

QUESTROYAL FINE ART, LLC

Be Uncool





VOLUME XVIII FALL 2017

Important American Paintings

Be Uncool

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Against the Tide of Impermanence: American Paintings and the Experiential Image

BY CHLOE HEINS

So, what do you do?

I'm the director of an art gallery.

Oh, which gallery?

Questroyal Fine Art.

Don't think I know it. What type of art?

American paintings.

American paintings? Like Basquiat?

No, earlier, like Georgia O'Keeffe or Edward Hopper.

Oh, right. Are you in Chelsea?

No, the Upper East Side.

Interesting... I'll have to come by sometime.

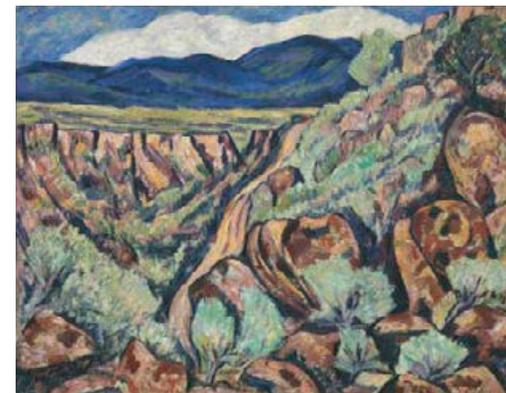
This is the typical conversation I have when I meet someone for the first time. I explain that though Basquiat and Warhol are American painters, “American paintings” is actually a completely different genre of art. They politely nod in recognition, especially when I mention names like O’Keeffe, Hopper, Andrew Wyeth, and Norman Rockwell. Yet, my corner of the art world is unfamiliar to many people—even those who frequent museums and galleries. They listen patiently as I elaborate on my appreciation for nineteenth- and twentieth-century American paintings. Some express interest, though few can visualize the art I describe. Stereotypically, people of a certain demographic, who can afford to buy original artwork, jostle to “sit at the cool kids’ table,” as my client aptly described it. In other words, they buy post-war and contemporary art—maybe because they love it, but mostly because it’s what they hear about.

Recently, I went on vacation to Arizona and Utah. I expected the landscape to be awe-inspiring, but I was vastly unprepared for its otherworldliness. I hiked on dusty trails in red-rock canyons and over seemingly Martian rock formations, pausing along the way to unzip

my backpack, grab my iPhone, and blindly snap photos in the bright sun. Of course, you can’t expect a quick snapshot to encapsulate the views and the experience, but isn’t that all you are left with? Unless you are an artist or documentarian who focuses on landscape, this is your visual souvenir—a few quick digital photos, maybe enhanced a bit, then hastily (or after too much thought) posted on social media to elicit flattery and clever (or mundane) comments from anyone who has a split second to look and react. Then the world moves on, rapidly.

A year ago, Instagram—the only social media platform I relate to—introduced “stories,” their version of the temporary visual narrative that disappears after twenty-four hours. Immune to its popularity, I prefer the original format with its more “permanent” images, which themselves are eventually pushed into oblivion. Nowadays, there is no looking back—the images vanish, and you are expected to forget them—unless, of course, they appear on a “throwback” post, perpetuating the cycle of temporariness. They are replaced by a constant feed of new photos, as inherently remarkable as passing clouds. “Where did you go on vacation again?” my friends and acquaintances ask. Though they ostensibly saw and even “liked” or commented on the photos I posted, crucial details are not absorbed. Are even the most extraordinary, noteworthy images instantly obsolete due to rapid replacement? Or, more importantly, is the medium simply not capable of giving the viewer a lasting impression?

Is anyone with an Instagram account a photographer? Who is an artist, and who is not? Now, more than ever, the lines are blurred. This July, the Los Angeles County Museum of Art announced its first Instagram Artist in Residence.¹ While “Instagram takeovers” are common practice, and I encourage dialogue and public forums, are they an artistic process? Does posting images, found or original, on



LEFT
Marsden Hartley (1877–1943),
Landscape, New Mexico, 1919–20,
oil on canvas, 27 1/8 x 34 7/8 inches;
The Metropolitan Museum of Art,
New York, New York, Alfred Stieglitz
Collection, 1949, 49.70.46

RIGHT
Canyon Point, Utah, 2017
iPhone photo by Chloe Heins

Instagram dilute their potency in a meaningful way? Can we still rely on artists, however we define them, to create powerful imagery that evokes a place (a sacred, ancient creative practice), or has it become solely the collective responsibility of social media users? Do we value visual depictions that are not ephemeral, and if not, how can contemporary art, with its fixation on concept and process, continue to prioritize the image?

The smell of sage and juniper instantly transports me to the transcendent desert locales that left their mark, yet I still yearn for images. The desire to cling to visual elements of the landscape and to tangibly recall the sensations I experienced remains unfulfilled. It does not deliver motivation or inspiration to print photos I inexpertly took, even the superior files from my digital camera. I am not an artist, though at one point, I considered myself one, and I grew up in an artistic household. And given my profession, I often think about the changes in our visual culture during my brief lifetime and how current technologies and practices have affected the permanence of images, especially in art being made today. This leads me back to American paintings and their lasting relevance. They represent an era of image-based art, where a sense of place—even visible in non-landscape subjects—is conveyed to the viewer. In art, the label of “contemporary” is impermanent and has no guaranteed correlation to significance.

If you are fortunate enough to own a painting, then you know that it can be experienced at any moment. If you pass it hanging in your hallway, you may pause or you may brush right by; however, you’ll always have the luxury of rising in the middle of the night to tiptoe through the still house, turn on a light, and admire your painting. This offers a private moment between you, the artist, and “the place”—whether it is a landscape, the background in a still life or portrait, or a metaphysical realm. Real or imaginary, the experience of this place, depicted by the artist, accompanies you, both in your daily life and in your consciousness. It makes you different than everyone else. It bears no hashtag and no links beyond your thoughts and its provenance—the legacy that now includes you. When it leaves you, it brings you along. It won’t become lost in a sea of perfected images, capturing a life that looks more appealing on a device than in reality. Your painting won’t be replaced by an image you view through a virtual reality headset while pacing indoors. It will remain in the form the artist intended, offering its viewers an impossible gift—an experiential image grounded against the tide of the moment—visual timelessness that was not conceived in Silicon Valley or repurposed for a reaction.

1. Chi-Young Kim, “Announcing LACMA’s First Instagram Artist in Residence,” July 5, 2017, <http://unframed.lacma.org/2017/07/05/announcing-lacma%E2%80%99s-first-instagram-artist-residence>



It Is Wise to Be Uncool BY LOUIS M. SALERNO

“Be uncool” has become an effective headline for us, capturing the attention of many readers of the *New York Times Magazine*, the *New Yorker*, and *Architectural Digest*. But it is more than just a promotion; it is a philosophy and a call to action.

Will you accept my challenge to be uncool? Will you follow the preference of your heart and question the opinion of others? Are you willing to sacrifice the fleeting rewards of all that is timely for the transcendent satisfaction of pursuing what is truly timeless?

Isn't it ironic that as our age and preference inexorably render us uncool in the eyes of the younger generation, it is our wisdom that is often invaluable to them? Now that we are all beyond our high school years, don't we regret not befriending all those brilliant kids whom we called nerds simply because they weren't “cool”? Let's not make the same mistake with art!

The paintings we sell are not cool. Their imagery is out of sync with contemporary sensibilities; however, works by these artists have remained—and will forever be—in the halls of our greatest museums because the underlying message they communicate is rooted in an unalterable and enduring truth. This truth is not sexy and may not be apparent to the many viewers who are not prepared to contemplate it. These canvases may not have instant mass appeal; consequently, they lack the primary requisite of what is considered hip and thus cool and, oddly, most valuable. To many thinking people, what is

most anomalous about the present-day economic valuation of paintings is that worth is directly proportionate to contemporary trend, while artistic merit is barely an influencing factor. But all of this presents a great opportunity for those of us who appreciate important American paintings.

Incredibly, works that have resonated and survived for a century or more by artists whose accomplishments have been celebrated by multiple generations may be acquired at valuations well below those of the current celebrity artist. It is comforting to know that we can own works that have survived the most rigorous test of all—time—and at a remarkable discount, simply because they are not cool!

So, what do you risk if you accept my challenge to be uncool? You may not be invited to sensational downtown openings. Celebrities, tycoons, and fashion moguls may never make your acquaintance. You may simply have to sip champagne with humble friends in the presence of great and poignant—but uncool—paintings hanging on your walls.

Be Uncool National Ad Campaign



A Special Request

Dear Collector,

We have never charged for any of the many catalogues we have distributed over the last two decades.

If you enjoy them, please consider making a contribution to CaringKind—The Heart of Alzheimer's Caregiving. This exceptional charity has been at the forefront of Alzheimer's and dementia caregiving for more than thirty years. CaringKind provides programs and services that support the practical needs of individuals and families affected by a dementia diagnosis. These include access to a twenty-four-hour helpline; individual and family counseling sessions with licensed social workers; a vast network of support groups, education seminars, and training programs; and a bracelet identification program for those who wander.

To learn more about CaringKind's important work and to make a donation, visit www.caringkindnyc.org/questroyal/donate, or send a check payable to "CaringKind" to Questroyal Fine Art, 903 Park Avenue, Third Floor, New York, NY, 10075. Thank you!

Sincerely,

Louis M. Salerno

Owner, Questroyal Fine Art, LLC

Director, CaringKind—The Heart of Alzheimer's Caregiving

William Bliss Baker (1859–1886)

PLATE 1 *In the Orchard*, 1881

Oil on canvas

16 1/16 x 12 1/8 inches

Monogrammed and dated lower left: *WBB / July 9 1881*

PROVENANCE

Private collection, Connecticut

The Cooley Gallery, Old Lyme, Connecticut, acquired from above

Private collection, New York, acquired from above

William Bliss Baker, a New York native, studied under America’s landscape masters. At a young age, he garnered enthusiastic acclaim for his realistic depictions of nature. Baker was set to carry the torch of the Hudson River School into the next generation, but his untimely death cut short his blossoming career. Today, work from Baker’s limited yet powerful oeuvre resides in the Adirondack Experience, Brigham Young University Museum of Art, Henry Art Gallery, and Memphis Brooks Museum of Art.

“[Baker] proved himself so conspicuously proficient, that it seems a safe conjecture he would have rivalled in the later stage the three leaders of American landscape [Alexander Helwig Wyant, Homer Dodge Martin, and George Inness].”

— Charles H. Caffin, “Some American Landscape Painters,” *The Critic: A Weekly Review of Literature and the Arts* (August 1904): 127.

LMS When we consider that William Bliss Baker died at just twenty-seven years old, it is stunning that his work remains relevant and is shown in the company of his generation’s finest painters.

I am always struggling to find ways to express how much I admire certain paintings. But in this case, it is easy. If you visit the gallery, you will notice that of the great many works on view, only one is hung in my direct line of sight, adjacent to my desk. It is this absolute gem.

“By the death of William Bliss Baker the country loses one of its most gifted young landscape painters. He was but 27 years old, yet he had for several years been exhibiting pictures of very remarkable beauty. He was a sincere student of nature, deeply enamored of her charms and content to express what he knew of them.... His talent for art was early shown and precociously developed under only American influences.”

— “Among the Painters,” *Philadelphia Times*, November 28, 1886, 9.

“The work of William Bliss Baker is remarkable in many ways. It is always crisp, fresh, and bright in color, always pleasing in composition and always realistic in quality, in texture.... He can render the effects of spring, summer, autumn or winter, of sunshine or shade, of deep forest or broad, open fields, with equal facility. He sees nature clearly, with the ability to reproduce what he sees as he sees it.”

— “The Exposition Pictures,” *Louisville Courier-Journal*, September 3, 1885, 6.

“William Bliss Baker’s landscape, which won the third of the Clarke prizes, was invariably referred to as a delicious bit of work, but, somehow, nobody seemed to think that a landscape would secure even honorable mention.”

— “Gossip of the Clubs,” *New York Times*, April 27, 1884, 6.

“The works of William Bliss Baker, the lately deceased landscape painter, whose death by accident at the early age of 27 deprived America of one of its most promising artists, were sold at auction last evening.... The attendance was large and select.... There were 130 pictures sold for an aggregate of nearly \$15,000. Considering the youth of the artist, and the fact that his training was entirely American, the result was regarded by every one present as highly gratifying.”

— “Selling Works of Art,” *New York Times*, March 18, 1887, 5.

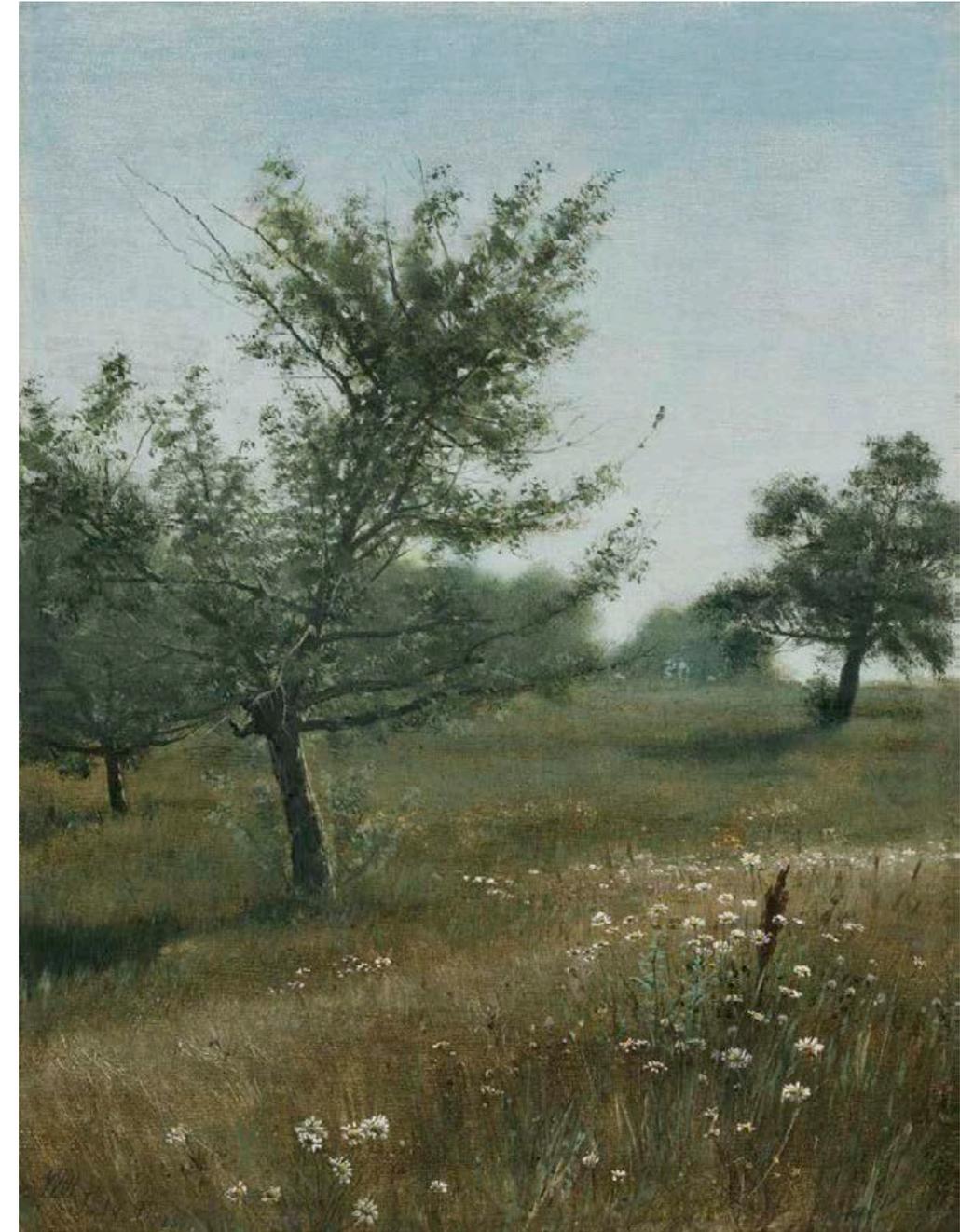


PLATE 1 *In the Orchard*, 1881

Albert Bierstadt (1830–1902)

PLATE 2 *A Snow-Covered Peak*

Oil on paper laid down on board

16 x 12 inches

Monogrammed lower right: *ABierstadt*.

PROVENANCE

Private collection, Illinois

Sale, Christie's, New York, New York, May 23, 1990, lot 36, from above

Dr. Gerald F. Ross, acquired from above

Estate of Dr. Gerald F. Ross

Sale, Christie's Online, May 17–24, 2017, lot 165, from above

A remarkable figure in American art, Albert Bierstadt is remembered for his adventurous journeys to the American West at a time when the region was largely unknown. While on his travels, he sketched breathtaking vistas, and later in his New York studio he created magnificent, romanticized landscapes. Bierstadt was a prolific and enterprising member of the Hudson River School; his paintings both won him success and attested to the grandeur of the American wilderness. The artist's masterpieces have sold at auction for more than \$7 million, and they can be found on the gallery walls of the country's finest museums.

LMS A giant in the most elite echelon of great American painters, Mr. Bierstadt has given collectors a tremendous gift: he composed many wonderful small- to medium-sized oils that he personally cherished. Perhaps the immediacy of these gems, created en plein air and on paper, best captured the sense of astonishment he felt as he stood before our nation's great natural wonders. In fact, he was often eager to show only these works to collectors, withholding his expansive museum masterworks. We are so fortunate that works like *A Snow-Covered Peak* can be purchased at a level that is within the reach of many collectors.

“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. Whilst this is due in a great measure, no doubt, to the artistic merit of his works, it is still more due to the fact that he is a leader among those who first essayed to give expression on canvas to the great and grand in Nature, of which the scenery of the West is so prolific.... Nor do those qualities, to which this artist's success is due, cease when the toilsome journey is ended, or when the skillfully manipulated painting—for the material of which he may have traveled four thousand miles—has dried upon the canvas. Possessing, in a remarkable degree, those qualities which in a man add daily to his list of friends; gentle in manners; open-hearted; active, without show of it, in all matters tending to the help of a fellow-worker; generous, but not obtrusive in his charities, and being gifted with consummate business tact, it is not surprising that his name should have a double value, or his works receive an amount of recognition and appreciation not always conceded to those of others of possibly equal merit, who are known only by the evidences of their talent.”

— “Living American Artists: No. III, Albert Bierstadt, N.A.,” *Scribner's Monthly*, March 1872, 605.

“Among those who attempt to describe the beauties of the national park in words, it is a favorite remark that no brush can picture the glorious coloring of the canyon: and yet Bierstadt did it.”

— “Albert Bierstadt,” *Anaconda Standard*, February 24, 1902, 4.

“He saw an immense field, a perfectly unexplored one, in the mountains of this continent. He went at them manfully, lived in the wilderness, painted with the swiftness characteristic of his power and the industry which is a part of his nature until his studies could be numbered by the thousand. He soon became a famous man, and especially prominent in art for the presentation of the majesty and grandeur of nature, and perhaps quite as much for having discovered a new thing in art.”

— Mahlstick, “Bierstadt's Loss,” *Louisville Courier-Journal*, November 19, 1882, 12.

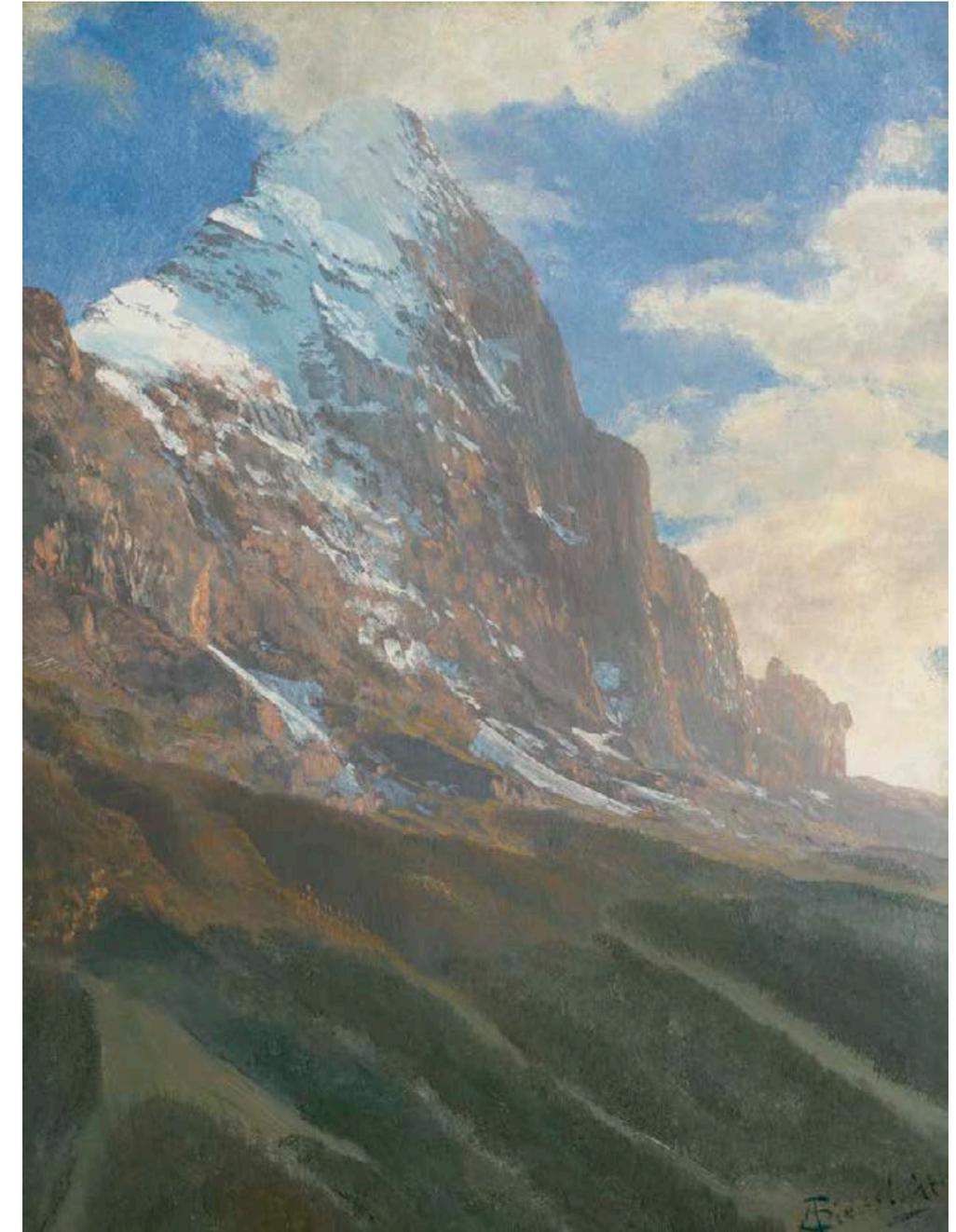


PLATE 2 *A Snow-Covered Peak*

Ralph Albert Blakelock (1847–1919)

PLATE 3 *A Sawmill in the Woods*

Oil on canvas

23 1/8 x 40 inches

Signed lower right: *Blakelock*

PROVENANCE

The artist

Private collection, New York

Private collection, Florida, by descent from above

Babcock Galleries, New York, New York, 1996

Private collection, Minnesota, 1997

Driscoll Babcock Galleries, New York, New York

EXHIBITED

Babcock Galleries, New York, New York, *From the Light of Distant Skies, A Selection of 19th Century American Paintings*, April 8–August 11, 2010, no. 41

Driscoll Babcock Galleries, New York, New York, *Refuge and Remembrance: Landscape Painting in the Civil War Era*, May 16–June 22, 2013

Questroyal Fine Art, LLC, New York, New York, *Ralph Albert Blakelock: The Great Mad Genius Returns*, November 11–December 10, 2016

LITERATURE

Ralph Albert Blakelock: The Great Mad Genius Returns (New York: Questroyal Fine Art, 2016), plate 21.

PLATE 4 *Landscape with Farm*

Oil on canvas

18 1/16 x 32 1/4 inches

Signed lower left in arrowhead: *Blakelock*

PROVENANCE

Salander-O'Reilly Galleries, New York, New York

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

Hon. and Mrs. Joseph P. Carroll, New York, New York, 1999

Questroyal Fine Art, LLC, New York, New York, acquired from above, 2007

Private collection, Saddle River, New Jersey, acquired from above, 2007

EXHIBITED

Babcock Galleries, New York, New York, 1999

Nielsen Gallery, Boston, Massachusetts, *The Self-Reliant Spirit*, February 13–28, 2004

Questroyal Fine Art, LLC, New York, New York, *Ralph Albert Blakelock: The Great Mad Genius Returns*, November 11–December 10, 2016

LITERATURE

The Self-Reliant Spirit (Boston: Nielsen Gallery, 2004).

Ralph Albert Blakelock: The Great Mad Genius Returns (New York: Questroyal Fine Art, 2016), plate 14.

PLATE 5 *Shanties in Harlem, 1874*

Oil on canvas

18 x 32 inches

Signed and dated lower right: *R. A. Blakelock 1874*

PROVENANCE

R. G. Johnston, New York, 1896

I. A. Rose, New York

Otto F. Struse, New York, acquired from above, 1906

Henry Struse, Sharon, Connecticut

Vose Galleries, Boston, Massachusetts, 1971

George Hart, Ross, California, acquired from above, 1971

Private collection, by descent from above

Sale, Sotheby's, New York, New York, May 20, 2015, lot 25, from above

EXHIBITED

(Possibly) Brooklyn Art Association, New York, April 1874, no. 331 (as *Old Shanties, 55th St., New York*)

Ralph Albert Blakelock: 1847–1919, Sheldon Memorial Art Gallery, Lincoln, Nebraska, January 14–February 9, 1975; New Jersey State Museum, Trenton, New Jersey, May 4–June 7, 1975

Ralph Albert Blakelock: The Great Mad Genius Returns, Questroyal Fine Art, LLC, New York, New York, November 11–December 10, 2016

LITERATURE

Norman A. Geske, *Ralph Albert Blakelock, 1847–1919* (Lincoln, NE: Nebraska Art Association, 1974), 10, 35–36, 65, no. 10.

Abraham A. Davidson, *Ralph Albert Blakelock* (University Park, PA: Pennsylvania State University Press, 1996), 120, fig. 93.



PLATE 3 *A Sawmill in the Woods*

Norman A. Geske, *Beyond Madness: The Art of Ralph Blakelock, 1847–1919* (Lincoln, NE: University of Nebraska Press, 2007), 56, plate 27.

Ralph Albert Blakelock: The Great Mad Genius Returns (New York: Questroyal Fine Art, 2016), plate 6.

NOTE: According to the Nebraska Blakelock Inventory, in 1972 Robert Vose stated, “I would rate this the greatest Blakelock I have handled in forty years.”

Ralph Albert Blakelock came into artistic maturity in the late nineteenth century with his unusual atmospheric landscapes. With unorthodox materials and techniques, Blakelock’s color, texture, and mood created captivating visual effects and emotive images. It was not until the last decades of his life, when he was consumed by mental illness, that the art world acknowledged the singularity of his work. In 1916, the sale of a Blakelock painting set the record for the highest price paid at auction for a work by a living American artist; one hundred years later, the artist’s canvases continue to demand astonishing prices. In 2000, a magnificent Blakelock was auctioned for \$3,525,750.

“He developed, at any rate, a style of marvelous individuality. He was neither hampered nor guided by any particular tradition. He never had the helping hand of a patron, nor did he know the advice or the profitable gossip of a Paris or any other art school. The tendency of the times passed by him almost unheeded. He did not know conventional methods or conventional effect. The tools he used would have surprised many an art teacher. The brush does not appear to have been very popular with him. His palette knife cut and dug. He is even credited with using skewers while perfecting his landscapes. The paints and varnishes he used often became inches thick on his canvas.”

— “Blakelock Thinks He’s World’s Richest Man,” *New York Tribune*, June 15, 1919, 7.

LMS Ralph Albert Blakelock was insane and impoverished, abused and confined to mental institutions, but his art rose above the dire circumstances of his affliction to set multiple American records at auction.

His influence upon artists—both of his own time and of succeeding generations—is well documented. George Bellows called him a genius. Marsden Hartley said that his work was a “plausible basis for a genuine American art.” Robert Henri and William Merritt Chase were great admirers; Andy Warhol and Jamie Wyeth are among his collectors; and some of today’s best-known contemporary painters have been eagerly acquiring his work.

Evolving scholarship has established his profound influence on the progression of American art. His work informed the transition from the traditional to the modern, and his contributions are increasingly acknowledged. At the dawn of the twenty-first century, a fabulous Blakelock offered at Sotheby’s was the highest-priced painting sold, realizing over \$3.5 million.

Over the decades, works by great artists have hung on the walls of our gallery, but not one painter has ever generated the level of enthusiasm we have witnessed for Blakelock. The attendance at two shows we sponsored has exceeded—several times over—that of any exhibit we have ever held. His appeal is broad based, attracting those who are interested in traditional as well as modern and contemporary work. Collectors have come from across the country and some from across the world.

Blakelock has never stopped rising!

“Possibly a saner genius would never have attempted the glorious color harmonies which were Blakelock’s delight, nor would a saner genius have had his efforts as a colorist crowned with such brilliant success.”

— Frederick W. Morton, “Work of Ralph A. Blakelock,” *Brush and Pencil* 9 (February 1902): 264.



PLATE 4 *Landscape with Farm*



PLATE 5 *Shanties in Harlem*, 1874

“Withal one cannot stand before a Blakelock canvas without in a sense stepping out of the commonplace, the tame, the prosaic, the conventional. These the artist naturally eschewed. It would be wrong to say that he deliberately essayed the unique or unusual for the sake of effect. His purpose was too simple for this. His canvases are unusual, simply because his habits of thought and moods of spirit were unusual. He never indulged in out of the way combinations of shapes in the name of the picturesque. He was essentially a colorist, and the peculiar charm of his work lies in the fact that he had the audacity to attempt and the ability to obtain tonal effects that at once stamped his canvases as remarkable.”

— Frederick W. Morton, “Work of Ralph A. Blakelock,” *Brush and Pencil* 9 (February 1902): 269.

“It has been said of him, that he stands quite alone among American artists as an original creative genius whose endowment was unusually artistic and whose sense of the beautiful was peculiarly acute.”

— Frederick W. Morton, “Work of Ralph A. Blakelock,” *Brush and Pencil* 9 (February 1902): 269.

“Blakelock’s experience differed in no way from that of every original genius. It is dangerous to be original, people fear to embrace a genius, although a few knowing ones may enthusiastically appreciate his worth. When, finally, the hesitating buyers are convinced that the art is really of a high order, they all rush in to buy. In the meantime the supply of pictures becomes limited, when the fine mind, which created them, lies dormant.”

— James William Pattison, “The Art of Blakelock,” *Fine Arts Journal* 27 (October 1912): 641–42.

“Our creative history is full of these surprising phenomena, these sports of evolution, as the biologists would call them. Most normal, most commonplace of peoples, we have a gift, on occasion, for strange, unusual, and extreme manifestations of individualism. At such times, in the persons of such men as Poe or Blakelock, American art seems to flare up and consume the boundary-posts of convention and become a law unto itself.... Blakelock and Poe are, in this, kindred spirits. The world about them becomes a strange and awe-inspiring spectacle. It matters not where they wander, what they describe, everything assumes at once the coloring of their own terrific moods. Blakelock, perhaps, is the more successful of the two. He is not hampered by any artificialities of style or subject. He is absolutely straightforward and unmannered.”

— “The Art of Blakelock,” *Nation*, May 4, 1916, 473.

William Bradford (1823–1892)

PLATE 6 *Arctic Sunset*, 1873

Oil on board

12¹/₁₆ x 20¹/₈ inches

Signed and dated lower right: *W^m Bradford / 73*

PROVENANCE

Dr. Gardner Pierce Ashley, Franklin, Indiana, ca. 1960

Private collection, by descent from above

Sale, Sotheby's, New York, New York, September 27, 2011, lot 276,
from above

Private collection, Massachusetts

In the nineteenth century, the marine painter William Bradford earned a reputation for his perilous expeditions to the Arctic. His depictions of this remote and mysterious region attracted international praise, culminating in a commission from Queen Victoria. The significance of Bradford's work to American art has endured: his paintings now reside in many distinguished museums, including the Art Institute of Chicago, the Metropolitan Museum of Art, and Smithsonian American Art Museum. The highest price paid at auction for a work by the artist is \$1,445,000.

“His pictures of the far north were so well received by the public that he made several trips to the Arctic regions with Dr. Hayes, the explorer.... In all he spent about seven years in the Arctic regions, finding new art material where others had sought only adventure or blubber. His pictures offered scenes so novel and curious that they at once attracted attention. He represented an aspect of nature almost unknown—the terrors of the north, the crushing of ships in the resistless ice packs, the mountainous icebergs of the polar seas, the phosphorescent gleam of the Arctic night, the cheerless blaze of the midnight sun lighting up endless and silent wastes of icy desolation.”

— “William Bradford Dead,” *San Francisco Call*, May 2, 1892, 2.

“The chief encouragement that Bradford received at the outset of his career as a painter came from England. The Queen of England, the Earl of Grosvenor, the Rothschilds and other wealthy European art patrons bought his pictures and made him known.”

— “William Bradford Dead,” *San Francisco Call*, May 2, 1892, 2.

“It was Mr. Bradford's distinction in the world that he chose a certain field and made it his own.... No one achieved a celebrity so worldwide among those who are taken with the charm of arctic scenery or the heroism of men who adventure to the north pole.”

— “The Bradford Arctic Pictures,” *New York Times*, November 30, 1892, 4.



PLATE 6 *Arctic Sunset*, 1873

John Appleton Brown (1844–1902)

PLATE 7 *Celia's Garden*, 1879

Oil on canvas

18¹/₈ x 24¹/₈ inches

Signed and dated lower right: *J. Appleton Brown .79*

PROVENANCE

The artist

(Probably) Celia Thaxter, Appledore Island, Maine

John Thaxter, son of above

Rosemond Thaxter, daughter of above, by descent

Private collection, by descent from above, 1989

Sale, Skinner, Boston, Massachusetts, May 13, 2016, lot 260, from above

NOTE: Celia Thaxter (1835–1894) was a writer and poet who lived on Appledore Island in the Isles of Shoals, Maine. As the hostess of her father's hotel, Appledore House, she entertained many notable literary and artistic personalities, such as Ralph Waldo Emerson, Nathaniel Hawthorne, Henry Wadsworth Longfellow, William Morris Hunt, and Childe Hassam. Thaxter's wildflower garden became an important subject for American impressionists, who revisited the subject numerous times during summers on the island. John Appleton Brown, whose visits often coincided with those of Hassam, was an important member of this creative circle. An invitation from Thaxter attests to Brown's closeness with the group:

*J. Appleton Brown, where are you? There are two young lady pupils down here for you.... And J. K. Paine is playing Beethoven sonatas morning, noon and night in my little parlor, divinely, oh divinely!... Are you not coming? It is too beautiful and you ought to be enjoying.*¹

A drawing by Brown of Thaxter's garden from the same vantage point used for this painting was reproduced in an 1879 issue of *Art Journal*.

¹ Thaxter to Brown, July 22, 1878, quoted in David Park Curry, *Childe Hassam: An Island Garden Revisited* (New York: Denver Art Museum in association with W. W. Norton & Company, 1990), 28.

In the late nineteenth century, John Appleton Brown painted subtle landscapes and seascapes in a style influenced by painters associated with the French Barbizon School and Impressionism. Brown's contemporaries commended his oil and pastel portrayals of New England—particularly his apple-blossom paintings—for capturing the essence of the seasons. The artist's work has been collected by some of the country's premier museums, such as the Yale University Art Gallery, Addison Gallery of American Art, and the Museum of Fine Arts, Boston.

“For Appleton Brown, you must understand, is the apostle ‘par excellence’ of the one truth that this is a world of beauty—of gayety, charm, and joy. It is always an exhilarating, an intoxicating delight in nature that his pictures breathe. If it is not the richness and full burst of midsummer, it is the promise and potency of budding springtime.”

— Greta, “‘Greta’s’ Boston Letter,” *Art Amateur* 5 (June 1881): 4.

“As a delineator of rural scenes Mr. Brown has few equals. While he produces comparatively few pictures, these few are usually uncommon in their merit.”

— “Art Notes,” *Boston Post*, May 24, 1878.

“The most characteristic [of Brown’s] pictures are those in a vein with which, long since, an appreciative public was made acquainted, pictures full of the fresh colors and delicate airs of spring and early summer.... Mr. Brown was at his best in the representation of American landscape under the conditions at which we have just hinted. That landscape he interpreted with rare feeling for its sunniest and most lyric aspects. His taste was ever refined, his spirit was ever gentle.... Accomplished in technique, and with a fine sense of landscape composition, he produced a quantity of exquisite pictures, veracious and touched with the charm of temperament, by virtue of which he will be gratefully remembered in the history of American art.”

— “Art Exhibitions,” *New-York Tribune*, March 12, 1902, 7.

LMS This painting was offered at auction some time ago, and at first glance I knew that it was extraordinary. I had previously owned works of the same subject by the renowned Childe Hassam, which were more expensive but not more beautiful. Those attending the auction took notice, and before the bidding was over, this brilliant canvas established a new record for the artist.

If you believe that ability is not measured by fame, then here is an opportunity to acquire a work that rivals paintings by even the most celebrated American masters and, not insignificantly, at a much more reasonable valuation.



PLATE 7 *Celia's Garden*, 1879



SHOWROOM ALCOVE
LEFT: Jasper Francis Cropsey (1823–1900),
On the Ramapo River, 1888, PLATE 13
RIGHT: Ralph Albert Blakelock (1847–1919),
A Sawmill in the Woods, PLATE 3



John Appleton Brown (1844–1902),
Celia's Garden, 1879, PLATE 7

William Mason Brown (1828–1898)

PLATE 8 *The Bounties of Nature*

Oil on canvas

15¼ x 24½ inches

Monogrammed lower left: *WMBrown*.

PROVENANCE

Goupil Gallery, New York, New York

Private collection, New York

[With] Hirschl & Adler Galleries, New York, New York, acquired from above, 1975

Jo Ann and Julian Ganz Jr., Los Angeles, California, acquired from above, 1975

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

Private collection, acquired from above, 2000

Questroyal Fine Art, LLC, New York, New York, 2002

Private collection, New Hope, Pennsylvania, acquired from above, 2002

Questroyal Fine Art, LLC, New York, New York, acquired from above, 2012

Henry and Sharon Martin, Connecticut, acquired from above, 2012

EXHIBITED

An American Perspective: Nineteenth-Century Art from the Collection of Jo Ann & Julian Ganz, Jr., National Gallery of Art, Washington, DC, October 4, 1981–January 31, 1982; Amon Carter Museum of American Art, Fort Worth, Texas, March 19–May 23, 1982; Los Angeles County Museum of Art, California, July 6–September 26, 1982

LITERATURE

John Wilmerding, Linda Ayres, and Earl A. Powell, *An American Perspective: Nineteenth-Century Art from the Collection of Jo Ann & Julian Ganz, Jr.* (Washington, DC: National Gallery of Art, 1981), 91, 92, fig. 79, 119.

The Magazine Antiques (January 1982): 272.

The mark of a William Mason Brown painting—whether it is a river scene or an arrangement of peaches—lies in the meticulous detail. During the artist's lifetime and thereafter, Brown was known for his highly realistic portrayals of natural subjects. Brown focused his efforts on landscapes early in his career and was associated with the Hudson River School's second generation; in the 1860s, he shifted his attention to still lifes, primarily of fruit. His fastidious work now resides in several important institutions, including the Brooklyn Museum, the Cleveland Museum of Art, and the Pennsylvania Academy of the Fine Arts.

“W. M. Brown is pitching into Peaches with a perfect gusto, producing natural effects and furnishing his patrons with all kinds of fruit that will last them the whole year round.”

—“Art in Brooklyn: The Academy of Design—What our Artists are Doing,” *Brooklyn Daily Eagle*, July 11, 1867, 2.

LMS This masterwork has been included in three distinguished collections and shown at respected venues, such as the National Gallery of Art and the Amon Carter Museum of American Art. It is prominently featured in *An American Perspective: Nineteenth-Century Art from the Collection of Jo Ann & Julian Ganz, Jr.*, the stunning catalogue by John Wilmerding, Linda Ayres, and Earl A. Powell.

These exceptional credentials support my assertion that *The Bounties of Nature* is one of the most important American still lifes ever painted.

A fortunate collector has a very rare opportunity to secure a work that has consistently commanded the attention of renowned scholars and curators. I urge you to see this painting in person so as to better understand William Mason Brown's absolute mastery of the genre.





“Mr. Brown has been a conspicuous figure in art circles in this country for the past forty years. He was a famous landscape painter, his pictures being held in high esteem for their fidelity to the rich colorings of nature. He was one of the last of the veterans of the Hudson River school of artists.... His first great success was as a fruit painter.”

— “W. M. Brown’s Death,” *Brooklyn Daily Eagle*, September 9, 1898, 14.

“Wm. M. Brown is one of a not inconsiderable number of American artists whose reputation is largely local. He was a good portrait painter when, at the age of 23, he turned his attention to landscape. He was a good landscape painter when he commenced, in 1865, to paint fruit, in which class of still life it was reserved for him to win his most distinguished consideration.... His works have been absorbed into private collections as quickly as they were completed, and have found a wide distribution.”

— *American Art Journal*, quoted in *Catalogue of the Private Collection of Modern Paintings Belonging to Mr. Walter Bowne of Flushing, Long Island* (New York: American Art Association, 1890), 68.

Charles Burchfield (1893–1967)

PLATE 9 *Crows at Twilight*, 1948

Watercolor and gouache on paper laid down on board
34⁷/₈ x 25³/₄ inches
Monogrammed and dated lower right: *CEB / 1948*

PROVENANCE

[With] Kennedy Galleries, New York, New York

Private collection, acquired from above, 1978

Sale, Christie's, New York, New York, November 22, 2016, lot 81, from above

EXHIBITED

Kennedy Galleries, New York, New York, *Charles E. Burchfield: Watercolors and Drawings, 1915–1966*, October 15–November 1, 1975

Kennedy Galleries, New York, New York, *Charles E. Burchfield: The Middle Years, 1929 to 1950*, October 24–November 25, 1978

LITERATURE

“Charles Burchfield: Watercolors,” *Art Journal* 33 (Spring 1974): 186.

Charles E. Burchfield: Watercolors and Drawings, 1915–1966 (New York: Kennedy Galleries, 1975), no. 22.

Charles E. Burchfield: The Middle Years, 1929 to 1950 (New York: Kennedy Galleries), 1978, no. 45.

PLATE 10 *Untitled (House on a Hill)*, 1917

Watercolor and pencil on paper laid down on board
15³/₈ x 19 inches
Signed and dated lower right: *Chas Burchfield / 1917*;
on verso: *Nov. 4-1917-*

PROVENANCE

Private collection

Private collection, by descent from above

Sale, Swann Auction Galleries, New York, New York, June 15, 2017, lot 101, from above

NOTE: Burchfield declared 1917 as the “golden year” of his career. His journal entry from November 4, 1917, records his travels and impressions from that day:

A.M. – a wonderful heavy frost – even the tops of trees coated thickly – P.M. - To New Albany [Ohio] sketching. Albany—a strange

*combination. Its red chimneys—the noisy brook below recalling old-time before Spring sensations ... Home in the violet dusk by the Egypt road – The Star....*¹

One month after the date inscribed on this work, he wrote, “I would be so sensitive to Nature’s moods—so close that a coming change would make itself known in the look of a house hours or even days in advance....”²

1. Charles E. Burchfield, *Journals*, vol. 31, November 4, 1917, 14; Burchfield Penney Art Center Archives, Buffalo, New York.

2. Charles E. Burchfield, *Journals*, vol. 31, December 9, 1917, 46; Burchfield Penney Art Center Archives, Buffalo, New York.

PLATE 11 *Landscape: Sun and Cypress*

Gouache on paper

8³/₄ x 4⁷/₈ inches

On verso: *CE Burchfield*

PROVENANCE

Estate of the artist

Richard York Gallery, New York, New York, 1988

The Jeffrey M. Kaplan Collection, Washington, DC, acquired from above, 1990

Sale, Freeman's, Philadelphia, Pennsylvania, April 6, 2017, lot 157, from above

NOTE: The Richard York Gallery file for this work is held in the Archives of American Art, Smithsonian Institution.¹

1. Richard York Gallery records, circa 1865–2005, bulk 1981–2004. Archives of American Art, Smithsonian Institution. Series 2: Artists' Artwork Files, circa 1865–2004, box 12, folder 81.

PLATE 12 *Untitled (Rainbow on Roof of House)*, 1916

Watercolor and pencil on paper

11¹⁵/₁₆ x 8¹⁵/₁₆ inches

On verso: *6-19-1916*

PROVENANCE

Private collection

Private collection, by descent from above

Sale, Swann Auction Galleries, New York, New York, June 15, 2017, lot 100, from above

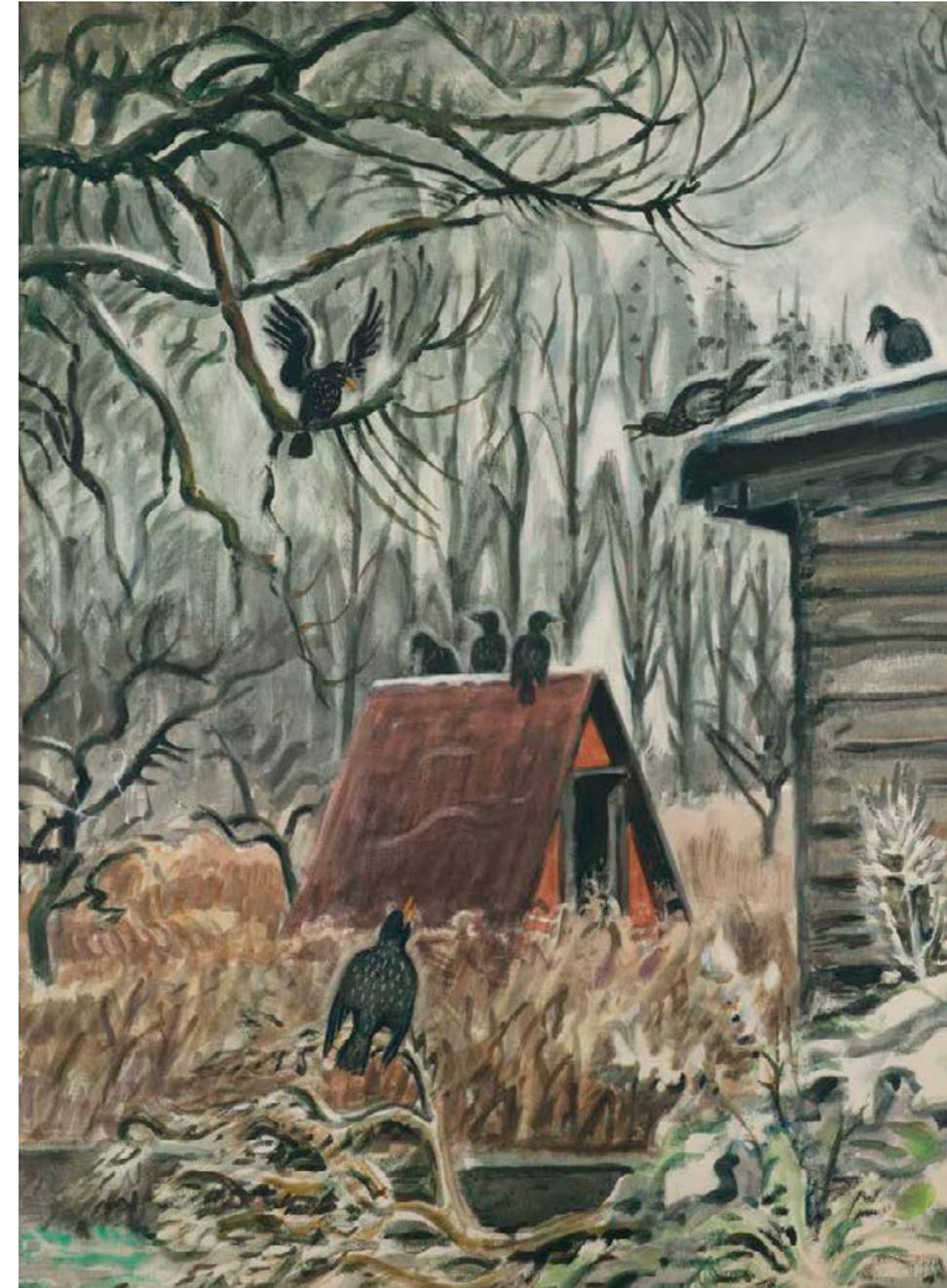


PLATE 9 *Crows at Twilight*, 1948



NOTE: Burchfield recorded the day he painted *Untitled (Rainbow on Roof of House)* in two journal entries, writing:

*A rainy night—calm straight down rain—heavy... clearing—subdued sunshine—next dkness [sic]—ragged clouds—windy sunshine day follows—lrg [sic] looming clouds—BV bottoms—wet plowed fields show purple in distance—*¹

*A windy sunshiny weather after a rainy night ... I felt that I saw nature with an innocent eye today—The cold wind blew up the odor of clover from the sunlit meadow—*²

This painting is slide number 409 of the Charles E. Burchfield Foundation Archives slide documentation of works in the artist's estate.

1. Charles E. Burchfield, *Journals*, vol. 27B, June 19, 1916, 16; Burchfield Penney Art Center Archives, Buffalo, New York.

2. Charles E. Burchfield, *Journals*, vol. 28, June 19, 1916, 54–55; Burchfield Penney Art Center Archives, Buffalo, New York.

“What Burchfield showed us, while other painters were busy retouching the surfaces of the American scene, was the indomitable life of nature beneath the scrubby overlay created by a generation of Americans who had forgotten how to live with nature but had not yet learned how to live away from it.”

— John Canaday, “Arrived Safely: Burchfield’s Journey of Exploration Turns Out to Be a Round Trip,” *New York Times*, January 8, 1961, X11.

A truly singular American modernist, Charles Burchfield composed fantastical paintings laden with symbolic patterns and motifs, often portraying his own spiritualistic relationship with nature. Burchfield’s expansive oeuvre encompasses an array of subjects—from desolate forests to gritty industrial scenes, to tranquil rural towns. In 2010, he was honored with a major retrospective exhibition that traveled to the Whitney Museum of American Art, the Hammer Museum, and the Burchfield Penney Art Center. Today, Burchfield’s work can be found in the collections of such prestigious institutions as the Whitney Museum of American Art, National Gallery of Art, and the Museum of Modern Art. His paintings have sold for as high as \$1,329,000 at auction.

LMS I have rarely seen such consistent and genuine appreciation for an artist, especially one whose work differs so much from that of his contemporaries. Interest in Charles Burchfield has been growing for some time, and his major retrospective at the Whitney Museum of American Art in 2010 greatly amplified his appeal.

His deliberate social isolation and personal interaction with nature informed fantastical visions that traditional collectors can embrace because his work is rooted in reality, while the nonderivative qualities of his art and his progressive treatment of them find favor with those who embrace the modern. His auction records demonstrate this broad-based appeal and rising stature. Several of his works have sold near or above \$1 million, and there has been active bidding for even minor examples.

Collectors often ask me to name the American artists who are commanding the most attention—the rising stars. Burchfield is such an artist.



“Whatever rank may eventually be assigned him by future art historians, he holds a pertinent if somewhat anomalous position in the art of today.”

— Howard Devree, “Artist’s Progress,” *New York Times*, January 15, 1956, X14.

“Burchfield ... is really an artist, whose interest in subject goes far beneath the surface and does not traffic with superficial aspects of the picturesque.”

— Edward Alden Jewell, “Art of Burchfield Glorifies the Drab,” *New York Times*, February 8, 1934, 17.

PLATE 10 *Untitled (House on a Hill)*, 1917, detail



PLATE 10 *Untitled (House on a Hill)*, 1917

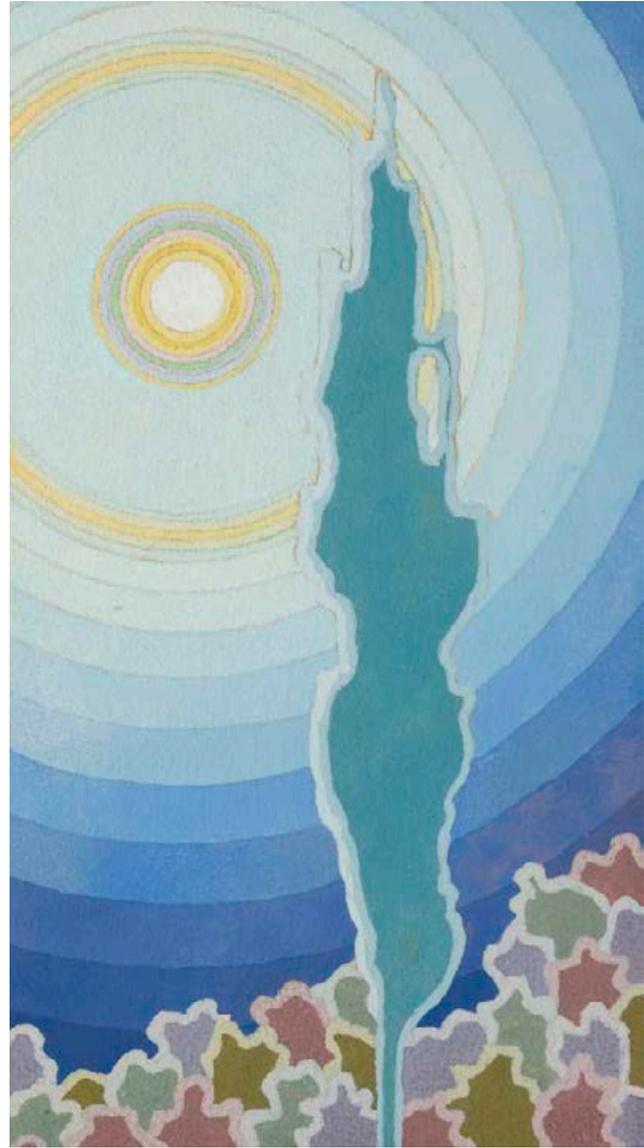


PLATE 11 *Landscape: Sun and Cypress*

“Burchfield is neither mystic, romantic nor philosopher. He feels nature as a child does. He is more alert to its sounds and smells and moods than to its actual aspects or its abstract implications. Both in his early calligraphic style and his later, broader one, he has found a miraculous visual shorthand to express the rasp of insects, the dryness of an August sun, the murmuring movement of grasses.”

— Aline B. Saarinen, “Nature Felt As a Child,” *New York Times*, February 12, 1956, BR4.

“It is impossible for me to imagine anything better or more beautiful than this world.”

— Charles Burchfield, quoted in “Charles Burchfield Dies at 73; Artist Known for Water-Colors,” *New York Times*, January 11, 1967, 25.

“The best landscape painter within several hundred miles of Buffalo, N.Y. is named Charles E. Burchfield. In fact, some critics will tell you that you will have to go several thousand miles from Buffalo to find Burchfield’s peer.”

—“Burchfield’s America,” *Life*, December 28, 1936, 24.

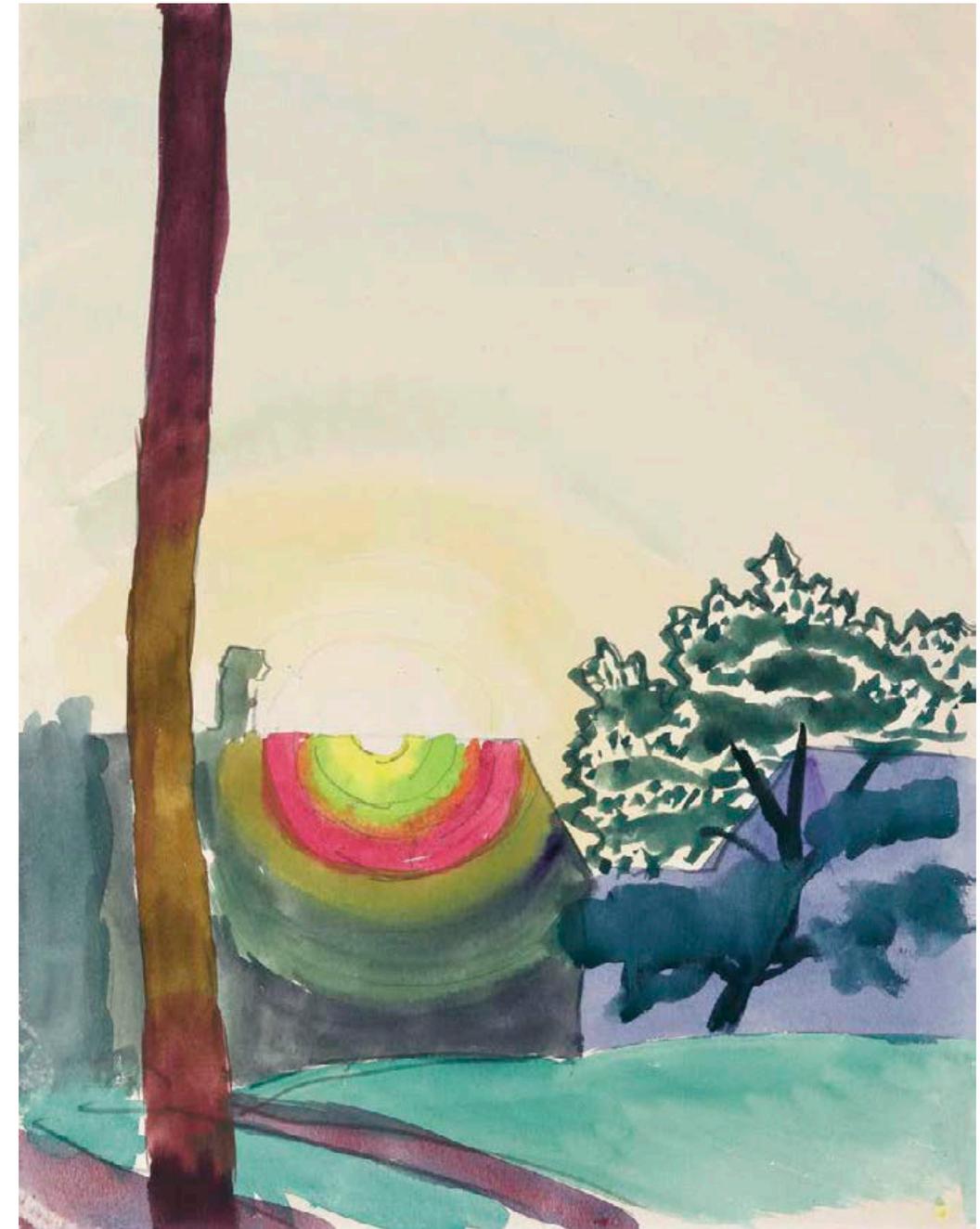


PLATE 12 *Untitled (Rainbow on Roof of House)*, 1916

Jasper Francis Cropsey (1823–1900)

PLATE 13 *On the Ramapo River*, 1888

Oil on canvas

24 x 20 inches

Signed and dated lower center: *J. F. Cropsey 1888*

PROVENANCE

Mrs. William Hawes, Warwick, New York

Sale, Christie's, New York, New York, May 23, 1996, lot 23, from above

Sheldon Jacobs, New York, acquired from above

Estate of above

Sale, Bonhams, New York, New York, May 24, 2017, lot 53, from above

RELATED WORK

Autumn on the Ramapo River—*Erie Railway*, 1876, oil on canvas, 37¹/₈ x 63¹/₈ inches; St. Johnsbury Athenaeum, Vermont

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

Jasper Francis Cropsey, a principal figure in the Hudson River School, is most celebrated for his vibrant autumnal paintings of America. Cropsey faithfully reproduced seasonal phenomena, notably the fiery red and orange foliage that is unique to this country. His canvases are vast, awe-inspiring representations of the land that simultaneously evoke a feeling of tranquility. Cropsey's work can be found in countless esteemed institutions, including the Metropolitan Museum of Art, Los Angeles County Museum of Art, National Gallery of Art, and Museum of Fine Arts, Boston. The artist's auction record exceeds \$1 million.

“To be associated in the minds of others with nature in one of her most beautiful aspects, to have one's name linked with the most delightful season of the year, is the lot of very few. But such is the happy fortune of Jasper Francis Cropsey.”

— Wm. Henry Forman, “Jasper Francis Cropsey, N. A.,” *The Manhattan* 3 (April 1884): 372.

“In childhood his school-books were filled with his sketches and he drew before he could write.”

— Wm. Henry Forman, “Jasper Francis Cropsey, N. A.,” *The Manhattan* 3 (April 1884): 372.

“[Cropsey is] a painter whose magic causes our room-walls to open, and makes us the possessors of some of the loveliest and grandest estates in which eye can revel, scenes in which the varying forms and countless tints are blended into a harmonious whole, and where, so far as is possible with pencil and canvas, all the infinite charms of our American October, with all its tender feeling and delicious calm, abide as an unfailing source of refreshment and delight.”

— Wm. Henry Forman, “Jasper Francis Cropsey, N. A.,” *The Manhattan* 3 (April 1884): 382.

“American artists are rapidly making the untravelled portion of the English public familiar with the scenery of the great Western continent.... The singularly vivid colours of an American autumnal scene, the endless contrasts of purples and yellows, scarlets and browns, running into every conceivable shade between the extremes, might easily tempt a painter to exaggerate, or revel in variety of hue and effect, like a Turner of the forest. But Mr. Cropsey has resisted the temptation, and even a little tempered the capricious tinting of nature; his autumn is still brilliant, but not quite lost to sobriety, as we have sometimes, we think, seen it in that Western World. The result is a fine picture, full of points that are new, without being wholly foreign and strange to the European eye.”

— “Autumn on the Hudson,” *Times* (London), April 30, 1860, 12.



PLATE 13 *On the Ramapo River*, 1888

Sanford Robinson Gifford (1823–1880)

PLATE 14 *Carriage on a Country Road*, 1863

Oil on canvas

6¹⁵/₁₆ x 12 inches

Signed and dated lower right: *S. R. Gifford 63*

PROVENANCE

Sale, Sotheby Parke Bernet, New York, New York, October 28, 1976, lot 71 (as *Country Road*)

Alexander Gallery, New York, New York

Questroyal Fine Art, LLC, New York, New York, acquired from above, 2002

Robert Price, New Jersey, acquired from above, 2003

Estate of above

Sale, Sotheby's, New York, New York, November 21, 2016, lot 56, from above

PLATE 15 *Sunset in the Wilderness with Approaching Rain*

Oil on canvas

7⁵/₁₆ x 11³/₈ inches

PROVENANCE

Sale, Sotheby's, New York, New York, May 27, 1992, lot 16 (as *Sunset, Rain in the Wilderness*)

Berry-Hill Galleries, New York, New York, by 2003

Private collection

Private collection, New York, New York

EXHIBITED

Sanford R. Gifford, Alexander Gallery, New York, New York, March–April 1986, no. 4

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, Fort Worth, Texas, March 6–May 16, 2004; National Gallery of Art, Washington, DC, June 27–September 26, 2004

An Artist's Legacy and a Dealer's Admiration: Paintings by Sanford Robinson Gifford from Important American Collections, Michael Altman Fine Art & Advisory Services, October 12–December 14, 2012

LITERATURE

Sanford R. Gifford (New York: Alexander Gallery, 1986), plate 4.

Ila Weiss, *Poetic Landscape: The Art and Experience of Sanford R. Gifford* (Newark, DE: University of Delaware Press, 1987), 183, plate 4.

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), 98–100, cat. 3, 227.

An Artist's Legacy and a Dealer's Admiration: Paintings by Sanford Robinson Gifford from Important American Collections (New York: Michael Altman Fine Art & Advisory Services, 2012), 18–19, no. 3, 110, fig. 8, 120.

PLATE 16 *The Palisades, New York*, 1854

Oil on paper laid down on board

7⁵/₈ x 10¹/₂ inches

Initialed and dated lower left: *SRG. 1854*

PROVENANCE

Wunderlich & Company, New York, New York

Richard J. Schwartz, New York, New York, acquired from above, 1984

Estate of above

Sale, Christie's, New York, New York, May 23, 2017, lot 10, from above

RELATED WORKS

Sunset on the Hudson, 1876, oil on canvas, 8¹/₂ x 15¹/₂ inches, signed lower right; Wadsworth Atheneum Museum of Art, Hartford, Connecticut

Sunset Over the Palisades on the Hudson, 1879, oil on canvas, 18¹/₈ x 34¹/₈ inches, signed and dated lower right: *S R Gifford. 1879*; private collection, reproduced in 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), 236, no. 69.

NOTE: In a letter dated March 4, 2017, Dr. Ila Weiss writes that this work “is Gifford’s only known painting of the well-known Hudson River landmark before his return to that subject in the mid- to late 1870s” and that it “is based on several drawings in a sketchbook owned by the Albany Institute of Art.” Dr. Weiss also praises “Gifford’s power as a colorist” in this painting, writing that the “accents of scarlet in the mast flags and on a figure in the closest boat enliven the surface, concentrate the pervasive warmth, lift the somber mood—and evoke the artist’s sense of humor.”



PLATE 14 *Carriage on a Country Road*, 1863



PLATE 15 *Sunset in the Wilderness with Approaching Rain*



PLATE 16 *The Palisades, New York, 1854*



PLATE 16 *The Palisades, New York, 1854, detail*

“Gifford is fully possessed with the artistic instinct, seizes beauty and paints it with skill and intelligence, aims not at a moral, but at the sentiment of the beautiful.”

— “Fine Arts,” *Chicago Tribune*, September 12, 1875, 5.

“Sanford R. Gifford is one of the most thoroughly original of our artists, and, had he lived in Persia or Peru, two thousand years ago, might well have been an enthusiastic fire worshipper and daily welcomed the rising sun with reverent adoration. To him landscape painting, whether of scenes in the far West, on the legendary Hudson, or in the gorgeous East, has been alike the occasion for giving expression to his feeling for glowing atmospheric effects—for lyrics which on canvas reproduce the splendor of the sunset sky. He has also successfully rendered the lazy mist—the trailing vapor of morning enmeshed in dusky woodlands by the silent lake. His style combines to a remarkable degree deliberation and inspiration.”

— “Fifty Years of American Art,” *St. Louis Post-Dispatch*, August 16, 1879, 6.

PLATE 17 *View of Constantinople (The Golden Horn)*

Oil on canvas

7⁵/₈ x 12⁷/₈ inches

Signed lower right: *SR Gifford*; on verso: *The Golden Horn / by SR Gifford*

PROVENANCE

Private collection

RELATED WORK

Constantinople, from the Golden Horn, 1880, oil on canvas, 9 x 16 inches, signed lower left: *S R Gifford*; Munson-Williams-Proctor Arts Institute, Museum of Art, Utica, New York

A vital member of the Hudson River School's second generation, Sanford Robinson Gifford traveled the world to capture nature's wonders. Gifford, at the vanguard of luminism, was known as a master of light and atmospheric effects: he painted the air that cloaked the mountain peaks and the space that filled the valleys as much as he portrayed the land itself. In 2003, the Metropolitan Museum of Art held a momentous exhibition to highlight the artist's unique contribution to the genre of landscape painting. At auction, Gifford's works have commanded prices exceeding \$2 million.

LMS In his perfection of composition and his absolute command of atmosphere Sanford Robinson Gifford is without equal. His paintings look beyond the majesty of the landscape and give form to invisible truths that survive the limits of place and the passage of time. They are portals through which every generation can access and contemplate such eternal mysteries.

Gifford's place among the champions of American art is assured. In the whirlwind of change that has accompanied the progression of the twenty-first century, you might take an Uber to the Metropolitan Museum of Art or Smithsonian American Art Museum and use an e-ticket to enter. But on their walls, you will find Gifford's paintings, as did your ancestors who arrived on horseback, and as will your children's children who may arrive by teleportation.

“With Mr. Gifford landscape painting is air painting, and his endeavor is to imitate the color of the air, to use the oppositions of light and dark and color that he sees before him.... Mr. Gifford’s method is this: When he sees anything which vividly impresses him, and which, therefore, he wishes to reproduce, he makes a little sketch of it in pencil on a card about as large as an ordinary visiting-card. It takes him, say, half a minute to make it; but there is the idea of the future picture fixed as firmly if not as fully as in the completed work itself.”

— “American Art,” *National Repository* 7 (March 1880): 215.

“The first thing that Mr. Gifford paints when producing a landscape is the horizon of the sky; and his reason for doing so is, that in landscape painting the color of the sky is the key-note of the picture, that is to say, it governs the impression, determining whether the impression shall be gay or grave, lively or severe; so much so, indeed, that landscape painting may be called (what we have already said Mr. Gifford calls it) air painting.”

— “American Art,” *National Repository* 7 (March 1880): 215.

“A friend remembers hearing him say one day in his studio: ‘I thought that picture was done half a dozen times. It certainly might have been called finished six months ago; I was working at it all day yesterday.’”

— “American Art,” *National Repository* 7 (March 1880): 215–16.

“Mr. Gifford’s strength lies in the supreme spontaneity through which every subordinate element in his work is fused into a general and most attractive and charming unity. It is the free expression of the highest and most poetic qualities of the landscape. Not the mere statement of fact, but a lucid reminiscence, a passionate [sic] rendering of Nature in such a way as to kindle the emotions and address the imagination. A spirit breathes over his pictures which mellows them with the ripeness of mature reflection. It is the higher truth developed out of subordinate facts—emphasized and arrayed before the mind—which renders his art enduring, sympathetic, and profound in its expression.”

— “American Landscape Painters,” *New Englander* 35 (January 1873): 146.



PLATE 17 *View of Constantinople (The Golden Horn)*

William Glackens (1870–1938)

PLATE 18 *Roses*, 1936

Oil on canvas

20³/₄ x 15¹/₄ inches

Signed and dated lower left: *WGlackens /36*; on stretcher bar: *Glackens*

PROVENANCE

The artist

Edith Dimock Glackens, the artist's wife, from above

Ira Glackens, the artist's son, from above, until ca. 1990

Private collection

Mark LaSalle Fine Art, Albany, New York, from above

[With] Hirschl & Adler Galleries, New York, New York, from above

Cincinnati Art Galleries, Ohio, acquired from above, 1999

Private collection, Midwest, acquired from above

Sale, Christie's, New York, New York, September 16–22, 2016, lot 34, from above

EXHIBITED

William Glackens in Retrospect, City Art Museum of St. Louis, Missouri, November 18–December 31, 1966; Smithsonian American Art Museum, Washington, DC, February 10–April 2, 1967; Whitney Museum of American Art, New York, New York, April 25–June 11, 1967

LITERATURE

Vincent J. DeGregorio, “The Life and Art of William J. Glackens” (PhD diss., The Ohio State University, 1955), 572, no. 131.

Leslie Katz, *William Glackens in Retrospect* (St. Louis: City Art Museum of St. Louis, 1967), no. 73.

William Glackens painted ebullient still lifes, portraits, and genre scenes in the late nineteenth and early twentieth centuries. His unmistakable style is characterized by vibrant colors applied in loose, lively strokes. Glackens belonged to the Ashcan School in New York City and helped organize the 1913 Armory Show, the exhibition credited for catalyzing modern art in America. In 2015, the Barnes Foundation in Philadelphia organized a major retrospective of Glackens's work. The critically acclaimed exhibition further solidified the artist's reputation as a modern American master. His current auction record is \$1,707,500.

“There is one Glackens [in the National Academy of Design exhibition], where it would be to the credit of American art to hang a dozen.”

— Giles Edgerton, “What Does the National Academy of Design Stand For; Has It at Present a Value to the American Art Public?” *Craftsman* 15 (February 1909): 522.

“In the last twenty years Glackens finally came into his own as a painter of radiant, sunlit scenes, rivalling the greatest Impressionists in the brilliance of his color. He turned increasingly towards outdoor subjects: landscapes, seascapes and, in the 1930's particularly, to shimmering flower portraits.”

— “William Glackens—Whitney Museum,” *New York Barnard Bulletin*, December 16, 1938, 2.

“It is as though Nature had shared with Mr. Glackens the splendor of her most prodigal moods. . . . What sureness in each canvas in his understanding when to be severe, when to be tender, when to arrest the attention, when to hold it through kindness!”

— “Notes of General Interest,” *Craftsman* 24 (April 1913): 135.

“An artist possessing decided talent is Glackens, and his is a career which the student of contemporary art will do well in following. He has gone far: he is going farther.”

— A. E. Gallatin, “The Art of William J. Glackens: A Note,” *International Studio* 40 (May 1910): LXVIII.

“It is always a pleasure to consider the work of an artist when his pictures are not only as well painted, but when they are also as intensely individual, as are those of William Glackens. A picture by Glackens is immediately recognized as being his . . . for the artist's personality permeates his work, his style and his technique are distinctive. It is really unnecessary for him to sign his paintings: they are signed with every stroke of the brush.”

— A. E. Gallatin, “William Glackens,” *American Magazine of Art* 7 (May 1916): 261.

“Mr. Glackens' paintings are essentially modern in feeling and reflect his nationality: they belong to the twentieth century and to America.”

— A. E. Gallatin, “William Glackens,” *American Magazine of Art* 7 (May 1916): 261.

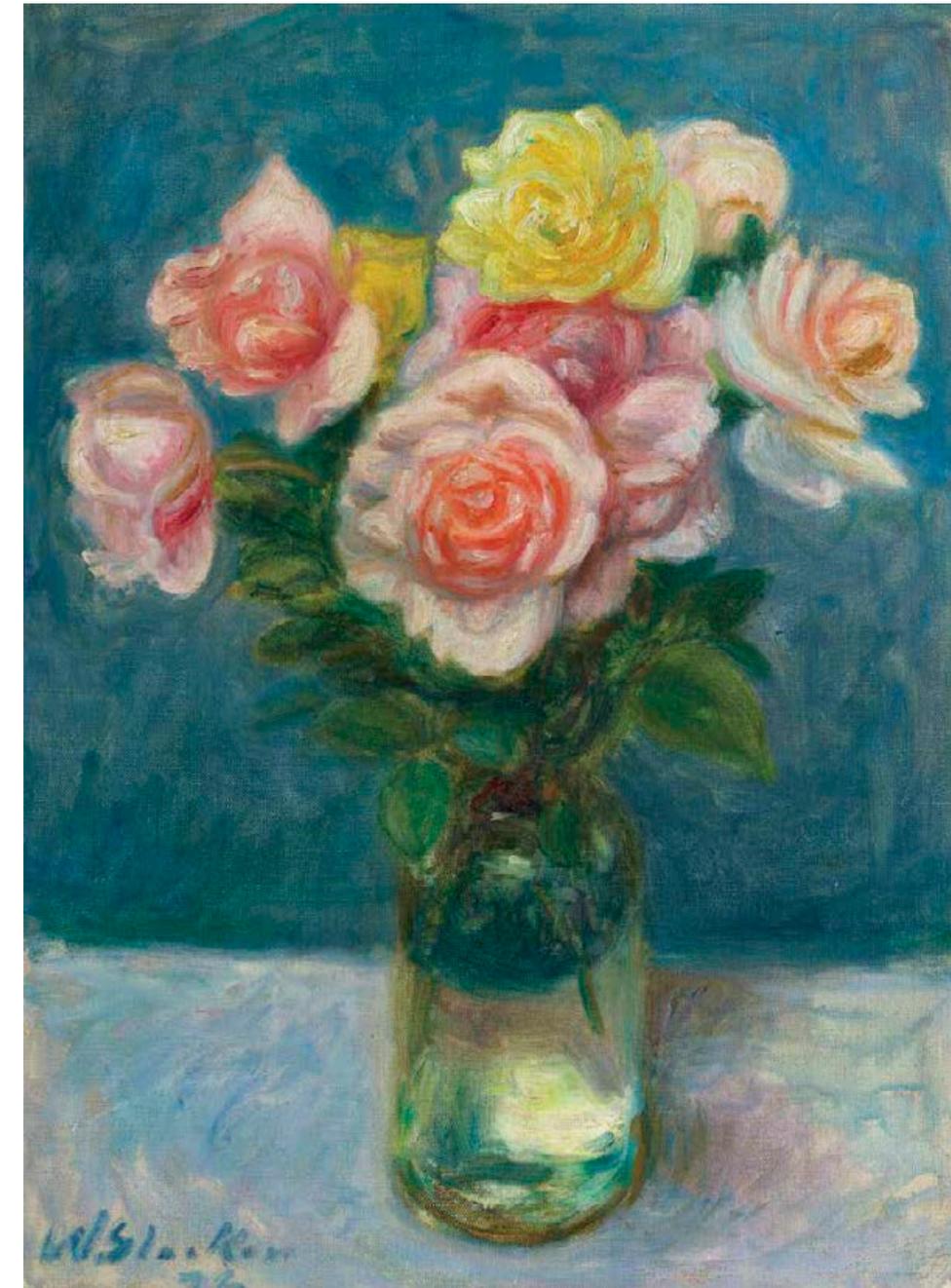


PLATE 18 *Roses*, 1936

Marsden Hartley (1877–1943)

PLATE 19 *Penobscot Bay*

Oil on board

14 x 9¹⁵/₁₆ inches

On verso: *Penobscot Bay*

PROVENANCE

Kraushaar Galleries, New York, New York

Tibor de Nagy Gallery, New York, New York

Alexandre Gallery, New York, New York

Private collection

Adelson Galleries, New York, New York

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

Private collection, New Haven, Connecticut, acquired from above, 2012

RELATED WORK

City Point, Vinalhaven, 1937–38, oil on board, 18¹/₄ x 24³/₈ inches; Colby College Museum of Art, Waterville, Maine

NOTE: Born in Lewiston, Maine, Marsden Hartley spent ten days on the island of Vinalhaven, set between East and West Penobscot Bays, in 1937 after years away from his home state. He returned to the same location the following summer and described the experience to a friend:

*[I]t has been such a joy to come home to my native heath & feel so content here & now I am completely in the thing...these are my big years...Life not only begins but doubles at 60—and such an onrush of fresh energy fairly surrounds me.*¹

Beginning in 1937 and continuing until the end of his life, he spent about nine months a year in Maine. In 1940, he published “Islands in Penobscot Bay,” a poem inspired by the area.

1. Townsend Ludington, *Seeking the Spiritual: The Paintings of Marsden Hartley* (Ithaca, NY: Cornell University Press, 1998), 70.

PLATE 20 *Songs of Winter*

Oil on board laid down on canvas

12¹/₄ x 11³/₈ inches

Signed lower left of center: *MARSDEN / HARTLEY*

PROVENANCE

Alfred Stieglitz’s 291 Gallery, New York, New York

George and Katherine Notman, Brooklyn, New York, acquired from above, (probably) 1909

Arthur Notman, Brooklyn, New York, son of above, by descent from above

John Hancock Notman, Clinton, Iowa, son of above, by descent from above

Sale, Jackson’s International Auctioneers, Cedar Falls, Iowa, June 27, 2017, lot 2, from above

EXHIBITED

(Probably) Alfred Stieglitz’s 291 Gallery, New York, New York, *Exhibition of Paintings in Oil by Mr. Marsden Hartley, of Maine*, May 8–18, 1909

RELATED WORK

Song of Winter, No. 6, ca. 1908–09, oil on board, 8⁷/₈ x 11⁷/₈ inches; Farnsworth Art Museum, Rockland, Maine

NOTE: Marsden Hartley was an avid reader of poetry and considered the poet Walt Whitman (1819–1892) to be among the most significant influences on his creative development. Whitman’s “Song of Myself,” from his well-known work *Leaves of Grass* (1855), inspired Hartley’s early “songs” series of seasonally themed works that were included in his first solo exhibition at Alfred Stieglitz’s renowned 291 Gallery.

Hartley first met Stieglitz in April 1909, and so impressed was the gallerist with the young artist’s talent that he organized an exhibition of his Maine landscapes the following month. For Hartley, the exhibition at 291 proved to be a pivotal moment in his career, helping to establish his reputation among the prominent New York modernists and marking the beginning of his professional relationship with Stieglitz, who not only became Hartley’s dealer but also his confidante and advisor. After the 291 exhibition, Stieglitz and Hartley went on to maintain a lifelong correspondence, Stieglitz later recalling to Hartley, “I believed in you & your work ... I felt a spirit I liked.”¹

Katherine Notman was the niece of Hudson River School painter Samuel Colman. Her cousin, Pamela Colman Smith, was also an

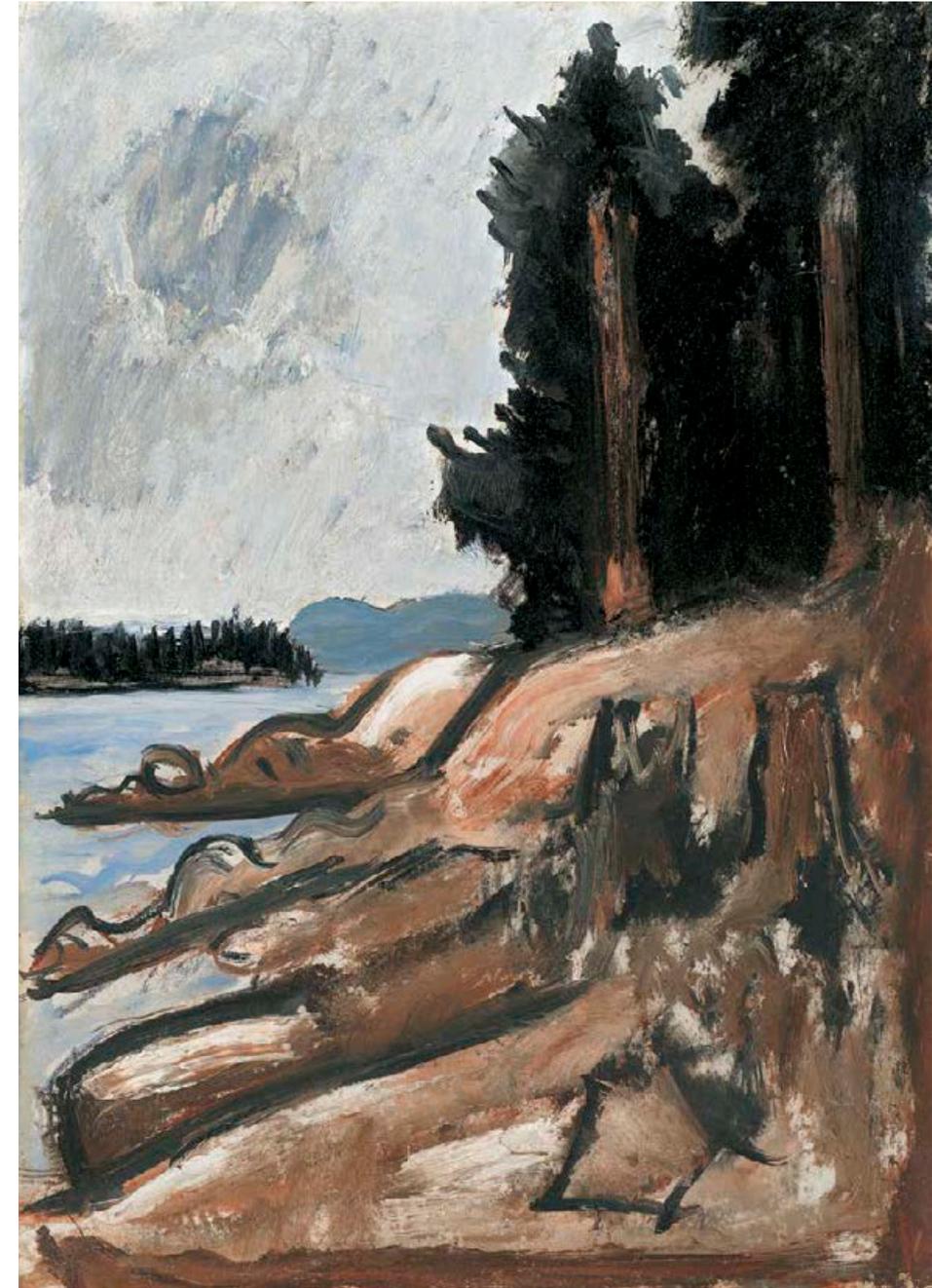


PLATE 19 *Penobscot Bay*

“Hartley often referred to himself as the ‘Maine-iac’ and said he wanted to be remembered as ‘the painter of Maine.’”

— “Marsden Hartley: Fame Finally Catches Up to Poet-Painter of Maine,” *Life*, June 16, 1952, 84.

artist and one of the first painters to exhibit her work at Stieglitz's 291 Gallery, which until then had been primarily concerned with photography. Smith had exhibitions at 291 Gallery in 1907, 1908, and 1909, and it is likely that it was she who first introduced Katherine and her husband, John Hancock Notman, general manager of the *Clinton Herald* and *Trenton Times* (New Jersey) newspapers, to Stieglitz. The Notmans probably acquired *Songs of Winter* directly from 291 Gallery following Hartley's breakthrough exhibition in 1909.

1. Donna M. Cassidy, Elizabeth Finch, and Randall R. Griffey, *Marsden Hartley's Maine* (New York: The Metropolitan Museum of Art, 2017), 32.

Marsden Hartley is, incontrovertibly, one of the most important American modernists. The artist was born in Maine, and while he spent significant periods of his career in various American and European cultural hotbeds, Hartley was perpetually drawn home to portray his native land. The artist's long career embraced various modern idioms, culminating in a mature style characterized by broad, unbridled brushwork, which he used to record a range of subjects. From early in his career until present day, the finest institutions have held solo exhibitions of Hartley's work. The first, a show in 1909 at Alfred Stieglitz's famed 291 Gallery, galvanized Hartley's success; the latest, an exhibition this year at the Metropolitan Museum of Art, titled *Marsden Hartley's Maine*, drew enormous crowds. To date, the auction record for a Hartley painting is \$6,313,000.

“As long as [Hartley] applies his colors in a temperamental, self-taught manner, he is above the approach of imitation. I for my part believe that he has invented his method for himself, up there in Maine amidst the scenery of his fancy, and that only gradually he has learnt to reproduce nature in her most intense and luminous coloring.”

— Alfred Stieglitz, “Photographic Paint: The Texture of Impressionism,” *Camera Work* 28 (October 1909): 20.

“Marsden Hartley, this necromancer of paint and brush, is a man of to-day, who, with the raw material of yesterday creates an art of to-morrow. He plunges his master-hand into the rubbish pit of the past, to dazzle us with a shower of stars.”

— Adolf Wolff, “Insurgent Art Notes: Marsden Hartley Exhibition,” *International*, February 1914, 59.

“Marsden Hartley makes you catch your breath, yet a mountainside of his has a touch of the grandiose and no doubt looked that way to the young artist. Sincerity is the keynote, even the interpretation of the ugly, or what is called ugly, for it's all a matter of degree.”

— James Huneker, *New York Sun*, quoted in Alfred Stieglitz, “The Younger American Painters' and the Press,” *Camera Work* 31 (July 1910): 43.

“His fame has continued to grow until today. Hartley is recognized as one of the century's outstanding American artists, an uncompromising stylist whose art has influenced countless painters of the present generation.”

— “Marsden Hartley: Fame Finally Catches Up to Poet-Painter of Maine,” *Life*, June 16, 1952, 84.



PLATE 20 *Songs of Winter*

Childe Hassam (1859–1935)

PLATE 21 *Nocturne, Provincetown*, 1900

Oil on canvas

22¼ x 16⅛ inches

Signed and dated lower left: *Childe Hassam 1900*; on verso: *C. H. 1900*

PROVENANCE

Macbeth Gallery, New York, New York, 1914

Doll & Richards, Boston, Massachusetts

Charles Dickey Armstrong, Pittsburgh, Pennsylvania, 1916

Mary-Martha McClary, daughter of above, by descent from above, 1935

Susanna A. Smith, daughter of above, by descent from above, 1989

The Cooley Gallery, Old Lyme, Connecticut, 1993

Henry Frigon, Kansas City, Missouri, 1994

Private collection, New York

Sale, Doyle, New York, New York, March 26, 2004, lot 94, from above

Private collection, acquired from above

Sale, Sotheby's, New York, New York, May 23, 2017, lot 79, from above

EXHIBITED

Spring Exhibition of Modern American Art, Waldorf Art Galleries, New York, New York, April 15–30, 1903, no. 24

Landscapes by Eight American Artists, Union League Club, New York, New York, January 1904

Eleventh Annual Exhibition of American Art, Cincinnati Art Museum, Ohio, May 21–July 11, 1904, no. 11

Exhibition of a Retrospective Group of Paintings Representative of the Life Work of Childe Hassam, N.A., Albright Art Gallery, Buffalo, New York, March 9–April 8, 1929, no. 1 (as *A Street in Provincetown*)

American Images from the Turn of the Century: The Frigon Collection, Huntsville Museum of Art, Alabama, December 10, 1995–February 11, 1996; Washington County Museum of Fine Arts, Hagerstown, Maryland, June 21–August 25, 1996; Snite Museum of Art, University of Notre Dame, Indiana; The Paine Art Center and Gardens, Oshkosh, Wisconsin

LITERATURE

American Images from the Turn of the Century: The Frigon Collection (Huntsville, AL: Huntsville Museum of Art, 1995), no. 10.

H. Barbara Weinberg, *Childe Hassam: American Impressionist* (New York: The Metropolitan Museum of Art, 2004), 381, 382, 400.

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

America's foremost impressionist painter, Childe Hassam was fascinated by his surroundings. With his unique iteration of the French style, he aimed to capture the ethos of his time, and his output was varied and prolific. Hassam painted city and country scenes of New York, New England, and international locales, as well as portraits. His work can be found in the world's finest museums: a collection of American Impressionism is simply incomplete without a Hassam. In 2004, the Metropolitan Museum of Art curated a landmark exhibition titled *Childe Hassam: American Impressionist*. The artist's auction record to date is \$7,922,500.

LMS There are a select few impressionists who deserve comparison with Claude Monet or Pierre-Auguste Renoir. Childe Hassam's best work rises to a rarified level of artistic mastery that transcends nationality and time. His canvases express the essence behind the image—of both people and place. What we might sense is somehow infused into and becomes the dominant aspect of his imagery, so that we feel the need to contemplate ideas and emotions we might ordinarily dismiss.

Hassam is unquestionably an American master and a distinguished member of the world-renowned group known as The Ten. There is not a museum in the nation that does not have or aspires to have an example of his work. This particular painting is especially exciting because it is an unusual nocturnal view of Provincetown, a New England town favored by many great painters.

“I have been asked if I did not think photographic views were great helps to the artist in this branch of study. Undoubtedly they might be, but they have not been so to me. I never owned a camera or pressed the button of a Kodak in my life.”

— Childe Hassam, quoted in A. E. Ives, “Talks with Artists,” *The Art Amateur: A Monthly Journal Devoted to Art in the Household* 27 (October 1892): 117.

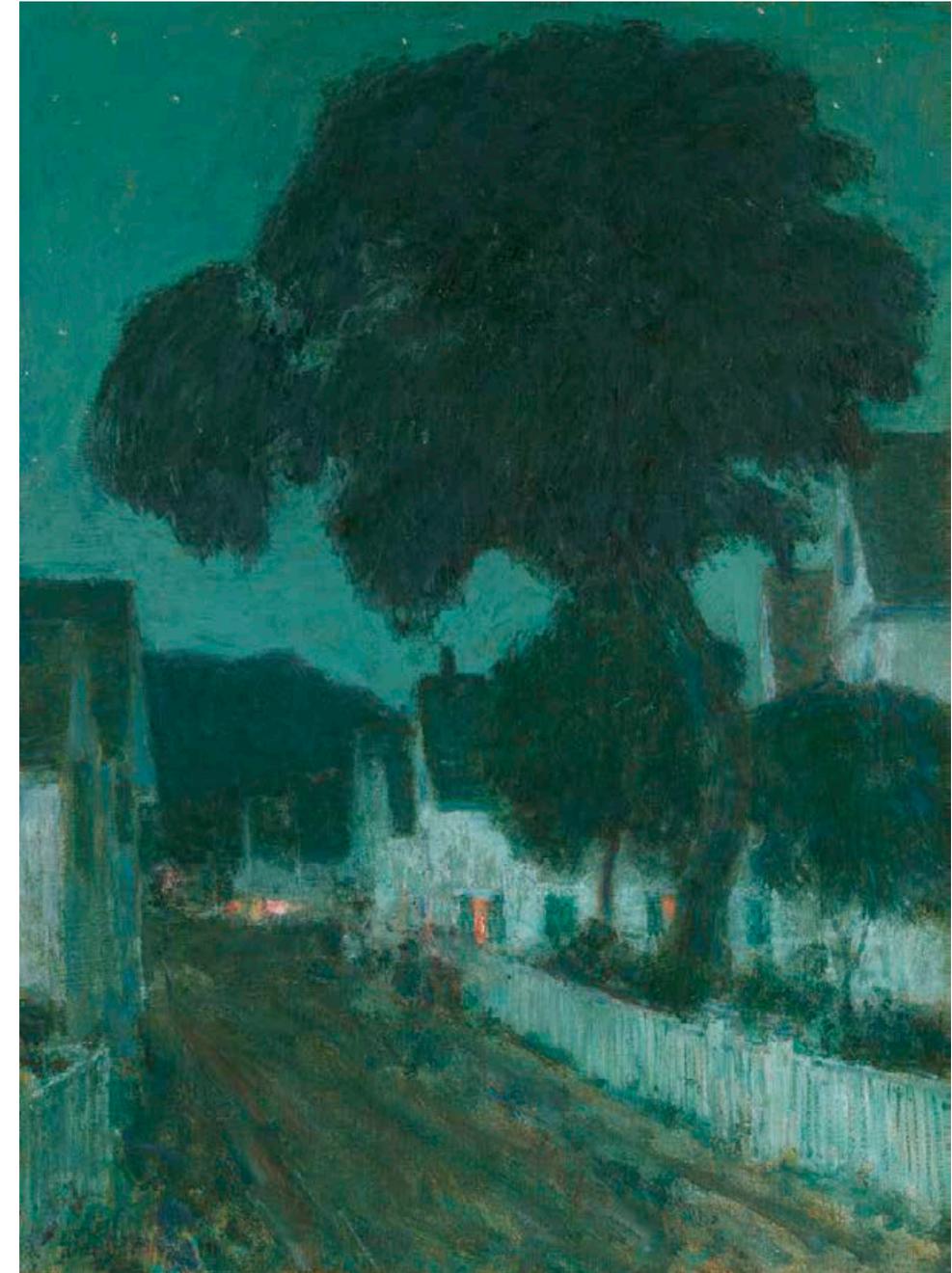


PLATE 21 *Nocturne, Provincetown*, 1900

“Hassam is impressionistic, after his own fashion idealistic, at times even robust in his sturdy, matter-of-fact treatment. But, whatever his theme or his method, he is strictly individual. He might paint—and his range of subjects is not limited—an odd bit of Brittany architecture or a sleepy nook in Provincetown, a Parisian boulevard or Broadway in New York, the Grand Canal in Venice or the Chicago Drainage Canal, and however the finished products might differ in other respects, they would all agree in this, that they were Hassam’s.”

— Frederick W. Morton, “Childe Hassam, Impressionist,” *Brush & Pencil* 8 (June 1901): 141–42.

“He is a close student and a hard worker and one of the most ardent champions of American art.... His interests are strictly American, and with his habits of industry and his determination to work out his future on his own line, American art has much to expect from him.”

— Frederick W. Morton, “Childe Hassam, Impressionist,” *Brush & Pencil* 8 (June 1901): 150.

“One scarcely knows which to wonder at, the high quality of artistry or the immense industry of the artist, Childe Hassam.”

— “Art Galleries Offer Unusual Attractions,” *Brooklyn Daily Eagle*, February 7, 1911, 8.

“We go to school to learn things by rote. We have text books that are crammed with formulae, data, categories, and we have art to give us sensations, to make us feel things. Many artists sadly mix the two functions, but I find it the distinction of Mr. Hassam’s pictures that he frankly and with fine understanding of it uses his particular material to its own proper ends. He does not seek to show us what we are coldly aware of when we stop to think about it, but rather what we quickly sense in objects and scenes and people. He does not seek to show things to us as we know them, but as we realize them when that part of us that goes to school is taking a vacation.”

— Henry Charles Payne, “Artistic Merit of Childe Hassam’s Pictures,” *Chicago Inter Ocean*, January 26, 1902, 41.

PLATE 21 *Nocturne, Provincetown, 1900*



David Johnson (1827–1908)

PLATE 22 *Bear Mountain and Iona Island on the Hudson River, 1872*

Oil on paper laid down on panel

10¹/₁₆ x 18¹/₈ inches

Monogrammed lower left: *DJ*

PROVENANCE

Private collection, New York, New York

Questroyal Fine Art, LLC, New York, New York, acquired from above, 2007

Diane Salerno, Warwick, New York, acquired from above, 2007

Private collection, Washington, DC, acquired from above, 2009

Private collection, Bethesda, Maryland

David Johnson was an outstanding figure in the Hudson River School’s second generation. He devoted his life to portraying the landscapes of New York and New Hampshire, earning a reputation for his commitment to realism and his attention to atmosphere and light. Johnson had a studio in New York City for much of his career and later moved upstate to Walden. Institutions such as the Metropolitan Museum of Art and the Smithsonian American Art Museum have collected his work, which has sold at auction for as much as \$722,500.

LMS David Johnson has an honored place among the greatest painters of the Hudson River School. His sensitive and realistic depictions of the American landscape are a source of pride for patriots as well as contemplative visions that arouse the intellect.

To best understand the quality of this work, one need only to visit the best museums and compare it to the work of other masters. Johnson’s understated ability to bring nature to life on canvas, purely and without stylization, renders his art immune to generational preferences. There is little doubt that over the course of centuries, his work will remain on the walls of our finest institutions.



"[Johnson] was one of the strongest and best known of American landscape painters of the middle of the last century, and his solidly painted typical American landscapes are still in demand among collectors."

— "David Johnson Dead," *American Art News* 6 (February 1908): 1.

"Unlike most famous painters, [Johnson] never went to Europe, 'and,' to quote the artist, 'was never nearer the great galleries of the Old World than Sandy Hook.'"

— "To Lay Down His Brush: David Johnson, N.A., to Cease Regular Work at His Easel," *New-York Tribune*, April 24, 1894, 4.

"About the year 1865 we began to feel the effect of the strong things of the Dutch school, and as its merits made themselves manifest our school seemed lacking. We were weak in tone and color; the more I studied the matter the more I became convinced of our lack of style, and I set about to supply, to some extent, this shortcoming."

— David Johnson, quoted in "To Lay Down His Brush: David Johnson, N.A., to Cease Regular Work at His Easel," *New-York Tribune*, April 24, 1894, 4.

John Frederick Kensett (1816–1872)

PLATE 23 *Pro Patria (Sunset on the Coast)*, 1864

Oil on canvas

14¹/₁₆ x 24¹/₁₆ inches

Monogrammed and dated lower right: *J.F.K. '64*

PROVENANCE

New York Public Library, New York

Sale, Parke-Bernet Galleries, New York, New York, April 14, 1943, lot 531 (as *Seascape*)

Harris Silver Company, New York, 1943

Private collection

Sale, Sotheby Parke Bernet, New York, New York, April 20, 1979, lot 8 (as *Coastline at Sunset*)

Alexander Gallery, New York, New York, acquired from above, 1979

Collection of Scott Reid and the Reid Family Trust, acquired from above, 1983

Sale, Sotheby's, New York, New York, May 18, 2005, lot 127 (as *Coastal Sunset*)

Private collection, Minnesota, 2006

Driscoll Babcock Galleries, New York, New York

Questroyal Fine Art, LLC, New York, New York, acquired from above, 2013

Private collection, Potomac, Maryland, acquired from above, 2013

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

John Frederick Kensett dedicated himself to portraying America's natural marvels, an endeavor that secured his standing as a master of luminism and one of the Hudson River School's finest artists. He painted his subjects fastidiously, believing that the land was magnificent just as he found it and required no further elaboration. As a result, an overwhelming sense of wonder and quietude pervades his New England woodland interiors, seascapes, and landscapes. This pioneering artist's work resides in the Los Angeles County Museum of Art, National Gallery of Art, and the Metropolitan Museum of Art, among other prestigious institutions. His auction record is an impressive \$1,248,000.

LMS A few years ago, I discovered this absolute gem by John Frederick Kensett, but it did not last even one week in the gallery: a wise collector immediately recognized its significance, and I found myself mourning its absence. It is one of those rare paintings that you never forget. But just days before this catalogue's deadline, the collector called to say that a new venture required capital, and so this great painting has returned.

In 1864, the Civil War was nearing its end, and with growing optimism Kensett gave form to his passion and titled this canvas *Pro Patria*—for the fatherland. It is a patriotic and everlasting tribute to these great United States.

Important paintings created in response to pivotal moments in our history are exceedingly rare and highly sought after. *Pro Patria* deserves comparison to Frederic Edwin Church's *Our Banner in the Sky* (1861, Terra Foundation for American Art), as it is one of the seminal paintings created during the Civil War.

However, only one is for sale.

“In his miniature reproductions of American coast and river scenery Mr. Kensett stood without a peer, and almost without a rival.”

— “Obituary–J.F. Kensett,” *Minneapolis Star Tribune*, December 18, 1872, 2.

“His works have not been so frequently or ostentatiously exhibited as those of some other artists, partly because his commissions were so numerous that he did not need to exhibit, but the mere announcement of a new work by Kensett has always been sufficient to awaken a lively interest among connoisseurs.”

— “Death of John Frederick Kensett,” *Chicago Tribune*, December 16, 1872, 4.



PLATE 23 *Pro Patria (Sunset on the Coast)*, 1864

“The tender and loving nature of the man, his large-hearted generosity, his kindness to his juniors and his just appreciation of the merits of the artists of his own standing had so endeared him to his friends.”

— “Sudden Death of Kensett, the Artist,” *New York Herald*, December 16, 1872, 4.

“Mr. Kensett was an indefatigable laborer, and there is hardly a collection of pictures in the country which does not embrace one or more works of his easel.”

— “Obituary. John F. Kensett, the Artist,” *Brooklyn Daily Eagle*, December 16, 1872, 2.

“Kensett’s personal character had doubtless much to do with his popularity as an artist.”

— “Obituary,” *The American Bibliopolist* 5 (January 1873): 13.



Ernest Lawson (1873–1939)

PLATE 24 *Boating on the Connecticut River*

Oil on canvas

16¹/₈ x 20¹/₄ inches

Signed lower right: *E. LAWSON*

PROVENANCE

Hirschl & Adler Galleries, New York, New York

Sale, Parke-Bernet Galleries, New York, New York, November 20, 1956, lot 102 (as *River Scene*)

ACA Galleries, New York, New York

Gallery of the Masters, St. Louis, Missouri

Sydney Melville Shoenberg Jr., 1990, acquired from above

Sale, Sotheby's, New York, New York, May 22, 2002, lot 70, from above (as *Boating*)

Private collection, New York, acquired from above

Sale, Shannon's Fine Art Auctioneers, Milford, Connecticut, April 28, 2005, lot 180

Private collection, acquired from above

Sale, Sotheby's, New York, New York, May 23, 2017, lot 113

RELATED WORKS

Connecticut Summer, oil on canvas, 25 x 35 inches; Muskegon Museum of Art, Michigan

Connecticut Landscape, ca. 1902–4, oil on canvas, 24¹/₈ x 24¹/₈ inches, signed lower left; Florence Griswold Museum, Old Lyme, Connecticut

PLATE 25 *Evening, Madison Square Park*

Oil on canvas

20³/₈ x 16¹/₈ inches

Signed lower right: *E LAWSON.*

PROVENANCE

The artist

Alley and Trask, New York, acquired from above

Howard Crosby Alley, New York, acquired from above

Bridget Bennett, granddaughter of above, by descent from above

Private collection, Boston, Massachusetts, acquired from above

Private collection, by descent from above

Sale, Sotheby's, New York, New York, April 7, 2017, from above

EXHIBITED

Carson, Pirie, Scott & Co., Chicago, Illinois, n.d. (as *Rainy Night*)

Cahoon Museum of American Art, Cotuit, Massachusetts, *The ABC's of Abstract*, May 8–June 17, 2007 (as *Rainy Night*)

NOTE: The building depicted in the background of this scene is likely the Metropolitan Life Insurance Company Tower (1909).

In the early twentieth century, Ernest Lawson earned a reputation for his distinctive impressionistic style, which is typified by subtle tones, thick impasto, and an understanding of color. The only landscape artist among the famed Ashcan painters in New York, Lawson favored city scenes and views of the Harlem and Hudson Rivers, especially at wintertime. The list of museums that own his work is extensive; some highlights include the Metropolitan Museum of Art, the Art Institute of Chicago, and Los Angeles County Museum of Art.

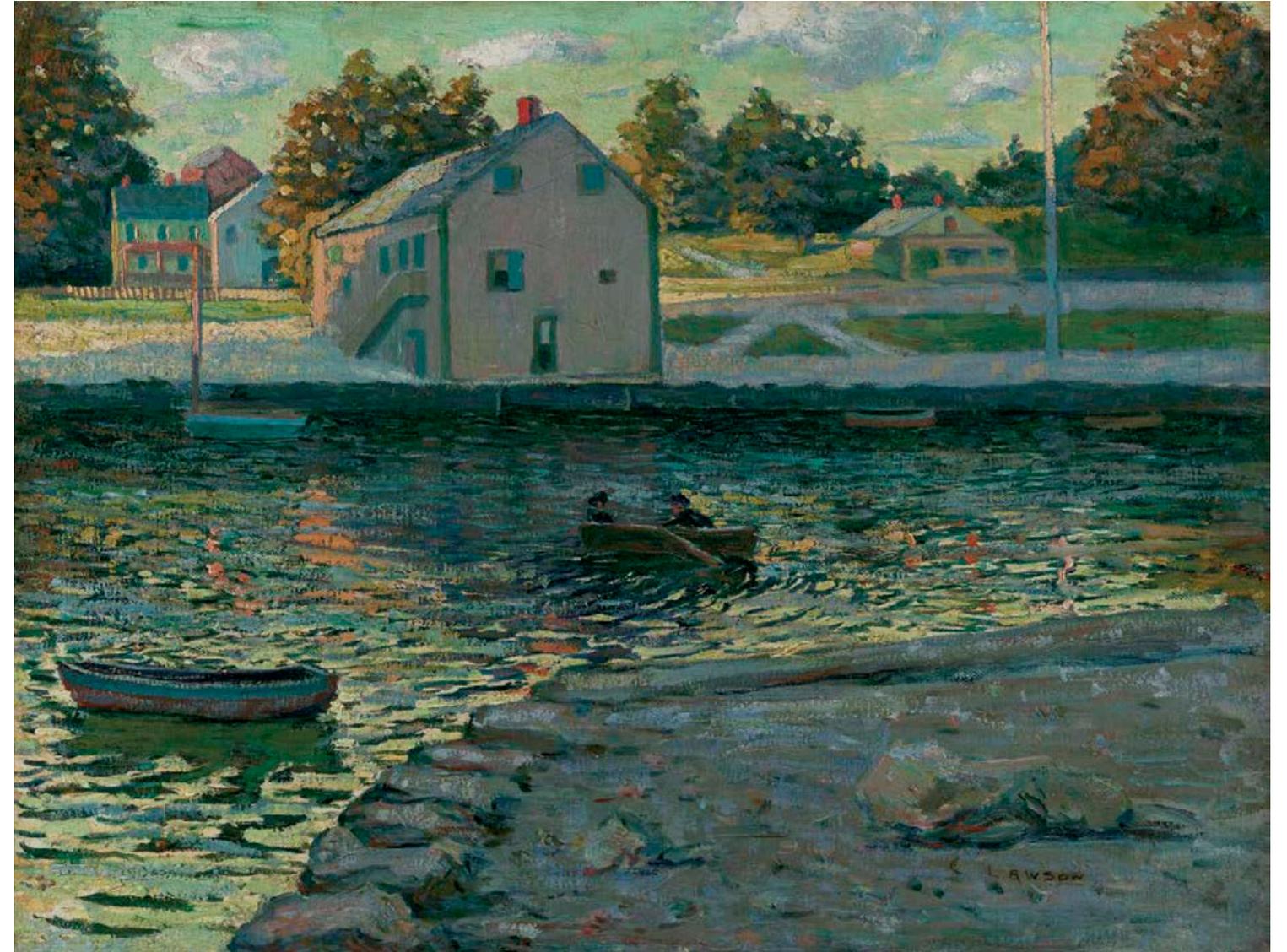


PLATE 24 *Boating on the Connecticut River*

“Mr. Ernest Lawson's rhythmical landscapes have a jewel-like quality, and the artist paints them with joy.”

— H. F., “Studio-Talk,” *Studio* 61 (February 1914): 81.

“Of Ernest Lawson there is the love of the vibration of light, his enjoyment of life as it is, his power to see the poetry in it, his desire to express all the romance of Nature without adding to it, finding enough romance in the thing as it exists—a greater romance than any human mind could imagine.”

— Robert Henri, “The New York Exhibition of Independent Artists,” *Craftsman* 18 (May 1910): 170.

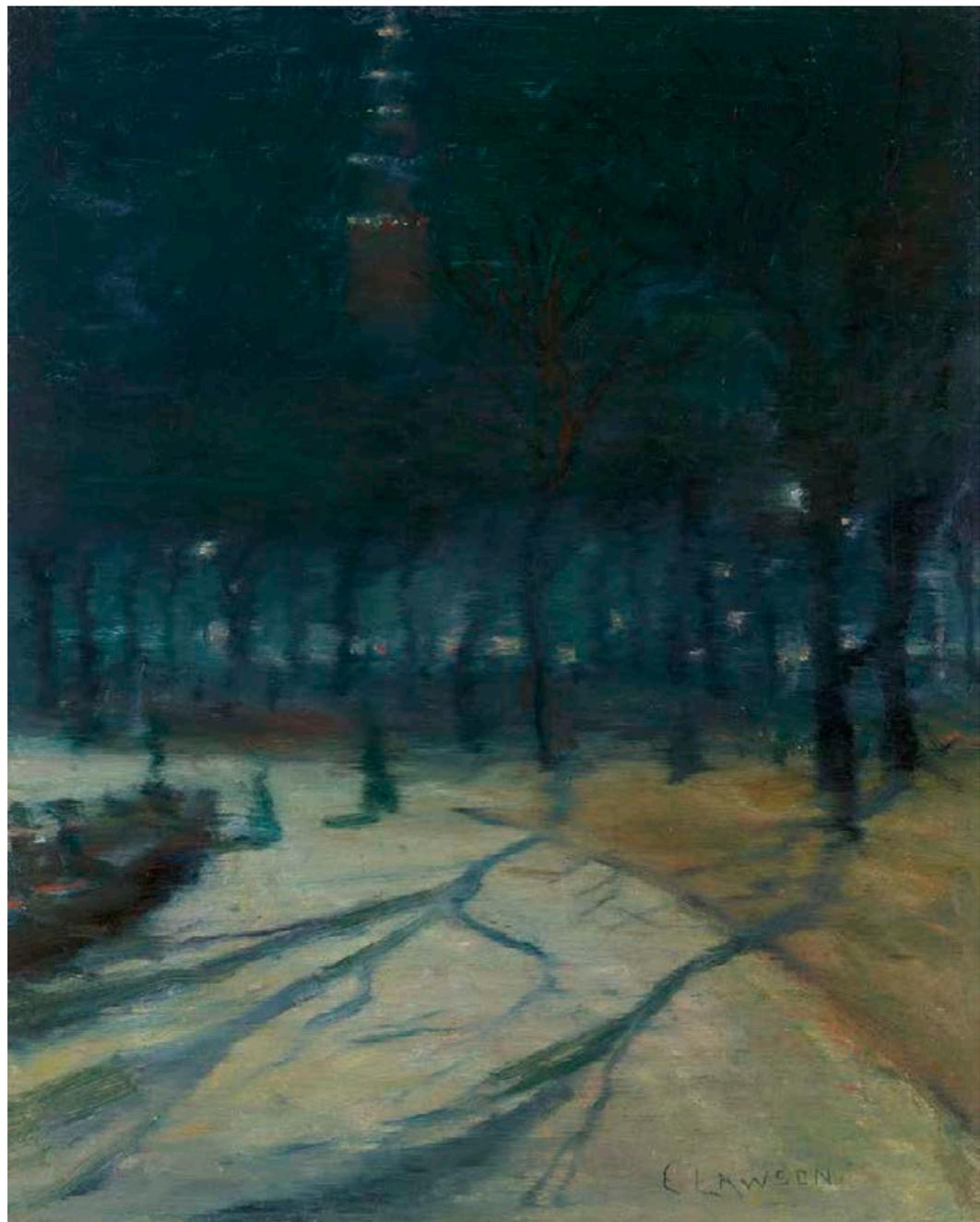


PLATE 25 *Evening, Madison Square Park*

LMS At the dawn of the twentieth century, an exceptionally talented group of anti-establishment artists became known as The Eight. Lawson was an esteemed member, and Robert Henri, the group's de facto leader, thought his talent was on par with that of Winslow Homer.

The works by Lawson offered here attest to the uniqueness of his vision and his willingness to eschew custom and defy tradition. His view of the world around him was expressed in an artistic language that could not easily be characterized or aligned with known movements. He was not a gifted impressionist or realist; he was a gifted artist. The potency of his talent, like that of his radical colleagues, was the result of distinctive and nonformulaic expression.

If one surveys distinguished public and private collections, Lawson's work is often prominently featured.

“Robert Henri, one of our wisest sages, has declared Ernest Lawson the biggest man we have had in the world of painting since Winslow Homer.”

— Bessie Laub, “Ernest Lawson: A Poet Painter of the Commonplace,” *Louisville Courier-Journal*, March 4, 1917, section 4, 2.

“Lawson saturates his work with a kind of pantheistic magic without the shadows and evasion often characteristic of the impressionist school.”

— Hunaker, quoted in Bessie Laub, “Ernest Lawson: A Poet Painter of the Commonplace,” *Louisville Courier-Journal*, March 4, 1917, section 4, 2.

“Ernest Lawson has made the commonplace as interesting as a romantic novel.”

— Bessie Laub, “Ernest Lawson: A Poet Painter of the Commonplace,” *Louisville Courier-Journal*, March 4, 1917, section 4, 2.

“The paintings of Ernest Lawson are one of the strongest influences of modern American art.”

— Bessie Laub, “Ernest Lawson: A Poet Painter of the Commonplace,” *Louisville Courier-Journal*, March 4, 1917, section 4, 2.

“Few paintings are as definitely and modernly American as Ernest Lawson's, as widely and universally poetical, as sure and fearless in color sense and as courageous in accepting for inspiration modern conditions.”

— “Art Notes,” *Craftsman* 25 (March 1914): 626.

Reginald Marsh (1898–1954)

PLATE 26 *Tunnel of Love*, 1943

Oil on masonite

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 this painting. The photos now reside in the collection of the Museum of the City of New York.

“Sometimes when he returned from Europe, Marsh would go straight to Coney Island. During the summers he spent three or four days a week there, notebook always in hand, and he became such a familiar fixture that he was allowed into the amusements free of charge.... Except for the Coney Island junkets and periodic trips to Europe, Marsh seldom left New York City. Whenever forced to go to the country, he tried to cancel out the effect by painting New York or Coney scenes from memory. But that did not steady him long. The painter Adolf Dehn recalls a summer night ‘when I was lined up outside New York’s old Irving Burlesque Theater. Someone back of me punched me in the ribs and grunted, ‘Hello.’ It was Reggie Marsh. ‘Just back from Vermont,’ he mumbled. ‘Stayed three days. Meant to stay two weeks. Couldn’t stand it. It’s too damn green. Had to come back.’”

— Dorothy Seiberling, “Painter of Crowds Was Lonely Man,” *Life*, February 6, 1956, 85.

“As a cartoonist for the New Yorker he must necessarily dwell upon humanity’s absurdities and frailties, which would tend to develop an already strongly defined tendency. Whether or not one agrees with him, he stands alone in being able to sense and set down in adequate and direct terms the press and swirl of crowds in subways, beaches, streets and amusement parks. His dramatic, closely woven patterns have the sure but violent draftsmanship of a Delacroix sketch.”

— “New York Scenes by Reginald Marsh,” *Brooklyn Daily Eagle*, November 2, 1930, B15.

“Marsh’s early passion for the old masters has had its influence, for while his subject matter is of today, the designs are frequently in the great tradition.”

— “Who’s Who in American Art: Reginald Marsh,” *Ogden Standard-Examiner*, December 30, 1934, 11.



PLATE 26 *Tunnel of Love*, 1943

Jervis McEntee (1828–1891)

PLATE 27 *View Facing the Catskill Mountains*, 1863

Oil on canvas

16¼ x 32⅛ inches

Monogrammed and dated lower center: *JME / 1863*

PROVENANCE

Hirschl & Adler Galleries, New York, New York

Richard Manoogian, Masco Corporation, Michigan, acquired from above, 1975

Alexander Gallery, New York, New York, by 1987

Godel & Co. Fine Art, New York, New York

Private collection, Chicago, Illinois, until 2006

Godel & Co. Fine Art, New York, New York

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

Henry and Sharon Martin, Connecticut, acquired from above, 2006

EXHIBITED

19th Century Topographic Painters, Lowe Art Museum, Coral Gables, Florida, November 21, 1974–January 5, 1975

The Hudson River School: Congenial Observations, Alexander Gallery, New York, New York, September 24–October 31, 1987

Charmed Places: Hudson River Artists and Their Homes, Studios, Gardens, and Vistas, Bard College, Annandale-on-Hudson, New York, April 24–August 21, 1988; Albany Institute of History & Art, New York, September 19–November 11, 1988; Queens Museum, Flushing, New York, January 22–March 5, 1989; Hudson River Museum, Yonkers, New York, March 13–June 18, 1989

McEntee & Company, Beacon Hill Fine Art, New York, New York, November 25, 1997–January 17, 1998

Jervis McEntee: Painter-Poet of the Hudson River School, Samuel Dorsky Museum of Art, State University of New York at New Paltz, New York, August 26–December 13, 2015

LITERATURE

John J. Baratte, *19th Century Topographic Painters* (Florida: Lowe Art Museum, University of Miami, 1975), 77, no. 105.

The Hudson River School: Congenial Observations (New York: Alexander Gallery, 1987), no. 27.

Sandra S. Phillips and Linda Weintraub, *Charmed Places: Hudson River Artists and Their Houses, Studios, and Vistas* (New York: Harry N. Abrams, 1988), 113, no. 29.

McEntee & Company (New York: Beacon Hill Fine Art, 1997), 2, plate 1.

Lee A. Vedder, *Jervis McEntee: Painter-Poet of the Hudson River School* (New Paltz, NY: Samuel Dorsky Museum of Art, 2015), 70, plate 19.

Born in New York, Jervis McEntee studied painting under Frederic Edwin Church and went on to become a highly respected member of the Hudson River School. McEntee achieved distinction for his honest portrayals of his native landscape, particularly scenes that revealed the beauty of the autumn and winter months. The Metropolitan Museum of Art, the Smithsonian American Art Museum, and the Yale University Art Gallery are among the distinguished institutions that have acquired his work over the years.

LMS Created by certainly one of the most poetic of America’s nineteenth-century painters, this remarkably sensitive canvas is worthy of consideration as Jervis McEntee’s most important work.

In it he casts a radiant light upon a fragile and transient autumn landscape, compelling us to ponder immutable forces that we cannot quite fully comprehend. Great sentiment always suffuses McEntee’s art, but never as poignantly as in this often exhibited painting that was completed at the apex of the Civil War.

McEntee deserves his place among the greatest painters of the Hudson River School, and this work should be thought of as one of the most brilliant ever created in the period.



PLATE 27 *View Facing the Catskill Mountains*, 1863

“Very few American painters have acquired in the broad field of landscape Art, particularly in the illustration of autumn and winter scenes, so prominent a position as Jervis McEntee.”

— “American Painters—Jervis McEntee, N.A.,” *Art Journal* 2 (1876): 178.

“It is a pity that our artists are compelled to return to their studios so early in the Fall.... There was poor Jervis McEntee who used to remain in the woods, studying that weird phase of nature when every leaf lay in rustling heaps upon the ground. With that enthusiasm which only great souls and ‘impassioned spirits feel’ McEntee would linger for days in the scenes he loved so well, and amid the chilly November winds transfer to his canvas the desolate trees, the lonely bush, the cold grey rocks and the forest pools.”

— “Autumn Scenery,” *Plainfield (NJ) Courier-News*, October 28, 1891, 2.

“Such a close observer and lover of nature as McEntee cannot paint any landscape in which he will not put something of himself. We have not among us a more genuine artist than he, one who is more devoted to his work in retiring earnestness.... Mr. McEntee has painted many pictures that cannot be surpassed for truth to the character of the American scenery with which they deal, and for a poetic beauty in form, a poetic feeling in treatment, that make them appeal to something higher than any love of place, to the love of nature that is universal.”

— “Personal,” *Kingston (NY) Daily Freeman*, April 14, 1874, 3.

“Thoughtful, refined, and discriminating lovers of art cannot fail to find instruction and delight in these noble conceptions, and indeed it is chiefly in the possession of such persons that we find the truthful, conscientious, tenderly conceived, and poetical pictures of Jervis McEntee.”

— “An Hour in the Gallery of the National Academy of Design,” *Continental Monthly* 5 (June 1864): 686.



PLATE 27 *View Facing the Catskill Mountains*, 1863, detail

Alfred S. Mira (1900–1980)

PLATE 28 *Greenwich Village, New York*

Oil on canvas

25¹/₈ x 30¹/₁₆ inches

Signed lower right: *Mira*

PROVENANCE

Richard Leo “Dick” Simon, New York, New York

Private collection

Sale, Carlsen Gallery, Freehold, New York, December 4, 2016, lot 85, from above

NOTE: *Greenwich Village, New York* depicts the corner of Seventh Avenue South and Greenwich Avenue. The old Jefferson Market Courthouse steeple is visible in the upper right of the composition. Richard Leo “Dick” Simon was the co-founder of book publisher Simon & Schuster.

Alfred S. Mira thrived on the energy and imagery of New York City in the middle decades of the twentieth century. Embracing many facets of the dynamic metropolitan hub, he captured the spirit of modern life with his impressionistic style of realism. In response to critical acclaim, the Carnegie Institute, the Corcoran Gallery of Art, and the Metropolitan Museum of Art exhibited Mira’s work during the artist’s lifetime.

LMS This is an artist to watch. His views of New York City, always among his most desired subjects, are masterful and on a par with painters whose work sells for significantly higher amounts.

“Mira works magic in street scenes with melodramatic shafts of light across busy thoroughfares.... [His work is] sound, traditional painting that might be called impressionistic realism.”

— Howard Devree, “Among the New Exhibitions,” *New York Times*, February 25, 1945, X8.

“New York has had no more devoted chronicler than Alfred Mira, who has painted a series of street scenes of that city. Mr. Mira is especially interested in catching the prevailing movement and animation. His painting, ‘Grand Central,’ emphasizes this preoccupation with the lively, colorful aspects of the city. In this view, looking up from Grand Central Station toward Fifth Avenue and the Public Library, the artist has caught the mood of a city of millions of people—its busy, purposeful life, with its snarled traffic and confusion which never quite gets out of hand.

But Mr. Mira does not confine himself entirely to New York’s busy thoroughfares. He also wanders into the quieter reaches of Greenwich Village—to Macdougall Alley, the Christopher Street subway station, Washington Mews, and Third Street. All his street scenes are animated with warmth and vitality, an obvious love for the city.”

— B. T. H., *Christian Science Monitor*, September 23, 1946, 10.

“The influence of the French Impressionists is apparent in his work—in the feeling for light and shade, for broken color and form, as well as in his ability to suggest a scene and envelope it in an atmosphere of light and mood. He is also skillful in handling his medium—in his use of color and pigment and in conveying the feeling and excitement of New York.”

— B. T. H., *Christian Science Monitor*, September 23, 1946, 10.



PLATE 28 *Greenwich Village, New York*

Walter Launt Palmer (1854–1932)

PLATE 29 *The Last Gleam (Hudson at Dusk)*, 1908

Oil on canvas

24½ x 34⁹/₁₆ inches

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

PROVENANCE

Sale, Sotheby Parke Bernet, New York, New York, September 23, 1981, lot 130

Alexander Gallery, New York, New York

Richard Manoogian, Taylor, Michigan, acquired from above, 1981

Questroyal Fine Art, LLC, New York, New York, acquired from above, 2003

Michael Altman Fine Art & Advisory Services, New York, New York, acquired from above, 2006

Private collection, Mechanicsburg, Pennsylvania, 2015, acquired from above

EXHIBITED

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

LITERATURE

Maybelle Mann, *Walter Launt Palmer: Poetic Reality* (Exton, PA: Schiffer Publishing, 1984), 133, no. 515.

Walter Launt Palmer carved a niche in the history of American art by mastering the winter landscape. To the delight of his contemporaries, Palmer developed an ingenious method of rendering expanses of white snow using a myriad of glistening pastel colors. He never tired of the interplay between light, snow, sky, and water—and neither did critics. Palmer’s paintings reside in the esteemed collections of the Smithsonian American Art Museum and the Metropolitan Museum of Art, among many others.

LMS This painting has been in some of the finest American galleries and was in the prestigious Richard Manoogian collection, one of the most important collections in the nation. It was also exhibited at the Century Club in New York in 1908.

I believe this painting is a view from the back of Olana, Frederic Church’s home. The Hudson River is in the background.

“Any lover of painting knows of the achievements of Walter Launt Palmer, one of America’s leading landscape painters.... Winter scenes, landscapes mantled with snow, are the painter’s specialty. Mr. Palmer inherits artistic talent from his illustrious sculptor-father, Erastus Dow Palmer, and from him the painter received his early education in art. He later studied under Frederick E. Church.”

— “W. L. Palmer’s Work Seen at the Corcoran,” *Washington Herald*, November 30, 1913, 4.

“Whether or not Walter Palmer, the Snow Man of Albany, gave snow pictures their present popularity, it is at any rate characteristic of American exhibitions now that they have a comparatively large number of snow subjects.”

— “Art Gossip,” *New York Sun*, April 23, 1911, 4.

“Mr. Palmer paints snow scenes, and he paints snow as a specialty.... You do not feel exactly cool in admiring [Palmer’s paintings]; you feel admiration for so clever a presentation of one subject under so many different aspects. The utmost delicacy of vision has noted these differing stories of the snow. Only an expert could have produced them.”

— “Pictures on View in Many Galleries,” *Brooklyn Daily Eagle*, November 22, 1910, 4.

“[Palmer] is eminently a snow painter. Like Thoreau, he sees nature, not with a mathematical, but with a spiritual eye, and in its clothing of white the landscape seems as far as possible removed from the aggressive realism of everyday seeing.”

— “Some Winter Pictures by Walter L. Palmer,” *Brooklyn Daily Eagle*, December 8, 1895, 24.

“It is in the snow scenes ... that Mr. Palmer excels. In them one feels the breath of the frost; he finds the sky charged with invisible crystals.... In execution the artist is broad, but that does not mean as it does in the case of too many young fellows with the flippancy of Paris on their brush tips, that it is careless. On the contrary, so far as he carries his subject he keeps to fact.... He makes a bit of color or a line mean a good deal.”

— “Some Winter Pictures by Walter L. Palmer,” *Brooklyn Daily Eagle*, December 8, 1895, 24.



PLATE 29 *The Last Gleam (Hudson at Dusk)*, 1908

Fairfield Porter (1907–1975)

PLATE 30 *Sun Rising Out of the Mist*, 1973

Oil on canvas

55 x 37 inches

Signed and dated lower left: *Fairfield Porter 73*

PROVENANCE

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

Private collection, New England, acquired from above, 1977

Sale, Christie's, New York, New York, May 23, 2017, lot 22, from above

EXHIBITED

Recent Work by Fairfield Porter, Hirschl & Adler Galleries, New York, New York, March 2–23, 1974

Fifty Works for the Permanent Collection: A Fiftieth Anniversary Exhibition, Kalamazoo Institute of Arts, Michigan, May 3–June 2, 1974

Fairfield Porter Retrospective Exhibition, Heckscher Museum of Art, Huntington, New York, December 15, 1974–January 26, 1975; The Queens Museum, Flushing, New York, February 7–March 9, 1975; Montclair Art Museum, New Jersey, March 23–April 27, 1975

Fairfield Porter: Realist Painter in an Age of Abstraction, Museum of Fine Arts, Boston, Massachusetts, January 12–March 13, 1983; Greenville County Museum of Art, South Carolina, April 13–June 19, 1983; The Cleveland Museum of Art, Ohio, November 9–December 31, 1983; Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania, February 18–April 22, 1984; Whitney Museum of American Art, New York, New York, May 31–July 22, 1984

LITERATURE

Recent Work by Fairfield Porter (New York: Hirschl & Adler Galleries, 1974), no. 35.

Fifty Works for the Permanent Collection (Kalamazoo, MI: Kalamazoo Institute of Arts, 1974).

Eva Ingersoll Gatling, Kenneth R. Kahn, and Kathryn E. Gamble, *Fairfield Porter Retrospective Exhibition* (Huntington, NY: Heckscher Museum of Art, 1974), 3, 9, no. 40.

Kenworth Moffett, John Ashbery, et al., *Fairfield Porter: Realist Painter in an Age of Abstraction* (Boston: Museum of Fine Arts, Boston, 1982), 80, 106, no. 104.

“Fairfield Porter (1907–1975): Realist Painter in an Age of Abstraction,” *News and Calendar* (Cleveland Museum of Art), 1983, 3. John Updike, *Just Looking: Essays on Art* (New York: Knopf, 1989), 119.

Joan Ludman, “Checklist of the Paintings by Fairfield Porter,” in John T. Spike, *Fairfield Porter: An American Classic* (New York: Harry N. Abrams, 1992), 305.

Joan Ludman, *Fairfield Porter: A Catalogue Raisonné of the Paintings, Watercolors, and Pastels* (New York: Hudson Hills Press, 2001), 298, L871.

RELATED WORK

Sunrise, 1974, watercolor on paper, 30 x 22 inches, inscribed on verso: *Fairfield Porter (AEP)*; Private collection, South Carolina

NOTE: In 1983, the Cleveland Museum of Art's bulletin reported that the “freedom and intensity [of Porter's *Sun Rising Out of the Mist*] are absolutely convincing in their unliteral use of natural and invented color.”¹

1. Quoted in Joan Ludman, *Fairfield Porter: A Catalogue Raisonné of the Paintings, Watercolors, and Pastels*, 298.

To create his distinctive form of realism, Fairfield Porter combined the representational heritage of American art with the progressive methods of the avant-garde. Although his paintings are indeed representational, the artist felt aligned with contemporary abstract painters, who valued process over subject. Porter favored commonplace scenes at his homes in Maine and Southampton, New York. His work has been collected by countless museums, including the Whitney Museum of American Art, the Metropolitan Museum of Art, and Smithsonian Museum of American Art. In 2012–13, the Parrish Art Museum held a major retrospective on the artist. The highest price attained for his work at auction was nearly \$1 million, and recent sales support his growing appeal.

“*Most of the East Coast artists ... admit no conflict between abstract and figurative art. Fairfield Porter ... says emphatically, ‘I don’t believe in realism or the figure. The whole question is beside the point.’*”

— “Diverse Styles of Painting the Particular,” *Life*, June 8, 1962, 57.

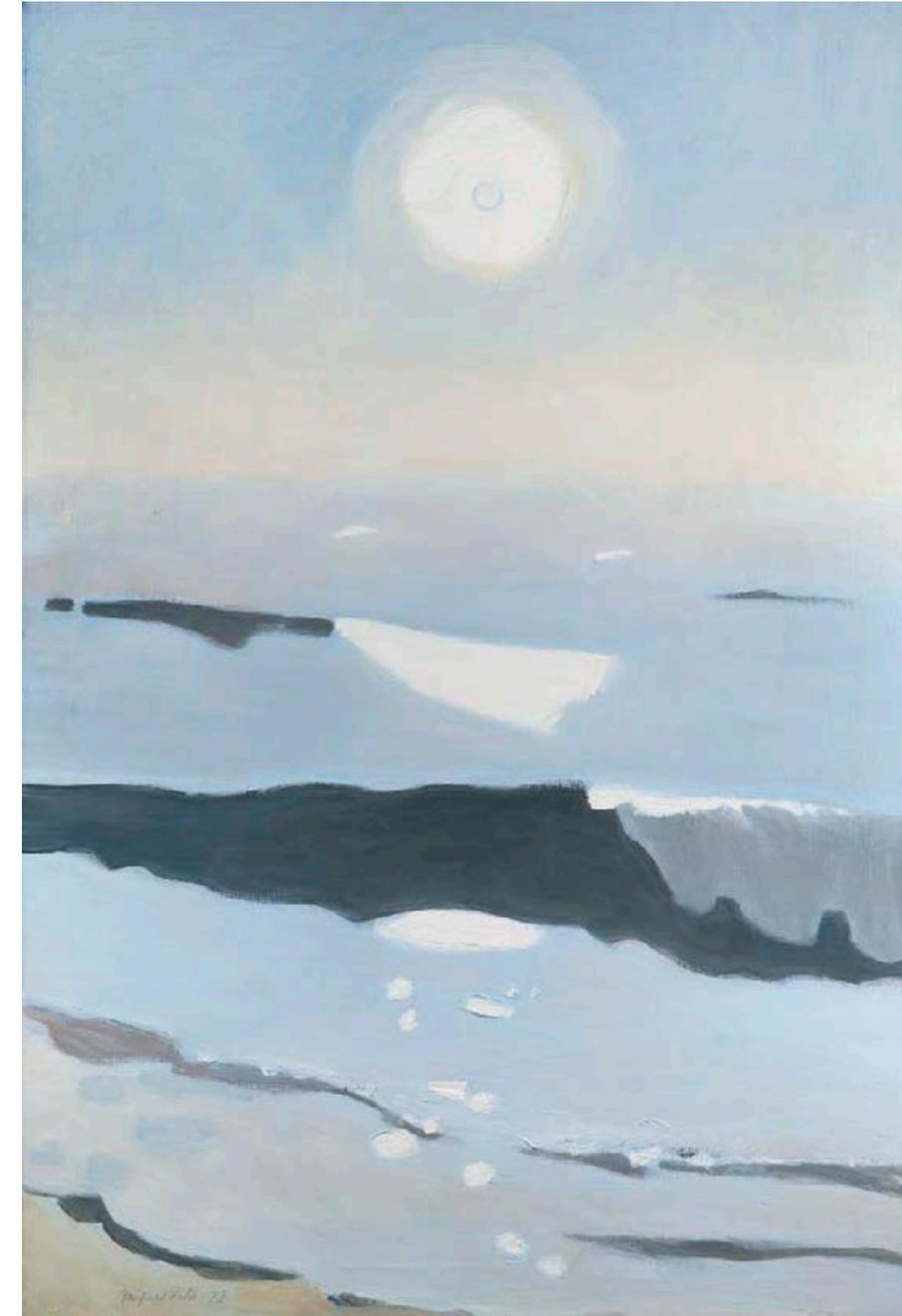


PLATE 30 *Sun Rising Out of the Mist*, 1973

William Trost Richards (1833–1905)

PLATE 31 *Off Conanicut, Newport*, 1904

Oil on canvas

34 x 60 inches

Signed and dated lower right: *WM. T. Richards. 04.*

PROVENANCE
Wendell Endicott, Massachusetts
Harrison Keller, Massachusetts, acquired from above, 1949
The New England Conservatory of Music, Boston, Massachusetts, acquired from above
Sale, Christie’s, New York, New York, May 31, 1985, lot 50
Alexander Gallery, New York, New York, acquired from above
Private collection, acquired from the above, 1987
Sale, Sotheby’s, New York, New York, November 21, 2016, lot 103

NOTE: After spending the summer of 1874 in Newport, Rhode Island, Richards wrote to Philadelphia art patron George Whitney, “I have made some new walks and discovered new beauties, and believe that I could from Newport Scenery make more charming pictures than I have ever dreamed of before.”¹ The following summer, Richards purchased a home in Newport; in 1881, he bought land on the south side of Conanicut Island in Narragansett Bay to build a house of his own design, Gray Cliff. Writing again to Whitney, Richards joyfully stated, “You can’t realize what a delight it is to have the finest subjects right in ones [*sic*] ‘front yard.’”²

^[1] Linda S. Ferber, William Trost Richards, American Landscape & Marine Painter, 1833–1905 (Brooklyn, NY: The Brooklyn Museum, 1973), 32.

^[2] Ibid., 36.

William Trost Richards traveled throughout northeast America in the second half of the nineteenth century to paint intimate forest scenes and grand marine paintings with precision and detail. Richards is associated with the Hudson River School as well as the American Pre-Raphaelites, a group of artists devoted to thoroughly studying and accurately recording nature. His work is held in the country’s finest museums, such as the Metropolitan Museum of Art, the Smithsonian American Art Museum, and the Pennsylvania Academy of the Fine Arts. To date, the highest price paid for a Richards painting at auction is \$1,650,500.

LMS In three decades of pursuing major American paintings, I have not encountered a work irresistible enough to abandon my measured and disciplined selection process. But then I discovered Fairfield Porter’s *Sun Rising Out of the Mist* and knew that I would do whatever was necessary to acquire it. If one considers the very essence of Porter’s artistic endeavor, it is apparent that on this canvas, he has risen to the very pinnacle of his most perfected vision—the coherent coexistence of realism and abstraction.

This is the rarest of opportunities—to obtain a tour de force by an American master—and in this case, one might anticipate the potentially stark incongruence of its present and its future value.

— Fairfield Porter, Oral history interview with Fairfield Porter by Paul Cummings, June 6, 1968, Archives of American Art, Smithsonian Institution.

“Well, I think that color should be alive. I agree with the remark of Matisse that he used to make to his pupils that every corner of the canvas should be alive. That’s a matter of the inner relationships of the areas to each other, and it’s also a matter of contours. They’ve got to be alive. It’s a matter of both drawing and color.”

— Fairfield Porter, Oral history interview with Fairfield Porter by Paul Cummings, June 6, 1968, Archives of American Art, Smithsonian Institution.

“Porter’s works ‘don’t usually start from an idea,’ he explained. ‘I don’t know what the painting is until after I have worked on it for a while. When I see what it is going to be, then I can paint continuously without interruption if it seems to require it.”

— Lucille Howard, “Sculptor Urges People to Analyze Themselves,” *Lincoln (NE) Star*, April 1, 1969, 9.

“[Porter’s] pictures are evocative of more than their subjects. They recall to us certain pictorial traditions—at times to Manet and the impressionists, at times to Bonnard and Vuillard, at times to Edward Hopper and Edwin Dickinson. There is a French texture to this painting, but an American light—which converts the texture into something removed from its historical sources and makes it more responsive to the artist’s own sensibility. We are in the realm, then, of French art with a Yankee accent.”

— Hilton Kramer, “The Art of Conservation,” *Lincoln (NE) Star*, February 11, 1969, 9.

“Well, my psychiatrist’s office had some pictures around, little sketches and so on. I was talking about them once. [The psychiatrist] said, ‘What do you think of these?’ I said that I like some of them and some of them I don’t like. I like the total. I like the whole collection. I like the fact that they’re there, that what I see is that you like them and they have a real meaning that way. He said, ‘Yes, every one has a meaning for me.’ You don’t go there for the Mona Lisa; you want to see the person, the person that’s in the collection.”

— Fairfield Porter, Oral history interview with Fairfield Porter by Paul Cummings, June 6, 1968, Archives of American Art, Smithsonian Institution.

LMS I have been in awe of William Trost Richards’s work for more than thirty years. I challenge anyone to name any painter, of any century, and from any country, who was a superior painter of the sea.

A few months ago, I was viewing a group of paintings when I turned a corner to stand before this gem. With escalating enthusiasm, I began to calculate how I might own it. Richards built his home on a bluff above Conanicut Island, and there is no question that its sea roused his passion like no other, and the power of his greatest effort is fully displayed in this painting.

So here is a daring statement for a supposedly sane and conservative dealer: of all the astounding paintings of the sea, in so many of our finest museums, there may be some that are as wonderful but none that surpass the artistic achievement of this masterwork.

*“At the Exposition Universelle ... the French artists, and those who incline to the impressionist school, are said to have stood before his pictures filled with amazement at the amount of patient labor which was required to produce such extraordinary works. There are those who profess to believe that the same effect could be produced with half the labor, which may be true; but the picture would lack the high degree of finish, to be seen only on close inspection, which is so pleasing to many. Not all lovers of nature and the beautiful are content with impressions; many are like the naturalist, or the microscopist [*sic*], and love to study objects through a glass.... But Mr. Richards accomplishes more than this minute rendering of nature; the whole is so combined that the unities are preserved and the effect is good; the detail does not overshadow the central idea of the work; and, at a proper distance from the picture, the beholder may indulge his imagination quite as much as if looking upon an example of the impressionists’ school.”*

— “W. T. Richards,” *Aldine: The Art Journal of America* 9 (March 1, 1879): 262–65.

“It was, perhaps, [Richards’s] self-reliance and quiet courage of attitude toward daily life which gave the slender frame, the unadventurous cast of mind, a bias for painting the most savage seas and the most overpowering cliffs. It was always a problem to me why this small, quiet gentleman should have found his joy along the wildest of coasts.... Indeed, it was he who first built a house on the bare granite front of Conanicut Island opposite Newport, and it is told of him that he was one day painting on this rugged shore when a tidal wave rolled in and almost carried him back with it.”

— Harrison S. Morris, *Masterpieces of the Sea: William T. Richards, A Brief Outline of His Life and Art* (Philadelphia and London: J. B. Lippincott, 1912), 16.

“His love for the sea was not of the physical order. He had no desire to overcome its force, but he could subdue it to his brush, and it was perhaps a sense of this which stimulated his passion. He felt his mastery and he loved its object.”

— Harrison S. Morris, *Masterpieces of the Sea: William T. Richards, A Brief Outline of His Life and Art* (Philadelphia and London: J. B. Lippincott, 1912), 17.

“I have seen that other master of drawing, William M. Chase, stand before a marine of Mr. Richards’ and, lifting his stovepipe hat, with a low bow, say: ‘I take my hat off to him. He’s a master of drawing—I take off my hat.’”

— Harrison S. Morris, *Masterpieces of the Sea: William T. Richards, A Brief Outline of His Life and Art* (Philadelphia and London: J. B. Lippincott, 1912), 54–55.

“I am going to quote a passage from one of the soundest critics of art we have had in this country, Dr. Alfred C. Lambdin, an old friend of Mr. Richards’, whose deeply-based views never faltered in dealing with the artist’s gifts. ‘With that power of analysis which always distinguishes him he strove to ascertain the laws which govern the wave forms, and from that time for several years he devoted all his intelligence to the study of the sea. To him was given in reward that rare opportunity which comes to so few men, to do a new thing.’”

— Harrison S. Morris, *Masterpieces of the Sea: William T. Richards, A Brief Outline of His Life and Art* (Philadelphia and London: J. B. Lippincott, 1912), 57.



PLATE 31 *Off Conanicut, Newport, 1904*

Robert Salmon (1775–ca. 1845)

PLATE 32 *Calm & Sunset, Shipping: Tynemouth Point and Boat*, 1830

Oil on panel

16⁵/₈ x 25³/₄ inches

Signed and dated lower right: *R SALMON 1830*; on verso: *Painted by R Salmon / Boston*

PROVENANCE

Tayloe Collection

Mrs. Price, Troy, New York

Mrs. L. Grow

Hirschl & Adler Galleries, New York, New York, 1969

Marine Arts, Salem, Massachusetts, 1971

E. Newbold Smith and Margaret du Pont Smith, acquired from above, before 1977

Sale, Sotheby's, New York, New York, January 21, 2017, lot 6040, from above

LITERATURE

John Wilmerding, *Robert Salmon: Painter of Ship & Shore* (Salem, MA: Peabody Museum of Salem, 1971), 91, no. 651.

Born in England, Robert Salmon immigrated to the United States in 1828 and became a celebrated painter in Boston. His fascination with light effects and the ships that sailed Boston Harbor inspired his innovative marine paintings, some of the first of the genre in America. Today, his works demand auction bids upward of \$500,000 and reside in the Metropolitan Museum of Art and the Museum of Fine Arts, Boston, among many other collections.

“[Salmon was] an eccentric man, who lived for several years in Boston during the first third of this century, and was very industrious and successful, particularly as a marine painter.”

— S. Arthur Bent, “Report of the Committee on the Rooms,” in *Proceedings of the Bostonian Society at the Annual Meeting, January 8, 1895* (Boston: Bostonian Society, 1895), 39.

LMS Salmon was one of the earliest and most distinguished of marine painters, and his work is included in some of the finest collections in the nation. This painting has an especially notable provenance: for the last forty years it was in the collection of E. Newbold Smith and Margaret du Pont Smith. Newbold was a graduate of the United States Naval Academy and an accomplished sailor. Margaret’s father was Henry B. du Pont Jr., former vice president and chairman of the DuPont Company. This family is well known for their interest in and acquisition of exceptional American paintings, which makes this work especially appealing.

“In my younger days I knew Robert Salmon very well (artists were not so plentiful then as now), and I used to go to his studio which was at the lower end of the Marine Railway wharf, and directly over a boat builder’s shop....

Salmon was not an idealist; his pictures were faithful transcripts of what he saw and felt, and as such they will always have a certain amount of historic value. His preference seemed to be for bright, breezy effects, with plenty of sunshine; the sea in its wilder aspects, with stormy clouds, dismantled wrecks, and rocky shores, had for him apparently no attraction, and I do not remember ever to have seen a single work by him in which he had attempted to depict its more wicked aspects....

And I also recall an incident connected with another landscape by him, the subject of which I do not remember. In some way an accident had happened to this picture, which had left a spot or blemish of some kind upon the sky; and the artist showed it to me in that condition, with a good many expressions of disgust. When next I called upon him he showed it to me again, asking me if I ‘should ever have thought of that way out of his trouble with the sky,’ and upon my answering in the negative, his rejoinder was ‘Nor I, if it had not been for the fourth of July.’ He had painted a balloon to cover the spot in the sky, and two figures in the foreground of his picture, one of whom was pointing up to it.”

— Henry Hitchings, quoted in S. Arthur Bent, “Report of the Committee on the Rooms,” in *Proceedings of the Bostonian Society at the Annual Meeting, January 8, 1895* (Boston: Bostonian Society, 1895), 37–39.



PLATE 32 *Calm & Sunset, Shipping: Tynemouth Point and Boat*, 1830

John Ferguson Weir (1841–1926)

PLATE 33 *At Day's End*

Oil on canvas

21 x 17 inches

Monogrammed lower right: *JF Weir*.

PROVENANCE

Private collection

Anne and Frederick Donald Williams, Southbury, Connecticut, by descent from above

Sale, Doyle, New York, New York, April 6, 2016, lot 14, from above

Questroyal Fine Art, LLC, New York, New York, 2016

Private collection, Sands Point, New York

John Ferguson Weir was a noteworthy member of the Hudson River School as well as a prolific writer, educator, and sculptor. Early in his career, Weir, whose father and brother were also esteemed artists, established himself in the famed Tenth Street Studio Building in New York City and attracted praise for his pioneering industrial scenes. Over the course of his life, he painted a diverse array of subjects and extended his talents into education, becoming the first director of Yale University School of Fine Arts. Weir's artwork can be found in many museum collections, including the Metropolitan Museum of Art, Smithsonian American Art Museum, and Museum of Fine Arts, Boston.

LMS For those seeking to acquire important but undervalued Hudson River School paintings, this example is a fascinating choice. Painted by the highly respected first director of the Yale University School of Fine Arts, this canvas depicts the location of the very origin of the famed artistic movement: the sensational escarpment of North-South Lake in the Catskill region of New York is where Thomas Cole, the father of the Hudson River School, first traveled in the 1820s. Cole's paintings of the area are considered to be the very earliest and most influential works of the School, and this depiction by Weir is a bold, desirable, and affordable contribution.

“Prof. John F. Weir is a veteran of the brush.”

— “The Exhibition at the Carnegie Galleries, Pittsburgh, Pennsylvania,” *Brush & Pencil* 3 (December 1898): 173.

“The professor is not in any sense a pre-raphaelite; he believes in getting at grand effects with the least possible amount of detail. He wants everything to be suggestive—from the lines in the sky to the lines in the drapery of the human figure.”

— “Principles of Art: Lecture by Professor John F. Weir,” *Brooklyn Daily Eagle*, November 1, 1872, 4.

“Should the [Yale School of the Fine Arts] arrive at such a point of distinction in the world of art teaching, it must always be remembered that the inception and maintaining of its work was primarily due to the vision and foresight of its first master in his devoted pioneering and wise laying of foundations for art instruction at Yale.”

— John Henry Niemeyer, “John Ferguson Weir,” *Bulletin of the Associates in Fine Arts at Yale University* 1 (June 1926): 27.

“Prof. John F. Weir, the head of the Yale School of Fine Arts, [is] himself an artist of acknowledged genius.”

— “Personals,” *Advance*, September 5, 1878, 569.

“Art education has been, and will, doubtless, be the gainer by the selection of Prof. John F. Weir to organize and direct the only roundly-planned University Art school in the world.”

— “Personals,” *Advance*, September 5, 1878, 569.

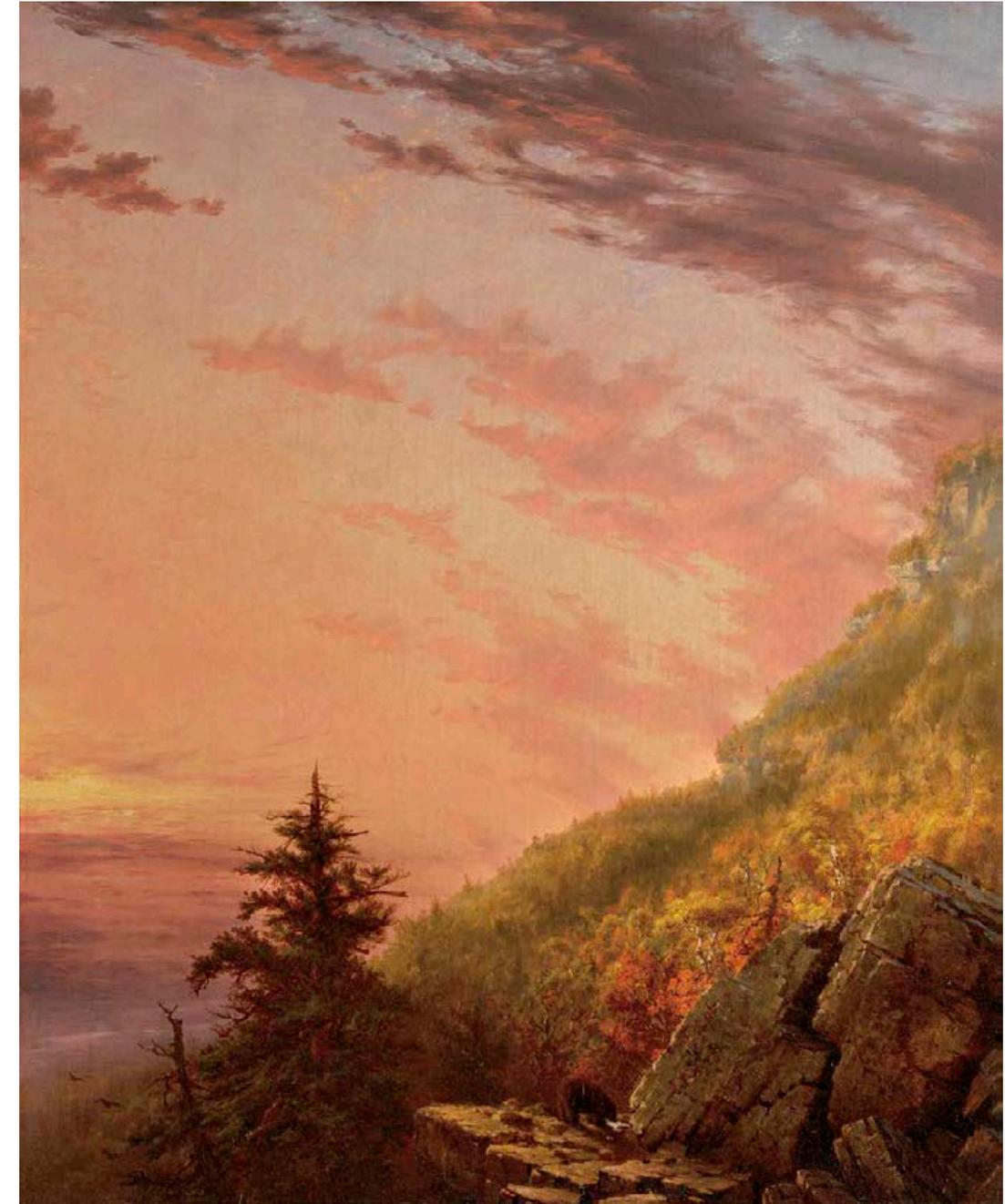


PLATE 33 *At Day's End*

Worthington Whittredge (1820–1910)

PLATE 34 *Twilight at Shawangunk Mountains*

Oil on board

97/8 x 143/4 inches

Signed lower right: *W. Whittredge*

PROVENANCE

Alexander Gallery, New York, New York

Private collection, New York, New York

RELATED WORK

Lake Shawangunk, 1863, oil on canvas, 12 x 231/2 inches; Indianapolis Museum of Art, Indiana

Worthington Whittredge was a multifaceted artist who worked in the Hudson River School tradition. Born in Ohio, he spent many years studying painting in Europe and, over his career, resided in New York, New England, and New Jersey. Whittredge's expansive yet serene landscapes are epitomized by lofty views peppered with minute details. A canvas by the artist has sold for as much as \$1.87 million at auction, and his paintings can be seen on the walls of the Metropolitan Museum of Art and the Smithsonian American Art Museum.

“Mr. Whittredge, who, it seems to me, with Cole, Durand, and Kensett, is one of the few really accomplished members of this early school. He wields perhaps the freest brush of them all. Mr. Whittredge has, like all the group, concerned himself with close study of the data of landscape. He has always preferred long days of sketching out-of-doors to intramural processes of picture-making.”

— Frank Jewett Mather Jr., “Worthington Whittredge, Landscape Painter,” *Outlook*, July 2, 1904, 533.

“The New York Herald calls him the Nestor among American painters.”

— *Greensboro Daily News*, September 3, 1908, 8.

“Of all the painters of the old school Mr. Worthington Whittredge remains the most cheerful, straightforward and unpretending. He paints the New England landscape as it used to be before it was civilized.... So true were Mr. Whittredge's pictures to the rock bound coast of Gloucester, for instance, to the salt marshes, the long beaches, the gabled houses, the birches, maples, pine trees, not Corot-ed out of their personality, but left to tell their story in their own artless, homespun way, that the men who knew these long departed features of their native shores were suddenly awakened from their Rip Van Winkle dream of elevated railroads, boodle aldermen, telegraph poles and ash barrels, on coming into the gallery, and believed themselves back again in the good old times for a happy half hour or so.”

— “Gallery and Studio,” *Brooklyn Daily Eagle*, April 24, 1887, 2.

“So ends a long and fruitful life, full of energy and of dreams, overflowing with friendship; a strenuous life in its rectitude and its devotion to art; a life so preoccupied with nature, with beauty, and with work that the rush of the modern world was like a faint sound on a distant horizon; a life free from sordid ambitions, from compromises, from low aims, from the hardness of money-getting. When such a man passes, and the incidents of his earthly career fade out of sight and the mortal part of him perishes, the immortal part begins to define itself; and Mr. Whittredge was one of those who was always putting on immortality.”

— “A Painter of the Old School,” *Outlook*, March 12, 1910, 566.



PLATE 34 *Twilight at Shawangunk Mountains*

Guy C. Wiggins (1883–1962)

PLATE 35 *Rainy Weather, New York*, 1927

Oil on canvas
25 x 30 inches

Signed lower left: *Guy Wiggins*; on verso: “*Rainy Weather, New York*” / *Guy Wiggins* / 1927

PROVENANCE

Private collection, New York

Estate of above

Sale, Hutter White Auctions, Tampa, Florida, December 1, 2016, lot 128, from above

NOTE: This painting depicts a view of the southwest corner of Central Park. Shown at left is the USS Maine National Monument, dedicated in 1913.

This painting has been examined and authenticated by the artist’s son, Guy A. Wiggins.

Guy C. Wiggins developed an impressionistic style that he used to capture scenes of New York and New England in the first half of the twentieth century. The streets of New York City—particularly in wintertime—were his favorite subject and greatest legacy. Wiggins also spent significant periods in Connecticut, where he founded his eponymous art school. The Metropolitan Museum of Art first acquired a painting by the artist when he was just twenty years old. Today, his canvases also reside in such prestigious collections as the Art Institute of Chicago, the Brooklyn Museum, and the White House, to name a few.

“*[Wiggins’s] hard work has told, for genius without hard work never gets very far from the proverbial garret. Early in life he has attained a place of prominence in American art. The fact that his pictures never remain long in his studio and the fact that he paints such a large part of the time make a very happy combination.*”

— “Noted Old Lyme Artist Gives Up Brush and Palette for War Work,” *Hartford Courant*, August 11, 1918, 1.

“*I should like to be known as a painter of New York street scenes.... It is the poetic, atmospheric side of New York I love to do. When I say street-scenes, I do not mean sketches of the slums, or Broadway or the parks, full of figures. I like rather the architectural side of the city, the great buildings, the massing of the place, the windy spaces, the twilight, the shadows, the gray of storm, and the white of snow on the skyscrapers. Yet I like the warmth and color and animation of summer scenes too.*”

— Guy C. Wiggins, quoted in “Brooklynites Who Are on the Road to Fame,” *Brooklyn Daily Eagle*, February 25, 1912, 54.

“*Probably [Wiggins] has painted more hours a day and more days in a year than any other modern American painter.*”

— “Noted Old Lyme Artist Gives Up Brush and Palette for War Work,” *Hartford Courant*, August 11, 1918, 1.

“*It would be no more possible for [Wiggins] to refrain from painting pictures than it would be for John D. Rockefeller to stop making money or Enrico Caruso to stop singing.*”

— “Noted Old Lyme Artist Gives Up Brush and Palette for War Work,” *Hartford Courant*, August 11, 1918, 1.

“*The part of pictures is to say things that words cannot say and Guy Wiggins’s pictures do that. They are free from all trickery and have a strength and ruggedness that the majority of present day pictures lack.*”

— “Noted Old Lyme Artist Gives Up Brush and Palette for War Work,” *Hartford Courant*, August 11, 1918, 5.

“*[Wiggins] probably will be known more for his New York street scenes than for anything else he has yet done. To paint city streets the artist must be a master of his craft. The minutiae or detail of the city are not beautiful as are the trees and vegetation of the country and it takes careful handling to keep the sordidness of realism away from the city canvas. Wiggins handles the heavy masses of the New York buildings with ease and grace.*”

— “Noted Old Lyme Artist Gives Up Brush and Palette for War Work,” *Hartford Courant*, August 11, 1918, 5.



PLATE 35 *Rainy Weather, New York*, 1927

Irving Ramsay Wiles (1861–1948)

PLATE 36 *Pathway in the Garden*

Oil on panel

9³/₄ x 13¹⁵/₁₆ inches

Signed lower right: *Irving R Wiles*

PROVENANCE

Charles A. and Betti F. Saunders, Houston, Texas

Estate of above

Sale, Simpson Galleries, Houston, Texas, February 25–26, 2017,
lot 137, from above

Irving Ramsay Wiles was the son of a noted landscape artist who studied with masters of the Hudson River School. The younger Wiles, based in New York City, continued the American landscape tradition with a modern impressionist style characterized by exuberant brushwork. His paintings are located in the Metropolitan Museum of Art, the Smithsonian American Art Museum, and many other institutions. The record sales price for a Wiles painting at auction is \$635,000.

LMS I urge you to acquire Irving Ramsay Wiles's paintings while they are reasonably valued. Based on auction results, museum activity, and dealer and private acquisitions, it is apparent that Wiles's stature has been progressively rising. I believe that in the immediate future, demand for his paintings will increase substantially.

“Mr. Wiles is a master of his trade, a delicate and sure draughtsman and colorist, and, as some critics say, the foremost portraitist of esprit, or character, in America to-day.”

— “Chats with Well Known Artists at the Bazaar,” *New York Sun*, June 18, 1916, 5.

“Mainly quiet and restful, with rich, subdued coloring, Mr. Wiles’ painting in these pictures bespeaks dignity, sobriety and refinement.... It is this mastery of the brush — cleverness, the critics like to call it — which leads careless thinkers to speak of Mr. Wiles’ work, sometimes, as like Sargent’s. Examination will show that it is not like Sargent’s, but is distinctly Wiles.”

— Dana Carroll, “The Varied Work of Irving R. Wiles,” *Arts & Decoration* 1 (August 1911): 403.

“One of the many interesting things in the work of Irving R. Wiles is that just as you have thoughtfully and satisfactorily catalogued it you come across a fresh canvas entirely along new lines, telling you an invigorating story of an ever-enlarged interest in life and an ever-increasing grasp of a sound and intelligently handled technique.”

— “Irving R. Wiles: Distinctive American Portrait Painter,” *Craftsman* 18 (June 1910): 347.

“The wholesome realities of life are depicted in Mr. Wiles’ canvases, the gladness of childhood, the dignity of age and the glory of good work. You feel that Mr. Wiles sees these things before all others in life. He helps you to see them, and, even if you are a critic, in spite of yourself, you rejoice with him that such things are true. And if your experiences in life have given you romance as well as sorrow, you respond to the fine philosophy of life which touches all the art of this man as swiftly as you respond to the art itself.”

— “Irving R. Wiles: Distinctive American Portrait Painter,” *Craftsman* 18 (June 1910): 347.



PLATE 36 *Pathway in the Garden*

Alexander Helwig Wyant (1836–1892)

PLATE 37 *Autumn in the Adirondacks*

Oil on canvas

20¹/₁₆ x 30¹/₁₆ inches

Signed lower center: *AH Wyant*

PROVENANCE

Thomas Colville Fine Art, New Haven, Connecticut, 1983

Alexander Galleries, New York, New York, 1987

Private collection, Michigan

Godel & Co., New York, New York, acquired from above, 2010

Private collection, Florida

Sale, Shannon's Fine Art Auctioneers, Milford, Connecticut, October 27, 2016, lot 93, from above

EXHIBITED

Alexander Gallery, New York, New York, *The Hudson River School: Congenial Observations*, September 24–October 31, 1987 (as *Adirondack Lake*)

National Academy of Design, New York, New York, November 30–December 2, 2010

LITERATURE

Alexander Acevedo, *The Hudson River School: Congenial Observations* (New York: Alexander Gallery, 1987), no. 34 (as *Adirondack Lake*).

An American Vision III (New York: Godel & Co., 2010).

An influential landscape painter in the nineteenth century, Alexander Helwig Wyant began his career working in a representational mode similar to that espoused by the Hudson River School masters. Eventually, he transitioned into a more evocative style that contributed to the emergence of Tonalism. Wyant's mature canvases are characterized by atmospheric scenes created with an earth-toned palette and a loose application of paint. The artist kept a studio in New York City and exhibited widely during his life. Since then, prestigious institutions—including the National Gallery of Art, the Metropolitan Museum of Art, and the White House—have continued to collect his work.

“Next to George Inness [Wyant] was probably the greatest American painter of landscapes.”

— “Death of Alexander H. Wyant,” *Chicago Daily Tribune*, November 30, 1892, 5.

“[Wyant’s] pictures are large and robust in handling, impressive and poetic, and picture both the tumult and the calm of nature, expressing the former with a spirit in thorough sympathy and the latter with tenderness and delicacy, but always with strength.”

— “Death of Alexander H. Wyant,” *Chicago Daily Tribune*, November 30, 1892, 5.

“A. H. Wyant, whom many regard as the landscape painter of America....”

— Will O. Bates, “Art in the West,” *Continent: An Illustrated Weekly Magazine*, September 19, 1883, 359.

“Among the self-made American artists, and one who has achieved distinction without the aid of a master, or as the professed student of any school of Art, is Alexander H. Wyant, of New York.”

— “American Painters,” *Art Journal* 2 (1876): 353.

“During recent years Mr. Wyant has made the Adirondack region his favourite place for study, and, in speaking of the rich field which is there open to the landscape-painter, he says, ‘I have made sketches in many places, but the never-ending charm of landscape-painting for me is to be found in the rich hues of the North woods.’”

— “American Painters,” *Art Journal* 2 (1876): 354.



PLATE 37 *Autumn in the Adirondacks*

Price Index

BY PRICE CATEGORY

\$75,000 and below	\$76,000 to \$135,000	\$136,000 to \$199,000	\$200,000 to \$400,000	Above \$400,000
1 Baker, William Bliss	2 Bierstadt, Albert	3 Blakelock, Ralph Albert	8 Brown, William Mason	23 Kensett, John Frederick
7 Brown, John Appleton	6 Bradford, William	4 Blakelock, Ralph Albert	15 Gifford, Sanford Robinson	27 McEntee, Jervis
10 Burchfield, Charles	13 Cropsey, Jasper Francis	5 Blakelock, Ralph Albert	26 Marsh, Reginald	30 Porter, Fairfield
11 Burchfield, Charles	14 Gifford, Sanford Robinson	9 Burchfield, Charles	29 Palmer, Walter Launt	31 Richards, William Trost
12 Burchfield, Charles	17 Gifford, Sanford Robinson	16 Gifford, Sanford Robinson		
18 Glackens, William	20 Hartley, Marsden	19 Hartley, Marsden		
28 Mira, Alfred S.	25 Lawson, Ernest	21 Hassam, Childe		
33 Weir, John Ferguson	32 Salmon, Robert	22 Johnson, David		
35 Wiggins, Guy C.		24 Lawson, Ernest		
36 Wiles, Irving Ramsay		34 Whittredge, Worthington		
37 Wyant, Alexander Helwig				

BY PLATE NUMBER

1 Baker, William Bliss	\$75,000 and below	14 Gifford, Sanford Robinson	\$76,000 to \$135,000	27 McEntee, Jervis	Above \$400,000
2 Bierstadt, Albert	\$76,000 to \$135,000	15 Gifford, Sanford Robinson	\$200,000 to \$400,000	28 Mira, Alfred S.	\$75,000 and below
3 Blakelock, Ralph Albert	\$136,000 to \$199,000	16 Gifford, Sanford Robinson	\$136,000 to \$199,000	29 Palmer, Walter Launt	\$200,000 to \$400,000
4 Blakelock, Ralph Albert	\$136,000 to \$199,000	17 Gifford, Sanford Robinson	\$76,000 to \$135,000	30 Porter, Fairfield	Above \$400,000
5 Blakelock, Ralph Albert	\$136,000 to \$199,000	18 Glackens, William	\$75,000 and below	31 Richards, William Trost	Above \$400,000
6 Bradford, William	\$76,000 to \$135,000	19 Hartley, Marsden	\$136,000 to \$199,000	32 Salmon, Robert	\$76,000 to \$135,000
7 Brown, John Appleton	\$75,000 and below	20 Hartley, Marsden	\$76,000 to \$135,000	33 Weir, John Ferguson	\$75,000 and below
8 Brown, William Mason	\$200,000 to \$400,000	21 Hassam, Childe	\$136,000 to \$199,000	34 Whittredge, Worthington	\$136,000 to \$199,000
9 Burchfield, Charles	\$136,000 to \$199,000	22 Johnson, David	\$136,000 to \$199,000	35 Wiggins, Guy C.	\$75,000 and below
10 Burchfield, Charles	\$75,000 and below	23 Kensett, John Frederick	Above \$400,000	36 Wiles, Irving Ramsay	\$75,000 and below
11 Burchfield, Charles	\$75,000 and below	24 Lawson, Ernest	\$136,000 to \$199,000	37 Wyant, Alexander Helwig	\$75,000 and below
12 Burchfield, Charles	\$75,000 and below	25 Lawson, Ernest	\$76,000 to \$135,000		
13 Cropsey, Jasper Francis	\$76,000 to \$135,000	26 Marsh, Reginald	\$200,000 to \$400,000		

PLATE 37 *Autumn in the Adirondacks*, detail





