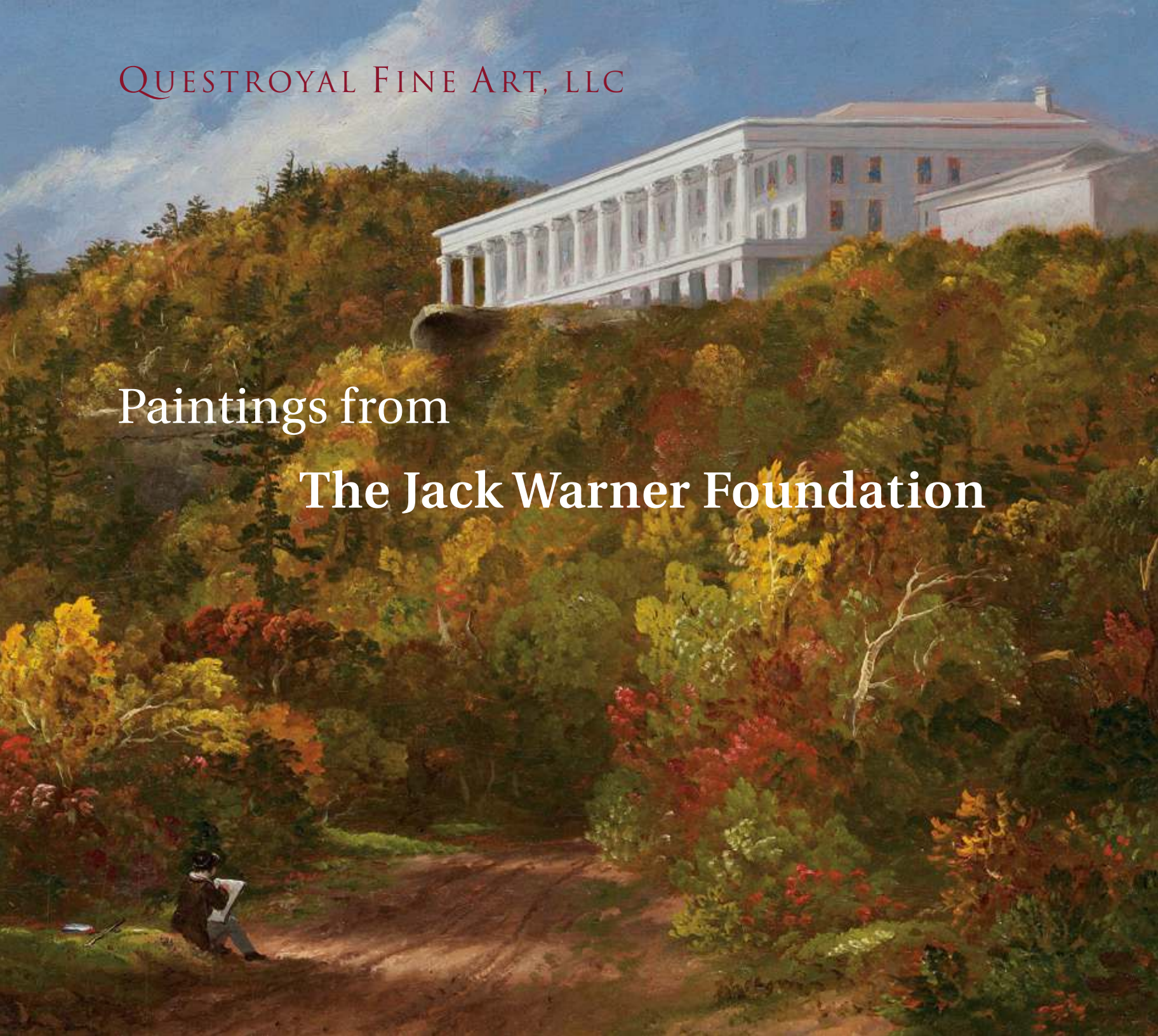


QUESTROYAL FINE ART, LLC

Paintings from
The Jack Warner Foundation





May 14 – June 4, 2016

A Special Exhibition and Sale

Paintings from The Jack Warner Foundation

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INTRODUCTION

Over the course of the past sixty years, Jack Warner has amassed important examples of American art for his company, foundation, and personal collection that represent the quality and spectrum of our country's creative output. The Warner collection is widely considered to be one of the greatest private collections of American art. Jack has made efforts to spread his pride of America and share the masterpieces he has acquired by funding several museums, a historic house, educational programs, The Jack Warner Foundation, and a gallery in The Metropolitan Museum of Art. In deaccessioning the paintings presented in this catalogue, the foundation hopes to establish an endowment to fund the Jack Warner Award for Scholarship in pre-1945 American Art.

Jonathan Westervelt (Jack) Warner was born on July 28, 1917 in Decatur, Illinois. His grandfather Herbert Westervelt, founder of the E-Z Opener Bag Company, invented the flat-bottomed brown paper bag. In 1929, Herbert moved the family and his paper business to Tuscaloosa, Alabama and formed Gulf States Paper Corporation (now The Westervelt Company), Alabama's first modern paper mill. Jack attended the Culver Military Academy in Culver, Indiana before completing a degree in business administration at Washington and Lee University in Lexington, Virginia. After graduating from college in 1940, Jack moved to Tuscaloosa. He then volunteered as an officer in the army during World War II, serving in Southeast Asia in the last mounted cavalry unit under Lord Louis Mountbatten's command. Jack's mother, Mildred Westervelt Warner, became the second

president of Gulf States Paper Corporation in 1938. An astute businesswoman, she was a strong influence on Jack throughout her life. As a collector of European art and furniture, Mildred instilled a passion for art and collecting in Jack. Her upstanding character helped form his community values and his commitment to public service.¹

After the war, Jack returned to Tuscaloosa to join the family business. He succeeded Mildred as president of Gulf States Paper Corporation in 1957. Shortly after assuming this role, Jack began acquiring works of American art to fill the newly constructed buildings of his expanding company, with special attention given to the business headquarters. Over the next six decades, he collected hundreds of examples of American paintings, sculpture, and decorative art. The majority of Jack's painting collection is from the nineteenth and twentieth centuries, ranging from still lifes to social realism. At one point, his collection amounted to two thousand pieces of art.

Jack's commitment to American subjects is a reflection of his patriotic spirit and the gratitude he feels toward his country. He has voiced his belief that his family's prosperity is due to the opportunities that America provided them combined with hard work and strong morals. His art collection is a testament to his appreciation and respect for his country.² Jack is particularly drawn to the narrative qualities inherent in painting and the educational potential of art to relay history.



It is natural that the Hudson River School, known as America's first original art movement, attracted Jack's attention and became a focus of the Warner collection. Jack feels that landscapes embody "the nation's fierce independence," and he is especially captivated by the way that the Hudson River School painters employed expressive light effects.³ The Warner family history parallels the ambitions of these artists who first ventured into the uncharted land of the frontier to record the wonders of the American wilderness. In the early nineteenth century, the families of both of Jack's parents were from eastern states and moved west to pursue opportunities.⁴ Like the Hudson River School masters, Jack's family broke new ground by embracing our country's unique potential.

Jack's appreciation for American art is not confined to the Hudson River School. He has collected widely, capturing the expansive breadth of American painting throughout history. The Warner collection features impressionist, realist, modernist, tonalist, still-life, and genre paintings. Besides being the finest examples of



LEFT
Jack with Thomas Cole paintings from the Warner collection on display at the Westervelt Warner Museum of American Art, 2009

RIGHT
Jack and Susan at the opening of *An American Odyssey: The Warner Collection of American Art* at the New Britain Museum of American Art, 2011

these diverse styles, one other criterion unites the works in Jack's collection: they all resonate with Jack personally. He acquired what appealed to both his senses and his intellect, works with which he felt "emotionally involved."⁵ Jack would spend extended periods of time "conversing" with a painting, cultivating an intimate relationship with a piece and allowing it to transport him to another time and place.⁶ He acquired carefully and considered how and where each piece would be showcased in his properties while also enjoying the process of changing the display and varying the juxtapositions of his works over time.⁷ He considers paintings to be expressive, animate images that remain active through our experiences with them.

Art's aesthetic, representative, and didactic merits have all led to Jack's passion for collecting. As a connoisseur, he has an expert knowledge of art history and a refined eye for extraordinary pieces. While recognizing that American art is an underdog in the art world, Jack is a bold, unapologetic patriot. He is unwavering in his belief that our country has bred brilliant artists who created

LEFT
Jack at age ninety-five
riding Tuscaloosa
at Westminster Farm



RIGHT
Westervelt Warner Museum
of American Art, Tuscaloosa,
Alabama



works that relay unique stories about our collective history. The collection as a whole represents the diversity of the American experience that makes up the complex fabric of life in this country. In addition to the visual value of art, Jack is adamant that paintings are educational tools and that we can study history through our country's art and the lives of artists. According to Jack's wife Susan, the collection came to fruition because Jack was enamored with the idea of combining his love of art and his interest in American history. He learned as much as he could about each work and was insistent on personally sharing his knowledge with visitors at his various properties.

As part of his dedication to art and education, philanthropic endeavors have been central to Jack's mission. He has devoted himself to giving back to the Tuscaloosa community by supporting educational programs and the construction of public and private buildings. In 1976, Jack directed the restoration of a historic house that he renamed after his mother, the Mildred Warner House Museum. The house was sold in 2003, and in the same year,

Jack founded the Westervelt Warner Museum of American Art in Tuscaloosa. The museum became a repository for all of the artwork previously held in the Mildred Warner House along with art from Jack's home, the NorthRiver Golf Club, the NorthRiver Yacht Club, the President's Mansion at the University of Alabama, and the headquarters of Gulf States Paper Corporation. The Westervelt Warner Museum closed in 2011, shortly succeeded by the opening of the Tuscaloosa Museum of Art as a new home for the Warner collection. The Jack Warner Foundation was established to promote teaching American history through art and it actively loans paintings from its collection for exhibitions throughout the country. In 2012, The Jack Warner Foundation funded a gallery in the New American Wing of The Metropolitan Museum of Art devoted to early Hudson River School paintings; it is named the Jack and Susan Warner Gallery.

Jack Warner is an obvious ally for Questroyal Fine Art. The scope of Jack's collection and his approach to acquiring art align with our own. Jack once said, "What you select shows what kind of

person you are."⁸ Similarly, gallery owner Louis M. Salerno has always encouraged choosing paintings with your heart and prioritizing your personal response to a piece over the pressures of fleeting trends. Jack states that if he were still building his collection, he would not be deterred from acquiring the art that he loves and believes in simply because of fads in the current market. Lou and Jack both celebrate artistic merit and believe that quality art is truly timeless. Susan says that when she first met Lou, she realized that he and Jack share the same mission for American art, and that Jack wants to support like-minded people who will help him perpetuate that vision. Concerning the future of the paintings in his collection, Jack says that he "hopes people will come and look at them and recognize them for what they are worth and what they are." While the context of an American painting enhances our understanding of history and appreciation for the piece, the quality of each work is self-evident. The value of American art is not something that needs explanation or abstract theory, you can see it with your own eyes.

Questroyal has been given the rare opportunity to offer the following twenty-one paintings from The Jack Warner Foundation collection. The group represents some of the finest works that Jack selected and cherished over the years and reflects the expansiveness and high caliber of the Warner collection. We are thrilled to present these important paintings with their illustrious provenance, including works by Albert Bierstadt, William Merritt Chase, Childe Hassam, Winslow Homer, James Abbott McNeill



Susan and Jack in New York City
celebrating the opening of the
Jack and Susan Warner Gallery
at The Metropolitan Museum of
Art, 2012

Whistler, and Andrew Newell Wyeth. Questroyal is proud to participate in propagating the legacy of such a distinguished man who has done so much to champion American art.

1. *Whispering Cliffs Tour Guide* (Tuscaloosa: Warner Foundation, 2015), i.
2. Tom Armstrong, "From Woods to Goods," in *An American Odyssey: The Warner Collection of American Fine and Decorative Arts, Gulf States Paper Corporation, Tuscaloosa, Alabama*, ed. Tom Armstrong (New York: Monacelli Press in association with Sotheby's, 2001), 14.
3. Jack Warner, quoted in Ella Foshay, "Art for the Democracy," in *An American Odyssey*, 96; Foshay, "Art for the Democracy," 96.
4. Tom Armstrong, "Jonathan Westervelt Warner," in *An American Odyssey*, 59.
5. Warner, quoted in Foshay, "Art for the Democracy," 84.
6. *Ibid.*, 86; *Whispering Cliffs Tour Guide*, i.
7. Armstrong, "Jonathan Westervelt Warner," 60.
8. Warner, quoted in Foshay, "Art for the Democracy," 84.

COVER
Thomas Cole (1801–1848), *Catskill Mountain House* (detail)

INSIDE FRONT COVER
Winslow Homer (1836–1910), *A High Sea*, 1884 (detail)

Albert Bierstadt (1830–1902)

Colorado Waterfalls

Oil on paper laid down on board

19 x 14 inches

Monogrammed lower left: *ABierstadt*;
monogrammed lower right: *ABierstadt*

PROVENANCE

Private collection

Sale, Sotheby Parke Bernet, New York, New York,
November 30, 1979, lot 966

The Jack Warner Foundation, Tuscaloosa, Alabama,
acquired from above

EXHIBITED

Western American Art South of the Sweet Tea Line IV,
Booth Western Art Museum, Cartersville, Georgia,
September 27, 2014–January 25, 2015

Mildred Warner House Museum, Tuscaloosa,
Alabama, ca. 1990–2002

Westervelt Warner Museum of American Art,
Tuscaloosa, Alabama, 2003–11

*An American Odyssey: The Warner Collection of
American Art*, New Britain Museum of American Art,
Connecticut, April 1–July 3, 2011; Arthur Ross Gallery
at the University of Pennsylvania, Philadelphia,
Pennsylvania, August 13–November 6, 2011;
Whispering Cliffs, Tuscaloosa, Alabama, December
2011–January 2014; The Frick Art & Historical Center,
Pittsburgh, Pennsylvania, March 1–May 25, 2014



Albert Bierstadt (1830–1902)

Figures along the Coast of Italy

Oil on board

2³/₄ x 4¹/₈ inches

PROVENANCE

Private collection, Europe

Alexander Gallery, New York, New York

Spanierman Gallery, New York, New York, 2001

Private collection, acquired from above

Sale, Sotheby's, New York, New York, March 13, 2002,
lot 16

The Jack Warner Foundation, Tuscaloosa, Alabama,
acquired from above

EXHIBITED

Mildred Warner House Museum, Tuscaloosa,
Alabama, 2002

Westervelt Warner Museum of American Art,
Tuscaloosa, Alabama, 2003–11

*An American Odyssey: The Warner Collection of
American Art*, New Britain Museum of American Art,
Connecticut, April 1–July 3, 2011; Arthur Ross Gallery
at the University of Pennsylvania, Philadelphia,
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2011–January 2014; The Frick Art & Historical Center,
Pittsburgh, Pennsylvania, March 1–May 25, 2014



Thomas Cole (1801–1848)

Autumn Landscape (View of Mount Chocorua)

Oil on canvas
38⁵/₈ x 48¹/₂ inches

PROVENANCE

The artist

Henry Ward, New York, friend and patron of above

Private collection, Arizona

Private collection, acquired from above, 1986

Sale, Sotheby's, New York, New York, December 1, 2004, lot 105, from above

The Jack Warner Foundation, Tuscaloosa, Alabama, acquired from above

EXHIBITED

America as Art, National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., 1976, no. 122 (as *Landscape*)

The University of Arizona Museum of Art, Tucson, Arizona, 1985–86

The Art of Time, Bruce Museum of Arts and Science, Greenwich, Connecticut, December 1999–March 2000

Westervelt Warner Museum of American Art, Tuscaloosa, Alabama, 2004–11

An American Odyssey: The Warner Collection of American Art, New Britain Museum of American Art, Connecticut, April 1–July 3, 2011; Arthur Ross Gallery at the University of Pennsylvania, Philadelphia, Pennsylvania, August 13–November 6, 2011; Whispering Cliffs, Tuscaloosa, Alabama, December 2011–January 2014; The Frick Art & Historical Center, Pittsburgh, Pennsylvania, March 1–May 25, 2014

LITERATURE

Joshua C. Taylor, *America as Art* (New York: Icon Editions, Harper & Row, 1976), 107, no. 122 (as *Landscape*).

Ellwood C. Parry III, "Recent Discoveries in the Art of Thomas Cole: New Light on Lost Works," *The Magazine Antiques* (November 1981): 1156, 1158, plate 2.

Ellwood C. Parry III, *The Art of Thomas Cole: Ambition and Imagination* (Newark, DE: University of Delaware Press, 1988), 58–60, fig. 34.

Robert L. McGrath, "The Tree and the Stump: Hieroglyphics of the Sacred Forest," *Journal of Forest History* (April 1989): 61, fig. 1.

Earl A. Powell, *Thomas Cole* (New York: Harry N. Abrams, 1990), 33.

Ellwood C. Parry III, "Les Montagnes dans l'imaginaire de Thomas Cole," *La montagne et ses images, du peintre d'Akrésilas à Thomas Cole* (conference proceedings, Chambéry-Annecy, 1991) (Paris: CTHS, 1991): 392–95, 405, fig. 1.

Janice Simon, "'Naked Wastes...Glorious Woods': The Forest View of the White Mountains," *Historical New Hampshire* (Fall/Winter 1999): 93, 94.

NOTE: A report on *Autumn Landscape (View of Mount Chocorua)* by Thomas Cole expert Ellwood C. Parry III from the late 1980s states:

In my opinion, this is one of the most impressive American landscapes from Thomas Cole's early period (1825–1829) to have come onto the market in a long time. Moreover, besides the fact that it shows a most impressive New England landscape composition in full fall coloring, it is also one of the largest American views Cole produced in his early style, before the trip to Europe encouraged him to loosen the fanaticism of his touch with the paintbrush.



Thomas Cole (1801–1848)

Catskill Mountain House

Oil on canvas

15 x 23 inches

Initialed lower center: *TC*

PROVENANCE

The artist

Charles L. Beach, proprietor of the Catskill Mountain House, Catskills, New York

Mary Beach van Wagoner, Catskills, New York, by descent from above

Family of Mary Beach van Wagoner, by descent from above, until 1952

Private collection, Las Vegas, Nevada

Sale, Christie's, New York, New York, December 4, 2003, lot 14, from above

The Jack Warner Foundation, Tuscaloosa, Alabama, acquired from above

EXHIBITED

Thomas Cole, 1801–1848: One Hundred Years Later, A Loan Exhibition, Wadsworth Atheneum Museum of Art, Hartford, Connecticut, November 12, 1948–January 2, 1949; Whitney Museum of American Art, New York, New York, January 8–30, 1949 (as *Beach Mountain House*)

Westervelt Warner Museum of American Art, Tuscaloosa, Alabama, 2003–11

An American Odyssey: The Warner Collection of American Art, New Britain Museum of American Art, Connecticut, April 1–July 3, 2011; Arthur Ross Gallery at the University of Pennsylvania, Philadelphia, Pennsylvania, August 13–November 6, 2011; Whispering Cliffs, Tuscaloosa, Alabama, December 2011–January 2014; The Frick Art & Historical Center, Pittsburgh, Pennsylvania, March 1–May 25, 2014

LITERATURE

Esther Isabel Seaver, *Thomas Cole, 1801–1848: One Hundred Years Later, A Loan Exhibition* (Hartford and New York: Wadsworth Atheneum Museum of Art and Whitney Museum of American Art, 1948), 6, 22, no. 13 (as *Beach Mountain House*).

Ellwood C. Parry III, *The Art of Thomas Cole: Ambition and Imagination* (Newark, DE: University of Delaware Press, 1988), 306, fig. 245, 320.

Louis Legrand Noble, *The Life and Works of Thomas Cole*, ed. Elliot S. Vessell (Hensonville, NY: Black Dome Press, 1997), 271.

RELATED WORKS

View of the Catskill Mountain House, on verso: *Mountain Landscape with Lake*, pen and black ink over graphite on cream wove paper, verso: graphite, 9⁷/₁₆ x 15¹/₂ inches; Princeton University Art Museum, New Jersey

Catskill Mountain House, ca. 1840, oil, 40 x 50 inches; listed in the Art Inventories Catalog of the Smithsonian Institution Research Information System

Catskill Mountain House: The Four Elements, ca. 1843–44, oil on canvas, 29 x 36 inches; reproduced in William H. Truettner and Alan Wallach, eds., *Thomas Cole, Landscape into History* (New Haven: Yale University Press, 1994), 56, fig. 63

A View of the Two Lakes and Mountain House, Catskill Mountains, Morning, 1844, oil on canvas, 35¹³/₁₆ x 53⁷/₈ inches, signed lower right: *T Cole / 1844*; Brooklyn Museum, New York

Catskill Mountain House, ca. 1845–47, oil on canvas; private collection, reproduced on Hudson River School Art Trail website, <http://www.hudsonriverschool.org/trails/1/sites/8>, accessed March 19, 2016

Sarah Cole (1805–1857), *A View of the Catskill Mountain House*, 1848, oil on canvas, 15¹/₃ x 23³/₈ inches, inscribed on verso: *A View of Catskill Mountain House / Copied from a picture by T. Cole / by S. Cole / 1848*; Albany Institute of History & Art, New York

NOTE: Hotel proprietor Charles L. Beach's redesign of the Catskill Mountain House's east façade was completed in 1845 and added the colonnade of Corinthian columns shown in Cole's depiction.



William Merritt Chase (1849–1916)

Copper Pitcher and Brass Bowl

Oil on panel

14⁷/₁₆ x 16 inches

Signed lower right: *W^m M. Chase.*

PROVENANCE

Private collection, Ohio

Sale, Christie's, New York, New York, December 4, 1987, lot 136, from above

The Jack Warner Foundation, Tuscaloosa, Alabama, acquired from above

EXHIBITED

Mildred Warner House Museum, Tuscaloosa, Alabama, ca. 1990–2002

Westervelt Warner Museum of American Art, Tuscaloosa, Alabama, 2003–11

An American Odyssey: The Warner Collection of American Art, New Britain Museum of American Art, Connecticut, April 1–July 3, 2011; Arthur Ross Gallery at the University of Pennsylvania, Philadelphia, Pennsylvania, August 13–November 6, 2011; Whispering Cliffs, Tuscaloosa, Alabama, December 2011–January 2014; The Frick Art & Historical Center, Pittsburgh, Pennsylvania, March 1–May 25, 2014

LITERATURE

Ronald G. Pisano, *The Complete Catalogue of Known and Documented Work by William Merritt Chase (1849–1916)*, vol. 4, *Still Lifes, Interiors, Figures, Copies of Old Masters, and Drawings* (New Haven: Yale University Press, 2010), 41, SL92.



Thomas Doughty (1791–1856)

By the Lake

Oil on canvas

17¹/₈ x 21 inches

Signed lower center: *TDOUGHTY*

PROVENANCE

Sale, Sotheby Parke Bernet, New York, New York, November 27–December 1, 1979, lot 887

The Jack Warner Foundation, Tuscaloosa, Alabama, acquired from above

EXHIBITED

Mildred Warner House Museum, Tuscaloosa, Alabama, ca. 1990–2002

Westervelt Warner Museum of American Art, Tuscaloosa, Alabama, 2003–11

An American Odyssey: The Warner Collection of American Art, New Britain Museum of American Art, Connecticut, April 1–July 3, 2011; Arthur Ross Gallery at the University of Pennsylvania, Philadelphia, Pennsylvania, August 13–November 6, 2011; Whispering Cliffs, Tuscaloosa, Alabama, December 2011–January 2014; The Frick Art & Historical Center, Pittsburgh, Pennsylvania, March 1–May 25, 2014



William Michael Harnett (1848–1892)

Still Life with Mug, Pipe, Matches, and Newspaper, 1878

Oil on canvas

12¹/₈ x 10¹/₈ inches

Monogrammed and dated lower right:

WMHARNETT. / 1878.

PROVENANCE

Sale, James D. Julia Auctioneers, Fairfield, Maine,
August 26, 1987

The Jack Warner Foundation, Tuscaloosa, Alabama,
acquired from above

EXHIBITED

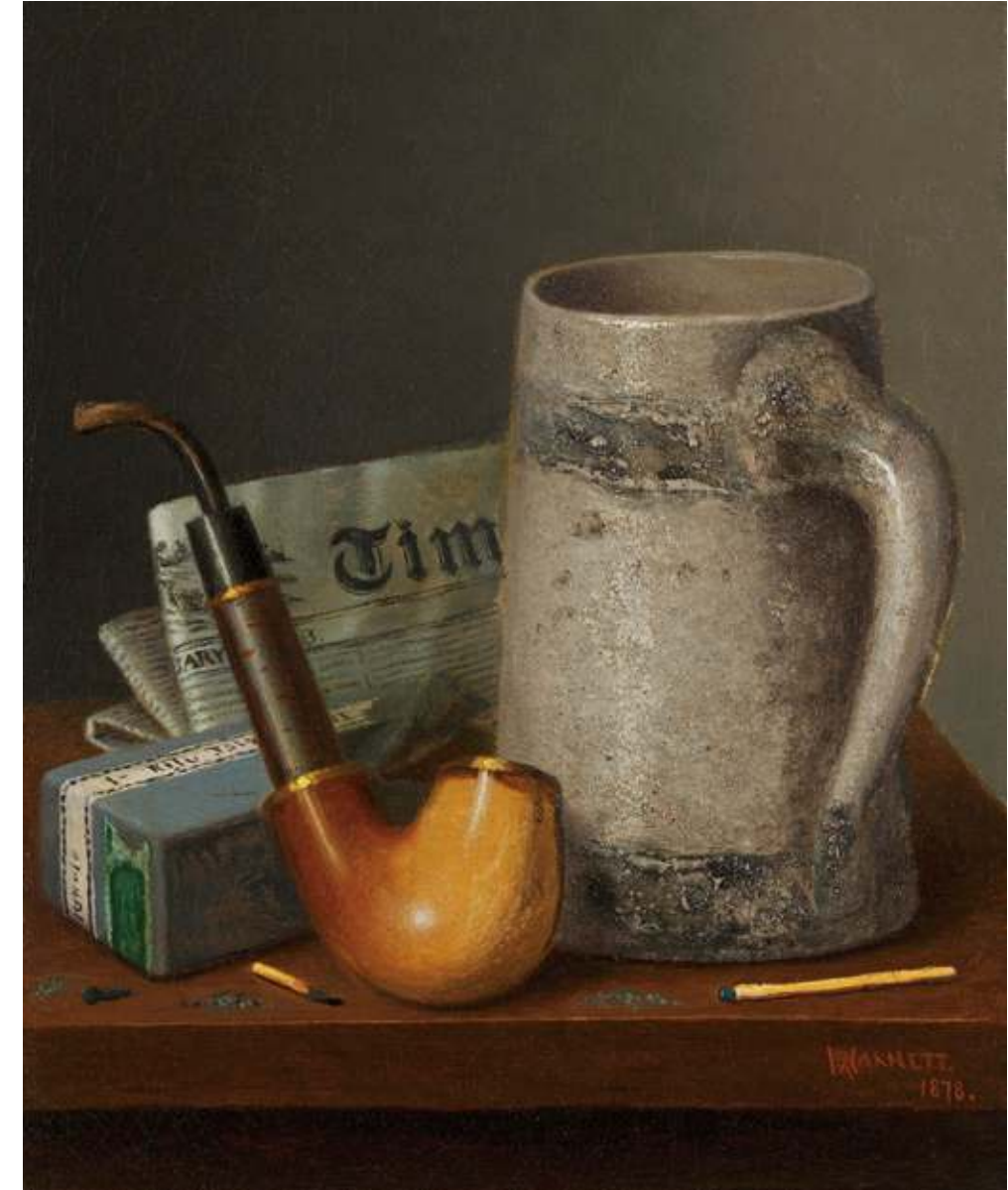
Mildred Warner House Museum, Tuscaloosa,
Alabama, ca. 1993–2002

Westervelt Warner Museum of American Art,
Tuscaloosa, Alabama, 2003–11

*An American Odyssey: The Warner Collection of
American Art*, New Britain Museum of American Art,
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Pennsylvania, August 13–November 6, 2011;
Whispering Cliffs, Tuscaloosa, Alabama, December
2011–January 2014; The Frick Art & Historical Center,
Pittsburgh, Pennsylvania, March 1–May 25, 2014

LITERATURE

Tom Armstrong, ed., *An American Odyssey: The
Warner Collection of American Fine and Decorative
Arts*, Gulf States Paper Corporation, Tuscaloosa,
Alabama (New York: Monacelli Press in association
with Sotheby's, 2001), 115.



Childe Hassam (1859–1935)

A Bather, Silver Beach Grass, 1918

Oil on panel

9⁵/₁₆ x 5⁹/₁₆ inches

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

PROVENANCE

E. & A. Milch, New York, New York

Mrs. C. F. (Emily Lynch) Samson, Scarborough-on-Hudson, New York, acquired from above, 1928

Estate of Mrs. C. F. Samson

Mrs. R. Taylor, New York, daughter of Mrs. C. F. Samson
Newhouse Galleries, New York, New York, consigned
from above, 1978

The Jack Warner Foundation, Tuscaloosa, Alabama,
acquired from above, 1979

EXHIBITED

(Possibly) *First Annual Exhibition of the American
Painters, Sculptors, and Gravers*, E. Gimpel &
Wildenstein, New York, New York, November 3–22,
1919, no. 57 (as *Silver Beach Grass*)

*First Annual Exhibition of the Society of American
Painters, Sculptors, and Gravers*, Buffalo Fine Arts
Academy, Albright Art Gallery, New York, December
6, 1919–January 5, 1920, no. 29 (as *Silver Beach Grass*)

*Exhibition by the Society of American Painters,
Sculptors, and Gravers*, Detroit Institute of Art,
Michigan, January 15–25, 1920; The Art Institute
of Chicago, Illinois, March 9–April 1, 1920, no. 29
(as *Silver Beach Grass*)

Mildred Warner House Museum, Tuscaloosa,
Alabama, ca. 1990–2002

Westervelt Warner Museum of American Art,
Tuscaloosa, Alabama, 2003–11

*An American Odyssey: The Warner Collection of
American Art*, New Britain Museum of American Art,
Connecticut, April 1–July 3, 2011; Arthur Ross Gallery
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Pennsylvania, August 13–November 6, 2011;
Whispering Cliffs, Tuscaloosa, Alabama, December
2011–January 2014; The Frick Art & Historical Center,
Pittsburgh, Pennsylvania, March 1–May 25, 2014

LITERATURE

Diane Burrell, “The Mildred Warner House, American
Art, American Spirit,” *Southern Accents* (November/
December 1985): 65.

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



Childe Hassam (1859–1935)

Ten Pound Island, 1896

Oil on canvas

32¹/₈ x 32¹/₈ inches

Signed and dated lower right: *Childe Hassam 1896*;
on verso: *Ten Pound Island / CH / 1896–12*

PROVENANCE

The artist, 1896–1935

American Academy of Arts and Letters, New York,
New York, by bequest from above, 1935

Milch Galleries, New York, New York, acquired
from above, 1950

Mr. and Mrs. A. Norton Tanenbaum, Lawrence,
New York, acquired from above, 1954

Sale, Sotheby Parke Bernet, New York, New York,
October 25, 1979, lot 131, from above

Hirschl & Adler Galleries, New York, New York,
acquired from above

The Jack Warner Foundation, Tuscaloosa, Alabama,
acquired from above, 1980

EXHIBITED

Sylacauga Art Museum, Sylacauga, Alabama,
January 31–February 28, 1983

The Cummer Museum of Art & Gardens, Jacksonville,
Florida, September 14–November 11, 1984

American Masterpieces from the Warner Collection,
Birmingham Museum of Art, Alabama, January 31–
March 29, 1987

Childe Hassam: American Impressionist, The
Jordan-Volpe Gallery, New York, New York, May 20–
July 1, 1994

Mildred Warner House Museum, Tuscaloosa,
Alabama, ca. 1994–2002

Westervelt Warner Museum of American Art,
Tuscaloosa, Alabama, 2003–11

*An American Odyssey: The Warner Collection of
American Art*, New Britain Museum of American Art,
Connecticut, April 1–July 3, 2011; Arthur Ross Gallery
at the University of Pennsylvania, Philadelphia,
Pennsylvania, August 13–November 6, 2011;
Whispering Cliffs, Tuscaloosa, Alabama, December
2011–January 2014; The Frick Art & Historical Center,
Pittsburgh, Pennsylvania, March 1–May 25, 2014

LITERATURE

The Christian Science Monitor, July 25, 1953.

Ronald G. Pisano, *Idle Hours: Americans at Leisure
1865–1914* (New York: New York Graphic Society,
1988), 14–15.

Ulrich W. Hiesinger, *Childe Hassam: American
Impressionist* (New York: Jordan-Volpe Gallery,
1994), 97.

Warren Adelson, Jay E. Cantor, and William H.
Gerdtts, *Childe Hassam: Impressionist* (New York and
London: Abbeville Press Publishers, 1999), 44, no. 43.

Tom Armstrong, ed., *An American Odyssey: The
Warner Collection of American Fine and Decorative
Arts, Gulf States Paper Corporation, Tuscaloosa,
Alabama* (New York: Monacelli Press in association
with Sotheby's, 2001), 152–53.

NOTE: Ten Pound Island is a small island in the
eastern end of Gloucester Harbor in Massachusetts.
It is believed that the two women depicted here
are Hassam's wife, Kathleen Maude Doane, and
her sister.

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



Winslow Homer (1836–1910)

A High Sea, 1884

Charcoal and gouache on paper

14½ x 23⅛ inches (sight size)

Signed and dated lower left: *Winslow Homer / 1884*

PROVENANCE

Doll & Richards, Boston, Massachusetts, 1884

Mr. Francis H. Lee, Salem, Massachusetts, 1884

Miss Alice B. Wilson, Salem, Massachusetts

Martha Willson Day (Mrs. Howard Day) and
Amey Willson Hart (Mrs. Willson Hart), Providence,
Rhode Island, by descent from above, 1936

Constance Day Smith, Petersham, New Hampshire,
by descent from above, ca. 1980

Sale, Christie's, New York, New York, April 24, 1981,
lot 57, from above

Hirschl & Adler Galleries, New York, New York, 1981

Private collection, 1983–89

Hirschl & Adler Galleries, New York, New York

The Jack Warner Foundation, Tuscaloosa, Alabama,
acquired from above, 1989

EXHIBITED

Doll & Richards, Boston, Massachusetts, 1884, no. 56

Art Loan Exhibition, Ladies' Auxiliary Societies
of the Unitarian Churches of Salem, Massachusetts,
January 20–23, 1885, no. 212 (as *Marine*)

Museum of Fine Arts, Boston, Massachusetts, 1911
(as *Woman in Storm*)

Mildred Warner House Museum, Tuscaloosa,
Alabama, ca. 1990–2002

Westervelt Warner Museum of American Art,
Tuscaloosa, Alabama, 2003–11

*An American Odyssey: The Warner Collection of
American Art*, New Britain Museum of American Art,
Connecticut, April 1–July 3, 2011; Arthur Ross Gallery
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Whispering Cliffs, Tuscaloosa, Alabama, December
2011–January 2014; The Frick Art & Historical Center,
Pittsburgh, Pennsylvania, March 1–May 25, 2014

LITERATURE

Tom Armstrong, ed., *An American Odyssey: The
Warner Collection of American Fine and Decorative
Arts*, Gulf States Paper Corporation, Tuscaloosa,
Alabama (New York: Monacelli Press in association
with Sotheby's, 2001), 144.

Lloyd Goodrich, *Record of Works by Winslow Homer*,
ed. Abigail Booth Gerdtts, vol. 4.2, *1883 through 1889*
(New York: Spanierman Gallery, 2012), 275, no. 1220.



John Frederick Kensett (1816–1872)

Flatlands

Oil on board

6½ x 11¾ inches (sight size)

PROVENANCE

Sale, Christie's, New York, New York, March 18, 1983, lot 146

The Jack Warner Foundation, Tuscaloosa, Alabama, acquired from above

EXHIBITED

Mildred Warner House Museum, Tuscaloosa, Alabama, ca. 1990–2002

Westervelt Warner Museum of American Art, Tuscaloosa, Alabama, 2003–11

An American Odyssey: The Warner Collection of American Art, New Britain Museum of American Art, Connecticut, April 1–July 3, 2011; Arthur Ross Gallery at the University of Pennsylvania, Philadelphia, Pennsylvania, August 13–November 6, 2011; Whispering Cliffs, Tuscaloosa, Alabama, December 2011–January 2014; The Frick Art & Historical Center, Pittsburgh, Pennsylvania, March 1–May 25, 2014

NOTE: This painting has been submitted for inclusion in the forthcoming catalogue raisonné of the artist's work by Dr. John P. Driscoll and Huntley Platt.



Thomas Moran (1837–1926)

Green River, 1899

Oil on canvas

10³/₈ x 14 inches

Monogrammed and dated lower right:
TMORAN. 1899.

PROVENANCE

Sale, Sotheby Parke Bernet, New York, New York,
October 17, 1980, lot 30

The Jack Warner Foundation, Tuscaloosa, Alabama,
acquired from above

EXHIBITED

Sylacauga Art Museum, Alabama, January 31–
February 28, 1983

The Cummer Museum of Art & Gardens, Jacksonville,
Florida, September 14–November 11, 1984

American Masterpieces from The Warner Collection,
Birmingham Museum of Art, Alabama, January 31–
March 29, 1987

*American Traditions: Art from the Collections of
Culver Alumni*, Eiteljorg Museum of American
Indians and Western Art, Indianapolis, Indiana,
December 12, 1993–March 6, 1994

Mildred Warner House Museum, Tuscaloosa,
Alabama, ca. 1994–2002

Westervelt Warner Museum of American Art,
Tuscaloosa, Alabama, 2003–11

*An American Odyssey: The Warner Collection of
American Art*, New Britain Museum of American Art,
Connecticut, April 1–July 3, 2011; Arthur Ross Gallery
at the University of Pennsylvania, Philadelphia,
Pennsylvania, August 13–November 6, 2011;
Whispering Cliffs, Tuscaloosa, Alabama, December
2011–January 2014; The Frick Art & Historical Center,
Pittsburgh, Pennsylvania, March 1–May 25, 2014

LITERATURE

Tom Armstrong, ed., *An American Odyssey: The
Warner Collection of American Fine and Decorative
Arts*, Gulf States Paper Corporation, Tuscaloosa,
Alabama (New York: Monacelli Press in association
with Sotheby's, 2001), 126.

RELATED WORKS

*First Sketch Made in the West at Green River,
Wyoming*, 1871, watercolor on paper, 3¹/₂ x 7³/₄
inches; Gilcrease Museum, Tulsa, Oklahoma

Green River of Wyoming, 1878, oil on canvas, 25 x 48
inches, monogrammed; Sale, Christie's, New York,
New York, May 21, 2008, lot 26

Green River Cliffs, Wyoming, 1881, oil on canvas,
25 x 62 inches, monogrammed and dated lower
right: *TYMORAN. / 1881.*; National Gallery of Art,
Washington, D.C.

Cliffs of the Upper Colorado River, Wyoming Territory,
1882, oil on canvas, 16 x 24 inches; Smithsonian
American Art Museum, Washington, D.C.

Cliffs of Green River, Wyoming, 1909–10, oil on
canvas, 20¹/₁₆ x 30¹/₁₆ inches, monogrammed and
dated lower right: *TYMORAN. / 1910.*; The White
House, Washington, D.C.

An Indian Paradise (Green River, Wyoming), 1911, oil
on canvas, 30 x 40 inches; Dallas Museum of Art, Texas

NOTE: In 1871, Thomas Moran took his first trip to
the American West as part of a government-
sponsored geological survey of Yellowstone led by
Dr. Ferdinand Vandiveer Hayden. Moran traveled by
train to Green River, where he completed his first
Western sketch (Gilcrease Museum), and continued
by stagecoach to meet Hayden's party outside of
Virginia City, Montana. The buttes and cliffs of Green
River became an important subject for the artist and
a painting of this dramatic and inspiring location set
the artist's auction record in 2008 at \$17,737,000.

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



James Peale (1749–1831)

Arrangement of Grapes, 1829

Oil on canvas

20 x 26³/₄ inches

On stretcher bar: "*Still Life*" (*FRUIT*) BY J. PEALE / 1847.7; on verso (photo available): *Painted by James Peale. / In the 80th year of his age. / 1829*

PROVENANCE

Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, 1847

Sale, Sotheby Parke Bernet, New York, New York, April 20, 1979, lot 5, from above

The Jack Warner Foundation, Tuscaloosa, Alabama, acquired from above

EXHIBITED

Peale Museum, Baltimore, Maryland, 1967, no. 48

Masterpieces of American Painting from the Pennsylvania Academy of Fine Arts, Cincinnati Art Museum, Ohio, 1974, no. 4

The American Experience, Hirschl & Adler Galleries, New York, New York, October–November 1976, no. 33

Sylacauga Art Museum, Alabama, February 24–March 24, 1982

Impressions of America, Montgomery Museum of Fine Arts, Alabama, June 18–July 28, 1991; Dixon Gallery and Gardens, Memphis, Tennessee, November 15, 1992–January 24, 1993

American Traditions: Art from the Collections of Culver Alumni, Indianapolis Museum of Art, Indiana, December 12, 1993–March 6, 1994

Mildred Warner House Museum, Tuscaloosa, Alabama, ca. 1990–2002

Westervelt Warner Museum of American Art, Tuscaloosa, Alabama, 2003–11

An American Odyssey: The Warner Collection of American Art, New Britain Museum of American Art, Connecticut, April 1–July 3, 2011; Arthur Ross Gallery at the University of Pennsylvania, Philadelphia, Pennsylvania, August 13–November 6, 2011; Whispering Cliffs, Tuscaloosa, Alabama, December 2011–January 2014; The Frick Art & Historical Center, Pittsburgh, Pennsylvania, March 1–May 25, 2014

LITERATURE

Tom Armstrong, ed., *An American Odyssey: The Warner Collection of American Fine and Decorative Arts*, Gulf States Paper Corporation, Tuscaloosa, Alabama (New York: Monacelli Press in association with Sotheby's, 2001), 104, 114.

RELATED WORKS

Still Life #2, 1821, oil on panel, 18 x 26⁷/₁₆ inches; Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania

Still Life with Fruit, ca. 1821, oil on panel, 18¹/₄ x 25¹/₄ inches; de Young Museum, Fine Arts Museums of San Francisco, California

Still Life: Apples, Grapes, Pear, 1822–25, oil on panel, 18³/₁₆ x 26³/₈ inches; Munson-Williams-Proctor Arts Institute, Museum of Art, Utica, New York

NOTE: James Peale's older brother and painting instructor, Charles Willson Peale (1741–1827), cofounded the Pennsylvania Academy of the Fine Arts in 1805.



Titian Ramsay Peale (1799–1885)

Morpho Cypris, 1878

Gouache on paper

12 x 9¹⁵/₁₆ inches

Signed and dated lower right: *Titian R Peal 1878.*; on verso: *Morpho Cypris. / From near Bogota south America. / Painted – the natural size for Miss Blanchard / by Titian R Peale / Philadelphia / 1878.*

PROVENANCE

Jessie Elmore, Philadelphia, Pennsylvania

Mary Ruth Walker, granddaughter of above

Sale, Sotheby's, New York, New York, October 22, 1982, lot 13

Wunderlich & Company, New York, New York

The Jack Warner Foundation, Tuscaloosa, Alabama, acquired from above, 1984

EXHIBITED

Mildred Warner House Museum, Tuscaloosa, Alabama, ca. 1990–2002

Westervelt Warner Museum of American Art, Tuscaloosa, Alabama, 2003–11

An American Odyssey: The Warner Collection of American Art, New Britain Museum of American Art, Connecticut, April 1–July 3, 2011; Arthur Ross Gallery at the University of Pennsylvania, Philadelphia, Pennsylvania, August 13–November 6, 2011; Whispering Cliffs, Tuscaloosa, Alabama, December 2011–January 2014; The Frick Art & Historical Center, Pittsburgh, Pennsylvania, March 1–May 25, 2014



Maurice Prendergast (1858–1924)

Rockland Lake, ca. 1907–10

Oil on panel

5³/₁₆ x 9³/₈ inches

PROVENANCE

The artist

Arthur B. Davies

The family of Arthur B. Davies, by descent from above

Harris Prior

Mrs. Ann Whitcomb

Dion O'Wyatt

Ira Spanierman Gallery, New York, New York, 1984

The Jack Warner Foundation, Tuscaloosa, Alabama, acquired from above, 1986

EXHIBITED

Ira Spanierman Gallery, New York, New York, 1985

Mildred Warner House Museum, Tuscaloosa, Alabama, ca. 1990–2002

Westervelt Warner Museum of American Art, Tuscaloosa, Alabama, 2003–11

An American Odyssey: The Warner Collection of American Art, New Britain Museum of American Art, Connecticut, April 1–July 3, 2011; Arthur Ross Gallery at the University of Pennsylvania, Philadelphia, Pennsylvania, August 13–November 6, 2011; Whispering Cliffs, Tuscaloosa, Alabama, December 2011–January 2014; The Frick Art & Historical Center, Pittsburgh, Pennsylvania, March 1–May 25, 2014

LITERATURE

Carol Clark, Nancy Mowl Mathews, and Gwendolyn Owens, *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné* (Williamstown, MA: Williams College Museum of Art, Prestel, 1990), 243, no. 148.



Edward Henry Potthast (1857–1927)

Too Timid

Oil on panel

12 x 16 inches

Signed lower left: *E Potthast*

PROVENANCE

Grand Central Art Galleries, New York, New York

Merrill J. Gross, Wyoming, Ohio, by 1965

Gerold Wunderlich & Co., New York, New York

The Jack Warner Foundation, Tuscaloosa, Alabama, acquired from above, 1995

EXHIBITED

Paintings by Edward Potthast 1857–1927 from the Collection of Mr. and Mrs. Merrill Gross, Cincinnati Art Museum, Ohio, March 4–28, 1965

Edward Henry Potthast, from the Collection of Mr. and Mrs. Merrill Gross, The Butler Institute of American Art, Youngstown, Ohio, November 14–December 19, 1965

The Merrill J. Gross Collection, Edward Potthast 1857–1927, Corcoran Gallery of Art, Washington, D.C., March 16–April 22, 1973

Mildred Warner House Museum, Tuscaloosa, Alabama, ca. 1995–2002

Westervelt Warner Museum of American Art, Tuscaloosa, Alabama, 2003–11

An American Odyssey: The Warner Collection of American Art, New Britain Museum of American Art, Connecticut, April 1–July 3, 2011; Arthur Ross Gallery at the University of Pennsylvania, Philadelphia, Pennsylvania, August 13–November 6, 2011; Whispering Cliffs, Tuscaloosa, Alabama, December 2011–January 2014; The Frick Art & Historical Center, Pittsburgh, Pennsylvania, March 1–May 25, 2014

LITERATURE

Paintings by Edward Potthast 1857–1927 from the Collection of Mr. and Mrs. Merrill Gross (Cincinnati: Cincinnati Art Museum, 1965), no. 19.

Edward Henry Potthast, From the Collection of Mr. and Mrs. Merrill Gross (Youngstown, OH: The Butler Institute of American Art, 1965), no. 18.

The Merrill J. Gross Collection, Edward Potthast 1857–1927 (Washington, D.C.: Corcoran Gallery of Art, 1973), no. 19.

RELATED WORK

Making Friends, oil on panel, 12 x 16 inches; reproduced in Patricia Jobe Pierce, *Edward Henry Potthast, More Than One Man* (Hingham, MA: Pierce Galleries, 2006), no. 60



Theodore Robinson (1852–1896)

Winter–Giverny, 1889

Oil on panel

10³/₈ x 13⁷/₈ inches

Inscribed and dated lower right: *Giverny–9 Dec. 89*

PROVENANCE

The artist

Hamline Robinson, brother of above

Mrs. C. F. Terhune, Kansas City, Missouri, daughter of above

Kennedy Galleries, New York, New York

Franklin B. Biggs, 1973

Berry-Hill Galleries, New York, New York

The Jack Warner Foundation, Tuscaloosa, Alabama, acquired from above, 1980

EXHIBITED

Theodore Robinson, Brooklyn Museum, New York, November 13, 1946–January 5, 1947

Mildred Warner House Museum, Tuscaloosa, Alabama, ca. 1990–2002

Westervelt Warner Museum of American Art, Tuscaloosa, Alabama, 2003–11

An American Odyssey: The Warner Collection of American Art, New Britain Museum of American Art, Connecticut, April 1–July 3, 2011; Arthur Ross Gallery at the University of Pennsylvania, Philadelphia, Pennsylvania, August 13–November 6, 2011; Whispering Cliffs, Tuscaloosa, Alabama, December 2011–January 2014; The Frick Art & Historical Center, Pittsburgh, Pennsylvania, March 1–May 25, 2014

LITERATURE

John I. H. Baur, *Theodore Robinson, 1852–1896* (Brooklyn: Brooklyn Museum, 1946), 81, no. 263.

“Artists’ Studies: A Group Show of Seven 19th and 20th Century American Painters,” *Kennedy Quarterly* 12, no. 2 (February 1973): 97, no. 77.

Diane Burrell, “The Mildred Warner House, American Art, American Spirit,” *Southern Accents* (November/December 1985): 64.

Frederick D. Hill, “The Warner Collection of Gulf States Paper Corporation,” *The Magazine Antiques* (November 1986): 1039, plate 5.



John Henry Twachtman (1853–1902)

Snowbound Stream

Oil on canvas

30¹/₁₆ x 30¹/₁₆ inches

Estate stamp lower left

PROVENANCE

The artist

John H. Twachtman Collection Sale, American Art Association, New York, New York, March 24, 1903, no. 51

J. K. Newman Collection Sale, December 6, 1935, no. 9

Berry-Hill Galleries, New York, New York

The Jack Warner Foundation, Tuscaloosa, Alabama, acquired from above, 1980

EXHIBITED

Sylacauga Art Museum, Sylacauga, Alabama, January 31–February 28, 1983

The Cummer Museum of Art & Gardens, Jacksonville, Florida, September 14–November 11, 1984

American Masterpieces from the Warner Collection, Birmingham Museum of Art, Alabama, January 31–March 29, 1987

Twachtman: Connecticut Landscapes, National Gallery of Art, Washington, D.C., October 15, 1989–January 28, 1990; Wadsworth Atheneum Museum of Art, Hartford, Connecticut, March 18–May 20, 1990

Mildred Warner House Museum, Tuscaloosa, Alabama, ca. 1990–2002

Westervelt Warner Museum of American Art, Tuscaloosa, Alabama, 2003–11

An American Odyssey: The Warner Collection of American Art, New Britain Museum of American Art, Connecticut, April 1–July 3, 2011; Arthur Ross Gallery at the University of Pennsylvania, Philadelphia, Pennsylvania, August 13–November 6, 2011; Whispering Cliffs, Tuscaloosa, Alabama, December 2011–January 2014; The Frick Art & Historical Center, Pittsburgh, Pennsylvania, March 1–May 25, 2014

LITERATURE

John D. Hale, “The Life and Creative Development of John H. Twachtman” (PhD diss., Ohio State University, 1957), no. 562.

Tom Armstrong, ed., *An American Odyssey: The Warner Collection of American Fine and Decorative Arts*, Gulf States Paper Corporation, Tuscaloosa, Alabama (New York: Monacelli Press in association with Sotheby’s, 2001), 154–55.

NOTE: This painting will be included in the forthcoming catalogue raisonné of the artist’s work by Lisa N. Peters and Ira Spanierman.



James Abbott McNeill Whistler (1834–1903)

The Shop Window

Oil on panel

5¼ x 8⅞ inches

Signed with butterfly device left of center

PROVENANCE

The artist

A. Arnold Hannay, London, friend of the artist,
acquired from above

John Levy Gallery, New York, New York

Mrs. Florence Wickham Lueder, New York, New York

Macbeth Gallery, New York, New York

Hirschl & Adler Galleries, New York, New York

Charles and Janet Kohlmeyer, New Orleans,
Louisiana

Estate of Janet Kohlmeyer, New Orleans, Louisiana

Sale, Christie's, New York, New York, May 22, 1991,
lot 248, from above

The Jack Warner Foundation, Tuscaloosa, Alabama,
acquired from above

EXHIBITED

A Loan Collection of Modern Paintings, Leinster Hall,
Dublin, Ireland, April 1899, no. 82

Notes, Harmonies, and Nocturnes, Knoedler & Co.,
New York, New York, November–December 1984, no. 92

Mildred Warner House Museum, Tuscaloosa,
Alabama, ca. 1991–2002

Westervelt Warner Museum of American Art,
Tuscaloosa, Alabama, 2003–11

*An American Odyssey: The Warner Collection of
American Art*, New Britain Museum of American Art,
Connecticut, April 1–July 3, 2011; Arthur Ross Gallery
at the University of Pennsylvania, Philadelphia,
Pennsylvania, August 13–November 6, 2011;
Whispering Cliffs, Tuscaloosa, Alabama, December
2011–January 2014; The Frick Art & Historical Center,
Pittsburgh, Pennsylvania, March 1–May 25, 2014

LITERATURE

Andrew McLaren Young et al., *The Paintings of
James McNeill Whistler* (New Haven and London:
The Paul Mellon Centre for Studies in British Art,
1980), 169–70, no. 377, pl. 238.

RELATED WORKS

Nocturne in Black and Gold: Rag Shop, Chelsea,
ca. 1878, oil on canvas, 15 x 20¹¹/₁₆ inches; Harvard Art
Museums/Fogg Museum, Cambridge, Massachusetts

An Orange Note: Sweet Shop, 1883 or 1884, oil on
panel, 4¹³/₁₆ x 8⁷/₁₆ inches; Freer Gallery of Art,
Washington, D.C.

A Shop, 1884/90, oil on panel, 5½ x 9 inches;
The Hunterian, The University of Glasgow, Scotland

NOTE: This painting will be included in the
forthcoming catalogue raisonné of the artist's work
by Margaret MacDonald.



