unknown to Remington scholars, having initially been gifted by the artist's wife to a private collector where it has descended in the family since.

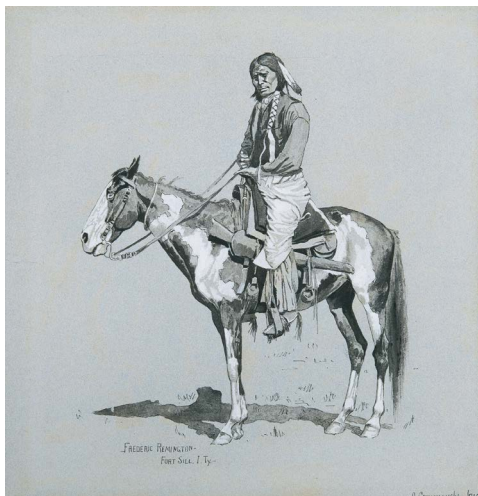


Fig. 1 Frederic Remington, *A Comanche*, circa 1889, wash with gouache on grey paper, Frederic Remington Art Museum, Ogdensburg, New York



FREDERICK BENTLEY
FORT SILL, ILL.



70

FREDERIC REMINGTON

1861 - 1909

The Water Jump ("The Military Riding-School of Germany," Horseman Jumping a Moat)

signed *Frederic Remington*, and inscribed *after photo*. (lower left); also titled *The water jump*. - (upper right beneath the mat) ink and wash heightened with white on paperboard

16 ½ by 14 ¼ inches (41.9 by 36.2 cm)

Executed in 1891.

This work is number 00475.1 in the online *catalogue raisonné* of the artist's work at remington.centerofthewest.org.

PROVENANCE

Harper Estate, Ivy Hedge, New Jersey
James Graham & Sons, Inc., New York
Private collection (sold: Sotheby's, New York, December 5, 1985, lot 88)
The Warner Collection of Gulf States Paper Corporation, Tuscaloosa, Alabama (acquired at the above sale)
Sold: Christie's, New York, September 22, 1994, lot 94
Acquired by the present owner at the above sale

LITERATURE

Lt. Powhatan Clarke, "The Military Riding-School of Germany," *Harper's Weekly*, November 14, 1891, halftone illustrated p. 897
Helen L. Card, "'Frederic Remington, 1861-1909: Artist Historian of the Old West,'" Scrapbooks of Remington illustrations, compiled c. 1944, The Metropolitan Museum of Art, New York, New York, n.p.
Harold McCracken, *Frederic Remington: Artist of the Old West*, Philadelphia, Pennsylvania, 1947, p. 137
Allen P. Splete and Marilyn D. Splete, *Frederic Remington—Selected Letters*, New York, 1988, p. 122
Peter H. Hassrick and Melissa J. Webster, *Frederic Remington: A Catalogue Raisonné*, vol. 1, Seattle, Washington, 1996, no. 1296, p. 391, illustrated

\$ 15,000-25,000



71

SOLD BY THE ART INSTITUTE OF CHICAGO

FREDERIC REMINGTON

1861 - 1909

The Cheyenne

inscribed *Copyright by/Frederic Remington* (on the base) and *ROMAN BRONZE WORKS N-Y-* (along the base); also inscribed *Nº 46* (beneath the base)

bronze with brown patina
height: 21 inches (53.3 cm)
Modeled in 1901; cast in 1917.

PROVENANCE

John Gans, Staten Island, New York
Estate of the above, 1974
Mrs. Leo Talitz
Lillian Nassau Ltd., New York, 1979
Arthur Rubloff, Chicago, Illinois
Bequest to the present owner from the above,
1987

LITERATURE

Bruce Wear, *The Bronze World of Frederic Remington*, Tulsa, Oklahoma, 1966, p. 66, illustration of another example p. 67
Harold McCracken, *The Frederic Remington Book: A Pictorial History of the West*, Garden City, New York, 1966, illustration of another example fig. 367
Peter Hassrick, *Frederic Remington: Paintings, Drawings, and Sculpture in the Amon Carter Museum and the Sid W. Richardson Foundation Collections*, New York, 1973, no. 84, p. 192, illustration of another example p. 193
Patricia Janis Broder, *Bronzes of the American West*, New York, 1974, illustration of another example p. 131
Michael Edward Shapiro, *Cast and Recast: The Sculpture of Frederic Remington*, Washington, D.C., 1981, pp. 48, 73-76, 101, illustrations of other examples figs. 28, 63-67

Michael Edward Shapiro and Peter Hassrick, *Frederic Remington: The Masterworks*, New York, 1988, pp. 195, 198-99, 210, 214, 227, illustration of another example p. 193
Michael D. Greenbaum, *Icons of the West: Frederic Remington's Sculpture*, Ogdensburg, New York, 1996, pp. 89-93, 186, illustrations of other examples pp. 88, 90-93

According to the Roman Bronze Works ledgers, there were approximately 21 lost-wax castings of *The Cheyenne* made before Frederic Remington's death in December 1909. Prior to the death of his wife Eva in 1918, approximately 70 additional castings were produced.

\$ 60,000-80,000



72

PROPERTY FROM A MIDWESTERN TRUST

HENRY FRANÇOIS FARNY

1847 - 1916

The Warrior

signed *H.F. FARNY* with the artist's cypher and dated 95 (lower right)
gouache on paper
15 by 9 inches (38.1 by 22.9 cm)

PROVENANCE

Closson Galleries, Cincinnati, Ohio
Mr. and Mrs. Buckner W. Anderson, Cincinnati, Ohio
Mr. and Mrs. Harry A. Lockwood, Cincinnati, Ohio
Rosenstock Gallery, Denver, Colorado
Private collection, 1978 (acquired from the above)
By descent to the present owners

LITERATURE

Denny Carter, *Henry Farny*, New York, 1978, p. 93, illustrated

\$ 150,000-250,000



73

PROPERTY FROM AN IMPORTANT MARYLAND
COLLECTION

ALFRED JACOB MILLER

1810 - 1874

Two Arapaho

signed *A. Miller* (lower center)

watercolor and gouache on paper laid down
on card

9 1/2 by 12 1/4 inches (24.1 by 31.1 cm)

Executed circa 1860.

We are grateful to Peter H. Hassrick, Director Emeritus and Senior Scholar at The Buffalo Bill Center of the West, for his assistance researching this lot.

PROVENANCE

John Lewis King and Ida Estelle King,
Maryland, circa 1900

Alvin Lewis Walton and Carrie Estelle Walton
(by descent)

By descent to the present owner

In the narrative extracted from *The West of Alfred Jacob Miller* (1837), the artist writes, "This scene represents an Arapaho Indian *en famille*, smoking his pipe and reposing under a blanket suspended from the branches of a tree, to screen them from the sun. We saw some fine specimens of this tribe. They do not shave their heads like the Sioux, but braid the center or scalp lock with ribbons or feathers of the 'War Eagle.' We noticed also a difference in their moccasins, the fronts extending only to the instep and wanting the side flaps. Indians are capable of designating a tribe very often by merely having the moccasins. The Arapahos were tall, finely formed men, from 5 ft. 8 in. to 6 ft. in height. In setting out on their war parties, the process of painting, dressing, and

adorning themselves occupies considerably of their time and attention. When a party is seen scouring over the prairies under these circumstances it bodes no good to those they happen to encounter. As regards their steeds, they have no geldings & we saw none, except those brought from the States. The animal thus preserves all his game spirit & is capable of great endurance. They partake somewhat of the Arabian breed" (Alfred Jacob Miller, *The West of Alfred Jacob Miller* (1873): *From the Notes and Water Colors in The Walters Art Gallery with an Account of the Artist by Marvin C. Ross*, Norman, Oklahoma, 1968, p. 73).

\$ 150,000-250,000

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

FREDERIC REMINGTON

1861 - 1909

Custer's Last Charge (A Sabre Charge)

signed *Frederic Remington*- (lower right)
oil *en grisaille* on canvas
25 by 35 inches (63.5 by 88.9 cm)
Painted *circa* 1896.

This work is number O2042 in the online *catalogue raisonné* of the artist's work at remington.centerofthewest.org.

PROVENANCE

Grand Central Art Galleries, New York
Arthur V. Davis, New York
James Graham & Sons, New York
Mr. and Mrs. L.R. French, Jr., by 1967 (sold:
Sotheby's, New York, November 30, 1989, lot 88)
Barbara Guggenheim, New York (acquired at
the above sale)
Acquired by the present owner from the above

EXHIBITED

Oshkosh, Wisconsin, 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 1967-December 1967, no. 30, illustrated n.p.
Cody, Wyoming, Buffalo Bill Historical Center, *The Art of Frederic Remington: An Exhibition Honoring Harold McCracken*, May-September 1974, no. 27, illustrated p. 31
Palm Springs, California, Palm Springs Desert Museum, *Art of the Old West from the L.R. French, Jr. Collection*, February-April 1987, no. 4, p. 15, illustrated

LITERATURE

Ainsworth Rand Spofford, ed., *The Library of Historic Characters and Famous Events of All Nations and All Ages*, vol. 10, Philadelphia, Pennsylvania, 1896, p. 252, halftone illustrated
Harold McCracken, *The Frederic Remington Book: A Pictorial History of the West*, Garden City, New York, 1966, no. 217, p. 281, illustrated p. 156
National Museum of American Art, Smithsonian Institution, *Inventory of American Paintings*, Washington, D.C., 1984, n.p.
Peter H. Hassrick and Melissa J. Webster, *Frederic Remington: A Catalogue Raisonne of Paintings, Watercolors, and Drawings*, vol. II, Cody, Wyoming, 1996, no. 2042, p. 575, illustrated

\$ 600,000-800,000

Frederic Remington's painting *Custer's Last Charge (A Sabre Charge)* captures Lieutenant Colonel George Armstrong Custer, a prominent army official of the American Indian Wars, during the Battle of the Little Bighorn. Custer served as a Union commander in the Civil War but is most remembered for leading the U.S. Army's 7th Cavalry Regiment into ill-fated combat on June 25, 1876. He was a controversial figure by many accounts and the details of what occurred at the Battle of the Little Bighorn could only be retold by his Indian opponents who survived the bloody conflict. This historical event and the lore surrounding Custer's monumental defeat by Indian soldiers was interpreted by generations of artist's in the century that followed his notorious death. The Battle of the Little Bighorn, with Custer at center stage, even inspired twentieth century American scene painter Thomas Hart Benton, whose 1943 work of the same title belongs to The Albrecht-Kemper Museum in Saint Joseph, Missouri.

The present work illustrates Custer in his final battle near the Little Bighorn River in Montana. Remington chooses to illustrate an early moment in the event when Custer and his men first seized the Indian village. Custer's sword is raised in the air as he charges a group of Indian soldiers who have yielded his herd of armed horsemen. An alternative title to the present work, *A Sabre Charge*, is suggestive of the many soldiers' saber blades that stand vertical across the top of the composition. Characteristic of most narrative works by the artist, Remington obscures details in background, bringing the main object in foreground to sharp focus, a technique that further encourages the legend of Custer's headship in battle. Like many of his illustration commissions, *Custer's Last Charge* is executed *en grisaille*, solely in shades of black and white. Remington as well as other illustrators from the period worked in this color scheme to aid in the process of reproduction. Remington's grayscale application guaranteed more faithful reproduction in print and offers a romantic impression of the historical event which became popularly referred to as Custer's Last Charge (James K. Ballinger, *Frederic Remington's Southwest*, Phoenix, Arizona, 1992, p. 24).

Custer graduated from West Point Military Academy in 1861 and immediately took rank in the Union army cavalry under Major General George B. McClellan. He ascended to the position of General serving in the Battle of Gettysburg and ultimately led a command against General Robert E. Lee in the final days of the Civil War. After the war, in 1867 Custer was assigned to his first campaign against Cheyenne Indians stationed at Fort Riley, Kansas. This return to duty was marked by scandal after he was tried and convicted for abandoning his post and exhibiting cruelty toward his men. He was suspended for a year, though allowed to return to his position in 1868 as the Indian Wars intensified. Custer was called upon to join the efforts in rounding up the remaining Plains Indians for sequester on reservations serving the militia in Kentucky and the Dakota Territory.

Though the battle depicted in the present work would not end in Custer's favor, the scene is still one of endurance, true to the character Remington was commissioned to paint for the 1896 encyclopedia, *The Library of Historic Characters and Famous Events of All Nations and All Ages*, a publication which memorialized a cast of important figures throughout history. Custer's reputation in combat was a fearless one. Very often the first man to advance his opponent, he was known to race into battle many strides ahead of his cavalry, performing what was coined as 'Custer's Dash.' While leading his men he would holler his 'Michigan yell' to throw his opponent. Remarkably, he sustained only one injury during his years of combat and the expression 'Custer's luck' was attributed to those that were similarly spared on the battlefield. Alas, Custer's good fortune would end on Sunday, June 25th, 1876, when Custer and every troop in his infantry were killed by a force led by the Sioux chief Sitting Bull summoned a resistance against the intrusion of U.S. forces on tribal lands, found dead days later when additional militiamen were sent in search of his missing cavalry.





75

PROPERTY FROM A DISTINGUISHED ESTATE

**WILLIAM MICHAEL
HARNETT**

1848 - 1892

Fruit and Asparagus

signed *WMHARNETT* and dated 1875

(lower left)

oil on canvas

18 by 24 inches (45.7 by 61 cm)

PROVENANCE

Jess Pavey, Birmingham, Michigan, by 1969
M. Knoedler & Co., New York
Kennedy Galleries, New York
Coe Kerr Gallery, New York
Meredith Long & Company, Houston, Texas
Adelson Galleries, New York
Acquired by the present owner from the above

LITERATURE

(possibly) Alfred Frankenstein, *After the Hunt: William Harnett and Other American Still Life Painters 1870-1900*, Berkeley and Los Angeles, California, 1969, no. 12A, p. 165

\$ 120,000-180,000



76

PROPERTY FROM A PROMINENT NEW JERSEY
COLLECTION

GEORGE HENRY DURRIE

1820 - 1863

Loading Ox Sledge Near Skating
Pond, View of New Haven

signed *DURRIE* and dated 1861 (lower right)
oil on canvas
26 by 36 1/8 inches (66 by 91.8 cm)

PROVENANCE

Harry Shaw Newman Gallery, New York
Acquired by the present owner from the above,
1947

EXHIBITED

Hartford, Connecticut, Wadsworth Atheneum
Museum of Art, *George Henry Durrie,
Connecticut Painter of American Life*, March-
April 1947, no. 32, illustrated n.p. (as *View of
New Haven, Winter*)

LITERATURE

Art Digest, December 1, 1946, p. 21, illustrated
(image reversed)
Panorama, vol. II, December 1946, p. 38,
illustrated
American Collector, vol. 16, March 1947, cover
illustration
Antiques, vol. 51, April 1947, p. 260, illustrated
Martha Young Hutson, *George Henry Durrie
(1820-1863)*, *American Winter Landscapist:
Renowned Through Currier and Ives*, Santa
Barbara, California, 1977, no. 202, p. 223

\$ 150,000-250,000



77

ALBERT BIERSTADT

1830 - 1902

Forest Near Saratoga

signed *ABierstadt* (lower left)
oil on canvas tacked over panel
21 ½ by 28 ½ inches (54.6 by 72.4 cm)

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

PROVENANCE

Mr. C. Wasserman, Brooklyn, New York
Dr. Joseph Malone, Brooklyn, New York
Dr. and Mrs. Davis, Brooklyn, New York and
Bennington, Vermont (his daughter)
William Vareika Fine Arts, Newport,
Rhode Island
Acquired by the present owner from the above,
1998

\$ 100,000-150,000



78

PROPERTY FROM A PRIVATE COLLECTION,
WASHINGTON, D.C.

WINSLOW HOMER

1836 - 1910

On the Fence

signed with initials *WH* and dated '78
(lower right)

watercolor, gouache and pencil on paper
laid down on card
6 5/8 by 8 1/2 inches (16.8 by 21.6 cm)

PROVENANCE

Horace Hughes
F.W. Bayley & Son, Boston, Massachusetts
William Howe Downes, Boston,
Massachusetts, 1910 (acquired from the
above)
Alfred B. Downes, Boston, Massachusetts
(by descent; sold: Sotheby's, New York,
October 19, 1972, lot 13)
Acquired by the present owner at the above
sale

EXHIBITED

Boston, Massachusetts, Museum of Fine Arts,
Loan Exhibition of Paintings by Winslow Homer,
February-March 1911

LITERATURE

"The Water-Color Exhibition. List of Pictures
Already Sold," *Evening Post*, New York,
February 6, 1879, n.p.
"Art Notes," *Sun*, New York, February 10, 1879,
n.p.
"Close of the Exhibition of the Water Color
Society—A Most Successful Season," *New York
Herald*, March 2, 1879, n.p.
William Howe Downes, *The Life and Works of
Winslow Homer*, Cambridge, Massachusetts,
1911, p. 92, illustrated op. 118
Lloyd Goodrich and Abigail Booth Gerdtts,
*Record of Works by Winslow Homer: 1877 to
March 1881*, vol. III, New York, 2008, no. 679,
p. 118, illustrated

Executed in 1878, *On the Fence* is part of
a series of watercolors and drawings that
Winslow Homer produced between 1877 and
1879 while living and working at Houghton

Farm. Nestled in the Hudson River Valley
town of Mountainville, New York, Houghton
Farm belonged to Lawson Valentine, a varnish
manufacturer, who was a principal patron
and childhood friend of the artist. Homer first
visited the property during the summer of
1876 and was immediately enchanted by the
land's idyllic pastoral scenery. For the next
three summers, the farm served as inspiration
for an extensive and distinct body of work that
ultimately initiated Homer's mature period.

Having gained national attention with
moving representations of the Civil War in
the 1860s, many of which were published
in *Harper's Weekly*, Homer solidified his
reputation as one of America's finest painters
with his portrayals of rural life in the ensuing
decades. As the country entered an era of
Reconstruction and post-war industrialism,
Homer's celebrations of simple American
pleasures like *On the Fence* captured the
nation's conception of its own loss of
innocence and nostalgia for its agrarian past.

\$ 250,000-350,000

PROPERTY SOLD TO BENEFIT CHARITABLE CAUSES

FRANCIS AUGUSTUS SILVA

1835 - 1886

Sailing on the Hudson near Nyacksigned *F.A. SILVA* and dated 72 (lower left)

oil on canvas

20 by 36 inches (50.8 by 91.4 cm)

PROVENANCE

Private collection

Gift to the present owner, a charitable organization, from the above, 1960

\$ 700,000-1,000,000

Painted in 1872, Francis Augustus Silva's *Sailing on the Hudson near Nyack* depicts a broad view of the Hudson River Palisades and Hook Mountain near Nyack, New York as viewed from the Hudson River. New York's early Dutch settlers referred to Hook Mountain as *Verdrietige Hook*, or "tedious point," due to the forceful gusts of winds that sailors encountered while traveling through this region of the river. The present work dates to a period of exceptional output for Silva, who traveled frequently from New Jersey to Massachusetts in search of desirable subject matter. Art historian Mark D. Mitchell writes, "By far the most famous of Silva's themes from this early period was not formal, but geographic: The Hudson River...his Hudson River scenes are his most charming and effective early works...The correspondence between the Hudson River and the quality of these paintings is virtually inexplicable, as they stand apart aesthetically from his other work of the early 1870s. Perhaps the phenomenon is best explained simply as a serendipitous consequence of time and geography of Silva's concurrent artistic maturation and awareness of his Hudson River School predecessors on their turf" (*Francis A. Silva: In His Own Light*, New York, 2002, pp. 33-34).

Sailing on the Hudson near Nyack represents one of Silva's most successful forays in the Luminist idiom. Preeminent scholar John I.H. Baur first coined the term "Luminism" in 1954 to distinguish a group of Hudson River School artists, including Silva, Martin Johnson Heade, and Fitz Henry Lane, among others, for their unambiguously American consciousness of the effects of light and atmosphere. In her discussion of the distinct characteristics of the Luminist movement, the art historian Barbara Novak writes, "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" (*Nature and Culture*, London, 1980, pp. 18, 29).

The eastern seaboard, specifically the Hudson River Valley, was a favored subject of Luminist painters, who were attracted to the region's clear light and relatively undeveloped shores. In *Sailing on the Hudson, Nyack*, Silva deliberately heightened the atmospheric effects of sunlight to convey the transcendent qualities of the natural world and man's spiritual relationship to the physical environment.





80

PROPERTY SOLD TO BENEFIT A MARYLAND
FOUNDATION

CHARLES PEALE POLK

1767 - 1822

George Washington

signed *Cs. Polk Painter* and numbered *No. 59*

(on the reverse prior to lining)

oil on canvas

36 1/8 by 29 1/8 inches (91.8 by 74 cm)

PROVENANCE

Charles Edward Scarlett, Jr., Baltimore,
Maryland, *circa* 1946

By descent to the present owners

Charles Peale Polk painted a series of portraits of George Washington during the early part of Washington's presidency in response to the overwhelming public demand for images of the young nation's new leader. Polk had trained under his uncle, Charles Willson Peale, having moved in with the Peale family at the age of nine following his mother's death and his father's acceptance of a permanent commission at sea. When Polk began his series of presidential portraits, he based his likeness of Washington on Peale's 1787 "Convention" portrait, modifying Peale's formal, bust-length depiction into a distinctive composition of his own: a half-

length portrait showing the President on the battlefield at Princeton, New Jersey. In Polk's version of Washington at Princeton, a subject he painted approximately sixty times, the president appears at the height of his military service as commander-in-chief of the American forces, his blue and buff general's uniform updated to include three stars on the epaulet, the designation for commander-in-chief beginning in 1780. Polk's portraits of Washington demonstrate the emergence of his own distinct style and constitute a highly individual contribution to the body of early Presidential portraiture.

\$ 300,000-500,000



81

SEVERIN ROESEN

1805 - 1882

**Still Life with Flowers and Nest
of Eggs**

signed *S. Roesen.* (lower right)

oil on canvas

30 by 25 inches (76.2 by 63.5 cm)

PROVENANCE

Sold: Christie's, New York, June 5, 1997, lot 6
Acquired by the present owner at the above
sale

LITERATURE

(possibly) Judith O'Toole, *Severin Roesen*,
Lewisburg, Pennsylvania, 1991, p. 121

\$ 60,000-80,000



82

WINSLOW HOMER

1836 - 1910

Figure Study

signed with initial *H* (lower left)
charcoal and gouache on paper
8 ½ by 12 ¼ inches (21.6 by 31.1 cm)
Executed circa 1881-82.

PROVENANCE

William Macbeth Gallery, New York, 1902
Private collection, circa 1902 (acquired from
the above)
Private collection
Acquired by the present owner from the above,
1998

LITERATURE

Walter W. Cole, "Some Crayon Studies by
Winslow Homer," *Brush and Pencil*, vol. II,
January 1903, p. 277
Lloyd Goodrich and Abigail Booth Gerdts,
*Record of Works by Winslow Homer: 1881
through 1882*, vol. IV.1, New York, 2012,
no. 1120, p. 121, illustrated

\$ 60,000-80,000



83

PROPERTY FROM A MIDWESTERN ESTATE

WINSLOW HOMER

1836 - 1910

The Chestnut Tree

signed *Winslow Homer* and dated 1878
(lower left)

watercolor, gouache and pencil on paper
14 ¼ by 20 ½ inches (36.2 cm by 52.1 cm)

PROVENANCE

The artist

Sold: Wm. A Butters & Co., Chicago, Illinois,
*Original Water Color and Charcoal Sketches
from Nature by Winslow Homer, N.A.*,

December 10, 1879

Alden Finney Brooks, Chicago, Illinois
(acquired at the above sale)

Carol Louise Brooks MacNeil, New York, 1932
(his daughter, the artist, by descent)

Hermon Atkins MacNeil, New York, *circa* 1944
(her husband, the artist, by descent)
Milch Galleries, New York, 1946
Private collection, *circa* 1950 (acquired from
the above)
R.H. Love Galleries, Inc., Chicago, Illinois
Acquired by the present owner from the above,
1988

EXHIBITED

(probably) New York, The Century Association,
January 11, 1879, no. 52 (as *Chestnutting*)
(probably) New York, American Water Color
Society, *Twelfth Annual Exhibition*, February-
March 1879, no. 54

LITERATURE

Lloyd Goodrich and Abigail Booth Gerdtz,
*Record of Works by Winslow Homer: 1877 to
March 1881*, vol. III, New York, 2008, no. 742, p.
166, illustrated

The present work was formerly in the
collection of sculptors Carol Louise Brooks
MacNeil and Hermon Atkins MacNeil. Carol
MacNeil was associated with the White
Rabbits, the group of female sculptors who
worked alongside Lorado Taft at The World's
Columbian Exposition in Chicago in 1893. Her
husband, the sculptor Hermon Atkins MacNeil,
was known for his Native American subjects
as well as his public monuments celebrating
American heroes.

\$ 250,000-350,000



84

JOHN GEORGE BROWN

1831 - 1913

The Berry Picker

signed *J.G. Brown* and dated 1864 (lower right)

oil on canvas

14 7/8 by 9 7/8 inches (37.8 by 25.1 cm)

PROVENANCE

Private collection, Connecticut, by 2003

Acquired by the present owner from the above

LITERATURE

Martha Hoppin, *The World of J.G. Brown*,

Chesterfield, Massachusetts, 2010, pp. 46,

244, illustrated fig. 2-1, p. 44

\$ 30,000-50,000



85

PROPERTY FROM A PRIVATE NEW JERSEY
COLLECTION

ENOCH WOOD PERRY

1831 - 1915

Cradle Song

signed *E. Wood Perry N.A.* and dated 87
(lower left)

oil on canvas tacked over panel
36 ¼ by 28 ½ inches (92.1 by 72.4 cm)

PROVENANCE

Acquired by the present owner, late 1970s

EXHIBITED

Minneapolis, Minnesota, Industrial Exposition
Building, *Minneapolis Industrial Exposition*,
circa 1887

Morristown, New Jersey, Morris Museum
of Arts and Sciences, *Nineteenth Century
American Still Lives from New Jersey
Collections*, March-June 1984, no. 25,
illustrated n.p.

\$ 30,000-50,000

END OF SALE

Sotheby's EST. 1744

WILLIAM BOUGUEREAU
La Jeunesse de Bacchus (detail)
Estimate \$25,000,000—35,000,000



UNVEILING
AN ICON

Impressionist & Modern Art
Evening Sale

AUCTION NEW YORK 14 MAY

EXHIBITION 3–14 MAY

1334 YORK AVENUE, NEW YORK, NY 10021
ENQUIRIES +1 212 606 7140 MARK.BUCK@SOTHEBYS.COM
SOTHEBYS.COM/EUROPEANART #SOTHEBYSEUROPEAN



DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS



Contemporary Art Evening

AUCTION NEW YORK 16 MAY

Property from a Prestigious
Private European Collection
WAYNE THIEBAUD
Four Pinball Machines (Study), 1962

EXHIBITION FREE AND OPEN TO THE PUBLIC 3-16 MAY

1334 YORK AVENUE, NEW YORK, NY 10021
ENQUIRIES +1 212 606 7254
SOTHEBYS.COM/CONTEMPORARYEVENING
#SOTHEBYSOCONTEMPORARY

© 2019 WAYNE THIEBAUD/LICENSED BY VAGA AT ARTISTS RIGHTS SOCIETY (ARS), NY



DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS

Sotheby's EST. 1744 Financial Services



Treasure the Art. Unlock the Value.

Sotheby's Financial Services allows you to enjoy your fine art or jewellery investment while capitalising on its value and maintaining ownership. Comprehensive valuations from renowned specialists enable us to arrange bespoke financing solutions with unmatched expertise, discretion, and speed.

1334 YORK AVENUE, NEW YORK, NY 10021
ENQUIRIES +1 212 894 1130 SERVICES@SOTHEBYSFINANCIAL.COM
SOTHEBYSFINANCIAL.COM



DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS

JULIUS LEBLANC STEWART
Five O'Clock Tea
Estimate \$1,000,000–1,500,000



19th Century European Art

AUCTION NEW YORK 22 MAY

EXHIBITION FREE AND OPEN TO THE PUBLIC 18–21 MAY

1334 YORK AVENUE, NEW YORK, NY 10021
ENQUIRIES +1 212 606 7140 EUROPEANARTNY@SOTHEBYS.COM
SOTHEBYS.COM/EUROPEANART #SOTHEBYSEUROPEAN



DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS

Sotheby's EST. 1744 Wine



decant.

wine is a never-ending journey.

sothebyswine.com

AUCTION • RETAIL • ADVISORY
New York Hong Kong London

How to Bid



1. Browse

FIND WORKS YOU ARE
INTERESTED IN AT
[SOTHEBYS.COM/AUCTIONS](https://www.sothebys.com/auctions)

2. Register

SIGN UP TO BID IN
YOUR DESIRED SALES

3. Bid

CHOOSE YOUR PREFERRED
BIDDING METHOD

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 \$400,000, 20% of any amount in excess of \$400,000 up to and including \$4,000,000, and 13.9% of any amount in excess of \$4,000,000.

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 cataloging 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.

By participating in the sale, you represent and warrant that:

(a) The bidder and/or purchaser is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)");

(b) Where acting as agent (with Sotheby's prior written consent), the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s); and

(c) The bidder and/or purchaser undertakes that none of the purchase price will be funded by any Sanctioned Person(s), nor will any party be involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

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 hold and process your personal information and may share it with its subsidiaries and affiliates for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com

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.

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.

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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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 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 payments in the form of cash or cash equivalents.

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 (a) personal checks and (b) certified, banker's draft and cashier's checks drawn in US Dollars with a face amount of over \$10,000 (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.

Please note that 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
uspostalservices@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 either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such 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: Alabama, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Washington, Wisconsin and Wyoming. 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.

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 bills@lading@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 pick up 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.

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.

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.

Photography:

Bonnie Morrison
Ellen Warfield
Scott Elam

BOARD OF DIRECTORS

Domenico De Sole

Chairman of the Board

The Duke of Devonshire

Deputy Chairman of the Board

Tad Smith

President and**Chief Executive Officer**

Jessica Bibliowicz

Linus W. L. Cheung

Kevin Conroy

Daniel S. Loeb

Marsha E. Simms

Diana L. Taylor

Dennis M. Weibling

Harry J. Wilson

David Schwartz

Corporate Secretary**SOTHEBY'S EXECUTIVE
MANAGEMENT**

Jill Bright

Human Resources**& Administration****Worldwide**

Amy Cappellazzo

Chairman**Fine Art Division**

Valentino D. Carlotti

Business Development**Worldwide**

John Cahill

Chief Commercial Officer**Worldwide**

Kevin Ching

Chief Executive Officer**Asia**

Ken Citron

Operations & Chief**Transformation Officer****Worldwide**

Lauren Gioia

Communications**Worldwide**

David Goodman

Digital Development**& Marketing****Worldwide**

Mike Goss

Chief Financial Officer

Jane Levine

Chief Compliance Counsel**Worldwide**

Laurence Nicolas

Managing Director**Jewelry & Watches****Worldwide**

Jonathan Olsoff

General Counsel**Worldwide**

Jan Prasens

Managing Director**Europe, Middle East, Russia,****India and Africa**

Allan Schwartzman

Chairman**Fine Art Division**

Patti Wong

Chairman**Asia****SOTHEBY'S INTERNATIONAL
COUNCIL**

Robin Woodhead

Chairman

Jean Fritts

Deputy Chairman

John Marion

Honorary Chairman

Juan Abelló

Judy Hart Angelo

Anna Catharina Astrup

Nicolas Berggruen

Philippe Bertherat

Lavinia Borromeo

Dr. Alice Y.T. Cheng

Laura M. Cha

Halit Cingilioğlu

Jasper Conran

Henry Cornell

Quinten Dreesmann

Ulla Dreyfus-Best

Jean Marc Etlin

Tania Fares

Comte Serge de Ganay

Ann Getty

Yassmin Ghandehari

Charles de Gunzburg

Ronnie F. Heyman

Shalini Hinduja

Pansy Ho

Prince Aryn Aga Khan

Catherine Lagrange

Edward Lee

Jean-Claude Marian

Batia Ofer

Georg von Opel

Marchesa Laudomia Pucci Castellano

David Ross

Patrizia Memmo Ruspoli

Rolf Sachs

René H. Scharf

Biggi Schuler-Voith

Judith Taubman

Olivier Widmaier Picasso

The Hon. Hilary M. Weston,

CM, CVO, OOnt

CHAIRMAN'S OFFICE**AMERICAS**

Lisa Dennison

Benjamin Doller

George Wachter

Thomas Bompard

Lulu Creel

Nina del Rio

Mari-Claudia Jimenez

Brooke Lampley

Gary Schuler

Simon Shaw

Lucian Simmons

August Uribe

EUROPE

Oliver Barker

Helena Newman

Mario Tavella

Alex Bell

Michael Berger-Sandhofer

David Bennett

Lord Dalmeny

Claudia Dwek

Edward Gibbs

George Gordon

Franka Haiderer

Henry Howard-Sneyd

Caroline Lang

Cedric Lienart

Daniela Mascetti

Wendy Philips

Lord Poltimore

Samuel Valette

Albertine Verlinde

Roxane Zand

ASIA

Patti Wong

Nicolas Chow

Lisa Chow

Jen Hua

Yasuaki Ishizaka

Index

Avery, Milton	1, 5, 6, 7, 11, 22	Parrish, Maxfield	28, 34
Bellows, George	61	Paxton, William McGregor	50
Benton, Thomas Hart	21, 23	Perry, Enoch Wood	85
Bierstadt, Albert	45, 77	Pippin, Horace	18
Bluemner, Oscar	13	Polk, Charles Peale	80
Bricher, Alfred Thompson	40	Porter, Fairfield	8
Brown, John George	84	Prendergast, Maurice Brazil	58
Burchfield, Charles Ephraim	3	Remington, Frederic	68, 69, 70, 71, 74
Cassatt, Mary	53, 56	Ritman, Louis	52
Chase, William Merritt	49	Rockwell, Norman	29, 30, 33
Church, Frederic Edwin	46	Roesen, Severin	81
Cole, Thomas	38, 43	Sargent, John Singer	47
Crawford, Ralston	2	Shinn, Everett	59
Cropsey, Jasper Francis	42	Silva, Francis Augustus	79
Dove, Arthur Garfield	4	Spencer, Niles	17
Duncanson, Robert Scott	37	Whistler, James McNeill	48
Durrie, George Henry	76	Whittredge, Worthington	41
Farny, Henry François	72	Wood, Grant	24
Frishmuth, Harriet Whitney	55	Woodruff, Hale Aspacio	19
Garber, Daniel	54	Wores, Theodore	51
Gifford, Sanford Robinson	39, 44	Wyeth, Andrew	35, 36
Glackens, William James	60	Wyeth, Jamie	25
		Wyeth, N. C.	26, 27
Harnett, William Michael	75		
Hassam, Childe	57, 65		
Homer, Winslow	78, 82, 83		
Hopper, Edward	16		
Kent, Rockwell	63, 64		
Lawrence, Jacob	20		
Leigh, William Robinson	67		
Leyendecker, Joseph Christian	31		
Marin, John	9, 12, 14		
Marsh, Reginald	62		
Miller, Alfred Jacob	73		
Moses, Anna Mary Robertson (Grandma)	32		
Nadelman, Elie	15		
O'Keeffe, Georgia	10		
Onderdonk, Julian	66		



Dear Sweetheart
i love you more
on more any day

**Norman
Rockwell**



Sotheby's EST. 1744
Collectors gather here.