

QUESTROYAL FINE ART, LLC

Enduring





VOLUME XVII FALL 2016

Important American Paintings

Enduring

Louis M. Salerno, Owner

Brent L. Salerno, Co-Owner

Chloe Heins, Director

Nina Sangimino, Senior Researcher

Ally Chapel, Administrator

Jenny Lyubomudrova, Research Associate

Kelly Reilly, Coordinator

Eli Sterngass, Administrative Assistant

Rita J. Walker, Controller

Alison Kowalski, Researcher and Contributor

QUESTROYAL FINE ART, LLC

903 Park Avenue (at 79th Street), Third Floor, New York, NY 10075

T: (212) 744-3586 F: (212) 585-3828

HOURS: Monday–Friday 10–6, Saturday 10–5 and by appointment

EMAIL: gallery@questroyalfineart.com www.questroyalfineart.com



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, formerly known as the Alzheimer's Association, NYC Chapter. This exceptional charity has been the heart of Alzheimer's and dementia caregiving for over thirty years. CaringKind provides programs and services supporting 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

Contents

Foreword BY CHLOE HEINS

The Difference that Makes All the Difference BY LOUIS M. SALERNO

A Letter to Our Clients BY BRENT L. SALERNO

PLATE

1, 2, 3	Bierstadt, Albert	18, 19	Homer, Winslow	34	Prendergast, Maurice
4	Burchfield, Charles	20	Johnson, David	35	Richards, William Trost
5	Cole, Thomas	21	Kensett, John Frederick	36	Robinson, Theodore
6	Cropsey, Jasper Francis	22	Marsh, Reginald	37	Sargent, John Singer
7	Curran, Charles Courtney	23	Maurer, Alfred H.	38, 39	Silva, Francis Augustus
8	Doughty, Thomas	24	Metcalf, Willard Leroy	40	Whorf, John
9	Durand, Asher B.	25, 26	Moran, Thomas	41, 42	Wiggins, Guy C.
10	Durrie, George Henry	27	Palmer, Walter Launt		
11, 12	Gasser, Henry Martin	28, 29	Pène du Bois, Guy		
13, 14	Gifford, Sanford Robinson	30	Peterson, Jane		
15	Glackens, William	31, 32	Porter, Fairfield		
16, 17	Hassam, Childe	33	Potthast, Edward Henry		

Price Index



DESIGN: Malcolm Gear Designers

PRINTING: Meridian Printing

PHOTOGRAPHY: Timothy Pyle, Light Blue Studio

EDITING: Eugenia Bell

INSIDE FRONT COVER (DETAIL)

Thomas Cole (1801–1848)

Catskill Mountain House, PLATE 5

FRONTIS (DETAIL)

Francis Augustus Silva (1835–1886)

Moonrise Over New York Harbor, 1871, PLATE 38

OPPOSITE CONTENTS (DETAIL)

Winslow Homer (1836–1910)

Through the Fields, 1879, PLATE 19

LEFT (DETAIL)

Charles Burchfield (1893–1967)

Sunflowers at Late Dusk, 1916, PLATE 4

OPPOSITE PRICE INDEX (DETAIL)

Childe Hassam (1859–1935)

Ten Pound Island, 1896, PLATE 17

INSIDE BACK COVER (DETAIL)

Guy Pène du Bois (1884–1958)

Locked Jury, PLATE 28

Foreword BY CHLOE HEINS

*What does a landscape represent? How can it persist, when the forces of Modernism seem to make nature vanish?*¹

I admit it—I’ve never been a natural when it comes to social media. I love photography—taking pictures, looking at pictures—but I’ve never felt comfortable with the inherently self-centered and somewhat disruptive impulse to document everything as it’s happening. There is something far less obtrusive about “shooting from the hip” (in the tradition of twentieth-century street photographers) than holding up a glossy iPhone. On a recent visit to the Diane Arbus exhibition at the Met Breuer, I felt a surge of relief when I noticed the crossed-out camera sign ... no photography allowed—phew! I welcome moments like this—unencumbered by pressure to capture my experience (beyond memory) and show my friends/followers that I *just* saw the exhibition we’ve all been reading about—moments that undoubtedly result in a better viewing experience. The occasional freedom to purely look and observe and not feel compelled to document or discernibly brag about what you did or saw can be comforting, uplifting, and thought-provoking.

In musing about my own relationship to social media, I end up considering its relationship to art. When you are struggling to parse through commentary in the daily deluge of articles, newsletters, social media posts, etc. and get caught up, for example, trying to grasp the concept of “post-internet-art,” works created pre-social media suddenly seem innovative and refreshing. Although American paintings exhibitions rarely make the “most-Instagrammable” top-ten lists and

can’t compete with contemporary “social-media-bait” installations, I’ve come to realize that this is a huge advantage. We represent a part of the art world that can still offer an unadulterated viewing experience. Sure, we can’t escape the entrenched reality of selfie-sticks and hash-tags, regardless of our age and interest level. As resistant as I am to Snapchat, Pokémon GO, and whatever else is flooding the internet that I haven’t even acknowledged yet, I am not saying we need to do away with any of it. Rather, I’ve come to appreciate the world of social media as a sort of foil for the world of nineteenth- and twentieth-century American art. I think of American paintings as a refuge from our countless devices and the drone of digital information. While there are myriad reasons why social media has been a positive force in art, it is has also permanently changed it. As the *Los Angeles Times* reports,

*The rise of social media has likewise seen the rise of the “Instagrammable” art object or installation: Works that look great in a box on a phone but which may be thin when it comes to concept or ideas in the gallery. Random International’s “Rain Room” at LACMA is one such installation—a work that serves more as an ideal set for picture-making than it does as a place where viewers can tease out complex ideas about nature.*²

Consider art that was not made for this reason.

1. Priscilla Paton, *Abandoned New England: Landscape in the Works of Homer, Frost, Hopper, Wyeth, and Bishop* (Hanover, NH: University Press of New England, 2003), 9.
2. Carolina A. Miranda, “Social Media Have Become a Vital Tool for Artists—But Are They Good for Art?” *Los Angeles Times*, June 23, 2016, <http://www.latimes.com/entertainment/arts/miranda/la-et-cam-is-social-media-good-for-art-20160517-snap-htlstory.html>.



The Difference that Makes All the Difference BY LOUIS M. SALERNO

Perhaps you are a seasoned collector, or maybe someone simply looking to acquire a fine painting. Who can you trust? Art is everywhere and everyone claims that theirs is best. What would make you feel confident about the very important decision you are about to make, and what really sets each seller apart?

My day begins as soon as my eyes can adjust to the light of my iPhone. I eagerly review my emails wondering if any of the dozens of collectors I have been conversing with have decided to sell any of their prized paintings. I have many associates searching local auctions, estate sales, and scouring the internet in pursuit of artistic treasure—perhaps they have made a discovery. If a painting has merit then my capable and experienced staff will begin to research its provenance and gather all the data necessary to evaluate the essential determinants of its value: the date of creation, subject matter, and significance within the artist's oeuvre are among the many factors evaluated. The condition of the work must be acceptable and a fair price negotiated. We must be exceedingly diligent because this process will be repeated hundreds of times throughout the year as we assume risk and commit the ever-increasing capital necessary to acquire the best American paintings across a broad spectrum of values. Few galleries or auction houses are willing to own the paintings they offer. It is easiest to risk nothing and earn a commission. There is no selection process, they sell what they are offered and their prices are subject to the whim of the client who owns the painting. Our prices are determined by a competitive market.

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

I agonize over every painting I acquire. After thirty years of self-critical thinking and hard-learned lessons, and with every check I have written, I hope that my faith and conviction will give you confidence. If you were about to sail across the ocean, wouldn't you prefer to buy the boat that the gray-haired captain purchased to make his journeys? Isn't his purchase the greatest endorsement of all? Certainly it is far more valuable than the opinion of those who have never owned the product they sell.

I may not be a captain, but my hair is mostly gray. I realize that my gallery's future depends on the selections I make and the satisfaction of my clients. I have learned that the best way to serve collectors is to make them aware of any adverse details or differences of opinion concerning the paintings they are considering. I make the most compelling case when I reveal all of the relevant facts and show how we have valued and weighted the opposing data. That conversation is critical and will help you understand the questions you must ask. I know that the cost of transparency may be a sale, but that the trust of a lifelong client is the greatest reward.

You do not have to be a scholar to appreciate these paintings; in fact, you do not have to have any knowledge of art. You simply must be able to detect a quickening heartbeat, a spark of desire. After all is said and done, that is the best reason to buy a painting.

I am fully aware of the forthcoming scrutiny I will receive from a long list of discerning collectors, as well as the expectant eyes of newcomers. With the pride and effort that has fostered decades of growth and enduring relationships, I submit this seventeenth volume of *Important American Paintings*.

A Letter to Our Clients

I am often captivated by the way a painting can generate such passion and enjoyment. I work in an environment where I see the way people react to paintings on a daily basis; the mind clears of distractions and eyes light up as they stand before a different moment in time and are transported. This occurs quite frequently in our gallery.

New visitors have increased exponentially since we began our advertising campaign through publications like *Architectural Digest*, *The New Yorker*, and the *New York Times Magazine*. Interest in American art continues to escalate and our client base continues to grow. Many new buyers have expressed a strong interest in a more conservative area of the market, one that is easier to appreciate for its beauty and the ability it requires rather than by trends or fashion. And we continue to see a high level of enthusiasm from a younger generation of collectors. Most recently, we sold a painting to a young couple getting married next year who prioritized a new acquisition ahead of their wedding plans!

This season, there will be many exciting events taking place at the gallery, culminating in November with *Ralph Albert Blakelock: The Great Mad Genius Returns*, a major retrospective. Our first show of his work was over eleven years ago and I still remember the buzz. We had more than eighty paintings on view and of those forty were for sale. By the conclusion of opening night, every painting had sold, and during the exhibition some were even resold by their new owners. This year, we expect to have over 125 paintings, all of which will be for sale. This show has the potential to completely alter the market for Blakelock and once again he may command the attention of the

public as he did at the turn of the twentieth century when his paintings broke multiple American records. His work is capturing the interest of both new and established collectors and the demand for his paintings is increasing.

I hope that you enjoy this catalogue. We take every precaution to reproduce the images as accurately as possible, but the only way to truly evaluate quality is to see these paintings in person. While at the gallery you may also come across something that was not featured here. Our inventory is bordering on nearly 500 paintings, including Hudson River School, tonalist, impressionist, and modernist works by some of the nation's best artists from 1820 to 1960, all of which are displayed in a comfortable environment similar to how they would look in a home. A new collector can visit with no particular focus and find a style that is appealing. We can also provide our advice regarding proper lighting, hanging arrangements, conservation, insurance, and framing options. My father and I have always prided ourselves on making people feel welcome and our staff is equally inviting—we are not a stuffy gallery. We share the pros and cons of every painting in order to provide clients with all the information needed to make an informed decision.

Plan a visit soon. I look forward to assisting you.

Sincerely,



Brent L. Salerno

Co-Owner

Owner Louis M. Salerno,
Co-Owner Brent L. Salerno,
and Director Chloe Heins
PHOTO BY JUDE DOMSKI



Albert Bierstadt (1830–1902)

PLATE 1 *A Trail through the Trees*

Oil on board

20 1/2 x 29 7/16 inches

Monogrammed lower left: *ABierstadt*

PROVENANCE

Private collection, Brookings, Oregon

Private collection, New York, New York

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

Private collection, Pennsylvania, acquired from above, 2007

PLATE 2 *Bighorn Sheep*

Oil on paper laid down on canvas

13 1/2 x 19 1/8 inches

Monogrammed lower left: *ABierstadt*

PROVENANCE

Private collection, New Jersey

Private collection, by descent from above

Sale, Sotheby's, New York, New York, June 9, 2016, lot 228, from above

RELATED WORK

Rocky Mountain Sheep, oil on board, 5 3/4 x 7 13/16 inches; private collection, Arkansas

PLATE 3 *North Coast Indians*

Oil on board

10 3/8 x 18 1/8 inches

Monogrammed lower right: *ABierstadt*

PROVENANCE

Private collection, ca. 1940–50s

Private collection, St. James, New York, by descent from above

Sale, Coeur D'Alene Auction, Hayden, Idaho, July 23, 2016, lot 124, from above

RELATED WORK

Mount Hood, Oregon, 1865, oil on canvas, 72 x 120 inches; Southwest Museum of the American Indian, Los Angeles, California

NOTE: In 1863, Bierstadt embarked on a journey to the Pacific Northwest, traveling through Oregon and the Washington Territory to Vancouver Island. *North Coast Indians* most closely resembles Mount Hood in northern Oregon, where Bierstadt was inspired by the dramatic topography of the region and observed the customs of the native people of the Northwest Coast.¹

1. Patricia Junker, *Albert Bierstadt: Puget Sound on the Pacific Coast* (Seattle: Seattle Art Museum, 2011), 29.

Albert Bierstadt was a prolific, enterprising member of the Hudson River School. He was an itinerant traveler throughout his career, making many trips to the American West at a time when the region was largely unknown to white men. During these journeys, Bierstadt sketched extensively and later created magnificent, romanticized versions of the land in his New York studio that earned him success and praise while also promoting the grandeur of the American wilderness. Bierstadt's masterpieces have sold at auction for over \$7 million and can be found on the walls of the country's finest museums.



PLATE 1 *A Trail through the Trees*



LMS Albert Bierstadt's fame and his iconic paintings of America are forever preserved in the annals of history. Yet I never have to refer to any of the multitude of books written about him to understand his stature, I need only look at my clients' faces as they stand before even the smallest of his studies.

Just recently, a man visited the gallery with his thirteen-year-old son. They were enjoying themselves, so I encouraged them to explore the gallery on their own. Some time passed and no one seemed to know where they were. I found them standing over a small landscape that had just arrived. It was not yet on display and barely visible in the darkened corner of a storage room. They had walked past a hundred paintings, each painstakingly conserved and meticulously framed and illuminated, but it was this little gem in the shadow, in need of a frame and conservation, which made the boy and his father exclaim that they had found their favorite. At that moment, neither father nor son had seen the signature yet, and each realized that by making such a proclamation they had ranked it above a hundred other elite works. Such is the power of the distinguished Mr. Bierstadt.

“Mr. Bierstadt's frequent trips across the continent have furnished him with abundant opportunities for sketching and for study, and have cultivated to the fullest extent his tastes for grandeur and sublimity in mountain-scenery. The pictures, of which those sketches were the foundation, can be seen in almost all the principal galleries of the United States.”

— George William Sheldon, *American Painters* (New York: D. Appleton, 1879), 148.





“In Mr. Bierstadt’s room, also, you will see at a glance the direction of his studies and wanderings. It is a perfect museum of Indian curiosities, — deerskin leggings, wampum-belts, war-clubs, pipe-bowls, and scalping-knives. The latter articles look so cruel and savage that you don’t feel like prolonging your visit, for fear the artist might get out of patience with you! These traps Mr. Bierstadt brought with him in his trunks from the Rocky Mountains; but in his brain and his portfolios he brought more precious things; — those wild ravines, and snowy sierras, which he has bequeathed to us on canvas.”

— T. B. Aldrich, “Among the Studios: No. 1,” *Our Young Folks*, September 1865, 597.

“In the capitol building on that last night, I had the pleasure of an introduction to Albert Bierstadt, the great artist. He was roaming carelessly through the halls — the handsomest man in the throng. None of the proverbial negligee of dress, flowing hair, ill-fitting clothes, which is accredited to painters. A tall, erect form, in faultless black dress suit, immaculate shirt front, and necktie sheer and fine as linen lawn could be; a tall white hat, white hair, piercing dark eyes and brows, a frosty moustache and delicately-cut smooth-shaven jaws. Every advantage of travel and culture has been his, and to manner most elegant he adds genius unsurpassed.”

— “Bierstadt the Artist,” *Honolulu Hawaiian Gazette*, October 9, 1878.

Charles Burchfield (1893–1967)

PLATE 4 *Sunflowers at Late Dusk*, 1916

Gouache, watercolor, and pencil on paper

19¹/₈ x 13⁷/₁₆ inches

Signed and dated lower left: *Chas Burchfield – 1916*;
on verso: *Sunflowers at Late Dusk / August 24, 1916 –*

PROVENANCE

Private collection

Martha Parrish and James Reinish, New York, acquired from above
John Sacret Young, acquired from above, 2002

Sale, Sotheby's, New York, New York, May 18, 2016, lot 61, from above

LITERATURE

(Possibly) *Charles Burchfield: Catalogue of Paintings in Public and Private Collections* (Utica, NY: Munson-Williams-Proctor Institute, 1970), 51, no. 200, S145 (as *Sunflowers at Twilight*).

NOTE: According to a letter dated July 12, 2000, from Nancy Weekly, head of collections and the Charles Cary Rumsey Curator at the Burchfield Penney Art Center, “This scene is clearly a view from [Burchfield’s] backyard, with sunflowers growing by the back corner of his house at 867 East Fourth Street in Salem, Ohio (where he lived from 1898 to 1921).... It was the subject of numerous paintings throughout his life, often representing nostalgic sentiments.”

One of the leading American modernists of the twentieth century, Charles Burchfield was celebrated for his fantastical paintings, which encompassed a diverse array of subjects, from gritty industrial scenes to tranquil rural towns. He developed a symbolic vocabulary that he incorporated into his paintings to convey his spiritual interpretations of the natural world. In 2010, he was honored with a major retrospective that traveled to the Whitney Museum of American Art, the Hammer Museum, and the Burchfield Penney Art Center. Burchfield’s work may be found in the collections of such prestigious institutions as the Whitney Museum of American Art, National Gallery of Art, and the Museum of Modern Art. His paintings have sold for as high as \$1,329,000 at auction.

“Three phenomena yesterday express the season—at morning the glow in the dewy grass surrounding the shadow of my head; at noon as I looked out at the vivid sunflowers in the white sunlight two jagged yellow streaks marked the course of two butterflies; at evening the sun lit up the telegraph wires with gold—This noon, a flock of sparrows flew up from the ground with a sudden whir, the flicker of the sun on their wings repeated in the dazzling sunflowers.”

— Charles Burchfield, journal entry, Salem, Ohio, August 30, 1914, quoted in J. Benjamin Townsend, ed., *Charles Burchfield’s Journals: The Poetry of Place* (Albany, NY: State University of New York Press, 1993), 272.

“Although his paintings have the feeling of certain places, they have universal qualities of design and mood that raise them far above the production of the self-styled regionalist painters. As Burchfield himself has said, ‘The American scene has no more significance than any other subject matter. While I feel strongly the personality of a given scene, my chief aim in painting it is the expression of a completely personal mood.’”

— Benjamin Rowland, “Burchfield’s Seasons,” *Bulletin of the Fogg Art Museum* 10, no. 5 (1946): 155-61.

LMS Burchfield’s vision resonates most with those not yet ready to embrace painting that deviates too far beyond a traditional aesthetic. The overarching theme in virtually all of his compositions is an unadulterated sense of wonder, a feeling that anyone, no matter what artistic style they prefer, can understand and enjoy. His work has attracted a broad base of collectors and has been surging at auction. A major, traveling retrospective in 2010 underscores the rising interest of both collectors and the general public.



PLATE 4 *Sunflowers at Late Dusk*, 1916

Thomas Cole (1801–1848)

PLATE 5 *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, Palenville, New York

Mary Beach van Wagoner, the 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: Wadsworth Atheneum Museum of Art; New York: 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.

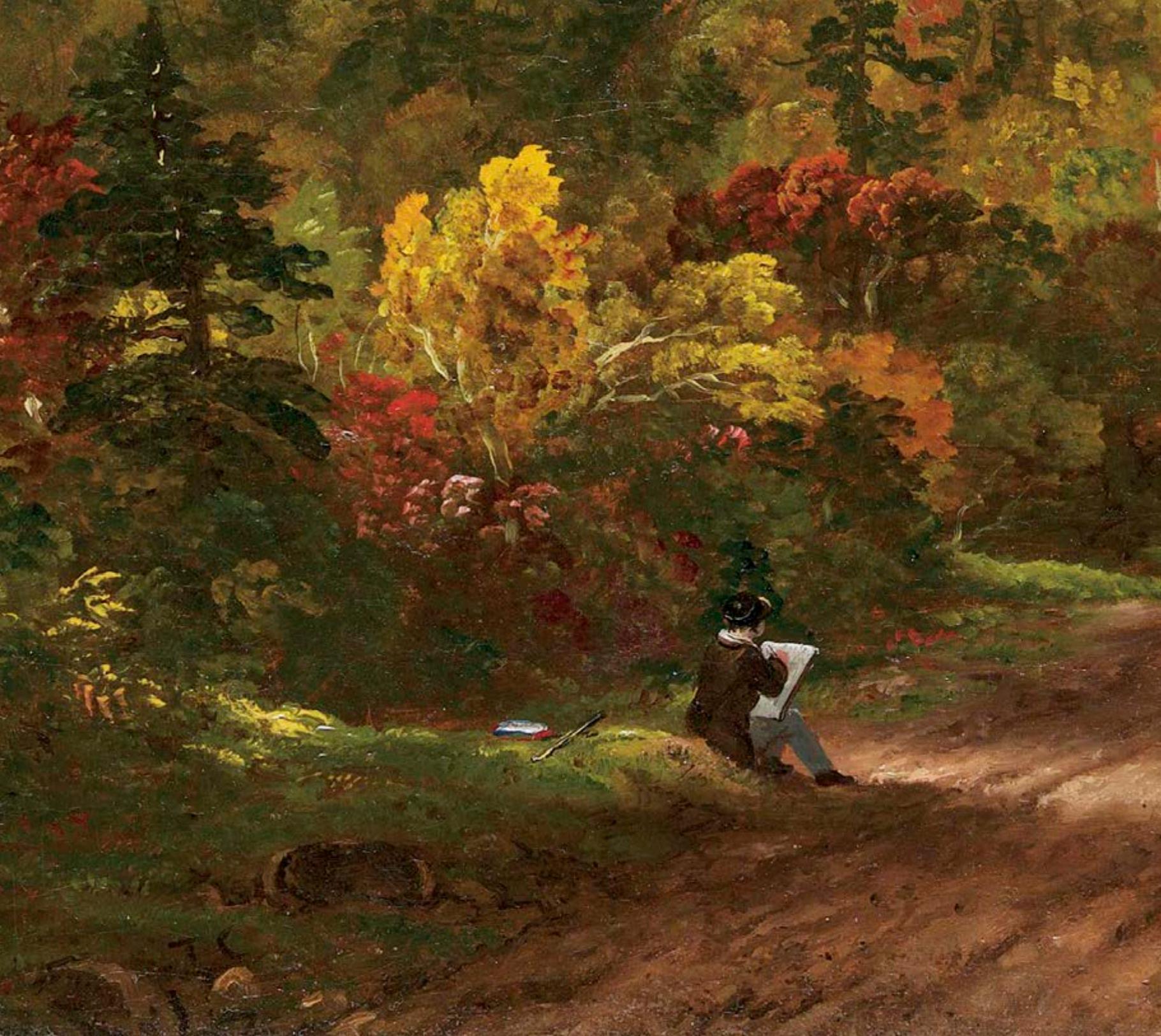
Sarah Cole (1805–1857), *A View of the Catskill Mountain House*, 1848, oil on canvas, 15¹/₃ x 23³/₈ inches, inscribed on verso: *A View of Catskill Mountain House / Copied from a picture by T. Cole / by S. Cole / 1848*; Albany Institute of History & Art, New York

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

One of the most illustrious figures in American art, Thomas Cole is known as the father of the Hudson River School, this country's first original painting movement. Cole crossed the untouched American wilderness and realized his visions in magnificent canvases executed with technical prowess. His patriotism and venturesome spirit paved the way for subsequent landscape painters. It is exceptionally rare for a major work by Thomas Cole to come onto the market—the world's top museums have long recognized the value of his work and voraciously covet his paintings.



PLATE 5 *Catskill Mountain House*



LMS Nearly thirteen years ago, I recognized the importance of this work and made a diligent attempt to acquire it at auction. It was widely acknowledged as one of the most important American paintings ever offered for sale. Its subject matter could not be more desirable; the mountain house was not only located at the heart of the region responsible for the genesis of the Hudson River School, it was also the most favored hotel of nineteenth-century artists, writers, and luminaries. Painted by the recognized father of the movement, its appeal to serious collectors is immeasurable.

I was prepared to bid \$1 million, but a valued client asked if I might acquire it for him and authorized me to bid as much as \$1.5 million. Moments before the sale began, I noted the presence of the distinguished Jack Warner and knew then, as did everyone else, that a painting of this stature would have to become a part of his celebrated collection of American masterpieces.

I am honored to have the privilege to offer this masterwork on behalf of the Jack Warner Foundation in the hope that the next visionary collector may experience and share one of Cole's most extraordinary accomplishments.

“Turner at the same time said to a friend: ‘There is a young man from America, named Cole, who ought to do fine things. He is as much of a poet as a painter.’”

— L. C. Lillie, “Two Phases of American Art,” *Harper’s New Monthly Magazine*, January 1890, 207.

“Must I tell you that neither the Alps nor the Apennines, no, nor even Ætna itself, have dimmed, in my eyes, the beauty of our own Catskills? It seems to me that I look on American scenery, if it were possible, with increased pleasure. It has its own peculiar charm—a something not found elsewhere. I am content with nature: would that I were with art!”

— Thomas Cole, quoted in Louis L. Noble, *The Life and Works of Thomas Cole* (New York: Sheldon, Blakeman, 1856), 333.

“When I go forth on these mountains and look on this beautiful world, I see God in everything.”

— Thomas Cole, quoted in H. F., “Thomas Cole The Artist,” *Christian Register*, March 4, 1848.

Jasper Francis Cropsey (1823–1900)

PLATE 6 *Mallards on the River*, 1886

Oil on canvas

12 x 20¹/₈ inches

Signed and dated lower right: *J.F. Cropsey 1886.*; on stretcher bar:
A Foggy Morning / J. F. Cropsey. / Hastings-on-Hudson. 1886

PROVENANCE

(Possibly) Maxwell Galleries, San Francisco, California, ca. 1950

John Mead, Piedmont, California

Estate of above

Sale, Clars Auction Gallery, Oakland, California, February 21, 2016,
lot 2212

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

A key figure in the Hudson River School, Jasper Francis Cropsey is most celebrated for his vibrant autumnal scenes of America’s Northeast. Cropsey faithfully reproduced the seasonal phenomena in his paintings, notably the fiery red and orange foliage that is unique to this country. His canvases are vast, awe-inspiring representations that convey a feeling of tranquility. Such works can be found in esteemed institutions including the Metropolitan Museum of Art and the National Gallery of Art. The auction record for a Cropsey painting exceeds \$1 million.

LMS Cropsey earned the respect of foreign critics who, in the nineteenth century, endorsed few American painters. The most esteemed and internationally respected John Ruskin dismissed his doubts and acknowledged Cropsey’s exceptional abilities.

Distinguished by the recognition of critics, scholars, and collectors, both in America and abroad, Cropsey’s work is found in virtually every significant collection of American landscapes. Surprisingly, much of his work is still within the means of those that admire his brilliance.

“Of Cropsey the same correspondent writes: ‘Near by Huntington’s lodgings, at Kensington, Cropsey has a small house, and his studio is often visited by Ruskin, who at first could scarcely believe the brilliant combinations in this artist’s autumnal sketches were other than the exaggerations of ‘Young America;’ but having proved Cropsey’s rare fidelity, by watching his English landscapes, he now believes fully in the radiant truth of his trans-Atlantic studies.”

— “Foreign Art Items,” *Cosmopolitan Art Journal* 2 (March–June, 1858): 144.

“But if exhibited alone it will do much to increase Mr. Cropsey’s reputation among us. It will take the ordinary observer into another sphere and region, while its execution will bear any technical criticism.”

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

“We are reminded of the above works by Mr. Cropsey, to insert the following notice of his View on the Hudson, taken from the London Spectator.

‘One of the most beautiful pictures of the season is not in the exhibition of the Royal Academy. It is a large landscape painting, by Jasper F. Cropsey....

Every one who has visited America knows how glowing is the scenery, how it altogether surpasses the experience of Europe, and would seem, to those who have seen no more than the picture, exaggerated. In the painting before us, however, it is generally agreed that the painter has rather subdued these brilliant tones than otherwise.”

— “Sketchings: Domestic Art Gossip,” *Crayon* 7 (July 1860): 204.



PLATE 6 *Mallards on the River*, 1886

Charles Courtney Curran (1861–1942)

PLATE 7 *Hollyhocks and Sunlight*, 1902

Oil on canvas

20¼ x 12⅛ inches

Signed, titled, and dated lower right: *HOLLYHOCKS AND SUNLIGHT / CHAS C CURRAN 1902*

PROVENANCE

Taggart, Jorgenson & Putman, Washington, DC

Hirschl & Adler Galleries, New York, acquired from above, 1983

Private collection, acquired from above, 1984

Sale, Sotheby's, New York, New York, November 18, 2015, lot 85, from above

LITERATURE

American Fine Art Magazine, September/October 2016, front cover.

A noteworthy impressionist painter in the late nineteenth and early twentieth centuries, Charles Courtney Curran favored light-filled scenes of beautiful young women surrounded by fields, gardens, and rocky cliffs. Curran spent most of his career working in New York City and played an integral role in the Cragmoor art colony in Upstate New York. His works have been acquired by esteemed museums including the Metropolitan Museum of Art, the Art Institute of Chicago, and the Smithsonian American Art Museum. The artist's finest examples have sold for over \$200,000 at auction.

“Apart from the beauty in them it is well to know the Curran pictures, for the artist has before him a future, which, judged by his past, will be bright with triumph.... He is young, in the early thirties, but he has now recognition from French critics and that means fame.”

— “In the Art Place,” *Chicago Daily Inter Ocean*, October 15, 1893.

“Charles Courtney Curran possesses the rare faculty of painting for the sake of a simple artistic pleasure in the expression of his subject quite without reference to that demand upon memory or responsive thought so usual in this day of ‘illustrations’ and ‘story telling’ pictures. He enacts the doctrine that the truest appeal of oil and canvas should be almost as abstract as that of musical sounds.”

— H. St. G., “Charles Courtney Curran,” *Critic* 48 (January 1906): 39.

“He controls and marks his painting with the needed sentiment of peace and relish in man and nature. He allures the eye and the heart and the brain not so much by a suggestion of a tale as by a composition of graceful forms. It is Mr. Curran’s art that holds the spectator’s gaze.”

— H. St. G., “Charles Courtney Curran,” *Critic* 48 (January 1906): 39.



PLATE 7 *Hollyhocks and Sunlight*, 1902

Thomas Doughty (1791–1856)

PLATE 8 *Sublime Landscape*

Oil on canvas laid down on board

14¹/₁₆ x 17³/₈ inches

Signed lower left: *DOUGHTY*

PROVENANCE

Alexander Gallery, New York, New York

Questroyal Fine Art, LLC, New York, New York

Private collection, Connecticut

“Mr. Doughty was one of the first of our native artists who distinguished himself in landscape painting.... His addiction to painting was a pure inspiration, and he adopted it as a profession without even having any instruction.... He painted a great number of landscapes, some of which were sold at a good price, and at one time enjoyed a reputation almost equal to that of Cole.”

— “Death of an Artist,” *Louisville Daily Courier*, July 29, 1856, 2.

Thomas Doughty spearheaded the American landscape tradition, laying the groundwork for the Hudson River School, the country’s first original artistic movement. Largely self-taught, Doughty traveled extensively across the Northeast, from the 1820s to 1840s, to capture the beauty of the region. Since then, eminent institutions, including the National Gallery of Art, the Metropolitan Museum of Art, and the Museum of Fine Arts, Boston, have recognized the value of Doughty’s work by acquiring his paintings for their permanent collections.

“Here is a man who has been all his life painting landscapes that vie with those of the greatest living masters, in whatever part of the world, and has illustrated some of the most beautiful and characteristic scenes in our country, lying on his death bed, an object of charity!”

— “Relief of an American Artist,” *New Orleans Times-Picayune*, April 17, 1856, 1.

“Mr. Doughty has long stood in the first rank as a landscape painter— he was at one time the first and best in the country.”

— William Dunlap,* *History of the Rise and Progress of the Arts and Design in the United States* (New York: George P. Scott, 1834), 381.

* Dunlap is considered the first historian of American art.

LMS While Thomas Cole is considered the father of the Hudson River School, recent scholarly opinion suggests that Thomas Doughty’s influence and importance may be far greater than what was previously thought. Some believe that it is Doughty who should be considered America’s first landscape painter.



PLATE 8 *Sublime Landscape*

Asher B. Durand (1796–1886)

PLATE 9 *Pastoral Scene at Lake's Edge*

Oil on canvas

17 1/8 x 21 1/8 inches

PROVENANCE

Kennedy Galleries, New York, New York

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

RELATED WORKS

Study for Summer Afternoon, ca. 1865, oil on canvas, 23 x 27 1/2 inches, initialed lower left: *A B D*; Virginia Museum of Fine Arts, Richmond, Virginia

Summer Afternoon, 1865, oil on canvas, 22 1/2 x 35 inches, signed and dated lower center: *A.B. Durand / 1865*; The Metropolitan Museum of Art, New York, New York

“Both Cole and Durand hold a place among the first landscape painters of modern times; indeed, I think, among the first of any time. If I were to be asked what other painter in that department I would prefer to Durand, I should say—no one. There are no landscapes produced in any part of the world which I should more willingly possess than his.”

— William C. Bryant, quoted in E. Anna Lewis, “Art and Artists of America,” *Graham’s American Monthly Magazine of Literature, Art, and Fashion*, October 1854, 322.

Asher B. Durand pioneered the Hudson River School alongside Thomas Cole in the mid-nineteenth century. Durand differed from Cole, however, in that he adopted a composed naturalism and preferred to work outdoors directly from his subjects: quite progressive for the time. In 2006, the Brooklyn Museum hosted a major retrospective of Durand’s work. His paintings have been collected by the Metropolitan Museum of Art, the Detroit Institute of Arts, and the Smithsonian American Art Museum, among countless other institutions.

“There is no collection in the country without its example or examples of Durand; few of the homes of our cultured people unadorned with some charming bit of forest loveliness or peaceful pastoral from his pencil.”

— “Asher Brown Durand, Ex-President N. A. D.,” *Scribner’s Monthly*, May 1871, 43.

“Among those who have succeeded and gained for themselves a name in this department, no one stands so deservedly high as Asher B. Durand.”

— “American Art: The Need and Nature of its History,” *The Illustrated Magazine of Art* 3, no. 16 (1854): 263.

LMS The significance of this work is enhanced by its striking similarity to Durand paintings in the collections of the Virginia Museum of Fine Arts and the Metropolitan Museum of Art.



PLATE 9 *Pastoral Scene at Lake's Edge*

George Henry Durrie (1820–1863)

PLATE 10 *Autumn Mountain Scene*

Oil on board

18¹/₄ x 15⁷/₈ inches

Signed lower left: *Durrie*

PROVENANCE

Kennedy Galleries, New York, New York

Philip H. Hammerslough, Hartford, Connecticut

Estate of Philip H. Hammerslough Jr. and Edith Hammerslough, Rye, New York

Sale, Freeman's, Philadelphia, Pennsylvania, December 6, 2015, lot 10, from above

EXHIBITED

New Haven Colony Historical Society, New Haven, Connecticut, *George Henry Durrie, Connecticut Artist, 1820–1863*, April 20–June 1, 1966, no. 62

LITERATURE

George Henry Durrie, Connecticut Artist, 1820–1863 (New Haven: New Haven Colony Historical Society, 1966), 52, no. 62.

Martha Young Hutson, *George Henry Durrie (1820–1863), American Winter Landscapist: Renowned Through Currier and Ives* (Santa Barbara, CA: Santa Barbara Museum of Art, 1977), 218, no. 106.

George Henry Durrie made his mark in the mid-nineteenth century by painting rural landscapes of the Northeast. Working mainly out of New Haven, Connecticut, Durrie attracted admiration for his quaint winter scenes, which were popularized toward the end of his lifetime when Currier & Ives made lithographic prints of some of his works. His canvases have realized prices as high as \$1,128,000 at auction and reside in the collections of the White House, the National Portrait Gallery, and the New-York Historical Society, among others.

“In his favorite branch, the delineation of pastoral and snow scenes, he was among the first painters of his day in the country. In boyhood he developed a remarkably frank and gentle disposition, which was a characteristic of his life: at the same time, love of the beautiful, and love of art, appeared very strongly fixed in his nature.... He carefully looked at nature; and his studies of rocks, barks, lichens, and moss, are of particular interest, being finished with the most faithful minuteness.”

— Harry Willard French, *Art and Artists in Connecticut* (Boston: Lee and Shepherd; New York: C. T. Dillingham, 1879), 108–9.

LMS There is a certain nostalgia discernable in Durrie's work, which is fostered by his honest and unpretentious compositions. Durrie possessed the same virtuoso qualities seen in the greatest painters, but treated the grand and the ordinary equally. By his democratic mindset, quietude of brushwork, and determination to mute the superfluous, he emphasized simplicity. His compositions celebrate the practical and the useful, and in doing so Durrie illuminates the charm found in the American scene.



PLATE 10 *Autumn Mountain Scene*

Henry Martin Gasser (1909–1981)

PLATE 11 *Harbor in Winter*

Oil on canvas

25 x 30 inches

Signed lower right: *H. GASSER*

PROVENANCE

Private collection

Private collection, Palm Beach, Florida

Sale, Morphy Auctions, Denver, Pennsylvania, November 22, 2015, lot 133

PLATE 12 *Pennsylvania Sunday*

Oil on canvas

24¹/₁₆ x 30¹/₈ inches

Signed lower right: *H. GASSER*

PROVENANCE

The artist

Private collection, Florida, acquired from above, ca. 1945–55

Private collection, Florida, by descent from above

Sale, Auctionata, New York, New York, June 28, 2016, lot 84, from above

LMS Gasser's work became an instant sensation when it was first shown in my gallery about ten years ago. Since then, it has not ceased to subvert collectors's interest in art of other periods and styles. It is predictable and fascinating to observe. A Hudson River School enthusiast might fly in from across the country to consider a Cropsey or a Gifford, but will depart the owner of a Gasser. Every collector, regardless of knowledge or experience, is vulnerable to the force of his artistic power.

It is nearly impossible to count the number of prizes Gasser has won. His work may be found in many museums including the Metropolitan Museum of Art and the Smithsonian Museum of American Art. The most pertinent question is: how much longer will we be able to acquire his most outstanding work at or below the \$25,000 level?

In the mid-twentieth century, Henry Martin Gasser achieved renown for the vibrant and evocative townscapes he painted of his native New Jersey. His watercolors garnered praise by critics and won many awards during his lifetime. Gasser was also a devoted teacher and wrote several instructional books detailing his ingenious painting techniques. Prestigious institutions including the Metropolitan Museum of Art, the Philadelphia Museum of Art, and the Museum of Fine Arts, Boston, have all attested to Gasser's greatness by acquiring his work for their permanent collections.

“A major award every fifty days—that’s the three year record of Henry Gasser of Newark, New Jersey. How does he do it, this modest fellow with a brush in his hand and an art school directorship under his thumb?

Since 1941, when he cornered the First Award of the Smithsonian

Institute in the field of water color, this former pupil of Robert Brackman

has been recipient of eighty-six laurel wreaths.... He’s no slouch when

it comes to oil painting either. Once, he served on a jury which rejected

the oil work of a noted woman painter, and she remarked testily that no

water-colorist had a right to sit in judgment on the work of an artist.

Gasser promptly went out and pocketed the Montclair Art Association’s

medal of Award for the best Oil in 1941. His critic was silenced.”

— Gerry A. Turner, “Henry Gasser—Art Educator With a Brush,” *Design* 49 (May 1, 1948): 7–8.



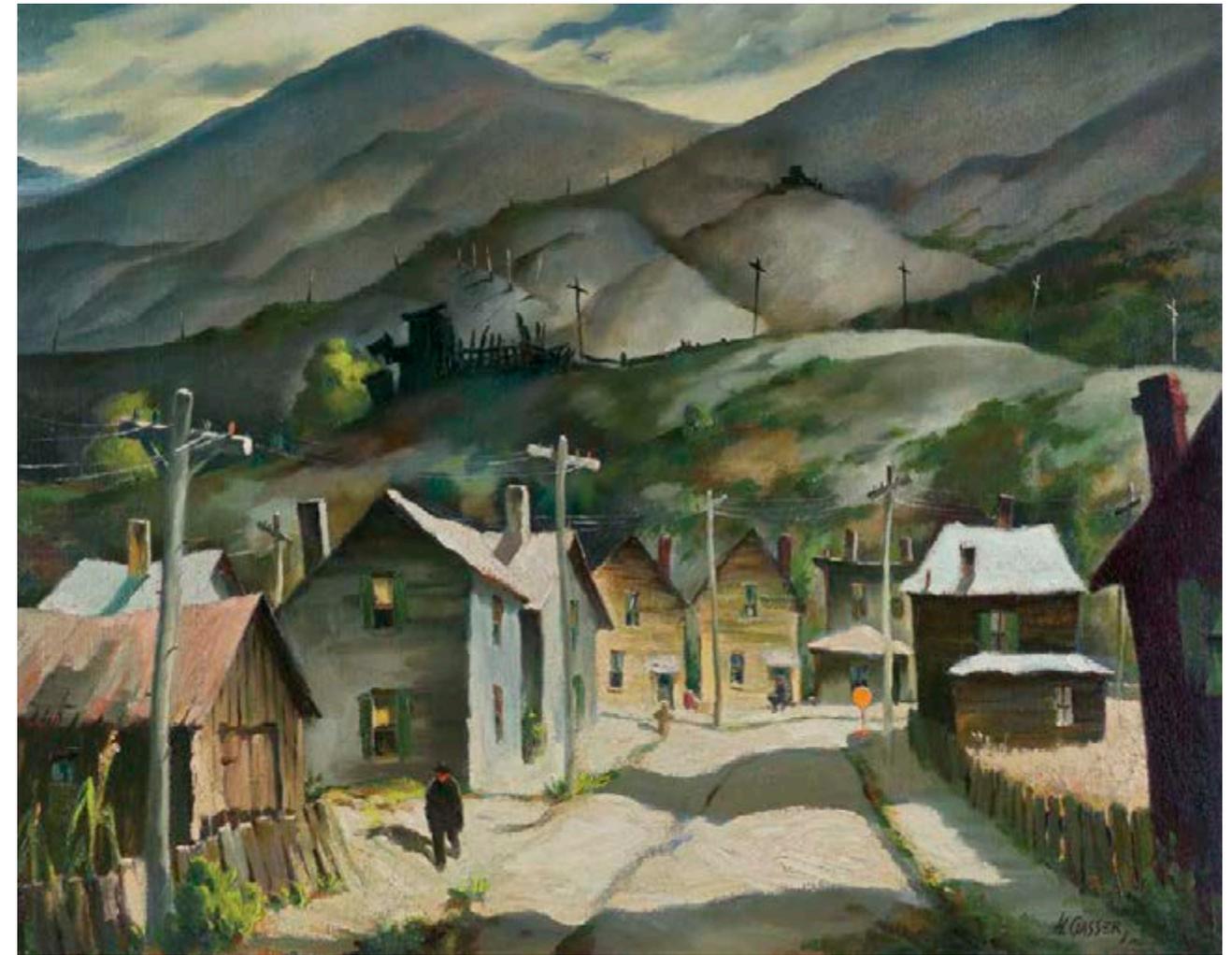
PLATE 11 *Harbor in Winter*



“Very early in his professional career, Gasser achieved acclaim because of his intricate detail and his use of color and light, allowing shadows to bring forth his subject matter and place emphasis on the area that would most interest the viewer.

In fact, Norman Kent, editor of ‘American Arts,’ has said about the work of Henry Gasser, ‘At the very beginning of his career, his full-handed watercolors, mostly of picturesque old Newark and scenes along the New England coast, were so favored by jurors that within a few years he had been awarded most of the major prizes in watercolor competitions.’”

— Margaret Taylor Dry, “Gasser’s Art Intricate Subtlety: Artist Master of Watercolors,” *Austin American Statesman*, May 12, 1974, F6.



Sanford Robinson Gifford (1823–1880)

PLATE 13 *A Country Stroll*

Oil on board laid down on canvas

5 x 6⁵/₈ inches (oval)

Signed lower center: *S. R. Gifford*

PROVENANCE

Estate of Maurice Bloch

Sale, Christie's, New York, New York, January 9, 1991, lot 162

Gerold Wunderlich & Co., New York, New York

Questroyal Fine Art, LLC, New York, New York, acquired from above, 1998

Private collection, New York, acquired from above, 1998

RELATED WORKS

Mount Chocorua, oil on paper, 7³/₈ inches x 10 inches, on verso: *Mount Chocorua—New Hampshire By Sanford R. Gifford Given to Phebe Anna Bunker before her marriage*; private collection, reproduced in *Sanford R. Gifford* (New York: Alexander Gallery, 1986), no. 6.

Summer Afternoon, 1855, oil on canvas, 30 x 42 inches, signed and dated lower center: *SR Gifford 1855*; Newark Museum, New Jersey

NOTE: This is a study for *Summer Afternoon*, which was shown at the National Academy of Design in 1855, and is presently in the collection of the Newark Museum, New Jersey. The peak depicted in the painting is Mount Chocorua in the White Mountains of New Hampshire, evidenced by another work by Gifford titled *Mount Chocorua*.

PLATE 14 *Study of Windsor Castle*, 1855

Oil on canvas

6¹/₄ x 9³/₈ inches

Signed lower right: *SRGifford*

PROVENANCE

(Possibly) Estate of the artist

Private collection, Maine

Sale, Sotheby's, New York, New York, December 1, 1999, lot 112

Private collection, Bethesda, Maryland, acquired from above

EXHIBITED

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

LITERATURE

(Possibly) *A Memorial Catalogue of the Paintings of Sanford Robinson Gifford, N.A.* (New York: The Metropolitan Museum of Art, 1881), 16, no. 66.

Kevin J. Avery and Franklin Kelly, eds., *Hudson River School Visions: The Landscapes of Sanford R. Gifford* (New York: The Metropolitan Museum of Art, 2003), 100–101, cat. 4.

Timothy Anglin Burgard, ed., *Masterworks of American Painting at the De Young* (San Francisco: Fine Arts Museums of San Francisco, 2005), 134–35, fig. 35.1 (reproduced in reverse).

RELATED WORKS

A Sketch of Windsor Castle, 1855, oil on canvas laid down on panel, 4¹/₄ x 7¹/₄ inches; Museum of Art, Rhode Island School of Design, Providence, Rhode Island

Windsor Castle, 1859, oil on canvas, 10 x 20 inches; George Walter Vincent Smith Art Museum, Springfield, Massachusetts

Windsor Castle, 1860, oil on canvas, 18 x 30 inches; de Young Museum, Fine Arts Museums of San Francisco, California

NOTE: This oil study is one of eleven recorded versions of the subject by Sanford Robinson Gifford. In a journal entry dated July 11, 1855, Gifford reported the day as rainy but with “a fine ‘effect’ on the castle just before sunset. It crowns a bluff, and at this time its regal towers and battlements were relieved in warm sunlight against the dark sullen gray of the clouds behind them; high over them arched a brilliant rainbow.” In a 1999 letter, Dr. Ila Weiss describes that this composition “elaborates on and refines the effect of color and light” of a similar, earlier work, resulting in a “coherent, strikingly fresh open-air quality despite its small size.”



PLATE 13 *A Country Stroll*

Sanford Robinson Gifford, a member of the second-generation Hudson River School, traveled the world to capture natural wonders. Known as a master of atmospheric effects, Gifford stood at the vanguard of luminism. He painted the air that cloaked mountain peaks and the space that filled valleys as much as he captured the land itself. In 2003, the Metropolitan Museum of Art and National Gallery of Art organized a momentous exhibition on the artist's unique contribution to the genre of landscape painting; it was shown at both host institutions and also traveled to the Amon Carter Museum of American Art. At auction, Gifford's work has commanded more than \$2 million.

“The American master in aerial perspective is undoubtedly Sanford R. Gifford.”

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

“Mr. Gifford does this work slowly. He likes to keep his picture in his studio as long as possible. He believes in the Horatian maxim of the seven years’ fixing of a poem. Sometimes he does not touch the canvas for months after his first criticism has been executed.”

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

“His pictures seemed to palpitate with light. No other artist equalled him in the power of expressing the atmospheric effects which are characteristic of his work. The peculiar methods by which these effects were produced were best described by himself, shortly before his last illness, in an interview with a writer for the New York Evening Post:

Landscape painting, he said, was air painting; and the object of the landscape painter was to reproduce the impression made upon him

by beautiful natural scenery—and he emphasized the word ‘beautiful.’

When he saw anything that vividly impressed him, his habit was to make at once a small pencil sketch of it on a piece of paper not larger than an ordinary visiting-card. On returning to New York after a summer trip, his pockets contained many such souvenirs, which subsequently were resketched in oil, on a larger scale, the canvas being, say, twelve inches by eight, and the time consumed not more than two hours. When one of these oil studies was finished, he was about ready to paint a picture from it. The preliminary experimenting—the processes of selection and rejection—had been accomplished; he waited only for a favorable day on which to begin—a day when he was in his best condition physically, and when he felt just like undertaking the task. When that day came, he entered his studio soon after sunrise, locked the door, and worked until just before sunset, resting only a few minutes at noon for a frugal luncheon of bread and coffee. If any visitor called, there was no answer to his knocking. Neither friends nor potentates could gain admission to Gifford’s study on that first great day, when for ten, eleven, or twelve consecutive hours he was getting his picture on canvas. His inspiration was at fever heat; he did not criticise his work; he simply did it as the afflatus moved him. No first day was long enough for the ardent painter, and very often at the end of it so much had been accomplished that even an artist friend stepping into his studio the next morning would often express his surprise that Gifford intended to touch the painting again. The rapidity and momentum had been Michelangelesque.”

— “Sanford R. Gifford,” *Harper’s Weekly*, September 18, 1880.



PLATE 14 *Study of Windsor Castle*, 1855

William Glackens (1870–1938)

PLATE 15 *The Sea Shore*, ca. 1908

Oil on canvas

25 1/8 x 30 1/8 inches

Signed lower right: *W. Glackens*

PROVENANCE

Estate of the artist

Kraushaar Galleries, New York, New York

Private collection, acquired from above, 1991

EXHIBITED

(Possibly) National Arts Club, New York, New York, February 3–20, 1910 (as *South Beach*)

Kraushaar Galleries, New York, New York, *William Glackens: The Formative Years*, May 8–June 8, 1991

LITERATURE

Kraushaar Galleries, *William Glackens: The Formative Years* (New York: Kraushaar Galleries, 1991), 13.

RELATED WORK

Crowd at the Seashore, ca. 1910, oil on canvas, 25 x 30 inches; The Metropolitan Museum of Art, New York, New York

NOTE: The Ira and William Glackens papers, held by the Archives of American Art, Smithsonian Institution, reference this painting as comprising a part of the artist's estate under record number 141.

William Glackens is known for the still lifes, portraits, and leisure scenes he painted during the late nineteenth and early twentieth centuries. A member of the Ashcan School in New York City, his paintings are bright and intimate, typically featuring a saturated color palette applied in loose, expressive strokes. Glackens was an organizer of the 1913 Armory Show, which is credited for catalyzing modern art in America. In 2015, the Barnes Foundation in Philadelphia organized a major retrospective of Glackens's work. The exhibition was critically acclaimed, solidifying the artist's reputation as a modern American master.

LMS It took nearly a year of persistent and thoughtful negotiation to acquire this painting, but the moment I saw it I understood that it would be well worth the effort.

While on display at a major art fair in New York City, the praise and enthusiasm it received from knowledgeable viewers exceeded that for any other painting we have shown in recent years. Several astute collectors thought it was the best painting that they had seen in quite some time.

It is a rare and stunning example of Glackens command of fauvism. His colors appear agitated, as if in objection to the harmony he demands. This compelling tension instantly engages the viewer's imagination and encourages prolonged contemplation.

It hangs directly opposite my desk, a celebrity glowing under the lights—bold, confident, and distinguished—as if Glackens preserved some of his soul in oil and varnish. My admiration is reinforced by the Metropolitan Museum of Art, which has a very closely related work by the artist of the same size, subject, and period.



PLATE 15 *The Sea Shore*, ca. 1908

“It is one of the marvels of this artist’s work that the beach and the ocean and the sky of each shore picture are quite different in tone, quite different in expression. He has no recipe for the seashore, or the park or Fifth Avenue. He is responsive to the most subtle changes of Nature’s whims and capable of revealing that response to eyes happily attuned to the munificence of his gift to the world.”

— “Notes of General Interest,” *Craftsman* 24, no. 1 (1913): 135.



“There is something rare, something new in the thing that he has to say. At first it may shock you a little, perhaps a great deal; you question, but you keep looking; you grow friendly toward his art; you come back and you get to feel toward the things that you have criticized as you do toward the defects in the face of a person whom you have grown to like very much. They become essential to you in the whole, and the whole with Glackens is always so much alive, so much the manifestation of a temperament intensely sincere and intensely brave.”

— Robert Henri, “The New York Exhibition of Independent Artists,” *Craftsman* 18, no. 2 (1910): 162.

“The same is true of Glackens’ painting of the seashore. You are not asking whether he is painting Long Island or Gloucester or Nova Scotia, you are refreshed with the wind and the sun and the joy of the children. You feel as they felt the day he painted them, as he felt while he was painting. And so art seems to have lifted itself up to that reticent edge of the infinite where man has somehow seized Nature’s own force to produce varying and wonderful emotions in the heart of the beholder.”

— “Imagination and the Camera: Illustrated From Photographs By Baron De Meyer,” *Craftsman* 26, no. 5 (1914): 518.

Childe Hassam (1859–1935)

PLATE 16 *Broadstairs Cottage*, 1889

Watercolor and pencil on paper

10³/₈ x 15³/₈ inches

Signed and inscribed lower left: *Childe Hassam. Broadstairs. Eng. To J. Appleton Brown with Hassam's friendship. "Shoals" Aug 1890*

PROVENANCE

Vance Jordan Fine Art, New York, New York

Private collection, acquired from above, 2001

Sale, Sotheby's, New York, New York, November 28, 2007, lot 144, from above

Private collection, New York, New York

[With] Questroyal Fine Art, LLC, New York, New York, from above

Private collection, Shorewood, Minnesota, acquired from above, 2008

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

PLATE 17 *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, 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.



PLATE 16 *Broadstairs Cottage*, 1889

In the late nineteenth and early twentieth centuries, Childe Hassam was America's foremost impressionist painter. Hassam aimed to capture the ethos of his time, and his output was varied and prolific. He developed his own unique iteration of the French style that incorporated city and country scenes of New York, New England, and international locales. Hassam was a distinguished member of an elite group of American impressionists known as "The Ten." In 2004, the Metropolitan Museum of Art mounted a landmark exhibition of his work. His auction record to date is \$7,922,500.

"I can only paint as I do and be myself, and I would rather be myself and work out my ideas, my vagaries, if you please, in color, than turn out Christmas cards and have to hire a clerk to attend to orders."

— Childe Hassam, quoted in Frederick W. Morton, "Childe Hassam, Impressionist: Ten Illustrations," *Brush and Pencil* 8 (June 1, 1901): 143.

"I believe the man who will go down to posterity is the man who paints his own time and the scenes of every-day life around him. Hitherto historical painting has been considered the highest branch of the art; but, after all, see what a misnomer it was. The painter was always depicting the manners, customs, dress and life of an epoch of which he knew nothing."

— Childe Hassam, quoted in A. E. Ives, "Talks with Artists," *Art Amateur; A Monthly Journal Devoted to Art in the Household* 27 (October 1892): 116.

LMS Verifiable Value

Broadstairs Cottage, 1889

Each work of art is unique. Unlike certain assets, there are rarely other similar examples that have traded within the same general time period to assist a buyer in determining comparable value. However, this painting sold at a major New York auction in 2007 and is offered here at a valuation that favorably corresponds to that sales result.

Ten Pound Island, 1896

From the distinguished Jack Warner Foundation, the sheer grandeur, coveted subject matter, and masterful composition of Hassam's *Ten Pound Island* easily command the attention of discerning collectors and museum curators. It is a painting by one of the world's most celebrated impressionists put to canvas at the very peak of his ability. Rarely are works of this caliber, with such impeccable provenance and exhibition history, offered for sale.

A Perfect Asset

It might be useful to look at this opportunity from an uncommon perspective. Think of it as prime waterfront property absent taxes and maintenance, an easily transportable slice of pristine earth to be hung wherever you call home, beyond the domain of any authority, and free of the limits of place and burden of address. Those who are moved by exceptional artistic achievement will always long to possess it, which will forever assure its value.



PLATE 17 *Ten Pound Island, 1896*

Winslow Homer (1836–1910)

PLATE 18 *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. Willson, Salem, Massachusetts

Martha Willson Day (Mrs. Howard Day) and Amey Willson Hart (Mrs. Henry 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 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), 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.

PLATE 19 *Through the Fields*, 1879

Pencil and gouache on paper

9⅞ x 14⅞ inches (sight size)

Signed and dated lower left: *Winslow Homer / 1879*

PROVENANCE

(Possibly) Sale, Wm. A. Butters & Co., Chicago, Illinois, December 10, 1879

(Possibly) Eda Hurd Lord, Evanston, Illinois

J. W. Young Galleries, Chicago, Illinois, by 1923

Mrs. Woodruff J. Parker, Chicago, Illinois, 1923

Mrs. George A. Martin, Cleveland, Ohio, by 1938

Sale, Parke-Bernet, New York, New York, October 18–19, 1946, lot 114

Wildenstein & Co., New York, New York, 1946

Charles W. Engelhard, Far Hills, New Jersey, 1959

Private collection, by descent from above

Sale, Christie's, New York, New York, November 19, 2015, lot 19, from above

Michael Altman Fine Art & Advisory Services, New York, New York, acquired from above, 2015

EXHIBITED

A Loan Exhibition of Winslow Homer for the Benefit of the New York Botanical Garden, Wildenstein & Co., New York, New York, February 19–March 22, 1947, no. 97

Winslow Homer: Watercolors and Drawings, Wildenstein & Co., New York, New York, 1948, no. 7

Winslow Homer 1836–1910. Eastman Johnson 1824–1906, Los Angeles County Museum of History, Science and Art, California; Oklahoma Arts Center, Oklahoma City, Oklahoma; Fine Arts Gallery, San Diego, California; Museum of Fine Arts, Houston, Texas; Witte Memorial Museum, San Antonio, Texas; Denver Art Museum, Colorado; Tacoma Art League, Washington; Seattle Art Museum, Washington, February 4, 1949–May 7, 1950, no. 21



PLATE 18 *A High Sea*, 1884



“The last hundred years have produced a new outdoor art, and its best examples date back only a few years. Today Winslow Homer is painting the sea as it has never before been painted ... and all the past leads up to Winslow Homer.”

— Charles Francis Browne, “Sixth Exhibition of the Society of Western Artists,”
Brush & Pencil 10 (April 1902): 19.

“He strikes one as a natural force rather than as a trained artist—as if he had only to see, not to worry over the use of his materials. His handling is forthright and almost brutal, yet in its ruggedness and lack of amenity there is great subtlety of values. His draughtsmanship is the reverse of academic, but is marked by an extraordinary sense of bulk and weight and movement He is hardly a colourist, and his work tends, at times, to reduce itself almost to black-and-white, yet he is capable of astonishing fullness and force of colouring.... Homer’s pictures can hardly have too much light or too much distance, while this robustness need fear no rivalry, and they are therefore particularly at home in a great gallery.”

— Kenyon Cox, “Three Pictures by Winslow Homer in The Metropolitan Museum,”
Burlington Magazine for Connoisseurs 12 (November 1907): 123–24.

Paintings, Watercolors and Drawings by Winslow Homer, 1836–1910, Allied Arts Association Annual Art Festival, Houston, Texas, November 17–26, 1952, no. 21

LITERATURE

Lloyd Goodrich, *Record of Works by Winslow Homer: 1877 to March 1881*, ed. Abigail Booth Gerdts, vol. 3, *1877 to March 1881* (New York: Spanierman Gallery, 2008), 258, no. 849.

RELATED WORKS

Girls Strolling in an Orchard, 1879, watercolor on paper, 9³/₄ x 13¹/₄ inches, signed and dated lower right: *Winslow Homer / 1879*; private collection, reproduced in Lloyd Goodrich, *Record of Works by Winslow Homer: 1877 to March 1881*, ed. Abigail Booth Gerdts, vol. 3, *1877 to March 1881* (New York: Spanierman Gallery, 2008), 258, no. 850.

Two Girls in a Field, 1879, graphite on white wove paper, 9³/₁₆ x 9¹⁵/₁₆ inches, signed and dated lower right: *Winslow Homer / 1879*; Cooper Hewitt, Smithsonian Design Museum, New York, New York

Winslow Homer was lauded during his lifetime—and has continued to be ever since—as one of America’s greatest artists. He worked primarily throughout the Northeast, painting realist landscapes, marine scenes, and figural compositions that captured the dynamism of nature and man’s place in its midst. Simultaneously delicate and vigorous, Homer’s singular style is celebrated for its honesty and expert handling. His works have become icons of nineteenth-century America and reside in every major museum collection. At auction, his paintings have commanded prices nearing \$5 million and some private sales are believed to have been in excess of \$20 million.

LMS Winslow Homer’s position in the canon of American and international art is forever assured. Although the acquisition of his work requires a significant commitment of capital, there is little doubt that his relevance will ever diminish. It may be particularly satisfying to know that one’s heirs could someday possess a work of art whose significance and rarity will likely escalate with the passage of time.

“Winslow Homer is unquestionably the most strictly national painter America has produced, and for that very reason he is one of the greatest, if not the greatest. He is great because he has been loyal to himself— to his perceptions and convictions; because he has been loyal to the country that nurtured him; because he has been brave enough to renounce academic art, foreign influences, false idols, and with a deaf ear to the dictates of tastes and fashions, to go direct to nature for his inspiration, and interpret nature according to his light.

Like the poet Whitman, between whom and himself there is a certain bond of sympathy and unity, Homer ‘accepts reality and dares not question it’; and again like Whitman, his art stands isolated, unique, alone.”

— Frederick W. Morton, “The Art of Winslow Homer,” *Brush & Pencil* 10 (April 1902): 40.

“Winslow Homer personifies the clearest type of fresh American virility.... Sober, earnest, and full of movement, his pictures go direct to the point with originality of vision, and with that strange power of the big man who does the thing that subconsciously we have often felt though never expressed.”

— H. St. G., “Winslow Homer,” *Critic* 46 (April 1905): 323.



PLATE 19 *Through the Fields*, 1879

David Johnson (1827–1908)

PLATE 20 *Morning, Lake George*, 1872

Oil on panel

10¼ x 15 inches

Monogrammed and dated lower right: *DJ 72*.

PROVENANCE

Private collection, Rochester, New York

Sale, Cottone Auctions, Geneseo, New York, March 19, 2016, lot 306

A member of the Hudson River School's second generation, David Johnson devoted himself to portraying the landscape of New York and New Hampshire. He earned a reputation for his commitment to realism and his attention to atmosphere and light. Both the Metropolitan Museum of Art and the Smithsonian American Art Museum have collected his work, which has sold at auction for as much as \$722,500.

LMS Upon John Frederick Kensett's unexpected death, it is believed that David Johnson was one of the few artists asked to complete the master's unfinished work. He possessed the technical prowess and creative ability to be among the nation's most elite painters. While several of his paintings have sold quite well both at auction and privately, his valuations are still comparatively modest and offer attractive opportunities for value conscious collectors. This painting is especially desirable: Lake George is one of the most iconic subjects in American art.

“In most cases, however, it will be seen that those landscapes represent the careful observation of facts, and the effort at accurate delineation characteristic of a school of art perhaps as truly National as anything we can claim.”

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

“I studied Rousseau, Hovema, Ruysdael, and men of that school, and my paintings, after that, partook of their characteristics. I have always been a student, and never allowed a good picture to escape without getting some of its good points. I looked at pictures as your mechanic does on a new piece of machinery—somewhere about it there must be something worth following.... I knew what I wanted, and, having found it, studied it so much that my work had to partake of the style of my chosen masters.

The poets of old are reproduced in modern song.”

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



PLATE 20 *Morning, Lake George*, 1872

John Frederick Kensett (1816–1872)

PLATE 21 *New England Sunrise*

Oil on canvas

18 1/8 x 30 1/4 inches

Monogrammed lower center: *JFK*

PROVENANCE

Charles Henry Ludington, New York, ca. 1890

William H. Ludington, Cannes, France, son of above, by descent from above

William H. Ludington III, by descent from above

Sale, Sotheby's, New York, New York, December 6, 1984, lot 35, from above

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

Richard York Gallery, New York, New York

Blanchette H. Rockefeller, New York, acquired from above, 1986

Estate of above

Sale, Christie's, New York, New York, November 30, 1994, lot 10, from above

Masco Corporation, Taylor, Michigan, acquired from above

Sale, Sotheby's, New York, New York, December 3, 1998, lot 102, from above

Private collection, New York, acquired from above

Sale, Christie's, New York, New York, December 1, 2010, lot 94, from above

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

Michael Altman Fine Art & Advisory Services, New York, New York, acquired from above, 2010

EXHIBITED

Alexander Gallery, New York, New York, *The Water's Edge*, May 29–June 29, 1985

LITERATURE

The Water's Edge (New York: Alexander Gallery, 1985), no. 12.

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

A leading member of the Hudson River School, John Frederick Kensett dedicated himself to portraying America's marvels. He painted nature fastidiously, believing that the land was magnificent as he found it and did not require any exaggeration. As a result, an overwhelming sense of wonder and quietude pervades his oeuvre of New England woodland interiors, seascapes, and landscapes. This pioneering artist's work resides in the Los Angeles County Museum of Art, the National Gallery of Art, and the Metropolitan Museum of Art, among others. His auction record is \$1,248,000.

“Who has not looked with pleasure on the sea-pieces of Kensett?”

Pre-Raphaelite in the extreme, yet usually pure and broad in choice of subject; never neglecting finish, yet never losing sight of his effect, this artist gives us space unbounded as it is not often found combined with such fidelity to detail.”

— Editor, “The Progress of Painting in America,” *The North American Review* (May 1, 1877): 456.

“His work was in great demand, and perhaps had a wider popularity than that of any other American landscape-painter. His subjects were drawn from our home scenery, and while their nationality was easily recognizable, there was a poetry in the treatment.”

— “Obituary,” *The American Biblioplist* 5, no. 6 (1873): 13–14.



PLATE 21 *New England Sunrise*



“Among the most prominent of the landscape painters who succeeded the founders of the art among us, and were like them inspired by a reverent spirit and lofty poetic impulses, John F. Kensett holds a commanding position.... Notwithstanding so long an association with foreign schools, especially the Italian, we find very little evidence of foreign art in the style of Kensett. He was fully as original as Durand, and saw and represented nature in his own language. His methods of rendering a bit of landscape were tender and harmonious, and entirely free from any attempt at sensationalism.... We see it brought out most prominently in some of his quiet, dreamy coast scenes, in which it is not so much things as feelings that he tries to render or suggest.... Mr. Kensett’s art consisted in a certain inimitably winning tenderness of tone, a subtle poetic suggestiveness.”

— S. G. W. Benjamin, “Fifty Years of American Art,” *Harper’s New Monthly Magazine*, June 1, 1879, 255–56.

LMS There is hardly a collector who would dispute my characterization of John Frederick Kensett as an American master. One of the founders of the Metropolitan Museum of Art, he was as much admired during his lifetime as he is today. He, along with Martin Johnson Heade, Fitz Henry Lane, and Sanford Robinson Gifford, perfected what is known as American luminism. His contribution to art is profound and there are few museums in the nation that do not own or seek his innovative work.

New England Sunrise is not only one of Kensett’s greatest paintings, it is one of the most spectacular examples of luminism ever created. I have often been inclined to remove it from my gallery’s walls because visitors have a very hard time focusing on anything else.

While you may suspect that you are reading the hyperbole common to art dealers, I will present the following irrefutable facts to dispel your doubts. This painting has been offered at auction three times over a period of sixteen years. It first sold in 1994 for \$178,500, exceeding the high estimate. Again in 1998, it surged past its high estimate and sold for \$233,500. Then, in 2010, at Christie’s, New York, it sold for \$662,500, about 183 percent above the 1998 result. The compounded annual return from 1998 to 2010 was just over nine percent. This is especially remarkable when one considers the two damaging financial events that occurred during this time frame: the technology bubble of 2000–2001 and the recession of 2008.

Few works have survived both a century of curatorial scrutiny and the transparent and quantifiable assessment of the market.

Reginald Marsh (1898–1954)

PLATE 22 *Burlesque Queen*

Oil on masonite

16 1/16 x 20 inches

Signed lower right: *MARSH*

PROVENANCE

The artist

Estate of the above

Mrs. Felicia Marsh, the artist's wife

Sidney Sander Goosen, Detroit, Michigan

Private collection, by descent from above

Sale, Heritage Online, May 7, 2016, lot 68113, from above

Reginald Marsh's work was born out of the grit and chaos of New York City in the 1930s and '40s. Marsh flocked to public spectacles for artistic inspiration. Instead of idealizing his subjects, he amplified the imperfect and the unruly. Today his works reside in such prestigious institutions as the Whitney Museum of American Art, the Smithsonian American Art Museum, and the Metropolitan Museum of Art. His auction record to date is \$834,500.

LMS Just as Thomas Hart Benton has preserved the uniqueness and nuance of the people of the mid-twentieth-century heartland, Marsh has done the same for New York. He is rapidly emerging as one of the most important American painters of the period, and his work has a special resonance among the many that recollect or long for a less homogenized time. Life was grittier then, especially at the edges, lived in the present and unencumbered by adherence or undue respect for convention. And that is where Marsh would be found. His vivid depictions of Coney Island, nightclubs, burlesque shows, and theatres are poignant examples of a city that once was.

“Marsh lives soberly apart from most of the scenes he paints, but loves to visit Coney Island because ‘It stinks of people and is earthy and real.’”

— “Educated Like a Rich Man's Son Marsh Prefers to Paint Poor Men,” *Life*, January 9, 1939, 24.

“Marsh felt as he grew older, that the world he loved was passing away.

Even Coney Island changed. ‘The bunions and varicose veins and flat chests are gone,’ he lamented. ‘Now there are only Marilyn Monroes.’

Even more distressing to Marsh was the realization that abstract art was

crowding out the more traditional art he revered. At the mention of the modern masters he grew peevish. ‘Matisse draws like a 3-year-old,’

he exclaimed. Picasso was a ‘false front,’ and modern art as a whole he denounced as ‘high and pure and sterile—no sex, no drinks, no muscles.’”

— Dorothy Seiberling, “Painter of Crowds was a Lonely Man,” *Life*, February 6, 1956, 88.



PLATE 22 *Burlesque Queen*

Alfred H. Maurer (1868–1932)

PLATE 23 *Red Flowers in a Blue Vase*, 1926

Watercolor, oil, and pencil on paper laid down on board
21⁷/₁₆ x 17⁵/₁₆ inches
Signed and dated upper right: *A.H. Maurer / 26*

PROVENANCE

Private collection, Florida

Alfred H. Maurer has been called the first modern American painter. Born in New York, he spent many years in the late nineteenth and early twentieth centuries studying in Paris, where he was exposed to the progressive approaches of Cézanne, Gauguin, Picasso, and Matisse. Maurer adopted Fauvism before any other American, and his experimentation helped spread avant-garde styles stateside when he returned home in 1914. In 2015, the Addison Gallery of American Art hosted a groundbreaking retrospective of the artist’s career. Maurer’s paintings have attracted auction bids as high as \$800,000.

LMS Opportunity

This striking work—by an artist whose talent and reputation has not diminished over the course of a century—may be acquired at a fraction of the price of certain unproven and marginally credentialed contemporary artists.

“Perhaps one of the most startling exhibitions was that given by Alfred H. Maurer at the Folsom Galleries. Paintings that were revolutionary to a degree both in subject and color, interesting to the initiated but bewildering to the lay reader and confusing at close range to any one whose eyes do not work like reversed opera glasses.”

— “Notes of General Interest at the Folsom Galleries,” *Craftsman* 23 (March 1913): 726.

“It is in this spirit that Alfred Maurer exhibited recently a series of landscapes, portrait heads and still-life subjects done under the inspiration of Henri Matisse and his school. Maurer’s conversion took place some four or five years ago, since when he has revealed an increasingly strong grasp of the essentials of the modern movement and has displayed, above all, an individual richness and beauty of coloration which rank him well in the forefront of that courageous little band which has recently brought from overseas the gospel of Expressionism.”

— “Maurer and Expressionism,” *International Studio* 49 (March 1913): VIII.

“Maurer is a man with a talent as charming and subtle as Whistler’s.”

— Willard Huntington Wright, “The Forum Exhibition,” *Forum* 55 (April 1916): 465.



PLATE 23 *Red Flowers in a Blue Vase*, 1926

Willard Leroy Metcalf (1858–1925)

PLATE 24 *The Waterfall*

Oil on canvas

36 x 39 inches

Signed lower left: *WL METCALF.*; on stretcher bar: *W.L. M.*

PROVENANCE

[With] The Milch Galleries, New York, New York

William Franklin Knox, Washington, DC

Annie Reid Knox, wife of above, by descent

Alma College, Michigan, by bequest from above, 1955

Sale, Christie's, New York, New York, March 14–23, 2016, lot 25, from above

NOTE: *The Waterfall* may be seen hanging on the wall of the Frank Knox Conference Room in Alma College, Michigan, in a postcard from the 1950s.

This painting will be included in the forthcoming catalogue raisonné of the artist's work by Betty Krulik.

Willard Leroy Metcalf was a leading figure in American Impressionism. He went to Europe in the 1880s to study painting and spent time at Giverny, where Monet was revolutionizing the art world. This was where he perfected his own unique version of the style. His work is highly valued today and brings prices at auction exceeding \$1 million. Metcalf paintings reside in the Metropolitan Museum of Art and the Smithsonian American Art Museum, among countless others.

“At the Corcoran Gallery there is a notable exhibition. The paintings by

Willard L. Metcalf are on view there to continue until February 1.

Mr. Minnigerode, director of the Corcoran, said that every man and

woman in the city should make an effort to see this exhibition, as it is

typical of the very best in American art and can scarcely be praised

too highly. Mr. Minnigerode, who is a personal friend of the artist, is

well qualified to speak with authority on this dean of American artists

and expressed himself as follows:

‘Willard L. Metcalf needs no introduction to the American public.

He stands today as one of the foremost landscape painters of this or

any other country. His paintings are known the length and breadth

of the land, from the Atlantic to the Pacific, from Maine to Texas.

No collection of American pictures can be complete without

one or more examples of his work. He paints in every season of the

year—summer, winter, spring and fall. It is all one to him.’”

—Aida Rainey, “Metcalf Paintings in the Corcoran Provide Notable Art Exhibition,” *Washington Post*, January 11, 1925, A17.



PLATE 24 *The Waterfall*

Thomas Moran (1837–1926)

PLATE 25 *Sunset*, 1922

Oil on canvas

14 1/4 x 20 1/8 inches

Monogrammed, signed, and dated lower left: *TMoran / TMoran / 1922*; on verso: *To my good friend C.F. Lummis / Moran / 1922*

PROVENANCE

The artist

C.F. Lummis, gift from above

Texas Art Gallery, Dallas, Texas

Private collection, acquired from above, 1984

Sale, Christie's, New York, New York, May 21, 2015, lot 38, from above

Private collection, New York

NOTE: The inscription on the reverse of this painting refers to Charles Fletcher Lummis, editor of *Out West* magazine. Lummis once wrote of Moran, “No one knows better than he the hopelessness of painting God’s masterpiece; but no one so well has made a transcript for our comprehension.”¹

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

1. Chas. F. Lummis, “The Artists’ Paradise II,” *Out West* 29 (September 1908): 191.

PLATE 26 *Sunset, Amagansett*, 1905

Oil on canvas

30 1/2 x 40 1/2 inches

Monogrammed and dated lower right: *TMoran 1905*

PROVENANCE

Private collection, Akron, Ohio, 1970s

Sale, The Coeur d’Alene Art Auction, Reno, Nevada, July 26, 2008, lot 36, from above

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

Private collection, acquired from above, 2009

Sale, Sotheby’s, New York, New York, November 18, 2015, lot 79, from above

NOTE: This painting will be included in the forthcoming catalogue raisonné of the artist’s work by Stephen L. Good and Phyllis Braff. 131, from above

Thomas Moran developed a distinguished style of grand, romantic landscapes. He traveled extensively throughout his career in search of the world’s most beautiful scenery, much of which he found in America. A true frontiersman, he accompanied government expeditions in the early 1870s to Yellowstone, Wyoming, and the Grand Canyon. Moran recorded his journeys in dreamlike depictions of the American West that received wide acclaim. The country’s finest museums continue to collect paintings by Thomas Moran, which have sold at auction for as high as \$17 million.

“I believe in the inspiration of the artist to this extent: The genius or inspired artist may be born, but he has to be made! Constant work is the only thing to make the original genius. There is no such thing as neglected genius.”

— Thomas Moran, quoted in Charles Thomas Logan, “A Talk With Thomas Moran,” *Art Interchange* 59 (August 1, 1902): 28.

“Thomas Moran, the grand old man who discovered the Grand Canyon”

— M. P., “The Art Galleries,” *New Yorker*, December 25, 1926, 39.



PLATE 25 *Sunset*, 1922

LMS Thomas Moran vehemently objected to the direction art was taking at the beginning of the century. His comments in the July 1, 1913 issue of the *New-York Tribune* (see right) are especially relevant and poignant today. While most of us acknowledge and appreciate the artistic innovations seen in modern and contemporary art, we object to the inordinate attention and absurd values the work commands. There is a growing sense that some of this new art has drifted too far afield and collectors long for work that celebrates the wonders of the natural world and values the refinement of innate ability above the contemporary preference of conception over execution. So many must look back at America's Hudson River School masters to find the art that nurtures them.

Moran's *Sunset* is a highly poetic Western landscape, a subject matter unquestionably among the most desirable and sought after in his oeuvre, which commands large sums at auction. His *Green River of Wyoming* sold for nearly \$18 million, which ranks among the most valuable American paintings ever sold at auction. He never ceased to paint the spectacular visions he discovered in the American West and his renderings encouraged Congress to establish the National Parks system.

Sunset, Amagansett is one of the largest landscapes Moran ever painted of the region. The paintings he created near his summer home in East Hampton possess an exceptionally refined balance of light and expressive color and offer collectors a chance to acquire some of his best work at valuations remarkably less than his views of the American West. This may not be a long-lived anomaly and I encourage collectors to seriously consider the magnitude of this opportunity.

“Mr. Moran, who is seventy-six years old and has been painting since he was eighteen years old, expressed a most profound disgust yesterday for the work and ideas of the cubists and impressionists. “I have seen their work and have dismissed them from my mind” he said. “The cubists are practically all academic failures. That is why they have taken up this insane idea of cubism. They have a few followers, who think they understand cubism, but they do not. I believe that cubism and impressionism come from unbalanced brains—from minds made wild by absinthe, cocaine and morphine. No healthy, sane person could waste time on such nonsense.... The world has put its seal on great men because they were great men. The works of Da Vinci, Van Dyck, Rubens and Frans Hals will always be great, because they came from master minds and hands.”

— “Cubism Heir of Insanity: Thomas Moran Says It Is Work of the Unbalanced,” *New-York Tribune*, July 1, 1913, 7.

“I want to be quoted as being opposed to the foreign subject in paintings when we have every phase of landscape and subject here at home. America is richer in material for the true artist working along the lines of individual development than any country in the world, leaving out Venice; and we are the most wonderfully prolific country in the variety of subjects known to civilization.”

— Thomas Moran, quoted in Charles Thomas Logan, “A Talk With Thomas Moran,” *Art Interchange* 59 (August 1, 1902): 28.



PLATE 26 *Sunset, Amagansett*, 1905

Walter Launt Palmer (1854–1932)

PLATE 27 *The Leaning Tree*

Oil on canvas

30 1/8 x 40 1/8 inches

Signed lower right: *W.L. PALMER*

PROVENANCE

Private collection, Pennsylvania

EXHIBITED

National Academy of Design, New York, New York, *Annual Exhibition*, 1919, no. 50

LITERATURE

Maybelle Mann, *Walter Launt Palmer: Poetic Reality* (Exton, PA: Schiffer Publishing Limited, 1984), 145, no. 756.

LMS If one were to ask any informed student of American painting to name our nation’s foremost painter of snow, Palmer would be the most frequent reply. Most artists believe that few things are as difficult to paint, but Palmer’s deft brushwork and steadfast fidelity defy the complexity of the task.

Frederic Edwin Church, perhaps the most famous and accomplished of all the American nineteenth-century painters, was Palmer’s early mentor. Church famously stated, “I would like to be of use to him before he gets so far advanced as not to require my aid.”

Walter Launt Palmer found his calling in the midst of winter. He formed a unique place in the nineteenth-century landscape tradition by mastering a very specific scene: a wooded stream covered in a fresh blanket of snow, which he ingeniously rendered in a myriad of glistening pastel colors. He never seemed to tire of the interplay between light, snow, sky, and water, and neither did critics. Palmer’s kaleidoscopic paintings reside in the esteemed collections of the Smithsonian American Art Museum and the Metropolitan Museum of Art, among many others.

“There is nothing but praise to be expressed for the technical skill and justness of visual powers evidenced in the water-color drawings of Walter Launt Palmer, which were shown in his annual exhibition at the Avery Gallery from December 6th to 18th. His airy, delicate manipulation fits the subjects he renders to perfection, and his skill amounts to virtuosity in its facile brilliancy. He never descends to commonplace levels, and year after year his exhibitions prove inexhaustibly charming.”

— “Exhibition Notes,” *Art Interchange* 40 (January 1, 1898): 6.

“The pictures of Walter Palmer were enjoyed by simple lovers of nature. He sees in snow its lightness, its illusive, soft, fairylike surface, that, chameleon-like, changes with the varying hues of light, and does not use it as a means of displaying personal pyrotechnics.”

— Eliot Clark, “American Painters of Winter Landscape,” *Scribner’s Magazine*, December 1922, 767–68.



PLATE 27 *The Leaning Tree*

Guy Pène du Bois (1884–1958)

PLATE 28 *Locked Jury*

Oil on canvas
20 1/8 x 40 1/4 inches

PROVENANCE

Ira Greenhill, New York, New York
Estate of the above, 2016

Sale, Freeman's, Philadelphia, Pennsylvania, June 5, 2016, lot 42,
from above

EXHIBITED

The Metropolitan Museum of Art, New York, New York, *American
Painting Today, A National Competitive Exhibition*, 1950

LITERATURE

Betsy Fahlman, "Checklist," 1979.

PLATE 29 *The Ballet Tryout*

Oil on canvas
40 x 30 inches
Signed lower left: *Guy Pène du Bois*

PROVENANCE

Bernard Danenberg Galleries, New York
American Masters Gallery, Los Angeles, California
Fox Gallery, New York, by 1982
Private collection
Private collection, Texas, by 1998
James Reinish & Associates, New York

EXHIBITED

Whitney Museum of American Art, New York, New York, *Annual
Exhibition of Contemporary American Painting*, November 10–
December 31, 1950, no. 32 (as *Tryout*)

Marion Art Center, Massachusetts, *Exhibition of Oil Paintings
by Guy Pène du Bois*, January 25–February 23, 1966, no. 4
(as *Tryout, Backstage*)

Hirschl & Adler Galleries, New York, New York, *Center Stage:
Entertainment in American and European Art*, April 20–June 2, 1995

Amarillo Museum of Art, Texas, *Collaborative Connoisseurship:
The Artesia Art Collection of the Fentress-Humphreys-Warren
Families*, January 24–March 22, 1998

LITERATURE

Suzanne L. Julig and Lane Talbot Sparkman, *Center Stage:
Entertainment in American and European Art* (New York: Hirschl
& Adler Galleries, 1995), 14, 27, no. 15.

Guy Pène du Bois developed an unusual idiom of realism in the first half of the twentieth century. An art critic as well as an artist, he lived most of his life in New York with periods spent in France. Pène du Bois's oeuvre primarily comprises portraits and incisive characterizations of social interactions of the upper classes, often with a satirical air. His paintings are now in the collections of the Metropolitan Museum of Art, the Art Institute of Chicago, and the National Gallery of Art; his auction record is \$782,500.

LMS We have been searching for an important figurative artist whose valuations have not yet escalated beyond the means of most collectors. Pène du Bois has the requisite museum interest, scholarly admiration, and escalating auction history to fully substantiate his rising historical significance. He belongs to an elite league that includes the likes of Hopper and Bellows, and like most groundbreaking painters, his individual style is readily identifiable and resonates with informed collectors. This is a momentary opportunity to acquire his work before the importance of his talent and stature among America's best painters fully impact the value of his paintings.



PLATE 28 *Locked Jury*

“Guy Pene Du Bois paints the comedy of 20th Century American manners from much the same point of view as Daumier painted those of France 100 years ago.... In this country, however, we have not had anyone who has had quite the point of view that is Pene Du Bois’.... With Du Bois we get the cartoonist’s point of view mixed with the painter’s.... These sleek-haired girls in clinging dresses and strapped slippers, these white-shirt-fronted confidence men and roués, interest Du Bois quite as much psychologically as they do pictorially. He sees pictures in the paraphernalia of everyday life. He makes stunning compositions with dramatic contrasts out of restaurant scenes, the light shining on white tablecloths and illuminating the smooth faces of ‘Broadway butterflies’ and the black hair and mask-like faces of lounge lizards. He is able to paint his women in the latest fashion and yet generalize their clothes. He is amused and a little scornful when the fashions are exaggerated. But in generalizing them even when they are most absurd he gives us pictures which are paintings. They are never entirely in the cartoon spirit. He gets the fundamental qualities which go to make up a good picture. He gets a solidity and a sense of form that is classical.”

— “Pene Du Bois Paints Comedie Humaine,” *Brooklyn Daily Eagle*, April 6, 1924, 26.

“Guy Pene du Bois’s Exhibition Sustains His Reputation as One of America’s Best Painters of Today”

— Edward Alden Jewell, *New York Times*, November 25, 1932, 19 (headline).

“It is good to watch the proceedings of an artist so alert, so modern, so interested in the human spectacle—and so constant in his adherence to the time-tried traditions of painting. The freakish movements of the hour have not touched him. Progressive as he is he nevertheless maintains his poise.”

— “Guy Pene du Bois,” *New York Herald Tribune*, November 20, 1938.

“[Guy Pène du Bois] has mastered his craft. Yes, it is pretty safe to call him a master and to add that there isn’t a better artist working hereabout today. His draftsmanship, to put it coldly, commands instant and unlimited respect. His line is pure and vigorous. Color can, and not infrequently does, attain truly remarkable intensity of tone and subtlety of harmonious relationship. Add to these qualifications an almost unerring sense of composition, of ‘architecture’ and one has perhaps sufficiently justified the use of the word master as applied to Guy Pène du Bois.”

— Edward Alden Jewell, “Du Bois—Master Painter,” *New York Times*, March 31, 1932, 19.



PLATE 29 *The Ballet Tryout*

Jane Peterson (1876–1965)

PLATE 30 *Harbor Scene*

Oil on canvas

30 1/8 x 40 1/8 inches

Signed lower right: JANE PETERSON

PROVENANCE

The artist

Estate of the artist

The James E. Sowell Collection

Private collection, 2008

Private collection, 2012

“Painting should not be merely an expression of a feeling,’ she said. ‘I am often called old-fashioned because I insist that principles of art should underlie every painting. Unless a painting measures up to the demands of these principles of form, composition and color it is not a true work of art. A painting must be more than an individual expression of emotion, and must be true in its drawing as well as satisfying in composition and color. We must aim for perfection and not be satisfied with merely painting what we happen to feel at the moment.”

— Jane Peterson, quoted in “Autumn Art Exhibitions,” *Brooklyn Daily Eagle*, October 12, 1919, 24.

Jane Peterson carved a niche in the art world during the first half of the twentieth century. Based in New York City, Peterson spent much of her career traveling the world to study art and exhibit her work. She became famous for her flower canvases and harbor scenes painted in a mode that did not fit neatly into any established style, yet still received critical acclaim. Her brilliant, impressionistic paintings now reside in the permanent collections of the Metropolitan Museum of Art, the Philadelphia Museum of Art, and the Brooklyn Museum, among others.

“Don’t be startled, but much of the art that has come out of Europe for a decade has been politically inspired,’ declared chic, blonde Jane Peterson, internationally known artist of New York City.”

— Genevieve Reynolds, “Much of European Art Politically Inspired, Jane Peterson Declares,” *Washington Post*, January 2, 1944, S6.

“Miss Peterson may almost be considered as having founded a new school of painting in that she was the first of New York artists to aim for the decorative quality without sacrificing the principles underlying true art.”

— “Autumn Art Exhibitions,” *Brooklyn Daily Eagle*, October 12, 1919, 24.

LMS The art dealer must be capable of differentiating good, better, and best, and to share such judgement with collectors. This requires the discipline and the diligence to view as many works by a specific artist as possible and to rank them in relationship to the highest quality examples in an oeuvre.

Without hesitation, this exceptional example by Jane Peterson ranks among her very best and compares favorably to her finest work on view in museums nationwide.

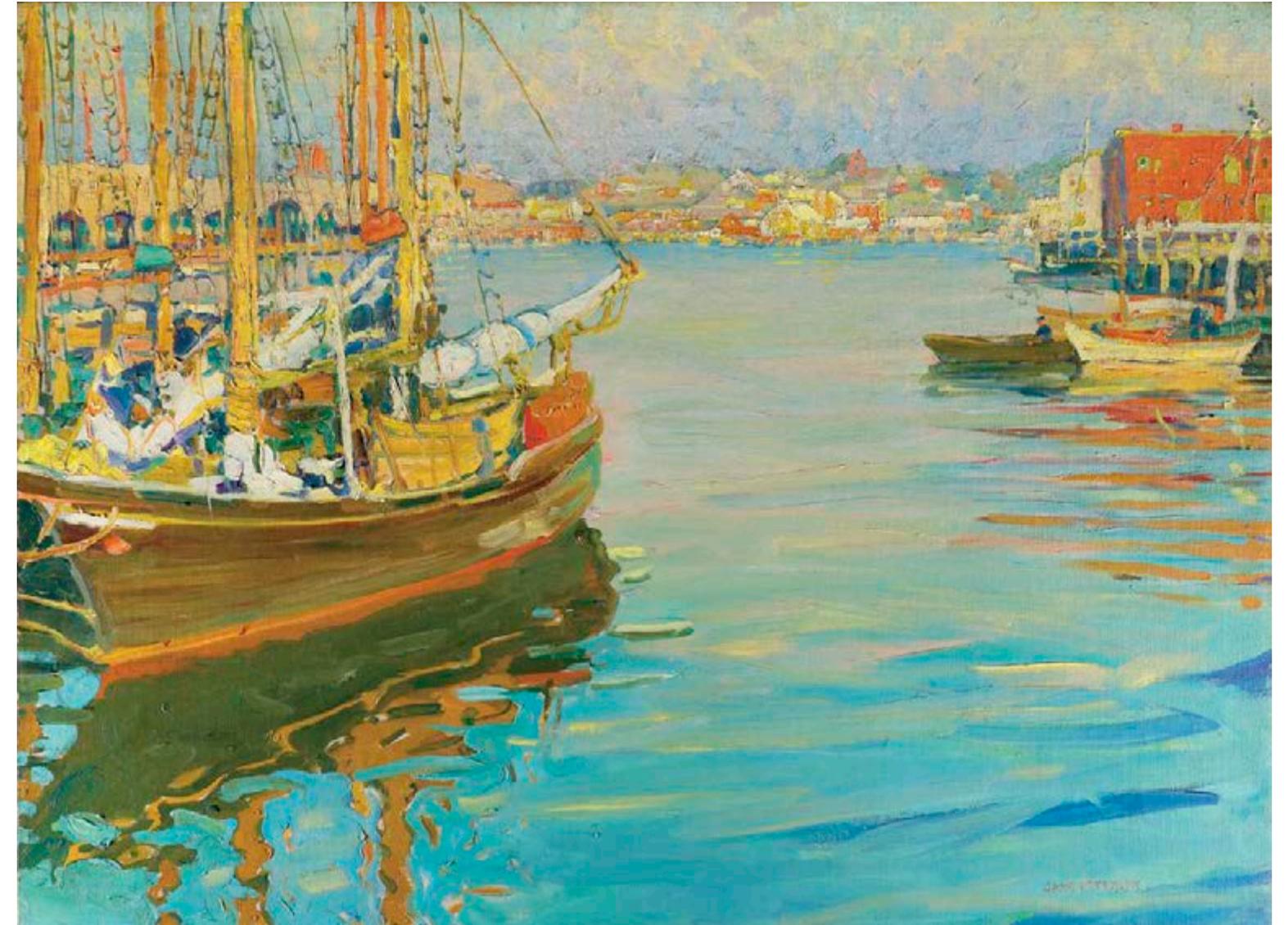


PLATE 30 *Harbor Scene*

Fairfield Porter (1907–1975)

PLATE 31 *Snow on South Main Street*, 1974

Oil on masonite

18 1/16 x 22 inches

Signed and dated lower left: *Fairfield Porter 74*; on verso: *Snow on South Main Street / oil 1974 Fairfield Porter / 18 x 22*

PROVENANCE

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

[With] Harbor Gallery, Cold Spring Harbor, New York

[With] Betty Cunningham Gallery, New York, New York

Private collection, acquired from above, 2006

EXHIBITED

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

Harbor Gallery, Cold Spring Harbor, New York, *Fairfield Porter (1907–1976) [sic]*, March 13–April 16, 1977

LITERATURE

Recent Work by Fairfield Porter (New York: Hirschl & Adler Galleries, 1974), no. 46.

Claire Nicolas White, *Fairfield Porter (1907–1976) [sic]* (Cold Spring Harbor, NY: Harbor Gallery, 1977), no. 15.

Joan Ludman, *Fairfield Porter, A Catalogue Raisonné of the Paintings, Watercolors, and Pastels* (New York: Hudson Hills Press, 2001), 309, L916.

PLATE 32 *The Black Tree*, 1968

Oil on board

19 15/16 x 18 inches

Signed and dated lower center: *Fairfield Porter 68*; on verso: *THE BLACK TREE / The Black Tree / 1968 / F Porter oil / 20" x 18"*

PROVENANCE

Estate of the artist

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

James G. Austin, Southampton, New York

Tibor de Nagy Gallery, New York, New York

Private collection, Newark, New Jersey

EXHIBITED

Harbor Gallery, Cold Spring Harbor, New York, *Fairfield Porter (1907–1976) [sic]*, March 13–April 16, 1977

LITERATURE

Claire Nicolas White, *Fairfield Porter (1907–1976) [sic]* (Cold Spring Harbor, NY: Harbor Gallery, 1977), no. 27.

Joan Ludman, “Checklist of the Paintings by Fairfield Porter,” in John T. Spike, *Fairfield Porter: An American Classic* (New York: Harry N. Abrams, 1992), 298.

Joan Ludman, *Fairfield Porter, A Catalogue Raisonné of the Paintings, Watercolors, and Pastels* (New York: Hudson Hills Press, 2001), 237, L610.

Fairfield Porter developed a distinctive style that combined the representational heritage of American art with progressive methods of the avant garde. Although his paintings are realistic, the artist felt aligned with abstract painters because he valued the process over the subject. Porter favored commonplace scenes at his homes in Southampton and Maine, often portraying domestic interiors, landscapes, and intimate figural compositions. His work has been collected by countless museums including the Whitney Museum of American Art, the Metropolitan Museum of Art, and the Smithsonian Museum of American Art. In 2012–13, the Parrish Art Museum held a major retrospective on Porter’s career.

“The retrospective exhibition of Fairfield Porter’s art at the Heckscher

Museum emphasizes that he is one of the most outstanding contemporary

American artists.... If history has not always been kind to him, history

was wrong, not Mr. Porter. History is now recognizing that Mr. Porter is a

major artist and has been all along.”

— David L. Shirey, “Porter’s Works on Display,” *New York Times*, December 22, 1974, B4.



PLATE 31 *Snow on South Main Street*, 1974

“What you do isn’t what you decide to do. You don’t say this is what I’m going to do and do it! Accident plays a very important role.... When I was in high school I studied algebra. I hated it. I didn’t understand it. It was too hard. I remember I would study at my mother’s desk in the living room and I would doodle. Then after a while I would notice the doodle and sometimes I liked the way it went, so I would try to do the doodle again. But the second time it was never the same because I was trying to do it.”

— Fairfield Porter, quoted in Howard Schneider, “Me, by Fairfield Porter—and Vice Versa,” *Newsday*, February 17, 1974, 10.

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

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

“Here in Southampton the light is often white and misty in summer. It is better in autumn and February. But you don’t choose a landscape. You make do with what you have. The important thing is to know it well. I don’t know if I love this, but I have been here a long time; it’s where I live. If one pays close attention to things they speak for themselves. I always look at what is there. The truest order is what you find already. When you arrange, you fail.”

— Fairfield Porter, quoted in “Fairfield Porter: Sycamore,” *Newsday*, September 24, 1972, 12LI.

LMS Porter realized that he could not recreate his best doodles from algebra class. He understood that those that were styled by ideas channeled from his psyche, without forethought or effort, were superior (see quote above). This was the precursor of the unique work that marked his career. He did not inhibit the flow of modern concepts and designs burgeoning in the recesses of his mind into his compositions. His brush deftly mediated the convergence of abstraction and reality, which is the source of the potent force contained within the confines of his canvases. The thoughtful viewer is fascinated by this coexistence of embryonic ideas and a familiar reality.

Porter’s fame has been escalating over the last few decades. His art appeals to a broad base of collectors primarily because his innovations are rooted in a reality common to their own experience.

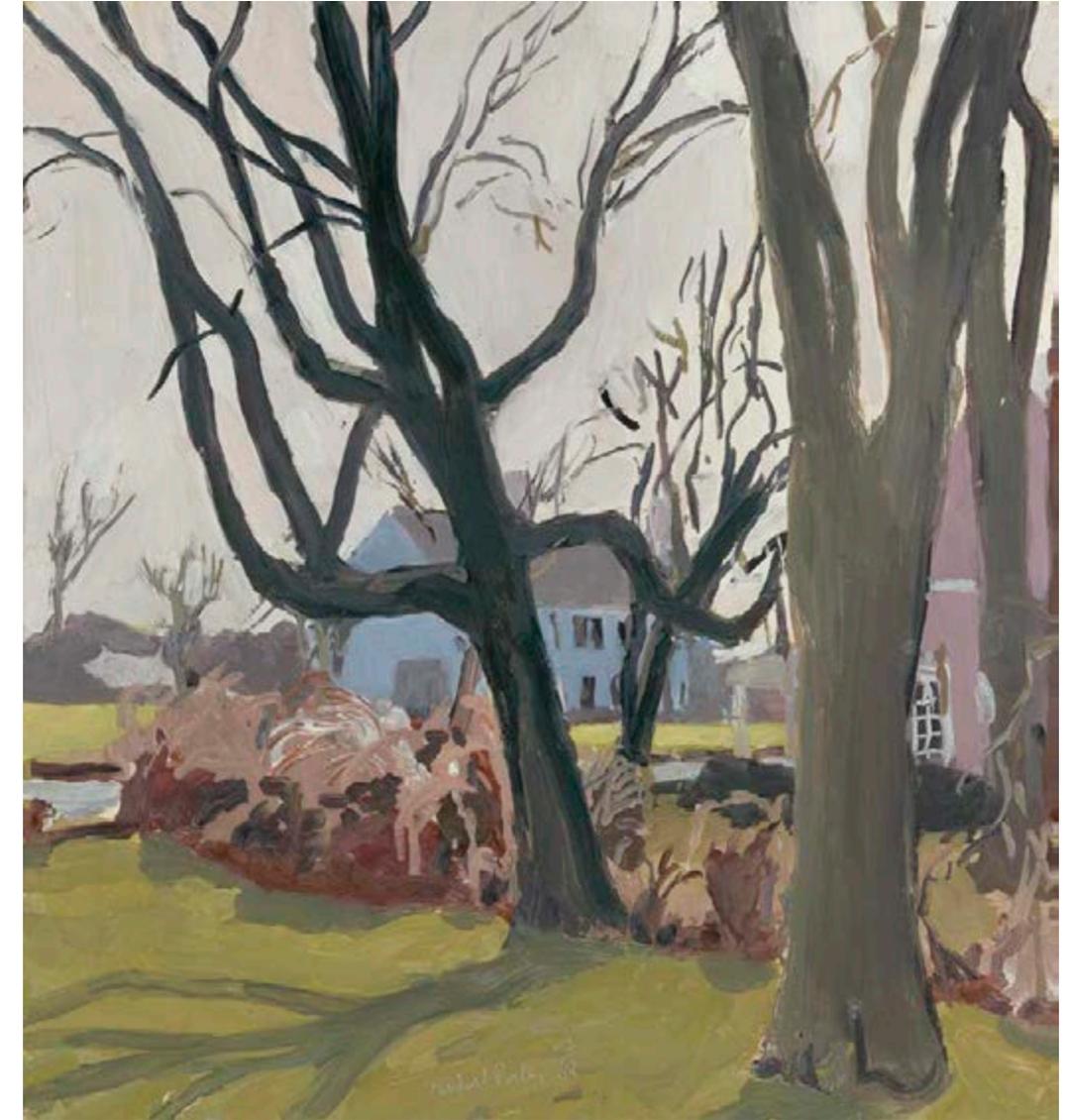


PLATE 32 *The Black Tree*, 1968

Edward Henry Potthast (1857–1927)

PLATE 33 *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, DC, 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, DC: 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.

Edward Henry Potthast is noted for his bright, bold, impressionistic portrayals of summertime at the sea. In 2013, the Cincinnati Art Museum, in Potthast's hometown, curated a significant retrospective of his career. His artwork can also be found in the Metropolitan Museum of Art, the Art Institute of Chicago, and the de Young Museum, San Francisco. In just the last decade, three of his paintings sold for in excess of \$1 million at auction.

“At the Milch Galleries is a collection of pictures by Edward H. Potthast in which the normality of this talented artist, the joyousness and simplicity of his outlook, the excellence of his draughtsmanship, call anew for praise....

He is just a good painter, extremely interested in his picture, which is apt to be a picture of light and color and spontaneous movement embodied in children and young people at play in the open air. He is rather impatient with detail.... There is no fine drawing of detail anywhere. A purist in this matter would complain of his slovenly way with hands and feet, but his construction is as right as a trivet; his figures stand as they should, move as they should, and show real power in their loosely articulated forms.”

— “Exhibitions of Paintings in Great Variety: Art at Home and Abroad,” *New York Times*, December 1, 1918, 77.

LMS This is another exceptional offering from the esteemed Jack Warner Foundation. It embodies all of the attributes that Potthast is best known for: bold color, vivid brushwork, signature subject matter, and striking spontaneity. I think of his work as excerpts from dreams, fragments of remembered joy from a time in life that was not yet burdened by responsibility. He intentionally avoids the specific to create an image that would be relevant to anyone. Without the distraction of detail, the scene is made perfect and complete by the viewer's memory and imagination. The remarkable poignancy of his works result from this ability to reawaken childhood bliss.



PLATE 33 *Too Timid*

Maurice Prendergast (1858–1924)

PLATE 34 *Brooksville, Maine*

Oil on paper laid down on board

10³/₄ x 14 inches

Signed lower right: *Prendergast*

PROVENANCE

The artist

Charles Prendergast, brother of above, by descent from above, 1924

Mrs. Charles Prendergast, by descent from above, 1948

[With] Kraushaar Galleries, New York, New York

James Pearson Duffy, Detroit, Michigan, acquired from above, 1957

Estate of James Pearson Duffy, 2009

Private collection, Allentown, Pennsylvania

EXHIBITED

Kraushaar Galleries, New York, New York, *Exhibition of Paintings and Watercolors by Maurice Prendergast*, October 30–November 17, 1930, no. 14

Toronto Art Gallery, Canada, *Paintings by Maurice Prendergast*, October 1931, no. 16

Kraushaar Galleries, New York, New York, *Maurice Prendergast*, April 6–29, 1933, no. 12

Whitney Museum of American Art, New York, New York, *Maurice Prendergast Memorial Exhibition*, February 21–March 22, 1934, no. 19

LITERATURE

Hedley Howell Rhys, *Maurice Prendergast, 1859–1924* (Boston: Museum of Fine Arts, Boston, 1960), 90.

Carol Clark, Nancy Mowll Mathews, and Gwendolyn Owens, *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné* (Williamstown, MA: Williams College Museum of Art, 1990), 260, no. 240.

RELATED WORKS

Brooksville, Maine (River & Rocks), ca. 1908–13, oil on panel, 10⁵/₈ x 13³/₄ inches; The Barnes Foundation, Philadelphia, Pennsylvania

Barn, Brooksville, Maine, ca. 1910–13, oil on panel, 10¹/₄ x 13³/₈ inches; Colby College Museum of Art, Waterville, Maine

Brooksville, Maine, ca. 1910–13, oil on panel, 10¹/₈ x 13¹/₄ inches, signed lower left: *Prendergast*; reproduced in Carol Clark, Nancy Mowll Mathews, and Gwendolyn Owens, *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné* (Williamstown, MA: Williams College Museum of Art, 1990), 261, no. 248.

Maurice Prendergast was a prominent post-impressionist in New England and New York during the early twentieth century. His mature style is characterized by bright, mosaic-like portrayals of fashionable groups relaxing at the shore or in a park. Prendergast’s brilliant canvases have commanded prices at auction as high as \$3,526,000. The finest museums, such as the Metropolitan Museum of Art and the Whitney Museum of American Art, have affirmed his place in history by collecting his paintings for their permanent collections.

“There is a good deal of pleasure to be found in a study of the paintings of

Maurice Prendergast. They are quite unlike any one’s else, and look as

bright and full of life as life itself. There is a certain something about his

pictures that is his own. These figures look as if they were alive and ready

to move—even as if they were moving.”

— Dora M. Morrell, “Boston Notes,” *Brush & Pencil* 4 (June 1899): 163.

“Faithful to his elaborate tapestry, Maurice Prendergast of Boston still

woos and disconcerts the retina.”

— “Mr. James Huneker in the *N. Y. Sun*,” *Camera Work* no. 36 (October 1911): 66.

LMS Few American painters have perfected as unique a style as Maurice Prendergast. His work is consistently found in the most discerningly curated collections. This particular example is an exceptional value and will bear the scrutiny of the most diligent price analysis.



PLATE 34 *Brooksville, Maine*



“There is a painter with all the light and air which the Museum authorities quite correctly demand, but, in addition, what a powerful and joyous insight into the significance of our landscape! His delightful people are living in it, living with it, and it smiles back and lives with them. No wonder Prendergast is liked in France! But very few men to-day— not in Boston, not in America, but in the world—have a vision of such beautiful color.”

— Walter Pach, “Boston’s New Museum of Fine Arts,” *Harper’s Weekly*, December 18, 1909, 16.

William Trost Richards (1833–1905)

PLATE 35 *On the New Jersey Shore*, 1897

Oil on canvas

31³/₄ x 57³/₄ inches

Signed and dated lower left: *Wm T Richards 97*

PROVENANCE

Dr. Gustav Langmann

Katherine Zinsser Langmann, wife of above

Emily Langmann Vanderderker, by descent from above

Gene Vanderderker Burgess, by descent from above

Linda Burgess Eikleberry, by descent from above

Bonnie Burgess, by descent from above

Private collection

Avery Galleries, Haverford, Pennsylvania, 2005

Private collection, New York

RELATED WORK

New Jersey Beach, 1901, oil on canvas, 28¹/₄ x 48¹/₄ inches,

signed and dated lower left: *Wm T. Richards. 1901*;

The Metropolitan Museum of Art, New York, New York

In the second half of the nineteenth century, William Trost Richards traveled throughout the Northeast to paint intimate forest scenes and grand seascapes with precision and detail. He is associated with the Hudson River School as well as the American Pre-Raphaelites, a group of artists devoted to thoroughly studying and accurately depicting nature. Richards's work is held in the collections of 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 one of his paintings at auction is \$1,650,500.

“No artist had ever before studied the wave motions in an exact and scientific manner; so as to understand the relations of one wave to another and of all to the undercurrents and the wind and the tide, and all those varied forces which make the water on one shore, or under one sky, so different from the water on another shore or under another sky.... It worked a revelation in the minds of the younger men; and it will never again be possible to make the world accept the old-fashioned wave drawing for accurate representation.”

— Dr. Alfred C. Lambdin, quoted in Harrison S. Morris, *Masterpieces of the Sea: William T. Richards, A Brief Outline of His Life and Art* (Philadelphia and London: J. B. Lippincott, 1912), 57–58.



PLATE 35 *On the New Jersey Shore*, 1897

“His son tells us that ‘... He even stood for hours in a bathing suit among the waves, trying to analyse the motion.’ He could paint the action and color of the water more faithfully than most artists, and his rendition of it was an inspiration to untrained eyes; but he believed that there was a level of truth above his execution, and he kept his youth alive to the end in following this ideal.”

— 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.

Theodore Robinson (1852–1896)

PLATE 36 *Outside the Garden Wall*

Oil on canvas

18¹/₈ x 22 inches

Signed lower left: *The Robinson*.

PROVENANCE

Milch Gallery, New York, New York

James Graham & Son, New York, New York

M. Knoedler & Co., New York, New York, ca. 1943–46

Hirschl & Adler Galleries, New York, New York, 1968–69

Estate of Ruth Regenstein, Chicago, Illinois

Sale, Leslie Hindman Auctioneers, Chicago, Illinois, December 11, 2011, lot 111, from above

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

Private collection, Allentown, Pennsylvania

EXHIBITED

M. Knoedler & Co., New York, New York, *American Landscape Painting Dating from 1750*, 1943, no. 32

LITERATURE

John I. Baur, *Theodore Robinson, 1852–1896* (Brooklyn: Brooklyn Museum, 1946), 77, cat. 224 (as *Trees*).

RELATED WORK

Willows, ca. 1892, oil on canvas, 7¹⁵/₁₆ x 21¹¹/₁₆ inches; Brooklyn Museum, New York

NOTE: This painting will be included in the forthcoming catalogue raisonné of the artist's work by Sona Johnston and Ira Spanierman.

Theodore Robinson was among the first Americans to adopt Impressionism and played a critical role in the style's development in the United States. Robinson spent formative periods painting in the French countryside, at one point working alongside Monet at Giverny, yet he remained active in the New York art scene throughout his career. At auction, Robinson's paintings have sold for over \$2 million. His works have found homes in the collections of the Metropolitan Museum of Art, the National Gallery of Art, and the White House.

“Theodore Robinson, the young Vermonter who died a year or two ago, was an artist of different mold. He painted foreign themes most commonly, and color rather than line was his medium. His tastes and affiliations were toward impressionism, though he never went to extremes or violated truth in his representations of landscape. He was of frail physique, but that fact did not show in his art, which has, on the contrary, elements of robustness and decision.”

— “Gallery and Studio,” *Brooklyn Daily Eagle*, March 20, 1898, 17.

“Theodore Robinson was a painter of marked individuality and force. He was one of the first of American landscape painters to fall under the influence of the modern French impressionists, and a visit paid to Monet at Giverny, followed by a long residence there, really determined his career. He has been termed ‘the American impressionist.’”

— “Some Minor Art Displays,” *New York Times*, March 20, 1898, 15.



PLATE 36 *Outside the Garden Wall*

“He was a lover of unaffected, manly, and simple art. His eye was clear and sane, and his hand uncommonly cunning and certain in its action.

I admired his skill and his sound and buoyant color sense. His painting was, like himself, direct, simple, yet not without quiet courage.”

— Hamlin Garland, “Theodore Robinson,” *Brush & Pencil* 4 (September 1899): 285.

John Singer Sargent (1856–1925)

PLATE 37 *San Geremia*, ca. 1907–13

Watercolor on paper

9¹⁵/₁₆ x 13¹⁵/₁₆ inches

PROVENANCE

Miss Emily Sargent, London, England, sister of the artist

Susie Zileri, bequeathed from above, 1936

Leonora Ison, goddaughter of above, 1965

Sale, Sotheby’s, London, England, July 8, 1970, lot 45
(as *Palazzo Labia and San Geremia, Venice*)

Schweitzer Gallery, New York, New York

Caspar Sutton, acquired from above

Private collection, Europe, by descent from above

Sale, Christie’s, New York, New York, May 24, 2007, lot 55, from above

Private collection, acquired from above

Sale, Christie’s, New York, New York, May 23, 2013, lot 54, from above

Private collection, New York, New York

[With] Questroyal Fine Art, LLC, New York, New York, from above, 2013

Private collection, Florida, acquired from above, 2014

EXHIBITED

Royal Academy, London, England, *Exhibition of Works by the Late John S. Sargent: Winter Exhibition*, January–March 1926, no. 430
(as *Palazzo Labbia* [sic], *Venice*)

Schweitzer Gallery, New York, New York, *40th Anniversary Exhibition*, November 1970, no. 20 (as *Venice, Palazzo Labbia* [sic] and *San Geremia*)

LITERATURE

Exhibition of Works by the Late John S. Sargent: Winter Exhibition (London: Royal Academy, 1926), 65, no. 430 (as *Palazzo Labbia* [sic], *Venice*).

40th Anniversary Exhibition (New York: Schweitzer Gallery, 1970), 18 (as *Venice, Palazzo Labbia* [sic] and *San Geremia*).

Richard Ormond, *John Singer Sargent: Paintings, Drawings, Watercolors* (New York, 1970), 257.

Richard Ormond and Elaine Kilmurray, *John Singer Sargent: Complete Paintings*, vol. 6, *Venetian Figures and Landscapes, 1898–1913* (New Haven: Yale University Press, 2009), 26, 47, 95, 218–19, 251, no. 1159.

RELATED WORK

San Geremia, ca. 1903–07, watercolor on paper, 11⁷/₈ x 17³/₄ inches; Portland Museum of Art, Maine

John Singer Sargent was the premier painter of the late nineteenth and early twentieth centuries. Today, his paintings command staggering prices —up to \$23,528,000 at auction. In the past three years, the Museum of Fine Arts, Boston, the Brooklyn Museum, the National Portrait Gallery, London, and the Metropolitan Museum of Art have all presented major exhibitions on this preeminent American painter.

“I do not care to compare Sargent with any other painter living or dead—what’s the use?—but to show what I think of him, I will say

that I have had three members of my family painted by him, and

I should rather have a portrait of myself done by him than by any one

else of whom I know.”

— Frank D. Millet, quoted in “What the Artists Think of Sargent’s ‘Beatrice,’” *Harper’s Weekly*, May 9, 1891, 347.

“Let it be said again that John Sargent is the greatest modern example of the perfectly trained hand obeying the absolutely normal eye....

His master [is], Carolus Duran, whom he has long outdistanced.

Carolus once said, speaking of Sargent’s work, ‘I am the son of

Velasquez, Sargent is my son.’ The son is now greater than the father.”

— “John S. Sargent’s Paintings are Part of the Vast Artistic Heritage of the World,” *Baltimore Sun*, April 13, 1919.



PLATE 37 *San Geremia*, ca. 1907–13

“As a painter of character, I know of no one in any country who approaches Sargent.”

— J. Alden Weir, quoted in “What the Artists Think of Sargent’s ‘Beatrice,’”
Harper’s Weekly, May 9, 1891, 346.

“Take him all in all, and there is no artist living with a more striking individuality or with a more remarkable style....

But it is modern to the core, full of modern virtues, and, belonging to an American, it adds immensely to our credit in matters of art.”

— “John S. Sargent: The Career of a Distinguished American Artist,”
New-York Tribune, May 19, 1895, 25.



PLATE 37 *San Geremia*, ca. 1907–13, detail

Francis Augustus Silva (1835–1886)

PLATE 38 *Moonrise Over New York Harbor*, 1871

Oil on canvas

11⁵/₈ x 17⁵/₈ inches

Signed and dated lower right: *F.A. SILVA. 71*

PROVENANCE

Vose Galleries, Boston, Massachusetts

Chares E. Buckley, New Hampshire, 1980

Jeffrey R. Brown, Massachusetts, 1982

Richard Manoogian, Michigan

[With] Hirschl & Adler Galleries, New York, New York, 1982

[With] Richard York Gallery, New York, New York, 1983

Private collection, Virginia, 1983

Grier Clark, Stowe, Vermont

Private collection, Vermont

Debra Force Fine Art, New York, New York

EXHIBITED

Berry-Hill Galleries, New York, New York, *Francis A. Silva (1835–1886) In His Own Light*, April 24–June 28, 2002

LITERATURE

Mark D. Mitchell, *Francis A. Silva (1835–1886) In His Own Light* (New York: Berry-Hill Galleries, 2002), 74, plate 8.

PLATE 39 *Sailing at Twilight*, 1877

Oil on canvas

20 x 36 inches

Signed and dated lower left: *F.A. SILVA. 77*

PROVENANCE

Goupil Gallery, New York, New York

Private Western collection

Sale, Sotheby's, New York, New York, September 30, 2009, lot 47, from above

Private collection, Maryland

Francis Augustus Silva was a prominent luminist painter in the second half of the nineteenth century. For much of his career, Silva kept a studio in New York City and traveled along the East Coast to paint the marine and coastal scenes for which he has become known. His works, characterized by dramatic lighting and delicate atmospheric effects, can be found in the collections of the Brooklyn Museum, the National Gallery of Art, and the Peabody Essex Museum. The highest price paid at auction for a Silva painting is \$2,658,500.

“Francis A. Silva ... is a painter by choice and heritage, having good art

blood in his veins and earnest art enthusiasm in his heart. He has

painted marine pictures mostly, and no one of our artists has caught the

spirit of the sea in its quiet moods with more certainty.... Mr. Silva may

be reckoned one of our best marine painters—conscientious, finished in

his style, and always pleasing in color and composition.”

— “Art and Artists in New York,” *Independent*, July 28, 1881, 8.

“A picture must be more than a skillfully painted canvas;— it must tell

something. People do not read books simply because they are well printed

and handsomely bound.”

— Francis A. Silva, “American vs. Foreign-American Art,” *Art Union* 1 (June/July 1884): 130.



PLATE 38 *Moonrise Over New York Harbor*, 1871

LMS Sometimes other dealers assist in the hunt for great paintings. This is how I came to acquire both of the exceptional examples of Silva’s work offered here.

One afternoon, I received a phone call from a colleague. He was ebullient as he described a canvas that he had just seen. “It’s alive! I’m a sailor, I know!” He asked if I would buy *Sailing at Twilight* with him not only because he knew that it would better complement the Questroyal collection, but also because it was satisfying for him to share his enthusiasm with me.

Just a few weeks later, another dealer with a reputation for having a particularly keen eye told me that he had seen an image of a remarkably luminous Silva, a poetic view of New York harbor, which is highly desirable subject matter. I quickly agreed that we should pursue it. The painting had been sent for restoration about seventy-five miles from the city. My new partner eagerly retrieved it and even at first glance its brilliance was obvious.

Consider how meaningful this is: three experienced art professionals, with a combined ninety years of experience, were each willing to commit their own capital to acquire these special canvases. Twelve eyes (actually six, but all are acutely focused with the assistance of glasses) unanimously acknowledged the merit of both of these superior views by Francis A. Silva.

“Among artists who are getting everything out of their brushes which their brushes have to yield is to be mentioned Mr. Francis A. Silva, occupying studio No. 10 Dodworth Hall, 806 Broadway. Dodworth Hall may not, perhaps, be quite so popular and sunny an art rendezvous as some others in the city. It never breaks out into receptions, and its corridors are seldom threaded with handsomely dressed young ladies flashing along ‘like sunlight dowered with soul and form.’ It has but a small hive of artists, but more than one of these manufactures very palatable honey. To this bevy belongs Mr. Silva, one of the half dozen painters who inhabit the floor—that is the only one—in any house on which the sun can ever be said really to shine.”

— “Mr. Francis A. Silva,” *New York Herald*, June 11, 1873, 5.



PLATE 39 *Sailing at Twilight*, 1877

John Whorf (1903–1959)

PLATE 40 *Moonlight “Island Girl”*

Watercolor and gouache on paper
21¼ x 29⅛ inches (sight size)
Signed lower right: *John Whorf*

PROVENANCE

Private collection, Falmouth, Massachusetts
Sale, Bonhams, New York, New York, November 28, 2006, lot 65, from above
Private collection
Sale, Skinner, Boston, Massachusetts, May 13, 2016, lot 291
[With] Thomas Colville Fine Art, New York, New York

John Whorf found success from the 1920s to the 1950s by painting watercolors of New England marine scenes. Whorf had his first solo exhibition at age twenty-one and all fifty-two pieces sold, an unprecedented achievement. His loose, impressionistic style and intense color palette drew notice from worthy critics as well as John Singer Sargent, who purchased one of his paintings. Today, Whorf’s work can be found in such impressive collections as the Smithsonian American Art Museum, the Metropolitan Museum of Art, and the Art Institute of Chicago.

LMS I have been interested in John Whorf’s work for the last twenty years. A brilliant watercolorist, he has frequently been favorably compared to both Winslow Homer and John Singer Sargent; in fact, Sargent purchased one of his works.

Watercolor is generally recognized as one of the most difficult mediums to work in. An artist has virtually no way to correct errors and consequently a composition may fail at any stage. Whorf’s brushwork was applied with the rare confidence found only in those few artists who had the exceptional dexterity to transmit thoughts to canvas in an uncontrived and spontaneous manner. His strokes and colors are vigorous and bold, worthy of comparison to the work of masters, and his art is consistently acquired for inclusion in the most discerning collections.

“When I was about 14, I knew for sure I wanted to become a painter.

*My father had Harvard in mind, but I flunked the * * * entrance exams.*

That ended Harvard.’

That ended Harvard for THEN, that is. Less than 20 years later—1938—

Harvard gave him an honorary degree of Master of Arts, citing him as:

‘An expert employing a difficult and brilliant medium who catches with his brush the ever-changing light and shade on land and water.’”

— John Whorf, quoted in Paul F. Kneeland, “John Whorf Paints Prize-Winning Water-Colors in His Front Yard,” *Boston Globe*, July 5, 1953.

“Reviewing Mr. Whorf’s 1929 exhibition in New York, one critic said of the young artist that he was ‘perhaps the most brilliant water-colorist in America today, if we take “brilliancy” to mean a breathtaking skill in depicting reality.’”

— “John Whorf, 56, Water-Colorist,” *New York Times*, February 14, 1959, 21.

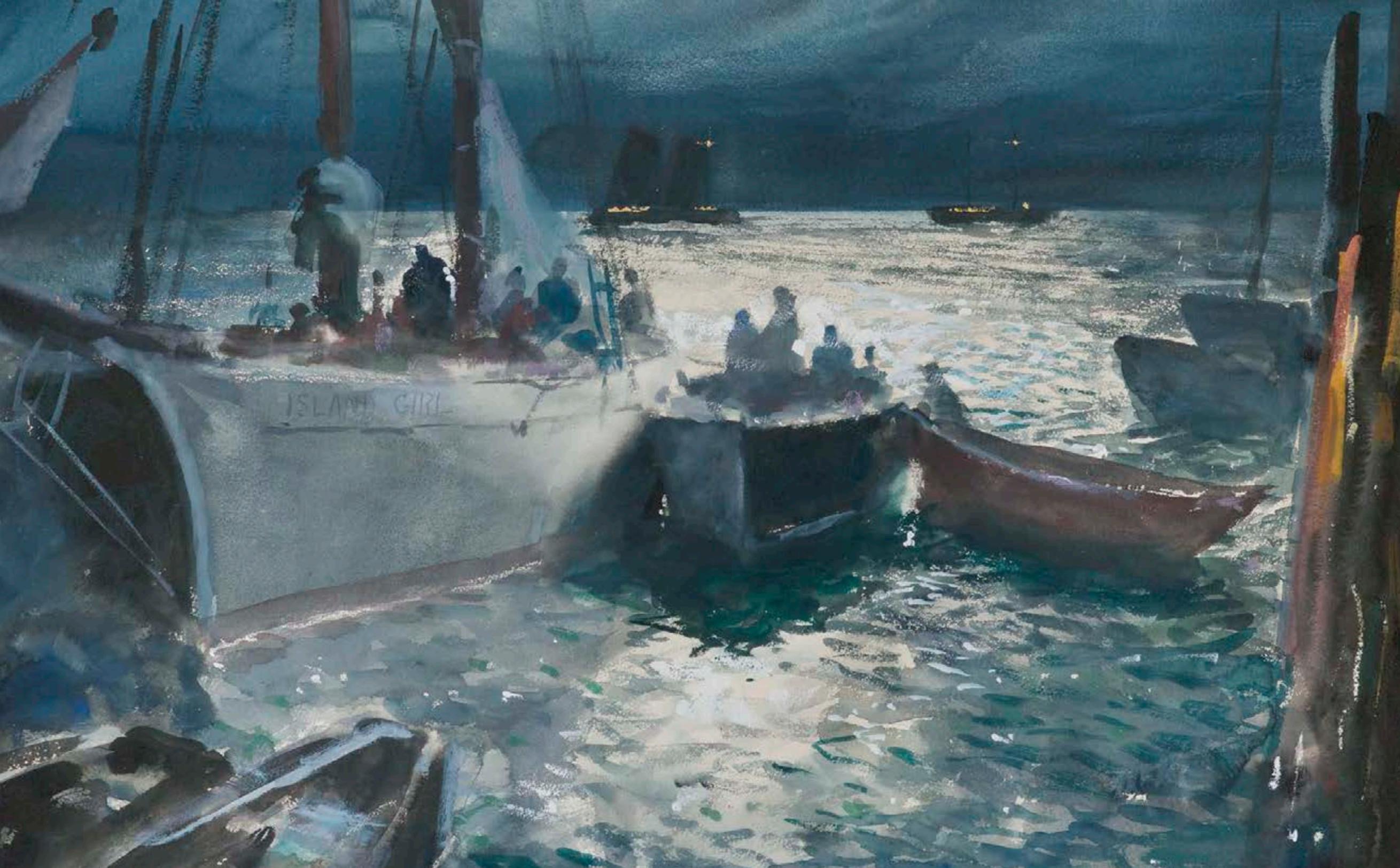
“John Whorf is noted for his ease of technique and the carrying quality of his work; for its sincerity, beauty and stimulating spirit. He has been likened to Winslow Homer, who also painted the sea and those who sail it, and there is a likeness.

But Whorf has too big a genius to be bottled in a simile; though there is the likeness, there is an independent, personal flavor to his painting which makes it unique and truly his.”

— Eleanor Jewett, “Whorf Outdoes Famous Self in New Exhibition,” *Chicago Daily Tribune*, December 15, 1937, 22.



PLATE 40 *Moonlight “Island Girl”*



“I remember John in a life class,’ a former student recalls. ‘All of us would be painting a model, but John would be off in a corner, somewhere, paying absolutely no attention. Instead, he’d be painting sand dunes and a fishing wharf—from memory.”

— Paul F. Kneeland, “John Whorf Paints Prize-Winning Water-Colors in His Front Yard,” *Boston Globe*, July 5, 1953.

“Boston art circles got a surprise this past week when John C. Whorf, a young painter of Boston and Provincetown, held his first exhibition at Grace Horne’s gallery in the Trinity Court building on Dartmouth St. and sold 52 of his pictures—many of them to prominent Boston artists.... John C. Whorf’s case is unique, not only in the number of pictures sold, but because of the fact that this was his first exhibition. And also because of the fact that he is practically unknown and only 21 years of age.”

— A. J. Philpott, “John C. Whorf Sells 52 of His Pictures at First Exhibit,” *Boston Globe*, January 28, 1924.

“John Whorf can paint a wave that fairly crashes before your eyes. He can paint a ground swell that sucks in and out almost audibly. He can paint boats as alive as great birds.”

— Eleanor Jewett, “Vigor and Force Abundant in Whorf Water Color Show,” *Chicago Daily Tribune*, February 3, 1936, 17.

Guy C. Wiggins (1883–1962)

PLATE 41 *Church of St. Nicholas, Fifth Avenue*, 1935

Oil on canvas

24 1/8 x 20 1/8 inches

Signed lower right: *Guy Wiggins*; on verso: *Church of St. Nicholas / Guy Wiggins / 1935*

PROVENANCE

Private collection, Long Island, New York

Sale, Shannon's Fine Arts Auctioneers, Milford, Connecticut, April 28, 2016, lot 98, from above

PLATE 42 *Downtown, New York*

Oil on board

16 x 12 1/16 inches

Signed lower right: *Guy C. Wiggins*; on verso: *DOWNTOWN / NEW YORK / Guy C. Wiggins*

PROVENANCE

Plaza Art Galleries, New York, New York

Private collection, acquired from above

Private collection, Santa Barbara, California, by descent from above

Sale, Doyle, New York, New York, May 3, 2016, lot 96, from above

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

At age twenty, Guy C. Wiggins was the youngest American artist in the permanent collection of the Metropolitan Museum of Art. His celebrated winter scenes of New York portray the hazy chaos that envelops the city during a snowstorm. Along with New York, Wiggins spent a significant part of his life in Old Lyme, Connecticut, where he founded an eponymous art school. Today his impressionistic canvases reside in the Art Institute of Chicago, the Brooklyn Museum, and the White House.

“Two New York snowscapes in driving snowstorms compel admiration for the deft brush of Guy Wiggins by their realism and yet remain something more than just realism.”

— “Some Recent Exhibitions,” *The Art World* 2 (June 1917): 274.

“Guy Wiggins Refuses to Play Safe”

— *Brooklyn Daily Eagle*, March 21, 1926, 71 (headline).

LMS Few artists have ever captured the soul of New York City in its wintry countenance like Guy Wiggins, and the examples presented here are among his greatest artistic achievements. Both works were created during his best and most sought after period. His son, Guy A. Wiggins, has suggested that *Downtown, New York* may be the earliest view of the city that his father ever painted, which would mean that it was completed not long after he became the youngest American artist to ever have a work acquired by the Metropolitan Museum of Art.

Well-advised collectors recognize Wiggins's stature among the most revered painters of New York City. His works are widely represented in museums throughout the nation and are included in a vast number of private collections, all of which should continue to stimulate interest in his paintings. He has a long established auction and private sales history and his paintings seldom remain on the market for long.

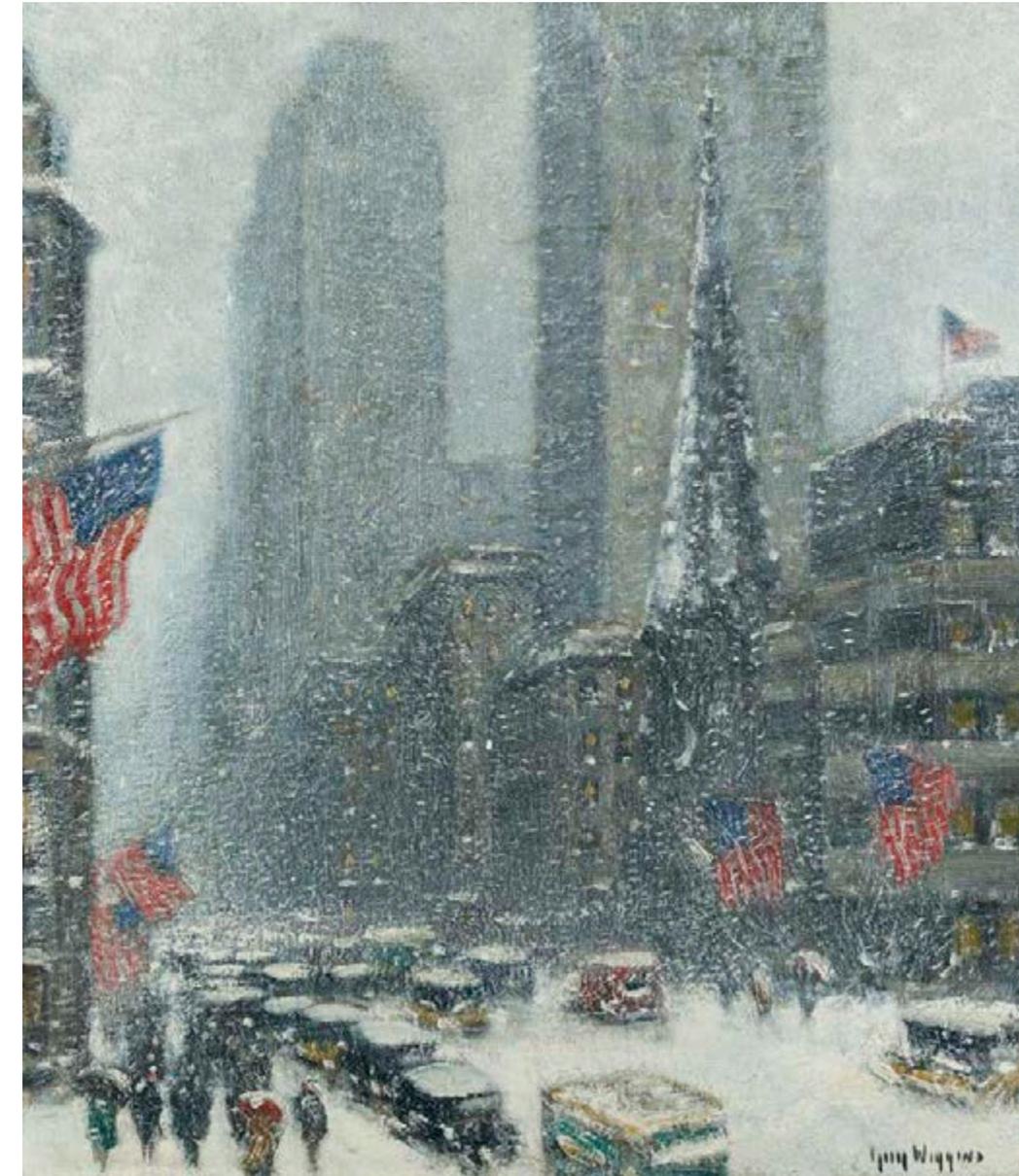


PLATE 41 *Church of St. Nicholas, Fifth Avenue*, 1935



“Guy Wiggins’ soft snows under grey skies will remind us of the beauty of Nature in those retiring and pensive months when she veils her face and bosom with cloud and snow.”

— Evelyn Marie Stuart, “Exhibitions at the Chicago Galleries,” *Fine Arts Journal* 35 (December 1917): 36.

“It would seem impossible to impart more of the poetic to a scene of city streets and the artist has wisely chosen a moment when nature and her activities predominate over the works and ways of man.”

— Evelyn Marie Stuart, “Our Private Galleries: The Paul Schulze Collection,” *Fine Arts Journal* 32 (June 1915): 251–52.

“There is no royal road in the arts, men say, any more than in anything else nowadays, but if there were, one might say that Guy C. Wiggins, the man who aspires to interpret the soul of New York, was born to the purple.”

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



PLATE 42 *Downtown, New York*

Price Index

BY PRICE CATEGORY

Under \$50,000	\$50,000 to \$99,000	\$100,000 to \$199,000	\$200,000 to \$500,000	Above \$500,000
10 Durrie, George Henry	2 Bierstadt, Albert	3 Bierstadt, Albert	1 Bierstadt, Albert	5 Cole, Thomas
11 Gasser, Henry Martin	6 Cropsey, Jasper Francis	4 Burchfield, Charles	19 Homer, Winslow	15 Glackens, William
12 Gasser, Henry Martin	8 Doughty, Thomas	7 Curran, Charles Courtney	24 Metcalf, Willard Leroy	17 Hassam, Childe
20 Johnson, David	22 Marsh, Reginald	9 Durand, Asher B.	25 Moran, Thomas	18 Homer, Winslow
40 Whorf, John	23 Maurer, Alfred H.	13 Gifford, Sanford Robinson	27 Palmer, Walter Launt	21 Kensett, John Frederick
	28 Pène du Bois, Guy	14 Gifford, Sanford Robinson	29 Pène du Bois, Guy	26 Moran, Thomas
	42 Wiggins, Guy C.	16 Hassam, Childe	30 Peterson, Jane	
		31 Porter, Fairfield	33 Potthast, Edward Henry	
		32 Porter, Fairfield	35 Richards, William Trost	
		34 Prendergast, Maurice	36 Robinson, Theodore	
		37 Sargent, John Singer		
		38 Silva, Francis Augustus		
		39 Silva, Francis Augustus		
		41 Wiggins, Guy C.		

BY PLATE NUMBER

1 Bierstadt, Albert	\$200,000 to \$500,000	15 Glackens, William	Above \$500,000	29 Pène du Bois, Guy	\$200,000 to \$500,000
2 Bierstadt, Albert	\$50,000 to \$99,000	16 Hassam, Childe	\$100,000 to \$199,000	30 Peterson, Jane	\$200,000 to \$500,000
3 Bierstadt, Albert	\$100,000 to \$199,000	17 Hassam, Childe	Above \$500,000	31 Porter, Fairfield	\$100,000 to \$199,000
4 Burchfield, Charles	\$100,000 to \$199,000	18 Homer, Winslow	Above \$500,000	32 Porter, Fairfield	\$100,000 to \$199,000
5 Cole, Thomas	Above \$500,000	19 Homer, Winslow	\$200,000 to \$500,000	33 Potthast, Edward Henry	\$200,000 to \$500,000
6 Cropsey, Jasper Francis	\$50,000 to \$99,000	20 Johnson, David	Under \$50,000	34 Prendergast, Maurice	\$100,000 to \$199,000
7 Curran, Charles Courtney	\$100,000 to \$199,000	21 Kensett, John Frederick	Above \$500,000	35 Richards, William Trost	\$200,000 to \$500,000
8 Doughty, Thomas	\$50,000 to \$99,000	22 Marsh, Reginald	\$50,000 to \$99,000	36 Robinson, Theodore	\$200,000 to \$500,000
9 Durand, Asher B.	\$100,000 to \$199,000	23 Maurer, Alfred H.	\$50,000 to \$99,000	37 Sargent, John Singer	\$100,000 to \$199,000
10 Durrie, George Henry	Under \$50,000	24 Metcalf, Willard Leroy	\$200,000 to \$500,000	38 Silva, Francis Augustus	\$100,000 to \$199,000
11 Gasser, Henry Martin	Under \$50,000	25 Moran, Thomas	\$200,000 to \$500,000	39 Silva, Francis Augustus	\$100,000 to \$199,000
12 Gasser, Henry Martin	Under \$50,000	26 Moran, Thomas	Above \$500,000	40 Whorf, John	Under \$50,000
13 Gifford, Sanford Robinson	\$100,000 to \$199,000	27 Palmer, Walter Launt	\$200,000 to \$500,000	41 Wiggins, Guy C.	\$100,000 to \$199,000
14 Gifford, Sanford Robinson	\$100,000 to \$199,000	28 Pène du Bois, Guy	\$50,000 to \$99,000	42 Wiggins, Guy C.	\$50,000 to \$99,000





