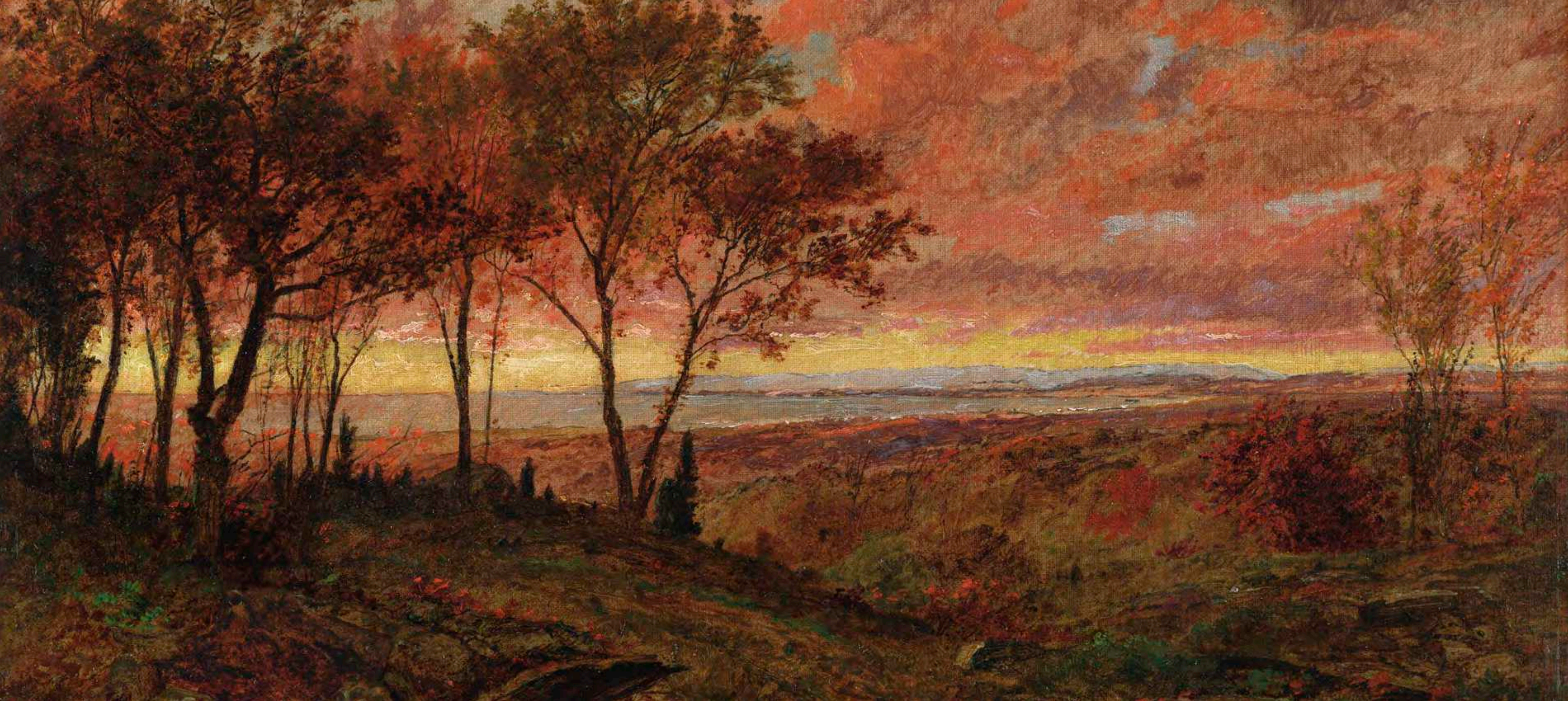


QUESTIONS FOR THE FINE ART, ILLUSTRATION, AND PAINTINGS

QUESTROYAL FINE ART, LLC

Essential



Important American Paintings

Essential

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INSIDE BACK COVER (DETAIL)
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All entries written by Louis M. Salerno
unless otherwise noted

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Foreword BY CHLOE HEINS

*Sometimes I think I live in a world created by my imagination.*¹ —CHARLES BURCHFIELD

At Questroyal we spend a lot of time trying to determine what motivates people to buy art, specifically American paintings. It is probably for the best that we can't solve this mystery, otherwise our role as art dealers would become formulaic. Yet, we still attempt to get to the heart of the matter—to understand the habitual and complex relationship between collectors and paintings.

What makes certain paintings resonate so deeply? When looking at art, what we see is ultimately a blend of the artist's vision merged with our own perception. In a metaphoric visualization, I picture looking into a mirror and seeing the artist's face, which then gradually begins to resemble my own reflection. The American painters I am most drawn to lived and worked using unique methods of self-discovery, reflection, and observation. Evidence of their process and perspective permeates their artwork. In the gallery, there are paintings I will hardly notice for months and others I immediately find magnetic. We all share this experience to varying degrees. But what is it about those paintings that we can't forget?

Lately, I have been thinking about “a sense of place”—a term that has been widely written about in art history. It is a key factor in how people relate to art and has recently taken on new meaning for my family and me. Last year, we decided to purchase a house in Rhode Island, a place that is close to us both geographically and experientially. After a long renovation, we are finally enjoying the home together. While it is still new to us, it contains mementos of all the places we have spent time together in previous years. There are old family photographs and objects that belonged to and now signify those places, most of which have been resigned to memory. Relatives have passed away, houses have been sold, and once-frequented destinations are no longer returned to. There

is also the sense of place that we are just beginning to recognize in this unique and beautiful area where our new house is located. Before our eyes, it is joining the significant places from the past that we have carried with us.

A sense of place can be quite literal—many of our clients can identify the exact location and vantage point of a landscape painting and are motivated to collect based on this connection. But it can also take on a more abstract form, often an intricate weave of visceral memories and nostalgia. Even subliminally, it can penetrate surface-level recognition of familiar compositional elements, reaching the depths where emotional tree rings have formed. I believe this is one of the primary reasons people buy art, aside from those motivated strictly by investment potential. These nuanced aspects of a painting that we relate to are also inherently autobiographical for the artist. In fact, certain artists become so synonymous with a place that they truly embody it. Georgia O’Keeffe, who had a profound bond with New Mexico, famously said, “When I think of death I only regret that I will not be able to see this beautiful country anymore, unless the Indians are right and my spirit will walk here after I’m gone.”²

Perhaps the purest sense of place exists in the artist's imagination and can only be traced through their visual legacy. We can no longer ask any of these painters what they were thinking—the paintings are left to speak for themselves.

1. Charles Burchfield, *Charles Burchfield's Journals: The Poetry of Place*, ed. J. Benjamin Townsend (New York: State University of New York Press, 1993), 109.
2. Henry Seldis, “Georgia O’Keeffe at 78,” *Los Angeles Times “West” Magazine*, January 22, 1967, 14, quoted in Lesley Poling-Kempes, “A Call to Place,” in *Georgia O’Keeffe and New Mexico: A Sense of Place*, ed. Barbara Buhler Lynes, Lesley Poling-Kempes, and Frederick W. Turner (Princeton: Princeton University Press; Santa Fe: Georgia O’Keeffe Museum, 2004), 87.



Sage Advice BY LOUIS M. SALERNO

Years ago, as I was waiting to deliver a lecture on American art, I sat at a table in a college cafeteria. A student was sitting in such close proximity that it was impossible for me not to overhear the advice his family was giving him.

His grandfather spoke first, “Work as hard as you can—sweat is a badge of merit. Extend an arm to any that fall behind. Your achievements are not as important as your character. Be humble.”

His mother and father added, “Find a nice girl, remember to call, and visit as often as you can.”

His brother and sister were most concise, “Just grow up!”

Emboldened by my credentials as a guest speaker, I decided to contribute to the discourse and did little to mask the ulterior motives of an art dealer. “This is an outstanding school and you may one day be fortunate enough to own the best gadgets, the coolest fashions, and the swiftest cars. But they will mean little to your children who will look to their generation’s hipper iterations. If you’re wise enough to acquire paintings they will say the most about who you are and what you value. They will contribute to the character of your home and encourage many conversations and ideas. When that sad day arrives, your children will have no choice but to discard your superfluous possessions, but the paintings will remain.” I apologized for my brash behavior but made certain to mention the name of my gallery.

As one of the few enterprises that preserve and protect an ideology counter to nearly all twenty-first-century thought and design, this volume is inevitably the least cool but most essential catalogue of important American paintings. Perhaps the time has come for that well-advised graduate and his friends to peruse its contents!

A Letter to Our Clients

It has been another significant year for the American art market. Strong results were seen across all genres and auction records were shattered. Most notably, Georgia O’Keeffe’s *Jimson Weed/White Flower No. 1* set a new record, not only for O’Keeffe, but for *any* female artist. Aggressive bidding at Sotheby’s resulted in the staggering sales price of \$44,405,000. Another exceptional sale was William Bradford’s *Midnight Sun, The Arctic*, a museum-quality example of his renowned iceberg paintings, which went for \$1,445,000 at Christie’s, far surpassing the artist’s previous record.

At the gallery, we have seen a surge of interest in American art, most apparent during our fourteenth annual Hudson River School exhibition. Turnout for the opening has increased exponentially over the past several years, and 2015 was no exception. The buzz surrounding the revered Hudson River School painters was greater than ever before. Two of our most valuable paintings, both by Sanford Robinson Gifford, were purchased at the opening. Other stunning examples by Albert Bierstadt, Jasper Francis Cropsey, and Hermann Herzog were acquired by collectors both familiar and new to Questroyal. It was also gratifying to see a new generation express serious interest and make their first purchases.

We also continue to see escalating interest in works across all price ranges. Valuations are not quite at prerecession levels and there are still many opportunities to be found. Collectors are beginning to

understand that nineteenth- and early twentieth-century American paintings are far more conservative values than those offered in the hyperinflated contemporary market. These historic works have stood the test of time, something that cannot be said for paintings by living artists that sell at prices well beyond those of established masters.

We are always searching to expand our inventory with paintings that are exceptional examples and appropriately valued so that we can offer them to our clients. While some of these works will not meet the catalogue deadline, we will continue to mail monthly booklets and send new acquisitions emails to keep you informed. It is important to visit the gallery to see these works in person as a reproduction can only provide a sense of their quality—paintings are meant to be seen!

We are in the early stages of planning major shows that will inspire many of our collectors and will be announcing them in the coming months. I look forward to seeing you at the gallery soon.

Sincerely,



Brent L. Salerno

Co-Owner

Questroyal Fine Art owners
Louis M. Salerno and Brent L. Salerno
PHOTO BY JUDE DOMSKI



George Bellows (1882–1925)

PLATE 1 *Deserted Farm, No. II*, 1920

Oil on canvas
20 3⁄16 x 24 1⁄4 inches
On stretcher bar: *DESERTED FARM No II*

PROVENANCE
Estate of the artist, 1925
Emma S. Bellows, wife of above
Estate of Emma S. Bellows, 1959
Private collection, New York, New York
Dr. and Mrs. Robert Durrell, New York, New York, 1988
Private collection, Liberty, South Carolina

EXHIBITED
Vose Galleries, Boston, Massachusetts, *Exhibition of Paintings by Gifford Beal, Eugene Speicher & George Bellows*, 1921, no. 14
Folsom Gallery, New York, New York, 1921
Portland Society of Art, Oregon, *Exhibition of Oil Paintings*, 1921, no. 10
Marie Sterner Gallery, New York, New York, 1922
Franklin Riehlman Fine Art, New York, New York, *George Bellows: In the Country*, 2010

NOTE: This painting is included in the online catalogue raisonné of the artist’s work compiled by Glenn C. Peck.

Finding Value

George Bellows is America’s foremost modernist. To date, fourteen of his paintings have sold at auction in excess of \$1 million each, five over \$5 million each, and his *Polo Crowd* exceeded \$27 million.

Yet there is still hope for collectors who seek his work. Paintings of Woodstock, New York, his summer home the final five years of his life, are obviously undervalued. There is no justifiable reason for this anomaly and astute collectors should seriously consider these opportunities.

Artistic Power

He could barely contain his creativity in Woodstock. He blasted his canvases with bold strokes of paint and pigment, never hesitating; he vitalized and took dominion over a place and time as if his art was immune to the laws of nature. It is difficult to believe that his paintings are inanimate, so compelling is the lifeforce contained within them. Mary Sayre Haverstock wrote of his first summer in Woodstock—in 1920, the year of this painting: “He painted that summer as if he had been let out of a cage.”¹

Perhaps Haverstock’s remark isn’t as dramatic as it seems. We might think of Bellows as untamed in the sense that he never feels the need to mitigate the full force of his expression, when in fact, this is the most essential quality of his genius.

1. Mary Sayre Haverstock, *George Bellows: An Artist in Action* (Columbus, OH: Columbus Museum of Art, 2007), 131.



PLATE 1 *Deserted Farm, No. II*, 1920

Albert Bierstadt (1830–1902)

PLATE 2 *Purple Mountain/Mountain Landscape*

Oil on paper laid down on canvas

8 1/16 x 12 1/8 inches

Monogrammed lower right: *ABierstadt*

PROVENANCE

Freeman Collection, Dallas, Texas

Private collection, New Haven, Connecticut

Questroyal Fine Art, LLC, New York, New York

Private collection, Bannockburn, Illinois, acquired from above, 1999

Questroyal Fine Art, LLC, New York, New York, acquired from above, 2006

Private collection, New York, New York, acquired from above, 2006

PLATE 3 *Estes Park, Colorado*

Oil on paper laid down on board

18 15/16 x 13 3/4 inches

PROVENANCE

J. J. Morgan

E. A. Godson, gift from above

Heritage Galleries of Fine Art, Taylors, South Carolina

Sale, Sotheby Parke Bernet, New York, New York, April 17, 1975, lot 30

Private collection, New York, acquired from above

PLATE 4 *Field of Red and Yellow Wildflowers*

Oil on paper laid down on canvas

14 x 19 1/8 inches

Monogrammed lower left: *ABierstadt*

PROVENANCE

Davis & Langdale Company, New York, New York

Denenberg Fine Arts, San Francisco, California (as *Wildflowers*)

Private collection, acquired from above, 1986

Private collection, by descent from above

EXHIBITED

Oil Sketches by Albert Bierstadt: 1830–1902, Davis & Langdale Company, New York, New York, April–May 1982, no. 11

Down Garden Paths: The Floral Environment in American Art, Montclair Art Museum, New Jersey, October 1–November 30, 1983; Terra Foundation for American Art, Chicago, Illinois, December 13, 1983–February 12, 1984; Henry Art Gallery, University of Washington, Seattle, Washington, March 1–May 27, 1984

LITERATURE

Davis & Langdale Company, *Oil Sketches by Albert Bierstadt: 1830–1902* (New York: Davis & Langdale Company, 1982), n.p., no. 11.

William H. Gerdts, *Down Garden Paths: The Floral Environment in American Art* (Cranbury, NJ: Associated University Presses, 1983), 19, 44, 133.



PLATE 2 *Purple Mountain/Mountain Landscape*

An Old Friend

What takes precedence, my profession as a dealer or my desire to collect? When fate redelivered a painting that I have coveted for over a decade I thought I had reconciled this recurring dilemma by accepting my role as a conduit of great art, possessing the canvases that I love only as long as the next owner can resist buying them. But my instincts plead and my heart will not be disciplined.

Purple Mountain/Mountain Landscape, although exceeded in size by the Bierstadts that greet us in the halls of museums, is unrivaled by the degree to which it overflows with the spirit and artistic sensibility that has forever earned the artist a select place in the American consciousness. One need only gaze at the purple mountain in the setting sun to recollect Katharine Lee Bates’s poem, written when she traveled to Colorado in 1893, “America the Beautiful”: “O beautiful for halcyon skies, For amber waves of grain, For purple mountain majesties Above the enameled plain! America! America!”

This is that very rare painting that has the potential to be the catalyst of any collection, giving an edge to a collective whole that would be missing in its absence. While most gallerists seek expeditious transactions, in this case procrastination is welcomed.

Two Gems

Bierstadt used oil studies to test various technical components in preparation for his monumental canvases, but he also painted them for his own pleasure. Many of these moderately sized works are fully realized examples of his vision. It has been suggested that he was so fond of these efforts that they would be the first he showed to patrons who visited his studio. They allowed him a great deal more artistic freedom than the grand scale canvases that brought him so much fame.

Paintings such as *Estes Park, Colorado* and *Field of Red and Yellow Wildflowers* are fine examples of this type and offer opportunities for collectors to acquire uncontrived works motivated by Bierstadt’s most genuine creative impulses. He was not hindered by financial concerns or burdened by his patrons’ demands. His love of art was the only reason for their conception and creation. He demonstrates in them a willingness to experiment and forgoes any allegiance to convention. Often collectors comment that paintings such as these have unusual impressionist or even modernist attributes and are among the most forward thinking in his oeuvre.

International Appeal

Although Albert Bierstadt is one of our nation’s most highly regarded artists, his fame and influence extends well beyond our boundaries. As early as 1872, a writer for *Scribner’s Monthly* stated, “There are few landscape painters living whose reputations have reached so far as that of Albert Bierstadt. His paintings are as well known and at least as highly appreciated in Europe as they are here.”¹ He is one of the few American nineteenth-century painters who has attracted international admirers as far back as the 1870s. If world interest in our most important painters continues to escalate, Bierstadt is positioned to garner the most attention.

1. “Living American Artists. No. III. Albert Bierstadt, N.A.,” *Scribner’s Monthly* (March 1872): 605.



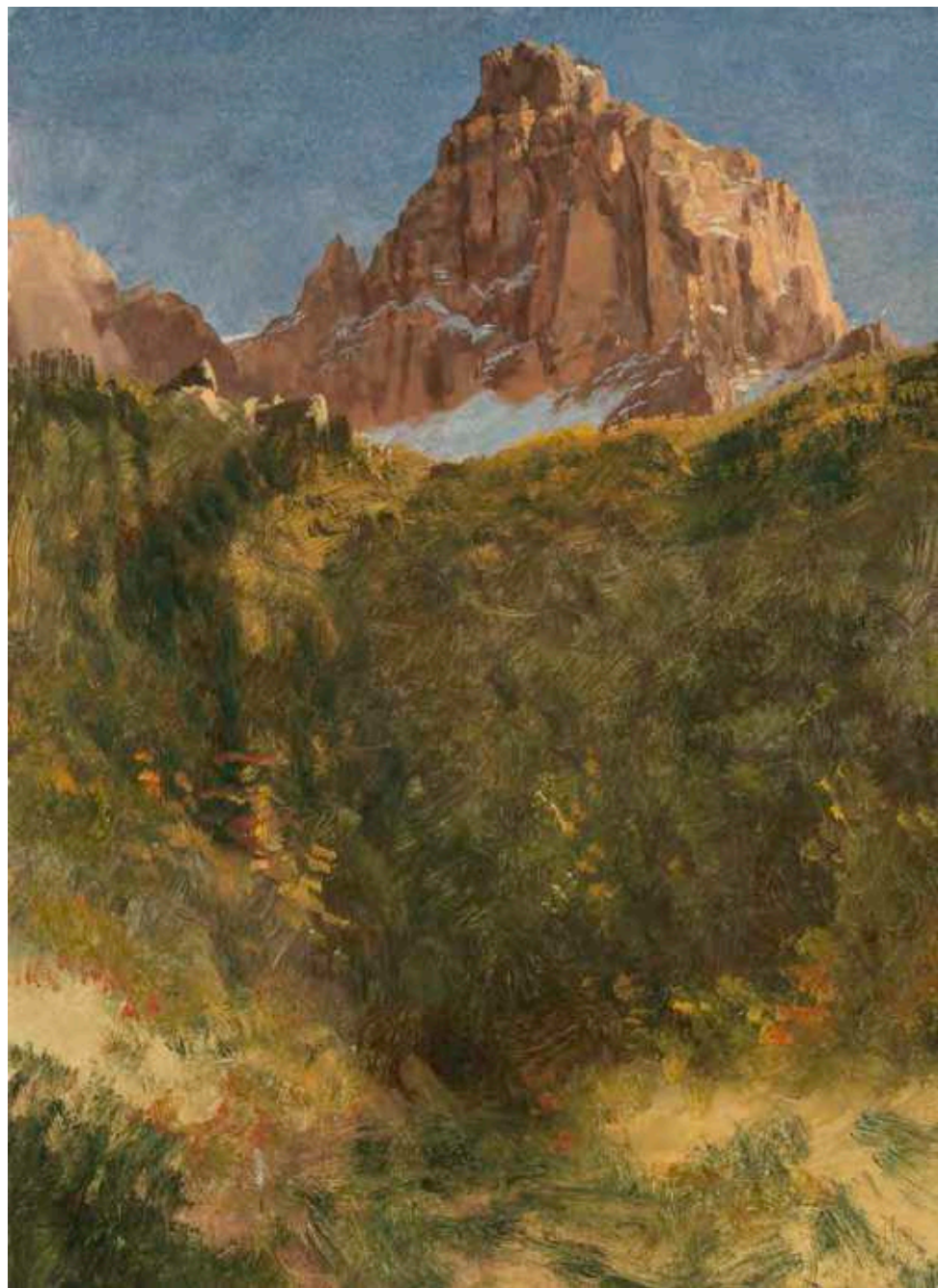


PLATE 3 *Estes Park, Colorado*



PLATE 4 *Field of Red and Yellow Wildflowers*



One of the greatest artists America has produced.

— EDWARD ALDEN JEWELL, *The New York Times*

*He made a strong impression not only upon
American art, but upon the art of the world.*

—GEORGE BELLOWES, *New York Tribune*

About the strongest individualist in the history of art.

— ROBERT M. COATES, *The New Yorker*

DO YOU REMEMBER
WHEN YOU WERE
AFRAID OF THE DARK?

Ralph Albert Blakelock

The Great Mad Genius Returns

FALL 2016

Thomas Blinks (1860–1912)

PLATE 6 *English Pointers in a Landscape*

Oil on canvas
14 1/8 x 18 inches
Monogrammed lower left: *TBlinks*

PROVENANCE
Richard Green Fine Paintings, London, England
Private collection, New England
Sale, Skinner, Boston, Massachusetts, November 19, 2004, lot 47
William Secord Gallery, New York, New York

RELATED
Pointers in a Landscape, oil on canvas, 14 x 18 inches (approx.), signed lower right; New Walk Museum & Art Gallery, Leicester Arts and Museums Service, England

LITERATURE
William Secord, *Dog Painting: A History of the Dog in Art*, 2nd ed. (Antique Collectors Club Dist., 2009), 168, plate 195.

Without Prejudice

This is an odd work for a catalogue titled *Important American Paintings*. It was painted by an English artist and as such it appears to contradict our description, purpose, and history, but not without good reason.

In my previous life, I bred thoroughbred racehorses, and I have always had an affinity for horses and dogs, predilections that seem to coexist in those of us who love the outdoors. Curiosity motivated me to seek the finest painter of dogs. When I previewed sporting art auctions, the works that I judged to be the best were almost exclusively by Thomas Blinks. Inevitably the day came when, because of its quality and valuation, I was unable to resist a Blinks painting, and consequently it appears here. It is an anomalous inclusion, but as a work that rouses my spirit I am compelled to present it.

Paintings by Thomas Blinks hardly require my approval for validation. He exhibited regularly at the Royal Academy between 1883 and 1910. King George V requested many commissions and Blinks’s work may be found in the most distinguished public and private collections including that of Queen Elizabeth II.

Undervalued

A review of Blinks’s paintings at auction will establish that this exceptional example is priced well under its potential value. Many works of similar quality and size have sold for amounts substantially in excess of our asking price.



PLATE 6 *English Pointers in a Landscape*

Oscar Bluemner (1867–1938)

PLATE 7

***View of Lehenburg, Pennsylvania*, 1914**

Gouache on paper

4 5⁄8 x 6 1⁄2 inches (sight size)

Signed and dated center left margin: *O. Bluemner N.Y. – 14*

PROVENANCE

The artist

Otto Lohr, New York, New York, Christmas gift from above, 1914

Private collection, Germany, acquired from above

Sale, Christie's, New York, New York, December 4, 2008, lot 1

Michael Altman Fine Art & Advisory Services, New York, New York

Private collection, 2009

RELATED WORKS

Character of a County in Pennsylvania (Lehnenburg), 1915, oil on canvas, 30 x 40 inches; Collection of Elizabeth and Duncan E. Boeckman

Character of a County in Pennsylvania (Lehnenburg), 1915, watercolor and gouache on paper, 15 5⁄8 x 22 1⁄4 inches; The Vera Bluemner Kouba Collection, Stetson University, DeLand, Florida

Study of Lehnenburg (Character of a County in Pennsylvania), ca. 1914, charcoal on paper, 5 x 7 inches; reproduced in Jeffrey R. Hayes, *Bluemner on Paper* (New York: Barbara Mathes Gallery, 2006), 16, no. 3.

NOTE: This work is an early study for *Character of a County in Pennsylvania (Lehnenburg)* from 1915, which was once exhibited at Alfred Stieglitz's 291 Gallery and is presently in the collection of Elizabeth and Duncan E. Boeckman.

Rejecting Convention

Alfred Stieglitz, the world renowned dealer especially adept at discovering sensational talent, was among the very first to recognize Bluemner's skill. Stieglitz gave him his first solo show in 1915 at his 291 Gallery, which was the foundation from which Bluemner's remarkable career was built.

Bluemner's unorthodox working methods and obsessions have distinguished his work. He often created at least four studies before arriving at his final canvas. In fact, this gouache was his first color study for a painting that appeared in the 1915 Stieglitz show. In an effort to achieve total cohesiveness, he worked on every quadrant of a picture simultaneously, often turning his canvas upside down to assure a consistent intensity. The eccentricity of his technique is obvious and was ultimately critical to his success.

As he matured, he continued to reject convention: with the acumen of a scientist, he experimented with egg yolk, resin, formaldehyde, and lead. He studied Isaac Newton and other theorists to broaden his understanding of all aspects of pigment and color. He wrote, “The painter must always strive after color alone, create because of it and with it.”¹

Bluemner's artistic impulse and innovation has solidified his status among the most revered American modernists. His work has achieved sensational results at public auction in recent years. Several canvases have sold for at or above \$1 million and his stunning *Illusion of a Prairie, New Jersey (Red Farm at Pochuck)* exceeded \$5 million.

1. Barbara Haskell, *Oscar Bluemner: A Passion for Color* (New York: Whitney Museum of American Art, 2005), 43.



PLATE 7 *View of Lehenburg, Pennsylvania*, 1914

Alfred Thompson Bricher (1837–1908)

PLATE 8 *Calm Inlet*

Oil on canvas
18 1/8 x 39 1/16 inches
Monogrammed lower right: *ATBRICHER*

PROVENANCE
Private collection, New York, early twentieth century
Private collection, by descent from above
Private collection, by descent from above

RELATED WORK
Marine Landscape, ca. 1895, oil on canvas, 25 x 52 inches;
The Metropolitan Museum of Art, New York, New York, gift of
Mrs. William Wheeler Smith, 08.237.3

PLATE 9 *Rocky Cliffs with Breaking Waves*

Oil on canvas
40 x 30 inches
Monogrammed lower right: *ATBRICHER*

PROVENANCE
Private collection, Florida
Private collection, New York, New York

An Uncharacteristic Reaction

One of my clients, though polite and extraordinarily knowledgeable, is often a bit eccentric. Upon entering the gallery, his distracted and ritualized greeting is the result of his obsessive eagerness to view art. Even though it is obvious that he is focused on a particular painting, any conversation that might transpire will only comprise broad strokes and generalities. I once asked him why he never commented specifically on particular paintings that drew his attention. “It might compromise my ability to negotiate,” was his reply.

About a week prior to this writing, my intriguing friend visited the gallery. All was as usual for about an hour, until he asked me to look at a painting with him. We stood before Alfred Thompson Bricher’s *Calm Inlet*. His typical reserved demeanor swiftly transformed as he conjured superlatives that contradict his very nature. He said that this was Bricher at his very best and that the artist had avoided some of his usual compositional devices unburdening the painting so that its transcendental qualities could be appreciated. He thought that the prevailing calm and absence of visible painterly stroke inspired a contemplation of a power that exceeded human comprehension, all in keeping with Ralph Waldo Emerson’s transcendentalist writings, which Bricher was likely familiar with.

I felt certain that my client’s aberrant exuberance would result in an offer. However, his wife had forbid him from buying any painting until he was willing to sell one of the great many he already owned. For him, this was unthinkable.

Real Estate or a Landscape

Recently a client expressed serious interest in Bricher’s *Rocky Cliffs with Breaking Waves*. He said that it was perfect because it captured what he experienced as he stood on a property that he was about to purchase. He lamented that it would be financially impossible for him to own both the



PLATE 8 *Calm Inlet*



vacation home and the painting. I proceeded to do something I have never done. With a healthy amount of humor, I attempted to persuade him that ultimately the painting would be more satisfying and that he should not buy the home. The various bits of logic that I mustered to make my case follow: This property was a long way from his primary residence, how often would he actually visit? He would live with the art and experience it every day. The home would require maintenance, and necessitate the payment of assorted, recurring—and likely increasing—taxes. The painting, on the other hand, demands nothing. Someday the home may need updating or the appeal of its location could diminish. The painting would remain as beautiful and relevant one hundred years hence as it does today. There would be no forthcoming variations, no better model. I persisted, citing many other relevant factors for as long as he continued to smile.

In the end, I failed, but I’m ready to try again.

1. “American Painters. Alfred T. Bricher,” *The Art Journal* 1 (November 1875): 340.
2. Alfred Thompson Bricher, quoted in “The Summer Studios of American Artists,” *Quarterly Illustrator* (1893): 233, quoted in Jeffrey R. Brown, *Alfred Thompson Bricher, 1837–1908* (Indianapolis: Indianapolis Museum of Art, 1973), 11.

*Alfred Thompson Bricher, although among the younger men belonging to the American school of painting, has already assumed a leading position as an artist, not only as a marine painter, but also in the delineation of landscapes.*¹

*It is a great delight to be able to work out-of-doors when the thermometer boils, and unfortunates walled in by their labors can at best accomplish indifferent results, while the artist with the breezes playing about his easel and protected from the sun's heat by his white umbrella can become wholly absorbed in his work.*²

PLATE 9 Rocky Cliffs with Breaking Waves



Charles Burchfield (1893–1967)

PLATE 10 *November Dawn*, 1926

Watercolor and gouache on paper
21½ x 35½ inches (sight size)
Signed and dated lower right: *Chas. Burchfield / -1926-*; on verso (photo available): “NOVEMBER DAWN” / 1926 / 22¼ x 36 / (VIEW LOOKING UP BUFFALO CREEK / FROM MY HOME AT GARDENVILLE, N.Y.)

PROVENANCE
Frank K.M. Rehn Galleries, New York, New York
Drs. Macia and Meyer Friedman, San Francisco, California, acquired from above, 1962
Estate of Drs. Macia and Meyer Friedman, San Francisco, California, until 2001
Sale, Sotheby’s, New York, New York, November 28, 2001, lot 129
Kennedy Galleries, New York, New York
Private collection, acquired from above

EXHIBITED
The University of Arizona Art Gallery, Tucson, Arizona, *His Golden Year: A Retrospective Exhibition of Watercolors, Oils and Graphics by Charles E. Burchfield*, November 1965–January 1966, no. 56

LITERATURE
“Edward Hopper Objects,” *The Art of Today* 6 (February 1935): 11.
Edward Hopper, “Charles Burchfield: American,” *The Arts* 14 (July 1928): 7.
J. Benjamin Townsend, ed., *Charles Burchfield’s Journal: The Poetry of Place* (Albany: State University of New York Press, 1993), 255–56, fig. 51.
Joseph S. Trovato, *Charles Burchfield: Catalogue of Paintings in Public and Private Collections* (Utica: Munson-Williams-Proctor Institute, 1970), 122, no. 706.
The University of Arizona Art Gallery, *His Golden Year: A Retrospective Exhibition of Watercolors, Oils and Graphics by Charles E. Burchfield, November 1965–January 1966* (Tucson: The University of Arizona Press, 1965), 31, 93, no. 56.

PLATE 11 *The Promise of Spring*, 1956

Watercolor and charcoal on paper laid down on board
40 x 27 inches
Monogrammed and dated lower left: *CEB / 1956*; on verso: *BURCHFIELD / “THE PROMISE OF SPRING” / 40 X 27 / 1956*

PROVENANCE
The artist
Dr. and Mrs. Robert L. Tornello, Youngstown, Ohio, acquired from above
Family of Dr. and Mrs. Robert L. Tornello, by descent from above
Sale, Christie’s, New York, New York, November 30, 2006, lot 34, acquired from above
Private collection, Texas

LITERATURE
Joseph S. Trovato, *Charles Burchfield: Catalogue of Paintings in Public and Private Collections* (Utica: Munson-Williams-Proctor Institute, 1970), 264, no. 1146.



PLATE 10 *November Dawn*, 1926

Converts

Those that have demonstrated a strong bias against modern paintings are the most fascinating to observe at the moment of conversion. I can empathize because as an enthusiastic collector of nineteenth-century work, I was stunned by my own metamorphosis. Interestingly, it is Charles Burchfield’s vision that is most likely to resonate with those not yet ready to embrace paintings that deviate from a traditional aesthetic. Perhaps it is because the overarching theme of virtually all of his compositions is an unadulterated sense of wonder, a feeling that anyone can understand and enjoy, and exemplified by *The Promise of Spring*. It is a work that reminds us of the surging joy we all experience as spring begins to evict the lingering winter. Change is coming and we are lured to the pristine woods to see what we might discover about it and ourselves. It is just this sort of magic that anyone, regardless of their artistic preference, can experience, without intellectual strain, when pondering Burchfield’s enchanted work.

Originality

His art is the least derivative among American modernists. He followed his own path and strove to stimulate his viewers by reaching beyond the purely visual. He invented symbols and devices to arouse the additional senses of smell and sound. Edward Hopper, presently the most revered painter of the period with multiple paintings selling for tens of millions of dollars at recent auctions, recognized Burchfield’s genius. Hopper stated, “That so conscious and intelligent a craftsman should not follow the intellectual divagations of so many of his contemporaries implies a good sense, original outlook and obstinacy that are rare, and are reaping their reward.”¹

Hopper’s Praise

Hopper was a great admirer of *November Dawn*, offered here. He wrote, “His November Dawn is not an artist’s dawn, but a real, honest-to-God sunrise ... All the scene so familiar to the eye, changed to wonder by the early morning, stated with such simple honesty and effacement of the mechanics of art as to give almost the shock of the reality itself.”²

1. Edward Hopper, “Charles Burchfield: American,” *The Arts* 14 (July 1928): 5.
2. Ibid., 7.

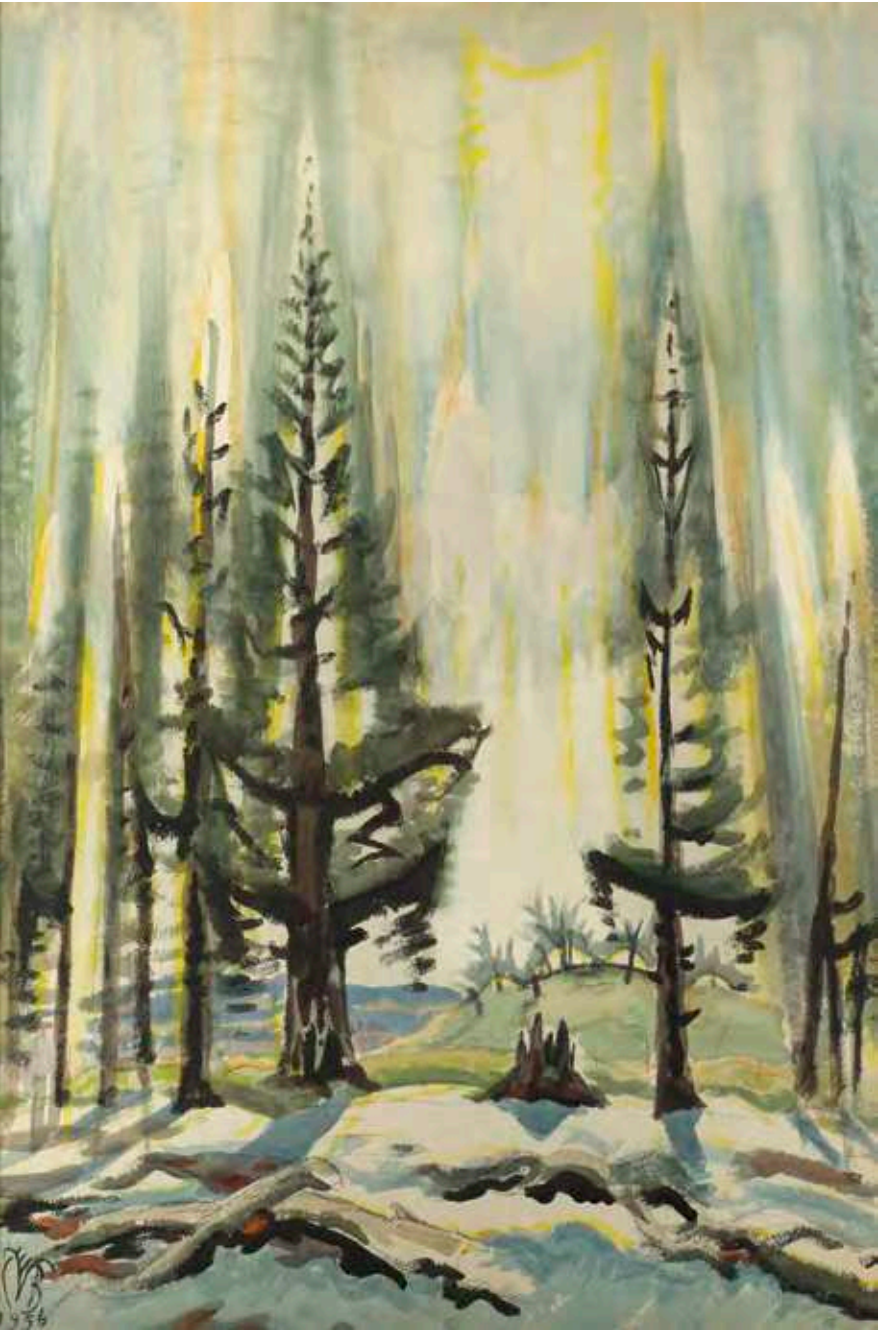
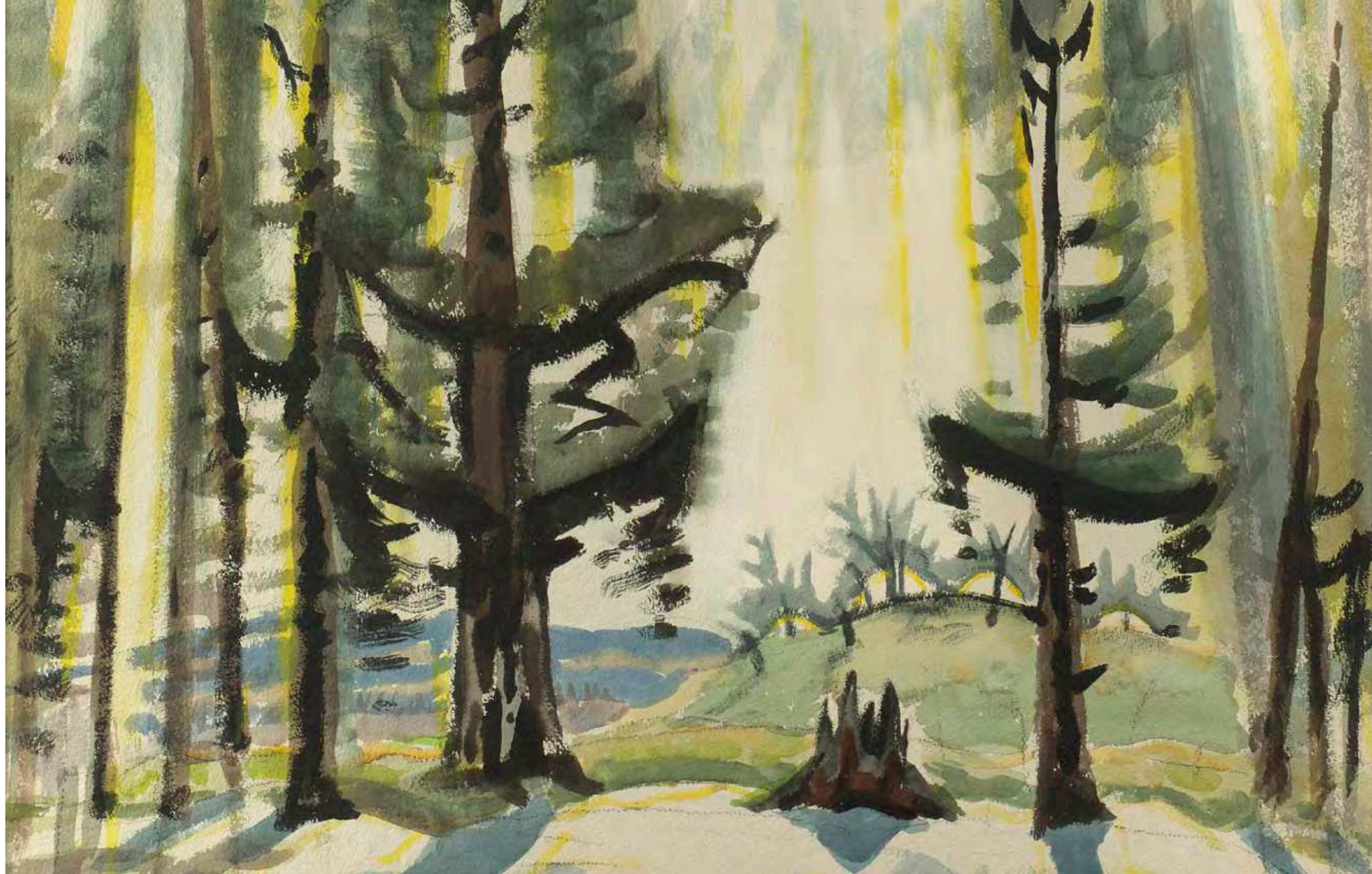


PLATE 11 *The Promise of Spring*, 1956

*For Burchfield, nature has always been a mystical experience full of wonders, terrors and true miracles. Every season, every time of day, every change of weather, every flower and insect, even every direction of the compass has its special meaning for him.*³

3. John I. H. Bauer, *Charles Burchfield* (New York: Whitney Museum of American Art, 1956), 12–13.



John Fabian Carlson (1874–1945)

PLATE 12 *Windswept Places*

Oil on canvas
40 1/4 x 52 1/4 inches
Signed lower right: *John F. Carlson*

PROVENANCE
The artist
Peter W. Carlson, son of above
Private collection, New Jersey
Sale, Christie's, New York, New York, May 19, 2005, lot 182
Questroyal Fine Art, LLC, New York, New York, acquired from above
Private collection, Minnesota, acquired from above, 2006

NOTE: This painting has been authenticated and catalogued by Vose Galleries of Boston as registry number 447, estate number 23.

*Color creates form. It creates the third dimension, the space around form. A color becomes beautiful when it functions as a form-creating agent. The eye and soul are caressed in the contemplation of form and color. The subtle changes of color over a surface—transitions that are like music—are intangible in their reaction upon us. There is an immediate sensuous appeal!*¹

*Trees are a lot like human beings; rooted men, possessing character, ambitions and idiosyncrasies. Those who know trees see all their whims; see their struggles too; struggles with wind and weather; struggles to adjust themselves to their society.*²

The Great Mistake

Thirty years ago, I made a great mistake. I drove to a warehouse somewhere in upstate New York. Leaning against the shabby walls of a dimly lit narrow corridor there were over one hundred landscapes from the estate of a painter named John Fabian Carlson. I didn't buy the collection because I lacked both foresight and confidence.

I later came to understand his talent and did my best to rectify my errant judgment by acquiring the best examples of his work I could find. Often, collectors walk through our gallery and halt, nearly transfixed, before Carlson's anthropomorphic trees draped in kaleidoscopic color. They struggle to comprehend an ancient wood—almost familiar, but seemingly at the edge of the supernatural. It is music almost heard and fragments of memories sensed but not quite found that permeate the unsuspecting consciousness. A sensation without parallel that can be explained only by acknowledging that great art happens.

You will have to gauge your own response to Carlson's work. He, like so many other great artists, writers, and musicians found inspiration in Woodstock, New York. As a valued teacher, art academies still use his textbook, *Carlson's Guide to Landscape Painting*, and many aspiring artists visit Questroyal each year to view his work.

Paintings by John Fabian Carlson are included in the permanent collections of The Butler Institute of American Art, Dallas Museum of Art, The Metropolitan Museum of Art, The Phillips Collection, and Smithsonian American Art Museum.

1. John F. Carlson, *Carlson's Guide to Landscape Painting* (New York: Sterling Publishing Company, 1958; repr., New York: Dover Publications, 1973), 85. First published 1929 by John F. Carlson, N.A. under title *Elementary Principles of Landscape Painting*. Citation refers to the Dover edition.
2. John Fabian Carlson, quoted in E. W. Watson, "John F. Carlson," *American Artist* 6, no. 10 (December 1942): 13.



PLATE 12 *Windswept Places*

Paul Cornoyer (1864–1923)

PLATE 13 *Washington Square*

Oil on panel
8¹⁵/₁₆ x 10¹/₁₆ inches
Signed lower left: *PAUL CORNOYER*; on verso: *3422 / from / Paul Cornoyer / Re / May 29 1915 / NY* [illegible]

PROVENANCE
Macbeth Gallery, New York, New York
Sale, Sotheby Parke Bernet, New York, New York, September 23, 1981, lot 151
Kenneth Lux Gallery, New York, New York
Private collection, New York

EXHIBITED
College Art Association of America, New York, New York, *Traveling Exhibition*, date unknown

Set in Stone

“Paul Cornoyer may be classed among the very few who, with Raffaëlli, Cooper, Childe Hassam, Needham and some Englishmen, see beauty in the stone and brick house fronts. His pictures generally are taken from city life and have a keen appreciation of the picturesque, full of out-of-doors feeling, and with all the subtleties of light and weather convincingly portrayed. His touch is spirited, which lends itself admirably to his street scenes.”¹

While New York City maintains a rapid pace and alters dramatically in just a few years, some things stay exactly the same. Paul Cornoyer’s painting reminds me of what a complex creature our city is. Although it was painted over one hundred years ago, the scene is instantly recognizable as Washington Square Park. The view is of the Washington Arch looking east with Fifth Avenue to the left. The red brick buildings trimmed in white across the avenue still exist.

In the painting the park appears sparser than it is today, with less landscaping and fewer people, but the major edifices are nearly unchanged. To contemporaries of Cornoyer, the scene was undoubtedly very modern. The arch, completed in 1892 to commemorate the centennial of George Washington’s inauguration, was likely still a novelty for visitors. Spending time outdoors was a fashionable activity around the turn of the century, and for the women depicted, being unescorted in public was quite progressive. Washington Square Park was a place to promenade, exercise, bring your children, and rendezvous with lovers.² Cornoyer has captured this familiar hustle and bustle—the intersection of lives gives breath to the park. Just like the buildings and monuments, this energy emanates from the park today.

1. “Around Gallery and Studio,” *The Collector and Art Critic* 3 (March 15, 1905): 41.
2. William H. Gerds, *Impressionist New York* (New York: Abbeville Press, 1994), 65.



PLATE 13 *Washington Square*

Jasper Francis Cropsey (1823–1900)

PLATE 14 *Study for Ramapo Valley*, 1881

Oil on canvas
9 1/16 x 17 1/16 inches
Signed and dated lower left: *Cropsey 1881*

PROVENANCE
(Possibly) M. F. Reynolds, 1881
Goldfield Galleries, Los Angeles, California, by 1976 (as *Autumn Landscape*)
Hirschl & Adler, New York, New York
Roy and Ruth Nutt, acquired from above, 2012

RELATED WORK
Ramapo Valley, 1881, oil on canvas, 30 x 54 inches; unlocated

EXHIBITED
(Possibly) Brooklyn Art Club, March 1881, no. 15
(Possibly) Rochester, New York, *Rochester Art Exchange Loan Exhibition*, October 1881, no. 1010

NOTE: This painting will be included in the forthcoming addition to the catalogue raisonné of the artist's work by the Newington-Cropsey Foundation.

PLATE 15 *Autumn Sunset*, 1895

Oil on canvas
12 1/16 x 20 1/8 inches
Dated and signed lower right: *1895 / J. F. Cropsey*

PROVENANCE
Kennedy Galleries, New York, New York
Mr. A. Cohen, New York and Florida
Estate of A. Cohen
Private collection, Florida, by descent from above
Private collection, New York, New York
Questroyal Fine Art, LLC, New York, New York
Private collection, Saddle River, New Jersey

PLATE 16 *An October Morning*, 1891

Oil on canvas
12 1/16 x 20 1/8 inches
Signed and dated lower right: *J. F. Cropsey / 1891*; on stretcher bar: *An October Morning / By J. F. Cropsey N. A. / Hastings upon Hudson / N.Y. 1891*

PROVENANCE
Samuel St. John McCutchen, Plainfield, New Jersey, ca. 1915
Private collection, Arizona

EXHIBITED
(Possibly) National Academy of Design, New York, New York, *Autumn Exhibition*, November 23–December 20, 1891, no. 138 (as *October*)
(Probably) Brooklyn Art Association, New York, March 1891, no. 30

NOTE: This painting will be included in the forthcoming addition to the catalogue raisonné of the artist's work by the Newington-Cropsey Foundation.

Dr. Kenneth Maddox believes that this may be a view of the Saw Mill River, which is within walking distance of the artist's home in Hastings-on-Hudson, and was painted by Cropsey multiple times in 1891.



PLATE 14 *Study for Ramapo Valley*, 1881

For those interested in acquiring meaningful examples by the most important American artists, works by Hudson River School master Jasper Francis Cropsey are essential. It is no small feat to be able to present three significant paintings by him.

Often accused of exaggerating the grandeur of autumn in the States, he once presented the Queen of England an assortment of dried leaves to prove his fidelity to nature. Few, if any, painters were able to possess the true countenance of fall. It was exceedingly difficult to produce useful studies of the season. Its full splendor lasted only a matter of days and the progression to its peak was highly variable. It could be at its apex fifty miles from the artist’s easel and, given the “speed” of nineteenth-century travel, have receded long before the painter arrived. Cropsey was an inveterate traveler, madly in search of nature at its zenith. His reputation as the painter of America’s autumn is justly deserved.

He became one of the few American painters to earn the respect of European critics. As early as 1857, the *London Daily News* published the following assessment: “We have some excellent designs from a stranger—an American artist, Mr. Jasper Cropsey—who, if we mistake not, is likely to make a name in this country.”¹ This quote has proved prophetic. As worldwide interest in American paintings escalates, works by Cropsey have been included in exhibitions in England, Italy, and Spain.

Cropsey per Square Inch

A review of auction records shows that over the last thirty-three years, 454 works by the artist have been offered for sale and seventy-eight percent have sold. In 2008, a small gem, titled *Autumn on the Hudson* and measuring just five by ten inches, was presented. Its presale estimate of \$15,000 to \$25,000 was definitively shattered when it sold for \$369,000. In May 1995, Cropsey’s *Lake George, Sunrise*, measuring twenty-four by forty-four inches, set a record when it sold for over \$1 million. His appeal has spanned decades and survived the most demanding challenger of all—*time*.

A Dispute

In the last few weeks, I have visited three passionate collectors. Each possessed a work by Cropsey and afforded it a prominent position in their home. One client related an entertaining story. She said that her best friend, a person with impressive academic credentials in art history, critiqued her collection and informed her that “Jasper” was too theatrical and his colors were inaccurate. Determined to disprove her friend’s opinion, she devised a plan. Months passed with no further discussion of her paintings, and one fall day she invited this friend for a hike that took them deep into a pristine forest. “What’s in that oversized backpack?” her trailmate inquired. When they came to a cliff where they could look down upon a multitude of mighty trees with leaves aglow in the freshest colors of the season, the cunning collector unpacked her prized Cropsey and leaned it against a nearby rock. Her amused companion simply said, “I surrender.”

1. “Literature,” *London Daily News*, November 24, 1857, 2.



PLATE 15 *Autumn Sunset*, 1895



PLATE 16 *An October Morning*, 1891

Asher B. Durand (1796–1886)

PLATE 17 *Dutchess County, New York*

Oil on canvas
14 1/16 x 21 5/16 inches
Initialed lower right: *ABD*

PROVENANCE

Cortland DePeyser collection, New York
Alexander Gallery, New York, New York
Questroyal Fine Art, LLC, New York, New York
Private collection, Larchmont, New York

RELATED WORK

Dover Plains, Dutchess County, New York, 1848, oil on canvas, 42 1/2 x 60 1/2 inches; Smithsonian American Art Museum, Washington, D.C., Gift of Thomas M. Evans and museum purchase through the Smithsonian Institution Collections Acquisition Program, 1878.126

PLATE 18 *Study in the Woods*, 1853

Oil on canvas
18 x 24 5/16 inches
Signed and dated lower left: *A B Durand / 1853*

PROVENANCE

Kennedy Galleries, New York, New York
The Collection of Arthur and Nancy Manella, acquired from above, 1968
Sale, Christie's, New York, New York, December 1, 2005, lot 90
Diane Salerno, Warwick, New York, 2006
Private collection, Philadelphia, Pennsylvania, acquired from above, 2010

There Was No School

In contemplating the Hudson River School, some envision a magnificent ivy-covered stone mansion balanced on a precipice high above the Hudson, where distinguished bearded men in period garb gave instruction to eager young artists.

A Hudson River school never existed. There was no grand building set upon a hill. Nor was there an association in existence to train aspiring painters. Instead the term was the result of a derogatory remark, likely by an English critic, in his description of the source of transport used by struggling American artists.

The artists were our first landscape painters, who found great inspiration in a pristine wilderness that had not yet been altered by man. Their work was a deeply personal response to the home of a nation that was barely beyond its adolescence. Most had virtually no formal training, and they produced honest, uncontrived images brimming with individualized sentiment. They worked in a manner that was harmonious with the declaration that affirmed the new land as the “home of the free.” Those that we now consider members of the Hudson River School gave us art that is truly American.

The most elite of the early members were Thomas Cole and Asher B. Durand. Most scholars consider them the founders, and later painters aligned themselves with either Cole, as a proponent of the sublime and sensational, or Durand, as an advocate of the intimate and specific.

Durand’s iconic stature is beyond the challenge of any sensational new artist. History has forever awarded him an everlasting position at the summit of America’s foremost art movement, and his paintings should be viewed as wise and conservative assets.



PLATE 17 *Dutchess County, New York*





Durand's paintings have been the most valuable of any sold by an American artist of the period. In 2005 Walmart heiress and Crystal Bridges Museum of American Art founder Alice Walton purchased Durand's Kindred Spirits for a reported \$35 million, and in 2011 Progress (The Advance of Civilization), from the Jack Warner collection, was sold for an estimated \$40 million.



Daniel Garber (1880–1958)

PLATE 19 *Carversville—Springtime*

Oil on canvas
30 1/8 x 28 1/4 inches

PROVENANCE

The artist
Mr. and Mrs. John F. Lewis Jr., Philadelphia, Pennsylvania,
acquired from above, 1949
Private collection, son of above, by descent from above, 1967–2014

EXHIBITED

Chester County Art Association, West Chester, Pennsylvania, 1970
James A. Michener Museum, Doylestown, Pennsylvania, *Daniel Garber: Romantic Realist*, January 27–May 6, 2007

LITERATURE

Artist’s Record Book I, 74, lines 19–20.
Lance Humphries, *Daniel Garber: Romantic Realist* (Philadelphia: Pennsylvania Academy of the Fine Arts, 2007), cat. no. 94.
———, *Daniel Garber: Catalogue Raisonné*, vol. 1 (New York: Hollis Taggart Galleries, 2006), 150.
———, *Daniel Garber: Catalogue Raisonné*, vol. 2 (New York: Hollis Taggart Galleries, 2006), 287, no. P 837.

WRITTEN BY NINA SANGIMINO

The Undeterred Impressionist

A leader of the art colony at New Hope, Daniel Garber was extremely influential in the development of Pennsylvania Impressionism as a regional school. After a two-year excursion to England, Italy, and France in 1905–7, he returned to Philadelphia with a vibrant, light-filled aesthetic, which he shared during his forty-one-year tenure as an instructor at the Pennsylvania Academy of the Fine Arts.

In 1907, Garber established his summer home, Cuttalossa, in Lumberville, Pennsylvania, just north of the burgeoning artist town of New Hope and adjacent to the hamlet of Carversville. The artist flourished in Bucks County, developing a distinct style of delicate, thin layers of paint with active brushwork that created a unique sense of depth. In this painting, Garber celebrates small-town living, showing villagers strolling across a bridge and children playing along the banks of the Paunacussing Creek. He depicts a familiar scene of a community waking up from their winter hibernation to enjoy the warmth of a springtime thaw. Village life would become a favorite theme in Garber’s later period. In this brilliant canvas, he creates a complete sensory experience, capturing the fragrant breeze, trickling water, and the anticipation and excitement associated with the season of renewal.

In the face of a rapidly changing American art scene—Modernism was quickly surpassing Impressionism as the fashionable mode of painting—Garber maintained a firm grip on what he believed in: that the American landscape, and the people whose lives were inextricably entwined with it, presented the most beautiful means of expression he could hope to find.

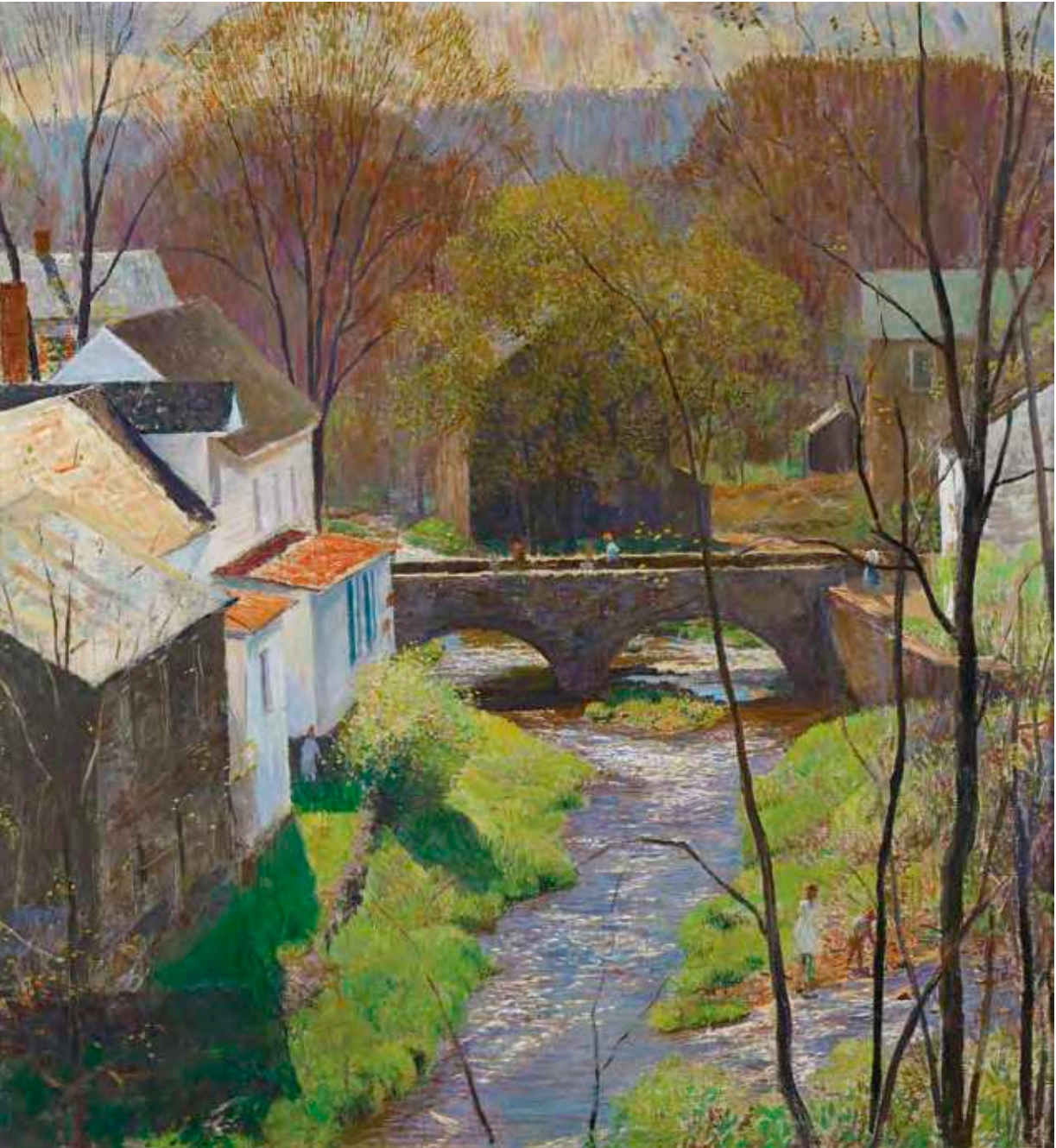


PLATE 19 *Carversville—Springtime*

Henry Martin Gasser (1909–1981)

PLATE 20 *A Street Corner in Paterson, New Jersey*

Gouache and watercolor on paper
18 3/4 x 23 5/8 inches (sight size)
Signed lower right: *H. GASSER/*

PROVENANCE
ACA Galleries, New York, New York
Private collection, Los Angeles, California

PLATE 21 *Houses in a Snowy Landscape*

Watercolor on paper
22 15/16 x 31 3/8 inches
Signed lower right: *H. GASSER/*

PROVENANCE
Private collection, New York

*Mr. Gasser’s best works are his watercolors, partly because of his deftness of touch, and partly because of an innate gift for composition.*¹

Somewhere, in a remote region hundreds of miles from the gallery, an image of a painting offered in a country auction was presented for my consideration. It immediately roused my senses, but I knew little about the painter. I asked an astute collector, who happened to live nearby the auction house, to inspect it on my behalf. His eye is quite refined and he owns many works by the nation’s most revered artists. A quiet sort, his thoughts are always measured and carefully balanced. He, too, was unfamiliar with the creator of this compelling canvas. However, when he called to report his findings he was ecstatic. It was as if he had discovered a lost masterpiece.

The painting was by Henry Martin Gasser, and when it arrived at the gallery it became an instant sensation and sold within forty-eight hours.

Since then, I have been actively seeking and acquiring work by this exceptional, but somehow forgotten painter.

Extraordinary Credentials

Over forty museums and colleges have his work in their collections, including The Metropolitan Museum of Art and Smithsonian American Art Museum. He exhibited extensively and won over one hundred national exhibition prizes; his watercolors were especially well received.²

In the Company of Stars

We currently have work by Gasser on view in several gallery rooms. His paintings hang in close proximity to those by Avery, Bellows, Burchfield, Homer, Porter, and other masters. The only way to gauge an artist’s talent is by comparison against the very best. I am attuned to the comments of the many collectors who have viewed his work in this context and they have unanimously praised his ability.

1. Benjamin Genocchio, “Art Review; A Bygone Era, in Watercolor and Oil,” *The New York Times*, August 17, 2003.
2. Ibid.



PLATE 20 *A Street Corner in Paterson, New Jersey*



PLATE 21 *Houses in a Snowy Landscape*

Sanford Robinson Gifford (1823–1880)

PLATE 22 *The Wilderness*, 1861

Oil on canvas
12 1/16 x 22 3/16 inches
Signed and dated indistinctly lower left: *S R Gifford 1861*

PROVENANCE
Alexander Gallery, New York, New York
Sale, Sotheby’s, New York, New York, May 25, 1988, lot 38
Mr. and Mrs. Jack Kay, acquired from above
Sale, Sotheby’s, New York, New York, December 4, 2013, lot 37,
from above
Michael Altman Fine Art & Advisory Services, New York, New York,
acquired from above

RELATED WORK
The Wilderness, 1860, oil on canvas, 30 x 54 5/16 inches, signed and
dated lower left: *S. R. Gifford 1860*; Toledo Museum of Art, Ohio,
1951.403

EXHIBITED
Sanford R. Gifford, Alexander Gallery, New York, New York,
March–April 1986
Hudson River School Visions: The Landscapes of Sanford R. Gifford, The Metropolitan Museum of Art, New York, New York,
October 8, 2003–February 8, 2004; Amon Carter Museum of
American Art, Fort Worth, Texas, March 6–May 16, 2004; National
Gallery of Art, Washington, D.C., June 27–September 26, 2004

LITERATURE
Alexander Gallery, *Sanford R. Gifford* (New York: Alexander
Gallery, 1986), no. 19.
Ila Weiss, *Poetic Landscape: The Art and Experience of Sanford R. Gifford* (Cranbury, NJ: Associated University Press, 1987), 223,
plate 9.
Kevin J. Avery and Franklin Kelly, eds., *Hudson River School Visions: The Landscapes of Sanford R. Gifford* (New York: The
Metropolitan Museum of Art, 2003), 114, no. 13, 116, cat. 13, 117.

An Unequivocal Declaration

Whenever an art dealer makes an absolute statement, there is the potential for dispute and criticism, but with the confidence attained by experience and passion, I believe that *The Wilderness* is a masterpiece by one of the greatest painters ever to live.

On display in one of our best-appointed exhibition rooms, the painting is supported by brass rods and illuminated by calibrated lumens, in obvious contradiction to the primordial qualities present within the parameters of its centuries-old canvas. Of all of the extraordinary paintings we have shown over the decades, few have drawn as much praise or attracted the attention of even those with a professed indifference to nineteenth-century American paintings.

Gifford possessed the ability to reveal nature’s most sensitive expressions at fruition, a split second before they would inevitably vanish. He painted atmospheric phenomena at their crescendo, leaving us to contemplate the magnitude of the mysteries he sought to share as he worked at his easel. A collector stood before this painting and remarked without a hint of levity, “If God wanted a memento of his own finest creations, I think he would be a Gifford collector.”

If you believe that even an iota of what I write is worth consideration, then you must visit the gallery to view this masterwork. But be prepared for an inevitable confrontation between the part of yourself inclined to preserve capital and the part that soars in the proximity of great art.



PLATE 22 *The Wilderness*, 1861



Jack Lorimer Gray (1927–1981)

PLATE 23 *The Battery: Demolition of the Old Produce Exchange Building*, 1957

Oil on canvas
26 x 36¼ inches
On stretcher bar: *May 1957 / J G 114 Battery + Old produce Exchg Bldg*

PROVENANCE
New York Produce Exchange
John D. Allen, New York, gift from the above, 1957
Private collection, by descent from above

NOTE: On July 11, 1957, the New York Produce Exchange Luncheon Club presented this painting to John D. Allen, President of the New York Produce Exchange. Located at 2 Broadway, across the street from Bowling Green, the building was completed in 1884 by architect George B. Post and was one of the largest and tallest buildings in New York City at the time. The partially demolished clock tower of the building is depicted in the right foreground of the painting with Upper New York Bay, the New Jersey shoreline, and Staten Island in the background.

Immortalized

Although I was not familiar with the artist, that did not detract from my instant enthusiasm. From a distance of more than thirty feet, I stood spellbound. I could not divert my gaze.

Lady Liberty, the great sentinel of the world’s harbor, cannot halt the progression of time and the relentless force of modernity’s assault upon all that is doomed by obsolescence. Nothing of the old Produce Exchange Building is preserved except the artist’s depiction. In the 1880s, the exchange processed as many as sixty million bushels of wheat and corn in a single order. By 1900, over \$15 million was transacted each day. The building was once a home to 2,500 members, a bank, post office, restaurant, library, and so much more. At the very moment when seven decades of memories and commerce yielded, Jack Gray’s sensitive brush captured the transition of physical presence into poignant memory.

In an effort to halt demolition, architectural historian Talbot F. Hamlin, who cited the building as George B. Post’s best accomplishment, asked New Yorkers if they were “such slaves to economic pressures that they can have no say in what they see, no power to preserve what they love?”¹

Jack Gray, who was admired and collected by President Kennedy, has immortalized both the structure and the question.

1. Quoted in Christopher Gray, “A Brick Beauty Bites the Dust: New York’s Produce Exchange,” *The New York Times*, August 24, 2014.



PLATE 23 *The Battery: Demolition of the Old Produce Exchange Building*, 1957

Childe Hassam (1859–1935)

PLATE 24 *Broadstairs Cottage*, 1889

Watercolor and pencil on paper
10 3⁄8 x 15 3⁄8 inches
Signed and inscribed lower left: *Childe Hassam. Broadstairs. Eng. To J. Appleton Brown with Hassam's friendship. "Shoals" Aug 1890*

PROVENANCE
Vance Jordan Fine Art, New York, New York
Private collection, acquired from above, 2001
Questroyal Fine Art, LLC, New York, New York
Private collection, Shorewood, Minnesota

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

PLATE 25 *Morning off Valencia, Spain*, 1883

Watercolor on paper
8 7⁄8 x 11 1⁄2 inches
Signed and inscribed lower left: *Childe Hassam / Valencia Spain / 83*

PROVENANCE
Kenneth Thomas, Los Angeles, California, ca. 1920s
Family of Kenneth Thomas, by descent from above, until 2014
Private collection, New York, New York

EXHIBITED
Williams & Everett Galleries, Boston, Massachusetts, *Watercolors by Hassam*, February 1884, no. 2

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

PLATE 26 *Paris, at the Opera House*, 1888

Oil on canvas
13 1⁄4 x 9 1⁄2 inches
Inscribed, signed, and dated lower right: *SOUVENIR from Childe / Hassam / 1888 / To W. H. DOWNES*

PROVENANCE
The artist
William Howe Downes, gift from above
Helen Dorothea Pierce, daughter of above, by descent from above
Private collection, by descent from above, until fall 1985
Taggart, Jorgensen & Putman, Washington, D.C.
Private collection, Washington, D.C.
Private collection, New York, New York

EXHIBITED
Coe Kerr Gallery, New York, New York, *American Impressionism: An Exhibition and Sale of Paintings, Watercolors, Pastels and Drawings*, November 7–December 7, 1985

LITERATURE
Warren Adelson, *American Impressionism: An Exhibition and Sale of Paintings, Watercolors, Pastels and Drawings* (New York: Coe Kerr Gallery, 1985), fig. 15.

NOTE: William Howe Downes, an art critic for *The Boston Evening Transcript*, was a friend of Childe Hassam.
This painting will be included in the forthcoming catalogue raisonné of the artist's work by Kathleen Burnside and Stuart Feld.



PLATE 24 *Broadstairs Cottage*, 1889



Insanity

Indulge me as I present an analogy to best illustrate the escalating lunacy that afflicts the art world.

If you had need to travel across the ocean and had to choose between an older, but solid and well-proven vessel, and one that was new and stylish but unproven, which would you select? Let's assume that they were equally swift, but that the cost to travel on the newer vessel was at least tenfold higher.

In the context of this logic, shouldn't the work created by time-honored masters exceed the values of work by contemporary stars that have yet to demonstrate the ability to withstand life's ever turbulent and unforgiving currents?

Isn't it obvious that the paintings by the iconic American impressionist Childe Hassam—an artist whose work is not only prevalent in every major American museum but often the centerpiece of their collections—are grossly undervalued? He was a man who in one lifetime earned more awards and accolades than a dozen current stars. His legend has not faded in the passing of a century, but the value of his work, although considerable, is far less than that of a graffitist or taxidermist-turned-artist that places sharks in formaldehyde.

A wise collector should view this bizarre disparity as the opportunity of a lifetime. It is an anomaly to be understood in the context of a culture nurtured on neon. If we believe in the statistical axiom of reversion to the norm and that reason will reign again, we must urgently acquire the work of our proven masters.

Obvious Value

Compare our *Paris, at the Opera House*, 1888, to lot 83, sold at Christie's in November 2014, *The Old Paris Cab Stand*. Both are of nearly the same size, subject, and date, but the latter's sales result was about fifty percent higher than our asking price.



PLATE 25 *Morning off Valencia, Spain*, 1883

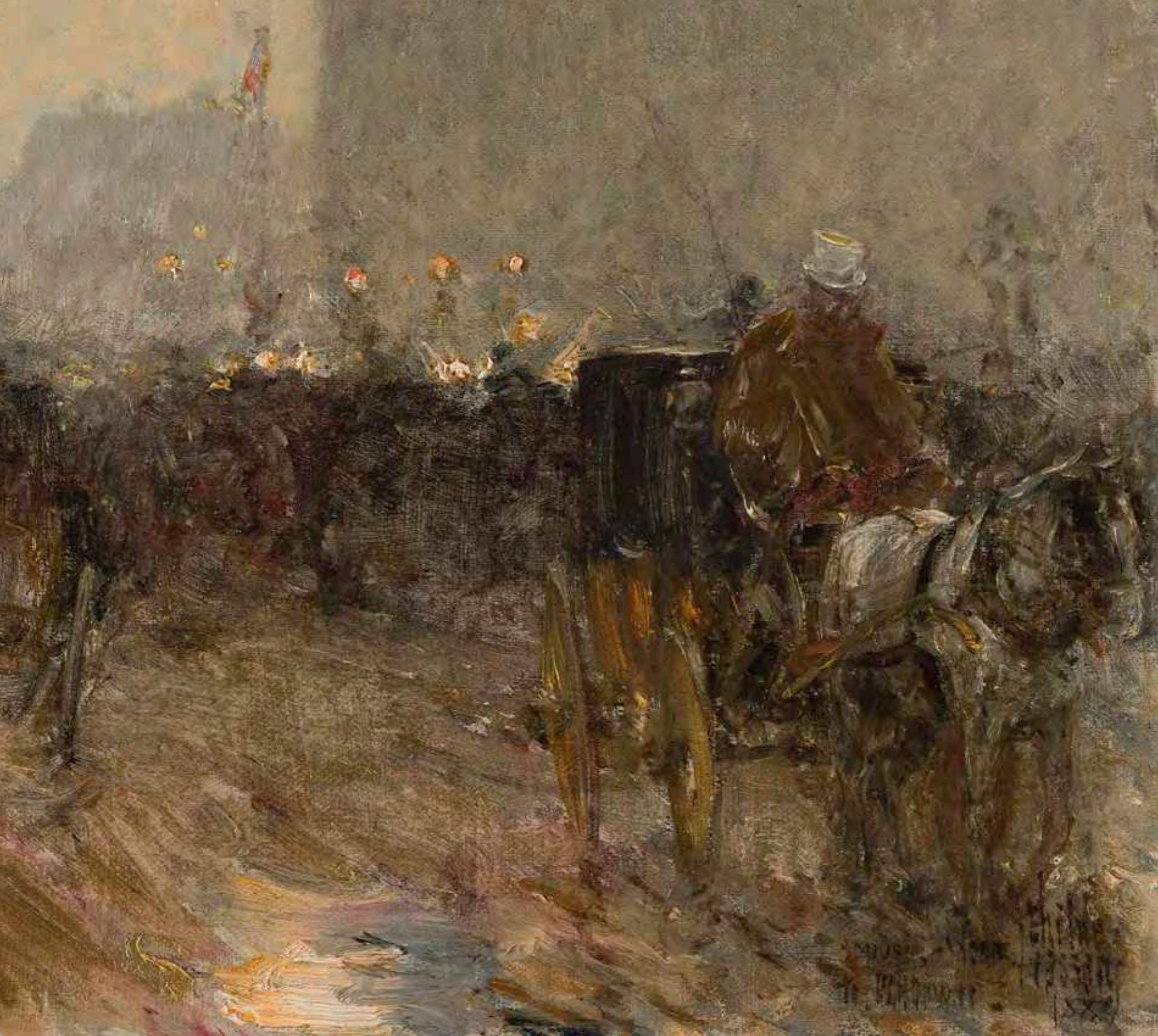


PLATE 26 *Paris, at the Opera House, 1888*

Edward Lamson Henry (1841–1919)

PLATE 27 *The Home of Dudley Sanford Gregory*, 1875

Oil on canvas
16 x 27 ⁵/₁₆ inches
Signed and dated lower right: *E L HENRY, 1875*

PROVENANCE

The artist
Charles Edward Gregory (1837–1917), son of Dudley Sanford Gregory, commissioned from above, 1875
Frances Gregory Tyler (Mrs. Ernest Tyler) (1877–1951), daughter of above, by descent from above
Private collection, by descent from above, until 2015

EXHIBITED

Century Association, New York, New York, *An Exhibition of Oils & Watercolors by Edward Lamson Henry N.A. (1941–1929)*, April 7–May 9, 1942, no. 45 (probably as *Residence of Dudley S. Gregory*)

LITERATURE

Elizabeth McCausland M.A., *The Life and Work of Edward Lamson Henry N.A., 1841–1919* (Albany: The University of the State of New York, 1945), 291, A-119.

NOTE: Dudley Sanford Gregory (1800–1874) was a prominent resident of Jersey City, New Jersey, the location of this painting. He and his wife, Anna Maria Lyon Gregory (1805–1871), moved to Jersey City in 1834 from New York City. In 1838, Gregory became the city’s first mayor and the following year he established the Provident Bank, which is extant today.

By 1840, the construction of Gregory’s home at Sussex and Washington streets was complete. Thirty-five years later—a year after Gregory’s death—his son Charles Edward commissioned this painting of the family residence. The First Presbyterian Church is across the street from the house, on the left side of the painting.

An Unconventional Portrait

Within a year of his father’s death, Charles Edward Gregory felt the need to memorialize his late father Dudley. Dudley Sanford Gregory, perhaps Jersey City’s most prominent citizen, served as its first mayor. Also a successful businessman, he made his fortune through a private lottery management firm and investments in New Jersey’s transportation systems. Rather than a traditional portrait, Charles decided to get creative—to capture the far-reaching effects of his father, he needed a more holistic depiction of the man.

When choosing an artist for this important commission, Charles turned to Edward Lamson Henry. A student of Gustave Courbet, Henry began exhibiting at the National Academy of Design in 1859, and was elected Academician in 1869. He went on to become a leader of the art colony at Cragsmoor, in upstate New York, and today is considered to be among the most important genre painters of the period. The result here is a detailed portrait of a man via the world he created for his family and neighbors.

A lavishly appointed carriage is parked in front of the stately Gregory mansion. A well-dressed footman holds open the carriage door while the master of the house stands at the top of the stoop adjusting his gloves. Cobblestone paving, elegant street lamps, and a neat row of trees show civic improvements implemented by Dudley himself. The inclusion of the church building across the street highlights one of Dudley’s proudest accomplishments: as an active member of the Presbyterian church, he relocated a church from Wall Street across the river to become Jersey City’s First Presbyterian Church. The blossoming springtime trees are Henry’s consoling reminder of rebirth for Gregory’s grieving son. Skillful at capturing the character of his subjects, Henry has succeeded in creating a detailed portrait of Gregory’s legacy, despite the fact that his “sitter” appears less than one inch tall!



PLATE 27 *The Home of Dudley Sanford Gregory*, 1875



Hermann Herzog (1831–1932)

PLATE 28 *The Falls in Hemsedal*

Oil on canvas
36 1/16 x 30 inches
Signed lower left: *H. Herzog*

PROVENANCE
The artist
Private collection, by descent from above
Reidar M. Norstrom, Haddon Heights, New Jersey, acquired from above, ca. 1944
Private collection, acquired from above
Private collection, New Jersey, by descent from above

LITERATURE
Donald S. Lewis Jr., *Herman Herzog, 1832–1932: American Landscape Painter* (Baltimore: Phoenix-Chase Galleries, 1971), 16, no. 307. (as *Norwegian Waterfall in Hemsdalen*)

*Questioned on his last birthday about the trends in current American art, he expressed impatience over the scantiness of preparation and analytical study. “But they are adept,” he said of the artists. “They have the knack of catching the hurry-up spirit of the day. So, after all, probably they are the true portrayers of the era. I can’t tell. We did differently.”*¹

A Royal Connection

Hermann Herzog was trained at the famous Düsseldorf Academy, as was Albert Bierstadt. Although Bierstadt’s celebrity is better known, Herzog’s work has been sought after by those who have the resources to acquire the best. Among his most famous patrons were Tsar Alexander II, Queen Victoria, and Queen Marie of Hanover.

Herzog immigrated to the United States in the late 1860s and likely traveled more than any painter of the period. Due to his exceptional acumen as an investor, his artistic pursuits were not burdened by financial concerns and his work is an undiluted reflection of his passion. Today if one visits The White House, or many of the nation’s most prestigious museums, Herzog’s work is likely to be on view.

As an experienced dealer I can assure you that his paintings are seriously undervalued. Always inclined to amuse and provoke, I often hang Herzogs in the company of far more expensive canvases. I take the labels off the walls, do my best to obscure signatures, and then challenge collectors to select the best painting. The many that select Herzog are simply right!

1. “Hermann Herzog, Painter, Dies at 100,” *The New York Times*, February 7, 1932, 27.



PLATE 28 *The Falls in Hemsedal*

Winslow Homer (1836–1910)

PLATE 29 *Sailboats*, 1880

Pencil and gouache on paper
8 x 13¹/₈ inches (sight size)
Initialed lower right: *W H.*

PROVENANCE
(Possibly) Macbeth Galleries, New York, New York
Thompson, Detroit, Michigan, 1943
E. C. Babcock Galleries, New York, New York, 1943
Ivan Padgoursky, 1951
Carleton Mitchell, Annapolis, Maryland
St. John’s College, Annapolis, Maryland, gift from above, 2000
Private collection, New York, New York

EXHIBITED
Baltimore Museum of Art, Maryland, 1989–2000

LITERATURE
Lloyd Goodrich, *Record of Works by Winslow Homer*, ed.
Abigail Booth Gerdtz, vol. 3, *1877 to March 1881* (New York:
Spanierman Gallery, 2008), 350, 351, no. 968.

A Superstar

If we conducted an opinion poll, it is very likely that Winslow Homer would be declared the greatest among American artists. Art critics over a century ago came to the same conclusion: “if ... the artists of the United States were called upon to declare who in their estimation was the greatest living ‘distinctly American’ painter, the majority would cast their votes for Mr. Homer; and ‘with little doubt’.”¹

Homer is known around the world, praised by critics and curators, admired by scholars, and adored by schoolchildren. He burrowed beneath the superfluous to expose the essence of both place and human interaction. He simplifies and clarifies, avoiding embellishment and transient sentiment to be certain that he brings the most timeless aspect, the very core truth, to his canvas.

Sailboats was created during the period that most scholars agree marks Homer’s rise to the height of his powers. He began to work in watercolor in 1873, and by 1880 he was producing his most compelling work—it was the medium that best suited the simplicity and spontaneity he strived for.

Any collector who cherishes great art and seeks a wise investment must consider acquiring a Homer watercolor from this period.

1. “A Great Painter of the Ocean,” *Current Literature* 45 (July 1908): 54.



PLATE 29 *Sailboats*, 1880

Leon Kroll (1884–1974)

PLATE 30 *Monhegan Seascape*, 1913

Oil on panel
15 x 19⁹/₁₆ inches
On verso: *LEON KROLL / Painted in Summer 1913*

PROVENANCE
Marie Kroll Rose, daughter of the artist, Wilton, Connecticut
Private collection, Oakhurst, New Jersey, acquired from above, 2007

RELATED WORKS
Gull Rock, 1913, oil on canvas, 25 x 30 inches; reproduced in Susan Danly, *Side by Side on Monhegan: The Henri Circle and the American Impressionists* (Monhegan, Maine: Monhegan Museum, 2004), 21.
Sunlit Sea, 1913, oil on panel, 15 x 19 inches; Monhegan Museum, Maine, Gift of Remak Ramsay

NOTE: Leon Kroll and George Bellows visited and painted together in Monhegan, Maine, in 1913.
A bill of sale from Marie Kroll Rose in 2007 acknowledges that *Monhegan Seascape* is by her father, Leon Kroll.

Friction

*I used also to give Bellows criticisms every day that time up there in Camden, Maine, when I was requested to. He grabbed them and loved them. I never gave my friends anything except very constructive thoughts, about that particular picture and that particular problem. They would do the same thing for me. They'd come around and see my pictures and be very frank about them. That was a beautiful period. You don't have that today. Strange thing.*¹ — LEON KROLL

Artists in the early twentieth century energetically exchanged ideas regarding experimental methods of depicting the world. In the summer of 1913, a particularly pivotal year, Leon Kroll and George Bellows painted together in Monhegan, Maine. The two painters were good friends and they worked closely on this trip, even sharing a supply of fifteen-by-nineteen-and-a-half-inch three-ply panels like the one *Monhegan Seascape* is painted on.² This took place shortly after the momentous Armory Show, which exposed Americans to the progressive European art that departed from portraying direct sensory experience to explore alternate modes of representation.

Monhegan Seascape is redolent with this air of exchange, demonstrating influence both from home and abroad. Bellows's impact on Kroll is evident in the broad brushstrokes and unrestrained application of the paint. The painting also has an abstracted quality that is unique for Kroll, perhaps inspired by works viewed at the Armory. It is easy to lose sight of the waves and the rocks: the tight framing, lack of focal point, and plastic quality of the paint dissolves sea and stone into color and form.



The movement of the sea causes the water to crash into the rocks, creating the dazzling colors that make this simple painting stunning. Such effects are not a result of calm water. Likewise, rarely is significant art a product of isolated individuals. Stillness and seclusion are not only unnatural, but unproductive. Active elements that challenge one another create something richer than any single one is capable of on its own. It is clear that Kroll welcomed the friction and cherished the result.

1. Leon Kroll, *Leon Kroll: A Spoken Memoir*, ed. Nancy Hale and Fredson Bowers (Charlottesville: University Press of Virginia for the University of Virginia Art Museum, 1983), 51.
2. Jessica F. Nicoll, *The Allure of the Maine Coast: Robert Henri and His Circle, 1903–1918* (Portland, ME: Portland Museum of Art, 1995), 22.
3. Kroll, 102.

*I am always very grateful that I've learned to see. It's a very beautiful thing, to see. Even as a boy I enjoyed seeing, in a way that was different from the ordinary seeing. I would see things looking rather beautiful. That kind of seeing is a great asset to an artist's life, I think.*³



Hayley Lever (1876–1958)

PLATE 31 *Monhegan Island*

Oil on canvas laid down on board
24 7/8 x 29 15/16 inches
Signed lower left: *Hayley Lever*.

PROVENANCE
Private collection, Jackson Heights, New York
Sale, Christie's, New York, New York, May 26, 1988, lot 286
Furniture Brands, Saint Louis, Missouri, acquired from above

PLATE 32 *Still Life with Pumpkin and Turnips*

Oil on canvas
24 x 36 1/8 inches
Signed lower right: *Hayley Lever*; on stretcher bar: *Hayley Lever*

PROVENANCE
Private collection, New York, New York

EXHIBITED
National Academy of Design, New York, New York

Instantaneous Recognition

There are few artists whose paintings, when viewed from a distance, can immediately be identified by even those marginally familiar with their work. Lever's style is striking and distinctive. It makes an impression and is easily recalled, a trait common to only the most creative artists.

Moving Pictures

Lever's vibrant palette and bold designs are marked by hyperactive brush-work raging between the paint layers. There is an undeniable cinematic quality to be found on canvases upon which paint strokes remain forever active. Motion is the predominate sensation, more akin to what one might experience when watching a film than viewing a painted canvas. Lever saw the world in perpetual metamorphosis, always as *becoming* and never as simply *being*. This is the most essential quality of his work as confirmed by his remarks during an interview in 1920, “The trees in a picture must be growing, the flowers blooming, the clouds flying, the moon rising, or the sun setting.”¹

The year 1914 proved to be monumental in Lever's career: he was awarded the silver medal by the National Arts Club and went on to receive the Carnegie Prize from the National Academy of Design. Today his paintings are included in The Metropolitan Museum of Art, Smithsonian American Art Museum, and The White House, among many others.



PLATE 31 *Monhegan Island*



An American Painter

Lever was born in Australia and lived in Europe during his early career. He immigrated to New York in 1912 and became a naturalized citizen in 1921. Adopting the pride and optimism of his new country, his works are defiant and experimental and capture a profound sense of place. In a review of a 1915 exhibition at Macbeth Gallery, *The New York Times* wrote, “Nothing more American than these paintings can be imagined ... The best one can do is to define it as that quality which makes an American painting different from the paintings of other nations ... It is work that expressed the national spirit which has worked slowly around to being a youthful spirit. It expresses the modern interest in light and color and volume by ambitious experimentation and the eager adoption of theories evolved in the foreign studios. But it shows a young and cheerful independence of the systems built on these theories by foreign schools, a brave readiness to subject theory to personal tastes.”²

1. Helen Wright, “A Visit to Hayley Lever’s Studio,” *The International Studio* 70 (May 1920): 70.
2. “Number of Portraits Is Double That of 1914, Paintings by Davey and Lever, of a Genuinely American Type, on View at the Macbeth Gallery,” *The New York Times*, November 7, 1915, SM21.

PLATE 31 *Monhegan Island*, detail



PLATE 32 *Still Life with Pumpkin and Turnips*

Luigi Lucioni (1900–1988)

PLATE 33 *Survivals*, 1959

Oil on canvas
27 x 23⅞ inches
Signed and dated lower right: *Luigi Lucioni 1959*

PROVENANCE

Milch Galleries, New York, New York
Charles W. Nichols, Vermont, by 2006
Private collection, by descent from above

EXHIBITED

National Academy of Design, New York, New York, *135th Annual Exhibition*, February 25–March 20, 1960, no. 139
Southern Vermont Art Center, Manchester, Vermont, *An Exhibition of Paintings by Luigi Lucioni*, September 10–22, 1960, no. 22

LITERATURE

John F. Harbeson, *135th Annual Exhibition* (New York: National Academy of Design, 1960), 17, no. 139.
Stuart P. Embury, *The Art and Life of Luigi Lucioni: A Contribution Towards a Catalogue Raisonné* (New York: Stuart P. Embury, 2006), 199, no. 59.8.

His Way

At just thirteen years old, Luigi Lucioni defied his art instructor, “I have to do it my way, or I can’t do it at all. I guess I’ve finished here anyway.”¹ While he may have found academies restrictive, he did value knowledge and studied the Renaissance masters. His ability to understand a common quality between the old and new masters forever changed his art. Their self-confidence and fidelity to their own intellect influenced him most. He later said, “*They’re* not afraid, either, to say or do anything, if it’s honest—if it’s in them.”² The young artist was inspired to embrace the independent nature that was brewing in him since childhood.

Lucioni presents nature’s creations at their fullest state of fruition—not their most perfect, but their most pure. We perceive them as mysterious objects because he has revealed so much of their essence that they seem unfamiliar. We are stunned by the heretofore unseen visualization of what we have intuitively understood. The sensation of a greater meaning dominates our thoughts. “My idea of realism is not what you see, but it’s to create what there is ... to find a way to express that essence of realism ... the thing that makes it real without copying all the little trivial things.”³

In 1932, during the Great Depression, The Metropolitan Museum of Art bought his *Dahlias and Apples*. He became the first and youngest living artist in their collection. Today his work is included in the collections of the most prestigious museums in the country, including the National Academy Museum, Smithsonian American Art Museum, and Whitney Museum of American Art.

- 1. Luigi Lucioni, quoted in Adeline L. Atwater, “A New Vision of Beauty,” *The Atlanta Constitution*, January 22, 1928, 9.
- 2. Ibid.
- 3. Oral history interview with Luigi Lucioni, July 6, 1971, Archives of American Art, Smithsonian Institution.



PLATE 33 *Survivals*, 1959

Reginald Marsh (1898–1954)

PLATE 34 *Off to the Movies, Love Affair is Playing!*, 1939

Watercolor and gouache on paper
27 7/16 x 19 5/8 inches (sight size)
Signed and dated center right: *REGINALD MARSH '39*

PROVENANCE

The artist
Fay and Michael Kanin, Santa Monica, California, gift from above, 1939
Estate of Fay and Michael Kanin, Santa Monica, California, by descent from above, 2013

NOTE: *Love Affair* is an American romance film from 1939, directed by Leo McCarey and starring Irene Dunne and Charles Boyer. The painting may have been a wedding gift from the artist to Fay and Michael Kanin, who were married in 1939. The artist took a photo of the painting, the negative of which now resides in the collection of the Museum of the City of New York.

PLATE 35 *Tunnel of Love*, 1943

Oil on board
24 x 36 inches
Signed and dated lower right: *Reginald Marsh 1943*

PROVENANCE

DC Moore Gallery, New York, New York
Elissa & Alan Kestenbaum, Purchase, New York
Marjorie and Charles Benton, Evanston, Illinois
Private collection, New York, New York

EXHIBITED

DC Moore Gallery, New York, New York, *Reginald Marsh's New York*, November 13, 1996–January 4, 1997 (as *Spooks (Tunnel of Love)*)
DC Moore Gallery, New York, New York, *Reginald Marsh: New York Views*, December 12, 2001–January 26, 2002

LITERATURE

Avis Berman and William Benton, *Reginald Marsh's New York* (New York: DC Moore Gallery, 1996), 19. (as *Spooks (Tunnel of Love)*)
Lloyd Goodrich and Reginald Marsh, *Reginald Marsh* (New York: H. N. Abrams, 1972), 223. (as *Spooks*)

NOTE: The artist took photographs at Coney Island that capture the inspiration for the two background figures in the painting. The photos reside in the collection of the Museum of the City of New York.



PLATE 34 *Off to the Movies. Love Affair is Playing!*, 1939

Rising

As an active dealer, I have a certain advantage in that I am aware of collectors' sentiments and opinions. It is becoming obvious that appreciation for Reginald Marsh's distinctive subject matter and style is escalating. For those old enough to recollect the period, his work offers a poignant nostalgia, for others it is a very palpable historic commentary.

I have heard collectors say that Marsh was to New York what Thomas Hart Benton was to the Midwest. His profound understanding of New York City and its inhabitants is certainly on par with Benton's grasp of the heartland, but the value of his paintings have not *yet* reached the same lofty levels.

WRITTEN BY LOUIS M. SALERNO



PLATE 34 *Off to the Movies. Love Affair is Playing!*, 1939, detail



Man of the Moment

In *Off to the Movies*, I am struck by the vitality and dominating presence of the women swarming in front of the theater. They contrast dramatically with the wholesome, homogenous image conveyed by contemporaneous mainstream portrayals. Marsh's figures are muscular and sturdy; they are unkempt, less ladylike, and to me, much more alive. In addition to thwarting the accepted feminine ideal, Marsh also contested traditional gender dynamics in his paintings. *Tunnel of Love* pictures a couple in a horror ride where the female was expected to seek comfort from the ghouls by clinging to her male companion. However, in Marsh's amusing rendition, the roles are reversed: the woman appears unfazed by her surroundings, including the presence of her effete partner.

At Questroyal, we have noticed escalating interest in Marsh's work. While it is probably impossible to fully understand the rise and fall of an artist's popularity, Marsh's work seems to bear special relevance today. Lately, an acceptance of nontraditional gender identities is permeating popular culture and the media. Perhaps Marsh's paintings resonate now since they reveal that society never did fit in the mainstream mold, that conformity was an illusion. By rejecting norms and dramatizing idiosyncrasies, Marsh shows us that our perception depends on what you choose to embrace of your surroundings.

WRITTEN BY ALISON KOWALSKI



PLATE 35 *Tunnel of Love*, 1943

Alfred H. Maurer (1868–1932)

PLATE 36 *Vase of Flowers*

Oil on board
21 9/16 x 17 15/16 inches
Signed upper right: *A. H. Maurer*

PROVENANCE

The artist
Herbert C. Illium Sr., New York, gift from above
Private collection, gift from above, 1960s

A Star is Born

*He sends a canvas to the Salmagundi Club exhibition, where out of a hundred and more pictures it receives the Inness, Jr., prize; he sends three canvases to the Society of American Artists' exhibition, and while nine hundred out of thirteen hundred canvases are rejected, all three are marked "one" by the jury.*¹

*Alfred Stieglitz was the first dealer to recognize the importance of Maurer's Fauve work; in 1909 he gave Maurer and fellow American modernist John Marin a two-man show ... This marked a watershed moment for American Modernism ... The show was hailed as "wild and revolutionary."*²

To See as Never Before

It was time to cease buying for at least a week or two. During the previous month, I had purchased more than a painting a day, causing myself, my staff, and my bank account undue stress. But then I was shown Alfred Maurer's *Vase of Flowers* and wrote yet another check.

Although it may appear to be—and is classified as—a still life, a more apt description would be an unstill life. A vase of flowers is on a pedestal that appears as a projectile surging skyward in defiance of dimension and gravity, on the brink of penetrating the picture plane. We are forced to recalibrate our perception to accommodate Maurer's manipulation of design and composition as he compels us to see and experience as never before. This is no ordinary still life. But, then again, this is no ordinary artist.

Stacey B. Epstein, in *Alfred Maurer: At the Vanguard of Modernism*, calls Maurer's flower pieces from the 1920s "his most visually expressive works ... Sensual images rendered in a personal calligraphy of rhythmic gestures, Maurer's florals are living entities painted with a frenetic energy and an élan that mirrors the generative properties of nature ... These richly colored, poetic fragments typically depict arrangements bursting from a centrally placed vessel ... from a bird's-eye view. ... they offer a return to the primitive essence of nature."³

1. David C. Preyer, "The New York Art World – II," *Brush & Pencil* 8 (May 1901): 94–95.
2. Stacey B. Epstein, *Alfred Maurer: At the Vanguard of Modernism* (Andover, MA: Addison Gallery of American Art, Phillips Academy, 2015), 120.
3. Epstein, 169.



PLATE 36 *Vase of Flowers*

Willard Leroy Metcalf (1858–1925)

PLATE 37 *Poppy Field (Landscape at Giverny)*, 1886

Oil on canvas
10⁵/₈ x 18⁵/₁₆ inches
Signed and dated lower left: *W.L. Metcalf / 86*; on verso: *La Maison de Claude Monet Giverny / Looking across from the end of my garden / W. L. Metcalf*

PROVENANCE
Private collection, Sandwich, Massachusetts
Berry-Hill Galleries, New York, New York
Private collection, Massachusetts
Questroyal Fine Art, LLC, New York, New York
Private collection, Allentown, Pennsylvania

EXHIBITED
Americans in Paris 1860–1900, National Gallery, London, England, February 22–May 21, 2006; Museum of Fine Arts, Boston, Massachusetts, June 25–September 24, 2006; The Metropolitan Museum of Art, New York, New York, October 17, 2006–January 28, 2007
The World of Claude Monet, Nagoya/Boston Museum of Fine Arts, Japan, April 26–September 28, 2008
The Artist’s Garden: American Impressionism and the Garden Movement, 1887–1920, Pennsylvania Academy of the Fine Arts, Philadelphia, February 12–May 24, 2015

LITERATURE
Kathleen Adler, Erica E. Hirshler, and H. Barbara Weinberg, *Americans in Paris 1860–1900* (London: National Gallery, 2006), 140, 141, no. 72, 249, no. 72.

NOTE: According to the exhibition catalogue for *Americans in Paris 1860–1900*, written by Kathleen Adler, Erica E. Hirshler, and H. Barbara Weinberg, this painting features a view of Claude Monet’s house in Giverny.

Reliable Evidence

What is the most convincing evidence of a painting’s quality? Art’s very nature defies analyses by quantifiable means or statistical review. Rarely are there any objective facts that are universally accepted.

But this masterpiece has irrefutably established its significance as it has been included in exhibitions held at some of the world’s most prestigious museums, including The Metropolitan Museum of Art, Museum of Fine Arts, Boston, National Gallery, London, Nogoya / Boston Museum of Fine Arts, Japan, and the Pennsylvania Academy of the Fine Arts. It is by the revered American impressionist Willard Leroy Metcalf, who was a founder and member of the elite impressionist group known as The Ten.

It is a fascinating image of poppies in splendid bloom with Monet’s home in the near distance, painted at the most pivotal moment in his career, when, perhaps in response to his discoveries at Giverny, he transitioned to an impressionist style that would establish his fame.

There will seldom be an opportunity to acquire a painting as beautiful, as highly regarded, and created at as crucial a moment in a master’s career.

Premonition

*His parents believed in supernatural phenomena and actively participated in the occult and held séances. Through the help of a medium they believed that a “being” beyond them told them that Willard would one day become a famous painter. Because of this communication they encouraged Metcalf to become an artist.*¹

*This soul of the woods, this strange evasive essence that has peopled poems and mythology, Metcalf has imprisoned it in his canvases, consciously or unconsciously.*²



PLATE 37 *Poppy Field (Landscape at Giverny)*, 1886

1. Patricia Jobe Pierce, *The Ten* (New York: Pierce Galleries, 1976), 93.
2. “Notes,” *The Craftsman* 13 (March 1908): 730.



Anna Mary Robertson “Grandma” Moses (1860–1961)

PLATE 38 *The Brown Mills*, May 20, 1951

Oil on board
18 x 24 inches
Signed lower right: *MOSES*.

PROVENANCE
Mr. and Mrs. H. Frank Forsyth
Family of Mr. and Mrs. H. Frank Forsyth, by descent from above,
Colorado
Private collection, New York, New York

LITERATURE
Otto Kallir, *Grandma Moses* (New York: Harry N. Abrams, 1973),
309, no. 983.

NOTE: *The Brown Mills* is included as number 983 in the
Grandma Moses catalogue raisonn  by Otto Kallir. The work was
also reproduced as a Hallmark card.

*I look back on my life like a good day's work, it was done and
I feel satisfied with it. I was happy and contented, and I knew
nothing better and made the best out of what life offered.
And life is what we make it, always has been, always will be.*¹

Coming Home

She didn't begin to paint until she was seventy-five years old. Her paintings languished for many years in a storefront in an obscure town. Her work was considered childish and primitive. Initially she was criticized and dismissed by most critics, but today there isn't an American artist with as much name recognition as Grandma Moses.

To the din of a million colliding ambitions we proceed, desperate for prize and stature. But those that hear grandma's dinner bells will take pride in shaking the earth from their clothes and satisfy the heartiest appetite. They will again know the sweet exhaustion of honest work, hard play, and sleep soundest of all.

Grandma Moses calls us home and reminds us that simplicity is precious and that the best things in life really are free. The purity and wholesomeness of her art is as essential as any meaning found in the work of other masters.

1. Grandma Moses, *My Life's History*, ed. Otto Kallir (New York: Harper & Row, 1952), quoted in Otto Kallir, *Grandma Moses* (New York: Harry N. Abrams, 1973), 122.



PLATE 38 *The Brown Mills*, May 20, 1951

Guy Pène du Bois (1884–1958)

PLATE 39 *Backyard*

Oil on canvas
22 1/16 x 18 inches

PROVENANCE

James Graham & Sons, New York, New York
Private collection, New York, acquired from above

*The good realist is a shameless fellow completely
unafraid of reality ... a rare person in most
civilizations ... a fellow with eyes to see and
a heart to accept and appreciate the contours
of his own kind and particularly those of the
individuals in it.*¹

In the Presence of Greatness

In 1903, in a classroom at the New York School of Art, George Bellows, Edward Hopper, and Guy Pène du Bois received instruction from the rebellious artist and brilliant teacher Robert Henri. How much further would the co-mingling of such collective genius take each of them? How much could a teacher, willing and eager to allow creativity to overrun convention, push them? More than a hundred years later, we know that each of these artists rose to stardom and affected the course of American painting in a profound way.

Guy Pène du Bois was a realist, a description that may be misleading because while his art appears to record reality, that is not its main focus. The contours of his figures are incidental to the essence of character they suggest. His depictions of place serve the greater purpose of arousing our curiosity. The viewer’s interest in the obvious is quickly overtaken by a sense of something unseen as we contemplate its mystery.

Pène du Bois detested the thoughtless replication of imagery, stating, “The literal painter, so often confused with the realist, is, much too often, a passionless invalid ... a dull copyist, so mindless, so poor in judgement that he cannot reach a verdict even when supplied with every bit of available evidence.”²

The artist’s curiosity and intellectual capacity define his work and were likely nurtured and honed when he found himself in the presence of greatness at the very inception of his career.

1. From Guy Pène du Bois, “Realism,” an unpublished manuscript, quoted in John Baker, “Guy Pene du Bois on Realism,” *Archives of American Art Journal* 17, no. 2 (1977): 4.
2. Ibid.



PLATE 39 *Backyard*

Fairfield Porter (1907–1975)

PLATE 40 *Flowers*, 1955

Oil on canvas
22 1/16 x 27 1/8 inches
Signed and dated lower right: *Fairfield Porter 55*

PROVENANCE

Estate of the artist
Anne E. C. Porter, wife of above
Estate of Anne E. C. Porter
Family of Anne E. C. Porter, by descent from above
Private collection, New York, New York

EXHIBITED

Hirschl & Adler Galleries, New York, New York, *Fairfield Porter: 1907–1975*, September 25–October 31, 1992
Alpha Gallery, Boston, Massachusetts, *Fairfield Porter: Paintings and Works on Paper*, February 5–March 9, 1994

LITERATURE

Joan Ludman, *Fairfield Porter: A Catalogue Raisonné of the Paintings, Watercolors, and Pastels* (New York: Hudson Hills Press, 2001), 144, no. L198.

PLATE 41 *Primroses and Goldenrod*, 1966

Oil on board
18 x 20 inches
Signed and dated upper right: *Fairfield Porter 66*;
on verso: *Primroses + Goldenrod / 18 x 20 oil 1966 F Porter*

PROVENANCE

Tibor de Nagy Gallery, New York, New York
Joe Brainard
The artist
Hirschl & Adler Modern, New York, New York
Estate of the artist
Estate of Anne E. C. Porter, wife of the artist

EXHIBITED

Fairfield Porter: Recent Paintings, Tibor de Nagy Gallery, New York, New York, February 18–March 16, 1967
Fairfield Porter, Harbor Gallery, Cold Spring Harbor, New York, August 19–September 15, 1973, no. 12
Fairfield Porter Retrospective Exhibition, The Heckscher Museum of Art, Huntington, New York, December 15, 1974–January 26, 1975; Queens Museum, New York, February 7–March 9, 1975; Montclair Art Museum, New Jersey, March 23–April 27, 1975, no. 23
Fairfield Porter's Maine, Parrish Art Museum, Southampton, New York, July 2–September 11, 1977; Colby College Museum of Art, Waterville, Maine, no. 8
Fairfield Porter, Barridoff Galleries, Portland, Maine, July 23–September 3, 1979, no. 12
Fairfield Porter: Paintings and Works on Paper, The Arts Club of Chicago, Illinois, November 12–December 31, 1984, no. 12
Fairfield Porter, 1907–1975, Hirschl & Adler Modern, New York, New York, September 5–28, 1985; Museum of Art, Fort Lauderdale, Florida, January–April, 1991
Fairfield Porter, 1907–1975, Hirschl & Adler Galleries, New York, New York, September 25–October 31, 1992
Fairfield Porter, Gleason Fine Art, Boothbay Harbor, Maine, August 17–September 11, 1996
Fairfield Porter, Susanne Hilberry Gallery, Birmingham, Michigan, March 6–April 15, 1998



PLATE 40 *Flowers*, 1955



LITERATURE

Fairfield Porter (Cold Spring Harbor, NY: Harbor Gallery, 1973), no. 12.

Eva Ingersoll Gatling, *Fairfield Porter Retrospective Exhibition* (Huntington, NY: The Heckscher Museum of Art, 1974), 8, no. 23.

Helen Harrison, *Fairfield Porter's Maine* (Southampton, NY: Parrish Art Museum, 1977), no. 8.

Rackstraw Downes, *Fairfield Porter* (Portland, ME: Barridoff Galleries, 1979), no. 12.

Eliot Porter and Rackstraw Downes, *Fairfield Porter: Paintings and Works on Paper* (Chicago: The Arts Club of Chicago, 1984), no. 12.

Fairfield Porter, 1907–1975 (New York: Hirschl & Adler Modern, 1985), no. 23.

Joan Ludman, “Checklist of the Paintings by Fairfield Porter,” in *Fairfield Porter: An American Classic*, by John T. Spike (New York: Harry N. Abrams, 1992), 296.

Joan Ludman, *Fairfield Porter: A Catalogue Raisonné of the Paintings, Watercolors, and Pastels* (New York: Hudson Hill Press, 2001), 226, L564.

PLATE 40 *Flowers*, 1955, detail



PLATE 41 *Primroses and Goldenrod*, 1966

PLATE 42 ***Study for The Driveway***, ca. 1967

Mixed media on paper
29 7/8 x 23 5/8 inches

PROVENANCE

Estate of the artist
Anne E. C. Porter, wife of above
Estate of Anne E. C. Porter

RELATED WORK

The Driveway, 1967, oil on canvas, 20 x 15 inches, signed and dated lower right: *Fairfield Porter 67*; Collection of Sandy Golden

*His secret was that he lost himself in paying attention to what was in front of him—he even said, “Love is paying attention.” “Look at it,” I’d hear him telling his students. And I often heard him say, while starting to paint a landscape from nature, “the light will never be this way again.”*¹

Choose With Your Heart

I think that we should allow art to be an addiction as long as our response is genuine and informed by an inherent truth that we hold sacred. If it resonates at the very core of our being, let’s offer no resistance as it gets under our skin. Passion for a particular canvas should be purely an individual experience, supremely intimate without the need of any consensus for validation.

We must all choose with our hearts, which is exactly how I came to admire Fairfield Porter’s work. The lure of his creativity was seeded in me long before I recognized it. I came to covet his paintings in much the same way a child might experience the irresistible charm of a bicycle.

Modernism Made Easy

It is not difficult for those that prefer nineteenth-century paintings to enjoy Porter’s modernist style. He was essentially a realist painter that embraced abstraction in an original manner. Much of his work is at the intersection of realism and abstraction. Many painters chose to adapt one of these opposing concepts, but Porter’s art is found at the merger of both. His ability to simultaneously give weight to contradictory modes of expression is the hallmark of his style and readily apparent in the works presented here.

He wrote, “The opposition between ‘realism’ and ‘abstraction’ is a misleading one ... no matter how much either one pretends to prefer either reality or unreality (like Clive Bell), this reality or unreality is an eternal object which an artist ... constantly refers to whenever he makes something.”²

American modernist collectors continue to express their enthusiasm for Porter, which is reflected in the decade-long escalation of prices attained for his work at public auction.

1. Anne E. Porter, Statement, in Joan Ludman, *Fairfield Porter: A Catalogue Raisonné of the Paintings, Watercolors, and Pastels* (New York: Hudson Hills Press, 2001), 8.
2. Fairfield Porter, “Against Idealism,” in Fairfield Porter, *Art in Its Own Terms: Selected Criticism, 1935–1975*, ed. Rackstraw Downes (Cambridge, MA: Zoland Books, 1993) 103.



PLATE 42 *Study for The Driveway*, ca. 1967

William Trost Richards (1833–1905)

PLATE 43 *On the Atlantic Coast*, 1874

Oil on canvas
7¹⁵/₁₆ x 16³/₁₆ inches
Initialed and dated lower right: *W.T.R. 74*.

PROVENANCE
Dr. and Mrs. Emil H. Schnap
Thomas Colville Fine Art, New Haven, Connecticut
Questroyal Fine Art, LLC, New York, New York, acquired from above, 2004
Babcock Galleries, New York, New York, acquired from above, 2005
Questroyal Fine Art, LLC, New York, New York, acquired from above, 2007
Diane Salerno, Warwick, New York, acquired from above, 2007

PLATE 44 *Woodland Interior*, 1856

Oil on canvas
31¹/₈ x 25¹/₈ inches
Signed and dated lower left: *W.T.RICHARDS. / Phil 1856*.

PROVENANCE
Private collection, Mt. Vernon, New York
Questroyal Fine Art, LLC, New York, New York, acquired from above, 2001
Private collection, New York, New York, acquired from above, 2001
Private collection, Atlanta, Georgia, acquired from above

An Elusive Gift

These two paintings by William Trost Richards are differentiated by both subject and date of creation, demonstrating the depth of his talent and the range of his ability. Of all the painters of the period, he possessed the command of line and predilection for detail that enabled him to paint some of the most precise and truthful renderings of nature ever depicted on canvas.

His ability to document specific detail without diminishing the viewer’s sensation of the ethereal qualities that compose the poetry of a painting is his most astonishing talent. This gift eludes painters of lesser skill because literal transcription works against the artist’s capacity to infuse the sort of mystery and wonder that roils the imagination. This alone may accurately account for the vast appeal of paintings that allow us to marvel at the precision of line without detriment to the pleasure of wonder.

A Tip of the Hat

At a time when Europeans often looked down on American artists as inferior and provincial, Richards was able to gain their praise. As early as 1871 a London *Times* critic wrote, “Surely we are destined to see or hear more of a painter of such unpretending power.”¹

The acclaim bestowed upon him by American critics and scholars is far too extensive to list. But perhaps the most impressive and telling comment was a simple quip made by the most beloved and influential teacher and master impressionist William Merritt Chase, “I take my hat off to him. He’s a master of drawing—I take off my hat—”²

1. “About Painters,” *Philadelphia Evening Bulletin*, June 12, 1871, quoted in Linda Ferber, *William Trost Richards: American Landscape & Marine Painter, 1833–1905* (Brooklyn, NY: The Brooklyn Museum, 1973), 30.
2. Harrison S. Morris, *William T. Richards: Masterpieces of the Sea* (Philadelphia: J.B. Lippincott Company, 1912), 55.



PLATE 43 *On the Atlantic Coast*, 1874





PLATE 44 *Woodland Interior*, 1856

Harry Roseland (1866–1950)

PLATE 45 *The Dull Sermon*, 1902

Oil on canvas
10 3⁄16 x 14 3⁄16 inches
Signed and dated center left: *HARRY·ROSELAND·/1902*;
on verso: *PAINTED·TO·ORDER·FOR / JAMES·G·MOULTON / CHICAGO / ILL. / ORIGINAL·PAINTING / THE·DULL·SERMON / HARRY·ROSELAND*

PROVENANCE
The artist
James G. Moulton, Chicago, Illinois, acquired from above, 1902
Donald Thorp Estate, Chicago, Illinois

RELATED WORK
The Snooze, 1904, oil on canvas, 14 1⁄4 x 20 1⁄4 inches, signed upper left: *Harry Roseland 1904*; Birmingham Museum of Art, Alabama

*We have a painter in Brooklyn who has recently developed a field quite his own, and the popularity of his pictures bids fair to make him one of the most successful of the local artists.... He is not a copyist, either in his subject or his manner.*¹

Innocence

The moment I became aware that Harry Roseland’s *The Dull Sermon* was offered for sale, I knew I wanted it. There was no need to question my judgement, to “sleep on it,” or to seek the advice of anyone at the gallery. In this unpretentious composition the innocence of a precious child is shielded within the ageless boundaries of Roseland’s canvas, beyond the reach and inevitable change caused by the passage of time and the experiences of life. It is an image of an irrefutable human truth and, as such, the potent simplicity of its message is irresistible.

If a dull sermon could put any child to sleep, we should understand that the common traits that define humanity are not predicated by borders, prescribed by religion, or mandated by law. If we celebrated all of the innate qualities that bind us, we would not be as threatened by the allegiances that differentiate us.

No matter age, faith, or creed, we all began as, and part of us remains, that sleepy little child.

1. “Art Gossip,” *The Brooklyn Daily Eagle*, August 20, 1899.



PLATE 45 *The Dull Sermon*, 1902

Edward Stieglitz (1833–1909)

PLATE 46 *Central Park*, 1902

Oil on canvas
20 x 14 inches
Signed and dated lower right: *E Stieglitz / 1902*.

PROVENANCE
Georgia Engelhard, New York, granddaughter of the artist
Sale, Phillips Auctioneers, New York, New York, May 23, 2000,
lot 131
Private collection, Connecticut

NOTE: Georgia Engelhard (1906–1986) was the artist’s
granddaughter and the niece of famed gallerist Alfred Stieglitz.
A painter herself, Engelhard was close with Alfred’s wife Georgia
O’Keeffe and exhibited at her uncle’s renowned 291 Gallery.

Beyond Progress

Edward Stieglitz was born in Germany and as a young man left for the United States, where he found fame and fortune in New York City. A rare breed, he was not only a talented painter, but possessed business acumen as well. Known for his generosity and hospitality, he often hosted men of various business, artistic, and academic pedigrees at his Upper East Side mansion. Perhaps Edward’s social prowess is one reason why his son Alfred, who grew up in the company of these great men and women, went on to become a successful photographer and art dealer who helped advance the careers of such talents as Georgia O’Keeffe, Oscar Bluemner, and Marsden Hartley. Talent ran deep in the Stieglitz family.

While the streets of the Upper East Side certainly appear different today than they did in Stieglitz’s day, it could be argued that the great Central Park still retains much of the same natural character that it did in the nineteenth century. One might imagine an older Stieglitz enjoying a short walk to the serene, snowy hills of the park, paintbrush and canvas in tow. I’m glad he did, for with this picture one can gaze upon a different time and yet still take comfort in the fact that although New York is constantly changing, there are some iconic places that are far too sacred to undergo the radical transformations currently afflicting large swaths of the city. Politicians and activists may not be able to halt the insatiable appetite for “progress” that New Yorkers are all too familiar with now, but the transcendent work of great local artists like Stieglitz can certainly soften its blow.



Worthington Whittredge (1820–1910)

PLATE 47 *Sunlight in the Forest*, 1867

Oil on canvas
27 3/4 x 27 3/4 inches
Signed and dated lower left: *W. Whittredge / 1867*

PROVENANCE
Kenneth Lux Gallery, New York, New York, by 1981
The Art Institute of Chicago, Illinois, acquired from above
with funds from the Roger McCormick Fund, 1981
Questroyal Fine Art, LLC, New York, New York
Private collection, Branford, Connecticut

EXHIBITED
Kenneth Lux Gallery, New York, New York, *Recent Acquisitions
in American Paintings*, October 13–November 7, 1981, no. 3

An Inarguable Master

While a review of Whittredge’s oeuvre reveals varied subjects throughout his prolific and well-traveled career, he is inarguably the master of forest interiors. His capacity for capturing the subtleties of light and atmosphere beneath a screen of foliage led to critical acclaim: “The name of Whittredge is widely known and cherished as one of the ablest belonging to the American school of landscape Art.”¹

The Reynolda House Museum of American Art holds what is generally considered his masterpiece, *The Old Hunting Grounds*, hailed for its “limited palette” and “restrained natural beauty.”² Yet it is precisely the ways in which our *Sunlight in the Forest* departs from that description that I find it most arresting.

Sunlight in the Forest has a rather brilliant palette for a shaded forest interior, most notably the jewel-like turquoise sky pulsing through the center, waking you up like a splash of cold water from the trickling stream. This break in the canopy floods the dark woods with sunlight, energizing the golden leaves it illuminates and warming the moss-covered ground.

Deeply inspired by the poetry of William Cullen Bryant, Whittredge believed that nature reflected humanity and conveyed essentials truths. The vibrant oasis here is made possible only by the fallen tree along the bank of the stream opposite the viewer, and the decaying trunk across the water to the right. The new sapling springing forth in the vacancy becomes a poignant message in the post–Civil War era, crafted with an elegance attainable by only the greatest masters of the medium.

1. “American Painters.—Worthington Whittredge, N.A.” *The Art Journal* 2 (1876): 148.
2. “The Old Hunting Grounds | Reynolda House Museum of American Art,” accessed July 29, 2015, <http://www.reynoldahouse.org/collections/object/the-old-hunting-grounds>.



PLATE 47 *Sunlight in the Forest*, 1867

John Whorf (1903–1959)

PLATE 48 *Fisherman's Moon*

Watercolor and gouache on paper
20½ x 28¼ inches (sight size)
Signed lower right: *John Whorf*; on verso: *Fishermans moon X / 121*

PROVENANCE
Private collection
Avery Galleries, Bryn Mawr, Pennsylvania, acquired from above
Michael Altman Fine Art & Advisory Services, New York, New York, acquired from above

Art vs. Science

It was a pleasantly warm October night on the Atlantic Ocean, many miles off the coast of South Carolina. Land was a distant memory as we three yachtsmen made our way slowly but surely south to our remote destination. The moon was full and bright and I relied upon the power of my iPhone to capture the moment. The photo is stored in the cloud, but that night’s vivid memory lives on in my mind’s eye.

The moment I saw *Fisherman's Moon*, I realized that a trillion-dollar company’s most sophisticated gadget, in my reasonably competent hands as a graduate of two film schools, was no match against John Whorf’s brush and several ounces of watercolor. My image could replicate a scene, but never the wonder of Whorf’s fishermen going about their tasks like a troupe in a moonlit drama on the waters off Provincetown.

Whorf was a prized pupil of the renowned watercolorist John Singer Sargent. His work exhibits much of the virtuosity of his famous mentor absent the extreme valuation. In acknowledgement of his ability museums such as The Metropolitan Museum of Art, The Museum of Modern Art, and the Whitney Museum of American Art include him in their collections.





If you can get him to talk seriously he will talk rapidly, pacing back and forth like a tiger, waving a cane at arm's length and pull fiercely on his cigarette, while he unburdens his mind on art in general and picture-making in particular.¹

1. *Boston Herald*, November 1940, quoted in John Whorf and Amy Whorf McGuiggan, *John Whorf Rediscovered* (Woburn, MA: AFA Publishing, 2013), 57.

John Williamson (1826–1885)

PLATE 49 *Kaaterskill Clove*

Oil on canvas
14 1/8 x 10 3/4 inches
Monogrammed lower left: *J. W.*

PROVENANCE
Private collection, New Mexico

*[Williamson's] paintings tend to be small and intimate in character and beautifully composed, and reflect a fine and subtle sense of color. Mood is always a stronger component of his work than detail and he, thus, seems allied in temperament with works by Kensett and Gifford.*¹

The Process

At a small auction hundreds of miles from any city, a large number of paintings were on offer. Among the many unremarkable canvases, only a view of Kaaterskill Clove, in New York’s Catskill Mountains, a location that inspired the inception of the Hudson River School, was worthy of attention. A layer of tobacco residue, coal dust, and grime accumulated over the course of more than a century obscured the quality of this painting, but not its signature. I knew how good John Williamson could be, and that a basic restoration would illuminate his exceptional talent, an advantage that allowed me to acquire the painting well below its monetary value.

The wait began the moment I sent my new discovery to the conservator. He confirmed that it would restore well and that there were no unseen issues. With rising optimism, I initiated a search for the perfect frame. I selected a fine period cove, confident that it would be the perfect mate.

About two weeks later, the restoration was complete and the painting was returned. It exceeded all my expectations. Williamson’s view of the famous clove, painted at the peak of day, with its atmosphere richly colored and pulled taut by his total command of perspective, merits inclusion in any collection of important American paintings.

1. John Paul Driscoll, *All that is Glorious Around Us* (Ithaca: Cornell University Press, 1997), 134.



PLATE 49 *Kaaterskill Clove*

F. Alexander Wust (1837–1876)

PLATE 50 *Sunset Landscape*, 1868

Oil on canvas
18 1/8 x 31 9/16 inches
Signed, inscribed, and dated lower right: *A. Wust N.Y. 1868*

PROVENANCE
Alexander Gallery, New York, New York
Mr. Herbert Stott, acquired from above
Sale, Christie's, New York, New York, December 6, 1985, lot 51
Private collection
Alexander Gallery, New York, New York
Private collection, acquired from above, 1988
Questroyal Fine Art, LLC, New York, New York, 2007
Private collection, Tuxedo Park, New York, 2007

Fame or Ability?

Twice in my decades-long career, I have come upon an American painting that I walked past only to be drawn back by its power. I did not recognize the artist and my ego would not permit me to consider it. If I didn't know the painter how could his work be worth owning? I should have been embarrassed by my audacity, and have long since rectified that attitude.

In both instances, the works that precipitated the conflict were by Alexander Wust, an internationally accomplished painter who won a gold medal from the universal art exhibition in Brussels and The Hague in 1866 and a medal at the 1873 World's Fair in Vienna. Stateside, he was an associate of the National Academy of Design and exhibited at several important venues, including the Brooklyn Art Association and the Pennsylvania Academy of the Fine Arts. Today his work is included in several of the nation's finest collections.

In this particular example, Wust was skillful enough to moderate the force of his sentiment, pushing it to the brink without succumbing—as was the case with inferior artists—to garish overstatement. With a sky tinged by twilight color and post–Civil War euphoria, it has much of the virtuosity of Frederic Edwin Church's *Twilight in the Wilderness*.

As a result of the manner in which I came to appreciate his work, I have lately come to question what is more important, fame or ability. I conclude that fame costs more, but ability is *worth* more.



PLATE 50 *Sunset Landscape*, 1868



Price Index

BY PRICE CATEGORY

Under \$50,000		\$50,000 to \$99,000		\$100,000 to \$199,000		\$200,000 to \$350,000		Above \$350,000	
13	Cornoyer, Paul	6	Blinks, Thomas	3	Bierstadt, Albert	1	Bellows, George	2	Bierstadt, Albert
20	Gasser, Henry Martin	7	Bluemner, Oscar	4	Bierstadt, Albert	10	Burchfield, Charles	5	Blakelock, Ralph Albert
21	Gasser, Henry Martin	16	Cropsey, Jasper Francis	8	Bricher, Alfred Thompson	11	Burchfield, Charles	19	Garber, Daniel
27	Henry, Edward Lamson	18	Durand, Asher B.	9	Bricher, Alfred Thompson	17	Durand, Asher B.	22	Gifford, Sanford Robinson
31	Lever, Hayley	23	Gray, Jack Lorimer	12	Carlson, John Fabian	35	Marsh, Reginald	26	Hassam, Childe
32	Lever, Hayley	25	Hassam, Childe	14	Cropsey, Jasper Francis	38	Moses, Anna Mary Robertson “Grandma”	29	Homer, Winslow
45	Roseland, Harry	28	Herzog, Hermann	15	Cropsey, Jasper Francis	44	Richards, William Trost	37	Metcalf, Willard Leroy
46	Stieglitz, Edward	30	Kroll, Leon	24	Hassam, Childe				
48	Whorf, John	33	Lucioni, Luigi	34	Marsh, Reginald				
49	Williamson, John	36	Maurer, Alfred H.	41	Porter, Fairfield				
		39	Pène du Bois, Guy	43	Richards, William Trost				
		40	Porter, Fairfield	47	Whittredge, Worthington				
		42	Porter, Fairfield						
		50	Wust, F. Alexander						

BY PLATE NUMBER

1	Bellows, George	\$200,000 to \$350,000	18	Durand, Asher B.	\$50,000 to \$99,000	35	Marsh, Reginald	\$200,000 to \$350,000
2	Bierstadt, Albert	above \$350,000	19	Garber, Daniel	above \$350,000	36	Maurer, Alfred H.	\$50,000 to \$99,000
3	Bierstadt, Albert	\$100,000 to \$199,000	20	Gasser, Henry Martin	under \$50,000	37	Metcalf, Willard Leroy	above \$350,000
4	Bierstadt, Albert	\$100,000 to \$199,000	21	Gasser, Henry Martin	under \$50,000	38	Moses, Anna Mary Robertson “Grandma”	\$200,000 to \$350,000
5	Blakelock, Ralph Albert	above \$350,000	22	Gifford, Sanford Robinson	above \$350,000	39	Pène du Bois, Guy	\$50,000 to \$99,000
6	Blinks, Thomas	\$50,000 to \$99,000	23	Gray, Jack Lorimer	\$50,000 to \$99,000	40	Porter, Fairfield	\$50,000 to \$99,000
7	Bluemner, Oscar	\$50,000 to \$99,000	24	Hassam, Childe	\$100,000 to \$199,000	41	Porter, Fairfield	\$100,000 to \$199,000
8	Bricher, Alfred Thompson	\$100,000 to \$199,000	25	Hassam, Childe	\$50,000 to \$99,000	42	Porter, Fairfield	\$50,000 to \$99,000
9	Bricher, Alfred Thompson	\$100,000 to \$199,000	26	Hassam, Childe	above \$350,000	43	Richards, William Trost	\$100,000 to \$199,000
10	Burchfield, Charles	\$200,000 to \$350,000	27	Henry, Edward Lamson	under \$50,000	44	Richards, William Trost	\$200,000 to \$350,000
11	Burchfield, Charles	\$200,000 to \$350,000	28	Herzog, Hermann	\$50,000 to \$99,000	45	Roseland, Harry	under \$50,000
12	Carlson, John Fabian	\$100,000 to \$199,000	29	Homer, Winslow	above \$350,000	46	Stieglitz, Edward	under \$50,000
13	Cornoyer, Paul	under \$50,000	30	Kroll, Leon	\$50,000 to \$99,000	47	Whittredge, Worthington	\$100,000 to \$199,000
14	Cropsey, Jasper Francis	\$100,000 to \$199,000	31	Lever, Hayley	under \$50,000	48	Whorf, John	under \$50,000
15	Cropsey, Jasper Francis	\$100,000 to \$199,000	32	Lever, Hayley	under \$50,000	49	Williamson, John	under \$50,000
16	Cropsey, Jasper Francis	\$50,000 to \$99,000	33	Lucioni, Luigi	\$50,000 to \$99,000	50	Wust, F. Alexander	\$50,000 to \$99,000
17	Durand, Asher B.	\$200,000 to \$350,000	34	Marsh, Reginald	\$100,000 to \$199,000			

