

QUESTROYAL FINE ART, LLC

Art Changes Everything





VOLUME XIX FALL 2018

Important American Paintings

Art Changes Everything

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Why Do People Buy Art? BY CHLOE HEINS

This question resurfaces again and again, even though I have an answer in mind. It is hard to fully understand, yet it is simultaneously intrinsic, intuitive, and relatable. For most, the decision to buy art is emotional. If there is a universal truth, it is that people buy art because they enjoy it. While some acquire art strictly as an investment, they are far outnumbered by collectors who are driven by a personal connection.

Though it may seem obvious, there is no formula to decode exactly what connects people to art. Fascinated by this, I have always believed that understanding these connections would help me to excel at my job. If I could pinpoint what actually motivates people and what they truly want, I could be better at helping them find it. While this discerning skill is an essential part of being an art dealer, the specific reasons why people buy art—and what they choose to live with—are as nuanced as the art itself.

In order to be more effective at selling, the for-profit sector of the art world routinely analyzes and debates the psychology of art acquisition; however, at Questroyal, we are perhaps more motivated by genuine curiosity than we are by the bottom line. In the American paintings market in particular, why and when paintings sell is often random. Unlike in postwar and contemporary art, where fierce competition is driven by time-sensitive events (marquee auctions, elite art fairs, etc.), the American paintings market is more subtle and idiosyncratic. There are some perceptible trends—the popularity of certain artists and subjects undulate with prices—but these shifts can feel inconsequential.

To delve further into why people buy art, I started with what I know best: myself. I am an admittedly nostalgic person and one who has strong reactions—especially when enthusiastic. When I visit an intoxicating place, it tends to consume me, and I want to forever live in that moment and mindset. I am easily transformed, yet I seek permanence. My husband and I traveled to Santa Fe and Taos this spring, and I was

captivated by the scenery. We visited Georgia O’Keeffe’s Abiquiú home and hiked the trails of Ghost Ranch. Immersed in the vast desert landscapes and intensely personal aesthetic of the artist’s former haunts, I felt a deep internal pull. Later, back to reality in New York, I stood among the well-heeled previewers of Christie’s Collection of Peggy and David Rockefeller sale, transfixed by O’Keeffe’s *New Mexico—Near Taos*, 1929, which ended up selling for \$2,652,500. Even after finally pushing myself to look at the other monumental paintings and objects on display for the historic Rockefeller auctions, I still felt like there was only one piece of art in the building. While mine was an absurd fantasy “ownership” given the price of the O’Keeffe, experiencing that type of emotional link to an artwork is unforgettable.

I know the expression I had on my face that evening—I have seen it over and over again when talking to clients. Once that look appears (or sometimes it’s a tone of voice), before I know it, they are telling me to send them an invoice. So, what exactly happens between the moment when they see a painting and the moment when they are deciding how to pay for it? I knew, didn’t I? Emotion takes the wheel. Though, as I’ve witnessed, the triggers can be as varied as our memories and visual perceptiveness. A painting can remind you of your childhood or imbue a mood that permeates your consciousness. Yet, despite my years of falling in love with art—not to mention a career dedicated to selling it—I wanted to know more than my own experience.

Compelling research attests that aside from the slim minority who acquire art strictly as an investment, most collectors are predominantly driven by emotion. In a 2012 report titled “Profit or Pleasure? Exploring the Motivations Behind Treasure Trends,” Barclays examined why high net-worth individuals collect “treasure assets,” including fine art. Of the more than 2,000 people surveyed, only 18 percent of their treasure assets were acquired purely as an investment, and 21 percent of these

assets were to provide financial security if conventional investments fail. However, an impressive 62 percent of these acquisitions were motivated by collectors’ enjoyment of them, and 37 percent were to be preserved for their children and grandchildren.¹ The study also states that “the high degree of emotional value that investors attach to their treasure brings positive benefits. There may also be financial benefits from ownership, but for most wealthy individuals, this is not first and foremost why they own these objects.”²

In an online article from the *Economist*, “Why Buy Art?” which references the above study, collectors commonly describe buying art as giving them a “high.”³ Arthur B. Markman, a professor of psychology at the University of Texas, explains that when “you see a work of art that excites you, your motivational system is designed to act upon that [feeling] and acquire it,” and “the pressure to buy really comes from within the collectors themselves.”⁴ If collectors are motivated by that burst of excitement from a new acquisition, can they expect anything beyond a quick buzz? According to the Barclays study, yes: “For most individuals, however, the principal role for treasure will be the enjoyment that it brings and its ability to enrich life. And, for most people, it is the emotional component of treasure that will always provide the best returns.”⁵

For years, we have encouraged people to buy what they love. As it turns out, most of us are hardwired to do just that. While our lives and specific emotional attachments may be vastly different, our love for art is uniformly human.

1. Rob Mitchell of Longitude Research, “Profit or Pleasure? Exploring the Motivations Behind Treasure Trends,” *Barclays Wealth Insights* 15 (2012): 39.
2. *Ibid.*, 38.
3. S. T., “Why Buy Art?” *Prospero* (blog), *Economist*, June 22, 2012, <https://www.economist.com/prospero/2012/06/22/why-buy-art>.
4. Ryan Steadman, “Must-Have Art: The Brain Science Behind Impulse Buys,” *Observer*, December 1, 2015, <http://observer.com/2015/12/must-have-art-the-brain-science-behind-the-sudden-splurge/>.
5. Mitchell, “Profit or Pleasure?” 54.



Georgia O’Keeffe (1887–1986), *New Mexico—Near Taos*, 1929, oil on canvas laid down on board, 17³/₄ x 23⁷/₈ inches. Sold from the Collection of Peggy and David Rockefeller at Christie’s, New York, May 9, 2018. © 2018 Georgia O’Keeffe Museum / Artists Rights Society (ARS), New York. © 2018 Christie’s Images Limited

Motivations for Owning Treasure Assets*

- 62% I enjoy owning them
- 37% I want to protect them to be enjoyed by my children/grandchildren
- 35% They are a part of my family/culture
- 26% I enjoy sharing them with my family/friends
- 26% I like to show them to people
- 21% They will provide financial security if conventional investments fail
- 20% Their value is because there are so few of them around
- 18% They are purely an investment
- 12% I don’t want anyone else to have them
- 10% Other people respect those who have them

* Percentage of treasure held for each motivation
Source: Ledbury Research, in Mitchell, “Profit or Pleasure?” 39, chart 15.

THE DIFFERENCE THAT REALLY MAKES A DIFFERENCE

*We own nearly all of the paintings we sell;
nothing is a better indicator of our conviction and
our market-sensitive valuations.*

Transparency is the foundation of lifelong relationships.

We always discuss all of the pros and cons.

*Our inventory of over 500 American paintings is
extensive and diverse.*

This is a family-owned gallery with old-fashioned values.

We do everything possible to assist all of our clients.

Art Changes Everything BY LOUIS M. SALERNO

There is a charming woman who visits the gallery several times a year; she says that she comes as a form of therapy. I watch as her expression brightens and her curiosity takes her far from her woes. She has never actually bought a painting and probably never will. Her relationship with us is transacted with a currency of hugs and compliments, and her account is always in good standing.

The magnitude of wonder isn't bound by age; disinterested children of visitors meander through the gallery, but I often find them pondering a painting. Once, I asked a young boy why he was looking at a particular landscape. He simply said, "I want to go there." I understood, because when I was a boy, there was a small painting in my grandmother's house that I frequently admired. We lived in a well-manicured community, distinguished by its monotonous uniformity of architecture and landscape. But that little painting, of a dirt pathway into a wilderness, ignited my imagination. I have learned that it is possible to discover a lifelong passion for nature from a special painting.

To truly grasp art's compelling power, consider a young couple who were contemplating an oil we offered by Frederic Edwin Church. They were willing to use all of the money that they had been saving for a down payment on their new home to acquire the painting. I felt obligated to advise them against it—a true rarity for any sane art dealer! Yet they insisted and proudly proclaimed themselves "the homeless collectors."

Art is an enigma! Without any quantifiable utility, its impact is profound. Over my lifetime, as both a dealer and a collector, I have witnessed the joy and satisfaction that art brings to so many clients.

To all of you who have not yet visited us, I look forward to welcoming you. I promise that you will feel as if you are visiting friends who share your interests. I have always strived to be sure that everyone is at home here, regardless of their intention or ability to make a purchase.



Showroom at Questroyal Fine Art
ABOVE: Louis Ritman (1889–1963), *Interior*, PLATE 31
ABOVE LEFT: Ralph Albert Blakelock (1847–1919), *Evening Silhouettes*, PLATE 4

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

Milton Avery (1885–1965)

PLATE 1 *Sunlit Forest*, 1956

Pastel and gouache on paper
23½ x 17¾ inches (sight size)

Signed and dated lower right: *Milton Avery 1956*;
on verso: *Sunlit Forest by Milton Avery 24 x 18 1956*

PROVENANCE

Long Fine Art, New York

Private collection, acquired from above

Sale, Sotheby's, New York, New York, October 6, 2017, lot 13, from above

Milton Avery was an outlier of American art in the mid-twentieth century. At the time, abstraction dominated the market, yet Avery developed a realist style typified by imagery distilled into essential forms. Critics eventually recognized his authenticity and his genius—especially his use of color—and Avery earned a reputation as one of America's premier modernists. Confirming his stature, museums such as the Metropolitan Museum of Art, the Smithsonian American Art Museum, and the Whitney Museum of American Art house his work. The auction record for an Avery painting is an astonishing \$5,653,000.

“Today Avery looks top-notch in as bright a light as you want to throw on him, although in a multiple sense he may be the quietest American artist alive. As a man he sees no point in talking about art (why say it when you can paint it?), and as a painter he has reduced form and color to what seems, from picture to picture, the ultimate simplification possible without abandoning all recognizable reference to the visual world.”

— John Canaday, “Milton Avery: His New Work Affirms His High Position,” *New York Times*, November 3, 1963, X13.

“Avery makes everything look liquid, with no solid matter beneath.”

— Edwin Mullins, “Developments in Style—XV: Milton Avery,” *London Magazine*, January 1, 1965, 36.

“No American painter of our day is so rewarding to study, or does so much to dispel the notion that modern American art is entirely the work of individuals isolated in time and from each other, as Milton Avery.”

— Edwin Mullins, “Developments in Style—XV: Milton Avery,” *London Magazine*, January 1, 1965, 34.

“The art of Milton Avery forms a subtle and intelligent synthesis of a great many of the ideas that have guided American painting during the whole of the past 50 years and even earlier. His work stands between pre-war Europe and post-war America, between figuration and abstraction, and between the early pioneers of New World painting and those of our own times.”

— Edwin Mullins, “Developments in Style—XV: Milton Avery,” *London Magazine*, January 1, 1965, 34–35.

“With Avery one appreciates that the gift of being a great colourist is not a matter of selecting beautiful colours (about which the Pre-Raphaelites were so romantically concerned), but rather of selecting a range of colours which cohere and compliment [sic] each other like notes in a chosen key.... Above all, though, there is always a challenging and unexpected note in Avery's colours. Seldom are they obviously harmonious, and rarely naturalistic.”

— Edwin Mullins, “Developments in Style—XV: Milton Avery,” *London Magazine*, January 1, 1965, 36.

“The pared-down simplicity that Avery has achieved, especially in the '50s and early '60s, is the very negation of 'style', as we have come to think of it in Europe. And if the result is on occasions ultra-naïve, Avery stands nonetheless as one of the first American painters who was not tempted to curb his native talent by affecting European mannerisms.”

— Edwin Mullins, “Developments in Style—XV: Milton Avery,” *London Magazine*, January 1, 1965, 39–40.



PLATE 1 *Sunlit Forest*, 1956

George Bellows (1882–1925)

PLATE 2 *Gothic Headland*, 1913

Oil on panel

6¹/₈ x 9 inches

On verso: *GOTHIC HEADLA*[sic] / *GEO BELLOWS* / *146 E 19 N / A 200*

PROVENANCE

Estate of the artist, 1925

Emma S. Bellows, wife of the artist, by descent from above

Estate of above, 1959

[With] H. V. Allison & Co., New York, New York

Private collection, New York, New York

Bernard Goldberg Fine Arts, New York, New York

Private collection, New York, New York

LITERATURE

The Artist's Record Book A, 200.

NOTE: This painting is included in the online catalogue raisonné of the artist's work by Glenn C. Peck and will be included in the forthcoming print publication.

PLATE 3 *Ocean Headland, Blackhead, Monhegan*, 1911

Oil on panel

11¹³/₁₆ x 15¹/₄ inches

Signed lower right: *GEO BELLOWS*; on verso: *OCEAN HEADLAND / BLACK HEAD MONHEGAN / GEO BELLOWS. / 146 E 19 / N.Y.*

PROVENANCE

Estate of the artist, 1925

Emma S. Bellows, wife of the artist, by descent from above

Estate of above, 1959

[With] H. V. Allison & Co., New York, New York, by 1965

Sidney Frauwirth, New Bedford, Massachusetts, 1965

Private collection, Massachusetts, by descent from above

Alexandre Gallery, New York, New York

EXHIBITED

J. W. Young, Chicago, Illinois, 1913

Copley Gallery, Boston, Massachusetts, 1913, no. 11

H. V. Allison & Co., New York, New York, 1965, no. 3

LITERATURE

The Artist's Record Book A, 106.

NOTE: This painting is included in the online catalogue raisonné of the artist's work by Glenn C. Peck and will be included in the forthcoming print publication.

“George Bellows... has already been spoken of as one of the ‘young masters,’ which seems a pretentious title for a man so sincere and unassuming as this young artist, and yet already his work is accepted with a certain finality by museums, fellow artists, critics and the more thinking of the general public.”

—“Art Notes,” *Craftsman* 25 (February 1914): 510.

“Mr. Bellows himself will tell you bluntly that the end he has in view is not beauty—as beauty is understood in the conventional sense—and that his one great aim is character; at the same time he announces categorically that ‘each canvas should be a surprise.’”

— John Cournos, “Three Painters of the New York School,” *Studio* 65 (September 1915): 242–44.

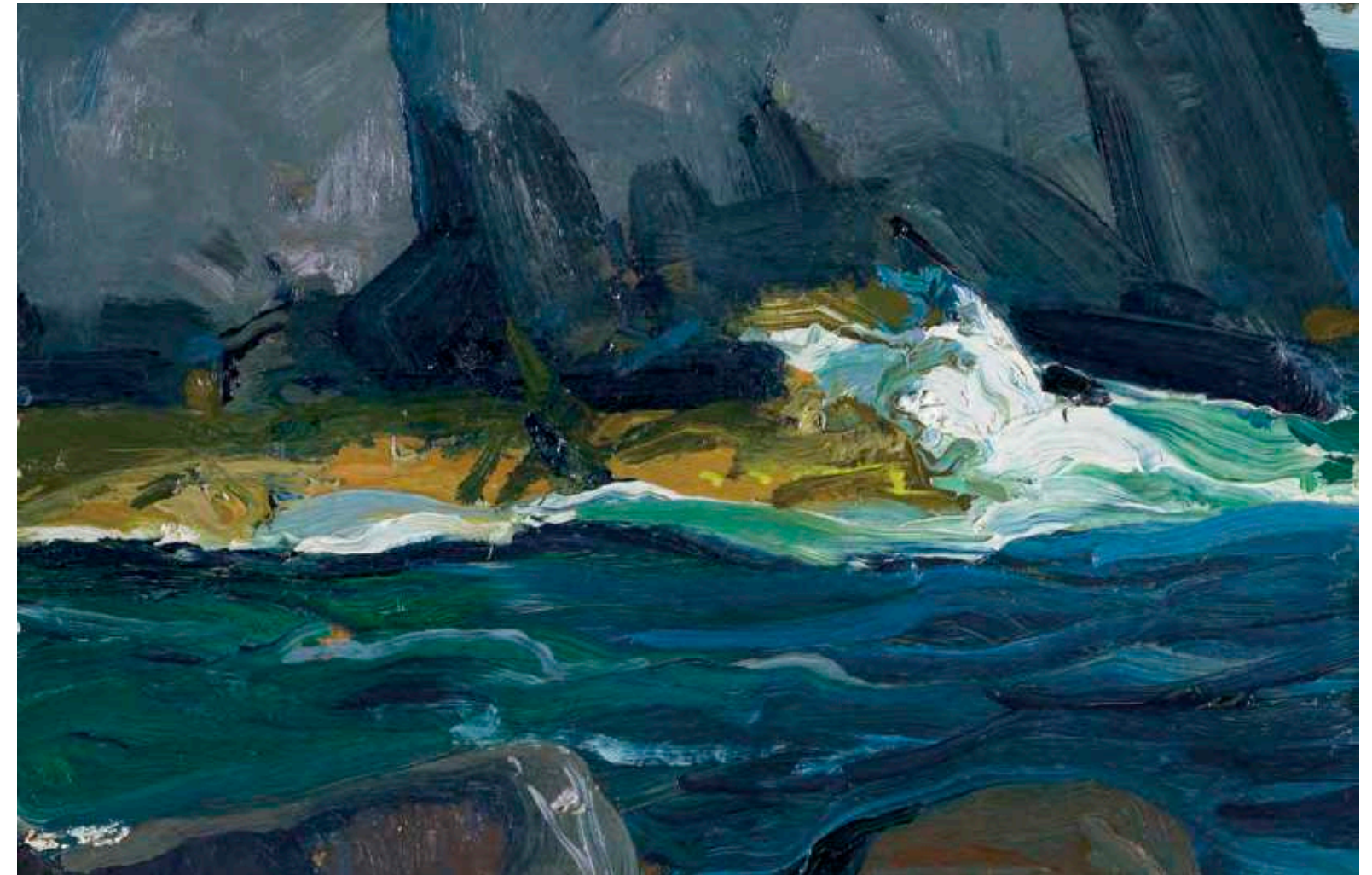


PLATE 2 *Gothic Headland*, 1913

“If it is important to have American art, Bellows is the most significant figure our painting has produced. If the importance is to have art, without nationality, he ranks with half a dozen others of the first flight.”

— “A Painter,” *The Talk of the Town*, *New Yorker*, October 10, 1925, 2.



In the early twentieth century, George Bellows was one of America's most important realist painters. He studied in New York under Robert Henri and continued his teacher's legacy by becoming a central figure of the second generation of Ashcan painters. Bellows's mature style is distinguished by loose, expressive brushstrokes with which he captured the pulse of America. He embraced a wide range of subject matter—from sporting events to coastal landscapes, to intimate portraits. His work is in every important museum collection of American art. The highest price paid at auction for a Bellows painting is a staggering \$27,702,500.

“George Bellows can do that rare thing, of which some dashing experimenters of today do not even dream; he can present life, life that touches his interest, with all the inherent values that truth holds, and can add to that the romance which the sensitive imagination demands in order to be at one with the creator of beauty.”

— “The Spring Academy: Its Tendencies and Successes,” *Craftsman* 22 (May 1912): 130.

“The two other pictures were the work of George Bellows, a painter so close to American life that you feel he might have failed of his present interesting achievement if he had even studied abroad. Fortunately he has studied only in this country, and fortunately for his art with Robert Henri—an artist who is not striving to create a school of cheerful imitators, but whose aim as a master is to put such technique in the hands of his students as will liberate their individuality in any direction whatsoever.”

— “Notes: Reviews,” *Craftsman* 17 (February 1910): 597.

“Whatever people do or nature reveals catches his interest and pours through his art. His canvases are a record of what has held his attention, and by his art he portrays his point of view toward life, and portrays it clearly, broadly, without any strain for individuality and yet with definite personality.... Nature has pretty largely taken this man into her confidence, and so he reveals her mysteries with surety and understanding.”

— “The Virile Painting of George Bellows,” *Craftsman* 19 (March 1911): 640.

PLATE 2 *Gothic Headland*, 1913, detail



PLATE 3 *Ocean Headland, Blackhead, Monhegan*, 1911

Ralph Albert Blakelock (1847–1919)

PLATE 4 *Evening Silhouettes*

Oil on canvas laid down on board

16 x 24 inches

Signed lower left in arrowhead: *R. A. Blakelock*

PROVENANCE

The artist

Harry Watrous, acquired from above

Erickson Perkins, acquired from above, 1896

Mrs. Erickson Perkins, Rochester, New York

Vose Galleries, Boston, Massachusetts, 1946

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

Questroyal Fine Art, LLC, New York, New York, acquired from above, 2004

Private collection, Bloomington, Illinois, acquired from above, 2004

EXHIBITED

Ralph Albert Blakelock Centenary Exhibition in Celebration of the Centennial of the City College of New York, Whitney Museum of American Art, New York, New York, April 22–May 29, 1947, no. 6

Yale University Art Gallery, New Haven, Connecticut, 1956

The Enigma of Ralph A. Blakelock, 1847–1919, The Art Galleries, University of California Santa Barbara, California, January 7–February 2, 1969; California Palace of the Legion of Honor, San Francisco, California, February 15–March 16, 1969; Phoenix Art Museum, Arizona, March 24–April 27, 1969; The Heckscher Museum, Huntington, New York, May 17–June 23, 1969, no. 62

Ralph Albert Blakelock: The Great Mad Genius, Questroyal Fine Art, LLC, New York, New York, November 15–December 14, 2005

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

LITERATURE

Lloyd Goodrich, *Ralph Albert Blakelock: Centenary Exhibition* (New York: Whitney Museum of American Art, 1947), 44, 52, no. 6.

David Gebhard and Phyllis Stuurman, *The Enigma of Ralph A. Blakelock, 1847–1919* (Santa Barbara: University of California, 1969), 27, 63, no. 62.

Ralph Albert Blakelock: The Great Mad Genius (New York: Questroyal Fine Art, 2005), 4, 54, no. 2.

Ralph Albert Blakelock: The Great Mad Genius Returns (New York: Questroyal Fine Art, 2016), plate 37.

NOTE: This painting has been authenticated and catalogued by the University of Nebraska Inventory as NBI-216, category I.

PLATE 5 *Nymphs in Moonlight*

Oil on canvas

16¼ x 24¼ inches

Signed lower left in arrowhead: *R. A. Blakelock*; signed lower right in arrowhead: *Blakelock*

PROVENANCE

Babcock Galleries, New York, New York

Private collection, New York, New York

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

Private collection, New York, acquired from above, 2005

EXHIBITED

Questroyal Fine Art, LLC, New York, New York, *Ralph Albert Blakelock: The Great Mad Genius*, November 15–December 15, 2005

LITERATURE

Ralph Albert Blakelock: The Great Mad Genius (New York: Questroyal Fine Art, 2005), 18, 54, no. 8.

NOTE: This painting has been authenticated and catalogued by the University of Nebraska Inventory as NBI-1600, category II.



PLATE 4 *Evening Silhouettes*

LMS *Ralph Albert Blakelock—Still a Sensation*

They came from across the country, and some from other nations. A line formed in front of our building. The gallery showrooms were filled beyond capacity. Enthusiasm for his work was feverish. Before the evening was over, nearly every painting was sold—opening night at Questroyal for the visionary painter Ralph Albert Blakelock.

Passion for Blakelock's work has not waned since his death in 1919. At the turn of the twentieth century, paintings by the artist set two American auction records. During the famous Catholina Lambert sale in 1916, the total realized for the Blakelock canvases exceeded that for the Monets, the Renoirs, the Botticellis, and the Pissarros. And at the very beginning of the twenty-first century, a Blakelock achieved the highest price at a Sotheby's sale in New York, selling for more than \$3,500,000.

He was institutionalized and his family was impoverished just as the art world was beginning to understand the full extent of his virtuosity. In 1902, an article in the *Brush and Pencil* stated, "It has been said of him, that he stands quite alone among American artists as an original creative genius." In 1916, the *Nation* wrote, "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." In 1942, the *New York Times* said, "By every right he deserves a niche equal in importance to the positions held by Winslow Homer, Albert P. Ryder and Thomas Eakins." The *New Yorker*, in 1947, proclaimed "the strongest individualists in the history of art. Homer, Blakelock, Eakins, and Ryder."

Our most prominent artists acknowledged his brilliance. George Bellows considered Blakelock a genius and remarked that "he made a strong impression not only upon American art, but upon the art of the world." Marsden Hartley said his work was a "plausible basis for a genuine American art." Blakelock was abstract expressionist Franz Kline's favorite artist, and both Andy Warhol and Jamie Wyeth collected his work.

A century has passed since Blakelock's death. Art continues to be reinvented, and the world is a different place. But I continue to be amazed by the number of visitors to the gallery who stand before a Blakelock in awe. I believe that his art awakens a primordial instinct that eludes and defies explanation. It impacts the thinking person of the twenty-first century as profoundly as it did in the nineteenth century. I am also convinced that one hundred years from today, his work will remain just as meaningful and as potent.



PLATE 5 *Nymphs in Moonlight*

Alfred Thompson Bricher (1837–1908)

PLATE 6 *Sailboats Along the Coast*

Oil on canvas

15¹/₈ x 33³/₄ inches

Monogrammed lower left: *ATBRICHER*

PROVENANCE

Samuel Hubbard and Margaret Bassett Hubbard, Little Compton, Rhode Island and Bronxville, New York

Private collection, by descent from above

Sale, Sotheby's, New York, New York, March 28, 2018, lot 73, from above

In the second half of the nineteenth century, Alfred Thompson Bricher painted marine scenes and landscapes of New York and New England. He became especially well known for his meticulous representations of rocky coasts that exude splendor and tranquility. The consummate technician, Bricher excelled in both watercolor and oil mediums. Today, his works reside in prestigious collections such as the Carnegie Museum of Art, the Metropolitan Museum of Art, and the Smithsonian American Art Museum.

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

— “American Painters—Alfred T. Bricher,” *Art Journal* 1 (1875): 340.

“His early youth was spent in unwearied and almost unassisted labor; but of late years his career has been one of very exceptional success—a reward doubly grateful when the recipient can feel that it has been fairly earned. For some time past Mr. Bricher has made a specialty of coast-scenes, naturally finding his most congenial subjects in the iron-bound shores of New England, of his delineations of which visitors to late exhibitions will have no difficulty in remembering many notable examples. With all his best years before him, and with the success already won, Mr. Bricher has a magnificent future at his will; and undoubtedly the art-world will fully and profitably recognize his growing popularity and the hardy while delicate scope of his talent.”

— “The Bishop, Grand Manan,” *Aldine* 8 (1876): 131.

“A. T. Bricher is represented by one of his well-known pictures of the north coast, showing the moss-covered rocks at low tide. The sea is lazy in the heated summer afternoon, revealing here and there the clouds that fill the sky, and from which you almost catch the murmur as the ripple comes lazily in over the rocks to the shore. His careful and conscientious coloring, together with his close delineation of nature, always make his pictures pleasing and popular.”

— A. H. Griffith, “American Pictures at the Trans-Mississippi and International Exposition at Omaha, Nebraska,” *Brush & Pencil* 3 (October 1898): 38.



“Mr. Bricher loves the quiet, rippling reaches of strands where the ocean billows rarely fall; his seascapes are quiet as a rule; his method smooth and even, conscientious and precise.”

— “Art Notes,” *New York Times*, April 18, 1902, 8.

William Mason Brown (1828–1898)

PLATE 7 *Autumn Landscape*

Oil on canvas

12¹/₁₆ x 18¹/₁₆ inches

Monogrammed lower right: *WM Brown*

PROVENANCE

Private collection, South Shore, Massachusetts

Estate of above

Sale, William A. Smith, Plainfield, New Hampshire, May 29, 2017,
lot 48

The mark of a William Mason Brown painting is its meticulous attention to detail, whether the subject is a humble basket of fruit or a picturesque landscape. During and after the artist's lifetime, Brown was known for his highly realistic depictions of natural subjects. He focused on landscapes early in his career and was associated with the Hudson River School's second generation. Brown's fastidious work now resides in the Brooklyn Museum, the Cleveland Museum of Art, and the Pennsylvania Academy of the Fine Arts.

“Considerable of a sensation has been excited among art connoisseurs by an exhibit of quite an extensive collection of pictures painted by Mr. William M. Brown, of Brooklyn, N.Y. ... Mr. Brown's flower pieces as well as his landscapes betray a wonderful versatility as an artist whose work in his particular forte has left him without a rival in the world.”

— “Fruits and Flowers,” *Philadelphia Times*, April 3, 1893, 2.

“He was famous as a landscape painter, and was one of the last of the veterans of the Hudson River School of artists.”

— “Funeral of William M. Brown,” *New York Times*, September 10, 1898, 12.

“A little picture, but big in meaning, is a landscape by the late William M. Brown, showing his care and nicety of brush work.”

— “Paintings by Auction,” *Brooklyn Daily Eagle*, February 23, 1910, 15.

“His works are full of nature, showing honesty of method and hard study.”

— “Fine Arts. At Sherk's Gallery,” *Brooklyn Daily Eagle*,
January 19, 1880, n. p.

“William M. Brown's autumn landscape is precise and has a good effect of distance.”

— “Gallery and Studio. Another of the Notable Collections of Brooklyn,”
Brooklyn Daily Eagle, July 26, 1891, 13.



PLATE 7 *Autumn Landscape*

Charles Burchfield (1893–1967)

PLATE 8 *Power Lines and Snow*

Watercolor, gouache, and pencil on paper

24½ x 17⅞ inches

Estate stamp lower right: *B-142*

PROVENANCE

Charles E. Burchfield Foundation, Buffalo, New York

Kennedy Galleries, New York, New York

Private collection, St. Louis, Missouri

Kennedy Galleries, New York, New York

Ken and Ava Kercheval, Los Angeles, California, by 1982

Patrick and Carlyn Duffy, acquired from above, ca. 1980s

Sale, Sotheby's, New York, New York, May 23, 2018, lot 20, from above

EXHIBITED

Charles E. Burchfield: The Early Years 1915–29, Kennedy Galleries, New York, New York, October 13–November 12, 1977

The Early Works of Charles E. Burchfield, 1915–1921, Columbus Museum of Art, Ohio, December 13, 1987–February 7, 1988; Laguna Art Museum, Laguna Beach, California, March 5–April 24, 1988; Burchfield Penney Art Center at SUNY Buffalo State, New York, May 14–July 3, 1988

LITERATURE

Charles E. Burchfield: The Early Years 1915–29 (New York: Kennedy Galleries, 1977), no. 7.

John I. H. Baur, *The Inlander: Life and Work of Charles Burchfield, 1893–1967* (Newark: University of Delaware Press, 1982), plate VI, 265.

The Early Works of Charles E. Burchfield, 1915–1921 (Columbus, OH: Columbus Museum of Art, 1987), no. 10.

PLATE 9 *(Untitled) The Freight Train*

Watercolor and pencil on paper

11⅞ x 18 inches

PROVENANCE

Private collection

Private collection, by descent from above

Sale, Swann Auction Galleries, New York, New York, June 15, 2017, lot 102, from above

Charles Burchfield is a truly exceptional figure in twentieth-century art. His expansive oeuvre includes a range of subjects, from fantastical forests to gritty industrial scenes to tranquil rural towns. Burchfield's characteristic style brims with patterning and motifs that symbolized his personal connection to his environment. In 2010, a major retrospective exhibition of the artist's work traveled to the Whitney Museum of American Art, the Hammer Museum, and the Burchfield Penney Art Center. Such prestigious institutions as the Metropolitan Museum of Art, the National Gallery of Art, and the Museum of Modern Art have collected his work, and the artist's auction record—which continues to climb—is currently \$1,812,500.

“Sagging old houses in a dispirited little town enkindle Charles Burchfield’s imagination almost as readily as more conventional types of beauty do—say a weed-choked river backwater on a drowsy summer afternoon. Because of his sensitiveness and his remarkable ability to convey his feelings about what he sees, he has become one of the most widely admired of American painters.”

— Edward Barry, “The Imaginative Charles Burchfield,” *Chicago Tribune*, February 12, 1956, 6.

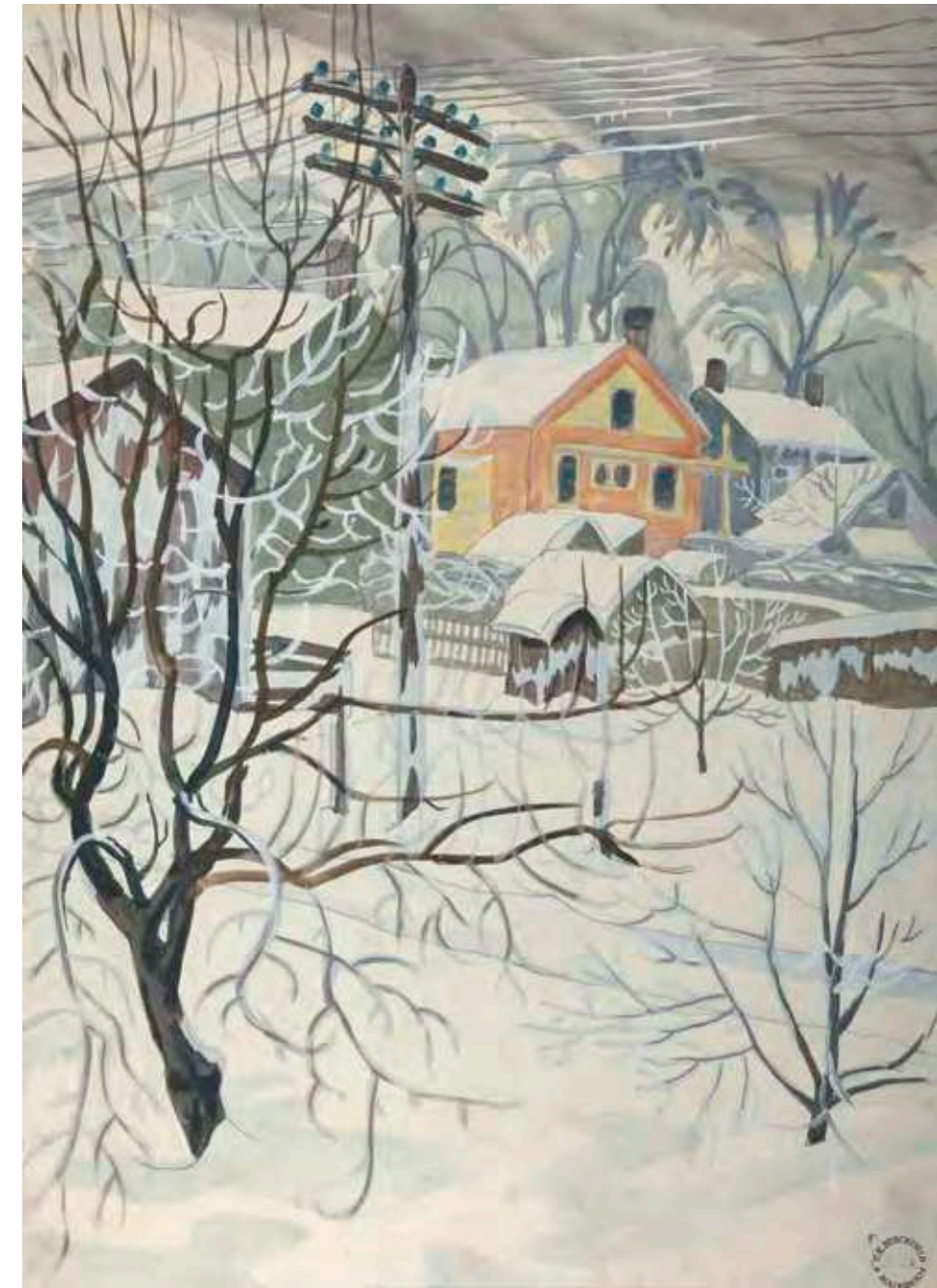


PLATE 8 *Power Lines and Snow*



LEFT: Charles Burchfield (1893–1967), *Power Lines and Snow*, PLATE 8
RIGHT: Colin Campbell Cooper (1856–1937), *New York Public Library*, PLATE 12



“Burchfield’s houses are personalities, his automobiles animals; there is a spiritual communication between animate and inanimate objects.”

— Milton W. Brown, “The Early Realism of Hopper and Burchfield,”
College Art Journal 7 (Autumn 1947): 10

“No matter how bedraggled and forlorn a scene may be, the visioning eye will perceive some vestige of choked or persisting loveliness.... Sometimes...the foil is found alone in beautiful textures of wood or trampled snow.”

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

“Strictly speaking, I have no overall aim, in the sense that I am trying to invent a new language or have before me an ideal of representation towards which I am struggling, my subjects being merely convenient vehicles for the working out of this ideal. Stating it as simply as I can, I may say that I am one who finds himself in an incredibly interesting world, and my chief concern is to record as many of my impressions as possible, in the simplest and most forthright manner.”

— Charles Burchfield, quoted in Benjamin Rowland Jr., “Burchfield’s Seasons,”
Bulletin of the Fogg Art Museum 10 (November 1946): 155.

LMS Most collectors acknowledge Burchfield's distinct inventiveness. His work lacks much of the derivative qualities found in the output of nearly all artists. His isolation and sensitivity contributed to the uniqueness of his vision, and he has secured a formidable stature among the most esteemed painters of the twentieth century.

What I find most exciting is the positive response his work receives from even those who collect art of a different period and genre. Consistently, visitors to the gallery who have little interest in modernism find his creations instantly appealing. There is some aspect of his work—perhaps its truthful and uncontrived quality—that seems to transcend the limitations of individual preference. This may be why a Burchfield commanded the attention of a worldwide audience and sold for \$1,812,500 at Christie's auction of the Collection of Peggy and David Rockefeller this spring, and only days later, at Sotheby's, another compelling Burchfield realized \$663,000.

“Mr. Burchfield is one of our most accomplished and best known American water-colorists.... He interprets, often supremely, the drab, ramshackle ugliness of old sections in our urban communities. The abandoned farmhouse offers him congenial material. A viaduct underpass can yield surprising vistas, now somber, now drenched in sunlight. And he has made himself all but undisputed maestro of that redoubtable American institution, the freight car.”

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

“I think that if this world lasts for a million years or two million years, or more, that never can you exhaust the subject matter of humanity or nature. It's simply inexhaustible. I feel about my own work, for example, my interest is more in nature now than in man-made things. I don't know how much time I've got left, but I'd like to have at least another lifetime like I've had to say what I want to say about nature. I just don't think I can ever get it said. There just isn't time.”

— Charles Burchfield, quoted in Garnett McCoy, “Charles Burchfield and Edward Hopper: Some Documentary Notes,” *Archives of American Art Journal* 7 (July–October 1967): 8.

“Of America he says: ‘This is the place for me.’”

— “Burchfield's America,” *Life*, December 28, 1936, 29.

“Two painters who perhaps contributed most to the support and expansion of the realist tradition during this decade [are] Edward Hopper and Charles Burchfield.”

— Milton W. Brown, “The Early Realism of Hopper and Burchfield,” *College Art Journal* 7 (Autumn 1947): 3.

“Charles Burchfield has none of Hopper's abhorrence of the personal and no pretensions to objectivity. Burchfield is a romantic and has been recognized as such. Yet he has always been counted among the realists. The explanation is simple enough. He is both. His art is a combination of the two opposing tendencies; on the one hand, a romanticism relying heavily on the ‘Gothic’ and, on the other, a realism based upon a critical attitude toward modern industrialism.”

— Milton W. Brown, “The Early Realism of Hopper and Burchfield,” *College Art Journal* 7 (Autumn 1947): 7.



PLATE 9 (Untitled) *The Freight Train*

Arthur B. Carles (1882–1952)

PLATE 10 *The Multicolored House*

Oil on canvas

13¹/₈ x 16¹/₄ inches

PROVENANCE

The artist

Mrs. Arthur B. Carles, wife of above, by descent from above

Perry & June Ottenberg, Philadelphia, Pennsylvania, acquired from above, 1965

Sale, Freeman's, Philadelphia, Pennsylvania, June 3, 2018, lot 96, from above

Arthur B. Carles was a protean artist who, over the course of his career, progressed through a range of styles from realism to complete abstraction. He was based mainly in Philadelphia, where he helped introduce modern art, and he also spent periods immersed in the progressive art circles in Paris and New York. The artist was honored with many solo exhibitions during his lifetime, and today his paintings reside in the Metropolitan Museum of Art, the Smithsonian American Art Museum, and the Whitney Museum of American Art. The highest price paid at auction for a Carles painting is \$486,400.

“Carles is a remarkable colorist; a man who thinks first in terms of the spacial [sic] handling of pigments. His development has been in a logical line running from the early pasty-white realism of a nude on a dark-figured throw, through a period when the color interest of the Impressionists interested him, to mature years that have led inevitably through still-life and occasional figure painting to the ultimate abstract.”

— Dorothy Graftly, “Simultaneous One-Man Shows Held for Carles and Watkins,” *Christian Science Monitor*, February 23, 1946, 12.

“Experimental as these canvases are, they reveal a born colorist and communicate the sense of joy which the artist must have felt in contriving his combinations of tones, a youthful, boisterous joy, possibly, but wholesome and full of strength and vitality.”

— Paul B. Haviland, “Arthur B. Carles Exhibition,” *Camera Work* 37 (January 1912): 47.

“Arthur Carles has always been most clearly identified in the reviewer’s mind with abstract procedure that depends for its articulation upon an imaginative assembling of flat color patches, the color very pure and strong, with, as a rule, some emphasis upon natural forms, especially flowers.”

— “Arthur Carles,” *New York Times*, January 26, 1936, X9.

“Yet despite his looks, which suggest one who lingers long and lovingly over the ways of the past, Carles is a modernist of modernists, a high priest of the contemporary, a figure also familiar where other advanced forms of art are to be more or less enjoyed, such as the music of Schoenberg, the dancing of Angna Enters, or fifth dimensional movies.”

— C. H. Bonte, “Academy Is Featuring Arthur Carles, Piranesi,” *Philadelphia Inquirer*, December 22, 1940.

“The Carles examples are certainly among the best, for he is too great a colorist and designer not to be successful in such an enterprise.”

— C. H. Bonte, “Academy Is Featuring Arthur Carles, Piranesi,” *Philadelphia Inquirer*, December 22, 1940.

“Mr. Carles is the most sane and interesting of the group and his efforts to disguise a sound academic training are—Heaven be praised—thus far—futile!”

— Arthur Hoeber, *N.Y. Globe*, quoted in *Camera Work* 38 (April 1912): 41.



PLATE 10 *The Multicolored House*

Thomas Cole (1801–1848)

PLATE 11 *Reclining Figure in a Mountain Landscape*

Oil on panel

10½ x 8½ inches

PROVENANCE

George F. McMurray, Glendale, California, by 1960

[With] Trinity College, Hartford, Connecticut, on long-term loan from above, late 1960s–1990

[With] Montague and Company, Westport, Connecticut

Alexander Gallery, New York, New York

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

Private collection, acquired from above, 2004

EXHIBITED

(Probably) Pasadena Art Museum, California, *American Painting of the Nineteenth Century: The George F. McMurray Collection*, November 30, 1960–January 4, 1961, no. 19 (as *Autumn Landscape*)

LITERATURE

(Probably) Thomas W. Leavitt, *American Painting of the Nineteenth Century: The George F. McMurray Collection* (Pasadena, CA: Pasadena Art Museum, 1960), 22, no. 19 (as *Autumn Landscape*).

RELATED WORKS

Angels on the Mountain, ca. 1845–47, oil on board, 10¼ x 8½ inches; reproduced in Ellwood C. Parry III, *The Art of Thomas Cole: Ambition and Imagination* (Newark: University of Delaware Press, 1988), 321, fig. 258.

Study for Genesee Scenery, ca. 1847, oil on panel, 5⅝ x 4 inches; reproduced in Ellwood C. Parry III, *The Art of Thomas Cole: Ambition and Imagination* (Newark: University of Delaware Press, 1988), plate 19.

NOTE: In a 2003 report, Ellwood C. Parry III remarked that the “most surprising thing about this charming small picture . . . is that, to my eye, it is neither a sketch nor a compositional study for a larger work, but a complete painting in its own right. Clearly, Cole executed it with an impressively high degree of finish for such a small surface.”

A preeminent figure in American art, Thomas Cole is known as the father of the country’s first original painting movement: the Hudson River School. Cole traveled the untouched American wilderness and recorded it in magnificent paintings executed with technical prowess. His patriotism and venturesome spirit paved the way for subsequent landscape painters. It is exceptionally rare for a piece by Thomas Cole to come onto the market, since the world’s top museums eagerly collect his work. This year, the Metropolitan Museum of Art organized *Thomas Cole’s Journey: Atlantic Crossings*, a momentous exhibition that explored the significance of the artist’s work in a global context.

“Thomas Cole is unquestionably the most gifted landscape painter of the present age. In our own opinion, none superior to him have ever existed, when we consider, in connection with his felicity of artistic execution, the poetic genius which his productions display.”

— Charles Lanman, “Cole’s Imaginative Paintings,” *United States Magazine, and Democratic Review*, June 1843, 598.

“No artist ever more deeply felt the inadequacy of art, more truly revered its high ministry, or derived from affection and faith such inspiration in its pursuit.”

— Henry T. Tuckerman, *Book of the Artists: American Artist Life* (New York: G. P. Putnam’s Sons, 1882), 226.

“To-day I commenced packing for my return to New York. It is rather a melancholy business. After my summer in the country, I always go to the city with a presentiment of evil. I am happiest in the country. In the city, although I enjoy the society of my family, and of artists, and other persons of taste and refinement, yet my feelings are frequently harrowed by the heartlessness and bad taste of the community, the ignorant criticisms on art, and the fulsome eulogiums, that so often issue from the press, upon the vilest productions. I also dislike fashionable parties. I have either not confidence enough or small talk to shine. I escape from them with as much delight as if just liberated from a jail.”

— Thomas Cole, quoted in Louis L. Noble, *The Life and Works of Thomas Cole, N.A.*, 3rd ed. (New York: Sheldon, Blakeman, 1856), 191.

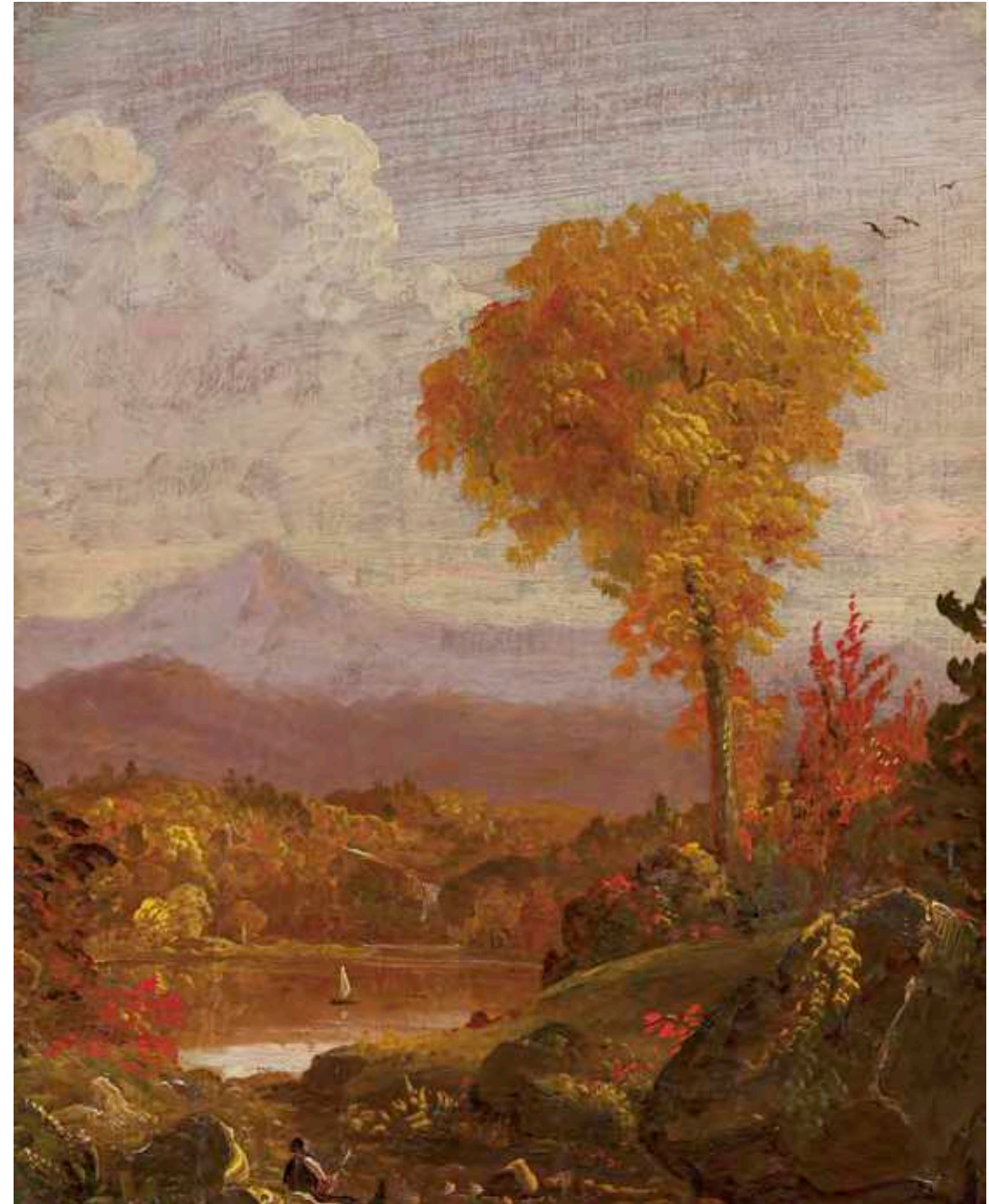


PLATE 11 *Reclining Figure in a Mountain Landscape*

“I would give my left arm, could I but identify myself with America, by saying that I was born here.”

— Thomas Cole, quoted in Charles Lanman, “Cole’s Imaginative Paintings,” *United States Magazine, and Democratic Review*, June 1843, 598.

Colin Campbell Cooper (1856–1937)

PLATE 12 *New York Public Library*

Oil on board

13¾ x 10¼ inches

Signed lower left: *Colin Campbell Cooper*

PROVENANCE

Private collection, New York

Sale, Shannon's Fine Art Auctioneers, Milford, Connecticut, April 29, 2010, lot 43

Private collection, acquired from above

Sale, Heritage Auctions, Dallas, Texas, November 3, 2017, lot 69140

RELATED WORK

New York Public Library, oil on canvas, 29 x 36¼ inches, signed lower right: *Colin Campbell Cooper*; sold at Christie's, New York, New York, May 21, 2008, lot 59, for artist auction record of \$881,000

Colin Campbell Cooper was an impressionist painter who became known for his city scenes, which expressed the vitality of metropolitan life and revealed the often-overlooked beauty of architecture. He traveled extensively, spending time in France, India, Spain, and Italy, to study art and to paint; stateside, he divided his time between New York, Philadelphia, Santa Barbara, and Taos. Cooper's work was included in many of the most notable exhibitions of the time, including several world's fairs. Today, his paintings can be found in the Metropolitan Museum of Art, the Pennsylvania Academy of the Fine Arts, and the San Diego Museum of Art. The artist's auction record—\$881,000—was set by a related view of the New York Public Library.

“Numberless are the painters who have sought to depict the glories of the world's masterwork in architecture or the unique charms of individual buildings in their local environment; and almost equally numberless are the signal failures in this sort of enterprise.... Cooper has long been recognized as the master painter of this country of street and architectural subjects—a specialty he has assiduously cultivated for many years.”

— Willis E. Howe, “The Work of Colin C. Cooper, Artist,” *Brush & Pencil* 18 (August 1906): 72–73.

“We look to the artist to find and present to us the beauty of things we had not before, perhaps, suspected they possessed. Or, again, we look to him to create pictures that shall interpret the beauty we ourselves have already discovered or which shall reflect it. The art of Colin Campbell Cooper has done both of these things.... It was in these architectural subjects that Cooper revealed to many the wondrous beauty of things which had been quite overlooked and undiscovered by the multitude.”

— Gardner Teall, “A Painter Who Teaches Eyes to See,” *Hearst's*, May 1919, 44.

“Cooper's art, whether revealing or reflecting, makes it clear that beauty may be everywhere.”

— Gardner Teall, “A Painter Who Teaches Eyes to See,” *Hearst's*, May 1919, 44, 69.

“Whether he paints in Salem, Massachusetts, India, Ceylon, France, Holland, Belgium or England Cooper's pictures bear more than just the external aspect of their localities—the genus loci [sic] is in each one of them. You have but to follow him around the world to discover that.”

— Gardner Teall, “A Painter Who Teaches Eyes to See,” *Hearst's*, May 1919, 69.

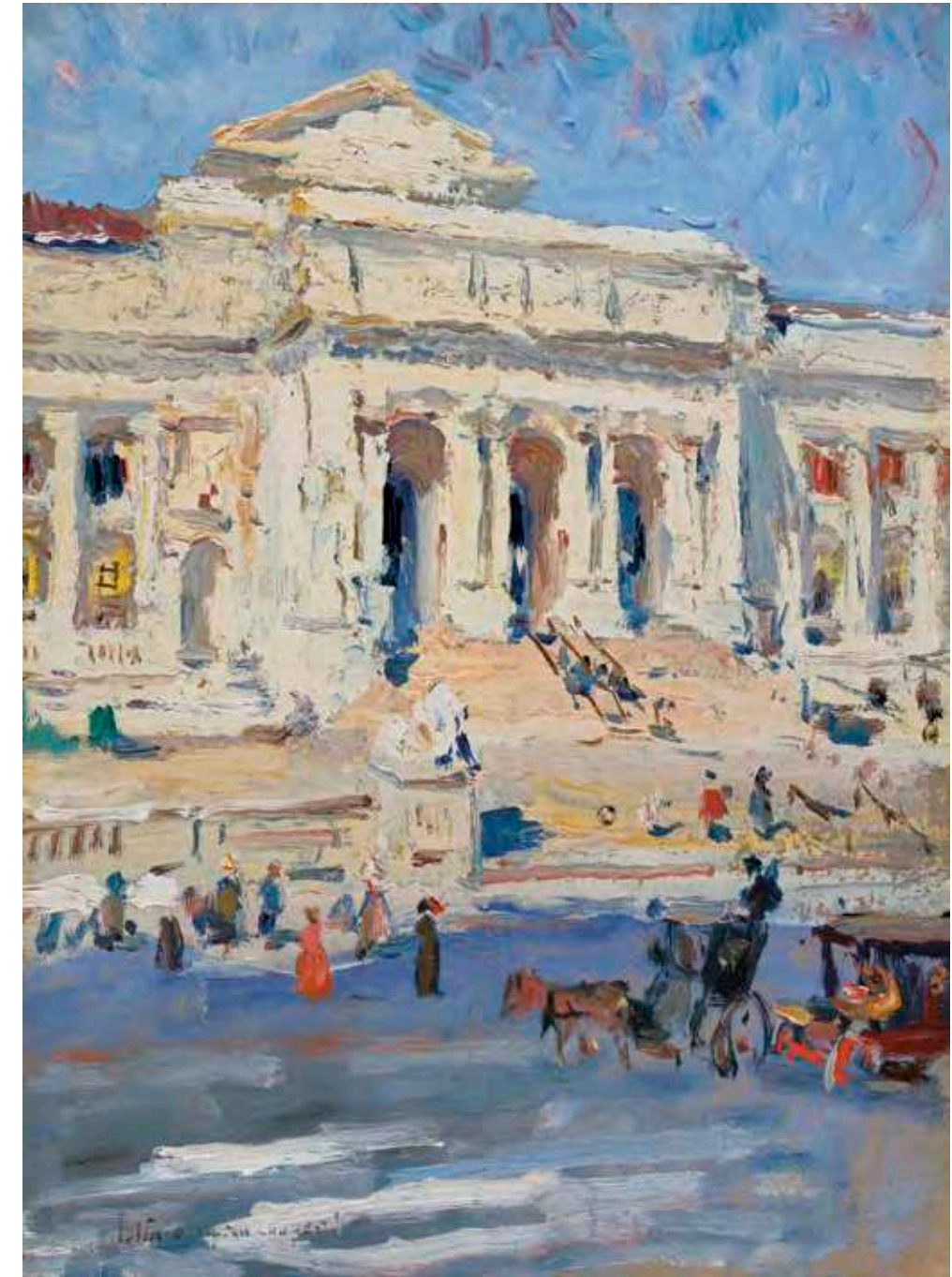


PLATE 12 *New York Public Library*

“The writer deprecates, as a rule, the adoption of a specialty by a painter, since almost inevitably his every canvas becomes a trade-mark of his art, and his gross output becomes dangerously monotonous—a particular type of effect reiterated ad nauseum. Cooper’s specialty, in large measure, is free from this evil effect of iteration. We recognize, of course, the earmarks of his style, treatment, and method in all he does. But the subjects impose their own limitations and necessities, and thus, whether it be Maiden Lane or Madison Square, the architectural canyons of lower New York or the Cathedral gates of England that he paints, his every canvas has a charm and an interest that inhere in the scene and are wholly apart from the beauty that attaches to a particular effect of atmosphere or season. Hence his specialty can never breed the monotony which suggests that many canvases are segments of a larger whole—each has its own wonderful details, its own grand suggestion, its own poetic message.”

— Willis E. Howe, “The Work of Colin C. Cooper, Artist,” *Brush & Pencil* 18 (August 1906): 73–75.



PLATE 12 *New York Public Library*, detail

Bruce Crane (1857–1937)

PLATE 13 *Snow Scene Along a Still Stream*

Oil on canvas

16¼ x 24³/₁₆ inches

Signed and inscribed lower right: *BRUCE CRANE – N.Y.*

PROVENANCE

Sears family, Boston, Massachusetts, by descent

Michelman Fine Art, New York, New York

Joel and Ann Finn, Roxbury, Connecticut, acquired from above, 1990

Jeffrey Tillou Antiques, Litchfield, Connecticut, from above

One of America's principal tonalist painters, Bruce Crane created subtle, poetic interpretations of humble views in nature. His work displays the influence of his mentor, Alexander Helwig Wyant, as well as that of the French Barbizon School. Crane worked primarily in New York City, upstate New York, and the surrounding countryside. His atmospheric paintings won an astonishing number of awards during his lifetime, and today such works are located in the Carnegie Museum of Art, the Metropolitan Museum of Art, and the Smithsonian American Art Museum.

“The object of studying and sketching out of doors is to fill the memory with facts. It should therefore be exact and conscientious. But in the studio the artist should use his knowledge freely. Nature seldom presents pictures ready-made, and the best effects last so short a time that it is impossible to study them directly. The most that can be done is to make a slight memorandum at the time, and afterwards return at about the same hour and study what is permanent in the scene—all this for the purpose of fixing the effect in the memory. For my part, I seldom look at a sketch when about to paint a picture. I do not need to do so except rarely, when I am in doubt about some particular point.... A work of art is not a scientific statement. It is enough if it be true to itself; that is to say, harmonious.”

— Bruce Crane, quoted in Harold T. Lawrence, “A Painter of Idylls—Bruce Crane,” *Brush & Pencil* 11 (October 1902): 8–9.

“Some unknown genius of philosophic bent has said, ‘Show me a great work, and I will point out its source.’ It is the fashion, in critical not less than in philosophical circles, to trace notable achievements back to fortuitous conditions and make great men the product of environment; and it may be said, apropos of the practice, that numberless are the egregious blunders for which this method of deduction is responsible. Facts upset theories, and individuality counts for more in human achievement than many thinkers are wont to allow. Nevertheless, it is a fact that a straw may change the bent of a stream and a chance circumstance may give direction to a life.

It was so in the case of Bruce Crane, one of the most idyllic of American landscape-painters.”

— Harold T. Lawrence, “A Painter of Idylls—Bruce Crane,” *Brush & Pencil* 11 (October 1902): 1.

“There is more of the poetry of nature in the simplest scene truthfully rendered than in the most wondrous panorama of nature that lends itself readily to the production of striking effects. Crane chooses the simpler scenes and makes them eloquent.”

— Harold T. Lawrence, “A Painter of Idylls—Bruce Crane,” *Brush & Pencil* 11 (October 1902): 5.

“His canvases have been as typical and as faithfully rendered bits of American landscape as those produced by any contemporary artists in this country.”

— Harold T. Lawrence, “A Painter of Idylls—Bruce Crane,” *Brush & Pencil* 11 (October 1902): 8.

“His brush follows his will as readily and as fluently as does the pen of the ready writer. Mr. Crane’s marvelous facility has stood him in good stead, and his work is in great demand.”

— “Bruce Crane and His Work,” *Art Amateur* 31 (September 1894): 70.



PLATE 13 *Snow Scene Along a Still Stream*

Jasper Francis Cropsey (1823–1900)

PLATE 14 *Early Landscape*, 1845

Oil on canvas
21 x 26½ inches (sight size) (oval)
Signed and dated lower center: *J. F. Cropsey 1845*.

PROVENANCE

Private collection, Baton Rouge, Louisiana, by descent

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

PLATE 15 *Palisades Opposite Hastings-on-Hudson*, 1887

Oil on canvas
14 x 12¼ inches
Signed and dated lower right: *J. F. Cropsey / 1887*

PROVENANCE

Maria Cropsey, daughter of the artist
Estate of above
Sale, Silo Art Galleries, New York, New York, December 6–9, 1906, (probably) lot 151
Sidney Thursby, Hastings-on-Hudson, New York, acquired from above
Sherman Thursby, New Rochelle, New York, 1944
Private collection, by descent from above
Sale, Christie's, New York, New York, September 12, 2006, lot 16, from above
Hollis Taggart Galleries, New York, New York
Questroyal Fine Art, LLC, New York, New York, acquired from above, 2007
Private collection, New York

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

PLATE 16 *The Four Seasons: Spring in England, Summer in Italy, Autumn in America, Winter in Switzerland*, 1859–1861

Oil on canvas
4¼ x 8¼ inches (each)
Signed and dated lower left: *J. F. Cropsey / 1859*; signed and dated lower left: *J. F. Cropsey / 1861*; signed and dated lower right: *J. F. Cropsey / 1861*; signed and dated lower left: *J. F. Cropsey / 1861*

PROVENANCE

(Probably) Dion Boucicault, Esq., 1861
Spanierman Gallery, New York, New York, by 1967
Maude B. and Samuel B. Feld, 1967
Sale, Sotheby's, New York, New York, November 28, 2001, lot 30
Washburn S. Oberwager, Rosemont, Pennsylvania, 2001–3
Questroyal Fine Art, LLC, New York, New York, acquired from above, 2003
Private collection, New York, acquired from above, 2004

EXHIBITED

University of Maryland Art Gallery, College Park, Maryland, *Jasper F. Cropsey 1823–1900: A Retrospective View of America's Painter of Autumn*, February 2–March 3, 1968

LITERATURE

Peter Bermingham, *Jasper F. Cropsey 1823–1900: A Retrospective View of America's Painter of Autumn* (College Park: University of Maryland Art Gallery, 1968), 53–61, no. 15.
William Silas Talbot, *Jasper F. Cropsey, 1823–1900*, vol. I–III (PhD diss., New York University, 1972), 150–51, 407–8, fig. 114, 115, no. 117–20.
Linda S. Ferber, *William Trost Richards (1833–1905): American Landscape and Marine Painter* (PhD diss., Columbia University, 1980), 111–12.
Elizabeth Mankin Kornhauser, *American Paintings Before 1945 in the Wadsworth Atheneum* (New Haven: Yale University Press, 1996), 279n7.
Linda S. Ferber and Caroline M. Welsh, *In Search of a National Landscape: William Trost Richards and the Artists' Adirondacks, 1850–1870* (Blue Mountain Lake, NY: Adirondack Museum, 2002), 21.
Michael G. Kammen, *A Time to Every Purpose: The Four Seasons in American Culture* (Chapel Hill, NC: University of North Carolina Press, 2003), 122.
Jasper F. Cropsey: Architecture & Design (Hastings-on-Hudson, NY: Newington-Cropsey Foundation, 2005), 39n11.



PLATE 14 *Early Landscape*, 1845

Anthony M. Speiser, ed., *Jasper Francis Cropsey: Catalogue Raisonné, Works in Oil*, vol. 1, 1842–1863 (Hastings-on-Hudson, NY: Newington-Cropsey Foundation, 2013), 304–5, no. 575, 354–55, no. 660–62.

RELATED WORKS

The Four Seasons: Spring in England, 1860, oil on canvas mounted on panel, 15 x 24 inches, signed and dated lower left: *J. F. Cropsey / 1860*; Newington-Cropsey Foundation, Hastings-on-Hudson, New York

Autumn on the Hudson River, ca. 1861, oil on canvas, 22¹/₈ x 38 inches, signed lower left: *J. F. Cropsey*; de Young Museum, Fine Arts Museums of San Francisco, California

Winter in Switzerland, 1861, oil on canvas, 15 x 24 inches, signed and dated lower right: *J. F. Cropsey / 1861*; private collection, reproduced in Anthony M. Speiser, ed., *Jasper Francis Cropsey: Catalogue Raisonné, Works in Oil*, vol. 1, 1842–1863 (Hastings-on-Hudson, NY: Newington-Cropsey Foundation, 2013), 363, no. 679.

The Four Seasons: Spring (Mediterranean), Summer (Stoke Poges), Autumn (Susquehanna River), Winter (Simplon Pass), 1883, oil on canvas, 4 x 8¹/₄ inches (each), signed and dated lower left: *J. F. Cropsey / 1883*; Mrs. John C. Newington, reproduced in Anthony M. Speiser, ed., *Jasper Francis Cropsey: Catalogue Raisonné, Works in Oil*, vol. 2, 1864–1884 (Hastings-on-Hudson, NY: Newington-Cropsey Foundation, 2016), 312, no. 1731, A–D.

NOTE: In 1861, Jasper Francis Cropsey incorporated his 1859 work, *Spring in England*, into a four seasons set, enclosing all four images in a single frame. *The Four Seasons* were most likely sold to the Irish American playwright and actor Dion Boucicault, who famously wrote the 1865 play *Rip Van Winkle*. *The Four Seasons* are recorded in Cropsey’s account book as “The Seasons.”¹

1. Anthony M. Speiser, ed., *Jasper Francis Cropsey: Catalogue Raisonné, Works in Oil*, vol. 1, 1842–1863 (Hastings-on-Hudson, NY: Newington-Cropsey Foundation, 2013), 305.

A leading figure in the Hudson River School, Jasper Francis Cropsey is celebrated for his vibrant paintings of northeast America. Cropsey accurately recorded seasonal phenomena, and he was especially well known for his fiery autumnal scenes. His paintings convey the vastness of the land and are simultaneously awe-inspiring and serene. Cropsey’s work can be found in countless esteemed institutions, including the Metropolitan Museum of Art, the Los Angeles County Museum of Art, the National Gallery of Art, and the Museum of Fine Arts, Boston. The artist’s auction record exceeds \$1 million.

LMS These three examples by Cropsey are among the rarest in his oeuvre. When one considers how difficult it is to find and acquire important paintings by premier artists of the Hudson River School, it is clear how remarkable this offering truly is.

Only a few complete sets of the four seasons by Cropsey exist—one is in the collection of the Newington-Cropsey Foundation, but it is doubtful that any others will ever come on the market. For a collector to have four gems, each representing a different season, framed as one, is an opportunity that may never again appear.

Early Landscape was painted when Cropsey was just twenty-two years old and is one of his earliest important works. He was just beginning to grasp the magnificent American landscape and was motivated by the genius of Thomas Cole (considered the founder of the Hudson River School). Painted with a youthful vigor, this canvas is infused with Cropsey’s enthusiasm for and pride of country. This impressive early composition foreshadows the consistent brilliance that was forthcoming from an artist of the highest caliber.

Created forty-two years after *Early Landscape*, *Palisades Opposite Hastings-on-Hudson* depicts a fleeting moment as the deepening and intensifying sky heralds the coming night. The looming darkness soon to obscure the majestic Palisades provokes the viewer to abandon familiar thoughts and to contemplate the profound and universal. It is an extraordinary achievement that fully demonstrates Cropsey’s technical mastery.

“Most of them [Cropsey’s later paintings] depict autumn scenes, in which the foliage usually approaches splendor; and all of them speak of a refined appreciation of and delight in natural beauty.”

— G. W. Sheldon, *American Painters* (New York: D. Appleton, 1881), 84.

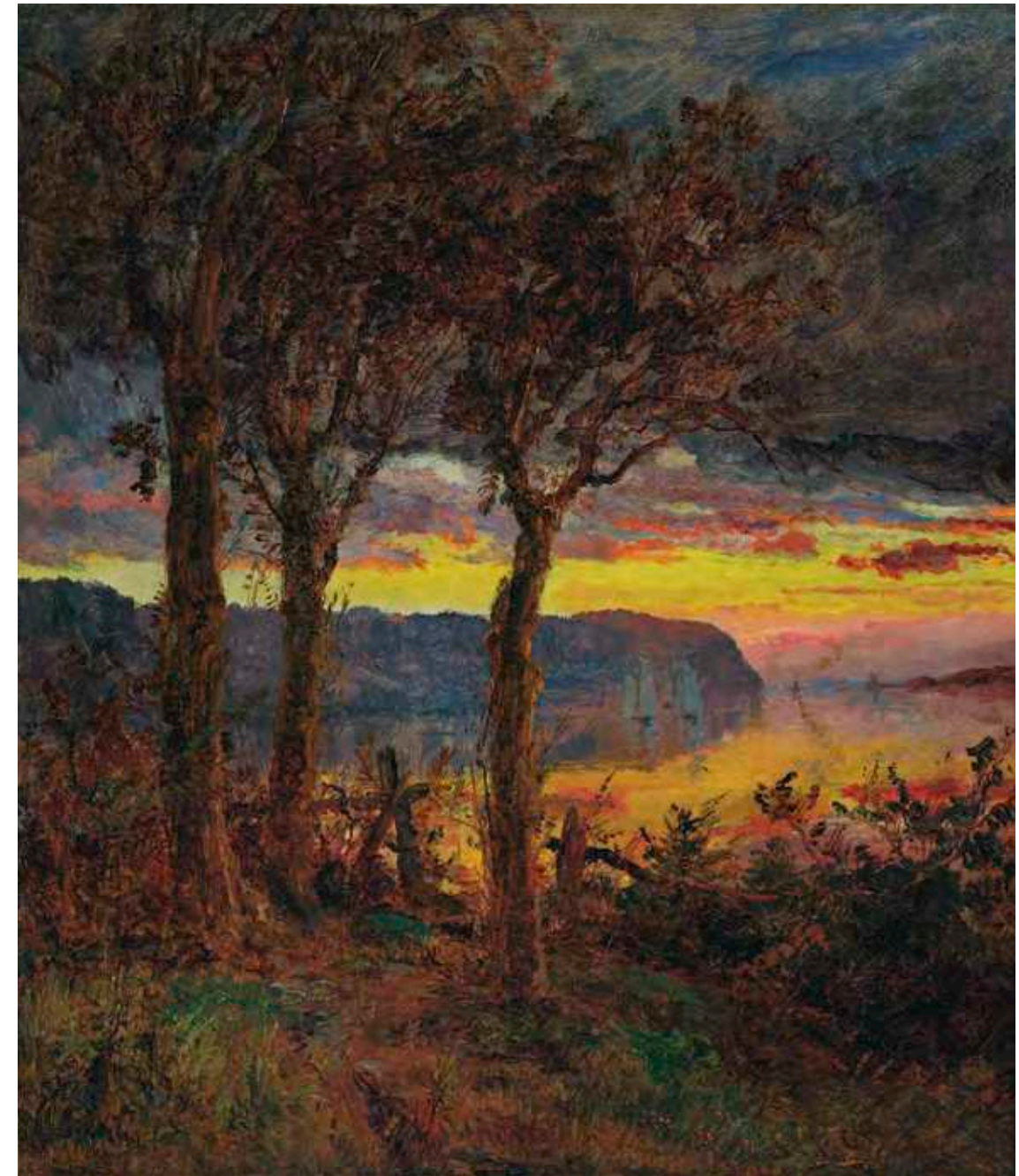


PLATE 15 *Palisades Opposite Hastings-on-Hudson*, 1887



PLATE 16 *The Four Seasons: Spring in England, Summer in Italy, Autumn in America, Winter in Switzerland, 1859–1861*

“Besides a remarkable tact and truth in color and a true sense of the picturesque, a moral interest was frequently imparted to his landscapes by their historical or allegorical significance, in which as in other respects he reminded his countrymen of Cole.”

— Henry T. Tuckerman, *Book of the Artists: American Artist Life* (New York: G. P. Putnam’s Sons, 1882), 532–33.

“A student of nature so faithful to his task as Cropsey, and with a pencil so fearless, may rest easy about the reputation of his works, which, like those of Turner, may stir up the critics of the present, yet be worshipped by the Ruskins of the future.”

— Henry T. Tuckerman, *Book of the Artists: American Artist Life* (New York: G. P. Putnam’s Sons, 1882), 538.

“Mr. Cropsey’s pictures are known as well and as widely as those of any other American painter.”

— G. W. Sheldon, *American Painters* (New York: D. Appleton, 1881), 84.

“Personally, Mr. Cropsey was a courteous, charming gentleman of the old school, active to the last, and, barring an unfortunate deafness, in full possession of all his faculties, keeping at his easel daily with all his youthful enthusiasm.”

— “Jasper F. Cropsey Dead,” *New York Times*, June 23, 1900, 7.

“[Cropsey] spent seven years in London.... He was a regular exhibitor at the Royal Academy exhibitions, and found easy sales for his pictures both within and without Burlington House. He was presented to the Queen. He became acquainted with Mr. Ruskin and other literary and artistic luminaries, in whose radiance he delighted to gird up his loins.”

— “American Painters,” *Art Journal* 5 (1879): 78.



Thomas Doughty (1791–1856)

PLATE 17 *Lake Vista with Fishermen*

Oil on canvas

30 x 25¹/₄ inches

Signed center right: *TDOUGHTY*

PROVENANCE

Private collection, New Haven, Connecticut

Private collection, New York, New York, acquired from above, 2013

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

Private collection, Boston, Massachusetts, acquired from above, 2013

Thomas Doughty spearheaded the American landscape tradition, laying the groundwork for the country's first original painting movement, the Hudson River School. Largely self-taught, Doughty traveled extensively to paint the beauty of the Northeast from the 1820s to 1840s. Since then, influential institutions—including the Metropolitan Museum of Art, the National Gallery of Art, and the Museum of Fine Arts, Boston—have recognized the value of Doughty's work, acquiring his canvases for their permanent collections. The auction record for a Doughty painting is nearly \$300,000.

“Thomas Doughty, one of [Thomas] Cole’s contemporaries, was also one of the ‘young Americans’ who attracted favourable notice in England, as well as in his own country. Few men have done so well with so little experience.... His pictures, although at times attempting large compositions, were known for their simplicity, their poetic traits, and soft, silvery tones. They are unpretentious as works of art.”

— Sadakichi Hartmann, *A History of American Art*, vol. 1 (Boston: L. C. Page, 1901), 52–53.

“In the first place, they [the Hudson River School artists] went to nature for their motive, and, secondly they studied it in that love and pride of American conditions which, outside of painting, characterised their age. They were the first of American painters to give expression to the prevailing spirit of nationalism.... The earliest of these landscape painters was Thomas Doughty.”

— Charles H. Caffin, *The Story of American Painting* (New York: Frederick A. Stokes, 1907), 66.

“Previous to and simultaneously with the new interest excited in American landscape art, by the true and genial works of Cole, Thomas Doughty promoted its success, and was long regarded as its representative.”

— Henry T. Tuckerman, *Book of the Artists: American Artist Life* (New York: G. P. Putnam's Sons, 1882), 506.

“Contrary to the wishes of all my friends, I resolved to pursue painting as a profession, which, in their opinion, was a rash and uncertain step! My mind, however, was firmly fixed, I had acquired a love for the art which no circumstance could unsettle. I was then, I believe, in my 27th or 28th year, with a wife and child to support; and I must confess, a dull and gloomy prospect as regarded pecuniary remuneration; but then I was consoled with the reflection, that in all probability my condition in life would be bettered.”

— Thomas Doughty, quoted in William Dunlap, *History of the Rise and Progress of the Arts of Design in the United States*, vol. 2 (New York: George P. Scott, 1834), 380–81.



PLATE 17 *Lake Vista with Fishermen*

Henry Martin Gasser (1909–1981)

PLATE 18 *Winter Street*

Watercolor and gouache on paper

7³/₄ x 9³/₄ inches (sight size)

Signed lower right: *H. GASSER*

PROVENANCE

David Band

Private collection, Hasbrouck Heights, New Jersey

EXHIBITED

Henry Gasser: Beyond City Limits, Morris Museum, Morristown, New Jersey, July 1–August 31, 2003; The Butler Institute of American Art, Youngstown, Ohio, September 14–October 19, 2003; Springfield Art Museum, Missouri, January 9–March 7, 2004; Seton Hall University, South Orange, New Jersey, April 1–June 28, 2004

LITERATURE

Gary T. Erbe, *Henry Gasser: Beyond City Limits* (Youngstown, OH: The Butler Institute of American Art, 2003), 25, no. 34.

Henry Martin Gasser achieved renown for the vibrant and evocative townscapes he painted of his native New Jersey in the mid-twentieth century. His distinctive watercolors garnered praise by critics and won many awards during his lifetime. Gasser was also a devoted teacher and wrote several instructional books on his ingenious painting techniques. The significance of Gasser's work is confirmed by its presence in the permanent collections of the Metropolitan Museum of Art, the Philadelphia Museum of Art, and the Museum of Fine Arts, Boston.

“Your town or city, whether it be Big Spring, Texas, or Irvington, New Jersey, embraces a wealth of material frequently passed over as too familiar or ordinary to be exciting. But it is precisely the artist’s challenge to take advantage of this familiarity and to infuse the ordinary with excitement.”

— Henry Gasser, “Henry Gasser’s Paintings of Newark,” *American Artist* 30 (November 1966): 77.

“I have spent the past forty years sketching and painting the streets, parks, residential, business, and industrial areas of Newark. While the countryside and the seashore are not too far away and I have done many paintings of their subject matter, I have constantly returned to paint in the city. Though I have sometimes worked with oil, I have discovered that pencil and watercolor are less conspicuous media for use on the spot, while at the same time their combination makes it easier to capture fleeting effects.”

— Henry Gasser, “Henry Gasser’s Paintings of Newark,” *American Artist* 30 (November 1966): 53, 75.

“In my own case, I have always painted the subjects that were close at hand. I would work for a time doing nothing but old houses. Then, when I had ‘painted out’ the subject to the best of my ability, I would go on to other nearby subjects.”

— Henry Gasser, N.A., *Techniques of Picture Making* (New York: Reinhold, 1962), 7.

“Art trends in subject matter come and go, but the old house keeps reappearing in exhibitions year after year.... I suppose that the psychologists could give us a reason for this—the happy years of our childhood growing up in a house with its comfortingly familiar architecture, or the house as a symbol of protection, a retreat.... Whatever the reason, I think that the artist will settle for the character of line, color, texture, etc., that can be found only in such houses.”

— Henry Gasser, N.A., *Techniques of Picture Making* (New York: Reinhold, 1962), 35.

“Gasser is stimulated by the play of light on old walls and their texture. Although his picturesque paintings are conventional, the workmanship is of the highest order—witness the more than one hundred prizes won by this artist.”

— I. S., “Henry Gasser,” *ARTnews* 56 (March 1957): 9.



PLATE 18 *Winter Street*



LMS This artist won one hundred awards in his lifetime and wrote several books on painting, and sixty museums—including the Smithsonian American Art Museum and the Metropolitan Museum of Art—include his work in their collections. Yet somehow, Gasser is not as well known as we might expect, and, fortuitously, his work is still very affordable.

Gasser's humble depictions of American scenery are uncontrived and truthful. They are priceless to those who comprehend the essence of the time and place he preserved.

In my experience, Gasser's paintings have consistently attracted the attention of those gallery visitors whose interest was initially focused elsewhere. So many come to consider the work of a favorite artist, only to fall under the spell of the unknown Gasser. For those who believe that celebrity, popularity, and prestige are not necessary for art to be great, then Gasser's work is deserving of a place in your home.

"To return to the city, I am constantly amazed at how a seemingly ordinary street subject changes under different lighting. I think that all of us have had the experience of passing a building or a group of houses at a certain time of day, not noticing anything particularly exciting about them, and then, viewing the same subject at a later day or at a later season under a different light, marveling at how we ever missed such a paintable subject. Possibly a flood of sunlight has brought out unknown color in one area, the cast shadows forming an exciting and interesting pattern, and the windows reflecting a hitherto unsuspected glow. Then, walking further along, a row of monotonous backyards has taken on a circus-like, flag waving aspect that turns out to be wash blowing on the lines."

— Henry Gasser, "Henry Gasser's Paintings of Newark," *American Artist* 30 (November 1966): 75–76.

Sanford Robinson Gifford (1823–1880)

PLATE 19 *On the Long Island Coast*

Oil on canvas

6¼ x 15¾/16 inches

Initialed lower center: *SRG*

PROVENANCE

Estate of the artist, 1880

Sale, Thomas E. Kirby & Co., Auctioneers, New York, New York, April 28–29, 1881, from above

Richard Butler, from above

George F. McMurray, Glendale, California

Sale, Shannon's Fine Art Auctioneers, Greenwich, Connecticut, April 26, 2001, lot 89

Private collection, New York

Sale, Shannon's Fine Art Auctioneers, Greenwich, Connecticut, October 23, 2008, lot 84

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

Private collection, New York, acquired from above, 2008

EXHIBITED

The Estate of the Late Sanford R. Gifford, N.A., Thomas E. Kirby & Co., Auctioneers, New York, New York, April 28–29, 1881, no. 90

American Painting of the Nineteenth Century: The George F. McMurray Collection, Pasadena Art Museum, California, November 30, 1960–January 4, 1961 (as *Seascape, Long Island*)

Sanford Robinson Gifford (1823–1880), Jack S. Blanton Museum of Art, Austin, Texas, October 25–December 13, 1970; Albany Institute of History & Art, New York, December 28, 1970–January 31, 1971; Hirschl & Adler Galleries, New York, New York, February 8–27, 1971 (as *A Sketch on the Long Island Coast*)

Austin Arts Center, Trinity College, Hartford, Connecticut, n.d.

LITERATURE

A Memorial Catalogue of the Paintings of Sanford Robinson Gifford, N.A. (New York: The Metropolitan Museum of Art, 1881), 29, no. 358 (as *A Sketch on the Long Island Coast*).

Catalogue Part II. of The Gifford Collection, Comprising Balance of the Valuable Paintings, Works of and Belonging to the Estate of the Late Sanford R. Gifford, N.A., April 28–April 29, 1881 (New York: Thomas E. Kirby & Co., Auctioneers, 1881), 21, no. 90.

American Painting of the Nineteenth Century: The George F. McMurray Collection (Pasadena, CA: Pasadena Art Museum, 1960), 31, no. 39 (as *Seascape, Long Island*).

Nicolai Cikovsky Jr., *Sanford Robinson Gifford (1823–1800)* (Austin: University of Texas, 1970), 25–26, no. 28, 54 (as *A Sketch on the Long Island Coast*).

Ila Weiss, *Poetic Landscape: The Art and Experience of Sanford R. Gifford* (Newark: University of Delaware Press, 1987), 358, no. 154.

Sanford Robinson Gifford was an important member of the Hudson River School's second generation. Poised at the vanguard of luminism, Gifford was known as a master of light and atmospheric effects: he painted the air that surrounded the mountains and the space that filled the valleys as much as he depicted the land itself. In 2003, the Metropolitan Museum of Art mounted an exhibition on the artist's contribution to the genre of landscape painting. The auction record for a Gifford painting exceeds \$2 million.

“His Hudson River sunsets, his autumn woods, his Venetian spires and domes, his reminiscences of the Adirondacks, the Rocky Mountains, and the Swiss Alps, were concerned less with the truth of local outlines than with the glory of atmospheric effects.”

— “Sanford R. Gifford,” *Art Journal* 6 (1880): 319.

“Mr. Gifford, from the beginning of his career as an artist, has never changed his style; simplicity of treatment marked his first pictures, and, notwithstanding the great advance he has made in knowledge and power, one can readily discover in them the germ of the greatness which has ripened and enchants us so strikingly to-day.”

— “American Painters—Sanford R. Gifford, N.A.,” *Art Journal* 2 (1876): 204.

“Next to Frederick E. Church, he was the most successful member of the Thomas Cole school of American landscapists.”

— “Sanford R. Gifford,” *Art Journal* 6 (1880): 320.



“By the secrets of his art, he can even emphasize the impression which the natural scene would have made upon us. He can direct our attention to its salient features, can remove from our attention unimportant features, can make new and finer combination than Nature herself ever made, and can so arrange matters that our imaginations shall be more easily stimulated. In one sense, therefore, he can really improve upon Nature.”

— “How One Landscape-Painter Paints,” *Art Journal* 3 (1877): 284.

Childe Hassam (1859–1935)

PLATE 20 *Castle Garden*, 1894

Oil on canvas

12¹/₄ x 20³/₈ inches

Signed and dated lower left: *Childe Hassam 1894*.

PROVENANCE

The artist

The Players Club, New York, New York, acquired from above, by 1897

Sale, Christie's, New York, New York, May 23, 1990, lot 126, from above

Private collection, acquired from above

Sale, Christie's Online, New York, New York, May 17–24, 2017, lot 130

EXHIBITED

Florence Lewison Gallery, New York, New York, *A Choice of Americans No. 2: Paintings from Private New York Club Collections*, November 19–December 29, 1962

LITERATURE

The Pictures of the Players (New York: The Players Club, 1897), no. 218.

William Cushing Bamburg, *Catalogue of Part of the Art Treasures Owned by the Players* (New York: The Players Club), 15, no. 218.

NOTE: Castle Garden, known today as the Castle Clinton National Monument, is located in Battery Park in lower Manhattan. Originally built as a fort to protect New York Harbor during the War of 1812, the building has since served as the United States' first immigration center prior to Ellis Island, then as an exhibition space, theater, and the first site of the New York City Aquarium. The painting was originally owned by the Players Club, of which Hassam was a member from 1890 to 1931.

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

PLATE 21 *Kitty Walking in the Snow*, 1918

Oil on panel

15³/₄ x 10¹/₂ inches

Signed and dated lower left: *Childe Hassam 1918*;
on verso: *CH / 1918*

PROVENANCE

The artist

Leonard Clayton Gallery, New York, New York

Hugh Samson, New York, acquired from the above, 1930

Mrs. C. F. (Emily Lynch) Samson, Scarborough, New York

Estate of above

Mrs. R. Taylor, New York, daughter of above, by descent from above

Newhouse Galleries, New York, New York, by 1978

Petersen Galleries, Beverly Hills, California, 1979

Sidney Sheldon, Los Angeles, California, acquired from above, 1987

Sale, Sotheby's, New York, New York, May 23, 2007, lot 80, from above

Private collection, acquired from above

Sale, Christie's, New York, New York, November 21, 2017, lot 56,
from above

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

Widely considered to be America's foremost impressionist painter, Childe Hassam aimed to capture the ethos of his time with his unique interpretation of French impressionism, and his output was prolific: Hassam painted city and country scenes of New York, New England, and international locales, as well as portraits. His work has been shown and collected by the world's finest museums; a highlight of the artist's exhibition history was *Childe Hassam: American Impressionist*, curated by the Metropolitan Museum of Art in 2004. The artist's auction record is a resounding \$7,922,500.



PLATE 20 *Castle Garden*, 1894

LMS Art historians consider artists in the group known as “The Ten” to have been the most accomplished American impressionists. Their works form the cornerstone of many major collections, and in the more than one hundred years since “The Ten,” Childe Hassam and William Merritt Chase have emerged as the most influential members.

Hassam’s stature as the preeminent painter of New York City has been inarguably decided by both scholarly opinion and collector enthusiasm. Both of Hassam’s highest-priced paintings at auction, selling for \$7,922,500 and \$5,641,000, were depictions of Manhattan. The examples we offer here are especially astute selections because the combination of Hassam’s fame and his recognition as a master of this subject will indefinitely sustain their appeal.

“I am often asked why I paint with a low-toned, delicate palette. Again I cannot tell. Subjects suggest to me a color scheme and I just paint. Somebody else might see a riot of color where I see only whites or drabs and buffs. If so, he wouldn’t be loyal to himself if he didn’t paint the riot, and I wouldn’t be true to myself if I did.”

— Childe Hassam, quoted in Frederick W. Morton, “Childe Hassam, Impressionist,” *Brush & Pencil* 8 (June 1901): 143–44.

“Hassam’s paintings, whatever be the subject—a village street, a cottage with a flower-dashed garden, a public square, a country church, a lady’s boudoir with piano and bric-à-brac, a wind-swept or snow-piled street in the city—open up vistas of beauty that an artist less poetic in temperament and less masterful in technique would scarcely apprehend.”

— Frederick W. Morton, “Childe Hassam, Impressionist,” *Brush & Pencil* 8 (June 1901): 147–48.

“To Hassam the average picture painted for salons and salesrooms is a ‘Christmas Card,’ not art. He sees more beauty, more art, in a simple scene daintily dressed in delicate color than in a pretentious composition in which the color possibilities of the palette have been exhausted.”

— Frederick W. Morton, “Childe Hassam, Impressionist,” *Brush & Pencil* 8 (June 1901): 143.

“There is a verve, an alertness, a palpitating life, and withal an element of the winsome in everything he does. Pronounced as are his characteristics, which at times border closely on mannerism, his pictures rarely suggest the monotony of repetition. The man, in a word, has fertility of imagination, which serves as a foil for his favorite color schemes and for his technical peculiarities.”

— Frederick W. Morton, “Childe Hassam, Impressionist,” *Brush & Pencil* 8 (June 1901): 148.

“Hassam’s work is strictly individual, but it has the individuality that is characterized by sanity. He sees things brightly, and be it on canvas or watercolor paper, he seeks to record his impressions as he receives them. In his way he is a daring experimentalist, but it must be said of all his efforts that he does not run to gloom or oddity for the sake of mere effect.”

— C. Howard Dudley, “Exhibition of the American Water-Color Society,” *Brush & Pencil* 10 (June 1902): 142.

“Mr. Hassam is not allowing himself to paint without first receiving fresh inspirations, and that he is not, like so many artists who have achieved great success in certain well defined fields, allowing his genius to degenerate into a mere manufactory. Always is this artist’s vision fresh and virile, and his art is continually advancing step by step to greater heights. It is exactly this that makes Hassam one of the most interesting figures in the art world today.”

— A. E. G., “Childe Hassam: A Note,” *Collector and Art Critic* 5 (January 1907): 101.

“Above all he is typically American.”

— A. E. G., “Childe Hassam: A Note,” *Collector and Art Critic* 5 (January 1907): 102.



PLATE 21 *Kitty Walking in the Snow*, 1918

Charles Hoffbauer (1875–1957)

PLATE 22 *Dîner sur le Toit*, 1905

Oil on canvas

15 x 21³/₄ inches

Signed and dated lower right: *Ch Hoffbauer 05*

PROVENANCE

Private collection, St. Louis, Missouri

Sale, Leslie Hindman Auctioneers, Chicago, Illinois, September 27, 2017, lot 100, from above

RELATED WORKS

Among the Rooftops (Sur les Toits), 1905, oil on canvas, 69 x 102 inches, signed and dated lower right: *Ch. Hoffbauer 1905*; Art Gallery of New South Wales, Sydney, Australia

Dîner sur le Toit, gouache on board, 20¹⁵/₁₆ x 26¹/₈ inches, signed lower right: *C Hoffbauer*; on verso: *Hoffbauer / Dîner sur le Toit*; private collection

NOTE: A related large-scale version of this painting, titled *Among the Rooftops (Sur les Toits)*, 1905, belongs to the collection of the Art Gallery of New South Wales in Sydney, Australia. Hoffbauer was inspired to paint it after seeing photographs of New York City skyscrapers. The painting was exhibited at the Paris Salon of 1905; there it was recognized as one of the best works in the show—and was swiftly purchased by the Art Gallery of New South Wales.

LMS I have long considered Hoffbauer to be one of the great, under-appreciated artists of the twentieth century, which is why I find it to be especially interesting that about a hundred years ago, a European critic said that Hoffbauer would be considered one of the greatest artists of the period. This bold proclamation is all the more compelling when one considers the significant bias against American paintings common among most Europeans at that time.

This painting is a very fine, smaller version of Hoffbauer’s monumental work that was shown to much acclaim at the Paris Salon in 1905. His paintings of city life may be measured against the work of the most elite painters of any generation. They are among the most poignant depictions of the subject I have ever seen.

The market’s assessment of his work has not yet equaled the enthusiasm of the many important museums in the world that include his work in their collections. This disparity may be short lived, and the astute collector should take advantage of the present opportunity.

“It [Sur les Toits] is certainly, in the Paris Salon, one of the most attractive paintings for its picturesque qualities and its expressive value. There is in it, moreover, a spectacle that is highly singular and at the same time the most representative of our modern life, and I mean our modernity today. The scene is happening in America.”

— “Les Salons de 1905,” *Art et Décoration* 17 (January–June 1905): 180.



PLATE 22 *Dîner sur le Toit*, 1905

“Those who know the work of Charles Hoffbauer...in the museums of Pittsburgh, Chicago and San Francisco, or in his exhibitions at Knoedler’s, will find in his most recent output an increase of strength in that flexibility of brushwork which characterizes it, while his color, if a trifle less poetic than in the days of the mystic “Sur les Toits,” has gained in depth and purity.”

— Egeria Calvert, “Painting War: Illustrated from Unpublished Pictures Made at the Front,” *Craftsman* 29 (March 1916): 638.

“Among the best modern works are...Hoffbauer’s Sur les Toits, in which the artist depicts a group at supper on a roof-garden in New York. Although on the roof, it can be seen that there are higher ones all round them, the skyscrapers being illumined in the dark background. The original picture which Hoffbauer sent to the Salon in 1905 was the work of many months, but when hung it dissatisfied the artist, who got permission to take it back to his studio for alterations. He rearranged his models and painted a fresh composition in eight days, the painting being hailed as one of the works of the year.”

— William Moore, “The Public Art Galleries of Australia,” *Studio* 58 (April 1913): 209–210.

“The remarkable thing about Hoffbauer is that each of his pictures presents to our eyes an entire epoch and at the same time they are of the highest artistic degree. I think that Charles Hoffbauer will some day be recognized as one of the great artists of the twentieth century.”

— Anonymous European critic, quoted in Elizabeth Dryden, “Artist Repaints Canvas,” *American Art News* 10 (February 24, 1912): 9.



David Johnson (1827–1908)

PLATE 23 *View of the Hudson from Barrytown, New York*, 1872

Oil on canvas
12 x 20¹/₈ inches

Monogrammed and dated lower right: *DJ. 72*;
on verso: *Near Barrytown. H. R. / David Johnson. 1872.*

PROVENANCE

James Cowan
Lucy Cowan Williams, niece of above, by descent from above
Eunice Williams, by descent from above
Cindy Mitchell, by descent from above
Thomas Coleville Fine Art, Guilford, Connecticut

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

“River scenery has a peculiar fascination for artists, and the Hudson may be set down as the one river which charms more knights of the palette than any other.... There are many little streams in Orange County, New York, along which artists love to ramble, sketching charming pictures, as the Ramapo, a favorite haunt with David Johnson, J. F. Cropsey, and the late J. F. Kensett. Mr. Johnson has recently made a tour of the Bronx River in Westchester County, New York, and discovered some wonderful old trees.”
— “Midsummer Art,” *Aldine* 9 (1878): 205.

“Unlike most famous painters, he 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.

“David Johnson, in some of his early work carried to a far degree the luminosity and delicacy in the imitation of hazy distances, which was the chief asset of these [Hudson River School] painters.”

— Bryson Burroughs, “The Hudson River School Painters,” supplement, *Metropolitan Museum of Art Bulletin* 12 (October 1917): 8.

“Mr. Johnson has been a diligent gleaner in the familiar Eastern sketching fields.”

— “Paintings by Mr. David Johnson,” *New-York Tribune*, February 13, 1890, 7.

“He was a close student and a great lover of Nature. His canvases were usually of cabinet size, and most carefully and minutely painted. He amassed at one time of his life, a comfortable fortune from his work. Mr. Johnson never married and was something of a recluse, but endeared himself to the few friends who knew his worth.”
— “David Johnson Dead,” *American Art News* 6 (February 1, 1908): 1.

LMS Many of the Hudson River School painters possessed the skill to create masterful work, yet—for reasons unrelated to talent—their canvases do not sell for amounts commensurate with their abilities. This is what is so exciting and encouraging for the many collectors who do not have the resources to acquire the work of the most celebrated artists.

Although David Johnson’s accomplishments and credentials are impressive, the artist remains just out of the arc of the spotlight. Curators’ and scholars’ appreciation is escalating, and collectors are showing an ever-greater desire to purchase his paintings. Johnson’s work is included in many of the finest collections and museums; however, his art is still valued at significantly less than that of artists with whom he very much merits comparison. In 2012, one of his paintings nearly doubled his previous auction record, selling for \$722,500. While it is still possible to secure his best work at a sensible amount, it is likely to become increasingly more difficult to do so. The painting we offer here is priced at less than 20 percent of his auction record!



PLATE 23 *View of the Hudson from Barrytown, New York*, 1872

Hayley Lever (1876–1958)

PLATE 24 *66th Street, Looking West, New York*, 1935

Oil on board

8⁷/₈ x 11⁷/₈ inches

Signed and dated lower left: *Hayley Lever 35*; on verso label: *66th St Looking West. / Park Ave Corner Hayley Lever. / New York 1935*

PROVENANCE

Kennedy Galleries, New York, New York

Private collection, New York, acquired from above, ca. 1960

Debra Force Fine Art, New York, New York, acquired from above

EXHIBITED

Kennedy Galleries, New York, New York, *Hayley Lever, N.A. (1876–1958): Paintings and Watercolors*, winter 1965

LITERATURE

Hayley Lever, N.A. (1876–1958): Paintings and Watercolors (New York: Kennedy Galleries, 1965), no. 23.

Hayley Lever was a prominent post-impressionist painter who worked primarily in New York City and New England. He was born in Australia and traveled throughout Europe, where he developed his artistic skills, before immigrating to America in 1912. Contemporaries extolled the vibrant harbor and coastal scenes for which Lever has become known, and such high regard resulted in countless accolades, including many solo exhibitions and awards. His paintings have sold for as much as \$162,500 at auction and can be found in such museums as the Metropolitan Museum of Art, the Pennsylvania Academy of the Fine Arts, and the Smithsonian American Art Museum.

PLATE 25 *Gloucester, Massachusetts*

Oil on canvas

16 x 20 inches

Signed lower right: *Hayley Lever*

PROVENANCE

Bernard Black Gallery, New York, New York, by 1961

Private collection, New York

Sale, Sotheby's, New York, New York, October 3, 2013, lot 152, from above

Private collection, acquired from above

Sale, Sotheby's, New York, New York, March 28, 2018, lot 151, from above

EXHIBITED

Bernard Black Gallery, New York, New York, *Hayley Lever*, September 28–October 21, 1961

LITERATURE

Hayley Lever (New York: Bernard Black Gallery, 1961), no. 31.

“I despise slickness.... I'd rather have poor drawing and an honest attempt to say something with meaning to it, than something that is so smartly painted that it is deceiving.”

— Hayley Lever, quoted in D. A., “Hayley Lever's Views,” *Christian Science Monitor*, August 25, 1924, 6.

“Hayley Lever, N.A., is an American academician with phenomenal vitality—one of those high-price, popular painters who are labelled ‘important,’ but with an utter absence of that static quality which so often marks the work of such men. There is a kind of Herculean, heroic sweep in his vision.”

— Pearl McCarthy, “Art and Artists,” *Toronto Globe and Mail*, August 29, 1938, 23.



PLATE 24 *66th Street, Looking West, New York*, 1935

“Among painters Hayley Lever has a reputation which those of us who are enviously inclined, envy. Here is a man who has taken gold medals galore, and no clamor ever went up that they were undeserved. The painters recognize his talent and have recognized it for several years.”

— “Hayley Lever at Macbeth’s,” *Brooklyn Daily Eagle*, April 4, 1920, 10.

“Few of our younger landscape painters have attracted so much attention as Mr. Hayley Lever, an impressionist of daring resource and with an unusual gift for eloquent design.”

— A. S. Levetus, “Studio-Talk,” *Studio 55* (February 1912): 47.

“Australian by birth, Mr. Lever is now living in New York, and his list of awards includes most of the important honors to which an American artist is eligible.”

— “Springville Exhibition Draws to Close,” *Salt Lake Tribune*, April 29, 1934, 5.

“There is so much Follow-my-leader in modern art that when looking at a painting we can too often discover at a glance the influence, and can recall several artists who are working in a similar manner, but with Hayley Lever this is not the case. For many years he has enjoyed an international reputation for his particular and special rendition of harbour scenes, pictures which stand out with heroic force and arrest the attention for their splendid colour, simple treatment and deft arrangement of masses.”

— W. H. N., “Painter of Harbours: Hayley Lever,” *International Studio 52* (April 1914): xcii.

LMS The sheer energy of Lever’s work seems to defy the boundaries of his canvas. With color and extraordinary composition, he holds the life force of his subject captive, and the resulting tension is palpable. The unmistakable uniqueness of his vision and expressive brushwork contradict frequent comparison of his work to that of Vincent van Gogh; Lever has contributed an art that built upon van Gogh’s genius, culminating in imagery that is fresh, original, and wholly American. His work is deserving of the uncountable number of awards and positive critical acclaim he garnered.

“Although all do not respond at once to Mr. Lever’s paintings, they are of the sort to which one cannot be indifferent: they are too powerful to be dismissed simply as not to one’s liking.... The paintings give an impression of brilliant color and strong light.... In the use of pure color Mr. Lever has been influenced somewhat by the post-impressionists, but he has retained what they have cast aside, harmony and fine composition.... Mr. Lever has painted the harbors in the warm light of the afternoon sun as well as in the glare of midday. Even his gray or misty days are luminous. There is not a dull stroke.”

— “Posters Shown with Canvases,” *Rochester (NY) Democrat and Chronicle*, September 13, 1914, 22.



PLATE 25 Gloucester, Massachusetts

Edward Moran (1829–1901)

PLATE 26 *Seascape*, 1875

Oil on canvas

17⁵/₈ x 28¹/₂ inches

Signed and dated lower left: *Edward Moran 1875*

PROVENANCE

Private collection, New York, New York

At the height of his career in the second half of the nineteenth century, Edward Moran was widely believed to be the leading marine painter of the time. Moran was born in England and immigrated to the United States as an adolescent. He became active in Philadelphia and New York art circles, and along with two of his brothers, Peter and Thomas, he gained fame for his masterful scenes of nature. Moran’s significance to the history of American art is confirmed by his place in the permanent collections of the Metropolitan Museum of Art, the National Gallery of Art, and the Smithsonian American Art Museum. The highest price paid at auction for a painting by the artist is \$1,327,500.

“As a marine painter, Mr. Edward Moran’s characteristic qualities lie within the domain of a simple and easy naturalism.”

— G. W. S., “American Painters—Edward Moran,” *Art Journal* 6 (1880): 258.

“The main things are, to live near the sea, to be always on the watch, and to use every means of study. The subject is never exhausted; there is always something still to learn.”

— Edward Moran, “The Atelier,” *Art Amateur* 19 (November 1888): 128.

“Coupled with his rare ability as a painter, he had an unusual aptitude for teaching his art, and, perhaps what is equally noteworthy, a genius for work.”

— Hugh W. Coleman, “Passing of a Famous Artist, Edward Moran,” *Brush & Pencil* 8 (July 1901): 188.

“He exerted a deep influence on many another American artist, since he was one of the earliest and stanchest [sic] members of that school to which Inness and Wyant belonged, and which did so much to give distinctiveness and character to American art.”

— Hugh W. Coleman, “Passing of a Famous Artist, Edward Moran,” *Brush & Pencil* 8 (July 1901): 188.

“Mr. Moran, by common acceptance, was a universal genius as a painter. His range of subjects was broad, and he used with equal facility as mediums of expression oils, water-colors, and pastel.”

— Hugh W. Coleman, “Passing of a Famous Artist, Edward Moran,” *Brush & Pencil* 8 (July 1901): 188.

“It is as a painter of seascapes, doubtless, that he will live in fame.”

— Hugh W. Coleman, “Passing of a Famous Artist, Edward Moran,” *Brush & Pencil* 8 (July 1901): 188.

“He taught the rest of us Morans all we know about art and grounded us in the principles we have worked on all our lives.... It is scarcely probable that any of us would have been painters had it not been for Edward’s encouragement and assistance. Such ability as we had was doubtless latent in us, but he gave us our bent, and such successes as we have attained, we primarily owe to him.”

— Thomas Moran, quoted in Hugh W. Coleman, “Passing of a Famous Artist, Edward Moran,” *Brush & Pencil* 8 (July 1901): 191.

“As a painter of the sea in its many moods and phases, Edward Moran, it is commonly admitted, had no superior in America.”

— Hugh W. Coleman, “Passing of a Famous Artist, Edward Moran,” *Brush & Pencil* 8 (July 1901): 191.



PLATE 26 *Seascape*, 1875

Thomas Moran (1837–1926)

PLATE 27 *A View of Doge's Palace*, 1916

Oil on canvas

14¹/₈ x 20¹/₄ inches

Monogrammed and dated lower right: *TMORAN. 1916.*

PROVENANCE

Annie Rae Poth

St. Stephen's Episcopal School, Austin, Texas, gift from above

Sale, Christie's, New York, New York, December 5, 2002, lot 63, from above

Private collection, Laguna Beach, California, acquired from above

Sale, Bonhams, New York, New York, May 23, 2018, lot 43, from above

EXHIBITED

San Antonio Museum of Art, Texas, *The Age of Innocence: American Impressionism & Its Influence*, June 29–September 1, 1996

RELATED WORKS

A View of Venice, 1891, oil on canvas, 35¹/₈ x 25¹/₄ inches, monogrammed and dated lower left: *TMORAN. 1891*; Smithsonian American Art Museum, Washington, DC

Sunset / Santa Maria and the Ducal Palace, 1902, oil on canvas, 20¹/₄ x 30 inches, monogrammed and dated lower left: *T. MORAN / 1902*; on verso: *SUNSET. / Santa Maria and the Ducal Palace / Venice. / Moran 1902.*; Newark Museum, New Jersey

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

Thomas Moran's landscapes are characterized by grand vistas and dreamlike effects. He traveled extensively in search of the world's most beautiful scenery. A true frontiersman, Moran accompanied government expeditions to Yellowstone, Wyoming, and the Grand Canyon, and his portrayal of Yellowstone helped convince the government to establish the area as the country's first national park. The finest museums continue to collect work by Moran, which has sold at auction for over \$17 million.

"[Thomas Moran] is a man of fervid imagination, and unrivalled [sic] in ambitious compositions that cover a vast territory. His knowledge of form and constructive ability is quite remarkable."

— Sadakichi Hartmann, *A History of American Art*, vol. 1 (Boston: L. C. Page, 1901), 74.

"The best of our painters of the grandiose in nature."

— Charles H. Caffin, *The Story of American Painting* (New York: Frederick A. Stokes, 1907), 84.

"He is extremely felicitous in selecting his subjects, and in bringing them within the conditions of pictorial treatment; he has a fine sense of the mysterious world of light and shade, and of the color and the glory of Nature; and he has studied Turner probably longer and more faithfully than any other American artist."

— G. W. Sheldon, *American Painters* (New York: D. Appleton, 1881), 123.

"All the essential principles of art are immortal: the subject is unimportant, the application of those principles is universal."

— Thomas Moran, quoted in G. W. Sheldon, *American Painters* (New York: D. Appleton, 1881), 125.

"I place no value upon literal transcripts from Nature. My general scope is not realistic; all my tendencies are toward idealization. Of course, all art must come through Nature: I do not mean to depreciate Nature or naturalism; but I believe that a place, as a place, has no value in itself for the artist only so far as it furnishes the material from which to construct a picture. Topography in art is valueless."

— Thomas Moran, quoted in G. W. Sheldon, *American Painters* (New York: D. Appleton, 1881), 125.



PLATE 27 *A View of Doge's Palace*, 1916

“My pictures vary so much that even artists who are good judges do not recognize them from year to year. Two years ago I sent to the National Academy Exhibition some gray pictures, altogether unlike my previous work. My life, so far, has been a series of experiments, and, I suppose, will be until I die. I never painted a picture that was not the representation of a distinct impression from Nature. It seems to me that the bane of American art is that our artists paint for money, and repeat themselves, so that in many instances you can tell the parentage of a picture the moment you look at it. It is not true that the public require such a repetition on the part of the artist. Men who are constantly rehashing themselves do so from sheer inability to do otherwise. There is a lack of that genuine enthusiasm among our artists without which no great work can be produced. I believe that an artist’s personal characteristics may be told from his pictures.... The pleasure a man feels will go into his work, and he cannot have pleasure in being a mere copyist of himself—in producing paintings which are not the offspring of his own fresh and glowing impressions of Nature.”

— Thomas Moran, quoted in G. W. Sheldon, *American Painters* (New York: D. Appleton, 1881), 124–25.



PLATE 27 *A View of Doge's Palace*, 1916, detail

Dale Nichols (1904–1995)

PLATE 28 *Footsteps in the Snow*

Oil on canvas

24¹/₈ x 30¹/₈ inches

Signed lower left: DALE NICHOLS

PROVENANCE

Sale, Bonhams, New York, New York, November 28, 2006, lot 69

Private collection, acquired from above

Sale, Sotheby's, New York, New York, March 28, 2018, lot 17,
from above

Dale Nichols was a multifaceted visual artist who, in addition to mastering the arts of printmaking and illustration, devised a style of painting that came to be associated with American regionalism. For subject matter, Nichols gravitated toward barns surrounded by rolling countryside. His views of rural life stand out for their vibrant color palette, smoothly modeled forms, and stylized scenery. Museums including the Metropolitan Museum of Art, the Art Institute of Chicago, and the Nelson-Atkins Museum of Art have acquired Nichols's work.

“Farm life was all I knew for the first twenty years of my life. This early training as a farmer constitutes the major part of what I know of art. Art is increasingly more than making pictorial images. It is the re-created experiences of one’s life.”

— Dale Nichols, *William Macbeth Gallery Announces an Exhibition of the Paintings of Dale Nichols for Two Weeks Opening January 18* (New York: Macbeth Gallery, 1938): n.p.

“He has become noted for a characteristic technique as clear-cut and defined as that of Grant Wood or Rockwell Kent and bearing somewhat of a resemblance to the craft of both of these men.

His painting is picturesque and vivid. Each component part of his composition stands out sharply. The whole of his landscape is invariably as clean as a new pin. The mud of a spring road knows its place and keeps to it; snow is frozen white and still, the perfect blanket of roof or ridge.

In spite of its perfection Dale Nichols’ painting is interesting.”

— Eleanor Jewett, “Three Exhibits Launch Season of Art Shows,” *Chicago Daily Tribune*, September 13, 1935, 25.

“Dale Nichols with his usual blue and white palette paints the American scene with picturesqueness.”

— Donald Bear, “For the New York World’s Fair Contemporary Art Exhibition,” *Parnassus* 11 (March 1939): 18.

“What is good, and in good taste, is what is fundamental in the development of life—like a ripe apple, or a good drink of water, or a rhythm such as Irving Berlin or Beethoven gets in music, or a painting of a sunset which is magnificent because it represents the life-giving quality of light.... Now a man, through his five senses, has learned to distinguish what is bad for life, like the rotten apple, and when he says, ‘I like that picture,’ it’s up to the artist to study it carefully to find out what made the appeal even if he knows the painting might have been more expertly executed. Culture springs from the people—it is not put upon them.”

— Dale Nichols, quoted in “Dale Nichols Talks About Art and the Average Man,” *Arizona Daily Star*, January 4, 1940, 7.

“The artist once remarked that he ‘would rather have the praise of one farmer than that of all the professional critics.’”

— “Dale Nichols Has Own Art School,” *Nebraska State Journal*, July 25, 1948, 5-D.



PLATE 28 *Footsteps in the Snow*

William Trost Richards (1833–1905)

PLATE 29 *Adirondacks Lake*, 1869

Oil on canvas

13¹/₈ x 24¹/₈ inches

Signed and dated lower left: *W^M T. Richards. / 69.*

PROVENANCE

Private collection, Long Island, New York

Sale, James D. Julia Auctioneers, Fairfield, Maine, August 19–August 22, 2014, from above

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

Private collection, Potomac, Maryland, acquired from above, 2014

“He looked out at nature in a reverent spirit. He had instincts to copy and to interpret. He never felt the need to add adornments of his own or to force his personality into the transcript. His was not the fame at stake, but nature’s. He never thought of himself. He was not a high priest in theatric robes; but an humble worshipper. Why should he be supplying additions or trimmings to a sight already so overpowering in its beauty and mystery? If he could get the facts stated in a language every eye could recognize—that was a great thing, that was the duty nature was fulfilling through him. He was to see justly and report accurately and the soul within him would make pictures if he only kept his head level and his eye alert and bent to his task.”

— 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), 49–50.

“One of the first American painters who adopted the so-called Pre-Raphaelite style of treatment in their pictures was William T. Richards, of Philadelphia; this was in 1858, and since that time no artist in this country has achieved greater success in the profession.”

— “American Painters—William T. Richards,” *Art Journal* 3 (1877): 242.

“Mr. Richards unquestionably excels in the delineation of coast-scenery.... In this marine picture, as well as in others from Mr. Richards’s easel, we see the same patient elaboration of detail which belongs to his forest-studies, but it has a broader feeling, and we are at once instinctively impressed with its fidelity to Nature. This picture of the boundless ocean is impressive in its very simplicity. It contains no picturesque elements in the eyes of the multitude; but it commands attention from the memories of the sea-shore which it recalls, its play of light and shade on the swelling waves, its marvellous perspective and the charming unity of its tone. Mr. Richards’s sea-pictures are usually grey-toned, and to some lovers of Art their delicacy of colouring in respect to tone is their most enjoyable feature.”

— “American Painters—William T. Richards,” *Art Journal* 3 (1877): 244.



PLATE 29 *Adirondacks Lake*, 1869

In the second half of the nineteenth century, William Trost Richards traveled throughout northeast America 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—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.

“His drawing is never at fault, and the crispness of his touch is charming.”

— “American Painters—William T. Richards,” *Art Journal* 3 (1877): 244.

“He well knew the worth of his canvases, while always denying them the too great qualities assigned by others. He always modestly put praise aside with an apt estimate of his own talents. He knew he could draw matchlessly, and yet there were elements in the portrayal of a breaking wave that he had never achieved to his own satisfaction. If you pressed him with commendation on the side of drawing he would shield his modesty behind his struggles with that miracle of color under the curving wave. He had studied this for years.”

— 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), 9.

“His alertness in the business of art was not incompatible with the most unflinching adherence to his standards of perfection. His old friend, Mr. W. H. Willcox, tells an anecdote of a one-time celebrated picture by Mr. Richards which illustrates this. ‘He painted,’ says Mr. Willcox, ‘a blackberry bush in the open air, which almost everybody conversant with art in Philadelphia at that period still remembers. Mr. J. R. Lambdin made a sketch at the same time, not far from where Richards was working. A boy, looking at Lambdin’s picture, said: ‘Mister, how long did it take you to make that?’ Lambdin mentioned a few days, when the boy said, ‘Good for you; that fellow up there has been all summer over his.’”

— 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), 10–11.



Louis Ritman (1889–1963)

PLATE 31 *Interior*

Oil on canvas

36¼ x 28¾ inches

PROVENANCE

[With] The Closson Art Gallery, Cincinnati, Ohio

John Uri Lloyd, Cincinnati, Ohio

Private collection, by descent from above

Sale, Heritage Auctions, Dallas, Texas, May 4, 2018, lot 68095, from above

EXHIBITED

Cincinnati Art Museum, Ohio, *Nineteenth Annual Exhibition of American Art*, May 25–July 27, 1912

LITERATURE

Nineteenth Annual Exhibition of American Art (Cincinnati: Cincinnati Art Museum, 1912), 14, no. 103.

Louis Ritman was an impressionist painter known for his colorful landscapes and intimate portrayals of women in domestic spaces. Born in Russia, Ritman immigrated to Chicago as an adolescent. He studied in top art schools in America and France, and throughout his career he made many summer trips to paint in Giverny, France, the noted artists' colony and hotbed of impressionism. Among the museums that own his paintings are the Carnegie Museum of Art, the Los Angeles County Museum of Art, and the Smithsonian American Art Museum. At auction, Ritman paintings have brought as much as \$665,000.

“But Louis Ritman in his very first one-man show in New York springs at once into the front rank of contemporary American painters.... Virtuosi are rare, but the absolutely individual pathfinders are even the less often to be found. Ritman is blazing no new paths either in the subject matter or in treatment. But he brings to his work a sure taste, sensitive touch, and a fine synthesis of rich colour, beautiful surface and exquisite composition. His work is like so much of the work of our younger men most markedly under French influence, but if Ritman fulfills the promise of these canvases, he will be the Vermeer of the Impressionist School.”

— C. H. Waterman, “Louis Ritman,” *International Studio* 67 (April 1919): lxii–lxiv.

“For a colourist with a colourist’s temptations, his drawing is remarkably good. For Ritman is so much the colourist that he will on no account nag his surfaces. His very patchiest areas have a painter’s sure touch in every stroke, in the direction and shape of the stroke as well as in its colour.... His brushwork which means so much more to him than it does to most painters, varies throughout his canvases, so that the surface of his pictures is most pleasing to the eye. Here the brushing is easy and flowing, there it is staccato and crisp. In one place it is rich in impasto, in another broad and flat. And every stroke evokes line, colour, form, light and air simultaneously.”

— C. H. Waterman, “Louis Ritman,” *International Studio* 67 (April 1919): lxiv.

“Mr. Ritman’s pictures are a blaze of color and a riot of bloom.”

— Inez Travers, “Art,” *Chicago Daily Tribune*, February 24, 1915, 13.



PLATE 31 *Interior*

Eric Sloane (1905–1985)

PLATE 32 *Bucks County Barn*

Oil on board

24 x 47⁵/₈ inches

Inscribed and signed lower left: *BUCKS COUNTY / –ERIC SLOANE*

PROVENANCE

The artist

Offenhender family, acquired from above, ca. 1940

Private collection, Greenwich, Connecticut, acquired from above, 1998

Private collection, Parsippany, New Jersey, acquired from above, 1998

Vose Galleries, New York, New York

PLATE 33 *November Wind*

Oil on board

24 x 42 inches

Inscribed and signed lower left: *NOVEMBER WIND ERIC SLOANE*

PROVENANCE

Grand Central Art Galleries, New York, New York

Private collection, New York, acquired ca. 1964

Sale, Heritage Auctions, Dallas, Texas, May 4, 2018, lot 68090, from above

RELATED WORK

Brown Autumn, oil on board, 24 x 35 inches; Laumeister Art Center, Bennington, Vermont

Eric Sloane was a prolific visual artist who was fascinated with early America and weather. His most recognizable paintings depict vernacular architecture in the countryside. Executed in an expressive realist style, such works convey the expansiveness and quietude of historic rural America. Sloane was also a dedicated student of meteorology, and he incorporated his scientific knowledge of weather—especially cloud formations—into his art. His work can be seen today in museums such as the Addison Gallery of American Art and the National Air and Space Museum of the Smithsonian Institution.

“If we take Henry Thoreau, Winslow Homer, Robert Frost and Huck Finn and stir well, we may not have exactly Eric, because he is unique, but we’ll have something of an idea.”

— Frederic A. Birmingham, *Saturday Evening Post*, July/August, 1983, 66.

“Eric Sloane is an artist of notable gifts, who also has in him—in proportions that are in constant flux—generous streaks of poet, grizzly bear, philosopher, child, lover, farmer and guru.”

— Frederic A. Birmingham, *Saturday Evening Post*, July/August, 1983, 66.

“I am known as a painter of nostalgia—which I detest. I use old buildings to portray the wisdom and taste of yesterday.... Nostalgia is a disease. Age will do to you exactly what it does to a dead fish.”

— Eric Sloane, quoted in Frederic A. Birmingham, *Saturday Evening Post*, July/August, 1983, 102.

“This could embarrass you...but I hope it will not. Things have usually happened in my life in threes. And as I look back, I see my whole career in three parts. The first was when I painted for discovery. Second came the time when I painted for recognition and fame.... And now... I paint for God.”

— Eric Sloane, quoted in Frederic A. Birmingham, *Saturday Evening Post*, July/August, 1983, 102.

“His numerous illustrated books about Americana, his paintings of landscapes, skiescapes, old barns and covered bridges and his extensive collection of antique American farm tools were part of Mr. Sloane’s efforts to preserve a way of life he felt had disappeared.”

— Douglas C. McGill, “Eric Sloane, Who Celebrated Early Americana in Paintings,” *New York Times*, March 8, 1985, B6.

“His first ‘cloudscape’ was bought by Amelia Earhart.”

— Burt A. Folkart, “Eric Sloane, Americana Artist, Dies,” *Los Angeles Times*, March 9, 1985, A27.



PLATE 32 *Bucks County Barn*



LMS Eric Sloane brilliantly communicated the wholesomeness of a fading rural America. His vision went well beyond nostalgia to suggest that all of what we believe to be progress may not be as worthwhile as that which we have left behind. The virtues he found and cherished live on in an art rooted in simplicity and necessity, so elemental that it tugs at even those who are disinterested viewers.

Sloane's work, with that of Andrew Wyeth and Edward Hopper, stands in counterpoint to a conceptual art that is currently in vogue and dominating the resources of the marketplace. But for those of us who do not need the slick and popular, this is an art that reeks of the earth and speaks with the authority of the ages.

“I stood in the loneliness of an abandoned New England barn and felt the presence of the great American past.”

— Eric Sloane, quoted in Burt A. Folkart, “Eric Sloane, Americana Artist, Dies,” *Los Angeles Times*, March 9, 1985, A27.

“Mr. Sloane would have us believe that he presents literal depictions of a rural landscape that is now all but gone. Barns of stone and weathered wood, surrounded by rustic walls and fences, are lovingly detailed and are set against grassy meadows and rolling hills generally devoid of human presence. Most of his compositions are solid and carefully balanced, with dramatic skies that emphasize the monumentality of the structures.”

— Helen A. Harrison, “Art Lost America—Or Is It?” *New York Times*, June 15, 1980.

“Although these scenes appear to be representational, Mr. Sloane is not a veristic artist. Like many other so-called realists, he is far more concerned with communicating a subjective, emotive message than with capturing true outward appearance of actual character.”

— Helen A. Harrison, “Art Lost America—Or Is It?” *New York Times*, June 15, 1980.

Helen Maria Turner (1858–1958)

PLATE 34 *The Morning Call*, 1918

Oil on canvas

16 x 12 inches

Signed and dated lower right: *Helen M. Turner / 1918*

PROVENANCE

Sale, Sotheby Parke Bernet, New York, New York, September 23, 1981, lot 155

The Greenwich Gallery, Greenwich, Connecticut

Taylor Graham, Greenwich, Connecticut

Private collection, Parsippany, New Jersey

Vose Galleries, Boston, 2017

EXHIBITED

National Academy of Design, New York, New York, *94th Annual Exhibition*, March 22–April 27, 1919, no. 152

State Fair of Texas, Dallas, Texas, *19th Annual Loan Collection of American Paintings*, October 11–26, 1924

Avery Galleries, Bryn Mawr, Pennsylvania, *American Women Artists: 1860–1960*, October 13–November 10, 2017

Helen Maria Turner was a renowned impressionist painter in the early twentieth century. After studying at the finest art schools in New York and receiving instruction from William Merritt Chase, Turner earned praise for her landscapes, portraits, and figural scenes. One of few women to establish herself in the male-dominated art world, she was the fourth woman to be elected as an academician in the National Academy of Design. The Metropolitan Museum of Art was early to recognize Turner’s importance: the institution purchased one of her portraits in 1914. In the late 1920s, the High Museum of Art honored her with a solo exhibition.

“By dint of brains and palette, this daughter of the Southland will tell you, she has reached the serious consideration of critic, artist and layman. Inherent color sense is something quite apart from chemical knowledge of color. Certainly this painter lays no claim to the latter; but feeling for color she has a plenty—harmonious, poetic. With a simplicity [sic] and directness inseparable from her own straight-forward personality, she paints the figure in a well-spaced and balanced background, preferably in the open air. Hers is the distinction of never having studied abroad. Three European journeys with ‘eyes a-peel,’ however, vitalize and inform her work.”

— Lida Rose McCabe, “Some Painters Who Happen to be Women,” *Art World* 3 (March 1918): 490.

“‘Artist of very serious consideration’ was the opinion of the late William Macbeth [veteran champion of home-bred talent] of Helen Turner’s attainment. ‘Air of distinction and high quality are hers’ said he ‘to put some of the brethren to their best pace if they are to be with her at the top of the ladder on which she has a firm hold.’”

— Lida Rose McCabe, “Some Painters Who Happen to be Women,” *Art World* 3 (March 1918): 491.

“The teacher responsible for this branch of art is Miss Helen Turner, whose miniatures, landscapes and portraits are known for their sensitive and artistic treatment through the exhibitions of Philadelphia and New York.”

— Sophia A. Walker, “An Art School and Its Practical Ideals,” *Arts & Decoration* 2 (May 1912): 264.

“Miss Turner’s broad realism has a volatile quality. Her brush strokes are deft and spontaneous.”

— “Helen Turner,” *ARTnews* 46 (February 1948): 56.



PLATE 34 *The Morning Call*, 1918

Worthington Whittredge (1820–1910)

PLATE 35 *House by the Sea*

Oil on board

9³/₁₆ x 13¹⁵/₁₆ inches

On verso: *W. Whittredge.*

PROVENANCE

Private collection, Boston, Massachusetts

Worthington Whittredge was a versatile artist who worked in the Hudson River School tradition. He was born in Ohio, spent many years painting in Europe, and, over his career, resided in New York, New England, and New Jersey. Whittredge embraced a range of nature scenes, yet his most quintessential paintings are his lofty mountain vistas and secluded forest interiors. Such work can be seen on the gallery walls of the Metropolitan Museum of Art and the Smithsonian American Art Museum. At auction, paintings by the artist have sold for as much as \$1,870,000.

“Whittredge is remarkably accurate in drawing—a probable result of his Düsseldorf studies; and there is sometimes not only a feeling for but in his color, which betokens no common intimacy with the picturesque and poetical side of nature. In a little autumn scene, the deep crimson of a creeper, a dreamy level, the true rendering of the trunk and branches of a tree, the clear, dark, calm lake, the many-tinted woods, and the manner in which the pervading light reveals and modifies all these, show that Whittredge unites to the American fidelity to nature in feeling, much of the practical skill derived from foreign study.”

— Henry T. Tuckerman, *Book of the Artists: American Artist Life* (New York: G. P. Putnam’s Sons, 1882), 514–15.

“There is a chastened power and faithful study in the best of this artist’s works which appeal quietly, but with persuasive meaning, to the mind of every one who looks on nature with even an inkling of Wordsworth’s spirit.”

— Henry T. Tuckerman, *Book of the Artists: American Artist Life* (New York: G. P. Putnam’s Sons, 1882), 515.

“For a time he devoted himself entirely to studying from nature, taking his paint-box in his hand and going into the woods, in the manner of our landscape-painters at the present time, a mode of study not so generally pursued at that period as now.”

— Henry T. Tuckerman, *Book of the Artists: American Artist Life* (New York: G. P. Putnam’s Sons, 1882), 516.

“The name of Whittredge is widely known and cherished as one of the ablest belonging to the American school of landscape Art.”

— “Worthington Whittredge, N.A.,” *Art Journal* 2 (1876): 148.

“Whittredge was warmly welcomed [in 1860 when he returned from European travels and opened a studio] in New York, his matured and poetical style of treatment and his large experience, obtained by earnest study and contact with the great artists in Europe, gave to his name a prestige which was not overshadowed by that of any other landscape-painter in the country.”

— “Worthington Whittredge, N.A.,” *Art Journal* 2 (1876): 148–49.



PLATE 35 *House by the Sea*

Guy C. Wiggins (1883–1962)

PLATE 36 *Fifth Avenue Storm*, 1938

Oil on canvas laid down on board

10 x 8 inches

Signed lower left: *Guy Wiggins*; on verso: *5TH AVENUE STORM / Guy Wiggins. N.A. / 1938.*

PROVENANCE

Private collection

Sale, DuMouchelles, Detroit, Michigan, November 20, 2016, lot 112014, from above

Private collection, acquired from above

Sale, DuMouchelles, Detroit, Michigan, April 15, 2018, lot 2008, from above

RELATED WORKS

Fifth Avenue Storm, ca. 1930s, oil on linen, 17¼ x 13½ inches; Wichita Art Museum, Kansas

Fifth Avenue Presbyterian Church, New York, 1937, oil on canvas, 30⅛ x 25⅛ inches; Biggs Museum of American Art, Dover, Delaware

In the first half of the twentieth century, Guy C. Wiggins painted scenes of New York and New England in an impressionistic style. The streets of New York City—particularly in wintertime—was his favorite subject as well as his greatest legacy. Wiggins also spent significant periods in Connecticut, where he founded an 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 reside in other such prestigious collections as the Art Institute of Chicago, the Brooklyn Museum, and the White House. The current auction record for a Wiggins painting is \$374,400.

“Wiggins is a remarkably rapid painter and one or two of his best landscapes have been finished in an incredibly short time. On the other hand he has painted out more pictures than he has finished, for if a picture is not going well with him, or well enough to suit, he refuses to continue with it for he knows that on it he cannot do his best work. It is probably on this account that his things never lack spontaneity.”
— “Guy Wiggins: Old Lyme Painter,” *Hartford Courant*, March 18, 1923, 7.

LMS *Fifth Avenue Storm* displays one of Wiggins’s most quintessential subjects. Of the many artists who painted the city, he is the most identifiable, and his work is included in many well-curated collections. When he was just twenty years old, he became the youngest painter to have a work purchased by the Metropolitan Museum of Art. Wiggins’s views of Manhattan merit comparison to those of Childe Hassam—yet may still be acquired at a far more reasonable valuation.

Collectors worldwide covet images of New York City. An example of this exceptional caliber will not remain on the market for long.

“His winter pictures, and there are many of them, have far greater depth than ordinarily goes with work in this field.... He nominally leaves composition to take care of itself, but actually he gives to his spontaneous impressions an adequate balance and sometimes a distinct pictorial interest.”

— “Recent Paintings by American Artists,” *New-York Tribune*, February 20, 1921, 7.

“New York is a cold proposition... but seen aright, it is full of mystery and color and—really—magic.”

— Guy C. Wiggins, quoted in “Brooklynites Who Are on the Road to Fame,” *Brooklyn Daily Eagle*, February 25, 1912, 2.

“New York is full of pictures for Mr. Wiggins to paint and one feels sure he will paint them. He has over half his life before him; he has made himself an enviable reputation in the field he loves best. He looks like a sympathetic perceiver, a hard worker, an honest critic of his own work, and, above all, a soul keenly tuned to the beauty and magic and mystery of the great city. He cannot help but do good work. And he is, also, a jolly good fellow.”

— “Brooklynites Who Are on the Road to Fame,” *Brooklyn Daily Eagle*, February 25, 1912, 2.

“He cannot be said to belong to any school of painting. In fact none of the younger painters who are doing the best work today have followed any set method. If there is any tendency among them it is not to stress the interpretation. They paint a landscape full of feeling but it must speak for itself and not be helped out by an [sic] theatric device.”

— “Guy Wiggins: Old Lyme Painter,” *Hartford Courant*, March 18, 1923, 7.

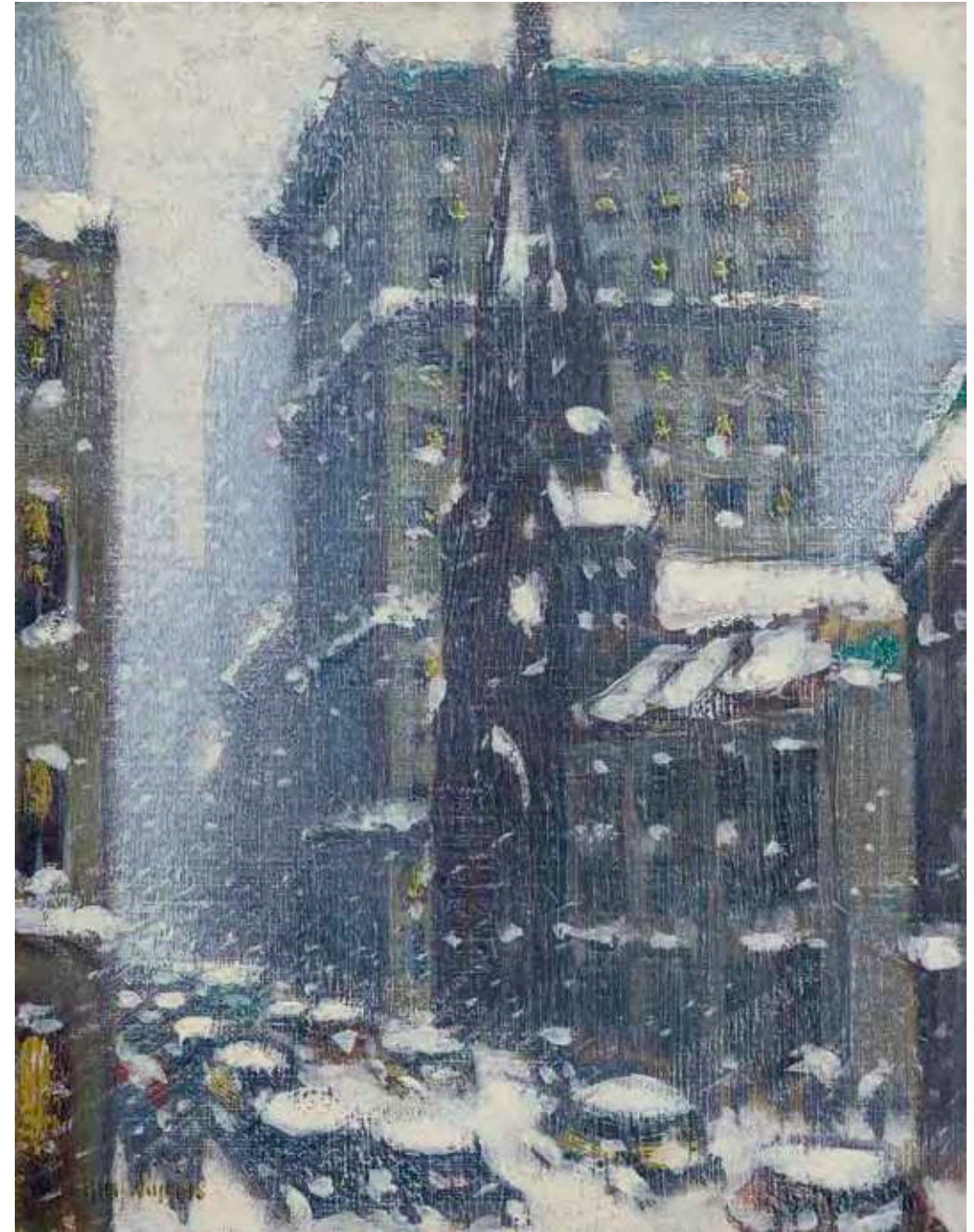


PLATE 36 *Fifth Avenue Storm*, 1938

Irving Ramsay Wiles (1861–1948)

PLATE 37 *Sterling Basin, Greenport, New York*

Oil on canvas

20¹/₈ x 29¹/₄ inches

Signed lower left: *Irving R Wiles*

PROVENANCE

Nelson White, Waterford, Connecticut, 1948

The Cooley Gallery, Old Lyme, Connecticut

Questroyal Fine Art, LLC, New York, New York, acquired from above, 2011

Private collection, New York, acquired from above, 2011

Private collection, Maryland, 2014

EXHIBITED

National Academy of Design, New York, New York, *121st Annual Exhibition*, March 19–April 13, 1947, no. 90

Irving Ramsay Wiles was the son of a noted painter who studied with masters of the Hudson River School. The younger Wiles, based in New York City, continued the legacy of the American landscape tradition with an impressionist style characterized by exuberant brushwork. A versatile artist, Wiles branched out beyond the landscape genre and in the early twentieth century became one of the country’s most renowned portrait-ists. His paintings can be found 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.

“Fortunately, Mr. Wiles’ earliest instruction was from a sane, wholesome American point of view. His father, a gifted painter of landscapes, was his first instructor, and although he subsequently studied in Paris with Carolus Duran and Jules Lefevre, he returned to America to work definitely to express himself as an American artist.”

— “Irving R. Wiles: Distinctive American Portrait Painter,” *Craftsman* 18 (June 1910): 353.

LMS When I was a boy, I lived on a canal that led to a bay with a channel to the open sea. Decades have passed, but I still remember the laughter of children on the dock, adventures with friends and family, the scent of seaweed, the call of a lone gull, and—most poignant of all—the wonder of friends humble enough to want nothing more than to see monsters in horseshoe crabs and to dig clams in the warm bay.

I don’t think I need to mention Wiles’s rising fame or to elaborate on the technical achievement attained in this work. I know that we are witness to Wiles’s genius because, in a sense, I have lived in this painting, and before long others will stand before it and rediscover some part of themselves that they may have forgotten.

“There is a charm of subject and execution of color and composition which has attracted amateurs and museums.”

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

“Mr. Wiles’ mind ... is evidently as serene as his methods of painting are frank. And you are very grateful to him for this, for the temptation today to bewilder an audience by a rapid-fire presentation of a befogged effort at symbolism is one that some of our young artists find it impossible to resist.”

— “Irving R. Wiles: Distinctive American Portrait Painter,” *Craftsman* 18 (June 1910): 347–48.

“Refinement, in fact, is never absent from his canvases, but it is not the refinement born of petty conformity; it is rather that of restraint and of determined avoidance of all eccentricity.”

— “Irving R. Wiles: Distinctive American Portrait Painter,” *Craftsman* 18 (June 1910): 353.

“Mr. Wiles has come close to the ideals of his own country and has been generous in presenting them in his work. And the better we as a people realize the significance of these ideals, the more grateful we shall be to the men who treasure them for us in their art.”

— “Irving R. Wiles: Distinctive American Portrait Painter,” *Craftsman* 18 (June 1910): 353.

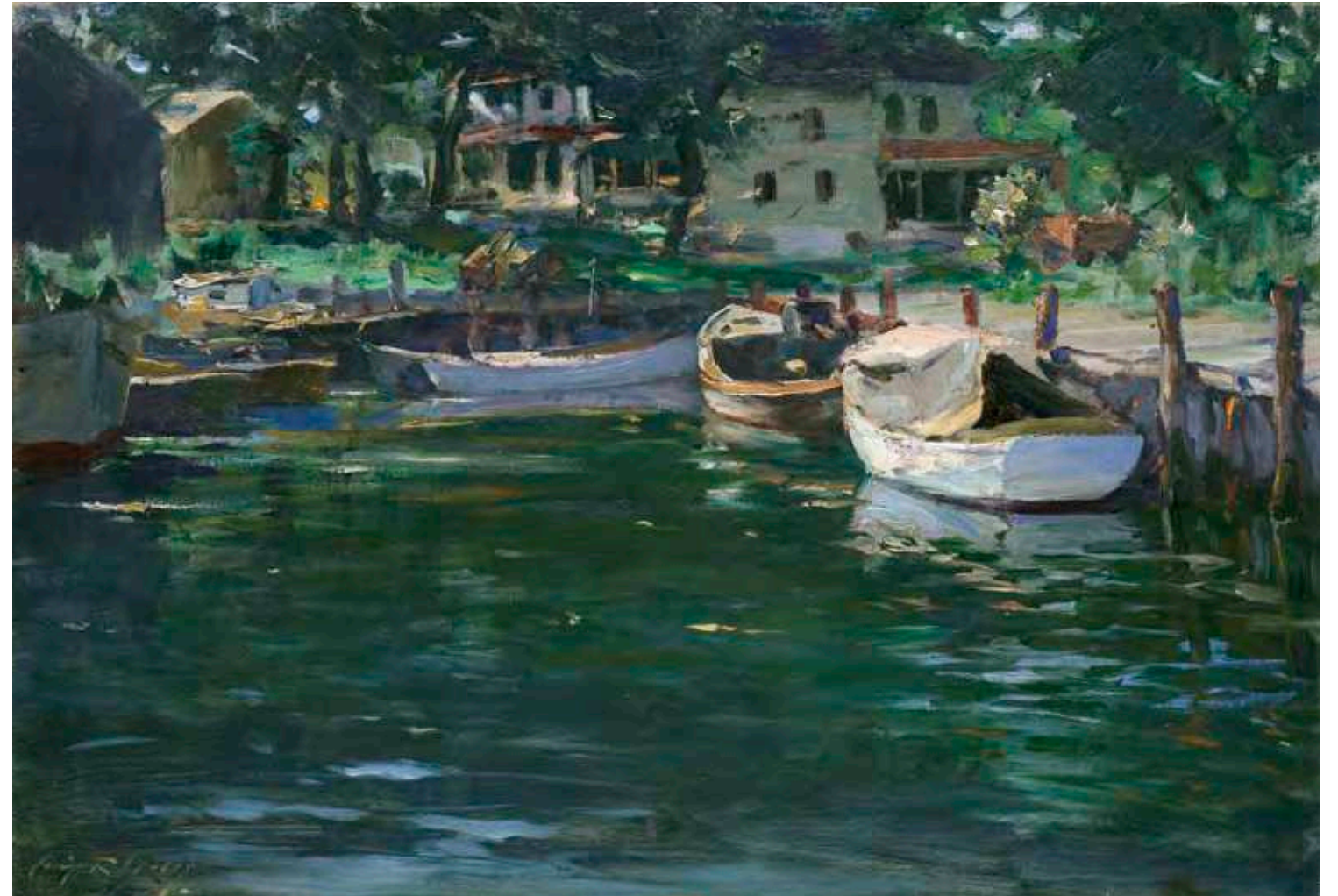


PLATE 37 *Sterling Basin, Greenport, New York*

“He is not a man of one idea, though the one idea impelling him always is good painting. He cares not at all that a picture be superficially pretty; it must be well painted.”

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

Price Index

BY PRICE CATEGORY

\$50,000 and below

- 2 Bellows, George
- 7 Brown, William Mason
- 9 Burchfield, Charles
- 10 Carles, Arthur B.
- 13 Crane, Bruce
- 18 Gasser, Henry Martin
- 24 Lever, Hayley
- 25 Lever, Hayley
- 32 Sloane, Eric
- 35 Whittredge, Worthington
- 36 Wiggins, Guy C.

\$51,000 to \$99,999

- 1 Avery, Milton
- 6 Bricher, Alfred Thompson
- 8 Burchfield, Charles
- 12 Cooper, Colin Campbell
- 17 Doughty, Thomas
- 20 Hassam, Childe
- 22 Hoffbauer, Charles
- 26 Moran, Edward
- 28 Nichols, Dale
- 33 Sloane, Eric
- 34 Turner, Helen Maria

\$100,000 to \$249,999

- 4 Blakelock, Ralph Albert
- 14 Cropsey, Jasper Francis
- 15 Cropsey, Jasper Francis
- 16 Cropsey, Jasper Francis
- 19 Gifford, Sanford Robinson
- 23 Johnson, David
- 27 Moran, Thomas
- 29 Richards, William Trost
- 30 Richards, William Trost
- 31 Ritman, Louis
- 37 Wiles, Irving Ramsay

\$250,000 to \$499,999

- 3 Bellows, George
- 5 Blakelock, Ralph Albert
- 11 Cole, Thomas
- 21 Hassam, Childe

BY PLATE NUMBER

- 1 Avery, Milton **\$51,000–\$99,999**
- 2 Bellows, George **\$50,000 and below**
- 3 Bellows, George **\$250,000–\$499,999**
- 4 Blakelock, Ralph Albert **\$100,000–\$249,999**
- 5 Blakelock, Ralph Albert **\$250,000–\$499,999**
- 6 Bricher, Alfred Thompson **\$51,000–\$99,999**
- 7 Brown, William Mason **\$50,000 and below**
- 8 Burchfield, Charles **\$51,000–\$99,999**
- 9 Burchfield, Charles **\$50,000 and below**
- 10 Carles, Arthur B. **\$50,000 and below**
- 11 Cole, Thomas **\$250,000–\$499,999**
- 12 Cooper, Colin Campbell **\$51,000–\$99,999**
- 13 Crane, Bruce **\$50,000 and below**

- 14 Cropsey, Jasper Francis **\$100,000–\$249,999**
- 15 Cropsey, Jasper Francis **\$100,000–\$249,999**
- 16 Cropsey, Jasper Francis **\$100,000–\$249,999**
- 17 Doughty, Thomas **\$51,000–\$99,999**
- 18 Gasser, Henry Martin **\$50,000 and below**
- 19 Gifford, Sanford Robinson **\$100,000–\$249,999**
- 20 Hassam, Childe **\$51,000–\$99,999**
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- 23 Johnson, David **\$100,000–\$249,999**
- 24 Lever, Hayley **\$50,000 and below**
- 25 Lever, Hayley **\$50,000 and below**
- 26 Moran, Edward **\$51,000–\$99,999**

- 27 Moran, Thomas **\$100,000–\$249,999**
- 28 Nichols, Dale **\$51,000–\$99,999**
- 29 Richards, William Trost **\$100,000–\$249,999**
- 30 Richards, William Trost **\$100,000–\$249,999**
- 31 Ritman, Louis **\$100,000–\$249,999**
- 32 Sloane, Eric **\$50,000 and below**
- 33 Sloane, Eric **\$51,000–\$99,999**
- 34 Turner, Helen Maria **\$51,000–\$99,999**
- 35 Whittredge, Worthington **\$50,000 and below**
- 36 Wiggins, Guy C. **\$50,000 and below**
- 37 Wiles, Irving Ramsay **\$100,000–\$249,999**

RIGHT (DETAIL)

Jasper Francis Cropsey (1823–1900)
Palisades Opposite Hastings-on-Hudson, 1887,
 PLATE 15

