

QUESTROYAL FINE ART, LLC

Boundless





VOLUME XIII FALL 2012

Important American Paintings

Boundless

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Foreword BY CHLOE HEINS

The unofficial theme of this catalogue—which due to its present size is really more of a book—is, undoubtedly, growth. Within the past year, a fall-to-fall season in the art world, everything about Questroyal has expanded. This annual catalogue, our major publication for the coming year, has grown to include twenty-two additional pages. Within them, you will see fifty-one exceptional paintings. They represent only a small selection of our inventory, which in May alone increased by more than sixty works. As you can imagine, greater inventory requires more wall space, more storage, and more staff to manage it. Like clockwork, Questroyal underwent an exciting transformation this summer with the addition of a new wing, which, to my surprise, has changed the overall feel of the gallery. On the one hand, your experience visiting us will feel familiar: the casual atmosphere, friendly faces, and wall after wall of paintings, with many more on the racks. Yet on the other hand, the gallery seems much more expansive and the paintings now have the perfect amount of room to breathe.

Similarly, the American art market seems to be growing alongside us, with few pains evident. I can't resist relaying our positive outlook and the encouraging surge of fresh enthusiasm from collectors and curators alike. The demand for top American paintings continues to catch me off guard; we are constantly surrounded by a "mist" of market-skeptical chatter, overblown media frenzy in the contemporary art sector, and the ever-present faction that claims that American art is dead. It can be challenging to see through it clearly. A collector recently referred to us as "the last man standing." If this is true, then who is bidding against us at the auctions? While we may take for granted that things are trending upward, there is always this reality to fall back on: nineteenth- and twentieth-century American paintings have outlived us all.

Welcome to Temptation BY LOUIS M. SALERNO

For those who love art, there is no way to fortify yourself against the onslaught of sensational paintings assembled here. The mind can invent a thousand ways to say no, but the heart is unable to betray itself.

If you have good reason to preserve your capital, you are formally warned to resist any urge to call me. My enthusiasm is menacing to anyone desperately seeking to maintain discipline. But should you wish to tempt fate, pause at each page and gauge your response. Pay special attention to any uptick in your pulse and remain alert to any twinge of sentiment or memory that rises in your consciousness. Mark that page, and test it again by whatever method or standard you think best. The painting that survives the rigorous assault of logic, or perhaps the vehement objection of a spouse, has found its way into the most personal recess of your being. Your desire for it is a meager motivation in comparison to what has become a primal need that is beyond your ability to resist.

You have been subjected to enough left-brain pseudo-psychological chatter for the moment. It is important to be certain that what truly distinguishes my gallery is understood. Most galleries sell consigned work and never risk their own capital. The only way to prove conviction is to put your money where your mouth is: own what you sell. We do—always have, always will. Also, only deal with those willing to tell the truth. I mean the whole truth, saying what must be said, even if it's not being asked. We buy a painting if the positives outweigh the negatives. You should be aware of both—nothing is perfect.

All of my many attempts to induce laughter, motivate, persuade, convince, and even convert aside, I hope you find pleasure in this catalogue. I am on the very brink of euphoria because when I touch the third key from the right, the period, all is ready for print.

A Letter to Our Clients

When was the last time you stopped in for a visit? Last week? Last month? Last year? Things are always changing here: the new paintings on our walls, the new faces of our assiduous staff, and the “new wing.” In the last year, we have grown by more than thirty percent in staff, square footage, and inventory.

The most noticeable change to the gallery is our new layout. This summer, another unit became available, which allowed for the expansion and—its greatest benefit—the space to display more of our inventory on the walls and easels. Upon entering the gallery from our 3A entrance, you will immediately notice a change to the flow. This entry hallway proceeds to our main showroom, and a detour through a perpendicular hallway passes Lou’s new office, ending at an alcove at the entrance of our newest showroom. Many of our larger pieces hang there, giving the space a museum-like feel. We have also made improvements to our 3B showroom: it has been transformed into an inviting sitting room with comfortable sofas arranged in front of three large easels. We envision this as a place where you can relax and focus on works you have selected. The core of the gallery has been freshened up as well: the moldings, trim, and doors were repainted, and many of the wall colors have been changed.

Our inventory is in perpetual motion—the paintings are always changing. This is what we are most proud of and the basis of our business model. Recently, a stellar coastal scene by William Trost Richards was on display above the bookcase on Monday, was sold by Thursday, and then replaced by a major new acquisition

of *Cherokee Roses* by Martin Johnson Heade on Saturday. This quick turnover is exactly the kind of thing we strive for: maintaining a fresh, revolving inventory offering our clients the best examples at competitive prices. This is what makes our gallery unique.

The expansion is fun to talk about, and our staff is always friendly and helpful. Our clients are intrigued by the constant new additions they discover on our website. I am amazed at how often a price request comes in for a new acquisition only hours after its image is uploaded. I commend these active clients: they give themselves an advantage and the first opportunity to make an offer. You know who you are.

By the time this catalogue reaches you, we hope to have confirmation that our expansion will include the entire third floor of 903 Park Avenue. This will give us even greater possibilities and room to grow for many years to come. Whether you are planning a visit this week, next month, or next year, I promise there will always be something new and different to see.

And if you’re looking for me, I can be found in Lou’s old office. We look forward to hosting you soon.

Sincerely,
Brent L. Salerno
Co-owner



Our newest showroom



The new wing



The 3B sitting room



Lou's new office





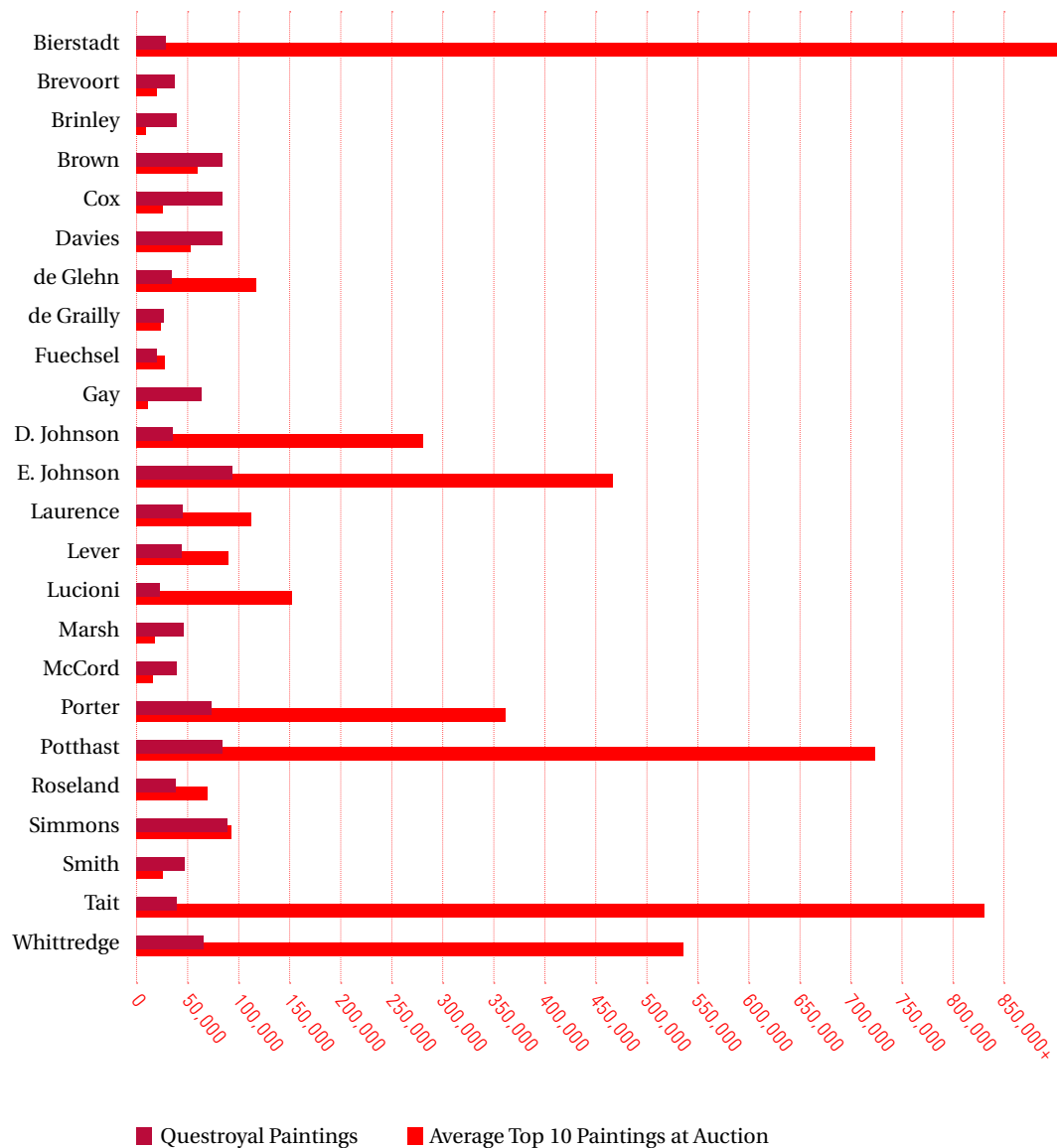
ABOVE: Arthur B. Davies, *Figures in a Landscape*, PLATE 6



Paintings under \$100,000

We promised transparency

This graph is meant as a visual indicator of value. It includes auction results only, not private sales, and therefore represents a fraction of the art market. Our prices are measured against the average of the TOP 10 works sold at auction for each artist; we are NOT measuring ourselves against average paintings. Our goal is always to be honest with and fair to our clients. **The burden is on us to satisfy any doubts you may have.**



Albert Bierstadt (1830–1902)

PLATE 1

Western Landscape

Oil on paper laid down on canvas

4 1/8 x 6 5/16 inches



This is for the scores of collectors who have ever dreamed of owning a Bierstadt. For those of you who have been transfixed by the canvas-clad giants at the Met, we have found an affordable sibling—without any risk to your status as an elite member of the nation's highest tax bracket.

*Diminished only by scale, it is as bold and untamed as the closely guarded behemoths, and it can still blast a message at deafening decibels. **From a distance of more than twenty feet, one must assume that if not painted by God, then it must have been painted by Bierstadt.***

Curators from across the nation have been advised to carefully examine their Bierstadts. We stand accused of extracting and framing a slice from a masterwork and offering it here. As of this date, an exhausting review of the videotapes has established our innocence.



James Renwick Brevoort (1832–1918)

PLATE 2 *A View from the Farm*, 1867

Oil on canvas

14 ¹/₁₆ x 27 ⁹/₁₆ inches

Initialed, dated, and signed lower right: *JRB Sep 67 / J R Brevoort*

Not long ago, I informed my staff of my decision to suspend all purchases for a week. This was momentous news because rarely a day goes by without my initiating or concluding the purchase of a painting.

Needless to say, the moratorium did not survive even twenty-four hours. In the court of my consciousness, I mounted a brisk defense by arguing the merits of and the necessity for the breach.

*When I first saw this canvas, it was exceptionally dirty and its varnish had discolored. My partner and son, Brent, urged me to take the work outside in the brighter light of day. Immediately, the sun allowed us to see what was concealed beneath the murky coating. It was painted in 1867, the period when the best American landscapes were produced. The artist was James Brevoort, the celebrated National Academy professor of perspective. With the prowess of the most elite Hudson River School painters, the inevitable merger of man and landscape was resolved without insult to either. **This was an important artistic achievement, and my failure to act would have been a disservice to the collectors who rely upon my judgment.***

Since I was both judge and jury, the verdict was assured. But irrefutable vindication will only occur when the painting is sold. Who among you will set me free?



Daniel Putnam Brinley (1879–1963)

PLATE 3

Silvermine, Connecticut

Oil on canvas

38 1/16 x 42 1/4 inches

Signed lower left: D. PUTNAM BRINLEY.



*The moment I saw this painting, I understood just how defiant it was for its time and that it has a rightful place among the groundbreaking works that set art on its irreversible path to modernity. It was created by an artist whose work was included with the world's best at the pivotal 1913 Armory Show, the prestigious Paris Salons, and Alfred Stieglitz's galleries. His name may not appear on the roster of the famous, but his work defies exclusion. I agree with the author of an article written in 1911, "**Brinley is the colorist of the group, and Brinley is coming on rapidly. . . [he] is the first real colorist America has produced since Hassam.**"*

We may never understand why quality and fame often diverge, but the wise collector should take advantage of the resulting value.



William Mason Brown (1828–1898)

PLATE 4 *Monarch with Pansies and Fruit*

Oil on canvas

16 1/16 x 24 1/4 inches

Monogrammed lower left: WMBBrown.

Collectors interested in the best American still-life painting of the nineteenth century must pay careful attention to William Mason Brown. Long before I officially became an art dealer, I had a very promising still-life collection. I spent a great deal of time studying, and I visited other still-life collectors to develop a better understanding of the genre and to perfect my eye. Many fine paintings influenced my thinking, but none more so than those painted by Brown. His work was ubiquitous and the focal point of many of the most impressive collections I visited.

*His fruit and flowers always retain their life-like qualities. They are perfectly natural on canvas; their volume and shape register truthfully. Once, a collector asked me to close my eyes and to gently run my hand over one of Brown's still lifes. He asked me to describe the sensation. **I felt the surface of a melon; if my other hand had been placed on an actual melon, I would have struggled to identify the authentic fruit!***

Brown once sold a still life to William Schaus, a well-known New York dealer, for the then staggering sum of \$2,000. More than a century later, museums and collectors remain willing to acquire his exceptional work.



Kenyon Cox (1856–1919)

PLATE 5 *After the Harvest*, 1888

Oil on canvas

18 1/8 x 30 1/4 inches

Signed and dated lower left: KENYON COX – 1888 –;
titled, signed, and inscribed on verso: “*After Harvest*” / By
KENYON COX – / 145 W. 55th St. / New York.



Most collectors, myself included, share a common fault: too often we need validation from scholars, critics, and collectors before we earnestly cultivate an interest in a particular artist or painting.

*Perhaps we should mask the signatures on paintings so that we are forced to evaluate the work based only upon what we see. The bias of reputation would not shade our judgment or sentiment. We would process the vision through our eyes into a consciousness that is devoid of expectation. **Although our response would be pure and reliable, we could be shocked to discover that we covet that which contradicts our long held notions.***

*Kenyon Cox's *After the Harvest* is just the sort of work that would benefit from such an experiment. Although Cox was awarded numerous honors during his career—and his art may be found in several of the nation's most prominent museums—his name is not immediately recognizable. This painting, however, deserves to hang in the company of masters.*

Cox lamented the public's perception of artists:

Until he succeeds the public looks upon the artist as a more or less harmless lunatic. When he succeeds it is willing to exalt him into a kind of god and to worship his eccentricities as a part of his divinity. So we arrive at a belief in the insanity of genius.



Arthur B. Davies (1862–1928)

PLATE 6

Figures in a Landscape

Oil on canvas

23 1/2 x 28 7/16 inches

Signed lower right: A. B. DAVIES



*I was nearing exhaustion after hours of fruitlessly searching for a birthday gift. Not far from home, I happened upon the illuminated window of an art gallery. My legs, back, feet, and even my heart registered stinging objections as I stood for far too long, admiring what I found within. The painting was perfectly discernible, but **I had no idea of what was truly before me, except that it was undeniably hypnotic and profoundly musical. I strained to find the signature** —A.B. DAVIES. **It was the best work I had ever seen by him.***

Davies was certainly the most idiosyncratic of The Eight, the revolutionary group responsible for the birth of American Modernism. It is exceedingly difficult to find the best of his ethereal work, and I had accidentally stumbled upon one. My next step was to calculate an acquisition strategy. The dealer obviously thought enough of the painting to feature it in his window. I hoped that his enthusiasm would wane over time, but, of course, I risked catastrophe: the painting could sell. I gambled.

Weeks later, I visited and inquired about several lesser works along with the Davies. The negotiated package price was irresistible. Now, it's your turn.



Wilfrid de Glehn (1870–1951)

PLATE 7 *The Artist's Home*

Oil on canvas

21 ³/₈ x 27 ¹/₄ inches

What strikes me most about Wilfrid de Glehn's work is his straightforward, confident handling of his subject. Sometimes I think that when an artist is short on talent, he becomes intentionally vague so as to suggest a complex meaning in order to divert attention from any weakness in technique.

T. Martin Wood, in his analysis of de Glehn, acknowledges the artist's tenacity: "Glehn refuses to follow to any further lengths the subtleties of mere interpretation. Here it is that the delights of invention and control begin."

With John Singer Sargent as a friend and mentor, de Glehn had the "right eyes" on his work, and he ascended to prominence quickly. Critics were delighted by the simplicity of his method and vision. In a review of the 1914 NEAC show, The Connoisseur wrote, "Well composed, animated, bright and buoyant in tone, they show that it is possible to adopt classical conventions without being conventional." In 1935, the renowned dealer Duveen wrote to de Glehn, "I felt a sense of freshness and pleasure, and was more than ever impressed by the versatility of your masterly work."

Collectors tend to covet art that has a cerebral aura, assigning greater value to complexity when, in fact, simplicity and clarity may be the most precious qualities.



Victor de Grailly (1804–1889)

PLATE 8 *View from Mount Holyoke, Massachusetts
(and the Oxbow, Connecticut River)*

Oil on canvas

17 1/4 x 23 5/8 inches

Victor de Grailly remains a mystery. Very little is known about the artist, and scholars disagree as to whether he ever was in the United States.

He achieved some distinction in France, earning medals at the Paris Salons, but, curiously, much of his work depicts American views based on engravings by William Henry Bartlett in American Scenery.

He often produced images of the same scene with little modification. It is common for his work to be unsigned, but his style is so distinctive that collectors find it immediately recognizable. His skillful renderings of some of America's most outstanding landscapes are highly desirable additions to collections.

Many of our best museums own or exhibit his work. In fact, this painting very closely resembles The Valley of the Connecticut from Mount Holyoke, ca. 1845, at Amherst College's Mead Art Museum.

*Perhaps as adept as a businessman as he was as an artist, de Grailly understood what resonated most with the American people. This insight enabled him to create works of long-lasting significance. **One rarely encounters an insignificant de Grailly.***



Hermann Fuechsel (1833–1915)

PLATE 9 *Lake George*, 1875

Oil on canvas

10 x 20 1/8 inches

Signed and dated lower right: *H. FÜCHSEL*, [sic] / *N.Y. 1875*; inscribed on verso: "*Lake George*" by *Hermann Fuchsel*[sic] — / *82 Fifth Avenue New York*.

*During the nineteenth century, a journey of two hundred miles had a degree of difficulty similar to a present-day trip to the Hamptons from New York City on a hot Friday afternoon. While the modern traveler assumes that the quality of his welcome will be in accordance with the logo on his shirt and the hood ornament on his vehicle, the artists of the age past were concerned only with the scenery and cared little about the "scene." They were in search of the most majestic of all the Adirondacks' wonder and they set their easels on the banks of Lake George. **The paintings they created there are still among the most cherished works of any American collection.***

This pristine 1875 view by Hermann Fuechsel, the Tenth Street Studio-mate of Bierstadt and Whittredge, will withstand the scrutiny of the most discerning eye. Its unusual narrative is redolent of a time nearly lost, when families and friends gathered simply, absent of any purpose except to share the best places on earth.



Edward Gay (1837–1928)

PLATE 10 *Sunset from the Inlet*, 1879

Oil on canvas

24 1/8 x 36 3/8 inches

Signed and dated lower right: EDWARD GAY. 79



*A collector asked me to come to his home to select any of his paintings as a trade credit. He was out of wall space but eager to acquire another work. In the company of Cropsey, Gifford, Bierstadt, Cole, and other stars, an Edward Gay captivated my attention. **Against all odds, I chose it.***

In reviewing our research, I came upon a letter written by George Inness, the father of American landscape painting, to Gay in reference to the latter's 1885 submission to the National Academy. Inness wrote, "I will now express to you my belief that your picture of Washed by the Sea is the finest piece of nature in tone and color that has ever been on our walls." Inness vigorously argued for it to hang in a position of honor; this was a sensational endorsement from an artist who had a reputation as being the harshest of critics. Interestingly, ten years after Inness's death Gay was awarded the prestigious George Inness Gold Medal from the National Academy.

The Gay that I selected and offer here is another brilliant example of his exceptional ability. And not unlike his notorious Washed by the Sea, it is submitted for a place of honor in the home of the toughest critic of all—the check writer.



David Johnson (1827–1908)

PLATE 11 *Adirondack Lake*, 1883

Oil on board

5 ¹/₁₆ x 9 ⁵/₁₆ inches

Initialed lower right: *D.J.*; inscribed and dated on verso: *Adirondacks* / 1883

Perhaps the most challenging creative process is one in which the artist refuses to allow his intellect or sentiment to dilute the vision that is transmitted from eye to hand to canvas. Restraint requires incredible talent and, of all the Hudson River School painters, David Johnson has best perfected this skill. His great landscapes are honest, unadulterated views of America as it was a century ago.

Recent years have seen increasing interest in and higher auction prices for Johnson's finest work. In fact, two exceptional paintings were offered at auction this year, and each far exceeded its high estimate, realizing \$722,500 and \$167,400.

Johnson best personifies the core principles of the Hudson River School painters. He was the soul of the group, akin to Lou Gehrig's legacy in a franchise that included Ruth, DiMaggio, and Mantle.



Eastman Johnson (1824–1906)

PLATE 12 *The New England Kitchen*, ca. 1863–66

Oil on paper laid down on panel

17 ⁹/₁₆ x 22 ³/₁₆ inches

Initialed lower right: *E.J.*



Sometimes I have a feeling about a painting and I roll the dice. This wonderful and important Eastman Johnson wasn't very impressive when it first caught my attention. It appeared a bit dark and difficult to read, and its frame was uninspiring. Also, it had been recently restored, which led many to believe that improvement would be unlikely. But I could not look away.

Not all conservators are created equal. With great faith in our team, I purchased the painting, and the waiting began.

Two weeks later it was returned, restored and unburdened by its lackluster frame. The transformation was incredible. The intimate glow of firelight, a light source seldom seen in this neon age, illuminated a timeless atmosphere filled with all the implements of a New England kitchen. This is Eastman Johnson at his best and most nostalgic. I rushed to the phone to praise my conservator and to locate a sensational frame.

In recognition of its brilliance, this painting was selected by the Whitney Museum, the Detroit Institute of Arts, and other of the nation's best museums for exhibition. It is a gem worthy of any collection.



These are stand-alone assets,

the vices of entrepreneurial bandits

under the cover of the

naturally immune to

masquerading

once venerable Wall Street houses.

Sydney Laurence (1865–1940)

PLATE 13 *Northern Lights*

Oil on canvas board

12 1/16 x 16 1/16 inches

Signed lower right: *Sydney Laurence*



Long ago, a roguish boy was born in Brooklyn, New York. His name was Sydney Laurence, and when he was just a teenager, he ran away from home. He was searching for anything that could quell what was then an unidentified longing. Like many youthful seekers, he turned to the sea for adventure but instead found something within himself that would forever change his life.

*He returned to New York and promptly enrolled in the National Academy. Edward Moran was stunned by Laurence's ability, commenting, "**Remarkable! I have never taught but bring the boy and I will take him under my wing. There is great talent in the little fellow.**"*

Reluctant to settle down, young Sydney headed west in search of the elusive yellow metal. Although he never found gold, he did discover something of greater meaning and, ultimately, greater value. It gave immense purpose to his artistic talent. He found the last frontier: Alaska. For the rest of his life, his brush would preserve its awe-inspiring nature. Art historian Estill Curtis Pennington noted, "More than any other artist who has worked in Alaska to date, Sydney Laurence has captured the imagination of the dwellers on the last frontier, personifying for them the awesome beauty and mythic wonder of place."



Hayley Lever (1876–1958)

PLATE 14 *Rocks with Autumn Foliage by the Ocean*

Oil on canvas

20 1/16 x 24 1/8 inches

Signed lower left: HAYLEY LEVER



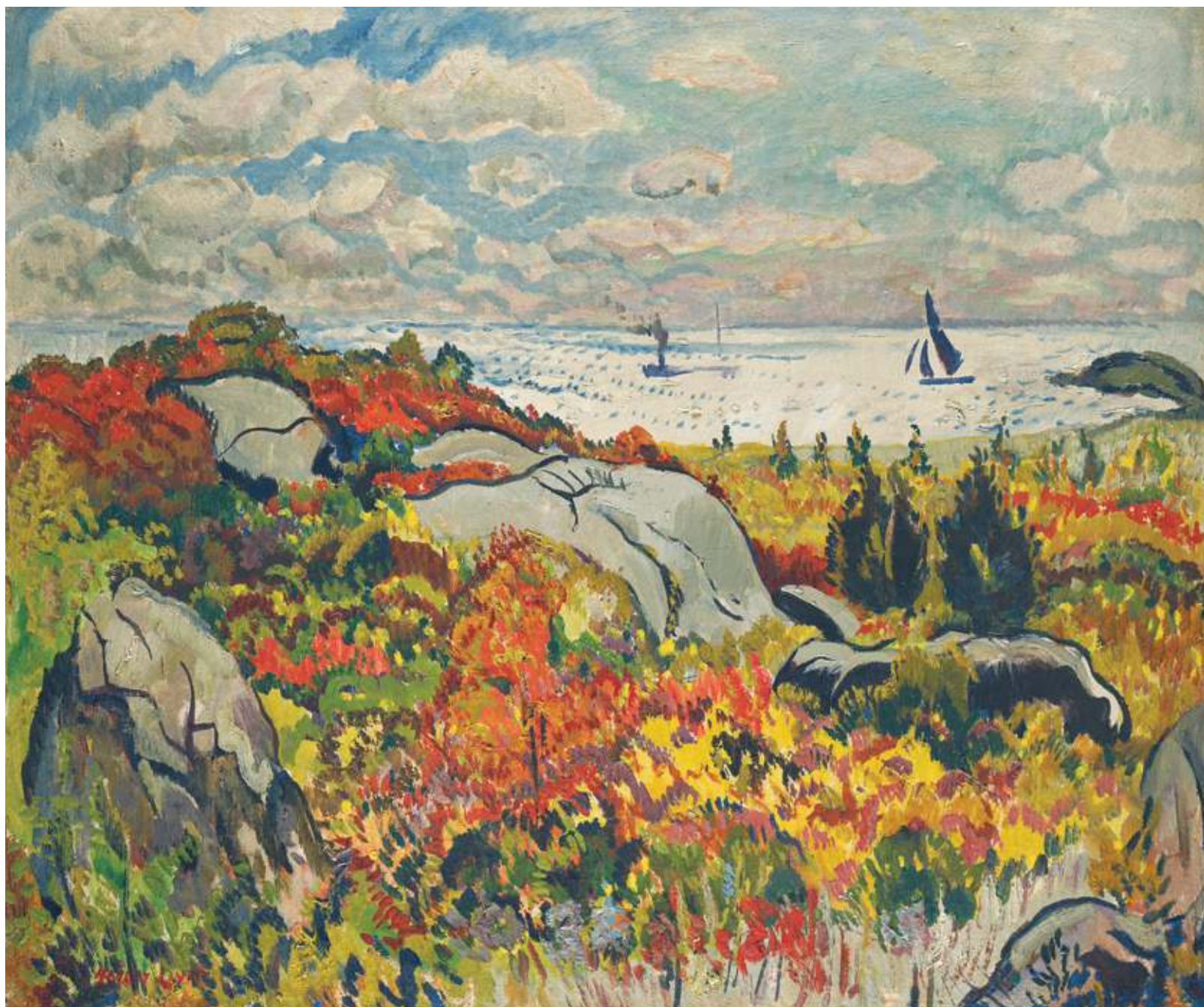
Muscles burning, sweat dripping, and brow furrowed in determination, nothing will ever quite beat the rush of adrenaline that triumphantly flows through your veins during the last steps of an uphill journey. With each stride, the sky opens up a little more, the air becomes a little cleaner, and nature is no longer your enemy, but rather a friend to be appreciated.

*Hayley Lever was one of the most original painters of the early twentieth century, but he still understood the one universal truth of his craft: “If there’s enthusiasm in you, nothing on earth stops you. **Painting is a joyful agony—a labor of love.**” The aches endured while reaching the edge of the cliff, the painstaking difficulty of getting a cloud just right, and the constant questioning of ability were issues that the artist suffered throughout his career, but with each new canvas, it was clear that he always emerged victorious in the battle against his subject.*

Although Lever was an American transplant from Australia, his reverence for the local landscape was no less patriotic than that of his native peers—if anything, it was more pronounced. Regarding his work, The New York Times stated, “Nothing more American than these paintings can be imagined. . . . It shows a young and cheerful independence of the systems built by foreign schools, a brave readiness to subject theory to personal test.”

Are you ready to take the final steps toward owning this labor of love?

Written by Chelsea DeLay



Luigi Lucioni (1900–1988)

PLATE 15 *Rhythm of Line*, 1960

Oil on canvas

12 1/16 x 15 1/16 inches

Signed and dated lower right: *Luigi Lucioni 1960*



We often like to think of artists as being fierce individualists, following their own inspiration even in the face of substantial criticism. Seldom, however, do we have irrefutable evidence of such a trait. Lucioni's art teacher once informed the thirteen-year-old that his perspective was wrong. The sassy student replied that he didn't see it that way. Stunned, his teacher demanded that he change his work, but the adolescent artist refused. He plainly said, "I have to do it my way or I can't do it at all," and promptly packed his bag and left.

*Lucioni went on to earn many honors throughout his career. In 1932, during the heart of the Depression, The New York Times reported the Metropolitan Museum of Art's acquisition of one of his paintings; the headline read, "Purchase Is Hailed as Marking an Increasing Interest in Modern American Art." **Lucioni was the first and youngest contemporary artist in the Metropolitan's collection.***

His best work exposes the most essential truth: the soul of a composition. A multitude of intricacies are suggested without the burden of distracting detail, or, in his words, "You know, the thing that makes it real without copying all the little trivial things." His canvases are honest expressions of a simple reality.



Reginald Marsh (1898–1954)

PLATE 16 *Burlesque* (on verso: *Girls by the Waterfront*), 1946

Gouache on paper

13 1/2 x 19 3/8 inches (sight size)

Signed, dated, and inscribed lower right: *REGINALD MARSH / 1946 / 46-33*;
dated on verso lower right: *1946*



*It was sin city, New York of the 1940s. Night music spilled from the houses of burlesque, luring men to abandon whatever moral sensibility they clung to. Libations of all kinds eased the digression. Ladies, generously labeled, nearing total exposure loomed above gawking madmen in shadows, bound by a forgivable depravity—**A thousand miles from the mundane life that will call them home when the music ceases and the sober sun rises.***

Critics deemed Marsh's burlesque images as “things of strange allure” and “grossly satirical pictures of unbuttoned sensuality,” or “packed atoms of terrific enjoyment.”

Today, a multitude of American museums celebrate this artistic iconographer of city life a half-century-old. His ladies, forever known as “Marshans,” overflowed with verve and a lusty vitality. If we look closely, some still roam among the synthesized and dietetic ladies of the twenty-first century.



George Herbert McCord (1848–1909)

PLATE 17 *Palisades*, 1874

Oil on canvas

20 ¹/₁₆ x 30 ¹/₁₆ inches

Signed and dated lower right: *Herbert McCord 1874*



As we were preparing to exhibit at the International Art Show in Boston last fall, I explored the aisles as our booth was getting set up. This is one of the most enjoyable aspects of exhibiting because you never know when a colleague may unveil a gem. My first two passes were disappointing, but I remained optimistic because many booths were not yet completed. On my third rotation I discovered it: a fine luminist work, which, from a distance, appeared to be by Gifford. I inched closer and realized that it was actually a work by George McCord, an artist we have always admired and sold. It was a view of the Palisades—those majestic bluffs that are the sentinels of the great Hudson. This subject matter would be appealing to many collectors and I was actually pleased that it was not by Gifford because although of very high quality, it was also affordably priced.

Our collections would be greatly improved if we judged quality by merit and not by reputation.



Fairfield Porter (1907–1975)

PLATE 18 *Southampton Landscape*, 1958

Oil on canvas

12 11/16 x 26 1/16 inches

Signed and dated lower center: *Fairfield Porter 58*



Hailed as “*the most important realist painter from 1949 until his death in 1975,*” Porter’s genius was his ability to merge realism with abstraction; he believed that “the best abstract art communicates an overwhelming sense of reality.” He was a seeker as much as a painter, and more of an explorer than a creator, writing that “the deepest order is not within the ability of the artist to create, instead it is something that he is able to find.” Porter was a hunter in search of the true essence that existed within the confines of his gaze. He was unaware of what it might be, but with a willingness to apply paint in exploration, rather than by any preconceived idea, he would ultimately reveal the soul of his subject.

Southampton Landscape, 1958, is a fine example of the artist’s most accomplished work, and any review of his recent prices will confirm its value.

Those of us city dwellers who have escaped to the Hamptons for solace need only glance at this painting to return without need of transport. The hunter has captured an elusive prey.



Edward Henry Potthast (1857–1927)

PLATE 19 *Wild Surf*

Oil on canvas board

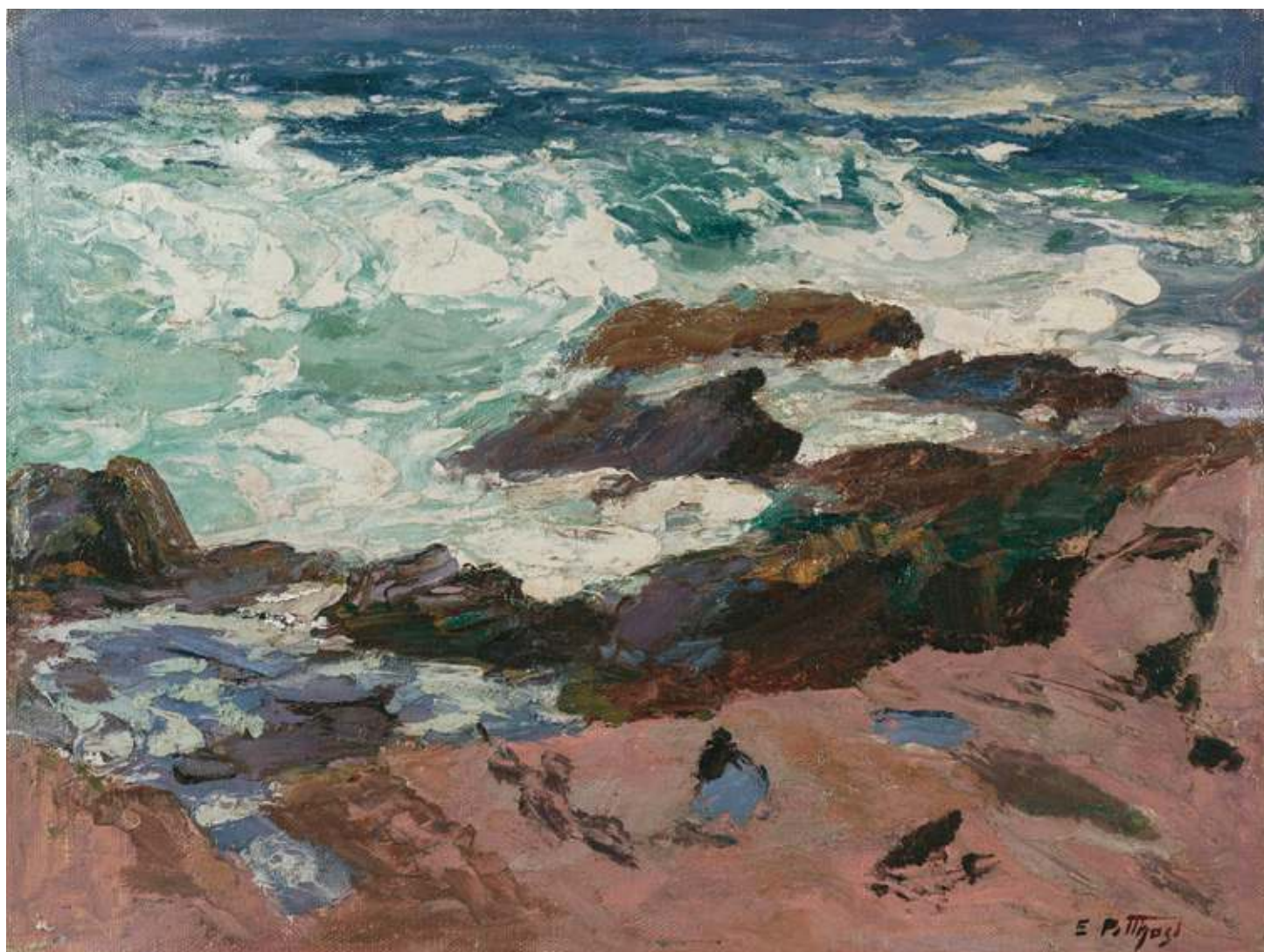
12 x 16 inches

Signed lower right: *E Potthast*; titled, signed, and inscribed on verso: “*Wild Surf*” / *Edward H Potthast* / 222 W 59th St / New York NY

Have you ever discovered a special place that had escaped the neurotic tinkering of man? If so, wouldn't you love to somehow capture its essence so that it could be nearby when you had a need for solace?

An illusion of perpetual motion, Potthast's brushwork instantly engages most of our sensory receptors. We feel overwhelmed by an unexpected spontaneity and are nearly forced to immediately meditate upon the work. The artist spent almost his entire life mastering the image of the sea and shore. These are the paintings most desired by collectors and the ones that have earned him the greatest accolades. In 1927, the New York World wrote, “When a man paints a theme as well as Potthast paints seashore scenes, we forgive him for sticking to it to the exclusion of other subjects.”

Potthast was found dead at his easel, doing what he loved. His life was well spent, and his gifts are forever appreciated.



Harry Roseland (1866–1950)

PLATE 20 *Reading the Tea Leaves*

Oil on canvas

20 1/2 x 30 1/4 inches

Signed lower right: HARRY ROSELAND.

*Time is a gatekeeper requiring a sliver of memory from all who pass.
The further we progress, the more we struggle to remember. We
need only to look at our elders to be reminded of the exorbitant fee
they have remitted on their journey.*

*Brooklyn-born and -raised Harry Roseland preserves the sweet
charm of life as it existed at the beginning of the twentieth century.
His best canvases are nostalgic scenes that we may wish to become
reacquainted with not because we seek a specific detail or fact,
but because we yearn for that character of life which has been lost
to the onslaught of technology.*

***Into the very weave of his canvas, Roseland has fixed some of
the fabric of life past** and without the distraction of judgment,
he has preserved something genuine and forever lost in the wake
of progression.*



Edward Emerson Simmons (1852–1931)

PLATE 21 *Winter Twilight on the Charles River*

Oil on canvas

14 1/8 x 22 1/4 inches

Signed lower right: *Edward E. Simmons*; initialed on verso: *E.E.S.*



I have always sought paintings by Edward Simmons, a member of the elite group known as The Ten, which included America's most brilliant impressionists: Benson, DeCamp, Dewing, Hassam, Metcalf, Reid, Tarbell, Twachtman, and Weir.

Simmons was a brilliant muralist and did not paint as many oils as other members of The Ten. Consequently, his canvases have become increasingly difficult to locate. I discovered one of his most astounding paintings offered in Texas. This was simply not the right auction, it should have been presented at an international venue. The work is highly nuanced and subtly beautiful, and easily escapes the appreciation of all but the knowledgeable collector. I was thrilled because I sensed a great opportunity at hand. I secured my phone line and was prepared to pay more than three times the amount I ultimately paid.

But now I am truly faced with a difficult dilemma. If I price the painting at what I believe to be the correct level, I risk the condemnation of collectors who will think it is egregiously valued. As always, I will walk a fine line and err in favor of my clients.



Xanthus Russell Smith (1839–1929)

PLATE 22 *Admiral DuPont's Naval Machine Shop*, 1863–65

Oil on canvas

12 1/8 x 18 1/8 inches

Signed and dated lower left: *Xanthus Smith / 1865*; titled, inscribed, and dated on verso: *Admiral DuPont's / Naval Machine Shop. / Port Royal. S.C. / Painted for Joseph Harrison Jr. Esqr. / by Xanthus Smith / 1863 – 1865.*



It is not often that we offer a beautifully executed painting that also has exceptional historical significance. Xanthus Smith, of the renowned Philadelphia art family, served as captain's clerk aboard Admiral DuPont's flagship during the Civil War. DuPont was well aware of Smith's artistic ability and remarked that one of his drawings was "worth a hundred photographs." He also told his wife that Smith "sketches and takes ships beautifully—he has a collection of all of our steamers that will be very curious some day." Both Admiral DuPont and the U.S. Naval War Records Office commissioned him to work on various projects.

This fascinating oil depicting a crudely ingenious floating machine shop was exhibited in 1866 at the Pennsylvania Academy of the Fine Arts. A critic commented that he thought the painting to be "a gem" and that Smith's work had a finish and delicacy about it that was very charming and natural.

Consider the extraordinary educational value of this painting. Imagine the curiosity it may instill in your children and the conversations it may encourage. The great Southern blockade of one hundred fifty years past will be in force again—only this time, it could effectively distract your child from another hour of computer games.



Arthur Fitzwilliam Tait (1819–1905)

PLATE 23 *Stag and Doe*, 1878

Oil on panel

9 15/16 x 15 1/16 inches

Signed lower left: *AFTait*; dated and signed on verso: 1878 / A.F. Tait



*The nation was recovering from revolution and inexorably drifting ever closer to civil war. Competing political currents dominated the thoughts of a citizenry engaged in an effort to survive. In 1850 an Englishman by birth, but decidedly American in spirit, arrived in New York and ventured into the new land's unspoiled wilderness. Although the majority of his contemporaries' work centered on the landscape, his focus was the wild beasts that thrived here. His art, like a great signpost, shouted an urgent warning: **"Shield your arrogance and conceit! You are entering the home of majestic creatures!"***

Arthur Fitzwilliam Tait was clearly America's most superior sporting artist. In April of 1854, the Evening Mirror reported, "His pictures are thoroughly American, and in his province he paints better altogether than any of his competitors in this region." His fame grew exponentially: in 1866, sixty-nine of his paintings sold in just one evening.

Today we need his message as desperately as our ancestors did.



Worthington Whittredge (1820–1910)

PLATE 24 *An Old Colonial House*

Oil on canvas

12 ⁹/₁₆ x 16 ⁹/₁₆ inches

Signed lower right: *W. Whittredge*;
inscribed on verso: *An Old Collonial [sic] House*

I have often heard it said that an individual cannot achieve greatness without competing against the best in his field. If one is not aware of the highest standard, how can he truly achieve greatness? Worthington Whittredge traveled the world in the company of the most revered artists of the nineteenth century. He lived in Germany for five years and associated with the world-renowned artists then at Düsseldorf. He journeyed to Rome with Bierstadt, to the Rockies with Kensett and Gifford, and to Mexico with Church. The bar was set high, and Whittredge deserves his place in the uppermost echelon of American landscape painters.

In 1876, the Art Journal declared, “The name of Whittredge is widely known and cherished as one of the ablest belonging to the American school of landscape art.”

Today in the halls of the Metropolitan, the Smithsonian, the Brooklyn, and too many other museums to list, Whittredge inspires a new generation of artists and collectors. His paintings of the American West and the Newport coast command the most attention. An Old Colonial House merits inclusion in any serious collection.



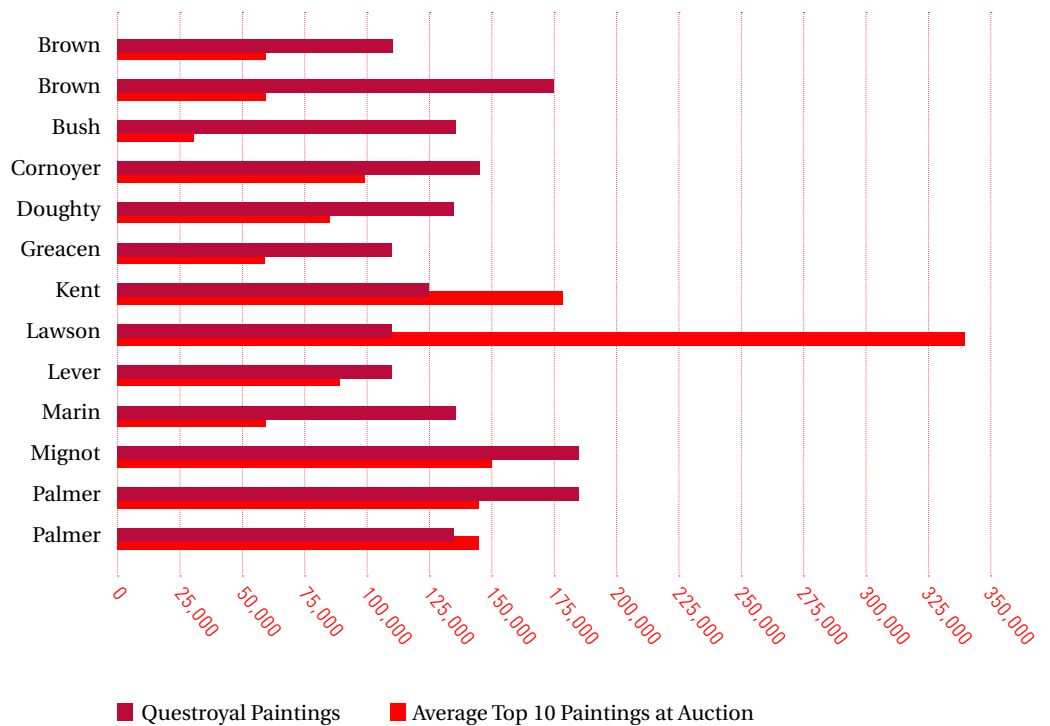




Paintings from \$100,000 to \$195,000

We promised transparency

This graph is meant as a visual indicator of value. It includes auction results only, not private sales, and therefore represents a fraction of the art market. Our prices are measured against the average of the TOP 10 works sold at auction for each artist; we are NOT measuring ourselves against average paintings. Our goal is always to be honest with and fair to our clients. **The burden is on us to satisfy any doubts you may have.**



LEFT: **Hayley Lever**, *Wind over the Harbor*, PLATE 33

RIGHT: **John Marin**, *Lake Champlain No. 2*, PLATE 34

William Mason Brown (1828–1898)

PLATE 25 *Winter's First Snow*

Oil on board

12 ³/₁₆ x 18 inches

Monogrammed lower left: *WMB.*; signed and inscribed on verso: *W^m M Brown, / Artist / 416 Degraw St / Brooklyn.*

PLATE 26 *Autumn Landscape*, 1861

Oil on canvas

33 x 50 ¹/₄ inches

Signed and dated lower right: *WMBrown / 1861*

Few collectors are aware of just how gifted a landscapist William Mason Brown was. His landscapes and still lifes are found on the walls of the nation's best museums. Currier and Ives recognized his brilliance and reproduced his work as part of their easily accessible icons of American scenery.

Years ago I acquired this magical winter scene from a major collection. It commanded the gaze of everyone who worked in the gallery, which was extraordinary because paintings by Cropsey, Heade, Gifford, and other elite members of the Hudson River School surrounded it. Visiting collectors were instantly intrigued, and many conversations were focused on its wonders. At one point, I seriously considered taking it



PLATE 25 William Mason Brown, *Winter's First Snow*

*home, but—since it was very likely to sell at any moment—
I dismissed the idea. I have often regretted that decision.*

*Years passed and other fine winter views by Mignot and Palmer
came and went, yet I still remembered that pink-hued snow
scene. Occasionally, a collector would ask about the painting
that was so hard to forget. Then, in June of this year, it
reappeared. The owner had to sell it along with another
spectacular vista, by the same artist, of the American autumn.*

*The autumn scene surprised me. Its color rises to Cropsey's level,
and its composition and perspective are on par with those of
Thomas Cole. The art historian and noted scholar Dr. William
Gerds wrote, "Brown's landscapes are broad and painterly,
romantic works that are in the vein of the earlier Thomas Cole."*

*So now, once again, I have a great dilemma, this time magnified
by my attraction to the autumn scene as well as the winter
landscape. The convergence of quality and value tempts me
to own both. **I am forever the collector tormented by my
decision to become a dealer, so once again I will give my clients
the first chance.** But don't wait too long!*



PLATE 26 William Mason Brown, *Autumn Landscape*

Norton Bush (1834–1894)

PLATE 27 *Tropical River Landscape*, 1874

Oil on canvas

30 1/8 x 50 1/8 inches

Signed and dated lower left: *N. Bush. / 1874.*

Unquestionably, the three greatest nineteenth-century painters of the Tropics were Frederic Church, Louis Mignot, and Norton Bush. As monumental acts of courage, their journeys required traveling in the most primitive manner, persevering through excruciating heat, and enduring assaults by grotesque flying insects and other creatures that objected to their intrusion into the most remote wilderness. Their devotion to art trumped all the risk and discomfort, and the paintings they produced gave Americans their first—and perhaps last—look at lands untainted by mankind.

Of these three painters, Bush's work is still affordable for most collectors, but certainly not due to any lack of talent. At one time, I had the good fortune of owning and hanging tropical scenes by each of the three. Hung adjacent to each other in one gallery, it was clear that none was the inferior.

In 1874, a critic writing for the San Francisco Post stated, "...Mr. Bush occupies a leading position as an American artist and the newspapers of New York and other Eastern cities have often referred to his paintings in terms of warm eulogy."

Modern photographic reproduction is no match for the real thing. The warm glow and one hundred and thirty-eight year old moist atmosphere of this spectacular painting must be experienced in person.



Paul Cornoyer (1864–1923)

PLATE 28 *A Spring Day, New York*

Oil on canvas

18 1/16 x 24 1/16 inches

Signed lower right: PAUL CORNOYER



I awoke one morning last March with a familiar sense of dread that plagues many New Yorkers during the last weeks of winter. The lack of sunlight and frigid temperatures elicit a certain negativity that can instill itself in even the most hardened city dweller. But on that particular morning, I emerged from my building to find an altogether different scene. There were no clouds, no hunched over bodies with strained faces hustling down the street. Instead, I felt a warm breeze embrace my body. People traded overcoats and hats for T-shirts and smiles. Spring had finally sprung. I was happy.

Paul Cornoyer likely felt the same way when he painted Spring Day at the turn of the twentieth century. The naked trees and heavily bundled figures belie the optimism and calm that the morning sun promises. The horses step lively past the brick homes lining the cobblestone street. Cornoyer, in this brilliantly nostalgic rendering, allows us to believe that it's always springtime in New York City—ever ripe for new beginnings.

*His talent was not a secret, and his patrons included the world-renowned artist and teacher William Merritt Chase. In a prophetic article from the 1906 edition of The Collector and Art Critic, the artist is mentioned as **“one of the best painters of city views,” and his work is included in a collection “which would afford lasting pleasure and at the same time be an investment.”***

Now might be a good time to add this piece to your collection. Maybe you will thank yourself when those winter doldrums kick in.

Written by André Salerno



Thomas Doughty (1793–1856)

PLATE 29 *Seacoast*

Oil on canvas

22 ⁵/₁₆ x 28 ¹/₂ inches

Signed lower left: *T. Doughty*.

For those unwilling to keep a pace measured in gigahertz and who find nothing soulful in the aura of their omnipresent monitors, a simple landscape painted almost two centuries ago is their best and last refuge.

Most of us are unlikely to sever the ties that bind us to a hyper-neurotic world. But without having to swallow or inject, with just a glance at an old canvas, our eyes deliver a potent medicine. Doughty's work is that good. His emphasis on the tranquil and restorative qualities of nature is unrivaled. The woods and valleys are a welcoming place where mankind may be most at home.

Doughty's stature as a progenitor of the Hudson River School, the initial and most important movement in American landscape painting, is all but unanimously accepted. The throne was once exclusively reserved for Thomas Cole, but emerging scholarship and the careful study of Doughty's work proves that he is worthy of the honor. As long ago as 1848 Knickerbocker Magazine, in a review of the American Art Union exhibition, wrote "Doughty's pictures and Cole's pictures should be placed apart from the rest. We all admit them to be our masters." I wholeheartedly agree.



Edmund W. Greacen (1876–1949)

PLATE 30 *The Beach at Watch Hill, Rhode Island*

Oil on canvas

25 ⁷/₈ x 36 inches

Signed by artist's daughter lower right: *Edmund Greacen / BY. NG*

Edmund Greacen was an especially talented painter who developed a unique style of Impressionism. With pastel-like colors and muted tones, his paintings encouraged a contemplation that went well beyond the physical subject.

He was mentored by none other than William Merritt Chase and spent two years in the very heart of Impressionism, Giverny, where he advanced and refined his skills. His association with John Singer Sargent years later further enriched his artistic sensibility.

***The moment I saw this ethereal beach scene, I was mesmerized.** My eyes looked at the image, but what I absorbed circumvented my intellect and was transported —undiluted— to each of my senses. A myriad of sensations roused old memories, and my consciousness offered no resistance to what was a welcome invasion.*

Some might think that what I describe is not really so extraordinary. My intellect may be so minuscule that circumvention is not so impressive. I encourage you to formulate your own opinion after you look at the painting.



W A R N I N G :

Extinction is imminent.

The supply of great art is declining.

*Failure to act may precipitate
feelings of deep regret untreatable
by modern medication.*

Rockwell Kent (1882–1971)

PLATE 31 *Snowy Peaks, Kenai Peninsula, Alaska, ca. 1919*

Oil on panel

11 ¹⁵/₁₆ x 15 ¹⁵/₁₆ inches

Signed lower right: *Rockwell Kent*



I admire Kent's individuality both as an artist and as a man. He authored and illustrated a book titled This is My Own, which documented his socialist views, precipitating an investigation by Senator McCarthy's Committee on Un-American Activities. Although Kent was cleared of any wrongdoing, virtually every American gallery and collector shunned his work. He had the courage to remain true to himself even in the face of condemnation by the United States government and the collecting public. Today, nearly a half century after his death, countless American museums celebrate his work.

Kent's adventurous spirit and intellectual yearning took him to the world's most remote places. He was drawn to the far reaches of the planet, enduring the most extreme conditions in the hope that at the outermost perimeter of the world he would be closest to an ethereal truth.

He found the greatest source of his inspiration in Alaska. A letter from Kent to the critic Dr. Brinton reveals just how important it was to him: "I crave snow-topped mountains, dreary wastes, and the cruel Northern Sea with its hard horizons at the edge of the world where infinite space begins. Here skies are clearer and deeper and, for the greater wonders they reveal, a thousand times more eloquent of the eternal mystery than those of softer lands."

Whatever it was that Kent found out there near the end of the earth is revealed to us by subtle glimpses and lingering whispers in this deceptively simple 1919 oil of Alaska's Kenai Peninsula.



Ernest Lawson (1873–1939)

PLATE 32 *Upper New York City*

Oil on panel

24 7/8 x 30 inches

Signed lower right: E. LAWSON



*In the February 7, 1907, issue of The Sun, the leader of the notorious The Eight, Robert Henri, is quoted as stating, “**This man is the biggest we have had since Winslow Homer.**”*

This sensational remark should compel us to look at Ernest Lawson’s work with “fresh eyes.” His art diverges from that of his radical colleagues: he has less interest in social realism and instead focuses on a landscape besieged by encroaching industrialization. Lawson sets his easel at the very line of demarcation, taking a front-row seat as mankind begins to rudely mar the landscape with brick and mortar. The verve of his brushwork and the force of his palette knife express the angst felt by anyone who would rise up in defense of innocence.

I think in Lawson we have a far greater artist than we may have realized. You may discount the opinion of an art dealer with a painting to sell, but how can you ignore the opinion of the great modern master and the father of The Eight?



Hayley Lever (1876–1958)

PLATE 33 *Wind over the Harbor*

Oil on canvas

40 ⁵/₁₆ x 50 ³/₁₆ inches

Signed lower center: *Hayley Lever*

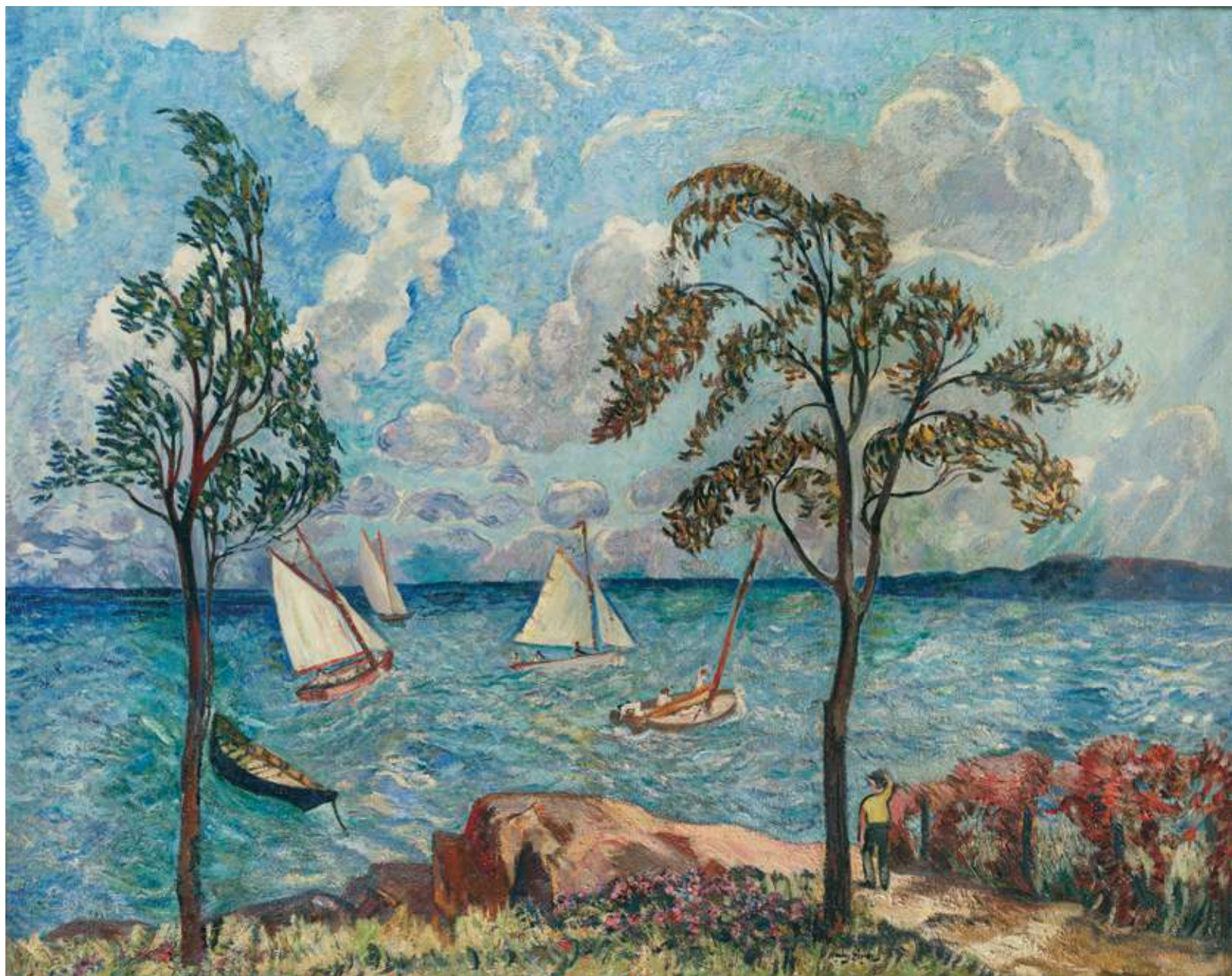


There is something about the sea that soothes the soul. In a day and age where life's trivialities seem overwhelmingly inescapable, the absolute vastness of the ocean has the power to make us realize our own insignificance. The unpredictable and ever-changing attitude of the water reflects our own volatile human nature: at times calm and quiet, gently lapping the sandy beaches, but at the slightest change of wind, the seas begin to churn and swell.

*The artist has effortlessly captured the character of this oceanic being which temporarily allows the foray of boats into its water—the salty breeze is the gentle reminder to these bobbing crafts that they are at the mercy of something much bigger. **"As a colorist, Lever is supreme. His boats and water are alive. Everything he does has strength and vitality and without doubt he is one of the greatest painters of the day."***

Written by Chelsea DeLay

*Stand in front of this work for but a few moments, and—just like the lone figure in *Wind over the Harbor*—you will find yourself scratching your head, wondering how you ever had a care in the world.*



John Marin (1870–1953)

PLATE 34 *Lake Champlain No. 2*, 1931

Watercolor and pencil on paper

16 1/2 x 19 15/16 inches

Signed and dated lower right: *Marin 31*



This is a Marin on steroids: it's been selected by no fewer than twelve museums for major exhibitions and referenced in at least six publications. A quintessential example of his mature style, this painting is among the best acquisitions we made this year.

Alfred Stieglitz, the most significant dealer of the period, recognized Marin's abilities early on. Marin, along with O'Keeffe, Dove, and Hartley, comprised a powerful contingent that was a veritable avant-garde dream team for Stieglitz. Marin's fame grew exponentially after showing at the historic 1913 Armory Show. In 1948, Look magazine named the artist the number one painter in America. The revered critic Clement Greenberg wrote, "If it is not beyond all doubt that Marin is the best painter alive in America at this moment, he assuredly has to be taken into consideration when we ask who is."

Undoubtedly, Marin should be included in any noteworthy American collection, and it may be a long time before we can offer another example of this quality.



Louis Rémy Mignot (1831–1870)

PLATE 35 *River Scene, Ecuador (II)*, 1857

Oil on paper laid down on canvas

7 ¹⁵/₁₆ x 13 ¹/₈ inches

Monogrammed and dated lower right; inscribed on verso: *Painted in 1857*



Imagine that it's 1857 and Frederic Church has invited you to travel with him and Louis Mignot to South America. Here is only part of their itinerary: New York to Panama, across Panama to the Pacific via railroad, south along the coast to Guayaquil on the Guayas River, then by river to Quito in the mountainous interior before transferring to horseback and mules, through the Avenue of Volcanoes up to the peak of Sangay in the remote mountain wilderness, then reverse trip all the way back to New York! You would have no need to consider lay-flat seats; the best you could hope for was a supple mule! We lose sight of the herculean efforts our exploratory artists made to reach the Earth's most obscure destinations.

*The foremost Mignot scholar, Katherine Manthorne, has thoroughly documented the significance of his South American work, and in 1876, a critic wrote, “**The really distinctive quality of his genius appears to us to have been developed by his visit to South America.**”*

It is a well-known fact that many critics believed that his art was equal to or superior to that of Frederic Church, which may have precipitated the end of their friendship. Collectors' enthusiasm has not waned, as prices for his work continue to surge at auction. Importantly, a remarkably similar painting to the one we offer was sold at Christie's in May of this year for \$422,500. Our price should thrill a discerning collector.



Walter Launt Palmer (1854–1932)

PLATE 36 *Sunshine After Snowstorm*, 1909

Oil on canvas

32 1/8 x 24 1/8 inches

Signed lower right: – W.L. PALMER –; titled and dated on verso: *Sunshine after Snow*[illegible] / 1909

PLATE 37 *Opal Domes*, ca. 1908

Oil on canvas

32 1/8 x 24 1/8 inches

Signed lower left: .W.L. PALMER



The unrivaled master Frederic Church was well aware of the magnitude of Palmer's talent. He once said, "I would like to be of use to him before he gets so far advanced as to not require my aid."

Palmer's life spanned two major art movements, the Hudson River School and American Impressionism. He made important contributions to both styles and was especially influential during the period of transition.

Of all the great artists America has produced in the last two centuries, Palmer deserves his stature as the best painter of snow. Most artists acknowledge that few things are as difficult to paint, yet Palmer's deft brushwork and painstaking fidelity seem to defy this opinion.

On occasion, visiting clients have expressed an aversion to snow scenes, prompting me to sneak off and hang a Palmer winter scene. Many times, I've witnessed an absolute change of heart and watched—with

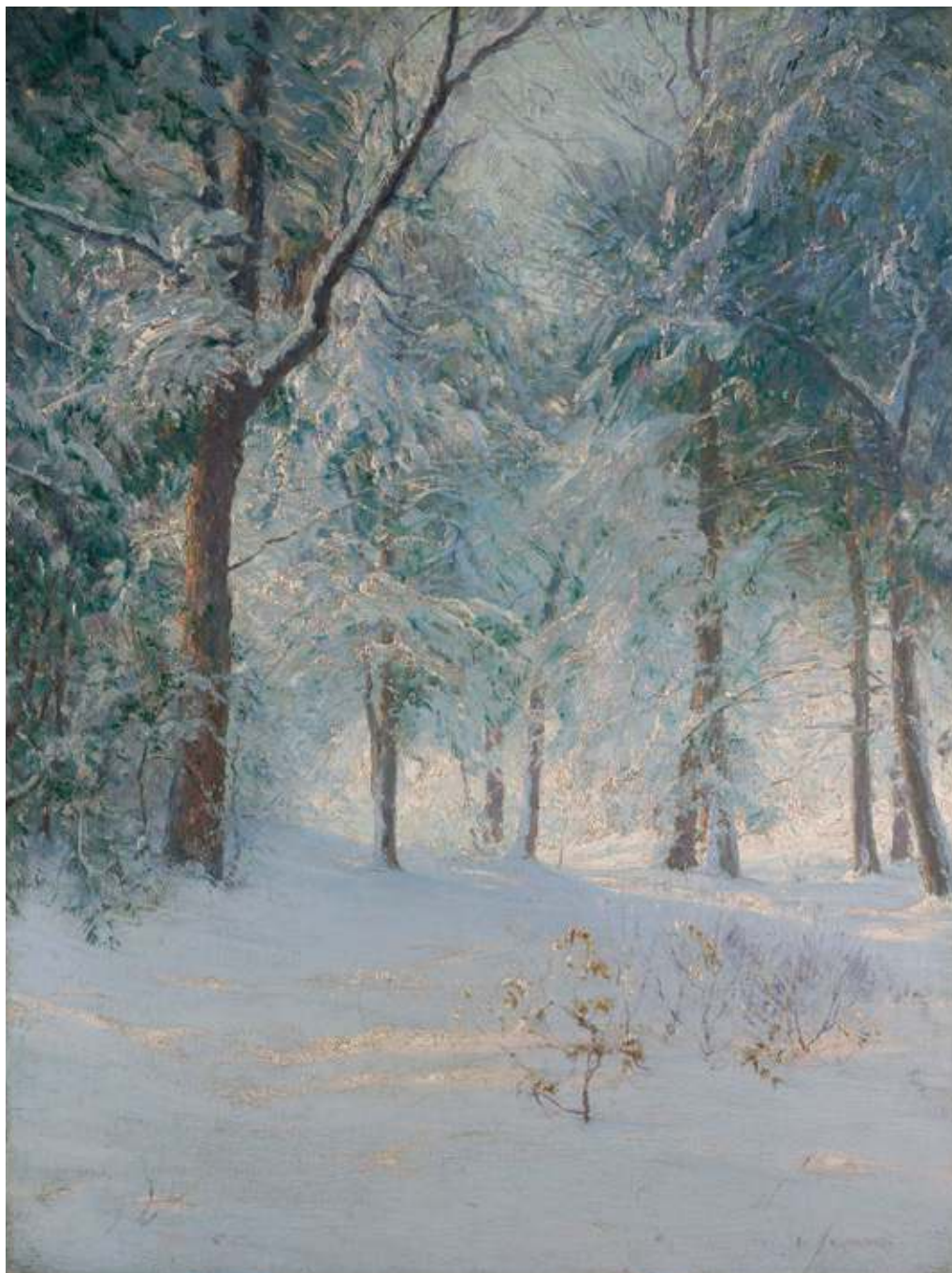


PLATE 36 William Launt Palmer, *Sunshine After Snowstorm*

a twinge of devilish amusement— my surprised customer affectionately grasp his newest acquisition.

Yet Palmer had far more range, and of all his varied subjects, none were as profoundly alluring as those of Venice. I think Opal Domes, a recent acquisition, is the greatest Venetian view ever painted by the artist.

***I'm inclined to make a bolder statement: it ranks among the best views of Venice ever painted by any artist.** In 1909, a critic for The New York Times reviewed an exhibition held at the Clausen Galleries and specifically commented on Opal Domes, writing, “There is suggested the richness and opulence of color always more lovely in delicate indications . . . and the reflections of the domes in the water have the beauty of the echo.”*

I visited Venice for the first time about a year ago. Instantly infatuated, I scoured nearly every one of its ancient corridors to find galleries offering paintings of the enchanted city. My search continued in New York and beyond. I exhausted every one of my contacts, and I rejected scores of canvases that failed to capture the wonder of my personal experience—that is, until I found Opal Domes.

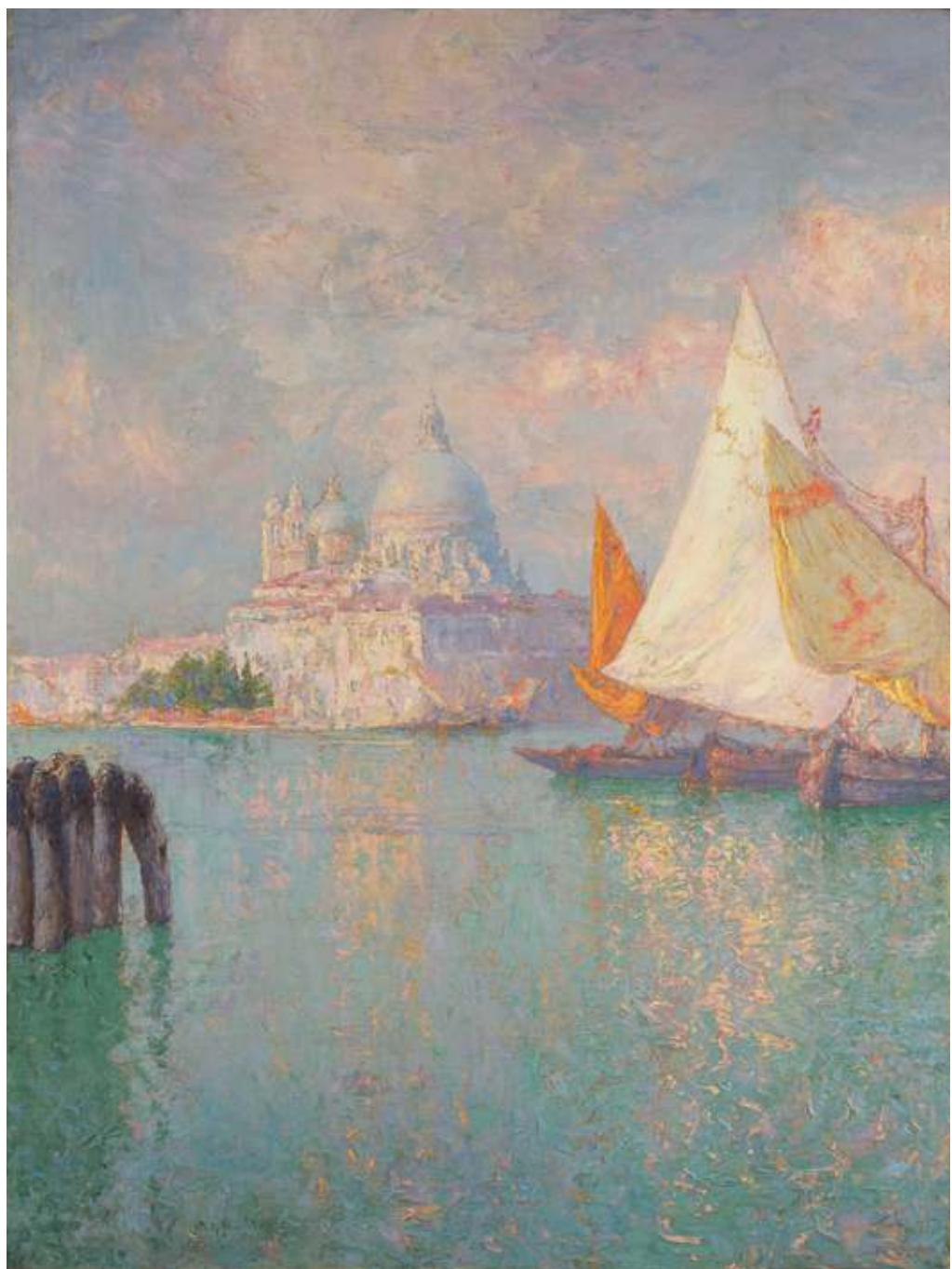


PLATE 37 William Launt Palmer, *Opal Domes*

MILESTONES IN AMERICAN ART 2011–2012

2011

2012

OCTOBER

28

Youth and Beauty: Art of the American Twenties opens at the Brooklyn Museum and later travels to the Dallas Museum of Art and the Cleveland Museum of Art.

A generous survey of great works of art, the exhibition reveals a nation coping with significant social changes that could be both inspiring and sobering.

Mark Cole, Associate Curator of American Painting and Sculpture, Cleveland Museum of Art, Ohio



Brooklyn Museum, New York

NOVEMBER

11

New-York Historical Society reopens to the public after a three-year, \$70 million renovation with the inaugural exhibition *Making American Taste: Narrative Art for a New Democracy*.

Relevancy is the keyword that resonates throughout, with fine art and decorative arts, craftsmanship and innovation being the tip of an iceberg that inspires thought and conversation. In short, the renewed site is a triumph of vision.

Regina Kolbe, "Transformed! New-York Historical Society Reopens," *Antiques and the Arts* (November 22, 2011)

30

Christie's *Important American Paintings, Drawings, & Sculptures* sale realizes \$25,806,550.

DECEMBER

1

Sotheby's *Important American Paintings, Drawings and Sculpture* sale realizes \$24,557,750:

- Marsden Hartley, *Untitled (Still Life)*, 1919 realizes \$3,218,500, exceeds high estimate of \$900,000.
- Winslow Homer, *Orange Trees and Gate*, 1885 realizes \$1,314,500, exceeds high estimate of \$700,000.

...these numbers will prove to be benchmarks for the market in the coming year.

"A Good Year," *Western Art & Architecture* 6 (February/March 2012)

JANUARY

14

New Frontier: Thomas Cole and the Birth of Landscape Painting in America opens at the Louvre in Paris and later travels to The High Museum of Art in Atlanta and the Crystal Bridges Museum of American Art in Arkansas.

The colors were quite different, and also the scale was gigantic. He was showing mountains, cliffs, lakes that were looking like seas, they looked gigantic. And the European critics said, "Well, it's not real, it's unbelievable."

Dr. Guillaume Faroult, Curator of the Department of Paintings, Musée du Louvre, Paris, France

16

The American Painting and Sculpture galleries at the Metropolitan Museum of Art reopen, completing a four year renovation of the American Wing.

Economic inequities? The environment? Family values? Immigration? A nation at war, and at war with itself? It's all there, along with a population of hawks, tree-huggers and 1-percenters, in images that make up one of the finest collections of American art.

Holland Cotter, "The Met Reimagines the American Story," *The New York Times*, January 15, 2012



John Singer Sargent, *Self-Portrait*, 1906, oil on canvas, 27 1/2 x 20 7/8 inches; Galleria degli Uffizi, Collezione degli Autoritratti, Florence, Italy

FEBRUARY

3

National Gallery of Art displays its newly acquired still-life painting by Robert Seldon Duncanson, the first in its collection by the African American artist.

The National Gallery of Art has long been seeking works by Duncanson, and we were very pleased to learn of this painting, which is a particularly fine example of his work in this genre. We continue to look for an outstanding example of the landscape paintings for which Duncanson was widely recognized during his lifetime.

Earl A. Powell III, Director, National Gallery of Art, Washington, DC



Emanuel Leutze (1816–1868), *Washington Crossing the Delaware*, 1851, oil on canvas, 149 x 255 inches; Metropolitan Museum of Art, New York, Gift of John Stewart Kennedy, 1897, 97.34.

MARCH

3

Americans in Florence: Sargent and the American Impressionists opens at the Palazzo Strozzi in Florence.

Some, like the travelers in Mark Twain's "The Innocents Abroad," came to absorb the art and history of the Renaissance, bringing with them their New World energy; others were sophisticated expatriates, almost more European than American, and many of them moved in the intellectual and literary circles of William and Henry James, Edith Wharton and Bernard Berenson.

Judy Fayard, "Americans Invigorate Florence at Palazzo Strozzi, Impressionist and Dreamers Stun," *The Wall Street Journal*, March 16, 2012

11

Thomas Cole National Historic Site hosts Dr. Guillaume Faroult, Curator of the Department of Paintings, Musée du Louvre, and Dr. Katherine Bourguignon, Associate Curator, Terra Foundation, to discuss the ground-breaking *New Frontier* exhibition.

MAY

9

Doyle's *American Art* sale realizes \$1,426,719:

- James McNeill Whistler's pastel work, *White and Pink (The Palace)* sells for \$650,500, sets a new auction world record for a work on paper by Whistler.

17

Sotheby's *American Art* sale realizes \$34,787,625:

- Edward Hopper, *Bridle Path*, 1939 sells for \$10,386,500, exceeds high estimate of \$7 million.
- David Johnson, *View from New Windsor, Hudson River*, 1869 sells for \$722,500, exceeds high estimate of \$500,000.
- Martin Johnson Heade, *A Pair of Nesting Crimson Topaz Hummingbirds*, ca. 1875–83 sells for \$1,022,500, exceeds high estimate of \$600,000.
- Thomas Hart Benton, *Rice Threshing*, 1944 sells for \$602,500, exceeds high estimate of \$350,000.
- George Bellows, *Tennis at Newport* sells for \$7,026,500, exceeds high estimate of \$7 million.
- Milton Avery, *Girl with Telephone*, ca. 1943 sells for \$692,500, exceeds high estimate of \$300,000.
- Andrew Wyeth, *Jacklight*, 1980 sells for \$1,538,500, exceeds high estimate of \$900,000.

MILESTONES IN AMERICAN ART 2011–2012



Chloe Heins, *View of Storm King Mountain*, 2012

MAY *continued*

5

The Hudson River School: Nature and the American Vision opens at Crystal Bridges Museum of American Art.

These works have been on tour while New-York Historical Society was under renovation, and have appeared at only four museums around the country... a rare opportunity to see one of the finest collections of Hudson River School paintings.

www.crystalbridges.org



Crystal Bridges Museum of American Art, Bentonville, Arkansas

19

The Barnes Collection opens its new Philadelphia location.

Barnes, a curmudgeon and a misanthrope who fancied himself a great arts educator, would be livid. But the rest of the world can breathe a sigh of relief.

Philip Kennicott, "Barnes Foundation's New Philadelphia Museum, Reviewed," *The Washington Post*, May 11, 2012

31

Georgia O'Keeffe, a major survey of the artist, opens at Helsinki City Art Museum, after its exhibitions in Rome and Munich.

This major survey of the career of Georgia O'Keeffe (1887–1986) will be the first opportunity for Finnish, German, and Italian audiences to learn about this important American artist.

www.terraamericanart.org



Alfred Stieglitz (1864–1946), *Georgia O'Keeffe*, 1918, platinum print, 10 x 7 7/8 inches; Art Institute of Chicago, Illinois, Alfred Stieglitz Collection, 1949.755.

JUNE

1

The Hudson River School Art Trail expands to include 22 sites in 4 states.

The landscapes and views that comprise the Hudson River School Art Trail are a national treasure. Visiting them awakens the same love of nature that inspired the Hudson River School artists in the 19th century.

Elizabeth B. Jacks, Director, Thomas Cole National Historic Site, Catskill, New York

2

Joseph Stella's *Smoke Stacks*, 1935 is exhibited at *Manifesta 9, the European Biennial of Contemporary Art* in Limburg, Belgium.

The historic and contemporary exhibitions offer a unique dialogue between art, history and social reflection, which addresses the changing patterns of production, industrialism and post-industrialism, and economic restructuring.

Paula Meyer, "Painting from Permanent Art Collection to be featured at international exhibition," www.indstate.edu

10

George Bellows retrospective exhibition opens at the National Gallery.

The revelations of European modern art at the 1913 Armory Show coincided with a crisis in Bellows's art, if they didn't directly cause it. He rejected Cubism: his answer was to adopt far less fungible aspects of bygone greatness.

Peter Schjeldahl, "Young and Gifted: A George Bellows Retrospective" *The New Yorker*, June 25, 2012

12

Edward Hopper exhibition, *Hopper*, opens at Thyssen-Bornemisza Museum, Madrid.

Within the context of Europe, Hopper is one of the best known and most highly appreciated American painters. Despite this, however, his works have only been seen here in public exhibitions on a limited number of occasions.

"Largest selection of works by Edward Hopper opens at Museo Thyssen-Bornemisza," June 12, 2012, www.artdaily.org

30

Maine Sublime: Frederic Edwin Church's Landscapes of Mount Desert and Mount Katahdin opens at the Portland Museum of Art, Maine.

...an exhibition exploring the half-century during which the famed American landscape painter traveled to and was inspired by the landscapes of Maine... highlighting Maine's two most majestic natural landmarks and many will be on public view for the first time.

"Maine Landscapes by Frederic Church on View this Summer at the Portland Museum of Art," July 1, 2012, www.artfixdaily.com



Frederic Church (1826–1900), *Mount Katahdin from Millinocket Camp*, 1895, oil on canvas, 26 1/2 x 42 1/4 inches; Portland Museum of Art, Maine, 1998.96.



Renovated gallery space at Questroyal Fine Art

JULY

9

Launch of www.hudson-river-school.com.

12

Expansion of Questroyal Galleries at 903 Park Avenue.

AUGUST

Questroyal Fine Art acquires two paintings by Hudson River School masters Thomas Cole and Frederic Church.

SEPTEMBER

29

A Mine of Beauty: Landscapes by William Trost Richards opens at the Pennsylvania Academy of the Fine Arts, showcasing a recent gift of 110 watercolors by the artist.



William Trost Richards, ca. 1900. Unidentified photographer. Macbeth Gallery records, Archives of American Art, Smithsonian Institution.

OCTOBER

10

Hopper exhibition travels from Madrid to Paris and opens at the Réunion des Musées Nationaux de France–Grand Palais.

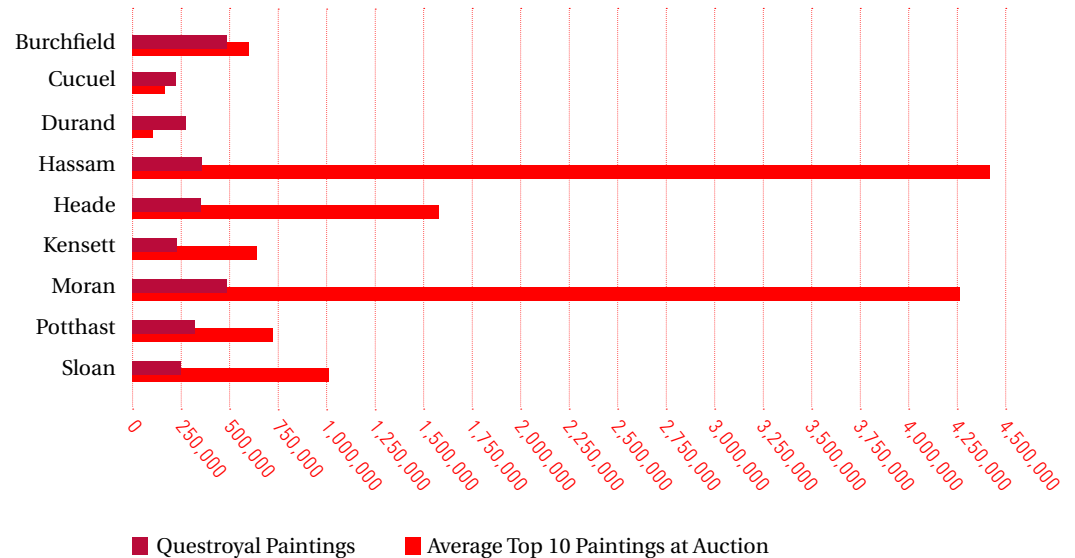




Paintings from \$200,000 to \$675,000

We promised transparency

This graph is meant as a visual indicator of value. It includes auction results only, not private sales, and therefore represents a fraction of the art market. Our prices are measured against the average of the TOP 10 works sold at auction for each artist; we are NOT measuring ourselves against average paintings. Our goal is always to be honest with and fair to our clients. **The burden is on us to satisfy any doubts you may have.**



LEFT: **Thomas Moran**, *Childe Roland to the Tower Came*, PLATE 44

RIGHT: **Martin Johnson Heade**, *Cherokee Roses in a Glass Vase*, PLATE 42

Charles Burchfield (1893–1967)

PLATE 38 *Maytime in the Woods*

Watercolor on paper laid down on board

39 ¹³/₁₆ x 33 inches

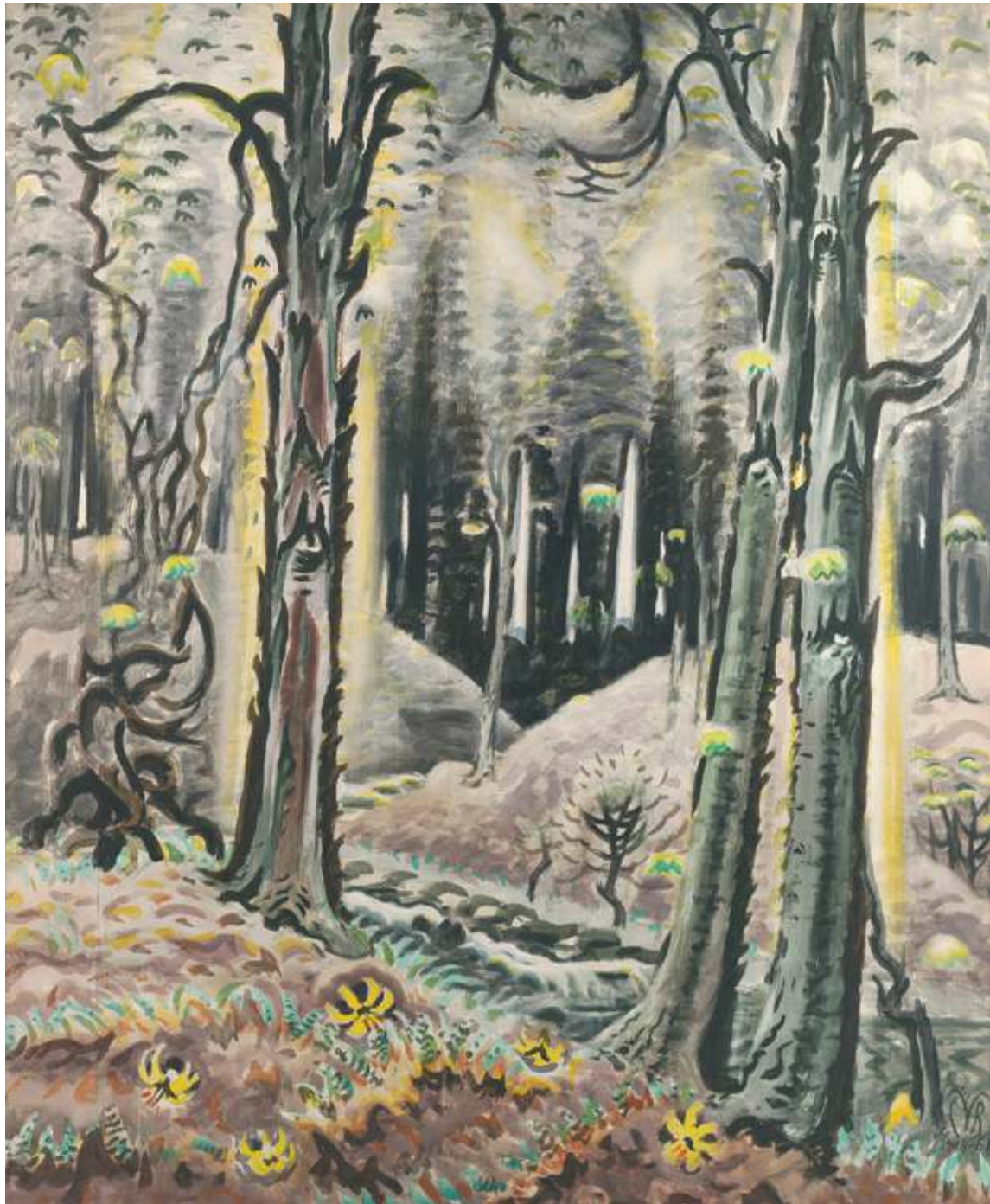
Monogrammed and dated lower right: *CEB / 1948–61*; inscribed
on verso: *1948–61 / "MAY-TIME IN THE WOODS" / 40 x 30*



This artist haunts my consciousness. His creativity overwhelms me, and my instincts tell me that his star will soon shine brightest.

*It has been said that all art is derivative. Many of our most important painters have been criticized for this reason, but what is most intriguing about the work of Charles Burchfield is its sheer originality. Here is an American artist painting during the pinnacle of the modernist and regionalist movements, yet nearly everything about him and his work is idiosyncratic. He goes as far as inventing his own artistic language—**"I'm going to give you more sounds and dreams, and—yes, I'm going to make people smell what I want them to, and with visual means"**—with motifs designed to communicate his most intimate thoughts. He expands the limitations of the art form, pushing into realms and dimensions once thought impossible to achieve.*

If I could, I would proclaim my enthusiasm for Maytime in the Woods not only on this page but on the front page of every newspaper. I would stand before the art council of the ages, and into the ears of every bearded critic I would shout, "This is new! This is better! This is a masterpiece!"



Edward Cucuel (1875–1951)

PLATE 39 *Villa at the Lake*

Oil on canvas

43 1/4 x 39 1/2 inches

Signed lower right: *Cucuel*; titled and signed on verso:

Villa am See [Villa at the Lake] / Ed. Cucuel

Cucuel was an American artist who garnered an unusual amount of international recognition—an impressive accomplishment, considering Europe's bias against American art.

At just seventeen years old, Cucuel left the States to study at Europe's most elite academies. He was mentored by the likes of Constant, Bouguereau, and Gerome, and his talent was recognized early. In 1904, the San Francisco Chronicle reported, "He went to Europe only to win the highest praise from the French and German critics." In 1915, he received a silver medal for a work he submitted to San Francisco's Panama-Pacific International Exposition. His fresh and spontaneous views of leisure appealed to a wide and discerning audience.

*Villa at the Lake deserves recognition as one of the artist's most extraordinary paintings, **a work that was in what must be considered the most important American collection.** It is a potent vision capable of causing a pleasant disorientation. A viewer may yield his sense of place and perhaps, for a brief moment, his sense of time, doubting even the century he is in.*



Asher B. Durand (1796–1886)

PLATE 40 *View on the Hudson near Denning's Point*

Oil on canvas

15 1/16 x 23 7/8 inches

Initialed lower left: ABD



Just as my mind relinquished its cares in that splendid moment before sleep, the incessant ringing of the phone ushered me back to consciousness; moments later, a great treasure would be secured. A friend called with the news that he had located an Asher Durand painting. My enthusiasm mounted as he described its pristine, untouched condition, and it peaked when I learned that it was a view of the Hudson River. Now sleep would be impossible. Nearly a decade had passed since I last owned a Durand of this caliber, and I knew that when morning came, I would exchange a check for precious canvas.

Cole, Church, and Durand comprise the much-coveted trinity of Hudson River School painters. Just a few years ago, Alice Walton sent shock waves throughout the art world by acquiring Durand's Kindred Spirits for \$35,000,000, a world record for an American landscape.

*Consider the words of the great poet William Cullen Bryant: "If I were to be asked what other painter . . . I would prefer to Durand, I should say—no one. **There are no landscapes produced in any part of the world which I should more willingly possess than his.**"*

I wonder if you will sleep tonight.



Childe Hassam (1859–1935)

PLATE 41 *Autumnal Landscape (Landscape with Road)*, ca. 1891–95

Oil on canvas

21⁵/₁₆ x 31¹⁵/₁₆ inches

Signed lower left: *Childe Hassam*

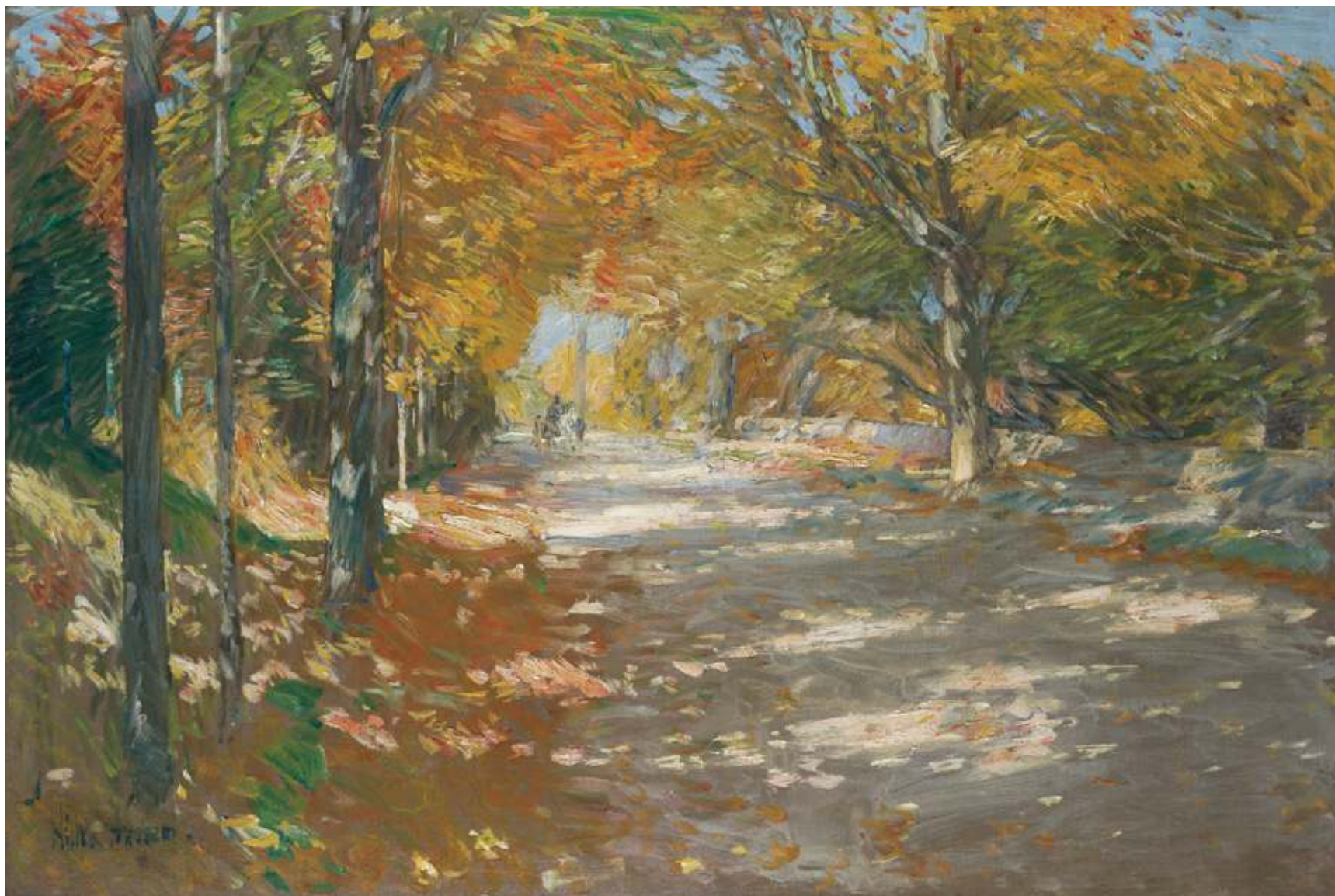


Hassam has often been called the “American Monet,” referencing his great skill in portraying color, light, atmosphere, and modern life. Yet surprisingly, he hated the comparison. Despite his broken brushstroke and foreign-sounding name, he was staunchly American and refuted comparison to both the European artist and even the European school of Impressionism. Regarding his move to New York after spending three years at the Académie Julian in Paris, he said, “I never had any desire to remain permanently on the other side. America represented to me the highest opportunity.”

*Despite their similar technique, Hassam’s purpose was quite different from that of his European contemporaries. While the French were interested in scientific theories of color and how the eye interpreted it, **Hassam’s concern was in truth, not tricks.** He stated: “Good art is, first of all, true. If you looked down a street and saw at one glance a moving throng of people, say fifty or one hundred feet away, it would not be true that you would see the details of their features or dress. Anyone who paints a scene of that sort, and gives you such details, is not painting from the impression he gets on the spot, but from preconceived ideas . . . such a man is an analyst, not an artist.”*

This interpretation of a country road in autumn is created for the sake of honesty, by an artist who sought to share his view of the world.

Written by Nina Sangimino



*You know more about art than
so shouldn't your capital be allocated*

Does anyone really

Trade shares for canvas,

stocks and bonds,

in proportion to your knowledge?

trust balance sheets?

because art is also an asset.

Martin Johnson Heade (1819–1904)

PLATE 42 *Cherokee Roses in a Glass Vase*

Oil on canvas

19 1/4 x 12 1/8 inches

Signed lower right: *M.J. Heade*



Heade's artistic ability reached its zenith when he began to paint still lifes. I question this categorization because I consider them as views of a separate life. Cherokee Roses in a Glass Vase appears to be a still-life work, but I see it as a view into another realm, one with its own source of light and energy that cannot be identified. The atmosphere that sustains us is not the same as the timeless one that sustains the roses. There is a fleeting sense of unseen movement, as if the petals quiver at the exact moment my eyes blink, and I wonder whether magic was part of the artist's repertoire.

*In defense of the inevitable accusations of exaggeration, or even of mental fragility, I direct you to a redeeming quote from the world's foremost Heade scholar, Dr. Theodore Stebbins, Jr.: “**Heade's paintings have a magical lucidity and an enigmatic psychology that continue to captivate the eyes and haunt the minds of modern viewers.**”*



John Frederick Kensett (1816–1872)

PLATE 43 *Killarney Lakes, 1858*

Oil on canvas

20 x 30 1/4 inches

Monogrammed and dated lower right: *JF K. 58.*



Thomas Moran, one of the great master painters of the American landscape, declared Kensett to be among the three greatest artists this country had produced. Those of us who love the art of the Hudson River School look at the work of John Frederick Kensett in awe and reverence.

Scholars and critics have expounded upon the depth of his talent, but it is his ability to reduce and simplify, without diminishing the essence of the landscape, that I find nearly magical.

I am compelled to alert you to the special opportunity before you. Collectors often place too much value on paintings of specific locations, especially those that depict iconic American scenery. In fact, this very painting was once misidentified as Lake George and was offered at another gallery for an amount in excess of one million dollars. The painting still has the same impact, thirty-plus inches of Kensett at work, but the location has been corrected and the price dramatically reduced. I make this promise: someday, in the not too distant future, many will look back and lament their inaction, but one of you will deserve congratulations for seizing the moment.



Thomas Moran (1837–1926)

PLATE 44 *Childe Roland to the Dark Tower Came*, 1859

Oil on canvas

29 1/4 x 44 1/8 inches

Signed and dated lower right: *T. Moran. / 1859.*



*Thomas Moran was undoubtedly among the greatest painters this nation has ever produced. Just a few years ago, **I watched, spellbound, as an extraordinary Moran sold for a record-breaking sum in excess of seventeen million dollars.***

Childe Roland to the Dark Tower Came was painted when the artist was just twenty-two years old. It is an amazing fantasy based on a poem by Robert Browning, and—as an expression of universal struggle and courage—the image may have no equal. Moran's imagination soars and his canvas is brought ever closer to the supernatural with each pass of refreshed brush. With incredible intensity, he carves his paint to form impassible crags and valleys, stained under a bruised and bloodied sky. Who dares attempt passage to the dark tower?

*This painting was created long before Moran saw Turner's work and one year before Church completed *Twilight in the Wilderness*. It demonstrates Moran's possession of a superior originality and artistic sensibility very early on in his career.*

Why pay many multiples more for his western landscapes when this work offers all of Moran's most inventive genius?



Edward Henry Potthast (1857–1927)

PLATE 45 *In the Surf*, 1914

Oil on panel

12 x 16 ¹/₁₆ inches

Signed lower right: *E Potthast*

It's mid-July; this is certainly the hottest day of the year. I'm sitting at my desk, attending to the myriad responsibilities of an art dealer. Fatigue is setting in earlier than usual, my pace is slowing, and little work is getting done. I daydream like a bored schoolboy, seduced by Potthast's In the Surf. Soothing nostalgia and wonder deftly override mundane duties, and my mood is lifted as well as it would have been by any potion concocted through modern pharmacology.

You may be starting to think that I have experimented with certain potions in order to advocate the mind-altering potential of Potthast's art. I am not the only believer. In 1921, a reviewer for the New York Sun stated, "It was a beach with women and children bathing . . . it was so vivid that it took your mind off prohibition . . . and gave you an interior laugh that was next to [that of] a cocktail."

*In the Surf, 1914, is one of the most exquisitely rendered works ever painted by the artist. It was exhibited at many prestigious venues, including four Japanese museums. **And best of all, no prescription required!***



John Sloan (1871–1951)

PLATE 46 *White House and Apple Tree*, 1914

Oil on canvas

19 ¹¹/₁₆ x 24 inches

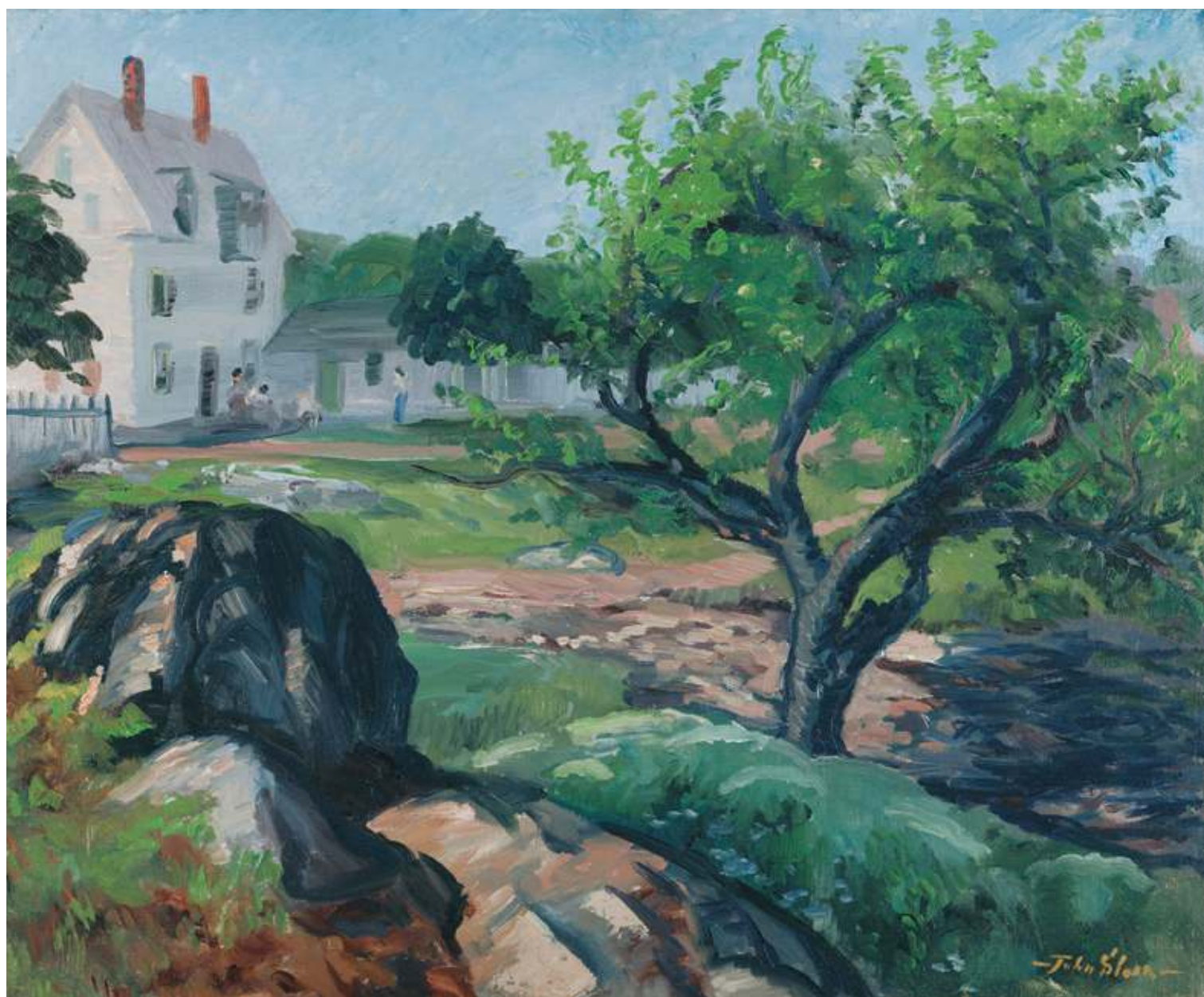
Signed lower right: *-John Sloan-*; inscribed on verso: *RO, YG B*;
inscribed and dated on left stretcher bar edge: *JS #307 1914*



Numerous awards and accolades distinguished the career of the preeminent member of The Eight, John Sloan. During a time of great output from an inordinately brilliant artistic community, Sloan always seemed to be at the apex of aggregated creativity. The noted critic Edward Alden Jewell wrote, “There are many artists, many teachers. There is only one John Sloan.”

To give the greatest insight into the imaginative powers and the intriguing nature of his character, I offer this excerpt from Lloyd Goodrich’s seminal work on the artist:

In 1933 Sloan sent a letter to about sixty leading museums: “Announcement to Directors of Art Museums: *John Sloan, the well known American artist, will die sometime in the next few years* (he is now sixty-two). In the event of his passing, is it likely that the trustees of your museum would consider it desirable to acquire one of his pictures? There is reason to believe they, and many other museums would.... After a painter of repute dies, the prices of his works are at once more than doubled. John Sloan is alive and hereby offers these works at one-half the prices asked during the last five years.... Yours, full of life—and a modicum of hope, John Sloan.”



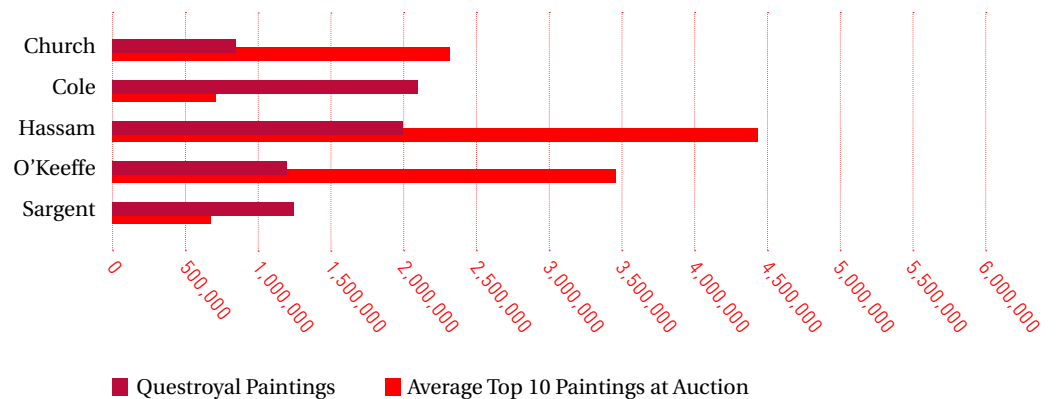




Paintings above \$700,000

We promised transparency

This graph is meant as a visual indicator of value. It includes auction results only, not private sales, and therefore represents a fraction of the art market. Our prices are measured against the average of the TOP 10 works sold at auction for each artist; we are NOT measuring ourselves against average paintings. Our goal is always to be honest with and fair to our clients. **The burden is on us to satisfy any doubts you may have.**



LEFT: **John Singer Sargent**, *Ladies in the Shade: Abriès*, PLATE 51

RIGHT: **Childe Hassam**, *Children in the Park, Boston*, PLATE 49



Thomas Cole (1801–1848)

PLATE 47 *Indian at Sunset*, ca. 1845

Oil on canvas

14³/₁₆ x 17⁵/₁₆ inches

Signed lower right: *T Cole*



Frederic Edwin Church (1826–1900)

PLATE 48 *Autumn in the Catskills*, 1886

Oil on canvas

7³/₁₆ x 10¹/₁₆ inches

Initialed and dated lower left: *F.E.C 86*

About twenty years ago, I imagined a catalogue that included a painting by each of the two undisputed champions of the American nineteenth century. At last, the two giants appear side by side—not in a reference book but here at Questroyal—to create unbearable angst and temptation for collectors. These paintings are not easy to own, as each will require a remittance tantamount to at least a pound of proverbial flesh. It may be necessary to convene the family on the eve of the monumental decision; it is one of the most important you will ever make.

Their position at the pinnacle of the Hudson River School has survived the passing of more than a century. Like a contest long concluded, they are forever insulated from the mercurial nature and wildly speculative contemporary art world. Nothing has changed and nothing will change. If you agree that this is an opportunity to buy the best, it all comes down to this:

Is it wiser to wait and hold on to the dollars necessary to acquire one of these iconic American paintings?

OR

Is it wiser to own the painting now and convert it back to dollars in the future?

I have said nothing about the accomplishments of either of these artists. By omission, I express the profound magnitude of their influence.



PLATE 47 Thomas Cole, *Indian at Sunset*









PLATE 48 Frederic Edwin Church, *Autumn in the Catskills*

Childe Hassam (1859–1935)

PLATE 49 *Children in the Park, Boston*, ca. 1889

Oil on canvas

15 1/8 x 18 3/8 inches

Signed and inscribed lower right: *Childe Hassam. Boston*



To go to the boat pond in Central Park today, the fashions would be different for sure, but the overall scene would be remarkably similar to the one presented here: children gathered around the edge of the water, observing their model boats with awe. Some parents proudly stand by in encouragement, while those further off remain more interested in their own conversations than in the happenings on the water. You can hear the cluster of children on the left excitedly launching their boat, speculating, “Let’s see how fast we can get it to go!”

*Hassam was a master at capturing the cosmopolitan classes of every city he visited: Paris, New York, and the place he considered his home, depicted here, Boston. In an 1892 interview, he stated, “**I believe the man who will go down to posterity is the man who paints his own time and the scenes of everyday life around him** . . . A true historical painter, it seems to me, is one who paints the life he sees about him, and so makes a record of his own epoch.”*

Written by Nina Sangimino

Yet it seems to me that in creating this snapshot of turn-of-the-last-century leisure, he’s actually captured something quite constant: a moment of childhood innocence, where not a single aspect of the bustling city beyond encroaches on the pleasure of the activity at hand, and the simplicity of it all lends a welcome reprise from the incessant distractions of our own generation.



Georgia O'Keeffe (1887–1986)

PLATE 50 *Turkey Feathers and Indian Pot, 1941*

Oil on canvas

20 1/8 x 16 1/8 inches



Each year I wonder when and how I might discover the sensational painting, the potential star of the catalogue. But because other galleries may also present great paintings, I dream bigger: to offer a masterwork that is fairly and intelligently priced. It's an optimistic ambition.

With about thirty days until the deadline for this catalogue, the call came. I listened, and with each passing sentence my grasp on my desk tightened. An urge came upon me, I wanted to shout or leap, anything to expel my excitement. The painting was by the legendary Georgia O'Keeffe. It was nothing less than a stark modern marvel demonstrating her singular ability to dispel detail in a reductive process that lays open the essence of her subject and all that it suggests.

I wish I could boast about my negotiation skills, but circumstances were in my favor. The owner's business had not fared well, and he was a very motivated seller. In less than twenty-four hours, the sale was complete.

In terms of a conservative investment, few artists have as favorable a sales history as does O'Keeffe. Her prices have consistently escalated over the decades, and it would take considerable effort to locate a museum without her work on its walls.



John Singer Sargent (1856–1925)

PLATE 51 *Ladies in the Shade: Abriès, 1912*

Watercolor and pencil on paper

20 ⁵/₈ x 15 ¹/₈ inches (sight size)



Sargent is among the greatest painters to ever live. Volumes of praise and honors eternally preserve his legacy. There is not a museum curator in the land who does not long for his work and scarcely a collector who has not at least once imagined owning one. He is the standard by which the merits of other impressionists are forever measured.

Present-day newspapers—laden with accounts of disaster and folly—still clear a page to trumpet an exhibition of Sargent's masterworks, and museums increase staff and augment security in preparation for throngs of enthusiasts.

With a sensational dexterity of hand, Sargent impossibly suspends the limitations of the medium, enabling the illusion of a living image, an enigma that would remain inexplicable even if we could consult the scholars and critics of the ages.

There are few things as precious as what is now in your gaze.



The Heart of the Market

I place my trust and faith in instinct, which I define as the summation of all the varied intellectual, psychological, and emotional indicators which inform a reliable understanding of that mystical entity we call, “the market.” Collectors very much want to own the paintings that most inspire them, and are unwilling to settle for their second choice. Consequently, the buying is selective with some paintings soaring well beyond their high estimate and others unable to reach their reserves.



Martin Johnson Heade, *Orchids and Hummingbirds*, ca. 1875–1890

DECEMBER 2012 Category: **Auction Reviews, The Art Market**

Hiking in the Hudson Valley, 2012

Storm King Mountain rose directly in front of me, bringing to life the epic canvases of the Hudson River School artists who have emblazoned the site in my visual memory. It certainly speaks to the power of these paintings, which, over a century later, immediately come to mind.

I can be creative, so let me know what trepidations you might have. I will find a similar solution!

OCTOBER 2011 Category: **Gallery Update**

You Take the Rolls, I'll Take the Monet: \$102 Million Art Collection Gets Divorced



John Singer Sargent,
Dans les Oliviers, 1878

The collection that the Larsons built during their marriage is truly something to behold. Their walls were adorned with some of the biggest names in 19th-century American art: Thomas Moran, Frederic Church, William Merritt Chase, and Sanford Robinson Gifford. The notion of separating these big-ticket paintings breathed life back into an age-old debate of the art world: putting a price on aesthetic.

AUGUST 2012 Category: **Art News**

The Times They are A-Changin'



Louis M. Salerno.
Photograph by Jude Donski

As interest in traditional assets continues to erode, Wall Street is beginning to explore ways to capitalize on the growing interest in fine art as an alternative investment. An exchange called Second Market has begun to offer shares in funds that will trade art. This will have a positive impact on the overall art market as new buying entities will increase demand. However, I suspect that those that invest in the funds may be disappointed in their performance. Art is best purchased carefully with an eye toward connoisseurship, but fund managers will need a substantial number of paintings in order to offset costs and generate returns. This will necessitate a relaxation of standards, that is, if the managers have any understanding of the nuances that influence value.

JUNE 2012 Category: **The Art Market**

Questroyal makes Unprecedented, Historic Guarantee (Your Money Back if the World Ends)

The Art of Being a Lady



Abbott Handerson Thayer, *Angel*, 1887

JULY 2012 Category: **Art News**

Paintings by John Singer Sargent and Winslow Homer reflect the impact that artists had on establishing social expectations for young American girls during the nineteenth century. Through the portraits of demure, young females by William Merritt Chase and Frank W. Benson, visitors will see how societal expectations dictated that girls be angelic in their nature, and how a passive and domestic existence was to be their intended path in life.

On a Buying Spree: 60 New Additions at Questroyal Fine Art AND Quick Thoughts as a Buyer, Under-bidder, and Dreamer at Last Week's American Art Auctions

Ralph Albert Blakelock, *Woodland Landscape*



Neither the sovereign debt crisis nor a retreating stock market could temper collectors' enthusiasm for paintings at last week's American auctions, which, while far less sensational, were a continuation of higher price points and world records realized at the prior week's contemporary sales. Wall Street's never-ending machinations may be causing investors to distrust traditional financial assets in pursuit of the transparent and tangible qualities found in fine paintings.

Reclaiming the Throne: The Princes of the Hudson River School

Given that institutions across the country have recently been investing a great deal of publicity and money into their American art collections, it seems that a resurgence of art belonging to the Hudson River School is on the rise. While entire collections spanning from the eighteenth century to current



Asher B. Durand, *Kindred Spirits*, 1849

American art are being reorganized or brought out of storage, dusted off, and re-hung, the heavy concentration of nineteenth-century landscapes covering the walls cannot be ignored. While the renewed interest in American art is generating quite a buzz among collectors and institutions, the artists who seem to be reclaiming their titles as American Masters are members of the Hudson River School. Audiences seem to gravitate towards what is comforting, pleasing, and familiar, and their ability to recognize Yosemite's Old Faithful geyser, the mammoth Grand Canyon, or the forested mountains of New York's Catskills proves the staying power of the Hudson River School artists.

JULY 2012 Category: **Art News**





DID YOU KNOW?

Questroyal is the only gallery ever to be invited to display paintings at the OSCARS

AND

we have been invited back in 2013 FOR THE THIRD CONSECUTIVE YEAR.

Architectural Digest Greenroom
at the 84th Annual Academy Awards,
created by renowned designer **Waldo Fernandez**

Featured: *New York, 1929* and *View of Fifth Avenue, Winter*
by Guy C. Wiggins courtesy of Questroyal Fine Art

Photo by Roger Davies for *Architectural Digest*

Works in the Catalogue

Paintings under \$100,000

PLATE 1

Albert Bierstadt (1830–1902)

Western Landscape

Oil on paper laid down on canvas

4 1/8 x 6 5/16 inches

PROVENANCE

Private collection, Guilford, Connecticut

PLATE 2

James Renwick Brevoort (1832–1918)

A View from the Farm, 1867

Oil on canvas

14 1/16 x 27 9/16 inches

Initialed, dated, and signed lower right:
JRB Sep 67 / J R Brevoort

PROVENANCE

(Possibly) Sale, American Art Association,
New York, January 13, 1915, cat. no. 525
(as *The Farm in the Valley*)

(Possibly) Mrs. Georgiana R. Rutter,
New York

Private collection, Long Island, New York

LITERATURE

(Possibly) Sutherland McColley, *The Works of James Renwick Brevoort, 1832–1918, American Landscape Painter* (Yonkers, New York: The Hudson River Museum, 1972), 50.

PLATE 3

Daniel Putnam Brinley (1879–1963)

Silvermine, Connecticut

Oil on canvas

38 1/16 x 42 1/4 inches

Signed lower left: *D. PUTNAM BRINLEY.*

PROVENANCE

Private collection, New Jersey

PLATE 4

William Mason Brown (1828–1898)

Monarch with Pansies and Fruit

Oil on canvas

16 1/16 x 24 1/4 inches

Monogrammed lower left: *WMBrown.*

PROVENANCE

Alexander Gallery, New York

Richard A. Manoogian collection,
Grosse Pointe, Michigan, acquired
from above, 1981

EXHIBITED

A Private View: American Paintings from the Manoogian Collection, Yale University Art Gallery, New Haven, Connecticut, April 3–July 31, 1993; Detroit Institute of Arts, Michigan, September 11–November 14, 1993; The High Museum of Art, Atlanta, Georgia, December 18, 1993–March 6, 1994

LITERATURE

A Private View: American Paintings from the Manoogian Collection (New Haven, Connecticut: Yale University Art Gallery, 1993), 106–8.

PLATE 5

Kenyon Cox (1856–1919)

After the Harvest, 1888

Oil on canvas

18 1/8 x 30 1/4 inches

Signed and dated lower left: *KENYON COX – 1888 –*; titled, signed, and inscribed on verso: *“After Harvest” / By KENYON COX – / 145 W. 55th St. / New York.*

PROVENANCE

E. & A. Milch Galleries, New York

Private collection, ca. 1980

Spanierman Gallery, New York, 2001

EXHIBITED

Divine Pursuit: The Spiritual Journeys of Achsah and Earl Brewster and Their Circle: Kenyon Cox, William M. Chase, Robert Henri, Elihu Vedder, among Others, ACA Galleries, New York, December 15, 2007–February 9, 2008

PLATE 6

Arthur B. Davies (1862–1928)

Figures in a Landscape

Oil on canvas

23 1/2 x 28 7/16 inches

Signed lower left: *A. B. DAVIES*

PROVENANCE

Modern Art Museum of Fort Worth,
Texas, 1962

Spanierman Gallery, New York, 2003

EXHIBITED

Society of the Four Arts, Palm Beach,
Florida

Selections from Fort Worth Art Museum Collection, Laguna Gloria Art Museum, Austin, Texas

Gallery Selections, 2004, Spanierman Gallery, New York, May 5–June 26, 2004
Arthur B. Davies: Painter, Poet, Romancer & Mystic, Spanierman Gallery, New York, March 29–April 28, 2012

LITERATURE

Painting & Sculpture: Selections (Fort Worth, Texas: Fort Worth Art Museum, 1974).

A Guide to the Painting & Sculpture Collection (Fort Worth, Texas: Fort Worth Art Museum, 1983).

PLATE 7

Wilfrid de Glehn (1870–1951)

The Artist's Home

Oil on canvas

21 3/8 x 27 1/4 inches

PROVENANCE

Jane Erin Emmet de Glehn, widow of
the artist

Private collection, gift from above

Private collection, by descent

Spanierman Gallery, New York, 2000

PLATE 8

Victor de Grailly (1804–1889)

View from Mount Holyoke, Massachusetts (and the Oxbow, Connecticut River)

Oil on canvas

17 ¹/₄ x 23 ⁵/₈ inches

PROVENANCE

Private collection

Kennedy Galleries, New York, 1965

Equinox Antiques, Manchester Village, Vermont

Private collection

Spanierman Gallery, New York, 1999

RELATED WORKS

Thomas Cole (1801–1848), *View from Mount Holyoke, Northampton, Massachusetts after a Thunderstorm (The Oxbow)*, 1836, oil on canvas, 51 ¹/₂ x 76 inches, signed and dated lower left; Metropolitan Museum of Art, New York (Attributed to) Victor de Grailly, *The Ox Bow of the Connecticut River from Mount Holyoke*, ca. 1840, oil on canvas, 16 x 21 ³/₁₆ inches; Smith College Museum of Art, Northampton, Massachusetts

(Attributed to) Victor de Grailly, after William Henry Bartlett, *The Valley of the Connecticut from Mount Holyoke*, ca. 1845, oil on canvas, 17 ¹/₂ x 23 ¹/₂ inches; Mead Art Museum at Amherst College, Amherst, Massachusetts

LITERATURE

Kennedy Galleries, *Kennedy Quarterly* 5 (August 1965): 284.

Note: This scene was most likely painted from an engraving by William Henry Bartlett, published in *American Scenery*, (1840), rather than painted from life.

PLATE 9

Hermann Fuechsel (1833–1915)

Lake George, 1875

Oil on canvas

10 x 20 ¹/₈ inches

Signed and dated lower right:

H. FÜCHSEL. [sic] / *N.Y. 1875*; inscribed on verso: “*Lake George*” by *Hermann Fuechsel* [sic] — / *82 Fifth Avenue New York*.

PROVENANCE

Private collection, Elmira, New York

PLATE 10

Edward Gay (1837–1928)

Sunset from the Inlet, 1879

Oil on canvas

24 ¹/₈ x 36 ³/₈ inches

Signed and dated lower right:

EDWARD GAY. 79

PROVENANCE

Godel & Co., New York

Questroyal Fine Art, LLC, New York, 1999

Private collection, Darien, Connecticut, 1999

Questroyal Fine Art, LLC, New York, 2008

Private collection, Connecticut, 2009

PLATE 11

David Johnson (1827–1908)

Adirondack Lake, 1883

Oil on board

5 ¹/₁₆ x 9 ⁵/₁₆ inches

Initialed lower right: *D.J.*; inscribed and dated on verso: *Adirondacks / 1883*

PROVENANCE

Adirondack Museum, Blue Mountain Lake, New York

Kennedy Galleries, New York

James Graham & Sons, New York

Private collection, New York

Spanierman Gallery, New York, 2003

LITERATURE

Kennedy Quarterly 7 (November 1967): 206, no. 236.

Gwendolyn Owens, *Nature Transcribed: The Landscape and Still Lifes of David Johnson (1827–1908)* (Ithaca, New York: Herbert F. Johnson Museum of Art, Cornell University, 1988), 70.

PLATE 12

Eastman Johnson (1824–1906)

The New England Kitchen, ca. 1863–66

Oil on paper laid down on panel

17 ⁹/₁₆ x 22 ³/₁₆ inches

Initialed lower right: *E.J.*

PROVENANCE

Sale, The American Art Galleries, New York, February 26–27, 1907, no. 115

Misses F. Pearl and Elizabeth Browning, by 1940

Kennedy Galleries, New York, by 1971

Mr. & Mrs. R. Philip Hanes, Jr., Winston-Salem, North Carolina, acquired from above, 1971

EXHIBITED

Eastman Johnson (1824–1906): The Keystone Artist, The Bouthitt Gallery, New York, March–April 1940, no. 14

The Eastman Johnson Retrospective Exhibition, Whitney Museum of American Art, New York, March 28–May 14, 1972; The Detroit Institute of Arts, Michigan, June 27–July 22, 1972; Cincinnati Art Museum, Ohio, August 15–September 30, 1972; Milwaukee Art Center, Wisconsin, October 20–December 3, 1972

LITERATURE

John I.H. Baur, *An American Genre Painter, Eastman Johnson, 1824–1906* (Brooklyn, New York: Brooklyn Museum, Brooklyn Institute of Arts and Sciences, 1940), 65, no. 125.

Everett Crosby, *Eastman Johnson at Nantucket: His Paintings and Sketches of Nantucket People and Scenes* (Nantucket, Massachusetts, 1944), 19, no. c.58.

Patricia Hills, *Eastman Johnson* (New York: Clarkson N. Potter, Inc., in association with the Whitney Museum of American Art, 1972), 37.

Teresa A. Carbone and Patricia Hills, *Eastman Johnson: Painting America* (New York: Brooklyn Museum of Art, in association with Rizzoli International Publications, 1999), 169, 170, fig. 71, 171–2.

Note: This painting will be included in the forthcoming catalogue raisonné of the artist’s work by Patricia Hills.

PLATE 13

Sydney Laurence (1865–1940)

Northern Lights

Oil on canvas board

12 ¹/₁₆ x 16 ¹/₁₆ inches

Signed lower right: *Sydney Laurence*

PROVENANCE

Private collection

Questroyal Fine Art, LLC, New York, 2007

Private collection, New York, 2007

RELATED WORK

Northern Lights, 1931, oil on canvas, 49 ⁷/₈ x 59 ¹/₂ inches; The Alaska Heritage Museum at Wells Fargo, Anchorage, Alaska

PLATE 14

Hayley Lever (1876–1958)

Rocks with Autumn Foliage by the Ocean

Oil on canvas

20 ¹/₁₆ x 24 ¹/₈ inches

Signed lower left: *HAYLEY LEVER*

PROVENANCE

Dr. Mandel

[With] Clayton-Liberatore Gallery, Bridgehampton, New York

Private collection, New York

Spanierman Gallery, New York, 2002

PLATE 15

Luigi Lucioni (1900–1988)

Rhythm of Line, 1960

Oil on canvas

12 ¹/₁₆ x 15 ¹/₁₆ inches

Signed and dated lower right:

Luigi Lucioni 1960

PROVENANCE

Private collection
Spanierman Gallery, New York, 2000

EXHIBITED

Southern Vermont Art Center,
Manchester, Vermont, 1960, no. 27
Equinox Antiques, Manchester Village,
Vermont, 2003

American Still Life Painting, 1829–2009,
Spanierman Gallery, New York, January
19–February 20, 2010

LITERATURE

Stuart P. Embury, *The Art and Life of
Luigi Lucioni: A Contribution Towards a
Catalogue Raisonné* (privately printed,
2006), 207, 60.9.

PLATE 16

Reginald Marsh (1898–1954)

Burlesque (on verso: *Girls by the
Waterfront*), 1946

Gouache on paper

13 1/2 x 19 3/8 inches (sight size)

Signed, dated, and inscribed lower
right: REGINALD MARSH / 1946 /
46-33; dated on verso lower right: 1946

PROVENANCE

Private collection
Adelson Galleries, New York

RELATED WORK

Strip Tease in New Jersey, 1945, tempera,
36 x 48 inches; unlocated, illustrated in
Lloyd Goodrich, *Reginald Marsh* (New
York: Harry N. Abrams, Inc., 1972), 228.

PLATE 17

George Herbert McCord (1848–1909)

Palisades, 1874

Oil on canvas

20 1/16 x 30 1/16 inches

Signed and dated lower right:
Herbert McCord 1874

PROVENANCE

Clarke Gallery, Newburyport,
Massachusetts

PLATE 18

Fairfield Porter (1907–1975)

Southampton Landscape, 1958

Oil on canvas

12 11/16 x 26 1/16 inches

Signed and dated lower center:
Fairfield Porter 58

PROVENANCE

Tibor de Nagy Gallery, New York
Private collection, New York
Spanierman Gallery, New York, 2011

EXHIBITED

Art Lending Service of the Museum of
Modern Art, no. LS 589 126

PLATE 19

Edward Henry Potthast (1857–1927)

Wild Surf

Oil on canvas board

12 x 16 inches

Signed lower right: *E Potthast*; titled,
signed, and inscribed on verso:
*“Wild Surf” / Edward H Potthast /
222 W 59th St / New York NY*

PROVENANCE

Private collection
Spanierman Gallery, New York

EXHIBITED

110 Years of American Art: 1830–1940,
Spanierman Gallery, New York, October
15–December 31, 2001

Gallery Selections, 2004, Spanierman
Gallery, New York, May 5–June 26, 2004

*Maine: A Legacy in Painting, 1830 to the
Present*, Spanierman Gallery, New York,
October 11–November 9, 2005

LITERATURE

110 Years of American Art: 1830–1940
(New York: Spanierman Gallery, 2001),
66, pl. 55.

Bruce W. Chambers, *Maine: A Legacy in
Painting, 1830 to the Present* (New York:
Spanierman Gallery, 2005), 52, cat. no. 35.

PLATE 20

Harry Roseland (1866–1950)

Reading the Tea Leaves

Oil on canvas

20 1/2 x 30 1/4 inches

Signed lower right: HARRY ROSELAND.

PROVENANCE

Private collection
Questroyal Fine Art, LLC, New York, 2008
Private collection, New York, 2008

PLATE 21

Edward Emerson Simmons (1852–1931)

Winter Twilight on the Charles River

Oil on canvas

14 1/8 x 22 1/4 inches

Signed lower right: *Edward E. Simmons*;
initialed on verso: *E.E.S.*

PROVENANCE

Jeffrey R. Brown Fine Art, North
Amherst, Massachusetts
Graham Devoe Williford collection
The Jean and Graham Devoe Williford
Charitable Trust, Fairfield, Texas

EXHIBITED

Dallas Museum of Art, Texas

L'impressionnisme américain 1800–1915,
Fondation de l'Hermitage, Lausanne,
Switzerland, June 7–October 20, 2002

Note: This view of the Charles River in
Boston is most likely from the present
day location of the Hatch Shell and
looking west towards the Massachusetts
Avenue Bridge.

PLATE 22

Xanthus Russell Smith (1839–1929)

Admiral DuPont's Naval Machine Shop,
1863–65

Oil on canvas

12 1/8 x 18 1/8 inches

Signed and dated lower left: *Xanthus
Smith / 1865*; titled, inscribed, and
dated on verso: *Admiral DuPont's /
Naval Machine Shop. / Port Royal. S.C. /
Painted for Joseph Harrison Jr. Esqr. / by
Xanthus Smith / 1863 – 1865*.

PROVENANCE

Joseph Harrison, Jr.
Leonardo L. Beans, Trenton, New Jersey
Estate of Leonardo L. Beans, Trenton,
New Jersey, until 1980
Sale, Sotheby Parke-Bernet, New York,
April 30, 1980, lot 257
Alexander Gallery, New York, acquired
from above
Richard A. Manoogian collection,
Grosse Pointe, Michigan, acquired from
above, 1980
Masco Corporation, acquired from
above, 1992
EXHIBITED
The Pennsylvania Academy of the Fine
Arts, Philadelphia, 1866, no. 728
LITERATURE
Robert Wilson Torchia, *Xanthus Smith
and the Civil War* (Philadelphia: The
Schwarz Gallery, 1999), n.p.

PLATE 23

Arthur Fitzwilliam Tait (1819–1905)

Stag and Doe, 1878

Oil on panel

9 15/16 x 15 1/16 inches

Signed lower left: *AFTait*; dated and
signed on verso: *1878 / A.E Tait*

PROVENANCE

Private collection, New York
Spanierman Gallery, New York, 2007

LITERATURE

Warder H. Cadbury and Henry F. Marsh,
*Arthur Fitzwilliam Tait: Artist in the
Adirondacks* (Newark, New Jersey: Uni-
versity of Delaware Press, 1986), 242,
78.9.

Paintings from \$100,000 to \$195,000

PLATE 24

Worthington Whittredge (1820–1910)

An Old Colonial House

Oil on canvas

12 ⁹/₁₆ x 16 ⁹/₁₆ inches

Signed lower right: *W. Whittredge.*; inscribed on verso: *An Old Collonial* [sic] *House*

PROVENANCE

(Possibly) Sale, Parke-Bernet Galleries, New York, 1939

(Possibly) Sale, Parke-Bernet Galleries, New York, 1940

Private collection, Texas

RELATED WORKS

A Home by the Seaside, 1872, oil on canvas, 20 x 31 ¹/₁₆ inches; Los Angeles County Museum of Art, William Randolph Hearst Collection

Home by the Sea, ca. 1872, oil on canvas, 14 ¹/₂ x 22 ⁵/₈ inches; Westmoreland Museum of American Art, Greensburg, Pennsylvania

The Old Homestead, Newport, Rhode Island, ca. 1876–78, oil on canvas, 36 x 56 inches, signed lower right; private collection, illustrated in Cheryl A. Cibulka, *Quiet Place: The American Landscapes of Worthington Whittredge* (Washington, DC: Adams Davidson Galleries, 1982), 67, plate 30.

Old Homestead by the Sea, 1883, oil on canvas, 21 ⁷/₈ x 31 ⁷/₈ inches, signed and dated lower left; Museum of Fine Arts, Boston, M. and M. Karolik Collection of American Paintings

A Home by the Sea, Newport, ca. 1883–85, oil on canvas, 14 ³/₄ x 28 ³/₄ inches; private collection, illustrated in Anthony F. Janson, *Worthington Whittredge* (New York: Cambridge University Press, 1989), 181, fig. 138.

PLATE 25

William Mason Brown (1828–1898)

Winter's First Snow

Oil on board

12 ³/₁₆ x 18 inches

Monogrammed lower left: *WMB.*; signed and inscribed on verso: *W^m M Brown, / Artist / 416 Degraw St / Brooklyn.*

PROVENANCE

Alexander Gallery, New York

Richard A. Manoogian collection, Grosse Pointe, Michigan, acquired from above, 1981

PLATE 26

William Mason Brown (1828–1898)

Autumn Landscape, 1861

Oil on canvas

33 x 50 ¹/₄ inches

Signed and dated lower right: *WMBrown / 1861*

PROVENANCE

Winford F. Bellows, Southampton, New York

Private collection, by descent in the family Sale, Christie's, New York, December 4, 1997, lot 18

Private collection, acquired from above

Richard A. Manoogian collection, Grosse Pointe, Michigan, 2006

RELATED WORK

Landscape with Two Indians, 1855, oil on canvas, 32 x 42 inches; Cheekwood Museum of Art, Nashville, Tennessee

PLATE 27

Norton Bush (1834–1894)

Tropical River Landscape, 1874

Oil on canvas

30 ¹/₈ x 50 ¹/₈ inches

Signed and dated lower left: *N. Bush. / 1874.*

PROVENANCE

Private collection, Los Angeles

Questroyal Fine Art, LLC, New York, 2007

Richard A. Manoogian collection, Grosse Pointe, Michigan, acquired from above, 2008

PLATE 28

Paul Cornoyer (1864–1923)

A Spring Day, New York

Oil on canvas

18 ¹/₁₆ x 24 ¹/₁₆ inches

Signed lower right: *PAUL CORNOYER*

PROVENANCE

Private collection, Texas

PLATE 29

Thomas Doughty (1793–1856)

Seacoast

Oil on canvas

22 ⁵/₁₆ x 28 ¹/₂ inches

Signed lower left: *T. Doughty.*

PROVENANCE

Kennedy Galleries, New York

Andrew Tsanas collection

Sale, Sotheby's, New York, November 30, 1989, lot 11

Private collection, Bala Cynwyd, Pennsylvania

PLATE 30

Edmund W. Greacen (1876–1949)

The Beach at Watch Hill, Rhode Island

Oil on canvas

25 ⁷/₈ x 36 inches

Signed by artist's daughter lower right: *Edmund Greacen / BY. NG*

PROVENANCE

The artist

Nan Greacen Faure, daughter of the artist

Old Lyme Impressionists, Old Lyme, Connecticut, by 1980

Private collection, acquired from above, 1981

Private collection, 2007

EXHIBITED

(Possibly) National Academy of Design, New York, 1914, no. 128

Edmund W. Greacen, N.A.: American Impressionist, 1876–1949, Cummer Gallery of Art, Jacksonville, Florida, April 11–May 20, 1972

LITERATURE

E.G. Knudsen, *Edmund W. Greacen N.A.: American Impressionist, 1876–1949* (Jacksonville, Florida: Cummer Gallery of Art, 1972), 52, plate 34.

The Magazine Antiques 118 (October 1980): 628.

PLATE 31

Rockwell Kent (1882–1971)

Snowy Peaks, Kenai Peninsula, Alaska, ca. 1919

Oil on panel

11 ¹⁵/₁₆ x 15 ¹⁵/₁₆ inches

Signed lower right: *Rockwell Kent*

PROVENANCE

Private collection, Santa Fe, New Mexico

RELATED WORKS

Alaska Mountains, 1918, pen and ink on paper, 6 ¹¹/₁₆ x 11 ¹/₂ inches, estate stamp lower right; reproduced in *Rockwell Kent* (New York: Larcada Gallery, 1974), no. 9.

Bear Glacier, Alaska, 1919, oil on canvas, 33 ¹/₂ x 41 inches, signed and dated lower right; Joseph M. Erdelac collection

Blue and Gold (Resurrection Bay, Alaska), ca. 1919, oil on panel, 12 x 16 inches, signed lower right; Bowdoin College Museum of Art, Brunswick, Maine

PLATE 32

Ernest Lawson (1873–1939)

Upper New York City

Oil on panel

24 ⁷/₈ x 30 inches

Signed lower right: *E. LAWSON*

PROVENANCE

Hirschl & Adler Galleries, New York

RELATED WORKS

Hills at Inwood, 1914, oil on canvas, 36 x 50 inches; Columbus Museum of Fine Arts, Columbus, Ohio

City Suburbs, ca. 1914, oil on canvas, 24 x 30 inches, The Phillips Collection, Washington, DC

EXHIBITED

Gerald Peters Gallery, New York, December, 2000

LITERATURE

Sale Catalog, *40 Masterworks of American Art* (New York: Hirschl & Adler Galleries, 1970).

PLATE 33

Hayley Lever (1876–1958)

Wind over the Harbor

Oil on canvas

40 ⁵/₁₆ x 50 ³/₁₆ inches

Signed lower center: *Hayley Lever*

PROVENANCE

Clayton-Liberatore Art Gallery, New York

Private collection

Spanierman Gallery, New York, 1999

EXHIBITED

Hayley Lever and the Modern Spirit, Spanierman Gallery, New York, November 24–December 30, 2010

LITERATURE

Carol Lowrey, *Hayley Lever and the Modern Spirit* (New York: Spanierman Gallery, 2010), 31, 32, cat. 20.

PLATE 34

John Marin (1870–1953)

Lake Champlain No. 2, 1931

Watercolor and pencil on paper

16 ¹/₂ x 19 ¹⁵/₁₆ inches

Signed and dated lower right: *Marin 31*

PROVENANCE

An American Place, New York, by 1943

The Downtown Gallery, New York

Mr. and Mrs. John C. Marin, Jr., New York, by 1970

Kennedy Galleries, New York

Dr. & Mrs. Mark S. Kauffman collection, acquired from above, 1987

EXHIBITED

10th Exhibition of Watercolors and Pastels, Cleveland Museum of Art, Ohio, January 10–February 12, 1933

Contrasts in Impressionism, Baltimore Museum of Art, Maryland, November 23–December 27, 1942

22nd International Exhibition of Watercolors, Art Institute of Chicago, 1943, no. 273

John Marin: A Retrospective Exhibition, The Institute of Modern Art, Boston, January 7–February 15, 1947; The Phillips Collection, Washington, DC, March 2–April 15, 1947; Walker Art Center, Minneapolis, Minnesota, May 1–June 15, 1947

John Marin Watercolors 1929–39, Kennedy Galleries, New York, and elsewhere, May 12–June 6, 1987

Hidden Treasures: American Paintings from Florida Private Collections, Orlando Museum of Art, Florida, January 4–February 23, 1992

American Modernism: Paintings from the Dr. and Mrs. Mark S. Kauffman Collection, Boca Raton Museum of Art, Florida, November 19, 2003–January 18, 2004; John and Mable Ringling Museum of Art, Sarasota, Florida, May 13–June 13, 2004; The Butler Institute of American Art, Youngstown, Ohio, September 12–November 14, 2004

American Modernism from the Collection of Dr. and Mrs. Mark S. Kauffman, Tampa Museum of Art, Florida, January 8–February 27, 2011

LITERATURE

American Art Research Council, no. 349
Contrasts in Impressionism (Baltimore, Maryland: Baltimore Museum of Art, 1942), no. 14.

John Marin: A Retrospective Exhibition (Boston: The Institute of Modern Art, 1947), 37, no. 45.

Sheldon Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, part 2 (Tucson, Arizona: The University of Arizona Press, 1970), 633, no. 31.15.

John Marin Watercolors 1929–39 (New York: Kennedy Galleries, Inc., 1987) n.p., no. 9.

Valerie Ann Leeds, *Hidden Treasures: American Paintings from Florida Private Collections* (Orlando, Florida: Orlando Museum of Art, 1992), 16, 62, fig. 65, 65, no. 38.

American Modernism: Paintings from the Dr. and Mrs. Mark S. Kauffman Collection (Boca Raton, Florida: Boca Raton Museum of Art, 2003), 24, 70, no. 40.

PLATE 35

Louis Rémy Mignot (1831–1870)

River Scene, Ecuador (II), 1857

Oil on paper laid down on canvas

7 ¹⁵/₁₆ x 13 ¹/₈ inches

Monogrammed and dated lower right; inscribed on verso: *Painted in 1857*

PROVENANCE

Sale, Sotheby's, London, June 7, 1889, lot 135 (as *On the Orinoco, Venezuela*) Godel & Co., New York, 1993

David McCabe, New York, 1993

Butler Fine Art, New Canaan, Connecticut, acquired from above, 1993

RELATED WORK

River Scene, Ecuador (I), 1857, oil on board, 11 ⁷/₈ x 18 ¹/₈ inches, monogrammed and dated lower right; inscribed on verso: *Painted in 1857*; private collection

LITERATURE

Katherine E. Manthorne, *The Landscapes of Louis Rémy Mignot: A Southern Painter Abroad*

(Washington, DC and London: Smithsonian Institution Press for The North Carolina Museum of Art, 1996), 81, 182, cat. 34.

PLATE 36

Walter Launt Palmer (1854–1932)

Sunshine After Snowstorm, 1909

Oil on canvas

32 ¹/₈ x 24 ¹/₈ inches

Signed lower right: – *W.L. PALMER* –; titled and dated on verso: *Sunshine after Snow*[illegible] / 1909

PROVENANCE

Sale, Sotheby's, New York, December 1, 1999, lot 157

Private collection

EXHIBITED

Buffalo Fine Arts Association, Buffalo, New York, 1909

LITERATURE

Maybelle Mann, *Walter Launt Palmer: Poetic Reality* (Exton, Pennsylvania: Schiffer Publishing Ltd., 1984), 135, no. 550.

PLATE 37

Walter Launt Palmer (1854–1932)

Opal Domes, ca. 1908

Oil on canvas

32 ¹/₈ x 24 ¹/₈ inches

Signed lower left: .*W.L. PALMER*

PROVENANCE

Private collection

Paintings from \$200,000 to \$675,000

EXHIBITED

Century Club, New York, December 5–13, 1908

Walter Launt Palmer, Clausen Galleries, New York, 1909

LITERATURE

“Paintings by Walter L. Palmer,” *New York Times*, February 16, 1909, 8.

Maybelle Mann and Alvin Lloyd Mann, *Walter Launt Palmer: Poetic Reality* (Exton, Pennsylvania: Schiffer Publishing, Ltd., 1984), 133, no. 519.

PLATE 38

Charles Burchfield (1893–1967)

Maytime in the Woods

Watercolor on paper laid down on board

39 ¹³/₁₆ x 33 inches

Monogrammed and dated lower right: *CEB / 1948–61*; inscribed on verso: *1948–61 / “MAY-TIME IN THE WOODS” / 40 x 30*

PROVENANCE

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

Dr. and Mrs. Robert Mandelbaum, Brooklyn, New York

Sale, Sotheby Parke-Bernet, New York, April 25, 1980, lot 274

[With] Kennedy Galleries, New York

Private collection, California, acquired from above, 1985

EXHIBITED

Charles Burchfield: Recent Paintings, Upton Hall Gallery, State University College at Buffalo, New York, April 24–May 29, 1963

Important American Painters: Charles Burchfield, Charles Demuth, Arthur Dove, Marsden Hartley, John Marin, Santa Fe East Galleries, Santa Fe, New Mexico, December, 1980 (inaugural exhibition)

LITERATURE

Charles Burchfield: Recent Paintings, An Exhibition at the Upton Hall Gallery, April 24–May 29, 1963 and Early Watercolors, An Exhibition at the Albright-Knox Art Gallery (Buffalo, New York: State University College at Buffalo and Albright Knox Art Gallery, 1963), 13.

J. S. Trovato, *Charles Burchfield: Catalogue of Paintings in Public and Private Collections* (Utica, New York: Munson-Williams-Proctor Institute, 1970), 292.

Important American Painters: Charles Burchfield, Charles Demuth, Arthur Dove, Marsden Hartley, John Marin–Inaugural Exhibition, December 1980 (Santa Fe, New Mexico: The Galleries, 1980).

Colleen Lahan Makowski, *Charles Burchfield: An Annotated Bibliography* (Lanham, Maryland: The Scarecrow Press, Inc., 1996), 49, 92.

PLATE 39

Edward Cucuel (1875–1951)

Villa at the Lake

Oil on canvas

43 ¹/₄ x 39 ¹/₂ inches

Signed lower right: *Cucuel*; titled and signed on verso: *Villa am See* [Villa at the Lake] / *Ed. Cucuel*

PROVENANCE

Private collection

Richard A. Manoogian collection, Grosse Pointe, Michigan, 2004

PLATE 40

Asher B. Durand (1796–1886)

View on the Hudson near Denning's Point

Oil on canvas

15 ¹/₁₆ x 23 ⁷/₈ inches

Initialed lower left: *ABD*

PROVENANCE

Cortand DePeyser collection, New York
Alexander Gallery, New York

PLATE 41

Childe Hassam (1859–1935)

Autumnal Landscape (Landscape with Road), ca.1891–95

Oil on canvas

21 ⁵/₁₆ x 31 ¹⁵/₁₆ inches

Signed lower left: *Childe Hassam*

PROVENANCE

MacRae family, mid-twentieth century
Murdo MacRae, Kansas City, Missouri, by descent

Helen MacRae Harris, Kansas City, Missouri, daughter of above, by descent, ca. 1950

Estate of Helen MacRae Harris, 2009

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

Although undated, it is likely a picture executed by the artist in the 1890s...It is our thought that Autumnal Landscape is most closely related to a number of pastels executed by the artist, in and about Lexington Common, Lexington, MA, in the early 1890s. —Kathleen Burnside, letter to Questroyal Fine Art, LLC, New York, May 15, 2012

PLATE 42

Martin Johnson Heade (1819–1904)

Cherokee Roses in a Glass Vase

Oil on canvas

19 ¹/₄ x 12 ¹/₈ inches

Signed lower right: *M.J. Heade*

PROVENANCE

The artist

Curtis H. Pettit, Minneapolis, Minnesota, purchased from above in St. Augustine, Florida, 1888

Mrs. Curtis H. Pettit, Minneapolis, Minnesota, by bequest from above, 1914

Bessie Pettit Douglas, Minneapolis, Minnesota, by bequest from above, March 1926

Don Virginia, Minneapolis, Minnesota, gift from above, December 25, 1952

Private collection, Minneapolis, Minnesota, by descent from above

Note: This painting will be included in the forthcoming addition to the catalogue raisonné of the artist's work by Theodore Stebbins.

PLATE 43

John Frederick Kensett (1816–1872)

Killarney Lakes, 1858

Oil on canvas

20 x 30 1/4 inches

Monogrammed and dated lower right:
JF K. 58.

PROVENANCE

Alexander Gallery, New York

Private collection, 1980s

Private collection, New York

RELATED WORK

Lakes of Killarney, 1857, oil on canvas,
24 1/16 x 34 1/4 inches; Milwaukee Art
Museum, Wisconsin, Layton Art
Collection

Note: This painting will be included
in the forthcoming catalogue raisonné
of the artist's work by John Driscoll
and Huntley Platt.

PLATE 44

Thomas Moran (1837–1926)

Childe Roland to the Dark Tower Came,
1859

Oil on canvas

29 3/4 x 44 1/8 inches

Signed and dated lower right:
T. Moran. / 1859.

PROVENANCE

The artist

Ruth B. Moran, daughter of above,
East Hampton, New York, ca. 1924

(Possibly) Milch Gallery, New York, 1944

Chapellier Galleries, New York, 1970

Kennedy Galleries, New York, 1978

Mr. Fred Weaver

Private collection, 1986

Spanierman Gallery, New York, 1988

EXHIBITED

Artist's Choice, Kennedy Galleries, New
York, December 5, 1978–January 6, 1979

*Scenes from a Century Past, Reflections
of the Spirit*, The Newington-Cropsey
Foundation, Hastings-on-Hudson, New
York, May 15–June 30, 2000

*The Spirit of America: American Art
from 1829 to 1970*, Spanierman Gallery,
New York, November 1, 2002–February
15, 2003

American Masters 1840–1920, Spanierman
Gallery, New York, February 14–March
22, 2008

LITERATURE

Harriet Sisson Gillespie, “Thomas Moran,
Dean of Our Painters,” *International
Studio* 79 (August 1924): 362.

James Benjamin Wilson, *The Significance
of Thomas Moran as an American
Landscape Painter* (PhD diss., Ohio
State University, 1955), 22, 129.

William H. Gerdtz, “Thomas Moran and
the Tradition of Landscape Painting in
America,” in *Thomas Moran 1837–1926*
(Riverside, California: The Picture
Gallery, University of California,
Riverside, 1963), 16.

Thurman Wilkins, *Thomas Moran: Artist
of the Mountains* (Norman, Oklahoma:
University of Oklahoma Press, 1966),
29, 186.

Rudolf G. Wunderlich, “Artist's Choice,”
The Kennedy Quarterly 16 (November
1978): n.p., 163, no. 136, 189.

Joseph Ketner, “Moran / Ulysses:
The Artist,” *Gilcrease Journal* 5 (Spring/
Summer 1997): 58–9, 61.

*Scenes from a Century Past, Reflections
of the Spirit* (Hastings-on-Hudson,
New York: The Newington-Cropsey
Foundation, 2000), n.p.

*The Spirit of America: American Art
from 1829 to 1970* (New York:
Spanierman Gallery, 2002), cat. 8.

Note: This painting will be included in
the forthcoming catalogue raisonné
of the artist's work by Steve Good and
Phyllis Braff.

PLATE 45

Edward Henry Potthast (1857–1927)

In the Surf, 1914

Oil on panel

12 x 16 1/16 inches

Signed lower right: *E Potthast*

PROVENANCE

Armstrong family, relatives of the artist,
Cincinnati, Ohio

E. Edward Johnson, Director of Art,
Cincinnati Public Schools, Ohio,
purchased from above, early 1920s

Charles E. Johnson, son of above

Spanierman Gallery, New York

Richard A. Manoogian collection,
Grosse Pointe, Michigan, acquired
from above, 1981

EXHIBITED

*Panama-Pacific International
Exposition*, San Francisco, California,
February 20–December 4, 1915

*A Private View: American Paintings
from the Manoogian Collection*, Yale
University Art Gallery, New Haven,
Connecticut, April 3–July 31, 1993;
Detroit Institute of Arts, September 11–
November 14, 1993; The High Museum
of Art, Atlanta, Georgia, December 18,
1993–March 6, 1994

*From the Hudson River School to
Impressionism, American Paintings
from the Manoogian Collection*,
Hokkaido Museum of Modern Art,
Sapporo-Shi, Japan, July 5–August 18,
1997; The Museum of Modern Art,
Shiga, Japan, August 24–September 28,
1997; The Akita Museum of Modern Art,
Yokote, Japan, October 8–November 9,
1997; Tokuyama City Museum of Art
History, Japan, November 18–
December 23, 1997

*Masters of Light, Selections of American
Impressionism from the Manoogian
Collection*, Vero Beach Museum of Art,
Florida, January 30–April 23, 2006

LITERATURE

*A Private View: American Paintings
from the Manoogian Collection* (New
Haven, Connecticut: Yale University
Art Gallery, 1993), 128–9.

PLATE 46

John Sloan (1871–1951)

White House and Apple Tree, 1914

Oil on canvas

19 11/16 x 24 inches

Signed lower right: *-John Sloan-*;
inscribed on verso: *RO, YG B*; inscribed
and dated on left stretcher bar edge:
JS #307 1914

PROVENANCE

Kraushaar Galleries, New York, by 1980

Mr. and Mrs. Maurice Katz

D. Wigmore Fine Art, New York

Private collection, Knoxville, Tennessee,
acquired from above, 1988

EXHIBITED

John Sloan: The Gloucester Years,
Springfield Museum of Fine Arts,
Massachusetts, July 13–August 31, 1980;
Montclair Art Museum, New Jersey,
September 21–November 2, 1980;
Hunter Museum of Art, Chattanooga,
Tennessee, November 23–January 4, 1981;
Munson-Williams-Proctor Institute,
Utica, New York, January 25–March 8,
1981; Heckscher Museum, Huntington,
New York, May 2–June 7, 1981

LITERATURE

Grant Holcomb et al., *John Sloan:
The Gloucester Years* (Springfield,
Massachusetts: Springfield Library
and Museums Association for the
Springfield Museum of Fine Arts, 1980),
36, cat. no. 7, 61.

Rowland Elzea, *John Sloan's Oil
Paintings: A Catalogue Raisonné*, part 1
(Newark, New Jersey: University of
Delaware Press, 1991), 150–1, cat. 307.

Paintings above \$700,000

PLATE 47

Thomas Cole (1801–1848)

Indian at Sunset, ca. 1845

Oil on canvas

14 ³/₁₆ x 17 ⁵/₁₆ inches

Signed lower center: *T Cole*

PROVENANCE

Sale, Sotheby's, New York, May 25, 1994, lot 11

The Westervelt Company, acquired from above

Private collection, New York, 2011

EXHIBITED

American Dreams: Paintings and Decorative Arts from the Warner Collection, Virginia Museum of Fine Arts, Richmond, September 18, 1997–January 25, 1998

RELATED WORKS

American Lake Scene, 1844, oil on canvas, 18 ¹/₄ x 24 ¹/₄ inches; Detroit Institute of Arts, Michigan

Untitled (American Lake Scene), 1846, oil on canvas, 18 x 24 inches; Mint Museum, Charlotte, North Carolina

Note: The late Professor Ellwood Parry, III of the University of Arizona wrote: "Given the similarities to the Detroit *American Lake Scene* and the Mint Museum's version...I would say that this idea of a North American Indian, quietly contemplating the extraordinary beauty of the North American wilderness at the close of a perfect autumn afternoon was a theme that Cole loved profoundly."

PLATE 48

Frederic Edwin Church (1826–1900)

Autumn in the Catskills, 1886

Oil on canvas

7 ³/₁₆ x 10 ¹/₁₆ inches

Initialed and dated lower left: *F.E.C 86*

PROVENANCE

Alexander Gallery, New York

The Westervelt Company

Private collection, New York, 2011

EXHIBITED

The Isabel Anderson Comer Museum, Sylacauga, Alabama, February 24–March 24, 1982

American Masterpieces from the Warner Collection, Birmingham Museum of Art, Alabama, January 30–March 29, 1987

American Masterpieces from the Warner Collection, South Bend Art Center, South Bend, Indiana, December 9, 1989–February 4, 1990

America Comes of Age: Emerging Arts and Culture, Sixth Annual Brazos Forum, Waco, Texas, August 17–October 4, 1990

Impressions of America, Montgomery Museum of Fine Art, Alabama, June 18–July 28, 1991

PLATE 49

Childe Hassam (1859–1935)

Children in the Park, Boston, ca. 1889

Oil on canvas

15 ¹/₈ x 18 ³/₈ inches

Signed and inscribed lower right: *Childe Hassam. Boston*

PROVENANCE

The artist

Charles Francis Adams, ca. 1920s

Private collection, by descent

EXHIBITED

Catalogue of a Loan Exhibition of Paintings Held in the New Museum of Art, Portland Art Museum, Oregon, November 18, 1932–January 2, 1933, no. 54 (as *Boston*)

Childe Hassam in Oregon, Portland Art Museum, Oregon, February 20–March 29, 1953 (as *Children in the Park*)

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

PLATE 50

Georgia O'Keeffe (1887–1986)

Turkey Feathers and Indian Pot, 1941

Oil on canvas

20 ¹/₈ x 16 ¹/₈ inches

PROVENANCE

Doris Bry, New York

Terry Dintenfass, Inc., New York

Private collection, Boca Raton, Florida, 1968

Spanierman Gallery, New York, ca. 2000

Private collection, Massachusetts

RELATED WORKS

Turkey Feathers in Indian Pot, 1935, oil on canvas, 24 x 8 ¹/₂ inches; private collection, extended loan to Elvehjem Museum of Art, University of Wisconsin, Madison, Wisconsin

Feather and Brown Leaf, 1935, oil on canvas, 16 x 20 inches; private collection, Brooklyn, New York

Horseshoe with Feather No. I, 1935, oil on canvas, 8 ¹/₂ x 13 ¹/₂ inches; The Georgia O'Keeffe Foundation, Abiquiú, New Mexico

Turkey Feather with Horseshoe, II, 1935, oil on canvas, 12 ¹/₈ x 16 inches; The Georgia O'Keeffe Foundation, Abiquiú, New Mexico

White Feather, 1941, oil on canvas, 20 x 16 inches; The Georgia O'Keeffe Foundation, Abiquiú, New Mexico

Feathers, White and Grey, 1942, oil on canvas, 16 x 12 inches; The Georgia O'Keeffe Foundation, Abiquiú, New Mexico

EXHIBITED

Georgia O'Keeffe: Exhibition of Recent Paintings, 1941, An American Place, New York, February 2–March 17, 1942, no. 8

Georgia O'Keeffe, The Art Institute of Chicago, January 21–February 22, 1943, no. 61

Stieglitz: A Memoir/Biography, Terry Dintenfass, Inc., New York, December 4, 1982–January 6, 1983

Intimates and Confidants in Art: Husbands, Wives, Lovers and Friends, Nassau County Museum of Art, Roslyn, New York, February 28–May 23, 1993

Simple Beauty: Paintings by Georgia O'Keeffe, Shelburne Museum, Vermont, June 24–October 31, 2006

LITERATURE

Barbara Buhler Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, vol. 2 (New Haven, Connecticut: Yale University Press, 1999), 638, no. 1014.

Tranquil America: A Century of Painting, 1840–1940 (New York: Spanierman Gallery, 2001), n.p., no. 80.

PLATE 51

John Singer Sargent (1856–1925)

Ladies in the Shade: Abriès, 1912

Watercolor and pencil on paper

20 ⁵/₈ x 15 ¹/₈ inches (sight size)

PROVENANCE

Estate of the artist

Sale, Christie, Manson & Woods, London, July 24, 1925, lot 7

M. Knoedler & Co., New York, acquired from above

The Widener Family, Philadelphia

Private collection, by descent from above

Private collection, 2011

Note: This painting will be included in the forthcoming addition to the catalogue raisonné of the artist's work by Richard Ormond and Elaine Kilmurray in collaboration with Warren Adelson and Elizabeth Oustinoff.

Credits for Artist's Photographs

Albert Bierstadt

Napoleon Sarony, photographer.

Daniel Putnam Binley, ca. 1940

Peter A. Juley & Son, photographer.
1913 Armory Show, 50th anniversary
exhibition records, Archives of
American Art, Smithsonian Institution.

Charles E. Burchfield, 1930

Unidentified photographer. Forbes
Watson papers, Archives of American
Art, Smithsonian Institution.

Frederic Edwin Church, ca. 1860

Unidentified photographer.
Miscellaneous photographs collection,
Archives of American Art, Smithsonian
Institution.

Thomas Cole, ca. 1845

Unidentified photographer. Macbeth
Gallery records, Archives of American
Art, Smithsonian Institution.

Paul Cornoyer

Orlando Rouland, *Paul Cornoyer*, 1909(?),
oil on canvas, 30 x 25 in., National
Academy Museum, New York, (1109-P)

Kenyon Cox, ca. 1896

Davis & Sanford (Firm: New York, N.Y.),
photographer. Charles Scribner's Sons
Art Reference Dept. records, Archives of
American Art, Smithsonian Institution.

Arthur B. Davies, ca. 1908

Peter A. Juley & Son, photographer.
1913 Armory Show, 50th anniversary
exhibition records, Archives of
American Art, Smithsonian Institution.

Asher B. Durand, ca. 1850

Unidentified photographer. Theodore
Bolton papers, Archives of American
Art, Smithsonian Institution.

Edward Gay, 1907

Unidentified photographer. Macbeth
Gallery records, Archives of American
Art, Smithsonian Institution.

Childe Hassam, 1913

Unidentified photographer. Macbeth
Gallery records, Archives of American
Art, Smithsonian Institution.

Martin Johnson Heade

Unidentified photographer.

Eastman Johnson

Eastman Johnson (American, 1824-
1906). *Self Portrait*, ca. 1890. Oil on
canvas, 24 x 19^{15/16} in. (60.9 x 50.7 cm).
Brooklyn Museum, Carll H. de Silver
Fund, 33.137.

John Frederick Kensett, 1864 Feb. 29

A. A. Turner, photographer.
Miscellaneous photographs collection,
Archives of American Art, Smithsonian
Institution.

Rockwell Kent

Portrait of Rockwell Kent, ca. 1920.
Unidentified photographer. Rockwell
Kent papers, Archives of American Art,
Smithsonian Institution.

Sydney Laurence

Sydney Laurence, Valdez, Alaska, 1914
Unidentified photographer.

Ernest Lawson, ca. 1935

Peter A. Juley & Son, photographer.
1913 Armory Show, 50th anniversary
exhibition records, Archives of
American Art, Smithsonian Institution.

Hayley Lever, ca. 1920

Unidentified photographer. Macbeth
Gallery records, Archives of American
Art, Smithsonian Institution.

Luigi Lucioni, ca. 1930

Unidentified photographer. Macbeth
Gallery records, Archives of American
Art, Smithsonian Institution.

John Marin

Detail from Artists dining outdoors
at Mt. Kisco, 1912. Unidentified
photographer. Abraham Walkowitz
papers, Archives of American Art,
Smithsonian Institution.

Reginald Marsh, 1940 Oct. 22

Jerry Saltsberg, photographer. Federal
Art Project, Photographic Division
collection, Archives of American Art,
Smithsonian Institution.

George Herbert McCord

Jessie Tarbox Beals, *George H. McCord*
in *American Art News*, March 10, 1906, 3.

Louis Rémy Mignot, ca. 1860

Unidentified photographer.

Thomas Moran, 1883

Unidentified photographer.

Georgia O'Keeffe

Alfred Stieglitz (1864–1946), *Georgia*
O'Keeffe, 1918, gelatin silver print,
4 1/2 x 3 1/2 inches; Art Institute of
Chicago, Illinois, Alfred Stieglitz
Collection, 1949.742.

Walter Launt Palmer

William Merritt Chase, *Walter Launt*
Palmer, 1887, oil on canvas, 21 x 17
inches, National Academy Museum,
New York, (229-P).

Fairfield Porter, ca. 1955

Unidentified photographer. Fairfield
Porter papers, Archives of American
Art, Smithsonian Institution.

John Singer Sargent

John Singer Sargent in his studio, ca. 1885.
Unidentified photographer.
Miscellaneous photographs collection,
Archives of American Art, Smithsonian
Institution.

Edward Emerson Simmons

Detail from 'The Ten', 1908
Unidentified photographer. Macbeth
Gallery records, Archives of American
Art, Smithsonian Institution.

John Sloan, ca. 1891

Unidentified photographer. Charles
Scribner's Sons Art Reference Dept.
records, Archives of American Art,
Smithsonian Institution.

Xanthus Smith, ca. 1875

Unidentified photographer. Mary,
Xanthus, and Russell Smith family
papers, Archives of American Art,
Smithsonian Institution.

Arthur Fitzwilliam Tait, 1893 Jul.

Unidentified photographer. Harriet
Endicott Waite research material
concerning Currier & Ives, Archives of
American Art, Smithsonian Institution.



