

AMERICAN ART

New York

21 November 2017



Norman
Rockwell

CHRISTIE'S





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AMERICAN ART

TUESDAY 21 NOVEMBER 2017

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OPPOSITE LOT 1:

LOT 10 (DETAIL)

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Tuesday 21 November 2017
at 10.00 am (Lots 1-93)

20 Rockefeller Plaza
New York, NY 10020

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Saturday	11 November	10.00 am - 5.00 pm
Sunday	12 November	1.00 pm - 5.00 pm
Monday	13 November	10.00 am - 5.00 pm
Saturday	18 November	10.00 am - 5.00 pm
Sunday	19 November	1.00 pm - 5.00 pm
Monday	20 November	10.00 am - 5.00 pm

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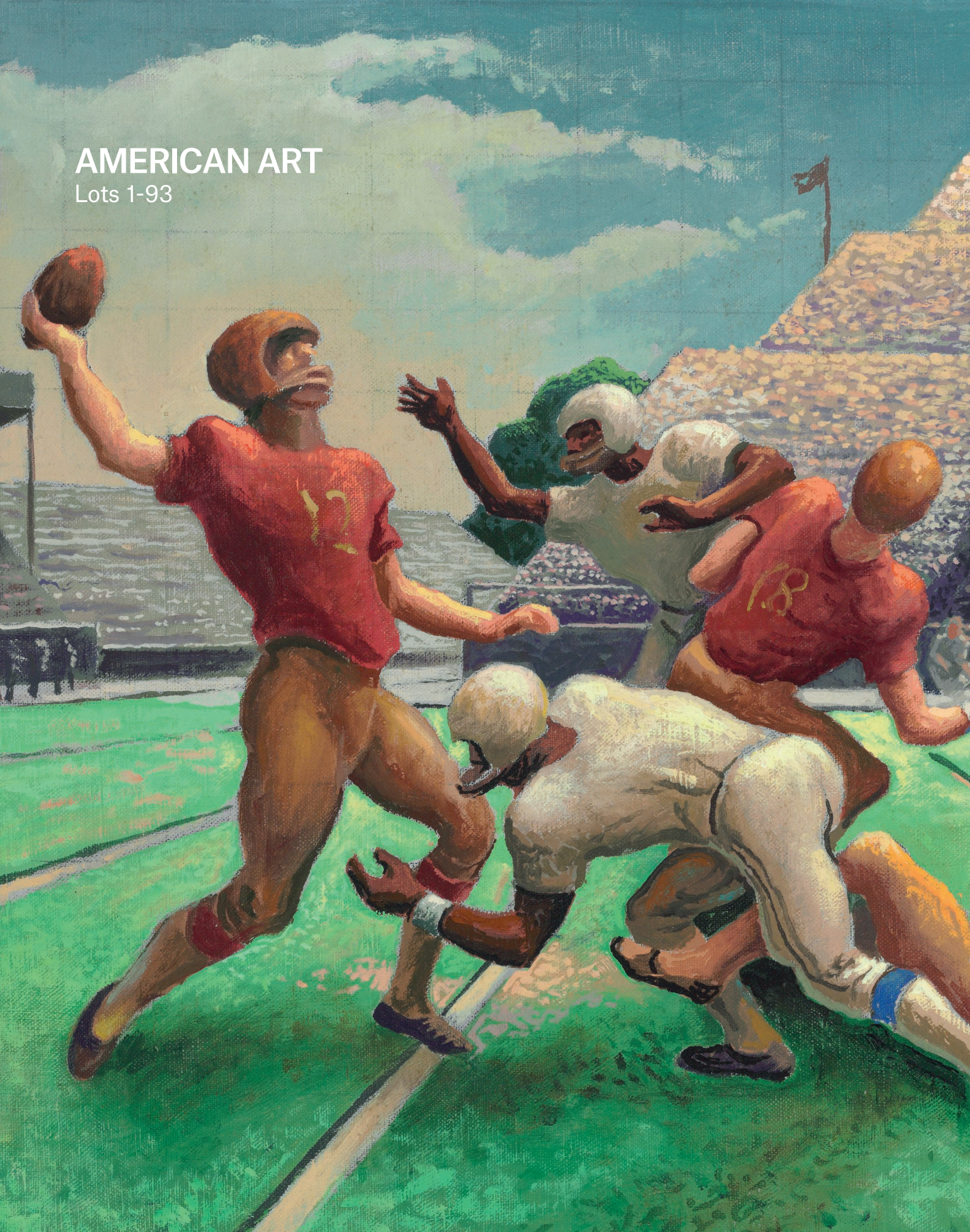
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AMERICAN ART

Lots 1-93





1

MILTON AVERY (1885-1965)

The Chicken

signed and dated 'Milton Avery/1948' (lower right)

oil on canvas laid down on masonite

14 x 24 in. (35.6 x 61 cm.)

Painted in 1948.

\$60,000-80,000

PROVENANCE

Milton Avery Trust, New York.

Rudolph Galleries, Woodstock, New York, and Coral Gables, Florida.

Private collection, Florida.

Acquired by the present owner from the above.



2

ROCKWELL KENT (1882-1971)

Alaska Impression

signed and dated 'Rockwell Kent. Alaska. 1919.' (lower right)

oil on panel

11 $\frac{7}{8}$ x 16 in. (30.2 x 40.6 cm.)

Painted in 1919.

\$25,000-35,000

PROVENANCE

Private collection, Vermont.

Acquired by the late owner from the above.

This painting will be included in the *Annotated Checklist of Paintings by Rockwell Kent* currently being prepared by Scott R. Ferris and Richard V. West.

Rockwell Kent travelled through Alaska from August 1918 to March 1919. As seen in the present work and Lot 3, many of his landscapes from this trip depict mysterious, pyramidal peaks surrounded by banded vistas of water and sky that glow with arctic light. Upon his return, Kent poetically wrote of the Alaskan landscape, "I crave snow-topped mountains, dreary wastes and the cruel northern sea with its hard horizons at the edge of the world where infinite space begins. Here skies are clearer and deeper and, for the great wonders they reveal, a thousand times more eloquent of the eternal mystery than those of softer lands." ("Alaska Drawings," *Arts and Decoration*, June 1919) In 1920, M. Knoedler & Co. exhibited a group of small oil paintings from this trip as Impressions. The artist described them in a 1951 letter to Robert McIntyre of Macbeth Gallery as "exceptionally vivid impressions of momentary effects."



3

ROCKWELL KENT (1882-1971)

Alaska Impression

signed and dated 'Rockwell Kent. Alaska. 1919' (lower right)

oil on panel

11¾ x 16 in. (29.9 x 40.6 cm.)

Painted in 1919.

\$25,000-35,000

PROVENANCE

Private collection, Vermont.

Acquired by the late owner from the above.

This painting will be included in the *Annotated Checklist of Paintings by Rockwell Kent* currently being prepared by Scott R. Ferris and Richard V. West.

4

GEORGIA O'KEEFFE (1887-1986)

Apples—No. I

signed with initials 'OK' in artist's star device, inscribed with title and dated '20?' (on the backing board)

oil on canvas

6 x 8½ in. (15.2 x 20.6 cm.)

Painted *circa* 1920.

\$300,000-500,000

PROVENANCE

Doris Bry, New York.

Sigrid Freundorfer Fine Art, New York.

Acquired by the present owner from the above, 1989.

EXHIBITED

New York, The Anderson Galleries, *Alfred Stieglitz Presents One Hundred Pictures: Oils, Water-colors, Pastels, Drawings, by Georgia O'Keeffe, American*, January 29-February 10, 1923, no. 83.

LITERATURE

B.B. Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, New Haven, Connecticut, 1999, vol. I, p. 170, no. 313; vol. II, p. 1114, Appendix III, fig. 20, illustrated.

H. Drohojowska-Philp, *Full Bloom: The Art and Life of Georgia O'Keeffe*, New York, 2004, p. 188.

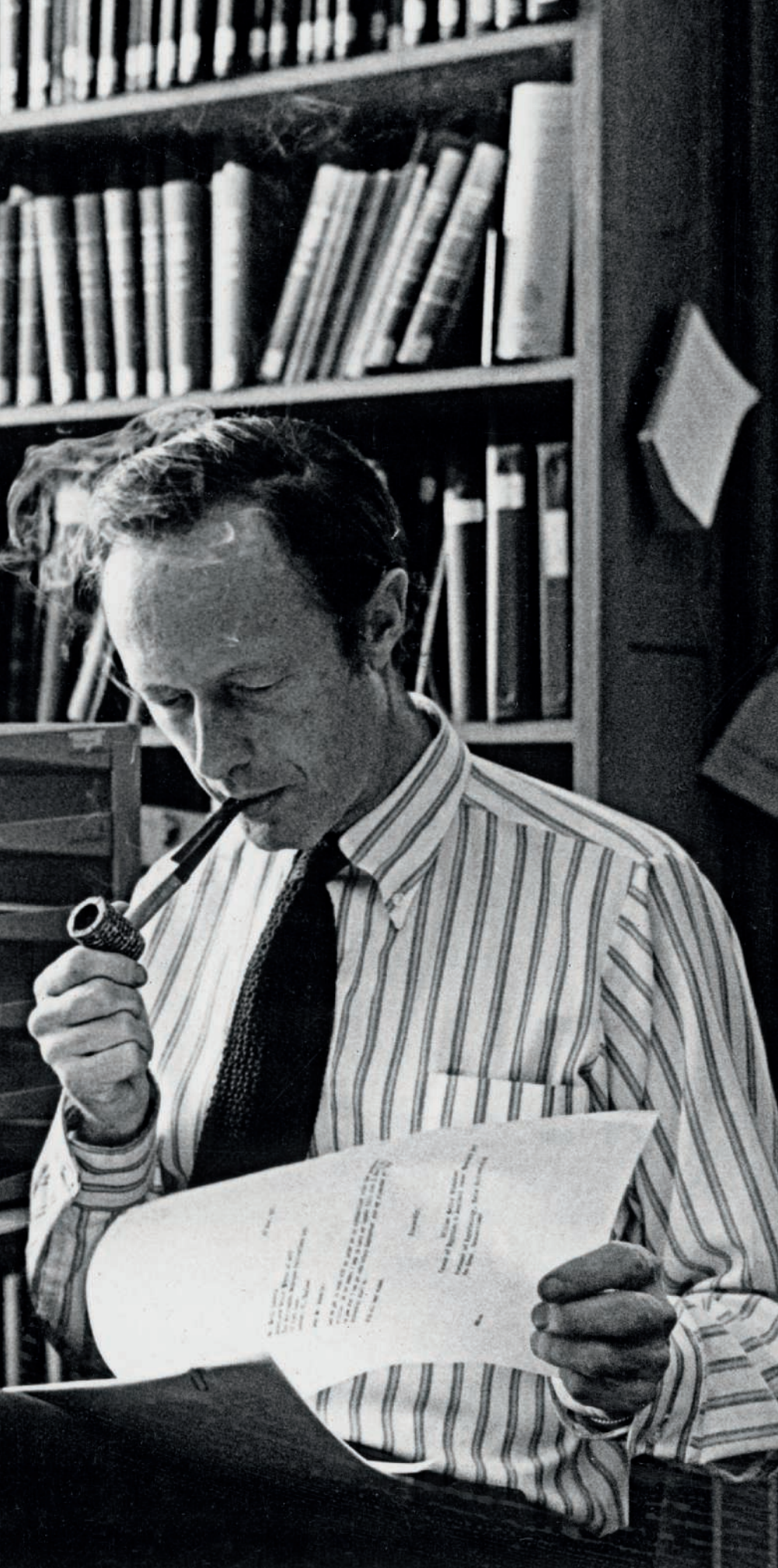
In the early 1920s, following a period of experimentation with abstract design, Georgia O'Keeffe returned to the still life tradition she had studied under William Merritt Chase at the Art Students League in 1907-08. Living in the rural environment of Lake George, New York, with Alfred Stieglitz, O'Keeffe completed a series of fruit and vegetable still lifes exploring the juxtaposition of supple, organic forms against ambiguous, largely monochrome backgrounds. As Jonathan Stuhlman describes, "This series allowed O'Keeffe to reconsider her approach to composition and pictorial relationships. The traditional subject matter, simplified forms, carefully constructed compositions, spatial compression, and tipped-up perspective call to mind not only [Paul] Strand's photographs of 1916, but also the work of Cézanne, who by the 1910s had come to be known as one of the fathers of modernism." (*Georgia O'Keeffe: Circling Around Abstraction*, exhibition catalogue, West Palm Beach, Florida, 2007, p. 24)

During these years, O'Keeffe was particularly drawn to the simple shapes of the alligator pear and apple. As Stieglitz wrote in a letter, "She has the apple fever." (as quoted in S.W. Peters, *Becoming O'Keeffe: The Early Years*, New York, 2001, p. 235) In *Apples—No. I*, O'Keeffe places two pieces of this favorite fruit atop the sharp corner of a dark gray tabletop. The background is largely a mysterious void of angular surfaces; however, the apples, though simplified, are painted to reflect their unique fluctuations in shape and hue, and thus a sense of individuality. Hunter Drohojowska-Philp even posits, "On a deeper, more symbolic level...the titles of O'Keeffe's apple paintings [with several examples called "Apple Family"] suggest that the apples themselves represent various family members. *Apples—No. I*...is seemingly a portrait of Stieglitz and herself." (H. Drohojowska-Philp, *Full Bloom: The Art and Life of Georgia O'Keeffe*, New York, 2004, p. 188)



Georgia O'Keeffe and Alfred Stieglitz kissing at Lake George, undated. Alfred Stieglitz/Georgia O'Keeffe Archive, Yale Collection of American Literature, photographer unknown





PROPERTY FROM THE ESTATE OF

WILLIAM KELLY SIMPSON

William Kelly Simpson, distinguished professor, curator and collector, graduated from Yale

College in 1947 and received his Master's degree there in 1948. That same year, curators W.C. Hayes and Ambrose Lansing of the Metropolitan Museum of Art hired Simpson as the Curatorial Assistant in the Egyptian Department. Professor Simpson subsequently published his first article in the *Bulletin of the Metropolitan Museum of Art*, marking the beginning of an extraordinary scholarly output of more than 130 articles and 20 books.

In 1954, following his years at the Met, Professor Simpson completed his dissertation at Yale on the excavation of the pyramid of Amenemhat I and was appointed Assistant Professor of Near Eastern Languages and Literature in 1958. During his 46 years in academia, he rose to Associate Professor, Professor, and Chair of Yale's Department of Near Eastern Languages and Literature and helped to position Yale as one of the foremost centers for Egyptology. Among his many archaeological projects in Egypt were the famed Pennsylvania-Yale Expeditions that recorded New Kingdom tombs and Meroitic cemeteries, the 1960s UNESCO campaign to rescue

Nubian monuments threatened by the construction of the Aswan Dam and excavations at the Giza Pyramids and sites in Nubia. Professor Simpson's name became synonymous with preservation and the protection of the past — ideals which he carried with him into his collecting.

In the American Art field, Professor Simpson amassed an extraordinary Modernist collection of paintings and works on paper, most notably led by several masterworks by Florine Stettinheimer, Jared French and George L.K. Morris. Several of these works have been generously promised to major American institutions, including the Met; Museum of Fine Arts, Boston, Massachusetts; Whitney Museum of American Art, New York; Cleveland Museum of Art, Cleveland, Ohio; and Georgia O'Keeffe Museum, Santa Fe, New Mexico.

The works on offer in the fall auctions at Christie's New York — from rare antiquities to Indian manuscripts and one of the finest group of Nabi paintings ever assembled — speak not only to Professor Simpson's connoisseurship but also to his abiding excitement for and love of the Arts. Christie's is honored to offer Lots 5, 6, 7, and 8 in the present sale from the Estate of William Kelly Simpson.



William Kelly Simpson, Curator of Egyptian and Ancient Near Eastern Art, Museum of Fine Arts, Boston, 1970-1986, with actor Omar Sharif, March 1977. Photograph: © Michael Lutch. Photograph Courtesy Museum of Fine Arts, Boston.



PROPERTY FROM THE ESTATE OF

WILLIAM KELLY SIMPSON

5

FLORINE STETTMEIER (1871-1944)

Midsummer Bouquet

signed and inscribed 'Florine/To/Fania' (on the blue petals)

mixed media on paper

15½ x 19¼ in. (38.4 x 50.2 cm.)

Executed circa 1920.

\$30,000-50,000

PROVENANCE

The artist.

Fania Marinoff, gift from the above.

Carl Van Vechten, husband of the above.

Mark Lutz, gift from the above.

William Jepson, by bequest from the above.

Dr. George P. Glauner, Rosemont, Pennsylvania,
by bequest from the above.

Sotheby's, New York, 27 January 1984, lot 538.

Spanierman Gallery, LLC, New York, by 1988.

(Probably) Acquired by the late owner from the above.

EXHIBITED

New York, Spanierman Gallery, LLC, *American Works on Paper II*,
Autumn 1988, no. 65, illustrated.

Curator of the 2017 Jewish Museum retrospective, Stephen Brown writes, "Stettmeier painted many floral bouquets, sometimes to memorialize a particular date, including her own birthday. These still-lives utilize a range of devices to convey meaning, including the symbolic 'language' of flowers. The formal treatment of this painting, in particular its color relationships, is suggestive of an unrestrained, carefree joy." (unpublished letter, dated 6 October 2017)

The present work is inscribed to Fania Marinoff, a Russian-born actress of Broadway and silent film who was married to the influential theater critic Carl Van Vechten. The couple were close friends of the Stettmeier sisters and their circle. A portrait by Florine Stettmeier of Van Vechten is in the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, New Haven, Connecticut.





PROPERTY FROM THE ESTATE OF
WILLIAM KELLY SIMPSON

6

CHARLES DEMUTH (1883-1935)

Flowers: Irises

watercolor and pencil on paper
14 x 10 in. (35.6 x 25.4 cm.)
Executed *circa* 1925.

\$60,000-80,000

PROVENANCE

The artist.

Robert Locher, Lancaster, Pennsylvania, by bequest from the above, 1935.

Miss Rita Wellman, Paeonian Springs, Virginia, gift from the above.

Kenneth Farrand and Helen-Louise Knickerbacker Porter Simpson.

Gift to the late owner from the above.

EXHIBITED

New York, Whitney Museum of American Art; Los Angeles, California, Los Angeles County Museum of Art, *Charles Demuth*, October 15, 1987-April 24, 1988, p. 163, no. 77, illustrated.

LITERATURE

E. Farnham, *Charles Demuth: His Life, Psychology and Works*, vol. II, Ph.D. dissertation, Ohio State University, 1959, p. 584, no. 438 (as *Flowers: Iris*).



PROPERTY FROM THE ESTATE OF
WILLIAM KELLY SIMPSON

7

CHARLES DEMUTH (1883-1935)

Song and Dance

signed and dated 'C. Demuth. 1918-' (lower left)
watercolor and pencil on paper
11 x 8 in. (27.9 x 20.3 cm.)
Executed in 1918.

\$70,000-100,000

PROVENANCE

The artist.
[With] The Daniel Gallery, New York.
Morton R. Goldsmith, New York, acquired from the above, by 1959.
Enid Frank Goldsmith, Scarsdale, New York, wife of the above.

Peter Gilbert, New York.
Estate of the above.
Kennedy Galleries, Inc., New York, acquired from the above, 1991.
Sotheby's, New York, 20 May 1998, lot 147.
Acquired by the late owner from the above.

EXHIBITED

New York, Salander-O'Reilly Galleries, Inc., *Charles Demuth: Watercolors and Drawings*, April 30-May 30, 1981, no. 25, illustrated.

LITERATURE

E. Farnham, *Charles Demuth: His Life, Psychology and Works*, vol. II, Ph.D. dissertation, Ohio State University, 1959, pp. 456-57, no. 118 (as *In Vaudeville: Song and Dance*).



PROPERTY FROM THE ESTATE OF

WILLIAM KELLY SIMPSON

8

FLORINE STETTMEIER (1871-1944)

Portrait of Marcel Duchamp and Rose Sélavy

signed, dated and inscribed '1923/Marcel Duchamp by Florine Stettmeier' (lower left)—inscribed 'Rose Sélavy' (upper right)—signed and dated again and inscribed with title 'Portrait of/Marcel Duchamp-Rose Sélavy' (on the backing board)
oil on canvas laid down on board
29 7/8 x 26 in. (75.9 x 66 cm.)
Painted in 1923.

\$1,000,000-1,500,000

PROVENANCE

The artist.

Ettie Stettmeier, sister of the above.

Virgil Thomson, New York.

Estate of the above.

Sotheby's, New York, 29 November 1990, lot 101, sold by the above.

Acquired by the late owner from the above.

EXHIBITED

New York, Museum of Modern Art, *Twentieth Century Portraits*, December 9, 1942-January 24, 1943, pp. 24, 144 (as *Marcel Duchamp and Rose Sélavy*).

New York, Museum of Modern Art, *Florine Stettmeier*, October 1-November 17, 1946, pp. 27, 43, 45, 54, illustrated (as *Portrait of Marcel Duchamp*).

Chicago, Illinois, Arts Club of Chicago, *Exhibition of Paintings by Florine Stettmeier*, January 3-25, 1947.

San Francisco, California, M.H. de Young Memorial Museum, *Exhibition of Paintings by Florine Stettmeier*, 1947.

Hartford, Connecticut, Wadsworth Atheneum, *Florine Stettmeier and the Gay Twenties*, January 9-28, 1948.

Poughkeepsie, New York, Vassar College Art Gallery, *Florine Stettmeier Exhibition*, January 1949.

New York, Durlacher Brothers Gallery, *Portraits by Florine Stettmeier*, March 1951.

Northampton, Massachusetts, Smith College Museum of Art, *Paintings by Florine Stettmeier*, March 3-21, 1952.

Philadelphia, Pennsylvania, Philadelphia Museum of Art; New York, Museum of Modern Art; Chicago, Illinois, Art Institute of Chicago, *Marcel Duchamp*, September 21, 1973-May 5, 1974, p. 222, illustrated (as *Portrait of Marcel Duchamp*).

Boston, Massachusetts, Institute of Contemporary Art; San Antonio, Texas, Marion Koogler McNay Institute; Poughkeepsie, New York, Vassar College Art Gallery, *Florine Stettmeier: Still Lives, Portraits and Pageants, 1910 to 1942*, March 4-November 9, 1980, no. 18, fig. 12, illustrated (as *Portrait of Marcel Duchamp*).

Washington, D.C., National Portrait Gallery, *Group Portrait: The First American Avant-Garde*, May 10-November 3, 1991 (as *Portrait of Marcel Duchamp*).

Katonah, New York, Katonah Museum of Art, *Friends and Family: Portraiture in the World of Florine Stettmeier*, September 19-November 28, 1993, pp. 8-9, 23, fig. 5, illustrated (as *Marcel Duchamp*).

New York, Whitney Museum of American Art, *Florine Stettmeier: Manhattan Fantastica*, July 13-November 5, 1995, pp. 12, 48, 57, 87-88, 139, illustrated (as *Portrait of Duchamp*).

New York, Whitney Museum of American Art, *Making Mischief: Dada Invades New York*, November 21, 1996-February 23, 1997, pp. 167, 279, 295, illustrated (as *Portrait of Marcel Duchamp*).

Philadelphia, Pennsylvania, Philadelphia Museum of Art, circa 2001, on loan. Santa Fe, New Mexico, Georgia O'Keeffe Museum; Des Moines, Iowa, Des Moines Art Center; Chicago, Illinois, Terra Museum of American Art, *Debating American Modernism: Stieglitz, Duchamp, and the New York Avant-Garde*, January 24-November 30, 2003, pp. 27, 76, fig. 26, illustrated.

New York, The Jewish Museum; Boston, Massachusetts, Boston College, Chestnut Hill and New Center for Arts and Culture, *Jewish Women and Their Salons: The Power of Conversation*, March 4-December 4, 2005, p. 134, fig. 139, illustrated (as *Portrait of Marcel Duchamp*).

Washington, D.C., National Portrait Gallery, *Inventing Marcel Duchamp: The Dynamics of Portraiture*, March 27-August 2, 2009, pp. 28, 51-52, 162-163, 302, pl. 22, illustrated (as *Marcel Duchamp*).

Katonah, New York, Katonah Museum of Art, *Eye to I...3,000 Years of Portraits*, October 27, 2013-February 16, 2014 (as *Marcel Duchamp*).

Munich, Germany, Lenbachhaus, *Florine Stettmeier*, September 27, 2014-January 4, 2015.

New York, The Jewish Museum, *Florine Stettmeier: Painting Poetry*, May 5-September 24, 2017, pp. 35, 112-13, 157, illustrated.

LITERATURE

M. Hartley, "The Paintings of Florine Stettmeier," *Creative Art*, vol. 9, July 1931, p. 22, illustrated (as *Marcel Duchamp and Rosa Sélavy*).

View, *The Modern Magazine*, vol. 5, no. 1, March 1945, p. 22, illustrated (as *Portrait of Marcel Duchamp*).

H. McBride, "Florine Stettmeier: A Reminiscence," *View*, vol. 5, no. 3, October 1945, pp. 13-15.

M. Breuning, "Florine Stettmeier Exhibition of Portraits at Durlacher Gallery," *Art Digest*, vol. 25, March 15, 1951, p. 17.

H. McBride, "Florine Stettmeier Exhibition at Durlacher Gallery," *Art News*, vol. 50, March 1951, p. 51.

"Coast-to-Coast Notes: Exhibition at Smith College Museum of Art," *Art Digest*, vol. 26, March 15, 1951, p. 15.

P. Tyler, *Florine Stettmeier: A Life in Art*, New York, 1963, pp. 41, 69, 71, 117, 127, 165, illustrated (as *Portrait of Marcel Duchamp*).

H.M. Davis, *Florine Stettmeier: An Exhibition of Paintings, Watercolors, Drawings, Gift of the Ettie Stettmeier Estate*, exhibition catalogue, New York, 1973, p. 7.

J. Mallin, "Chelsea Treasures: In Search of Virgil Thomson's Holy Grails," *Avenue*, vol. 15, no. 1, August 1990, p. 21.

F.M. Naumann, *New York Dada, 1915-23*, New York, 1994, p. 154, illustrated (as *Portrait of Marcel Duchamp*).

B.J. Bloemink, *The Life and Art of Florine Stettmeier*, New Haven, Connecticut, 1995, pp. 143-46, 265n39, fig. 81, illustrated (as *Portrait of Marcel Duchamp*).

N. Sawelson-Gorse, ed., *Women in Dada: Essays on Sex, Gender, and Identity*, Cambridge, Massachusetts, 1995, p. 502 (as *Portrait of Duchamp*).

S.J. Orr, *Selections from the American Collections of the Museum of Fine Arts and the George Walter Vincent Smith Art Museum*, Springfield, Massachusetts, 1999, p. 171n8.

S. Fillin-Yeh, ed., *Dandies: Fashion and Finesse in Art and Culture*, New York, 2001, p. 136.

M. Brennan, *Painting Gender, Constructing Theory: The Alfred Stieglitz Circle and American Formalist Aesthetics*, Cambridge, Massachusetts, 2001, p. 290n58.

E.L. Doss, *Twentieth-Century American Art*, Oxford, England, 2002, p. 58, fig. 25, illustrated (as *Portrait of Marcel Duchamp*).

W.H. Bailey, *Defining Edges: A New Look at Picture Frames*, New York, 2002, p. 65, illustrated (as *Portrait of Duchamp*).

J. Condra, *The Greenwood Encyclopedia of Clothing Through World History*, Westport, Connecticut, 2008, p. 121.

B. Bradley, "A little game between 'I' and 'Me': Marcel Duchamp, Chess, and New York Dada," *Southeastern College Art Conference Review*, January 2011, fig. 8, illustrated.

C. Cros, *Marcel Duchamp*, London, 2013, p. 44.

E. Burns, ed., *The Letters of Gertrude Stein and Carl Van Vechten, 1913-1946*, New York, 2013, p. 67n6.

"Picture the Scene: Statements on Florine Stettmeier by Tomma Abts, Birgit Megerle, Silke Otto-Knapp, Dan Fox and Jan Verwoert," *Frieze d/e*, vol. 16, September-November 2014, illustrated (as *Portrait of Marcel Duchamp*).

N. Tessler, *Flowers and Towers: Politics of Identity in the Art of the American "New Woman"*, Cambridge, England, 2015, p. 116n82.

V. Thomson, *Virgil Thomson: The State of Music & Other Writings*, New York, 2016, n.p.

P. Schjeldahl, "The Art World; The Roaring Stetties," *The New Yorker*, May 15, 2017, p. 91.

M.J. Abrams, "Exhibitions. Florine Stettmeier, New York and Toronto," *Burlington Magazine*, vol. 159, September 2017, p. 759.

Please note this lot includes the artist's original frame.



In the early 1960s, Andy Warhol declared that Florine Stettheimer was his “favorite artist, she is so great.” (as quoted in W. Hill, *How Folklore Shaped Modern Art*, New York, 2016, p. 132n43) In 1931, Marsden Hartley similarly enthused, “When we speak of women artists, we must run the gamut of names all the way down from Vigée LeBrun, Mary Cassatt, Berthe Morisot, Marie Laurencin, Helene Perdriat, Cheriane, Suzanne Valadon, Valentine Prax, Hermine David, Mme. Marval, Georgia O’Keeffe...in order to place the work of Florine Stettheimer where it belongs.” (“The Paintings of Florine Stettheimer,” *Creative Art*, vol. 9, July 1931, p. 19) Beloved by these icons of twentieth century art, and countless others both of her time and of the generations to follow, Florine Stettheimer was an ultimate insider of the New York City art world. Along with her sisters, Carrie and Ettie, she formed friendships with and hosted salons for an intellectual circle of the Roaring Twenties that included writers, scientists, singers, dancers and of course artists, such as O’Keeffe, Alfred Stieglitz, Charles Demuth, Elie Nadelman, Gaston Lachaise and her very close friend Marcel Duchamp.

A banking heiress unfettered by monetary concerns, Stettheimer kept her paintings private during her lifetime, maintaining a distance from the general commercial art scene and allowing her own unique wit and style of symbolic composition to develop without constraint. As described in the catalogue of this year’s retrospective at the Jewish Museum, in which the present work was included, “Fully aware of all the currents in modern art, she was nevertheless free to pursue her own path. Insulation from the pressures of the marketplace allowed her to explore her own artistic instincts not just in painting, but also in poetry and set design. The resulting body of work—boldly colored, inventively composed portraits of her family and friends, vibrant paintings of elite New York institutions, fantastical theatrical costumes, irreverent poems—offers a chronicle of high society observed from within, yet at an ironic remove.” (C. Gould, S. Jost, “Foreword,” *Florine Stettheimer: Painting Poetry*, exhibition catalogue, New York, 2017, p. 9)



Florine Stettheimer, *Portrait of Alfred Stieglitz*, 1928. Alfred Stieglitz Collection, co-owned by Fisk University, Nashville, and Crystal Bridges Museum of American Art, Bentonville, Arkansas



Man Ray, *Marcel Duchamp as Rose Sélavy*, 1920-21. Philadelphia Museum of Art, Philadelphia, Samuel S. White 3rd and Vera White Collection © Man Ray Trust / Artists Rights Society (ARS), NY / ADAGP, Paris 2017

Portrait of Marcel Duchamp and Rose Sélavy epitomizes “the gift of delicate satire and iridescent wit,” which Hartley so admired in Stettheimer’s portraits and that he rightly predicted, “in the end it is by these that this artist will be best appreciated and best known.” (“The Paintings of Florine Stettheimer,” pp. 21-22) As in Demuth’s poster portraits of the same period, Stettheimer’s paintings delight in hidden allusions and symbols, in addition to likeness. Her other famous portrait subjects include photographer and dealer Alfred Stieglitz (1928, Fisk University, Nashville, Tennessee and Crystal Bridges Museum of American Art, Bentonville, Arkansas), composer Virgil Thomson (1930, Art Institute of Chicago, Chicago, Illinois), art critic Henry McBride (1922, Smith College Museum of Art, Northampton, Massachusetts), author Joseph Hergesheimer (1923, Yale Collection of American Literature, New Haven, Connecticut), author and critic Carl Van Vechten (1922, Yale Collection of American Literature), photographer Baron de Meyer (1923, Baltimore Museum of Art, Baltimore, Maryland), muralist Louis Bouché (1923, Heckscher Museum of Art, Huntington, New York) and the artist’s mother (1925, Museum of Modern Art, New York).

Marcel Duchamp was a great friend to the Stettheimer sisters and a strong admirer of Florine’s paintings, even planning the posthumous exhibition of her work at the Museum of Modern Art in 1946. He also notably donated a miniature painting to her sister Carrie’s famously elaborate dollhouse, now in the collection of the Museum of the City of New York. Brilliant, playful and genteel, Duchamp featured in many of Stettheimers’ adventures around the New York area, and Florine’s great narrative paintings inspired by them, including *La Fête à Duchamp* (1917, Private Collection) and *Picnic at Bedford Hills* (1918, Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania). In addition to the present work, Stettheimer also created a second, sparser portrait of Duchamp, depicting his disembodied head surrounded only by radiating, aura-like lines (c. 1923-26, Michele and Donald D’Amour Museum of Fine Arts, Springfield, Massachusetts).

In *Portrait of Marcel Duchamp and Rose Sélavy*, Stettheimer playfully, and with her signature wit, captures the hallmarks of not only her subject’s appearance but also the varied aspects of his personality and career. Barbara Bloemink explains, “Like Stettheimer, Duchamp was essentially a private person, a consummate dandy who played different, transformational roles in society, often blurring the distinction between imagination and the real



Florine Stettheimer, *Picnic at Bedford Hills*, 1918. Pennsylvania Academy of the Fine Arts, Philadelphia, Gift of Ettie Stettheimer

world. For his public roles, Duchamp created several alternate, artistically constructed and choreographed personas: the art businessman, the inventor/engineer, and the female impersonator Rose Sélavy. Stettheimer incorporated these distinct selves into Duchamp's portrait." (*Florine Stettheimer: Manhattan Fantastica*, exhibition catalogue, New York, 1995, p. 88) At left, the lanky, desultory form of the suited businessman sits on a chair emblazoned with his initials, which are also echoed in large scale all around the frame. Ever the inventor, he turns a spiraled, metal crank elevating (and literally projecting) his female alter ego, Rose Sélavy, as 'she' was photographed by Man Ray the preceding year on the cover of *New York Dada*. Possibly the only known painted depiction of Sélavy, she is depicted solely in shades of 'rose' and balanced on a flowery platform, and divided from her creator by a clock with three hands. This element likely alludes to the two artists' discussions regarding time as the fourth dimension, explored in Duchamp's famous *Nude Descending a Staircase* (1912, Philadelphia Museum of Art, Philadelphia, Pennsylvania), and which encouraged Stettheimer herself to depict a character in multiple places and forms simultaneously in several of her narrative paintings, as well as in the present work. The horse head at upper left recalls a knight in a game of chess, one of Duchamp's obsessions, as well as the laughing ass emblem he designed for the art organization Société Anonyme. The cage of barred panels, in which the head is enclosed, resembles the squares of a chess board and one of Duchamp's readymades signed by Sélavy, *Fresh Widow* (1920, Museum of Modern Art, New York).

Making these numerous references, both obvious and subtle, the double-portrait alludes to themes of sexual and gender identity far ahead of their time, while still maintaining a sense of sparkling, satirical playfulness that makes the painting a joy to view both on the surface level and as a starting point for further analysis. Stephen Brown writes that a "spirit of knowing

wit inflects the portrait...of Marcel Duchamp (1887-1968) in the company of Rose Sélavy, the female alter ego he had created around 1920, who was possibly inspired, in terms of feminine style by the Stettheimer sisters. The game of sexual transformation by machine—a delicate construction of crank and spring—is casually conducted by the artist from his armchair. The striking frame, around which Duchamp's projecting initials run like a chain, reinforces the sitter's obsession with mechanical themes and conveys an ironic subtext touching on his forceful program of self-promotion." ("The Painted Parody: Stettheimer and Modern Life," *Florine Stettheimer: Painting Poetry*, p. 35) Henry McBride also praised the nuances of the work: "Marcel in real life is pure fantasy. If you were to study his paintings and particularly his art-constructions, and were then to try to conjure up his physical appearance, you could not fail to guess him, for he is his own best creation, and exactly what you thought. In the portrait he is something of a Pierrot perched aloft upon a Jack-in-Box contraption which he is surreptitiously manipulating to gain greater heights for his apotheosis. Among the 'outside' [of the family] portraits this is the best from the point of view of pure painting. It is also the simplest. The most complicated character in the whole range of contemporary art has been reduced to one transparent equation." (*Florine Stettheimer*, exhibition catalogue, New York, 1946, pp. 43, 45)

Indeed, the present work exemplifies Stettheimer's unique ability to cuttingly, yet humorously, pierce directly into the essence of the art world icons of her era. As embodied by *Portrait of Marcel Duchamp and Rose Sélavy*, Hartley reflects, "They are not portraits of people, but rather are they penetrations into the mind and spirit of these highly accentuated types of hers. They are portraits of the qualities and essences that emanate from them, from their minds or from their delicately adjusted or maladjusted spirits." ("The Paintings of Florine Stettheimer," p. 21)

ANDREW WYETH (1917-2009)

Heavy Snow

signed 'Andrew Wyeth' (lower left)
drybrush and watercolor on paper
20 x 40 in. (50.8 x 101.6 cm.)
Executed in 1967.

\$300,000-500,000

PROVENANCE

Patrick J. Leonard, Dallas, Texas, 1968.
Zula H. McMillan, Dallas, Texas.
Sotheby's, New York, 25 May 1988, lot 260.
Private collection, Glenmore, Pennsylvania.
Taggart & Jorgensen, Washington, D.C., 1990.
Private collection, Tokyo, Japan, 1990.
Christie's, New York, 1 December 2005, lot 145, sold by the above.
Acquired by the present owner from the above.

EXHIBITED

Boston, Massachusetts, Museum of Fine Arts, *Andrew Wyeth*,
July 17-September 6, 1970, pp. 124-25, no. 81, illustrated.
New York, The Metropolitan Museum of Art, *Two Worlds of Andrew Wyeth:
Kuerners and Olsons*, October 16, 1976-February 6, 1977, no. 33, illustrated.

LITERATURE

B.J. Wyeth, *Wyeth at Kuerners*, Boston, Massachusetts, 1976, pp. 173, 321,
illustrated.

This work will be included in Betsy James Wyeth's forthcoming *catalogue
raisonné* of the artist's work.

One of Andrew Wyeth's most frequent subjects throughout his lengthy career was a neighboring farm belonging to the Kuerner family in Chadds Ford, Pennsylvania. "Some of my earliest watercolors were done there," Wyeth fondly recalled of Kuerner's. "When I was about ten years old, I had an urge to paint it, curiously enough; it never became a conscious effort or something about which I said to myself, 'I must continue this work.' I've gone on for years and not painted there. Then, all of a sudden, I'll have a strong compulsion to go back." Explaining his fascination with the area throughout the seasons, Wyeth continued, "I didn't go to that farm because it was in any way bucolic. Actually I'm not terribly interested in farming. The abstract, almost military quality of that farm originally appealed to me and still does...To see the hills capped with snow in the wintertime or to look at the tawnyess of the fields in the fall all made me want to paint it. But here again, I backed into it. I didn't think it was a picturesque place. It just excited me, purely abstractly and purely emotionally." (as quoted in *Two Worlds of Andrew Wyeth: Kuerners and Olsons*, exhibition catalogue, New York, 1976, p. 40)

As in the best of his works at Kuerner's, *Heavy Snow* conveys a narrative, capturing not only the distinct landscape of the farm but also the spirit of its unseen inhabitants. Blanketed under the cover of snowfall, the home feels at once resilient against the elements yet also fully immersed in the natural environment. In fact, Wyeth almost treats the subject of the house and surrounding land as would a portraitist, looking on from afar yet capturing the necessary details that form a palpable sense of personality. Wyeth himself acknowledged this aspect of his landscapes, stating of his important Kuerner Farm work *Brown Swiss* (1957, Private Collection) that the painting "is indeed a real portrait to me. It was like doing a person's face—so complex!...If you look closely at *Brown Swiss*, you'll see many, many very fine details...All these things are closely related to the true sense of portraiture." (as quoted in *Two Worlds of Andrew Wyeth: Kuerners and Olsons*, p. 47)

In *Heavy Snow*, Wyeth sensitively captures his complex subject through his renowned skillful handling of the watercolor medium. Exploiting the white of the paper and applying watercolor with an economy of wash, Wyeth subtly indicates the surrounding winter landscape, creating an almost abstract composition. Balancing this openness, he deftly delineates the fine tree by the edge of the pond, the sharply accurate roof antenna and the touches of colorful curtains seen through the windows. As embodied by the nuanced balance seen in *Heavy Snow*, Wyeth once said, "Why not have the abstraction and the real, too? Combine the two, bring in the new with the traditional and you can't beat it. I believe, however, that I don't want to let the one take over the other. I try for an equal balance...I want the object to be there in my paintings, perhaps in all of its smallest detail, not as a *tour de force*, but naturally, in such a way that I have backed into it." (A. Wyeth, as quoted in *Two Worlds of Andrew Wyeth: Kuerners and Olsons*, p. 18)



10

THOMAS HART BENTON (1889-1975)

Study for 'Forward Pass'

signed and dated 'Benton '71' (lower right)

oil and pencil on canvasboard

16 x 20 in. (40.6 x 50.8 cm.)

Painted in 1971.

\$250,000-350,000

PROVENANCE

Spanierman Gallery, LLC, New York.

Private collection, acquired from the above.

Sotheby's, New York, 24 May 2001, lot 70, sold by the above.

Acquired by the present owner from the above.

This work will be included in the forthcoming Thomas Hart Benton *catalogue raisonné* being prepared by the Thomas Hart Benton Catalogue Raisonné Foundation. Committee Members: Dr. Henry Adams, Jessie Benton, Anthony Benton Gude, Andrew Thompson and Michael Owen.

Thomas Hart Benton's *Forward Pass* depicts quarterback Len Dawson heaving a pass downfield during the Kansas City Chiefs' only Super Bowl victory in 1970, in which they defeated the Minnesota Vikings. Just a few years prior, in 1968, Benton suddenly developed an enthusiasm for American football and the inherent vitality of the sport. The artist was an avid follower of the Kansas City Chiefs, and with the permission of Coach Hank Stram, he was permitted to sit on the team bench during practice and pregame warm-ups. Enthralled observing the athletes in motion, Benton created studies based on his drawings of the team in action, as well as drawings he had made in Europe after an Etruscan battle scene. His admiration for Dawson reveals itself in this study, where the quarterback is depicted in motion, at the pivotal moment where he must either find an open receiver or risk a potential sack from the charging defenders.



THOMAS HART BENTON (1889-1975)

Night Firing of Tobacco

signed 'Benton' (lower right)—signed again and inscribed "'Tobacco Firing" (North Carolina)' (on the reverse)

oil and tempera on board

18 x 29¼ in. (45.7 x 74.3 cm.)

Painted in 1943.

\$2,500,000-3,500,000

PROVENANCE

Mr. and Mrs. Lelon M. Constable, Kansas City, Missouri.

Fenn Galleries Ltd., Santa Fe, New Mexico.

United Missouri Bank, Kansas City, Missouri, 1979.

Martha Parrish & James Reinisch, Inc., New York.

Acquired by the present owner from the above, 2000.

EXHIBITED

Annandale-on-Hudson, New York, Bard College Center, The Edith C. Blum Art Institute, Milton and Sally Avery Center for the Arts; Lewisburg, Pennsylvania, Bucknell University, Center Gallery; Flushing, New York, Queens Museum; Yonkers, New York, Hudson River Museum, *Thomas Hart Benton: Chronicler of America's Folk Heritage*, November 3, 1984-July 6, 1985, p. 78.

Kansas City, Missouri, Federal Reserve Bank of Kansas City, *Thomas Hart Benton*, Spring 1989.

Indianapolis, Indiana, Indianapolis Museum of Art, *American Traditions: Art from the Collections of Culver Alumni, 1825-1945*, December 12, 1993-March 6, 1994, pp. 120-21, illustrated.

LITERATURE

C. Fath, *The Lithographs of Thomas Hart Benton*, Austin, Texas, 1969, p. 134.

M. Baigell, *Thomas Hart Benton*, New York, 1973, p. 154, no. 107, illustrated.

B. Schondelmeyer, *Building a First Class Bank: The Story of United Missouri Bank*, Kansas City, Missouri, 1986, p. 25, illustrated.

C.C. Cushny, *The Hourglass: The Lives of Michael Francis Burns and Cora Butler Burns*, Baltimore, Maryland, 1990, p. 402.

This work will be included in the forthcoming Thomas Hart Benton *catalogue raisonné* being prepared by the Thomas Hart Benton Catalogue Raisonné Foundation. Committee Members: Dr. Henry Adams, Jessie Benton, Anthony Benton Gude, Andrew Thompson and Michael Owen.



With an outspoken great uncle who served as Missouri's first senator and a father who was a congressional representative, Thomas Hart Benton grew up in a politically charged household that fostered a strong sense of nationalism. Like his relatives, Benton loved the spirit, vitality and strength of the American people and the lands they inhabited, and he sought to present them in his art utilizing a figurative and realistic approach. To reflect American themes and values, Benton traveled to rural areas of the country for inspiration, and during the Great Depression and World War II, his glorified paintings of the American worker gave comfort and pride to the nation. As the twentieth century's champion of rural America, in works such as *Night Firing of Tobacco*, Benton portrayed the honest and hardworking people he met during his visits throughout the country.

Early in his career, Benton studied at the Chicago Art Institute and in Paris; however, these educational settings did not satisfy his quest to find a purpose for his art. Surprisingly, he found direction for his work when he joined the Navy in 1918 and was assigned to sketch the machinery and activities around the base. From then on, the subject of his works took priority over the style. Benton painted his first American genre paintings in 1920 while summering on Martha's Vineyard. According to Benton, members of a group with which he associated "...believed that the 'modern' art growing in the postwar world was lacking in social value and unless it re-attained some of that value, it would soon fall into decadence." ("An American in Art: A Professional and Technical Autobiography," *Kansas Quarterly*, vol. 1, no. 2, Spring 1969, p. 52) Benton supported this view and rejected the modernist's credo of "art for art's sake." He was committed to art for a human purpose and, more precisely, an American purpose. To achieve this, Benton believed that he had to seek inspiration from within America's borders rather than looking abroad to Europe.

However, World War II accelerated the transformation of America into an industrial superpower and with it Benton's rural America began to vanish. Mathew Baigell notes, "By the 1950s and certainly in the 1960s, Benton could no longer insinuate himself easily into conversations; people had become leery of strangers, and the old roads had, as often as not, been paved or even turned into four lane highways. As a result, his ability to feel his way into both the contemporary situation and the past history of an area, as well as to record the typical appearance of a region's inhabitants, simply evaporated." (*Thomas Hart Benton*, New York, 1973, p. 178) Benton's romantic view in *Night Firing of Tobacco* reflects his and the nation's fondness and increasing nostalgia for an area, and way of life, under threat.



Thomas Hart Benton, *Tobacco Sorters*, 1942/1944. Crystal Bridges Museum of American Art, Bentonville, Arkansas © Benton Testamentary Trusts/UMB Bank Trustee/Licensed by VAGA, New York, NY



Thomas Hart Benton, *July Hay*, 1943. The Metropolitan Museum of Art, New York, George A. Hearn Fund © Benton Testamentary Trusts/UMB Bank Trustee/Licensed by VAGA, New York, NY

The onset of World War II greatly diminished Benton's creativity and artistic production, and Baigell writes, "the worsening international situation had begun to pre-empt his usual subject matter, to empty him of painting ideas, as he said, and to diminish the size of his audience." (*Thomas Hart Benton*, New York, 1975, p.113) However, the 1941 attack on Pearl Harbor, which incited an intense response from the patriotic Benton, marked the end of his creative dormancy and inspired a period of increased productivity and popular attention. In the war years that followed, "Benton alternated between paintings that commented on the brutality of war and the rural subjects with which he was most comfortable." (*American Traditions, Art from the Collection of Culver Alumni*, Indianapolis, Indiana, 1993, p. 120)

In 1941 Benton was approached by the American Tobacco Company and tasked with producing a series of works depicting the various stages of tobacco production: planting, harvesting and curing. Traveling first to tobacco farms in southern Georgia, Benton eventually wound his way through South and North Carolina in search of ideal subject matter. Similar sympathetic depictions of the toiling farmer are perhaps his most celebrated works, and much like his iconic painting *July Hay* (1943, The Metropolitan Museum of Art, New York), *Night Firing of Tobacco* offers an idyllic view of the American way of life. Baigell writes, "In many ways, though, his more remarkable achievements are the landscapes of this period. In these, it would appear that Benton's overwhelming love of America found its true outlet—in the streams, hills, and the mountains of the country, populated by people unsuspectingly living out their time, quietly enjoying themselves, living easily on the land, celebrating nothing more than their existence." (*Thomas Hart Benton*, New York, 1973, p. 183)

Painted in 1943, the same year as *July Hay*, *Night Firing of Tobacco* presents a single farmer laboriously tending to his crop during the fire curing process. Benton focuses on the dignity and exertion of the man as he endures his work late into the night and without the aid of machinery. The work is one of very few evening scenes that the artist produced, and as a result, he is able to utilize light and shadow to great effect. The composition is organized into horizontal bands of color. This stacking of a landscape, with its unique undulating contours, into linear blocks was a typical modernist approach used by both European and American artists. The dynamism of the work can also be credited to Benton's study of the twisting compositions of Mannerist and Baroque artists like Jacopo Pontormo and El Greco. The impression of the sculpture-like painted figures in Michelangelo's paintings he saw at the Louvre would also remain with Benton and inspire the almost tactile elements in his paintings. Incorporating these various influences, Benton imbues *Night Firing Tobacco* with a sense of motion through his use of sinuous line, expressive brushwork and rich color, and as is typical of Benton's paintings, the composition has a spiraling configuration, which pulls each individual element into a unifying scheme of visual rhythm. With its combination of iconic American subject matter and dynamic design, *Night Firing of Tobacco* is a masterwork of Benton's signature Regionalist style depicting the picturesque rural landscape and its inhabitants.



PROPERTY FROM THE JAY P. ALTMAYER FAMILY COLLECTION

'Palmetto Hall' sits nestled away, hidden behind a thick row of trees on South McGregor Avenue in Mobile, Alabama. Ground broke on Palmetto Hall in 1846 but the residence was given a second life from its enthusiastic new owners, Jay and Nan Altmayer, in 1959. Stately and elegant, the mansion has retained its antebellum grandeur through the turn of the 21st century due to the impassioned interests of the Altmayers, who modified and expanded the house, and furnished it with a unique mix of classical European furnishings, Southern art, and depictions of American heroes and historic events. Their love of collecting became a worldwide adventure.

The Altmayers notably amassed one of the foremost collections of Southern artist William Aiken Walker's work. Mr. Altmayer once explained of his interest in the artist, "I am confident that I have collected Walker's work for a most fundamental reason. Though I have covered much of the world, I prefer the landscape of the South to all others. I love its forests, its swamps, and its natural beauty...this man has no parallel among American genre painters as a visual recorder and preserver of life in the rural South during the post-Civil War period when cotton was still king of the economy." ("Foreword," *William Aiken Walker: Southern Genre Painter*, Baton Rouge, Louisiana, 1972)

Now, an era has passed and Christie's is privileged to have been given the opportunity to honor Mr. and Mrs. Altmayer, and offer the wonderful collection they assembled together, including Lots 12, 13 and 14.

12

WILLIAM AIKEN WALKER (1838-1921)

Big B Cotton Plantation

signed with conjoined initials and dated 'WAWalker. 1881.' (lower right)

oil on canvas

24¼ x 42½ in. (61.6 x 107 cm.)

Painted in 1881.

\$150,000-250,000

PROVENANCE

The artist.

Stephen Minot Weld, Massachusetts, commissioned from the above.

Philip Balch Weld, Boston, Massachusetts, son of the above, gift from the above.

Mrs. Philip Balch Weld, Boston, Massachusetts, by descent.

H.A. Peterson, Boston, Massachusetts, gift from the above, circa 1938.

Howard Troutman, Lewiston, Maine, gift from the above, circa 1956.

Acquired by the late owners circa mid-1960s.

LITERATURE

A.P. Trovaioli, R.B. Toledano, *William Aiken Walker: Southern Genre Painter*, Baton Rouge, Louisiana, 1972, pl. 18, illustrated (as *Cotton Plantation on the Mississippi*).

C. Seibels, *The Sunny South: The Life and Art of William Aiken Walker*, Spartanburg, South Carolina, 1995, pp. 91-92, 95-96, fig. 34, illustrated. *Southeastern College Art Conference Review*, vol. 12, no. 5, 1995, pp. 356, 358, fig. 6, illustrated.

C. M. Akard, *Southern Genre Painting and Illustration from 1830 to 1890*, M.A. thesis, University of North Texas, 1997, p. 208, pl. 59, illustrated.

P.D. Escott, et al., *Major Problems in the History of the American South: The Old South*, Boston, Massachusetts, 1999, p. iv, cover illustration.

J.M. Vlach, *The Planter's Prospect: Privilege and Slavery in Plantation Paintings*, Chapel Hill, North Carolina, 2002, pp. 135-36, 140, illustrated.

R.M. Hicklin, Jr., *Calm in the Shadow of the Palmetto & Magnolia: Southern Art from the Charleston Renaissance Gallery*, Charleston, South Carolina, 2003, p. 8.

This work will be included in the forthcoming *catalogue raisonné* being prepared by John Fowler.

According to Cynthia Seibels, the present work is one of six known large plantation scenes by William Aiken Walker, which represent the most monumental and impressive paintings of his career. Commissioned by Colonel Stephen Minot Weld (1842-1920), a cotton mill owner and broker, *Big B Cotton Plantation* illustrates each stage of cotton production on an Old South plantation. In the fields, women are seen filling burlap sacks, which were then transferred to the large baskets atop some of the men's shoulders. The blue wagon at right carries these baskets to the gin house, visible in the left background with its tall smokestack, where the cotton would be seeded, compressed and bound into bales. These bales were then carried in carriages, as seen in the left foreground, to the steamboat that would carry them to New Orleans, and from there to their Northern or foreign buyers. In the right background, the painting also depicts the compound where the plantation owner lived: the three-story 'big house' with its icehouse, smokehouse and stable.

In addition to this detailed representation of the processes and architecture of a cotton farm, *Big B Cotton Plantation* also demonstrates Walker's artistic aptitude in capturing the individuality of each of the figures of the scene as well as the unique natural landscape of the American South. As Seibels explains, "As closely as he observed the human activity, Walker also described the natural environment and the physical plant of the plantation... The branches and leaves of each cotton plant edging the road are precisely drawn and carefully covered. Walker here built up paint on the canvas as a means of rendering texture. Loading his brush with white paint, he would apply the tip of it to the canvas, leaving a thick, ridged mark that convincingly portrays the deep, soft mass of a cotton boll. His sky, by contrast, is thinly painted...The clouds, also laid down with a loose hand, seem to swirl and dash across the canvas. The scene has great depth, thanks to Walker's competent handling of the principle of vanishing point perspective. The rows of cotton, the road perpendicular to the picture plane, and the angle at which the houses are aligned to the road converge the eye to a point just to the right of center, where the plantation gate opens onto the loading area and, as implied by the waiting steamboat, the world market beyond." (*The Sunny South: The Life and Art of William Aiken Walker*, Spartanburg, South Carolina, 1995, p. 96)





PROPERTY FROM THE JAY P. ALTMAYER FAMILY COLLECTION

13

WILLIAM AIKEN WALKER (1838-1921)

The Cotton Wagon

signed with conjoined initials and dated 'WAWalker. 1888.' (lower right)
oil on canvas

14¼ x 24¼ in. (36.2 x 61.6 cm.)

Painted in 1888.

\$60,000-80,000

PROVENANCE

Kennedy Galleries, Inc., New York, by 1962.

(Probably) Acquired by the late owners from the above.

LITERATURE

"Thomas Hovenden and the American Genre Painters," *The Kennedy Quarterly*, vol. 3, no. 1, April 1962, p. 22, no. 33, illustrated.

A.P. Trovatioli, R.B. Toledano, *William Aiken Walker: Southern Genre Painter*, Baton Rouge, Louisiana, 1972, pl. 12, illustrated (as *Wagon Scene*).

"William Aiken Walker, Southern Genre Painter," *American Artist*, vol. 37, 1973, p. 322, illustrated (as *Wagon Scene*).

C.M. Akard, *Southern Genre Painting and Illustration from 1830 to 1890*, M.A. thesis, University of North Texas, 1997, p. 209, pl. 60, illustrated (as *Wagon Scene*).

This work will be included in the forthcoming *catalogue raisonné* being prepared by John Fowler.



PROPERTY FROM THE JAY P. ALTMAYER FAMILY COLLECTION

14

WILLIAM AIKEN WALKER (1838-1921)

Plantation Wagon Scene

signed with conjoined initials and dated 'WAWalker. 1883.' (lower left)

oil on canvas

13 x 26½ in. (33 x 66.4 cm.)

Painted in 1883.

\$80,000-120,000

PROVENANCE

Kennedy Galleries, Inc., New York.

(Probably) Acquired by the late owners from the above.

LITERATURE

A.P. Trovaioli, R.B. Toledano, *William Aiken Walker: Southern Genre Painter*, Baton Rouge, Louisiana, 1972, pl. 17, illustrated.

This work will be included in the forthcoming *catalogue raisonné* being prepared by John Fowler.

PROPERTY FROM A PRIVATE CONNECTICUT COLLECTOR

15

NORMAN ROCKWELL (1894-1978)

What Makes It Tick? (The Watchmaker)

signed 'Norman/Rockwell' (lower right)

oil on canvas

26¼ x 26 in. (66.7 x 66 cm.)

Painted in 1948.

\$4,000,000-6,000,000

PROVENANCE

The Watchmakers of Switzerland, Zürich, Switzerland, commissioned from the artist.

Private collection, acquired from the above, circa 1969-70.

Sotheby's, New York, 22 May 1996, lot 119, sold by the above.

Acquired by the present owner from the above.

EXHIBITED

Chicago, Illinois, Chicago Institute of Watchmaking, *Opening*, 1949.

Fort Lauderdale, Florida, Fort Lauderdale Museum of the Arts; Brooklyn, New York, Brooklyn Museum; Washington, D.C., Corcoran Gallery of Art; San Antonio, Texas, Marion Koogler McNay Art Institute; San Francisco, California, M.H. De Young Memorial Museum; Oklahoma City, Oklahoma, Oklahoma Art Center; Indianapolis, Indiana, John Herron Art Institute; Omaha, Nebraska, Joslyn Art Museum; Seattle, Washington, Seattle Art Museum; New York, Bernard Danenberg Galleries, Inc., *Norman Rockwell: A Sixty Year Retrospective*, February 11, 1972-June 30, 1973, p. 99, no. 48, illustrated (as *The Watchmaker*).

Osaka, Japan, Hankyu Department Store, *American Week '75 Norman Rockwell Exhibition*, April 4-9, 1975.

LITERATURE

Life, vol. 27, no. 10, September 5, 1949, p. 38, illustrated.

Sales Management, vol. 63, 1949, p. 46.

Jewelers' Circular Keystone, 1949, p. 243, illustrated.

Life, vol. 29, no. 9, August 28, 1950, p. 69, illustrated.

National Geographic, vol. XCVIII, no. 2, August 1950, p. 283, illustrated.

"Rockwell Canvas Again Features Swiss 'Watch Inspection' Display," *Jewelers' Circular Keystone*, September 1950, p. 274, illustrated.

Life, vol. 31, no. 11, September 10, 1951, p. 152, illustrated.

Life, vol. 33, no. 10, September 8, 1952, p. 139, illustrated.

Life, vol. 35, no. 10, September 7, 1953, p. 111, illustrated.

Look, vol. 11, no. 11, 1953, p. 51, illustrated.

Farm Journal, vol. 77, 1953, p. 123, illustrated.

Life, vol. 37, no. 10, September 6, 1954, p. 75, illustrated.

M. Gasser, "Norman Rockwell," *Graphis*, vol. 65, May 1, 1956, pp. 216-17, illustrated.

The Saturday Evening Post, September 12, 1959, p. 155, illustrated.

N. Rockwell, *The Norman Rockwell Album*, Garden City, New York, 1961, p. 112, illustrated.

M. Moline, *Norman Rockwell Encyclopedia: A Chronological Catalog of the Artist's Work (1910-1978)*, Indianapolis, Indiana, 1979, pp. 160, 166, 178, fig. 4-104, illustrated (as *What Makes It Tick?*).

B. Holme, *Advertising: Reflections of a Century*, New York, 1982, p. 233, illustrated (as *What makes it tick?*).

B. Holme, *The Art of Advertising*, London, 1985, p. 233, illustrated (as *What makes it tick?*).

D.R. Stoltz, M.L. Stoltz, W.F. Earle, *The Advertising World of Norman Rockwell*, New York, 1985, p. 205, illustrated.

L.N. Moffatt, *Norman Rockwell: A Definitive Catalogue*, vol. 1, Stockbridge, Massachusetts, 1986, p. 572, no. A835, illustrated.

U.S. Department of Labor, Bureau of Labor Statistics, *Employee Benefits in Small Private Establishments, 1990*, vol. 2388, September 1991, p. iii, cover illustration (as *The Watchmaker*).

S. Heller, E. Pettit, *Graphic Design Time Line: A Century of Design Milestones*, New York, 2000, p. 134 (as *What Makes It Tick?*).

L. Claridge, *Norman Rockwell: A Life*, New York, 2001, p. 350.

D. Judy, *100 Years of Vintage Watches*, Iola, Wisconsin, 2002, p. 7, illustrated (as *It's Watch Inspection Time*).

C. Brisebois, *Trip*, Victoria, Canada, 2011, p. 155.

"One of my best, I think."

—Norman Rockwell, 1961



Norman Rockwell stated, "One of my best, I think," in his autobiographical book *The Norman Rockwell Album* (New York, 1961, p. 112) of his painting *The Watchmaker* painted in 1948 as a commission from The Watchmakers of Switzerland, now known as the Federation of Swiss Watchmakers. The Swiss firm was seeking a marketing campaign that could elevate their brand globally, and they needed an artist who could generate maximum impact in a single image. Rockwell, at the height of his fame, fit the bill. As America's preeminent illustrator, Rockwell was one of the greatest mass communicators of the century. Painting a sweeping range of topics during a century of extensive technological and social change, he helped forge a sense of national identity through his art. Rockwell was witness to the height of Impressionism as well as the development of Cubism, Surrealism and Abstract Expressionism. He traveled to Europe to study the art of Pablo Picasso and he was aware of the move toward Modernism in America by Jackson Pollock and Mark Rothko, among others. Despite the trends of the day, however, Rockwell chose to pursue a career as an illustrator, producing more than 800 magazine covers. In doing so, Rockwell became as ubiquitous to the American public as the images he created.

In addition to Rockwell's countless *Saturday Evening Post* covers, he was highly sought after for story illustrations and advertisements. Virginia Mecklenburg notes that, during the post-War era, Rockwell's "advertising commissions picked up...when corporations recognized that his images were especially appropriate for lifestyle advertising that associated a product with an activity or experience rather than providing specific information about the goods being sold." (*Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg*, New York, 2010, p. 127) The commission on behalf of The Watchmakers of Switzerland was particularly high profile as the image was to be advertised over a period of many years in the *Post* and *Life* magazine, as well as to be displayed in jewelry stores internationally. Rockwell ultimately created two paintings for The Watchmakers of Switzerland, the present work and *The Jewelry Shop* of 1954.



Norman Rockwell, *The Jewelry Shop* (tearsheet), 1954, Watchmakers of Switzerland ad for *Saturday Evening Post*

While Rockwell's commissioned work differed from his covers of the *Post* in meeting more specific needs, his approach to his subject was distinctly his own and Rockwell never strayed from his own underlying themes and artistic principles. This is perhaps nowhere more evident than in *The Watchmaker*, whose subject bore a deep personal connection to Rockwell. As Laura Claridge notes, "John Rockwell's father and mother—Norman's great-grandparents—were Samuel and Oril Sherman Rockwell. Born in 1810 to well-to-do farmers in Ridgebury, Connecticut...Samuel was apprenticed when he was fifteen years old to a watchmaker and jeweler in Manhattan. After twelve years of applying 'more than ordinary natural aptitude for the business,' the twenty-seven-year-old man bought the modest establishment and developed it into a 'flourishing and profitable business.'...Samuel Rockwell worked so hard that he was soon able to sell his watch shop in 'the crowded city' of New York to establish a real estate business in the 'pure air' of Yonkers." (*Norman Rockwell*, New York, 2001, n.p.) This family history would have likely provided a meaningful backdrop to the artist's conception of the work.

Beyond reflecting the artist's own specific upbringing, *The Watchmaker* also embodies a more universal theme Rockwell consistently explored throughout his career—the passage of time. The same year the present work was painted, Rockwell embarked on a series of seasonal images to be published as calendars for Brown & Bigelow. The imagery most often featured a young boy and his grandfather or a boy and his father, the elder of the two imparting valuable wisdom and life lessons to the young pupil. Mecklenburg writes, "In 1948, Rockwell proposed a calendar series featuring images of the four seasons of the year to Brown & Bigelow, the company that produced his Boy Scout Calendars. With the seasonal calendars, he returned to themes about the passage of time that had occupied him during his early years at the *Post*. In revisiting the motif in the late 1940s and 1950s, Rockwell approached the idea not from the perspective of a twenty-something but as a man in his fifties. The conception was Rockwell's own. He wanted, he said, 'to mirror the average person...leading our kind of life during each of the four seasons of the year,' adding, 'I prefer painting either the very old or the very young because they remain strictly themselves; neither type wants to pretty up.'" (*Telling Stories*, p. 151) This theme of the passage of time is echoed in *The Watchmaker*. Rockwell depicts an earnest young boy mesmerized by a wizened old man. The boy's face is pressed against the glass as he observes the watchmaker ply his craft, while the watchmaker is deep in concentration as he carefully makes adjustments to the interior mechanics of the boy's watch.

Rockwell's work is also often autobiographical. This can be at times literally, such as with his iconic *Triple Self Portrait* of 1960 (Norman Rockwell Art Collection Trust), or figuratively when small clues suggest that Rockwell in some way identifies with his subjects. In the present work, the watchmaker can be interpreted as an avatar for Rockwell, whose own meticulous craft required fine tools and expert attention to detail. Rockwell labored extensively over every detail in his imagery, ensuring that the sum of the parts equals and betters the whole. In this way, the fine and delicate tool the watchmaker is using to examine the watch could be a synonym for the small paintbrush that Rockwell employed to achieve the mesmerizing surface of the painting. When the advertisement ran in the magazines, the copy underneath the image underscored this notion, reading: "When you listen to your watch, it speaks not only of the passing of the seconds but of the skills of all of the men whose efforts have gone into its perfection."

This underlying symbolism within the work perhaps derives from Rockwell's deep familiarity with Old Master paintings and his delight in touting this understanding of art historical precedent in his compositions. This intellectual aspect of his work can be seen most overtly in paintings such as *The Art Critic* (Norman Rockwell Museum Collection) but also in more subtle ways, which manifest themselves in his studied compositions. Both the imagery and the meticulous manner of execution found in *The Watchmaker* can be seen as successor to Renaissance paintings, such as Petrus Christus'



Reference photograph for *What Makes It Tick?* (*The Watchmaker*), circa 1948.
Photograph by L.A. Todd Photography, Hollywood, California. Norman Rockwell
Museum Collections



Reference photograph for *What Makes It Tick?* (*The Watchmaker*), circa 1948.
Photograph by L.A. Todd Photography, Hollywood, California. Norman Rockwell
Museum Collections

A Goldsmith in His Shop (1449, The Metropolitan Museum of Art, New York), where the artists have relished demonstrating their technical mastery in depicting a profusion of textures. The interior of the watchmaker's shop afforded Rockwell a platform from which to highlight these skills. The depiction of glass—perhaps the hardest, most elusive surface to replicate—is here used to expert effect. The warm and subtle light from the lantern overhead also delicately bathes the surface, illuminating flecks of gold from the watches as well as the glint of the watchmaker's glasses. As the eye dances from one part of the composition to the next, the myriad details are astounding.

To create the intricacy of *The Watchmaker*, Rockwell took a series of preparatory photographs, a technique he adopted in the 1940s. Rather than isolating his figure or figures against a blank background, as he had done before, he began to paint fully realized and often quite elaborate backgrounds in his best works from this period. In order to achieve the desired effect, Rockwell no longer relied solely upon professional models, enlisting them for hours on end, as he had done in his early years in New Rochelle. Rather, upon his move to Arlington, he began to incorporate photography into his creative process. This method meant he could stage elaborate tableaux as subjects and capture the various expressions of his sitters in an instant. Rarely satisfied with a single photograph, the finished illustration was often a composite of many. David Kamp writes of this exhaustive creative system, "First came brainstorming and a rough pencil sketch, then the casting of the models and the hiring of costumes and props, then the process of coaxing the right poses out of the models, then the snapping of the photo, then the composition of a fully detailed charcoal sketch, then a painted color sketch that was the exact size of the picture as it would be reproduced, and then, and only then, the final painting." ("Norman Rockwell's American Dream," *Vanity Fair*, November 2009, p. 5) This new approach, coupled with towns around the country full of fresh faces willing to pose for the celebrity artist, meant a flurry of artistic inspiration.

Rockwell painted *The Watchmaker* in a small hotel room with dim light. Armed with several preparatory photographs of both the central characters, as well as the glass store front of the jewelry store, he painstakingly recreated the sanctuary of the elderly watchmaker honing his craft. Laura Claridge writes: "Throughout the spring and summer of 1948, Rockwell worked on several ads, including a first-rate oil painting for The Watchmakers of Switzerland. An old watch repairman is meticulously rendered, from his wrinkled, crepey hands, to his overgrown eyebrows...The crowded pictorial space of the work points to what will be a hallmark of Rockwell's remarkable achievements in the next decade for the *Post*. In the ad, the total effect dramatically exceeds what corporations were accustomed to getting from the commercial artists they paid." (*Norman Rockwell: A Life*, New York, 2001, p. 350) Through this consistent high level of execution throughout the room, Rockwell creates what Karal Ann Marling has described as "a kind of 'Magical Realism,'" where the viewer's eye can constantly move from object to object and experience every segment with "the same degree of intensity." (*Norman Rockwell: America's Most Beloved Painter*, Cologne, Germany, 2005, p. 70) A similar effect has been experimented with in film. Todd McCarthy explains, "In cinematography [it] is called 'deep focus,' in which foreground and background objects possess an equal clarity, producing an effect that is sometimes hyper-realistic. This approach came into vogue in Hollywood in the early 1940s, due especially to the adventurous creativity of cinematographer Gregg Toland on William Wyler's *Little Foxes* and Orson Welles' *Citizen Kane*." (in V.M. Mecklenburg, *Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg*, p. 207)

Also as in the often idealized world of the movies, Norman Rockwell's work has been characterized as a reflection of our better selves, capturing America as it ought to be. His work is often viewed as both of a moment and simultaneously timeless, in its communication of the universal truths of human nature. "In the twentieth century, visual imagery permeated American culture, ultimately becoming the primary means of communication.

Rockwell's images have become part of a collective American memory. We remember selective bits and pieces of information and often reassemble them in ways that mingle fantasy with reality. We formulate memory to serve our own needs and purposes. Rockwell knew this instinctively: "Everything I have ever seen or done has gone into my pictures in one way or another... Memory doesn't lie, though it may distort a bit here and there." (M.H. Hennessey, A. Knutson, *Norman Rockwell: Pictures for the American People*, exhibition catalogue, Atlanta, Georgia, 1999, p. 64) Indeed, Laurie Norton Moffatt writes, "His images convey our human shortcomings as well as our national ideals of freedom, democracy, equality, tolerance and common decency in ways that nobody could understand. He has become an American institution. Steven Spielberg recently said, 'Aside from being an astonishingly good storyteller, Rockwell spoke volumes about a certain kind of American morality.' It is a morality based on popular values and patriotism, a morality that yearns above all for goodness to trump evil." ("The People's Painter," *Norman Rockwell: Pictures for the American People*, New York, 1999, p. 26)

In his autobiography *My Adventures as an Illustrator*, Norman Rockwell reminisced of his early career ambitions, "In those days the cover of the *Post* was (it still is, by the way) the greatest show window in America for an illustrator." (*Norman Rockwell: My Adventures as an Illustrator as told to Tom Rockwell*, New York, 1979, p. 63) Beginning with his first cover published in 1916 and continuing through 1963, Rockwell entered American homes through 321 covers of *The Saturday Evening Post* over the course of his career as the nation's leading illustrator. *The Watchmaker*, which literally depicts a shop window, exhibits the pinnacle of Rockwell's achievement as a realist painter, compositional master and American storyteller. Drawing inspiration spanning the history of European and American art, and staking a case for his own position as a fine artist in the post-War era, *The Watchmaker* encases an exquisite range of detail and allusions for the inquisitive eye, while also presenting an image of youthful wonder and idealism contrasted with sage wisdom and expertise.



Norman Rockwell, *The Toy Maker*, 1920. Collection of George Lucas



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

16

JOSEPH CHRISTIAN LEYENDECKER (1874-1951)

The Toymaker

signed with initials in monogram 'JCLeyendecker' (lower left)
oil on canvas
24 x 20 in. (61 x 50.8 cm.)
Painted in 1920.

\$150,000-250,000

PROVENANCE

Illustration House, Inc., New York.
Acquired by the present owner from the above, 1990.

EXHIBITED

Stockbridge, Massachusetts, Norman Rockwell Museum, *J.C. Leyendecker: A Retrospective*, November 8, 1997-May 25, 1998.

LITERATURE

The Saturday Evening Post, December 25, 1920, cover illustration.
J. Cohn, *Covers of the Saturday Evening Post*, New York, 1995, p. 99, illustrated.
L.S. Cutler, J.G. Cutler, *J.C. Leyendecker: American Imagist*, New York, 2008, p. 134, illustrated.

The present work was published as the cover illustration of the December 25th, 1920 issue of *The Saturday Evening Post*.

Joseph Christian Leyendecker started his career as an engraver's apprentice at the age of sixteen. Quickly promoted to a full-time staff artist, he went on to study at the Art Institute of Chicago and later, with his brother Frank, at the Académie Julian in Paris. While abroad, the brothers were exposed to the striking advertisements of Alphonse Mucha and Henri de Toulouse-Lautrec. After their short sojourn in France, they returned to Chicago, and Leyendecker began his tenure with *The Saturday Evening Post*, a successful relationship that yielded 322 cover illustrations. While Norman Rockwell has today become synonymous with the *Post*, he in fact only produced 321 covers—one less than Leyendecker.

Of note in Leyendecker's *oeuvre* were his holiday cover designs, particularly those for Christmas. Indeed, Leyendecker can be credited with the modern image of a stout and jolly Santa Claus. While the present work does not feature Santa himself, the white-bearded toymaker depicted here, as he works to finish children's gifts in time for the holiday, captures that same spirit of Christmas in America that Leyendecker popularized through his cover illustrations.



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

17

JOSEPH CHRISTIAN LEYENDECKER (1874-1951)

Newspapers Over Books

signed with initials in monogram 'JCLeyendecker' (center left)—
signed again with initials in monogram 'JCL' (lower right)

oil on canvas

21 x 31 in. (53.3 x 78.7 cm.)

Painted circa 1910.

\$70,000-100,000

PROVENANCE

Phillips, New York, 27 October 1979, lot 64.

American Illustrators Gallery, New York.

Acquired by the present owner from the above, 2007.

EXHIBITED

New York, Museum of American Illustration at the Society of Illustrators,
Americans Abroad: J.C. Leyendecker and the Influence on American Illustration,
May 21-July 12, 2008, no. 24, illustrated (as *The Subway Riders*).

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

18

JOHN PHILIP FALTER (1910-1982)

Young Sammy Sixgun

signed 'John Falter' (lower left)
oil and pencil on masonite
17½ x 16½ in. (44.5 x 41.9 cm.)
Painted in 1957.

\$150,000-250,000

PROVENANCE

Walt Reed, New York.
Acquired by the present owner from the above, 2004.

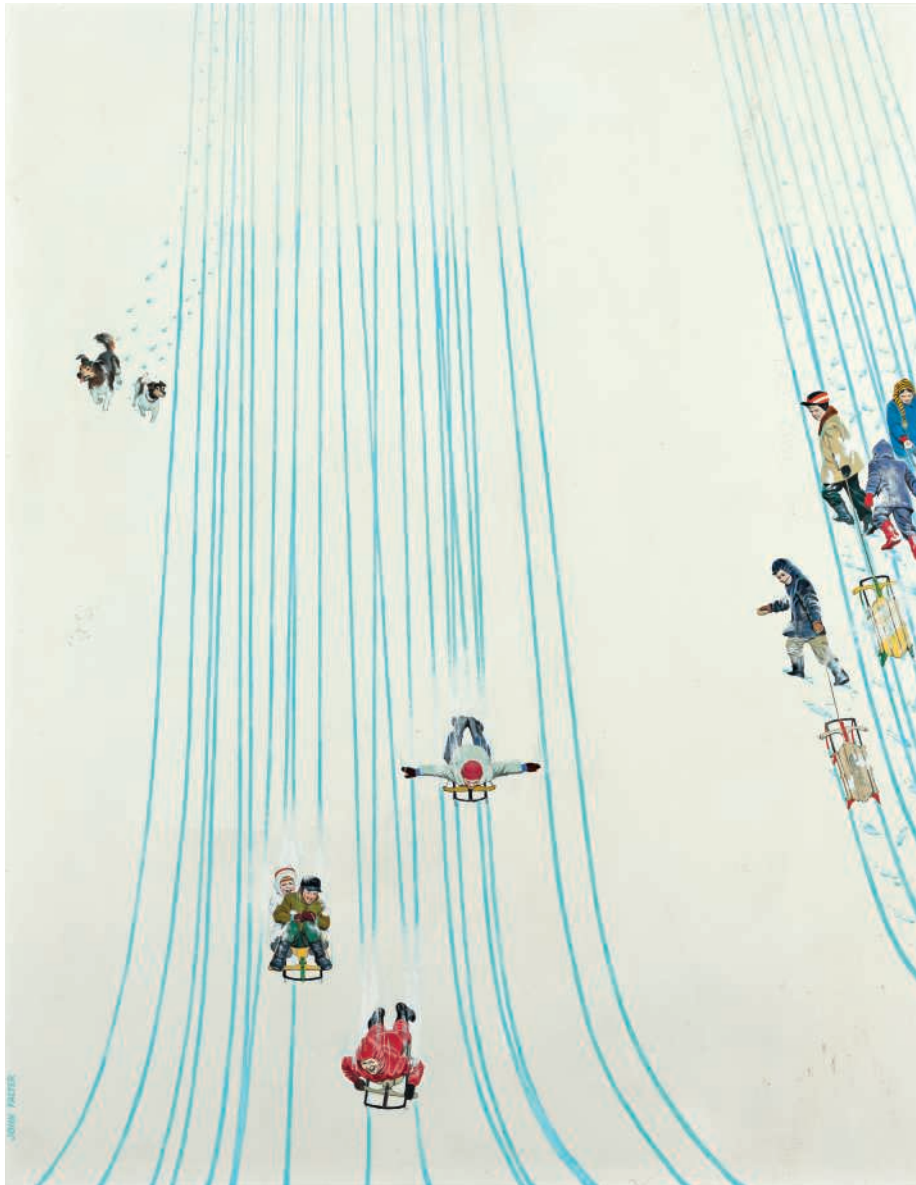
LITERATURE

The Saturday Evening Post, November 9, 1957, p. 3, cover illustration.
J. Cohn, *Covers of the Saturday Evening Post*, New York, 1995, p. 251, illustrated.

The present work was published as the cover illustration of the November 9th, 1957 issue of *The Saturday Evening Post*.

John Falter was one of America's top illustrators of the twentieth century, completing 185 cover illustrations for *The Saturday Evening Post*, as well as over 300 recruiting posters for the U.S. Navy. The *Post* editors glowingly described this cover, writing, "Young Sammy Sixgun, using the classic hat-over-the-rock routine, will now restore law and order to the old TV-West. First the electronic badman will shoot a hole through Sammy's sombrero; then, believing he has dispatched its occupant, he will relax his guard and our hero will give him the works. To be sure, this is all good clean imagination. Manhood will find our once-warlike Sammy perched peacefully behind a desk, no heroics for him, no interest in gunplay—yet bearing in him that old spirit which has always turned war-hating Americans into heroes when badmen threaten and the chips are down. By the way, that's John Falter's own dog in the chair, name of Ralph. If Ralph should wag his tail and knock off the hat, wouldn't Sammy be surprised?" (*The Saturday Evening Post*, November 9, 1957, p. 3)





PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

19

JOHN PHILIP FALTER (1910-1982)

Swell Ride Down

signed 'John Falter' (lower left)

oil on masonite

27¼ x 21¼ in. (69.2 x 54 cm.), image; 28¾ x 23 in. (73.3 x 58.4 cm.), overall
Painted in 1961.

\$120,000-180,000

PROVENANCE

Alan M. Goffman American Paintings, New York.

Acquired by the present owner from the above.

LITERATURE

The Saturday Evening Post, February 3, 1962, p. 3, cover illustration.

J. Cohn, *Covers of the Saturday Evening Post*, New York, 1995, p. 276, illustrated.

The present work was published as the cover illustration of the February 3rd, 1962 issue of *The Saturday Evening Post*.

The *Post* editors wrote of this cover, "The kids plugging up the hill can look forward to a swell ride down, but they've got a long pull ahead of them first. If only they knew it, there's an easier way to go up, especially if a patient but absentminded father is at hand...Rather obtusely we asked artist John Falter if he had painted all those vertical sled tracks lying on his side, propped on his left elbow Roman-banquet style. He had not, he replied pityingly but kindly—obviously he needed only to turn the canvas on its side. Which is as good an explanation as any for the fact that his signature is headed up the hill too." (*The Saturday Evening Post*, February 3, 1962, p. 3)



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

20

JOHN PHILIP FALTER (1910-1982)

Commuters in the Rain

signed 'John Falter' (lower left)

oil on masonite

29½ x 22¾ in. (75 x 57.8 cm.)

Painted in 1961.

\$120,000-180,000

PROVENANCE

American Illustrators Gallery, New York.

Acquired by the present owner from the above, 1994.

LITERATURE

The Saturday Evening Post, October 7, 1961, p. 3, cover illustration.

J. Cohn, *Covers of the Saturday Evening Post*, New York, 1995, p. 275, illustrated.

The present work was published as the cover illustration of the October 7th, 1961 issue of *The Saturday Evening Post*.

The *Post* editors wrote of this cover, "Nineteen moist commuters. See how they run. Scarcely a word of complaint about how the rain in suburbia seems to fall mainly when they detrain. Artist John Falter can afford to laugh at these rush-hour scurriers. Falter's studio is in his home and he painted the railroad station at nearby Gwynedd Valley, Pa., in his own good time, when the sun was shining." (*The Saturday Evening Post*, October 7, 1961, p. 3)

PROPERTY FROM A PRIVATE CONNECTICUT COLLECTOR

21

NORMAN ROCKWELL (1894-1978)

Girl Returning from Camp

signed 'Norman/Rockwell' (lower right)

oil on canvas

38 x 29 $\frac{7}{8}$ in. (96.5 x 75.9 cm.)

Painted in 1940.

\$2,000,000-3,000,000

PROVENANCE

The artist.

Harold A. Fitzgerald, Pontiac, Michigan, acquired from the above, *circa* 1940.

Private collection, Fort Myers, Florida, by descent from the above.

Christie's, New York, 21 May 1998, lot 221, sold by the above.

Acquired by the present owner from the above.

LITERATURE

The Saturday Evening Post, August 24, 1940, cover illustration.

A.L. Gupitill, *Norman Rockwell: Illustrator*, New York, 1970, p. 179, illustrated.

T.S. Buechner, *Norman Rockwell: Artist and Illustrator*, New York, 1970, p. 165, fig. 373, illustrated (as *Vacation's Over*).

C. Finch, *Norman Rockwell's America*, New York, 1975, p. 291, illustrated.

M. Moline, *Norman Rockwell Encyclopedia: A Chronological Catalog of the Artist's Work, 1910-1978*, Indianapolis, Indiana, 1979, p. 65, fig. 1-305, illustrated (as *Home from Camp* or *Returning Home from Camp*).

N. Rockwell, *Rockwell on Rockwell: How I Make a Picture*, New York, 1979, p. 83, illustrated.

L.N. Moffatt, *Norman Rockwell: A Definitive Catalogue*, vol. I, Stockbridge, Massachusetts, 1986, p. 145, no. C385, illustrated.

V. Crenson, *Norman Rockwell's Portrait of America*, New York, 1989, p. 12, illustrated.

J.G. Cutler, L.S. Cutler, *Norman Rockwell's America...in England*, Newport, Rhode Island, 2010, p. 190, illustrated.

C. Finch, *Norman Rockwell: 332 Magazine Covers*, New York, 2013, pp. 221, 380, illustrated (as *Returning from Camp*).

“Rockwell seldom painted a more convincing portrait of a child—but the mementos she is taking home with her really bear the weight of the story.”

—Christopher Finch





Norman Rockwell, *Girl With Black Eye (The Shiner)*, 1953 © SEPS licensed by Curtis Licensing Indianapolis, IN. All rights reserved.

Girl *Returning from Camp* encapsulates Norman Rockwell's unique ability to weave an entire narrative through solely the distinctive expression of his subject and the objects he carefully selects as their accompaniments. As the artist instructed in *Rockwell on Rockwell: How I Make a Picture*, with the present work illustrated as a key example, "A good picture is a combination of many things—including props...In my opinion, nothing should ever be shown in the picture which does not contribute directly to telling the story the picture is intended to tell." (New York, 1979, p. 82) In *Girl Returning from Camp*, the complex assortment of props is used to brilliant effect, demonstrating Rockwell's role as the visual storyteller of his generation. Christopher Finch writes of *Girl Returning from Camp*, "One virtue of this fine cover is that it tells us much about what must have happened to this wistful girl in the past few weeks. She herself is believable—indeed, Rockwell seldom painted a more convincing portrait of a child—but the mementos she is taking home with her really bear the weight of the story." (*Norman Rockwell: 332 Magazine Covers*, New York, 2013, p. 380) As with all of Rockwell's best paintings for *The Saturday Evening Post*, through these elements, the present work succeeds in combining, in equal measure, both humor and sentimentality.

Painted for the August 24th, 1940 cover of *The Saturday Evening Post*, timed to coincide with the return of the millions of children who were sent off to summer camp, *Girl Returning from Camp* depicts a young camper, bedecked in her camp uniform. She is waiting to be collected after a summer at 'Camp Out O' Doors,' as denoted on her rucksack. Her entire outfit is painted in a deep brown, apart from a crisp white shirt and red tie. A tattered hat with her bus ticket tucked in tops her unruly locks. Her brown shoes, worn with tall bobby socks, are perfectly scuffed, echoing the patina of age of the steamer trunk on which she is seated. Beyond all of the nuances in just her attire, she is surrounded by an overwhelming number of souvenirs from a summer spent out of doors. They include a snake, its bright green skin vibrant through the confines of a small jar; a turtle, tied to her foot with a string leash; and a vermin, cautiously trying to escape its cage. A bird's nest rests neatly against her leg, although the birds appear to be long gone. Every detail suggests that this young girl has wholeheartedly embraced her summer away and is reticent to part with her new friends. Diana Denny writes, in her article "Classic Covers: Rockwell's Kids of the 40's," "Just as they do today, droves of youngsters in the 1940s made their way to camps for an outdoor adventure. This particular one came home with everything

except the cabin, making it a perfect vehicle for Rockwell's passion for detail. She seems sad to leave the friends she made and get back to real life, where it remains to be seen if Mom and Dad will go along with the critters she collected." (*The Saturday Evening Post*, March 16, 2012)

Regardless of its many crawling creatures, *Girl Returning From Camp*, like many of Rockwell's *Post* covers from the period, depicts a quieter moment rather than the high point of action. This style of image-based narrative is quite different than that of his illustrator predecessors, particularly Newell Convers Wyeth. Judy Larson and Maureen Hennessey note, "While other illustrators might choose the high points and milestones of life, Rockwell focused on the elusive commonplace moments. He chose mundane experiences and elevated them to levels of great significance. He avoided the wedding ceremony, for example, in favor of applying for a marriage license; he did not paint the football hero scoring the winning touchdown, but the proud moment when he receives a letter from an adoring cheerleader. In *No Swimming*, Rockwell focused on the aftermath of a forbidden swim and was thus able to capture the universal in the scene..." (*Norman Rockwell: A New Viewpoint*, in *Norman Rockwell: Pictures for the American People*, exhibition catalogue, Atlanta, Georgia, 1999, p. 48) *Girl Returning from Camp* embodies exactly this mode of storytelling, using myriad props to depict the end of a joyous summer in such a way as to maximize the sense of relatable humor and nostalgia.

Despite the very familiar subject matter with universal appeal, *Girl Returning from Camp* elicited more letters from *Post* readers than any other cover, including his seminal 1951 cover *Saying Grace*. "Norman Rockwell (yes, Norman Rockwell) had many readers of *The Saturday Evening Post* 'in a whirl' after his illustration for the magazine's August 24, 1940 cover was published. The oil on canvas painting (later titled *Home From Camp*) featured a young child in proper dress sitting amidst a collection of items rough and worn from the outdoors, including an old trunk, axe, backpack, flowers, and even live snake and turtle. However, this assortment of lively souvenirs is not what got most readers talking... it was whether the child pictured on the cover was actually a 'he' or a 'she!'" Norman Rockwell Museum Archivist Jessika Drmacich writes, "letters implored Rockwell to settle workplace bets, family wagers, or just plain confusion regarding the gender of the cover's central character." In a fan letter dated August 27, 1940, reader Ruth Beriwick from Cleveland, Ohio, wrote, "All the men in our department say it is a 'he', but I swear it is a 'she' and can hardly wait to get your reply confirmation;" similarly, Berle Adams from St. Louis, Michigan pleaded to Rockwell, "will you settle an argument for us? My husband and my best friend insist your child...is a boy (who has been camping and been without benefit of a barber) and I hold that it is a nature loving little girl, who will grow up to be a decided old maid, teaching botany and zoology in some college." ("Rebel, Rebel, Rockwell," www.nrm.org, n.d.)

This confusion over his cover is perhaps unsurprising for two reasons, the first being that Rockwell's depictions of young girls were quite infrequent as compared to his depictions of young boys. When Rockwell did employ girls as models, they were often of a specific type, and more often a tomboy. As such, the subject of *Girl Returning from Camp* anticipates some of Rockwell's later covers for the *Post*, perhaps most notably *Girl with Black Eye*, in depicting a determined young woman. In *Girl Returning from Camp*, the hat, and uniform complete with a tie would have further confused the readers.

In fact, *Girl Returning from Camp* can be seen as an expansion upon Rockwell's steady stream of imagery he created for the Boy Scouts of America. Rockwell began this series in 1924 and painted works for them spanning over half of a century. The compositions, which were featured in Scouting Calendars, depicted all manner of camp themed imagery, featuring the boys in uniform and completing Scout tasks. Whether *Girl Returning from Camp* was inspired by this imagery or not, Rockwell's camper, clearly a tomboy, may have been informed by his work for the Boy Scouts, on which he had earned his early reputation.

Perhaps Rockwell said it best when he described "a moment of self-discovery" in 1936, stating, "I know now that all I need in my work is at hand...The commonplaces of America are to me the richest subjects in art. Boys batting flies on vacant lots; little girls playing jacks on the front steps; old men plodding home at twilight, umbrellas in hand—all of these things arouse feeling in me,...These were the richest subjects for the artist/illustrator; it was his mission to celebrate the ordinary, 'the things we have seen all our lives, and overlooked.'" (J.L. Larson, M.H. Hennessey, "Norman Rockwell: A New Viewpoint," in *Norman Rockwell: Pictures for the American People*, exhibition catalogue, Atlanta, Georgia, 1999, p. 33) By celebrating just such a subject, *Girl Returning from Camp* is universal in its appeal. While the painting was created nearly eighty years ago, it speaks to the timelessness of Rockwell's best works, those images that transcend a specific moment to evoke a powerful, and often visceral, sentimental reaction from their audience.



Norman Rockwell, *Home from Camp*, 1968 © Top Value Enterprises, Inc.

NORMAN ROCKWELL (1894-1978)

The Christmas Coach

signed 'Norman/Rockwell' (lower right)

oil on canvas

30 x 24 in. (76.2 x 61 cm.)

Painted in 1930.

\$600,000-800,000

PROVENANCE

The artist.

Clyde Forsythe, gift from the above.

By descent to the present owner.

LITERATURE

Ladies' Home Journal, December 1930, p. 7, illustrated.

L.N. Moffatt, *Norman Rockwell: A Definitive Catalogue*, vol. II, Stockbridge, Massachusetts, 1986, pp. 682-83, no. S373, illustrated.

The present painting was gifted by Norman Rockwell to his friend, fellow illustrator and studio mate, Clyde Forsythe. The lot includes a copy of a 1972 letter from Rockwell to Forsythe's family about the present work.

Charles Dickens wrote of Christmas, "Happy, happy Christmas, that can win us back to the delusions of our childish days; that can recall to the old man the pleasures of his youth; that can transport the sailor and the traveler, thousands of miles away, back to his own fire-side and his quiet home!" (*The Pickwick Papers*, 1836) As exemplified by *The Christmas Coach*, published in the December 1930 issue of *Ladies' Home Journal*, Norman Rockwell's art is much the same, capturing nostalgic moments that strike pleasant remembrances and recall a bygone era in America's history.

Ever since his first paying commission—received from Mrs. Arnold Constable in 1911 to produce Christmas cards—Rockwell has been inextricably linked to Christmas in America. He produced numerous magazine covers, illustrations and advertisements for the holiday, painted Christmas cards for Hallmark and designed holiday calendars for Brown and Bigelow. "So identified with this one season did Rockwell become that a number of his canvases which contain no explicit references whatever to Christmas—various generic winter scenes, for example, and even some scenes that lack any seasonal signature—are nevertheless thought of by enough people as being 'typical' Rockwell Christmas paintings so that they continue to be reproduced at Yuletide year after year." (J. Kirk, *Christmas with Norman Rockwell*, North Dighton, Massachusetts, 1990, p. 8)

While the present work lacks the most obvious of Christmas references, such as Santa Claus or a Christmas tree, the composition of travelers and goods bundled on an old-fashioned coach, driving through the snowy landscape, derives from Rockwell's particular fascination with the Dickensian depiction of the holiday season. Karal Ann Marling explains, "One of the artist's favorite childhood memories was of his own father, sitting in a pool of lamplight at the dining room table at the turn of the century, reading Dickens aloud to

his children. 'I would draw pictures of the different characters,' Rockwell remembered. 'Mr. Pickwick...Uriah Heep...I was very deeply impressed and moved by Dickens...The variety, sadness, horror, happiness, treachery;...the sharp impressions of dirt, food, inns, horses, streets; and people...' In 1945, Rockwell told the *New Yorker* that his parents had agreed to send him to art school after seeing a drawing of Ebenezer Scrooge that Norman had made while listening to his father read *A Christmas Carol*. His most effective Christmas covers drew upon his love for the world of Dickens and the pungent scent of realism Rockwell associated with the Olde England of his childhood memories. Rockwell did eight Dickens covers for the *Post*... between 1921 and 1938. Most of the holiday designs took as their theme the coach, its driver, the passengers, or the heart-warming trials involved in going home again for Christmas." (*Merry Christmas!: Celebrating America's Greatest Holiday*, Cambridge, Massachusetts, 2009, p. 132)

Indeed, the present work's composition closely recalls *London Stagecoach*, the December 5th, 1925 cover of *The Saturday Evening Post*, as well as *The Christmas Coach (Dover Coach)*, published in the December 28th, 1935 issue of the *Post* and now in the collection of the Society of Illustrators' Museum of American Illustration, New York. Here, Rockwell depicts a vibrantly-attired woman wrapped warmly for her ride home for the holidays on the U.S. Mail coach. Positioned next to the driver with his classic greatcoat and top hat, complete with a decorative sprig of holly, she is surrounded by a bounty of holiday gifts, from the patterned box on her lap to the plump goose hanging off the side of the seat.

With his classic attention to detail, Rockwell fully transports the viewer into this scene from a simpler, idealized yesteryear—an appealing escape for viewers, both then and now. Marling expounds, "In keeping with the home-and-hearth character of revivalism, many of Norman Rockwell's most fully developed colonial works were executed not for the *Post* but for the *Ladies' Home Journal*...often Rockwell's pictures seem to have been painted simply because the artist wanted to. Full of romance and precise delineation of furniture, costume, carpets, and accessories, these independent compositions reflected his own interest in the accoutrements of the Colonial Revival...All created between 1930 and 1932, these early efforts matched the tone and content of the *Ladies' Home Journal*. They were the kind of pictures readers clipped and framed for their bedroom walls, where they hung among the silhouettes of colonial worthies that were a decorating 'must' of the period." (*Norman Rockwell*, New York, 1997, pp. 52-53)

Moreover, the optimism of these images provided a boost of good cheer during the holiday season in years of national uncertainty. "In the 1930s, with the onset of the Great Depression, the Colonial Revival also became a spiritual anchor in the stormy seas of despair—a 'usable past'...With doomsayers predicting the end of the republic, history offered a kind of reassurance." (*Norman Rockwell*, p. 50) With *The Christmas Coach*, Rockwell succeeds not only in evoking the spirit of Dickens' stories and Colonial times, but also in capturing the nostalgia associated with Christmas and bringing the joy of the holiday to houses across America.





23

NICOLAI FECHIN (1881-1955)

Indian Boy with Fan

signed 'N. Fechin' (lower right)

oil on canvas

16 x 13 in. (40.6 x 33 cm.)

\$200,000-300,000

PROVENANCE

The artist.

Mr. and Mrs. Calkins, acquired from the above.

Richard Gordon Matzene, Ponca City, Oklahoma,
acquired from the above, by 1940.

F.E. Rice, Bartlesville, Oklahoma, acquired from the above, 1941.

By descent to the present owner.

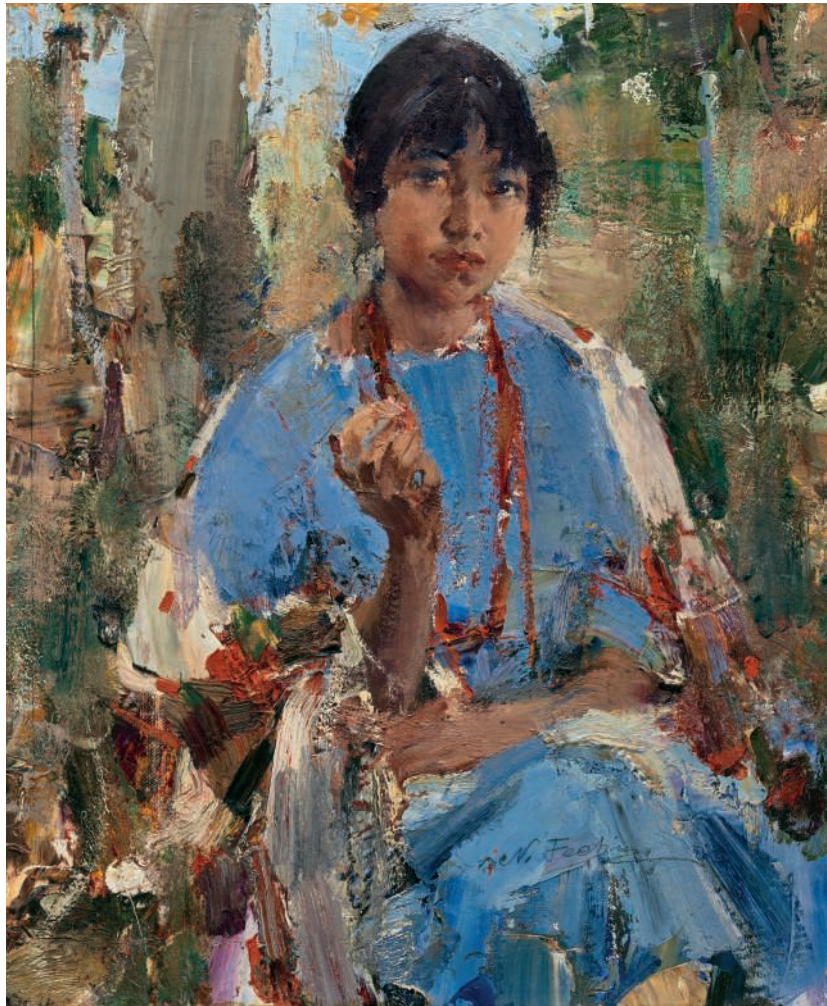
EXHIBITED

Dubuque, Iowa, Dubuque Museum of Art, September 2012-August 2017,
on loan.

From his earliest days as a young student in Russia, Nicolai Fechin was captivated by portrait painting. The widely varied faces of the people he encountered in his native Russia would provide the foundation for a storied career that spread across the globe. Like the great Ashcan artist and teacher,

Robert Henri, Fechin chose his sitters based on the vitality and character they emanated. He was never content with merely capturing a likeness on canvas, but rather strove to portray a dignity and inner spirit of each sitter, whether a Russian peasant, or the artist's most revered subject, the American Indian.

The present work, as well as Lot 24, are superb examples of Fechin's work during his Taos, New Mexico period, combining a predilection for modern art while simultaneously capturing an intimate glimpse into the region's Native American life. Mary N. Balcomb writes, "Fechin's Taos portraits are masterfully executed, timeless. Each is a highly individualized study, yet possessing a generalization or universal quality which evokes memories and associations that relate to all people everywhere." (*Nicolai Fechin*, San Cristobal, New Mexico, 1999, p. 78) This effect is achieved through Fechin's aggressive yet elegant balance of color, line and form, which creates an overall harmonious composition. Fechin wrote of the importance of harmony within his work: "The artist must not forget that he is dealing with the entire canvas, and not with only one section of it. Regardless of what else he sets out to paint, the problem in his work remains one and the same: with originality, to fill in his canvas and make of it an organic whole. There must not be any particularly favored spot in the painting. It must be remembered that one false note in a symphony orchestra disrupts the harmony of the whole." (as quoted in *Nicolai Fechin*, p. 159)



24

NICOLAI FECHIN (1881-1955)

Indian Girl in Blue Dress

bears signature 'N. Fechin' (lower right)
oil on canvas laid down on masonite
17½ x 14½ in. (44.8 x 36.8 cm.)

\$200,000-300,000

PROVENANCE

The artist.
Mr. and Mrs. Calkins, acquired from the above.
Richard Gordon Matzene, Ponca City, Oklahoma,
acquired from the above, by 1940.
F.E. Rice, Bartlesville, Oklahoma, acquired from the above, 1941.
By descent to the present owner.

EXHIBITED

Dubuque, Iowa, Dubuque Museum of Art, September 2012-August 2017,
on loan.

The present work and Lot 23 were acquired in 1941 by F. Edgar 'F.E.' Rice, an executive at Phillips Petroleum who played an important role in the early development of that company and of the energy industry as a whole. Rice was a pioneer in his field, with his work in liquified petroleum gas proving seminal to widespread use of the product in the form of propane or butane to heat homes and power cooking appliances. A long-time Phillips employee, Rice eventually established himself as Vice President and contributed significantly to Phillips Petroleum's status as an international leader.

Much like Phillips Petroleum's founder, Frank Phillips, Rice was an active collector of Western American Art. In addition to these two paintings by Fechin, his collection also included a number of works by Thomas Moran. Corresponding about the present lots, Rice wrote to the works' previous owner Gordon Matzene, "Now the Feshins [sic] are something different. I have them hanging in my office and like them very much. I would be glad to buy them at anything like a figure I could pay. If you have four others perhaps you can persuade yourself to sell me these two. I would certainly appreciate it." (unpublished letter, dated 22 July 1940) Interestingly, when there was a delay in payment, Matzene wrote to Rice proposing that he might offer the works instead to Phillips, who was responsible for the creation of the Woolaroc Museum, Bartlesville, Oklahoma. However, Rice retained the paintings, and they have descended in his family ever since.



PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

25

VICTOR WILLIAM HIGGINS (1884-1949)

The Sisters

signed 'Victor Higgins—' (lower right)

oil on masonite

13 x 24 in. (33 x 61 cm.)

\$150,000-250,000

PROVENANCE

J.N. Bartfield Galleries, New York.

Acquired by the late owner from the above, 1984.

LITERATURE

"American West," *The Kennedy Quarterly*, vol. 15, no. 3, 1977, pp. 151, 186, no. 112, illustrated (as *Six Indian Women*).

Perhaps more than any other artist in his circle of the Taos Society, Victor Higgins' depictions of the landscape and people of the Southwest demonstrate an unrivaled knowledge and practice of the most current trends in American and European Modernism. As with so many young American artists, the 1913 Armory Show had a profound impact on Higgins, and prompted him to push his painting towards a more modern aesthetic. The following year, Higgins was commissioned by the wealthy patron and collector Carter Harrison to travel to New Mexico. The color and geography of the Southwest would prove inspirational for the remainder of the artist's career.

In *The Sisters*, Higgins emphasizes the structural forms of the composition, underscoring the varied textures and fragmented planes of the adobe homes of the Southwest Indians. Against the neutrally-colored but bold brushwork of the buildings and foreground, Higgins invigorates the present work with bright blue, yellow, pink and purple pigments for the titular sisters' garments as well as the turquoise sky. As a result, *The Sisters* is a strikingly modern example by the artist, offering a rare and magical glimpse of beautiful complexity in the American Southwest.



PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

26

JOSEPH HENRY SHARP (1859-1953)

Rabbit Hunters

signed 'JH Sharp' (lower right)—inscribed with title (on the stretcher)
oil on canvas

16 x 24 in. (40.6 x 61 cm.)

Painted *circa* 1920s.

\$150,000-250,000

PROVENANCE

Kennedy Galleries, Inc., New York, by 1975.

J.N. Bartfield Galleries, New York.

Acquired by the late owner from the above, 1984.

LITERATURE

"'A Place to Paint': Paintings of the American Southwest," *The Kennedy Quarterly*, vol. 14, no. 3, October 1975, p. 183, no. 158, illustrated (as *Taos Rabbit Hunters*).

Please note the present work is featured in Lot 85 by William Acheff.

We would like to thank Professor Marie Watkins of Furman University for her assistance with cataloguing this lot.

Considered by many to be the 'father of the Taos art colony,' Joseph Henry Sharp is celebrated for his detailed and extensive depictions of the dozens of tribes of the Southwestern and Plains Indians. Born in Ohio in 1859, Sharp attended the Cincinnati Art Academy, where he met fellow artist Henry Farny. In 1893, encouraged by Farny, Sharp first visited Taos and the Pueblo Indians there. His experiences and illustrations from the trip, later published in *Harper's Weekly*, formed the basis of a career devoted to the American landscape and the native people who lived there.

As depicted in the present work, a favorite subject for Sharp was the rabbit hunt, when several Indian men and boys would ride out to the mesa, armed with bow and arrows, to hunt rabbits for an upcoming feast and dance. The *Cincinnati Enquirer* praised the artist's execution of one such scene: "None other than Mr. Sharp can paint with such vividness or authority these picturesque Southwest Indians. In his pictures this Indian note which occurs repeatedly becomes a signature: his treatment, so distinctly his own, is never forced; it makes all things fit consistently into his compositions. He delights in painting landscapes and he introduces them again and again into his Indian pieces, and when a canvas may be filled with a fine extended view often a glimpse of a group of Indians wrapped in their blankets may triumphantly creep in. Such a one is 'Rabbit Hunters': there the light envelopes all in a conquering embrace and the Indian remains but an incident in the landscape." (November 26, 1933)



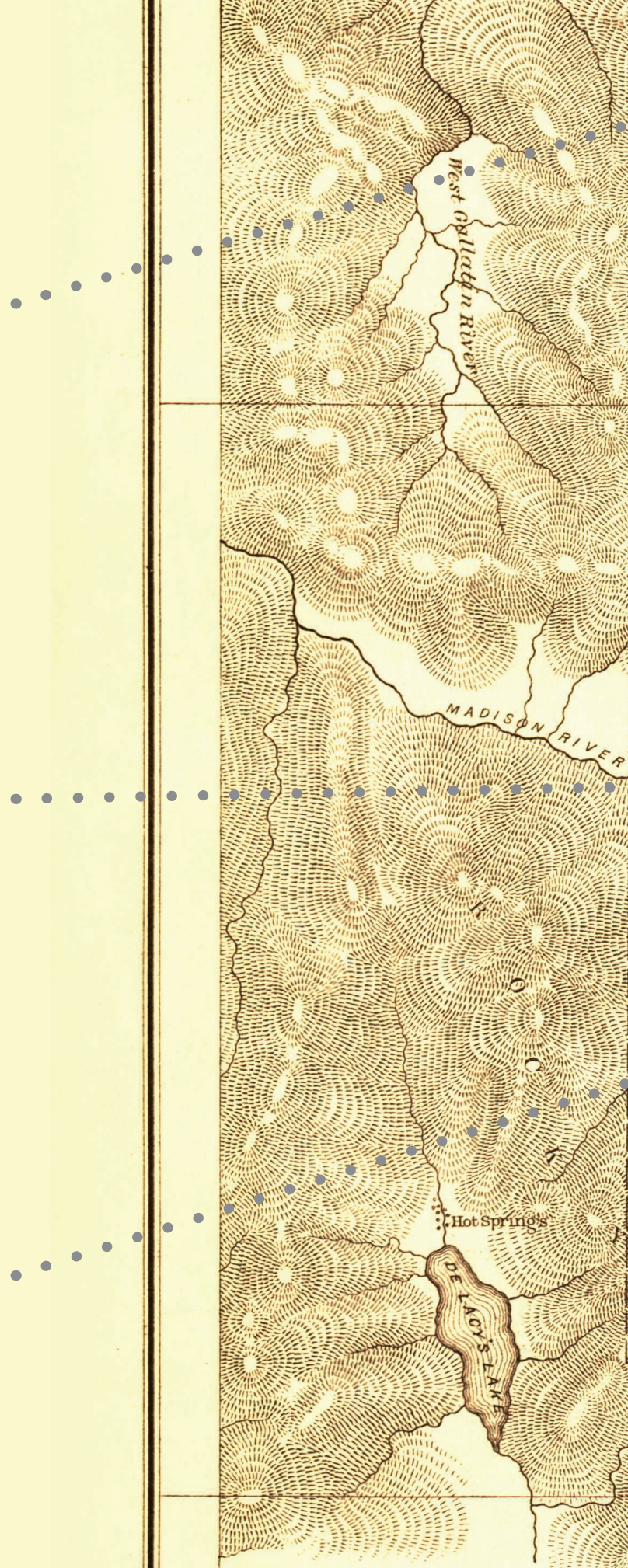
Lot 27, Survey Party in the Valley of the Yellowstone



Lot 30, Upper Falls of the Yellowstone



Lot 28, Castle Geyser, Yellowstone



Department of the Interior
U.S. Geological Survey of the Territories
YELLOWSTONE NATIONAL PARK

From Surveys made under the direction of

F.V. HAYDEN

U.S. Geologist

And other authorities

1871



PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

27

THOMAS MORAN (1837-1926)

Survey Party in the Valley of the Yellowstone

signed with initials in monogram and dated 'TMoran./1873' (lower left)
watercolor, gouache and pencil on paper
6⅞ x 13¼ in. (17.5 x 33.7 cm.), image
Executed in 1873.

\$200,000-300,000

PROVENANCE

Private collection, Willingboro, New Jersey.
J.N. Bartfield Galleries, New York; Spanierman Gallery, LLC, New York;
Rosenstock Arts, Denver, Colorado, acquired from the above.
Acquired by the late owner from the above, 1984.

In 1871, Thomas Moran first travelled West, joining Dr. Ferdinand V. Hayden, on his surveying expedition of the magical land at the headwaters of the Yellowstone River. Setting out from New York City, Moran travelled to Green River, Wyoming, and then on to Utah via the Union Pacific Railway, before riding north on a four-day, 350-mile stagecoach trip to Virginia City, Montana. In the gold mining boom-town, the young artist joined Hayden's expedition, as well as photographer William Henry Jackson, before they set out for Fort Ellis, Montana, near present day Bozeman. From Fort Ellis, the entire party made their first true push for the Yellowstone area, specifically the Valley of Yellowstone River, and eventually Boteler's Ranch near Emigrant.



U.S. Geological Survey pack train on trail along the Yellowstone River, 1871. Photograph by William Henry Jackson

The present work likely depicts the northern opening of the Valley of the Yellowstone in Montana, today perhaps more commonly known as "Paradise Valley." Despite the relatively small size of the watercolor, Moran masterfully conveys the vast beauty of his subject, in part by lending scale to the composition with a group of members from the expedition rendered with delicate detail in the foreground. At right, Moran includes a somewhat separate pair, featuring a rider struggling to maintain control over a rambunctious white steed, which bears resemblance to Alfred Jacob Miller's romantic representations of wild horses. On the whole, however, the figures that are juxtaposed against the drama of the landscape are modern, likely those soldiers and engineers with whom Moran travelled. The packhorses are heavily laden with materials, undoubtedly including the complex photographic equipment Jackson required to create his own recordings of the scenery.

Moran himself may have been captured in the scene, in his red flannel shirt and boots. "As the photographer Jackson remembered him, Moran 'made a picturesque appearance when mounted,' his horse rather slight and dark-colored with lighter-colored hocks, as revealed by Jackson's photograph of the artist en route to Yellowstone on horseback. 'The jaunty tilt of his sombrero, his long yellowish beard, and the portfolio under his arm marked the artistic type, with something of local color imparted by a rifle hung from the saddle horn.'" (T. Wilkins, *Thomas Moran: Artist of the Mountains*, Norman, Oklahoma, 1966, p. 85)

Here, Moran appears to have struck the perfect balance between style and historical record, much as the best of his Yellowstone watercolors succeed in their delicate equilibrium between scientific exactitude and artistic romance. The success of this equilibrium was immediately evident, in not only the important role his images played in the establishment of Yellowstone National Park, but equally in their enthusiastic reception amongst patrons and mass audiences alike. "Moran's art was responsible not only for introducing the appearance of Yellowstone to Americans, but also for contributing to the way that these places were understood. What had been perceived as distant, sinister, and hellish places before 1870 became, through his portrayals, places of magnificence and wonder that could stand as important symbols of America's uniqueness." (M. Panzer, *Splendors of the American West: Thomas Moran's Art of the Grand Canyon and Yellowstone*, Birmingham, Alabama, 1990, p. 29)

The present work closely resembles Moran's watercolor *The Yellowstone Range, near the Crow Mission* (Gilcrease Museum, Tulsa, Oklahoma), part of a commission by wealthy patron William Blackmore of several Yellowstone works.



PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

28

THOMAS MORAN (1837-1926)

Castle Geyser, Yellowstone

signed with initials in monogram and dated 'TMoran./1873' (lower left)
watercolor, gouache and pencil on paper
9¼ x 13¾ in. (23.5 x 35 cm.), image; 10 x 14¾ in. (25.4 x 36.5 cm.), sheet
Executed in 1873.

\$300,000-500,000

PROVENANCE

Private collection, Willingboro, New Jersey.
Christie's, New York, 11 December 1981, lot 154, sold by the above.
J.N. Bartfield Galleries, New York, and Rosenstock Arts, Denver, Colorado,
acquired from the above.
Acquired by the late owner from the above, 1983.

The unique geological formations of the Yellowstone region, and especially those of the Firehole River area, captivated American audiences during the latter half of the 19th century. Seizing on fascination with this mysterious faraway place, Thomas Moran wholly committed himself to recreating literally and artistically their uniqueness, at a degree that would not only establish the painter as one of the most popular of his generation, but also lead to the area's permanent preservation in the form of Yellowstone National Park. *Castle Geyser, Yellowstone* is a characteristic example of Moran's best exploration of the subject, with exquisite detail, powerful color variation and dramatic atmospheric effect.

Images such as the present work were eagerly consumed by American patrons upon Moran's return from his 1871 trip to Yellowstone. In addition to commissions by the country's most enterprising businessmen, likely the original purpose of the present work, these works were reproduced and distributed more broadly to a mass audience. The most notable of these series was the stunning 15-part folio of chromolithograph reproductions commissioned by and created under the supervision of publisher Louis Prang in 1876. "Louis Prang was an aggressive and successful entrepreneur who built an enormous lithographic business. His first successful chromos reproduced paintings of sentimental and historic interest, but by 1873 he was anxious to undertake an ambitious project involving the increasingly popular American West. With this intention he tried to commission Thomas Moran to paint '12 or more water color pictures of the Yellowstone country.' Moran collaborated with Prang on the selection of subjects, sketching suggested designs in the margins of his letters, asking 'Shall I give you a geyser? The most pictorial one is the 'Castle,' but the 'Giant' is the largest.' As a lithographer, experienced in the printing trade, Moran knew well how Prang's

artists and printers would use his watercolors for making chromolithographs. His highly finished watercolors, with distinct outlines and delicate but clear colors, suited their methods of reproduction, and Moran did not change his style for this commission. In all, he made twenty-four paintings for Prang, of which the printer used fifteen for *The Yellowstone National Park, and the Mountain Regions of Portions of Idaho, Nevada, Colorado and Utah*, published in 1876 with text by F.V. Hayden." (C. Clark, *Thomas Moran: Watercolors of the American West*, Austin, Texas, 1980, pp. 44-45)

Accompanying the reproductions of Moran's work were a series of maps related to the expedition, together with Ferdinand Hayden's recordings of the unique geology of the area. Beyond Moran's own interest in the view seen in *Castle Geyser*, with a strikingly similar version to the present work featured prominently in the portfolio, Hayden dedicated considerable prose to the scene. Hayden's words uniquely build on the intensity of Moran's visual representation, further transporting the viewer to this remarkable natural wonder: "The scene as we look out upon it on a cool frosty morning surpasses description. All about us rise columns of steam mingled with numerous fountain jets. The delicate wreaths of steam extend far up into the heavens...Among the great geysers the "Castle," represented in the picture, plays an important part...The eruption commences with a succession of jets of water and steam, which reach a height of two hundred feet...The noises are indescribable. It sounds as though the Castle had a thunder-storm in its interior, and to those noises of elemental war add the sounds of several steamboats letting off steam, and we can form some idea of the sounds heard during the eruption of the geyser. The entire eruption lasts about an hour and a half." (as quoted in N.K. Anderson, *Thomas Moran*, Washington, D.C., 1997, p. 336) Hayden, however, recognized where his own abilities to capture the scene fell short and Moran's artistic talents had to take over, reporting, "In front of the Castle is the beautiful blue spring, which has been given the fanciful name of 'Circe's Boudoir.' Words must fail to give an idea of the exquisite beauty of this spring." (as quoted in *Thomas Moran*, p. 336)

The importance of works such as *Castle Geyser* is thus manifold. Firstly, they are unrivaled in their technique within the scope of early American art. More importantly, the period success and enduring appreciation for Moran's unique ability to accurately, and emotionally, convey the awesomeness of these American natural landmarks, is confirmed by their impact on our nation's land preservation policies. Admired by sophisticated patrons of his day, and broadly reproduced and consumed by a vast audience of fascinated Americans, both then and now, Moran's direct impressions recorded from his explorations of Yellowstone remain one of the most historically significant and visually compelling series of American Art.



PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

29

THOMAS MORAN (1837-1926)

Canyon of the Virgin River

signed with initials in monogram and dated 'Copyright By/TMoran. 1909.'

(lower right)

oil on canvas

20 x 30 in. (50.8 x 76.2 cm.)

Painted in 1909.

\$1,000,000-1,500,000

PROVENANCE

The artist.

(Probably) Moulton & Ricketts, Chicago, Illinois, acquired from the above.

Osborne Gallery, New York, by 1912.

George R. Whitmore, Regina, Saskatchewan, Canada, acquired from the above.

Mr. Sicks, Seattle, Washington, acquired from the above, *circa* early 1950s.

Dr. Timothy E. Sicks, by descent from the above, 1963.

[With]Hirschl & Adler Galleries, Inc., New York, 1983.

J.N. Bartfield Galleries, New York, acquired from the above, 1983.

Acquired by the late owner from the above, 1983.

LITERATURE

(Probably) Artist's studio record, December 30, 1908 (as *Cliffs of the Rio Virgen, Southern Utah, Sunrise*).

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

"To him it was all grandeur, beauty, color and light—nothing of man at all but nature, virgin, unspoiled and lovely."

—Ruth Moran



Thomas Moran was and continues to be celebrated as the visual architect of the dramatic Western panorama, which captured the imagination of turn-of-the-century America and was integral to the creation of the U.S. National Parks. *Canyon of the Virgin River* manifests the profound veneration and wonder that Moran harbored for the unmatched topography of the Southwest. Here he presents a romantic and inspirational vision in an awe-inspiring vista that captures the unique character and grandeur of this area of the country.

Moran first visited the Southwest, predominantly Utah, and eventually Arizona and the Grand Canyon, in 1873 as a member of Major John Wesley Powell's geographic surveying expedition. "Four years earlier Powell had captured the nation's attention when he led a small group of men in custom-crafted boats through the white water of the Colorado River." (N.K. Anderson, *et al.*, *Thomas Moran*, exhibition catalogue, Washington, D.C., 1997, p. 358) The explorer's stories of the dramatic landscape instantly captured Moran's attention, undoubtedly stimulating thoughts of the endless possibilities of such a place at the hands of one of the country's foremost landscape painters, and Moran soon accepted an invitation to join a subsequent excursion. After travelling by rail to Green River, Wyoming, and onwards to the Salt Lake City, Utah, area, Moran set out overland with Justin E. Colburn, a newspaper correspondent who would write of the vast lands and inhospitable environment. The pair travelled south, along the front of the mountains, periodically taking side trips into the wilderness, both finding its unique landforms intensely stimulating. Colburn later reported, "Nature's work in this cañon country is on the most magnificent scale. The plains are wide, the mountains high, and the walls of perpendicular cliffs hemming it in unbroken, and for many miles altogether impassable. The gorges are deep, and the color intense. There is a prodigality of everything but water, and the vegetable and animal life which cannot subsist without it." (as quoted in *Thomas Moran*, 1997, p. 364)

Eventually, in Southern Utah, the pair met the Rio Virgin River, south of Toquerville, and headed East into the numerous wonderful canyons of the area known today as Zion National Park. Making note of the spectacular formations all around them, they travelled through the deep canyons, continuing northeast before eventually turning southeast and arriving in Kanab, Major Powell's headquarters. After resting for several days and preparing for future excursions, Moran, Colburn, Powell's topographical aide, Professor Almon Harris Thompson, and photographer John K. Hillers set out on the Rockville Trail back in the direction of Zion. Now approaching the high plateau, the group eventually arrived at the brink of Pa-ru-nu-weap or Roaring Water, Canyon, well above the east fork of the Virgin River, likely the location featured in the present work. Later describing the scene as in the painting, Powell reported, "Below us stretching to the south, until the world is lost in blue haze, is a painted desert; not a desert plain, but a desert of rocks, cut by deep gorges and relieved by towering cliffs and pinnacled rocks—naked rocks, brilliant in the sunlight." (as quoted in T. Wilkins, *Thomas Moran: Artist of the Mountains*, Norman, Oklahoma, 1966, p. 122) After climbing to a still higher vantage point, Moran made at least one sketch, which he reported in letters sent back to his wife, and committed the site to memory, to serve as material for future, finished compositions executed in his East Coast studio.

In *Canyon of the Virgin River*, Moran masterfully captures the majesty and visual splendor of the place and conveys the awe and wonder that

these natural formations evoke. He mesmerizes the viewer, presenting a vast expanse bisected by a deep jagged cut in the earth. Throughout, there is a dramatic play of light and shadow on these enchanted lands that is heightened by Moran's celebrated ability to capture the various colors and textures that characterize the canyons of the Southwest. As with his most celebrated depictions of the area, Moran takes as his vantage point a high overlook, underscoring the vastness and seemingly endless depth of the canyon, which is further underscored by a left-hand turn at the back of the formation that obscures the viewer's view. A small silver waterfall visible in the distance, a tributary to the Colorado, is dwarfed by the overwhelming largess of the landscape, achieving the same effect employed with human figures by numerous member of the Hudson River School. In *Canyon of the Virgin River*, however, there is no sign of human presence. Moran's daughter Ruth recalled: "To him it was all grandeur, beauty, color and light—nothing of man at all but nature, virgin, unspoiled and lovely." (as quoted in C. Clark, *Thomas Moran: Watercolors of the American West*, Austin, Texas, 1980, p. 21)

Featuring such celebrated characteristics, *Canyon of the Virgin River* is representative of Moran's mature style and of the artist at the height of his abilities. Moran, who had studied in Europe, began painting at a time when John Ruskin's strict theories mandating adherence to transcribing nature with exactitude were being championed. However, by the time he created the present work, even after having travelled West under the auspices of precise geologic transcription, it is evident that he was far more interested in capturing and conveying the awe-inspiring effect of the landscape than realistic exactitude. In *Canyon of the Virgin River*, as in all his best Grand Canyon works, Moran integrates a true understanding of the mood of this unique place and its sublime beauty. This tactic was noted by contemporary observers, "Mr. Moran had the emotional side of his nature well under control. When others hurried from place to place, lest some new view escape their attention, he sat on a convenient rock near the brink and gazed silently into space, watching the shadows come and go and absorbing the subtle transformation caused by the always changing sunlight...He sketched scarcely at all, contenting himself with pencil memoranda of a few rock forms, and making no color notes whatsoever. He depended upon keen powers of observation and a well-trained memory for rich tones which perhaps a year later were to reappear on canvas, true to nature and likewise true to the interpretive touch of genius." (*Thomas Moran: Artist of the Mountains*, p. 217)

Both Moran's talents as an artist, including his ability as a painter and his intense commitment to his subject, were exceptionally well matched for the wonderful subjects of the American Southwest. This vast and poetic landscape presented Moran with an opportunity to convey his adoration and reverence for the region and in so doing secure a name for himself within the pantheon of American painters. *Canyon of the Virgin River* features all the characteristics of Moran's most successful paintings, while also representing a rare portrayal of a unique locale. When first executed, such paintings conveyed the grandeur of the entire West to a ravenous American public, capturing their imagination and largely influencing their conception of the area. Today, these paintings arouse in their viewers a romantic conception of the history of our country, while continuing to capture with intense emotion our great admiration for its unique and magical lands.



Thomas Moran (center) on the Powell expedition, 1873,
with Indian boy and J.E. Colburn. Photograph

30

THOMAS MORAN (1837-1926)

Upper Falls of the Yellowstone

signed with initials in monogram 'TMoran./1873' (lower right)
watercolor, gouache and pencil on paper
12¾ x 10 in. (32.4 x 25.4 cm.), image; 13¾ x 10¾ in. (34 x 26.4 cm.), sheet
Executed in 1873.

\$500,000-700,000

PROVENANCE

Private collection, Willingboro, New Jersey.
J.N. Bartfield Galleries, New York; Spanierman Gallery, LLC, New York;
Rosenstock Arts, Denver, Colorado, acquired from the above.
Acquired by the late owner from the above, 1984.

After travelling to Yellowstone in 1867, James Dunlevy wrote of the then largely unexplored area, "Tall spires of colossal grandeur which in beauty and symmetry are superior to any works of art; beetling cliffs of rock...turreted like castles and rolling away off in beautiful white pyramidal forms, were to be seen on every side. Language is not adequate to convey an idea of the marvelous beauty of the scenery, which is beyond the power of descriptions, and begets a wonderful fascination in the mind of the beholder who reverently gazes at the snow crowned summits, that seem as if 'they were to show how earth may pierce to Heaven and leave vain man below.'...We trust ere long some select party, well prepared and equipped, will be able to penetrate these wilds and reveal to the world its manifest beauties, existing as they do in all their pristine grandeur." (as quoted in J.L. Kinsey, *Thomas Moran and the Surveying of the American West*, Washington, D.C., 1992, p. 47)

No more mysterious or wonderful a place could have been described to stimulate intense interest from the American public, and no greater challenge could have been issued for an enterprising young painter looking to make a name for himself. Inspired by such accounts, in 1871 Thomas Moran secured sponsorship to set out for Virginia City, Montana, to join the United States Geological Survey of Dr. Ferdinand V. Hayden. Traveling by horseback through Southern Montana and Northeastern Wyoming, the expedition explored spectacular natural wonders, including the Upper and Lower Falls of the Yellowstone, Yellowstone Lake and, ultimately, the Upper and Lower Geyser Basins of the Firehole River. Accompanying the photographer William Henry Jackson, with whom he frequently worked in a near collaborative manner, Moran often lagged behind the group, wandering afield to dash off sketches of these magical places. The painter was particularly inspired by the Falls of the Yellowstone area, where the pair lingered behind for at least four days, prompting Jackson to later report: "Moran's enthusiasm was greater here than anywhere else." (as quoted in T. Wilkins, *Thomas Moran: Artist of the Mountains*, Norman, Oklahoma, 1966, p. 91)

Moran raced home with the spoils of his trip to set about creating finished compositions in his East Coast studio. The hurried field studies that he had completed in Yellowstone, often with little detail other than contour lines and numerous annotations, together with Jackson's photographs, provided the artist with reference for some of his most accomplished paintings. Moran would rely on these materials, as well as his powerful memory of the experience, over the course of his long career. Moran later reflected, "Since that time, I have wandered over a good part of the Territories and have seen

much of the varied scenery of the Far West, but that of the Yellowstone retains its hold upon my imagination with a vividness as of yesterday...

The impression then made upon me by the stupendous and remarkable manifestations of nature's forces will remain with me as long as memory lasts." (as quoted in C. Clark, *Explorers of the West*, Salt Lake City, Utah, 1997, p. 27)

Created just two years after Moran's inspiring first trip to the area, *Upper Falls of the Yellowstone* represents the artist at his best, characterized by precise renderings of topography and extremely delicate gradations of tone. Without losing the integrity of his first-hand observation, in the present work Moran renders a wide range of effects that instill upon his viewer, then as today, the intense spectacle of his subject. Utilizing subtle washes and intensely varying tones, Moran establishes the textures of his scene. The earth, water and sky are carefully set against each other in alternating areas of light and dark in deep, warm burgundy and soft, cold cerulean. Amidst the clear light, plumes of mist, as fresh and cool as the blues with which Moran painted, seem to descend upon the viewer, just as they descend upon the figure in the foreground. This creel-laden fisherman not only lends scale to the composition, but also presents a further means by which the viewer enters the artist's world.

Moran's achievement with the Yellowstone subject was almost immediately recognized and indeed was instrumental in Congress' decision to make the area America's first National Park. "Years later William Henry Jackson wrote that during the Yellowstone debate 'the watercolors of Thomas Moran and the photographs of the Geology Survey [Jackson's] were the most important exhibits brought before the Committee'...'They did a work which no other agency could do and doubtless convinced everyone who saw them that the regions where such wonders existed should be carefully preserved for the people forever.'" (N.K. Anderson, *Thomas Moran*, Washington, D.C., 1997, p. 53) In addition, private collectors were keen to obtain examples of what were quickly becoming the most sought after works of art in America. Chief among these was English industrialist William Blackmore, who commissioned a series of Yellowstone watercolors in 1872 that were described as "the most brilliant and poetic pictures that have been done in America thus far." (as quoted in *Thomas Moran*, p. 74) One of the Blackmore commissions, *The Upper Falls of the Yellowstone* (Thomas Gilcrease Museum, Tulsa, Oklahoma), is strikingly similar to the present work, which was likely executed for a similar commission.

Beyond private collectors of the original paintings, Moran's striking images of Yellowstone appeared in several periodicals and special publications. For example, *Picturesque America*, focusing on little-known natural wonders of America, published a woodblock print related to Moran's paintings of the Upper Falls, and a series of fifteen chromolithographs adapted from his watercolors were published in 1876 by Louis Prang. As a result, Moran's early Yellowstone imagery served as a turning point in the artist's career and firmly established him as one of the most celebrated artists in America. Demonstrating Moran's mastery of light, color and composition as well as his ability to capture the spirit and essence of the Western landscape, *Upper Falls of the Yellowstone* possesses all the best qualities of this seminal 1870s series, which ranks amongst the most important early contributions to both environmental conservation and the cultural patrimony of our nation.



PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

31

THOMAS MORAN (1837-1926)

Zion Valley, South Utah

signed with initials in monogram and dated 'TMoran. 1914.'

with artist's thumbprint (lower right)

oil on canvas

22 $\frac{1}{8}$ x 42 $\frac{1}{8}$ in. (56.2 x 107 cm.)

Painted in 1914.

\$2,000,000-3,000,000

PROVENANCE

The artist.

Mr. Thomas G. Plant, Lucknow Castle (now Castle in the Clouds), near Melvin Village, New Hampshire, acquired from the above.

Mr. and Mrs. Fred C. Tobey, Sr., Plymouth, New Hampshire, acquired from the above.

Estate of the above.

Private collection, by descent from the above.

Sotheby's, New York, 30 May 1985, lot 108, sold by the above.

J.N. Bartfield Galleries, New York, acquired from the above.

Acquired by the late owner from the above, 1985.

EXHIBITED

New York, Century Association, December 1914 (as *Zion Canyon, S. Utah*).

LITERATURE

Artist's studio record, 1914 (as *Valley of the Rio Virgen in Southern Utah*).

T. Wilkins, *Thomas Moran: Artist of the Mountains*, Norman, Oklahoma, 1966, p. 26.

N.K. Anderson, *Thomas Moran*, Washington, D.C., 1997, p. 274 (as *Zion Canyon, S. Utah*).

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

"I think southern Utah is unsurpassed in the class of scenery that characterizes it."

—Thomas Moran, 1900



J. H. MORAN. 1914.





Zion Valley, South Utah manifests the profound veneration and wonder that Thomas Moran harbored for the Western American landscape. In doing so, it represents the best of Moran's efforts at designing an awe-inspiring image that captures the unique character and grandeur of the natural formations at Zion National Park. The Southwest is a landscape inextricably linked with American's national heritage, and Moran's depictions of this region have been celebrated for over a century for their ability to transcend simply beautiful artistic reproductions, stirring within their viewer an intense emotional appreciation for his subject.

Following his first trip West to Yellowstone with Ferdinand V. Hayden in 1871, Moran next set out in 1873, joining Major John Wesley Powell's survey of the Southwest. Powell had already captivated American audiences when he led a small group of men through the treacherous waters of the Colorado River, winding his way through a grand landscape that sounded as if it could rival that of the Yellowstone region. With Powell's invitation to join his next expedition, Moran saw a unique opportunity to build upon his fast-developing popularity and, specifically, to compile material for a pendant painting to join his massive *Grand Canyon of the Yellowstone* (Smithsonian American Art Museum, Lent by the Department of the Interior Museum, Washington, D.C.), which Congress had purchased for the Capitol.

Travelling overland with a newspaper correspondent as companion, Moran ventured southward from the Salt Lake City area through territory that had already been settled by followers of the Mormon faith, towards the canyon lands of Southwestern Utah and Northwestern Arizona. Periodically stopping along the way, the pair eventually arrived in the valley encompassing Toquerville before pushing eastward to the settlements of Virgin, Grafton, Rockville and finally Springdale, where they happened on the scene depicted in *Zion Valley, South Utah*. Moran made several sketches of the valley through which the Rio Virgin ran, known by local tribes as Mukuntuweap and located at the mouth of Zion Canyon, before travelling onwards to meet Major Powell in Kanab, Utah, and eventually set his eyes on the Grand Canyon of the Colorado River for the first time.

However, Moran was immediately captivated by the unique and dramatic light, color and topography of Utah, which he would never forget. Writing some years later, he reported, "Southern Utah is where Nature reveals herself in all her tumultuous and awe-inspiring grandeur...There is a cañon off the Rio Virgin known in the local Indian vernacular as Mu-Koun-Tu-Weap, that for glory of scenery and stupendous scenic effects cannot be surpassed. Its cliffs rise up in rugged massiveness for 5000 feet, with some of the most peculiar formations believable toward the top. It is a marvelous piece of Nature's handiwork that is worth going a long distance to see. I think southern Utah is unsurpassed in the class of scenery that characterizes it." (as quoted in G. Lindstrom, *Thomas Moran in Utah*, Logan, Utah, 1983, p. 5) Taking up the Zion subject in earnest once back in his New England studio, Moran completed a number of watercolors of the area, including *Valley of the Babbling Waters*, which would become widely circulated in the famous chromolithographic series of Louis Prang. In addition to finding his source material for the present work, this expedition to the Southwest proved crucial to Moran's career and provided eye-opening reference for a lifetime of painting.

As evidenced in *Zion Valley, South Utah*, the unique topography of the land lent itself particularly well to Moran's style of painting. Here, Moran presents in rare large-scale an awe-inspiring scene of one of Utah's most breathtaking panoramas, rendering the spectacular expanse of cathedral-



Thomas Moran, *Castle Rock, Green River, Wyoming*, 1915. The Nelson-Atkins Museum of Art, Kansas City, Missouri, Bequest of Mr. and Mrs. William James Brace

like cliffs that buttress the lush Rio Virgin valley and define the Zion area. Unlike Moran's other celebrated images of the canyon lands of Southern Utah and Northern Arizona, Moran does not choose as his vantage point a place high above his vast subject. Instead, as in his most accomplished views of Green River, Wyoming, the painter utilizes a low angle to convey reverence. Throughout, there is a dramatic play of light and shadow on the fantastic natural forms, with a variegated paint surface that conveys the dry desert sand of the hillside at left, the rough façades of the buttes and coarse branches of the shrubs surrounding the river. To further capture the unique texture and light of the environment, Moran utilizes color modulations in richly painted and drastically varying hues of yellow, pink, orange, green and blue. The fiery cliff face of the leftmost feature, likely Mount Kinesava or the West Temple, is dramatically set against a crystalline sky that further magnifies its majesty. By contrast, the central and right portion of the vista, likely the East Temple and the Watchman, is silhouetted against approaching clouds that emanate from the depths of Zion Canyon. The entire landscape is suffused with saturated, atmospheric light, which enhances the scene's vast ruggedness and grandeur.

The success of Moran's abilities as an artist are evident here, as is his ability to capture the imagination of his public audience by conveying the splendor of the American landscape. As such, *Zion Valley, South Utah* joins Moran's accomplished paintings of numerous other celebrated places throughout the West. In addition to the present work, at this time Moran explored a series of unique locales outside of his norm, apparently deeming them important for his viewers to gain exposure to, including the Devil's Tower, Wyoming; Index Peak, Wyoming; the Pueblos of Acoma and Laguna, New Mexico; and the Garden of the Gods, Colorado. By establishing so greatly the importance of such subjects through his majestic depictions, Moran undoubtedly contributed to a broad appreciation that was central to conservation and preservation efforts in early 19th century America. In fact, years after Moran's initial visit to Southern Utah, and his subsequent success in disseminating his imagery of the Southwestern landscape throughout the country, President William Howard Taft created the Mukuntuweap National Monument in July 1909. Within a few years, the old dirt trails and wagon roads that the painter had initially relied upon

to traverse the area had turned in to gravel roads, which were increasingly popular amongst tourists. A decade later, in 1919, the Monument was expanded and renamed Zion National Park, the first of its kind in the state of Utah. By 1923, the Union Pacific Railroad, whose many promotions had been graced by Moran's images, established a terminus north of Zion at Cedar City, and eventually the path that Moran had likely walked in the 1870s was expanded to accommodate automobiles. Undoubtedly the popularity of locales like Zion, and specifically the valley depicted in *Zion Valley, South Utah*, were the direct result of Moran's efforts to share the unique landscape of the Southwest with a vast American audience, whether through the auspices of railroad promotion or over a fifty year period as a fine artist.

Moran's landscape paintings, particularly those of the Southwest, are treasures in our cultural history, having conveyed the grandeur of an entire region to the American public for generations. As Carol Clark writes, "Moran's western canvases and watercolors depicted areas of great significance to the American public; they conferred historical legitimacy to a land lacking human associations and presented a stage for the unfolding drama of a nation's future...As America viewed her land, especially the West, as part of a natural historical past destined to determine a great future, Americans began to accept landscape painting in oil and watercolor as an integral and formative element of this destiny." (*Thomas Moran: Watercolors of the American West*, Austin, Texas, 1980, p. 35) It was the finest accomplishment of Moran's career that, through works such as *Zion Valley, South Utah*, he transformed the appreciation of art and the allure of the West into an integral part of the American identity.

PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

32

HENRY F. FARNY (1847-1916)

Pastures New

signed and dated 'H-F-Farny-1901.' with artist's device (lower right)

gouache and watercolor on paper

10¼ x 16⅞ in. (26 x 41.6 cm.)

Executed in 1901.

\$250,000-350,000

PROVENANCE

J.N. Bartfield Galleries, New York.

Acquired by the late owner from the above, 1983.

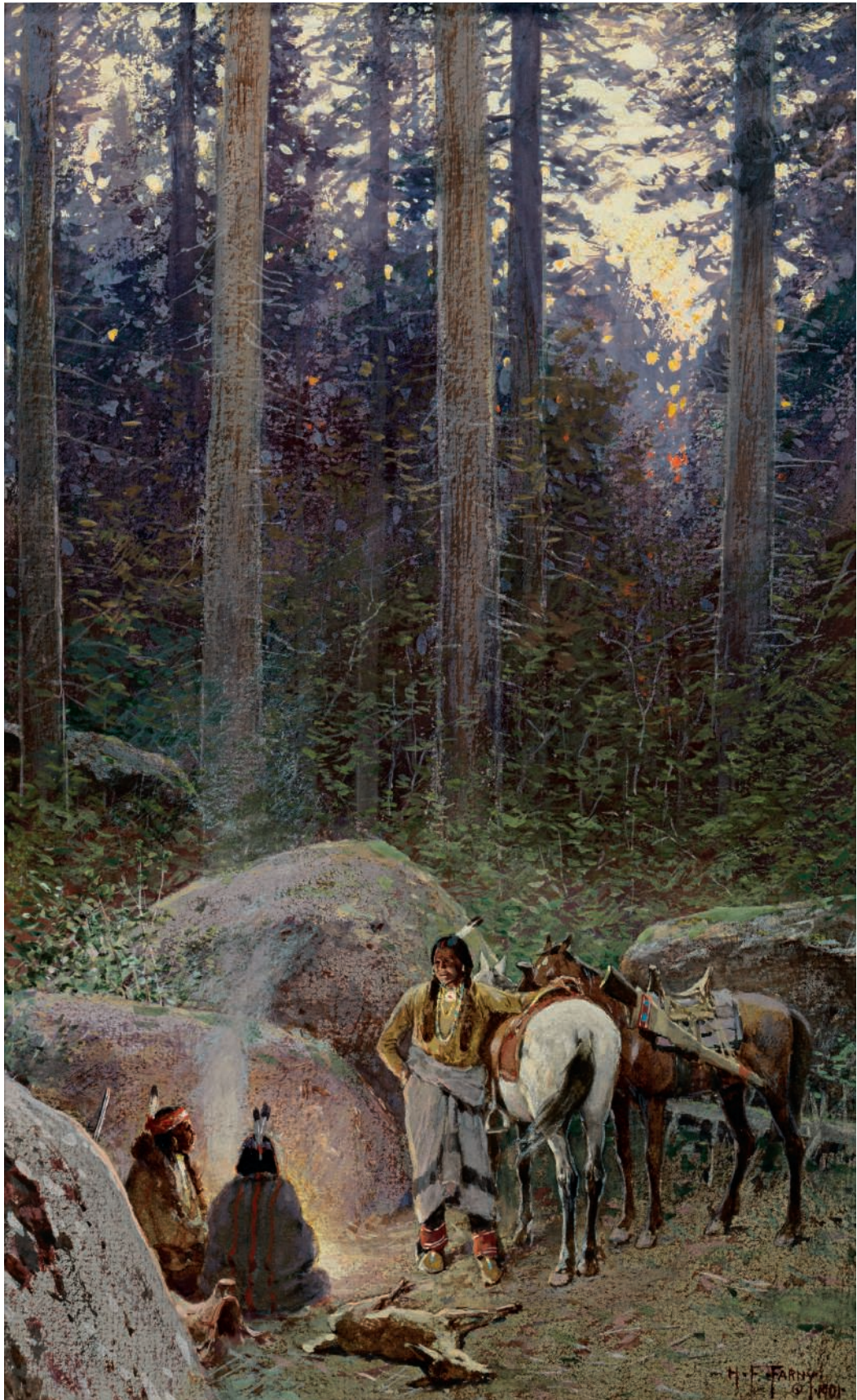
Henry Farny made his first trip to the West in 1881 and became an active participant in the social life of the Indians who lived near Fort Yates along the Missouri River. He returned again in 1883 and 1884 and continued to visit until his last trip in 1894. During these trips, Farny gathered materials for the oil paintings and gouaches he would later complete in his Cincinnati, Ohio, studio.

Between 1893 and 1912, Farny began to shift his interest towards light effects, treating his Native American subject more as an element within his landscape compositions. Painted in 1901, *Pastures New* delights in the contrast between the pale purple cliffs and striking yellow sky of twilight. Denny Carter notes, "His predilection for sunsets and hazy twilight scenes heightened the serenity created by his balanced compositions producing a tranquil, peaceful mood. The quietism and luminism of Farny's late work are manifestations of a long tradition in American art, particularly practiced by earlier artists such as John Kensett, Fitz Hugh Lane, and Martin Johnson Heade. Their paintings often emphasized a pronounced horizon line, water with its reflections, and soft harmonious light. Farny's late paintings, then, did not break new artistic ground but rather represented the application of older concepts to the western genre...Even though Farny is known primarily as a painter of Indians, his depiction of the light and mood of the Western landscape will probably remain his most lasting contribution to American art." (*Henry Farny*, New York, 1978, p. 34)



Farny on the Plains, undated. Collection of Daniel Henry Farny, Stockton, California.







34

PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

33

HENRY F. FARNY (1847-1916)

After the Hunt

signed and dated twice 'H.F. Farny-/1901-' with artist's device (lower right)
watercolor and gouache on paper laid down on board
12¼ x 7¾ in. (31.1 x 19.7 cm.)
Executed in 1901.

\$200,000-300,000

PROVENANCE

J.N. Bartfield Galleries, New York.
Acquired by the late owner from the above, 1983.

PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

34

CHARLES MARION RUSSELL (1864-1926)

Deer at Lake McDonald

signed with initials and dated 'CMR/1906' with artist's skull device (lower left)
watercolor, gouache and pencil on paperboard
7¾ x 13¾ in. (18.7 x 35.2 cm.)
Executed in 1906.

\$50,000-70,000

PROVENANCE

The artist.
Katharine Kohnen (Mrs. Cal Hubbard), gift from the above.
J.N. Bartfield Galleries, New York.
Acquired by the late owner from the above, 1983.

The present work has been assigned number CR.PC.129 by the Charles M. Russell *Catalogue Raisonné* Committee.

In 1906, Charles Russell built a cabin named Bull Head Lodge on Lake McDonald, the largest lake in Glacier National Park, Montana. Over the next two decades, Russell would host other artists, such as Maynard Dixon and Philip Goodwin, who also found inspiration in the stunning natural landscape at his getaway. As Russell praised in a 1915 letter to a friend, "I spend my summers at Lake McDonald on the west side of the mane range where I have a cabon [sic]. Is about as wild a place as you can find these days and that is what I like...If its laying down you need Lake McDonald is the best ground in the world and my lodge is open and the pipe lit for you and yours. You know that lake country sings the cradle song to all who lay in her lap." (as quoted in L.L. Peterson, *Charles M. Russell: Printed Rarities from Private Collections*, Missoula, Montana, 2008, p. 83)

The present work was originally owned by Katharine "Kittie" Kohnen, a close friend of Russell who in 1905 married her first husband, Robert P. Roberts, at the artist's Great Falls home.

75

PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

35

CHARLES MARION RUSSELL (1864-1926)

When Meat Was Plentiful

signed and dated 'CMRussell/1902' with artist's skull device (lower left)
watercolor, gouache and charcoal on paper
9 $\frac{7}{8}$ x 15 in. (25.1 x 38.1 cm.)
Executed in 1902.

\$250,000-350,000

PROVENANCE

M. Knoedler & Co., New York, by 1957.
Mr. and Mrs. Norman B. Woolworth, Winthrop, Maine, and New York, by 1961.
J.N. Bartfield Galleries, New York.
Acquired by the late owner from the above, 1983.

EXHIBITED

Brunswick, Maine, Bowdoin College Museum of Fine Arts, *American Paintings of the 19th and 20th Centuries from the Collection of Mr. and Mrs. Norman B. Woolworth*, January 29-February 28, 1961.

LITERATURE

H. McCracken, *The Charles M. Russell Book*, Garden City, New York, 1957, p. 47, illustrated.
K. Yost, F.G. Renner, *A Bibliography of the Published Works of Charles M. Russell*, Lincoln, Nebraska, 1971, p. 32.

The present work has been assigned number CR.PC.310 by the Charles M. Russell *Catalogue Raisonné* Committee.



Charles M. Russell stands beside his masterwork, *When the Land Belonged to God*, 1914

Charles Russell arrived in Helena, Montana, in 1880 at the age of sixteen and worked first as a ranch hand before focusing on his artistic talents. Through his intimate knowledge of both cowboys and Native Americans, Russell developed an intense sympathy and respect for the landscape and its inhabitants, especially in his recognition that they embodied a disappearing way of life. Nowhere was his commitment to honoring his Western subjects more evident than in his numerous watercolors, for which he is perhaps most celebrated today.

Created in 1902, *When Meat Was Plentiful* represents the culmination of years of exploration of the American Bison and the important role these animals played in the lives of the Plains Indian tribes. Russell's near obsession with the "Buffalo Hunt" subject began in earnest during the 1890s and was likely grounded in his realization that the animal was being pushed to the brink of extinction. By the mid-19th century, trading in Bison products that had begun within native communities as either subsistence, or for gift exchange, had become a purely economic transaction. The massacre of these animals accelerated greatly in the years following the Civil War when railroads made their way into the vast American plains, bringing with them a massive influx of hunters set on taking one of these mythic beasts. The threat to the species was well documented by numerous chroniclers throughout the 19th century, including John James Audubon, who remarked in 1843, "This cannot last. Even now there is a perceptible difference in the size of the herds. Before many years the buffalo, like the Great Auk, will have disappeared; surely this should not be permitted." (as quoted in E.J. Dolin, *Fur, Fortune, and Empire*, New York, 2010, p. 303) By the time Russell concentrated on the Bison as subject for his art, those animals that had once roamed North America in populations as large as 30 million had been diminished to numbers closer to 1,000. Fortunately, however, the artist would live to see the protection and broad appreciation of the species, including its representation on the country's currency in the form of the Buffalo Nickel in 1913. One year later, Russell created one of his most acclaimed pictures—not a buffalo hunt, but a dramatic, exalting portrayal of the animal—titled *When the Land Belonged to God* (1914, Montana Historical Society, Helena, Montana).

A romantic and reverential depiction of both the American Bison and the Native American people, *When Meat Was Plentiful* epitomizes Russell's mission to celebrate the spirit of the West. The work pays tribute to a species and a culture the artist witnessed in the process of disappearing, preserving its stories for future posterity. Peter Hassrick writes of the impact of such works by Russell, "He had shaped the Western Myth, provided its standards, and given birth to its popularity. His legacy is America's treasure." (*Charles M. Russell*, New York, 1989, p. 144) Today works such as *When Meat Was Plentiful* remain as pictorial icons of a bygone time in American history.





PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

36

JOSEPH HENRY SHARP (1859-1953)

Mad Wolf, Blackfeet Chief

signed 'J.H. Sharp. Blackfeet Res.' (lower right)—inscribed with title (along the upper edge)

oil on canvas

18 x 12 in. (45.7 x 30.5 cm.)

Painted in 1903.

\$60,000-80,000

PROVENANCE

The artist.

Walter McClintock, Pittsburgh, Pennsylvania, acquired from the above, 1903.

J.N. Bartfield Galleries, New York.

Acquired by the late owner from the above, 1983.

LITERATURE

F. Fenn, *The Beat of the Drum and the Whoop of the Dance: A Study of the Life and Work of Joseph Henry Sharp*, Santa Fe, New Mexico, 1983, p. 331, no. 2534 (as *Mad Wolf*).

F. Fenn, *Teepee Smoke: A New Look Into the Life and Work of Joseph Henry Sharp*, Santa Fe, New Mexico, 2007, p. 333, no. 2534 (as *Mad Wolf*).

We would like to thank Professor Marie Watkins of Furman University for her assistance with cataloguing this lot.

Around the turn of the twentieth century, in addition to Joseph Henry Sharp, another frequent visitor to Montana's Blackfeet Indian Reservation was author and photographer Walter McClintock, who was eventually adopted by the chief, Mad Wolf. In his 1910 memoir *The Old North Trail, or Life, Legends and Religion of the Blackfeet Indians*, McClintock describes Mad Wolf much as he appears in the present work, writing, "His long hair tinged with gray fell loosely over his shoulders. From his neck hung a medicine whistle made from the wing-bone of an eagle. In his back hair, a single eagle feather stood erect...For a moment, he gazed into my face with eyes as penetrating as those of an eagle." (p. 26)



PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

37

OLAF CARL SELTZER (1877-1957)

Crow War Party

signed 'O.C. Seltzer.' (lower right)—inscribed with title (on the stretcher)

oil on canvas

20 x 30³/₈ in. (50.8 x 76.5 cm.)

\$60,000-80,000

PROVENANCE

The artist.

Charles McKinney, Great Falls, Montana, acquired from the above.

Sotheby Parke-Bernet, New York, 27 October 1978, lot 74.

J.N. Bartfield Galleries, New York.

Acquired by the late owner from the above, 1984.



38

LEON SHULMAN GASPARD (1882-1964)

Apache

signed and dated 'Leon Gaspard 1919' and inscribed with title (lower left)

oil on canvas laid down on board

13¾ x 10½ in. (35 x 25.7 cm.)

Painted in 1919.

\$40,000-60,000

PROVENANCE

The artist.

Sale: Salmagundi Club, New York, sold by the above.

Private collection, acquired from the above.

Parke-Bernet, New York, 15 November 1967, lot 93, sold by the above.

DuBose Gallery, Houston, Texas.

Private collection, acquired from the above.

Gift to the present owner from the above.



39

ERNEST MARTIN HENNINGS (1886-1956)

Indian Portrait

signed 'E. Martin/Hennings' (lower right)

oil on board

13 $\frac{7}{8}$ x 14 in. (35.2 x 35.6 cm.)

\$50,000-70,000

PROVENANCE

Private collection, Gary, Indiana, by 1960.

By descent to the present owner, 1981.



PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

40

EANGER IRVING COUSE (1866-1936)

The Chimayo Blanket

signed 'E-I-Couse-' (lower right)

oil on canvas

24 x 29 in. (61 x 73.7 cm.)

Painted circa 1916.

\$120,000-180,000

PROVENANCE

(Probably) Howard Young, St. Louis, Missouri, 1917.

Mr. Bruce Wear, Tulsa, Oklahoma.

J.N. Bartfield Galleries, New York.

Acquired by the late owner from the above, 1985.

EXHIBITED

New York, Union League Club, *Loan Exhibition of Thirty Paintings*, December 1916, no. 6.

LITERATURE

"Union League's Art Show," *New York Herald*, December 15, 1916, p. 7.

This painting will be included in Virginia Couse Leavitt's forthcoming *catalogue raisonné* of the artist's work.



PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

41

JOSEPH HENRY SHARP (1859-1953)

Wyoming Encampment

signed and dated 'J.H. Sharp./Wyo. 07.' (lower right)

oil on canvas

20 x 30 in. (50.8 x 76.2 cm.)

Painted in 1907.

\$100,000-150,000

PROVENANCE

J.N. Bartfield Galleries, New York.

Acquired by the late owner from the above, 1983.

We would like to thank Professor Marie Watkins of Furman University for her assistance with cataloguing this lot.



PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

42

THOMAS MORAN (1837-1926)

A Scene from Lalla Rookh

signed with initials in monogram and dated 'TMoran./1891.' (lower left)—
signed again and inscribed with title (on the reverse)

oil on canvas

14 $\frac{1}{8}$ x 20 $\frac{1}{8}$ in. (35.9 x 51.1 cm.)

Painted in 1891.

\$50,000-70,000

PROVENANCE

The artist.

(Probably) Percy Moran, nephew of the above, gift from the above.

J.N. Bartfield Galleries, New York.

Acquired by the late owner from the above, 1983.

EXHIBITED

(Probably) New York, Century Association, May 1901.

LITERATURE

(Probably) T. Wilkins, *Thomas Moran: Artist of the Mountains*, Norman, Oklahoma, 1966, p. 208 (as *Lalla Rookh—Yellow Sunrise*).

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

In addition to Thomas Moran's majestic visions of the American landscape and his travels abroad, as Thurman Wilkins explains, "Moran liked to manipulate in fanciful scenes, often illustrating themes from literary romance, and the *Critic* found him 'at his best' on such occasions, 'when his imagination is moved...by something weird or wonderful in his subject.' The hard times of the 1890's seemed to stimulate the vein of fantasy in his works." (*Thomas Moran: Artist of the Mountains*, Norman, Oklahoma, 1966, p. 208) Favorite stories to evoke in his paintings included Homer's *Odyssey* and the *Arabian Nights*.

The present work was inspired by Thomas Moore's 1817 romantic poem *Lalla Rookh*, in which the titular heroine is the daughter of a 17th-century Mughal emperor. Engaged to a young king but in love with a lowly poet in her entourage, she eventually finds that her betrothed was posing as her lyrical lover all along. In the present painting, *A Scene from Lalla Rookh*, Moran captures the atmosphere of Oriental splendor from Moore's tale, setting fancifully decorated sailboats and colorful crowds against a glowing skyline of exotic domed palaces and towering castles.



PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

43

THOMAS MORAN (1837-1926)

Venice

signed with initials in monogram and dated 'TMoran. 1896.' (lower right)—
signed again and inscribed with title (on the stretcher)

oil on canvas

14 x 20 in. (35.6 x 50.8 cm.)

Painted in 1896.

\$70,000-100,000

PROVENANCE

J.N. Bartfield Galleries, New York.

Acquired by the late owner from the above, 1983.

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

In May 1886 Thomas Moran traveled to Venice for the first time. A popular subject of interest and nostalgia in the late nineteenth century, Venice was certainly already a familiar place for Moran through the writings of Lord Byron and John Ruskin and depictions by J.M.W. Turner. Nonetheless, he was amazed by the splendor of the place, writing to his wife Mary, "Venice is all, and more, than travelers have reported of it. It is wonderful. I shall make no attempt at description..." (as quoted in N.K. Anderson, *et al.*, *Thomas Moran*, New Haven, Connecticut, 1997, p. 122) Upon his return, Moran immediately set to work on studio oils, and, from that point forward, he submitted a Venetian scene almost every year he exhibited at the National Academy. "The subject became his 'best seller.'" (*Thomas Moran*, p. 123)

FREDERIC EDWIN CHURCH (1826-1900)

A New England Lake

signed 'FE Church' (lower right)

oil on canvas

30 x 42 in. (76.2 x 106.7 cm.)

Painted in 1854.

\$1,500,000-2,500,000

PROVENANCE

David David Gallery, Philadelphia, Pennsylvania.

Douglas Collins, Massachusetts.

Kennedy Galleries, Inc., New York.

Acquired by the late owner from the above, *circa* late 1960s.

EXHIBITED

New York, National Academy of Design, *Twenty-Ninth Annual Exhibition*, March 22-April 25, 1854, no. 124.

New York, Kennedy Galleries, Inc., *American Masters: 18th to 20th Centuries*, March 10-April 3, 1971, p. 14, fig. 11, illustrated (as *New England Landscape*).

LITERATURE

"Academy of Design," *The Evening Mirror*, New York, April 18, 1854, p. 2.

New-York Historical Society, *National Academy of Design Exhibition Record, 1826-1860*, vol. I, New York, 1943, p. 81, no. 124.

National Collection of Fine Arts, Smithsonian Institution, *Frederic Edwin Church*, exhibition catalogue, Washington, D.C., 1966, p. 30.

The Kennedy Quarterly, vol. VII, no. 4, December 1967, p. 252, fig. 262, illustrated (as *New England Landscape*).

F. Kelly, G. Carr, *The Early Landscapes of Frederic Edwin Church, 1845-1854*, Fort Worth, Texas, 1987, pp. 75, 125-27, fig. 33, illustrated.

F. Kelly, *Frederic Edwin Church and the National Landscape*, Washington, D.C., 1988, pp. 75-78, fig. 50, illustrated.

F. Kelly, *et al.*, *Frederic Edwin Church*, exhibition catalogue, Washington, D.C., 1989, p. 161, illustrated.

G. Carr, *Frederic Edwin Church: Catalogue Raisonné of Works of Art at Olana State Historic Site*, vol. I, New York, 1994, pp. 203, 206.

This painting will be included in Gerald Carr's forthcoming *catalogue raisonné* of the artist's oil paintings.

We would like to thank Dr. Carr for his assistance with cataloguing this lot.



A true artist-explorer, Frederic Edwin Church traveled the globe to invigorate his artistic career. While he eventually settled at Olana in upstate New York, his numerous journeys allowed him to catalogue within his memory and sketchbooks environmental details from across New England and from as far-flung locales as the tropical lands of South America and Jamaica, the foreboding icebergs of the Arctic and the ancient cities of Europe and the Middle East. On each trip, Church recorded the local flora, topography and atmosphere with astonishing detail, which upon his return to the studio would be incorporated into tremendous sublime renderings that capture the true feeling of a place, if not one exact location. Painted directly after his return from his first trip to Colombia and Ecuador in 1853, *A New England Lake* reveals the artist at a critical moment of his career on the verge of mass celebrity. At once embodying the essence of his beloved New England region yet also reflecting the atmosphere of the newly experienced South American tropics, *A New England Lake* demonstrates how Church's worldly wanderlust spirit inspired him to develop his unique, transcendent vision of the American landscape.

In the present work, Church integrates imagery from the mountains and lakes of Vermont and Maine into a magnificent panorama of placid waters and fertile forests under hazy, distant peaks and a dramatic, colorful sky. Perhaps particularly inspired by Bigelow Mountain in Maine, the vista resembles a sketch of that location from August 1852 in the collection of the Olana State Historic Site. As praised by a reviewer when *A New England Lake* was exhibited at the National Academy of Design in 1854, "The lake is a precious little bit of water, lying in the immediate foreground, the fading (sun setting) light softly toned away into deepening shadow...A boat containing a single figure is gliding quietly in the semi-obscurity. A point of finely wooded land juts out into the lake from the left, with cows standing on the sandy shore and in the water. In the background are bold and characteristic mountains. In the middle ground, which descends abruptly to the wooded margin of the lake, are pasture fields and patches of wood. The clouds and skies are in the artist's usual style—the former pretty highly tinted. The reflections of the water, and the water itself, are fine—about as good as we should fancy possible to art. The sentiment of the picture is of mingled quiet, solitude and sublimity." ("Academy of Design," *The Evening Mirror*, New York, April 18, 1854, p. 2)



Frederic Edwin Church, *Tropical Lagoon*, circa 1881-85. Olana State Historic Site, Hudson, New York.



Frederic Edwin Church, *A Country Home*, 1854. Seattle Art Museum, Seattle, Washington, Gift

Indeed, as in the best of Church's work, the thoughtful placement of man within a quiet yet dynamic environment of land, water and sky invites the viewer to join Church within his peaceful perception of American scenery. The glowing pink clouds set amidst the bright blue expanse of sunny sky spark musings on the awesomeness of nature. Gerald Carr reflects, "Church bids his viewers to linger with his painted re-creations, and, by extension, to linger with him. Taking the viewer, as it were, by his hand, giving him the vast expanses in which to roam, he enjoins him to perambulate, probe, and ponder. He highlights figures, human-made objects, animals, and individual and clustered natural features...Clothing his distances with tangible, breathable atmosphere, he devises lighting effects intense, subtle, supple, and steady. He gives trademark prominence to his skies. At length, after the beholder has turned away, Church entreats an escorted return visit." (*In Search of the Promised Land: Paintings by Frederic Edwin Church*, exhibition catalogue, New York, 2000, p. 20)

In *A New England Lake*, this 'tangible, breathable atmosphere' largely derives from Church combining the features of his classic American landscape compositions with the new type of humidity and sunlight he experienced while in South America. As Franklin Kelly explains of the artist's records and sketches from his first exploration in 1853, "With Humboldtian precision he noted the different types of animals and foliage, but sometimes the broader views melded North and South in his mind. As he wrote to his sister: '...in some places [it] might resemble New England were it not for the tropical foliage.'" (*Frederic Edwin Church and the National Landscape*, Washington, D.C., 1988, p. 75) This contemplation of the similarities between the environments was manifested in his artwork upon his return back home. For example, perhaps it is not solely coincidence that the trees and peninsular outcropping at the center of *A New England Lake* seem to mirror the left side of a graphite etching from the banks of the River Magdalena in Colombia known as *Tropical Lagoon* (Olana State Historic Site, Hudson, New York).

In addition to possible specific inspirations from sketches executed overseas, the overall sense of light and drama in the present work seems to foreshadow Church's South American works of the next years, which would gain him a global reputation. In fact, Carr suggests that the intense, glowing white light grazing the tree tops at right anticipates the bold sun at the center of *The Andes of Ecuador* (1855, Reynolda House Museum of American Art, Winston-Salem, North Carolina), while Kelly posits that *La Magdalena* (1854, private collection), submitted to the National Academy the following year, is almost a tropical version of *A New England Lake*. As in *A Country Home* (1854, Seattle Art Museum, Seattle, Washington), Church's other 1854 submission to the Academy, "An indelible South American tone also permeates *A New England Lake*. The sky is much like that in *A Country Home*, but with an even greater sense of moist, glowing atmosphere that makes works such as *Home by the Lake* of 1852 seem almost airless in comparison. The mingling of northern and southern characteristics apparent in Church's writings and sketches from his 1853 trip was carried over into his finished paintings...He had seen a new world and a different landscape, and this was causing him to look with different eyes at the familiar territory of North America." (*Frederic Edwin Church and the National Landscape*, p. 77)

Executed during this momentous turning point in his career, *A New England Lake* represents the culmination of Church's early years perfecting his notion of New England topography, but also a pivotal change in style integrating the more dramatic light and aura which would create his blockbuster works of the following years, such as *Heart of the Andes* (1859, The Metropolitan Museum of Art, New York). Combining the discoveries from his first worldly travels with his years of experience in his more immediate New England environment, in *A New England Lake*, "What Church had managed to elevate was the very substance of everyday American life, a feat no other landscape painter of his era could equal." (*Frederic Edwin Church and the National Landscape*, p. 77)

45

JASPER FRANCIS CROPSEY (1823-1900)

Torne Mountain, Rockland County, New York

signed and dated 'J.F. Cropsey/1850' (lower left)
oil on canvas
23 x 40 in. (58.4 x 101.6 cm.)
Painted in 1850.

\$100,000-150,000

PROVENANCE

The artist.

American Art-Union, New York, acquired from the above, 1851.

Sale: American Art-Union, New York, 15-17 December 1852, lot 371,
sold by the above.

J.B. Williams, acquired from the above.

Private collection, Southampton, New York.

The Old Print Shop, Inc., New York, 1949.

Charles D. Childs, Boston, Massachusetts, acquired from the above, 1950.

Acquired by the present owner from the above, 1950.

EXHIBITED

New York, National Academy of Design, *25th Annual Exhibition*, April 15-July 6,
1851, no. 369 (as *The Town* [sic], *Rockland County*).

Valparaiso, Indiana, Valparaiso University, Sloan Galleries of American
Painting, *Scenic Beauty: Junius R. Sloan and the Hudson River School of
Painting*, September 27-December 12, 1976.

London, Tate Britain; Philadelphia, Pennsylvania, Pennsylvania Academy of
the Fine Arts; Minneapolis, Minnesota, Minneapolis Institute of Arts, *American
Sublime: Landscape Painting in the United States, 1820-1880*, February
21-November 17, 2002, pp. 82-83, no. 7, illustrated (as *High Torne Mountain,
Rockland County, New York*).

LITERATURE

Artist's journal, March 14, 1851.

G.W. Curtis, "The Fine Arts: The National Academy of Design, II," *New York
Daily Tribune*, April 26, 1851, p. 5.

"The Fine Arts," *International Magazine of Literature, Art and Science*, vol. 3,
June 1, 1851, p. 327.

"Fine Arts," *The Albion*, October 11, 1851, p. 490 (as *Tourn Mountain,
Rockland County*).

"American Art Union: Conclusion of Sale," *New York Times*, December 18,
1852, p. 6 (as *Tourn Mountain*).

Artist's journal, August 2, 1852.

S.G.W. Benjamin, *Art in America: A Critical and Historical Sketch*, New York,
1879, p. 74, illustrated (as *High Torn, Rockland Lake*).

S.G.W. Benjamin, "Fifty Years in American Art, 1828-1878," *Harper's New
Monthly Magazine*, vol. 59, September 1879, p. 482, illustrated (as *High Torn,
Rockland Lake*).

The St. Louis Art Museum: Handbook of the Collections, St. Louis, Missouri,
1975, p. 228, illustrated (as *Eagle Cliff, New Hampshire*).

W.S. Talbot, *Jasper F. Cropsey, 1823-1900*, New York, 1977, pp. 86-87, 286-87,
357-59, no. 51, fig. 46, illustrated (as *High Torne Mountain, Rockland County, N.Y.*).

C.H. Campbell, M.S. Blaine, *New Hampshire Scenery: A Dictionary of
Nineteenth-Century Artists of New Hampshire Mountain Landscapes*, Canaan,
New Hampshire, 1985, p. 42 (as *Eagle Cliff, New Hampshire*).

R.H. Saunders, "The Backwoods of America, 1858," *American Paintings from
the Manoogian Collection*, Washington, D.C., 1989, p. 14n8 (as *Eagle Cliff,
New Hampshire*).

N. Cacioppo, "Torne Valley Inspired 19th-Century Artists," *Journal News*,
June 24, 2001, p. 3B.

K.W. Maddox, "Cropsey's Paintings of Torne: A Legendary Mountain Worthy of
a Painter's Pencil," *OCHS Journal*, vol. 30, November 1, 2001, pp. 36-37, 41-43,
illustrated (as *Tourn Mountain, Rockland County, N.Y.*).

J. Updike, "O Beautiful for Spacious Skies," *Still Looking: Essays on American
Art*, New York, 2006, p. 32.

K. Sharp, *Poetic Journey: American Paintings from the Grey Collection*, New
Britain, Connecticut, 2007, p. 15.

A.M. Speiser, ed., *Jasper Francis Cropsey, Catalogue Raisonné: Works in Oil*, vol.
1, Hastings-on-Hudson, New York, 2013, pp. 91-93, 109, 117, no. 164, illustrated.

Kenneth W. Maddox writes, "In the 19th century, the Torne Mountain area
was celebrated for both its beauty and historical associations...Cropsey
described in his journal on September 14, 1846, what may have been
his only ascent of the mountain: 'One afternoon we...left the house at 3
on an excursion to the peak of the Tourn [sic] Mountain. We had a long
and toilsome walk in ascending, and another equally so in returning...The
view from the mountain is very extensive. It is said that from here Gen.
Washington watched the motions of the armies during some of those
Revolutionary struggles that passed off in contention of the Hudson River.'"
(*Jasper Francis Cropsey, Catalogue Raisonné: Works in Oil*, vol. 1,
Hastings-on-Hudson, New York, 2013, pp. 92-93)

When the present work was exhibited at the National Academy in 1851,
George W. Curtis of the *New York Daily Tribune* praised, "The bold, black
cliff rising suddenly and sheer against the cool quiet of the distant sky,
and stretching into the somber massiveness of the storm-cloud over it, is
very forcible and fine. There is here a variety of effect, without the slightest
monotony or poverty of detail...There is an extreme poetic beauty in this
little picture..." When exhibited at the American Art-Union later that year,
the painting was further exalted by *The Albion* as "the best picture which we
have seen from his easel." (as quoted in *Jasper Francis Cropsey, Catalogue
Raisonné: Works in Oil*, p. 93)



PROPERTY OF A PRIVATE COLLECTOR

46

ALBERT BIERSTADT (1830-1902)

Clear Lake, California

signed with conjoined initials 'ABierstadt' (lower right)—
signed again (on the reverse)
oil on board
18 x 24 in. (45.7 x 60.9 cm.)
Painted *circa* 1881.

\$500,000-700,000

PROVENANCE

The artist.

(Probably) Theodore F. Hicks, brother-in-law of the above, *circa* 1895.
Kraushaar Galleries, New York, 1937.

Private collection, Cleveland, Ohio.

Acquired by the present owner from the above, 1976.

Albert Bierstadt's majestic depictions of the American West are the artist's highest regarded works and rank among the most triumphant accomplishments in nineteenth-century American art. Beginning in 1859, Bierstadt made multiple journeys from the East Coast to the far reaches of the Western frontier in search of a pure landscape untouched by human presence. While the artist traveled West well after the first explorers, his art offered "visual confirmation of the alpine peaks, enormous trees, and stunning valleys they had described with all the exclamation words would allow." (N.K. Anderson, *Albert Bierstadt: Art and Enterprise*, New York, 1991, p. 79) For American collectors of his time, Bierstadt's works came to typify the wilderness experience, and as summarized by Gerald Carr, "Bierstadt was among the most energetic, industrious, and internationally honored American artists of the nineteenth century." (*American Paradise: The World of the Hudson River School*, New York, 1987, p. 284)

Bierstadt visited as far as California for the first time in 1863, when he spent a month in Yosemite Valley before returning to his New York studio. Over the next several decades, he returned to the state as a source of considerable artistic inspiration, creating some of his most monumental and majestic

canvases; however, it may not have been until the summer of 1880 in which he made his way to Clear Lake. Located North of Napa County, it is the largest freshwater lake in California and may be the oldest natural lake in North America. It was, and still is today, a popular fishing destination known for its abundance of bass.

Clear Lake, painted *circa* 1881, was inspired by his visit to this region and depicts the crystalline surface of the lake bathed in a warm sunlit glow. The scene is framed by autumnal trees, likely a feat of artistic license to add more vibrant color to his composition. A patch of meadow, painted in warm tones of green and yellow and dotted with granite boulders emerging from the ground, is illuminated by the high, late afternoon sun. The mountains, with their rocky facades alternately in light and shadow, glimmer in the distance.

Clear Lake is evocative of Bierstadt's landscapes on a monumental scale, which immerse the viewer into the pristine, magnificent landscape. His synthesis of the wide open expanses and the finely detailed, almost intimate passages of landscape places his work among the most successful expressions of the many paradoxes of nature. This expression, through Bierstadt's attention to detail and evocation of light, harmoniously brings together the spiritual and natural world. Like no artist before him, Bierstadt established himself as the pre-eminent painter with both the technique and the talent to convey the powerful visual impact of the Western landscape, to capture the mammoth scale of the open spaces and to begin to interpret this new American landscape in a manner equal to its majesty and grandeur.

In summarizing Bierstadt's achievement, Gordon Hendricks wrote that "his successes envelop us with the beauty of nature, its sunlight, its greenness, its mists, its subtle shades, its marvelous freshness. All of these Bierstadt felt deeply. Often he was able, with the struggle that every artist knows, to put his feelings on canvas. When he succeeded in what he was trying to do—to pass along some of his own passion for the wildness and beauty of the new West—he was as good as any landscapist in the history of American art." (*Albert Bierstadt: Painter of the American West*, New York, 1973, p. 10)





47

ALBERT BIERSTADT (1830-1902)

Bahama Cove

oil on paper laid down on board
13¾ x 18⅞ in. (35 x 47.9 cm.)

\$50,000-70,000

PROVENANCE

Kennedy Galleries, Inc., New York, 1980.
Zaplin-Lampert Gallery, Santa Fe, New Mexico, 1998.
Private collection, acquired from the above, 2000.
The Greenwich Gallery, Greenwich, Connecticut.
Acquired by the present owner from the above, 2001.

In the late 1870s and 1880s, Albert Bierstadt's wife Rosalie spent her winters in the Bahamas due to ill health. The artist often accompanied her to Nassau, participating in the elite social scene and completing sketches and paintings of the beautiful blue waters of this tropical environment for his portfolio. Several of these works were exhibited in Nassau in December 1885, as described by the local newspaper: "To the lover of art, the exquisite sketches of Mr. Bierstadt, so kindly lent by Mrs. Bierstadt whom we welcome back to our shore, are an education in themselves." (*Nassau Guardian*, December 9, 1885, as quoted in H.A. Cooper, *Winslow Homer Watercolors*, Washington, D.C., 1986, p. 148n4)



48

ALBERT BIERSTADT (1830-1902)

Woodland Interior, Catskills

signed with conjoined initials 'ABierstadt' (lower right)
oil on paper laid down on canvas
19 $\frac{1}{8}$ x 13 $\frac{3}{4}$ in. (48.6 x 35 cm.)

\$40,000-60,000

PROVENANCE

Lore and Rudolf Heinemann, New York.
Estate of the above.
Christie's, New York, 5 June 1997, lot 3, sold by the above.
Acquired by the present owner from the above.



PROPERTY OF THE SAINT LOUIS ART MUSEUM, SOLD TO BENEFIT THE ACQUISITIONS FUND

49

MARTIN JOHNSON HEADE (1819-1904)

Haystacks

signed 'MJ. Heade' (lower right)

oil on canvas

8¼ x 16½ in. (21 x 41 cm.)

Painted *circa* 1876-82.

\$120,000-180,000

PROVENANCE

Thurber Fine Arts, Chicago, Illinois.

Joseph Sears, Chicago and Kenilworth, Illinois.

Miss Dorothy Sears, Winnetka, Illinois, daughter of the above.

Mr. and Mrs. John Alden Sears, St. Louis, Missouri, nephew of the above, 1975.

Gift to the present owner from the above, 1986.

EXHIBITED

St. Louis, Missouri, Mildred Lane Kemper Art Museum, *American Places: Painting the Landscape in the Nineteenth Century*, September 20, 2013-January 6, 2014.

LITERATURE

The Saint Louis Art Museum Annual Report, St. Louis, Missouri, 1986, pp. 9, 36.

T.E. Stebbins, Jr., *The Life and Work of Martin Johnson Heade*, New Haven, Connecticut, 2000, p. 266, no. 265, illustrated (as *Haystacks [on the Marsh]*).



PROPERTY OF A PRIVATE COLLECTOR

50

GEORGE INNESS (1825-1894)

Near Hastings, N.Y.

signed and dated indistinctly 'G. Inness 1868' (lower right)

oil on canvas

15 x 26 in. (38.1 x 66 cm.)

Painted circa 1868-69.

\$120,000-180,000

PROVENANCE

Robert Hoe, New York, by 1875.

[With] Edward Sterling, Randolph, Vermont, 1972.

Hirschl & Adler Galleries, Inc., New York, 1972.

Mann Galleries, Miami, Florida, 1972.

Acquired by the present owner from the above.

EXHIBITED

New York, National Academy of Design, *Third Winter Exhibition of the National Academy of Design*, November 4, 1869-March 5, 1870, no. 63.

New York, *Hoe's Collection*, 1875, p. 20 (as *Meadows*).

New York, The Metropolitan Museum of Art, *Loan Exhibition, Sanford Gifford Memorial Exhibition*, 1881, no. 293.

Coral Gables, Florida, University of Miami, Lowe Art Museum, *19th Century American Topographic Painters*, 1974-1975, p. 47, no. 75, illustrated.

LITERATURE

L. Ireland, *The Works of George Inness*, Austin, Texas, 1965, p. 110, no. 446.

Mann Galleries, *American Art Selections*, Coral Gables, Florida, 1973, p. 15, illustrated (as *Meadows*).

M. Quick, *George Inness: A Catalogue Raisonné*, vol. 1, New Brunswick, New Jersey, 2007, p. 299, no. 335, illustrated.



51

CHARLES CARYL COLEMAN (1840-1928)

Primavera

signed with initials in monogram and dated 'CCColeman-/Roma-1877' (lower left)—signed again with initials in monogram 'CCC', dated again in monogram and inscribed with title and 'Roma' (on the original frame)
oil on canvas
26 x 77 in. (66 x 195.6 cm.)
Painted in 1877.

\$80,000-120,000

PROVENANCE

Thomas H. Anderson, South Pasadena, California.
Estate of the above.
John Burroughs, Honolulu, Hawaii.
Private collection, Palm Springs, California, acquired from the above, 1978.
Christies, Los Angeles, California, 18 June 2003, lot 28, sold by the above.
Acquired by the present owner from the above.

LITERATURE

A.H. Brewster, "American Art at Paris," *The World*, New York, April 12, 1878, p. 5.
A.B. Bell, "The Still Life Paintings of Charles Caryl Coleman," *A Seamless Web: Transatlantic Art in the Nineteenth Century*, Cambridge, England, 2014, pp. 153, 155.

This work will be included in Adrienne Baxter Bell's forthcoming catalogue of the works of Charles Caryl Coleman.

An American expatriate, Charles Caryl Coleman was born in Buffalo, New York, and pursued his academic training in Paris before the outbreak of the Civil War. He returned to the United States in 1862 to serve in the Union army, and then traveled back to Europe in 1866, where he lived out the remainder of his life in Capri. During his career, he focused primarily on portraiture, landscapes and genre scenes in the Italian countryside. However, he created a series of decorative panels that are his most highly admired and dramatic work. The beautiful panel *Primavera* is half of a pair of panels likely commissioned by one of Coleman's clients in London for the boudoir of her home. The intricately designed frame features the initials 'ACD' and 'WSD,' most probably those of the patrons. The second half of the pair, titled *Still Life with Peach Blossoms* (Private Collection), was featured in the exhibitions *In Pursuit of Beauty: Americans and the Aesthetic Movement* at The Metropolitan Museum of Art, New York, and *Audubon to Warhol: The Art of American Still Life* at the Philadelphia Museum of Art, Philadelphia, Pennsylvania.

An article in *The [New York] World*, dated April 12, 1878, describes *Primavera* as "horizontal in form, represent[ing] a bit of moonlight sky with a crescent moon, some branches of an almond tree in blossom, and a wise little owl perched upon one of the tree stems. It was an enchanting poetical conceit on canvas." The painting displays the aesthetic design of Eastern traditions, which Coleman featured often in his decorative panels. The original frame was also masterfully designed and crafted by Coleman, juxtaposing its ornate Italian Renaissance elements with the painting's simplicity of design.



PROPERTY FROM THE COLLECTION OF MONTGOMERY "MONTIE" H.W. RITCHIE

52

WINSLOW HOMER (1836-1910)

Tynemouth Beach

signed and dated 'Winslow Homer 1883' (lower left)

watercolor and pencil on paper

5% x 18% in (13.7 x 47.6 cm.)

Executed in 1883.

\$100,000-150,000

PROVENANCE

The artist.

Charles S. Thomas, Prout's Neck, Maine, gift from the above, 1893.

Private collection, acquired from the above.

Stephen Bean, Oxford, Maine, circa 1955.

Barridoff, Portland, Maine, 4 April 1981, lot 67, sold by the above.

Dr. and Mrs. John E. Larkin, White Bear Lake, Minnesota,

acquired from the above.

Coe Kerr Gallery, New York.

Acquired by the late owner from the above, 1986.

EXHIBITED

Amarillo, Texas, Amarillo Museum of Art, *Achievement in Art: The Collection of Montgomery Ritchie*, January 29-March 26, 2017, p. 43, illustrated.

LITERATURE

R.S. Holland, *The Story of Prout's Neck*, Prout's Neck, Maine, 1924, p. 48.

L. Goodrich, A.B. Gerdts, *Record of Works by Winslow Homer: 1883 through 1889*, vol. IV.2, New York, 2012, p. 231, no. 1176, illustrated.

In the spring of 1881, Winslow Homer made his second visit abroad, spending two seasons near Tynemouth, England, in the small fishing village of Cullercoats on the North Sea. During this time, the artist focused on drawings and watercolors capturing the surrounding sea and the inhabitants of the area whose lives depended on it. As seen in the present work, Lloyd Goodrich explains that his scenes from this period "were no longer sunlit, the sky no longer clear but a moving spectacle of clouds, the sea no longer the quiet water of Gloucester harbor but a threatening or raging element...there was more envelopment by atmosphere; his color, while often dark, added a wide variety of grays, and a new depth and body; his technical skill increased; and his watercolors were filled with movement of wind and wave and cloud." (*Winslow Homer*, New York, 1973, p. 35)

53

MAURICE BRAZIL PRENDERGAST (1859-1924)

Festival, Venice

signed 'Maurice Prendergast' (lower right)

watercolor and pencil on paper

16 $\frac{5}{8}$ x 12 $\frac{1}{8}$ in. (42.9 x 30.8 cm.)

Executed circa 1899.

\$400,000-600,000

PROVENANCE

[With]Kraushaar Galleries, New York.

Charles T. Brooks, acquired from the above, 1926.

[With]Kraushaar Galleries, New York.

Lucy S. Greene, acquired from the above, 1927.

By descent to the late owner from the above.

EXHIBITED

Cleveland, Ohio, Cleveland Museum of Art, *Fourth Exhibition of Watercolors and Pastels*, February 17-March 13, 1927, no. 181.

Cleveland, Ohio, Cleveland Museum of Art, *Eighth Exhibition of Watercolors and Pastels*, November 7-December 7, 1930, no. 1 (as *Venice*).

LITERATURE

C. Clark, N.M. Mathews, G. Owens, *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné*, Williamstown, Massachusetts, 1990, p. 390, no. 726, illustrated.

N.M. Mathews, E. Kennedy, *Prendergast in Italy*, London, 2009, p. 175, no. 726, illustrated.

Please note this lot includes the original frame by Charles Prendergast.

Dating from Maurice Prendergast's seminal first trip to Italy from 1898-1900, *Festival, Venice* depicts the nighttime celebrations on the Giudecca canal for the Festa del Redentore, a feast on the third Sunday of July marking the end of a sixteenth-century plague. Two other watercolors of the subject are known: *Festa del Redentore* (Williams College Museum of Art, Williamstown, Massachusetts) and *Festival Night, Venice* (The Courtauld Gallery, London). Prendergast also executed a glass and ceramic tile version of the scene (*Fiesta Grand Canal, Venice*, Williams College Museum of Art), the only work of its kind in his oeuvre.

Like the Impressionists in Paris, where he had previously studied from 1891 to 1894, Prendergast took his primary inspiration from daily life, using crowded locales to create paintings both modern in style and in subject. In fact, Prendergast's early watercolors exhibit the development of his personal approach to composition and color. It is in these works that he develops techniques to emphasize a surface pattern of transparent brushstrokes in bold hues, and to use composition to emphasize the inherent flatness of the support.

In *Festival, Venice*, Prendergast captures the activity of the luminous canal with an evident fascination for the vibrant city and its inhabitants. As gondolas rest casually on the shimmering water, an array of colored lanterns illuminate the magical scene. Contrasting these bright colors of orange, red and yellow, Prendergast paints the water and sky in a deep blue and further accentuates the drama with hints of colorful fireworks midair. With this explorative play of light and color, *Festival, Venice* is among the finest examples of Prendergast's unique watercolor style, celebrating the pageantry and modernity of public life at the turn of the century.



Maurice Brazil Prendergast, *Festa del Redentore*, 1899. Williams College Museum of Art, Williamstown, Massachusetts





Across his eighty-one years, Chauncey Stillman cultivated a rich life of the mind and spirit. A notable collector, conservationist, and Roman Catholic philanthropist, Stillman forever advocated for the union of art and the natural world. It was a philosophy that culminated in the verdant fields, formal gardens, and stirring fine art of Wethersfield, the collector's magnificent estate in Amenia, New York. There, Chauncey Stillman lived by the principles of faith, giving, and beauty, building a poignant legacy that continues to resonate.

FOSTERING BEAUTY

Born in 1907, Chauncey Devereux Stillman was a member of one of the United States' great banking families. Across multiple generations, Stillman's forefathers transformed land and financial interests into a considerable fortune that included a controlling stake in what is now known as Citibank. The young Chauncey studied at the Groton School and the Kent School before entering Harvard College, where his father was a major benefactor of the Fogg Museum and other causes. After graduating from Harvard in 1929, Stillman moved to New York, where he studied Architecture at Columbia University before serving in the Pacific theatre during the Second World War. Although he never formally practiced as an architect—serving instead as a director of the minerals firm Freeport for over four decades—Stillman's interest in design was reflected in the tremendous achievement that is Wethersfield and its gardens.

An avid equestrian and carriage enthusiast, Chauncey Stillman came across the future Wethersfield estate on a fox hunt in 1937. Comprising some twelve-hundred acres of Dutchess County woods and pasture, the land had been badly damaged by soil depletion and mismanagement, prompting the collector to combine several failing farms into one new property. In a nod to his family's Connecticut roots, Stillman christened his new estate Wethersfield, and implemented a rigorous method of organic fertilizing, crop rotation, and planting to restore the land's potential. At the time, Stillman's efforts were radical, yet his approach ultimately turned the estate into a paragon for conservation and sustainability. Stillman remained a staunch advocate for land stewardship and the environment throughout his life: in

addition to founding the rural movement magazine *Free America*, he sat on the boards of the New York Botanical Garden, the New York Zoological Society, and the National Audubon Society, among others, and was an influential figure in Dutchess County land conservation.

In 1939, Chauncey Stillman commissioned architect L. Bancel LaFarge to design a residence at Wethersfield. LaFarge, who went on to serve as chief of the wartime 'Monuments Men' and a founding member of the New York City Landmarks Preservation Commission, created a stately Georgian-style brick manor house at the property's highest point, allowing sweeping, carefully positioned views of the estate and its gardens. Elegantly appointed with period European furniture and works of fine and decorative art, the house would become a beloved retreat and site of contemplation for Stillman, his family, and friends. After converting to Roman Catholicism, the collector even converted one of the home's front parlors into a small chapel for private devotion, evoking the stately homes of Britain and the Continent.

From the house at Wethersfield, Chauncey Stillman could look out on one of his greatest feats: Wethersfield Garden. Designed by the collector in collaboration with landscape architects Bryan J. Lynch and Evelyn N. Poehler, it is a true horticultural masterwork—the architectural critic Henry Hope Reed called it the "finest classical garden in the United States built in the second half of the twentieth century." Extending from Stillman's Georgian residence, the garden's formal axes and references to the Italian Renaissance create a series of 'rooms' in clipped hedges, trees, sculptures, and fountains. Amongst the bucolic hills of Amenia, Stillman crafted a moving vision of European splendor. Reed writes:

The inspiration is grand, the tradition noble, and the vision all-seeing; yet, withal, no detail has been neglected. This underscores the fact that Mr. Stillman... was at work in the garden for over fifty years, correcting and improving. Wethersfield Garden is the offspring of wise, patient, and loving solicitude of a master.

In both his spectacular classical garden and Wethersfield's neighboring woodlands—set aside for hunts and carriage driving—Stillman was able to enjoy a deeply personal connection with nature.

ART AND FAITH

In his house at Wethersfield, Chauncey Stillman displayed works from a remarkable private collection, which included paintings and works on paper by artists such as Henri de Toulouse-Lautrec, Jacobo da Pontormo, Lorenzo di Credi, Jean-Auguste-Dominique Ingres, Francesco Raibolini, Nicolas Lancret, John Singer Sargent, and Gilbert Stuart. A number of these works descended directly to the collector from forebears such as grandfather James Jewett Stillman: two canvases by Mary Cassatt, for example, point to the painter's friendship with the Stillman family. The connoisseurial Chauncey Stillman reveled in the opportunity to live each day surrounded by art and history. Moreover, his collection inspired a deeper engagement with faith: one of Stillman's most cherished works, a seventeenth-century *Madonna and Child* by Bartolomé Esteban Murillo, holds pride of place in the Wethersfield chapel.

In 1972, the Italian artist Pietro Annigoni completed an elaborate series of commissioned frescoes for the 'gloriette' extension at Wethersfield—a kind of gallery for Stillman's artistic treasures. Annigoni's charming Baroque-style vignettes depict mythological scenes, twisting greenery, and even an appearance by Chauncey Stillman himself. The frescoes not only showcase their patron's belief in creating a lasting visual record at Wethersfield, but also his longstanding commitment to living artists. Stillman's foundation continued this mission after his death, supporting educational institutions including the Lyme Academy College of Fine Arts, where students exhibitions take place at the college's Chauncey Stillman Gallery.

In 1938, Stillman founded what is now the Wethersfield Foundation, a philanthropic organization dedicated to conservation, cultural heritage, and the Roman Catholic faith. The collector also established the Wethersfield Institute for the promotion of educational and philosophical pursuits, and endowed a professorship at the Harvard Divinity School. In addition to being awarded the Thomas More Medal by the Thomas More College of Liberal Arts, Stillman was appointed a *Gentiluomo di Sua Santità* by Pope Paul VI for his commitment to the Church. Upon his death in 1989, the Foundation

became the preserver and promoter of Stillman's legacy, maintaining the house and gardens at Wethersfield, sponsoring major fine art exhibitions, underwriting educational initiatives and professorships, and furthering the many causes for which the collector was celebrated.

A man who preferred quiet philanthropy to self-promotion, Stillman's name came to greater prominence in 1989 with the auction of Jacobo da Pontormo's *Halberdier*. Hailed as one of the greatest portraits in the history of art, the Mannerist masterpiece was purchased by Stillman in 1927 at the auction of his grandfather and father's estate. He exhibited the Pontormo widely, lending it to institutions such as the Art Institute of Chicago, the Fogg Museum of Art, and the Frick Collection. Among the more intriguing stories surrounding the picture is that Stillman had arranged its passage on the ill-fated *Andrea Doria* following an exhibition in Florence; only a last-minute decision to fly the painting back to the United States saved it from destruction. After Stillman's death, his estate offered the Pontormo at Christie's New York to benefit the Foundation, where it sold to the J. Paul Getty Museum for an astounding \$35.2 million.

THE STILLMAN LEGACY

Nearly eighty years after its establishment, the Wethersfield Foundation operates with a renewed sense of purpose, guided by the exemplary advocacy of Chauncey Stillman. The organization continues to preserve the masterful house, gardens, and carriage museum at Wethersfield; foster Catholic intellectual life; and promote the conservation of the natural world. Faith, charity, and a commitment to beauty lie at the heart of the Foundation's mission, echoing the ethos with which Chauncey Stillman lived. "[W]ith destination known," he wrote, "charts and fare provided, and company too—I look forward cheerfully to the remainder of the voyage."

Christie's is honored to offer lot 54 from the Collection of Chauncey D. Stillman Sold to Benefit the Wethersfield Collection.



Drawing room at Wethersfield

PROPERTY FROM THE COLLECTION OF CHAUNCEY D. STILLMAN SOLD TO BENEFIT
THE WETHERSFIELD FOUNDATION

54

MARY CASSATT (1844-1926)

Mother Holding a Nude Baby Playing with a Toy Duck

signed 'Mary Cassatt' (lower left)

oil on canvas

33¾ x 28 in. (85.7 x 71.1 cm.)

Painted in 1914.

\$1,500,000-2,500,000

PROVENANCE

Galerie Durand-Ruel, Paris, France, 1914.

James Stillman, Paris, France and New York, (probably) acquired from the above.

By descent to the late owner from the above, 1956.

EXHIBITED

Paris, France, Galerie Durand-Ruel, *Tableaux, pastels, dessins, et pointes-sèches par Mary Cassatt*, June 8-27, 1914, no. 1 (as *Femme et enfant*).

Baltimore, Maryland, Baltimore Museum of Art, *Mary Cassatt*, November 28, 1941-January 11, 1942, no. 50 (as *Mother and Nude Child*).

LITERATURE

A.D. Breeskin, *Mary Cassatt: A Catalogue of Oils, Pastels, Watercolors and Drawings*, Washington, D.C., 1970, p. 204, no. 562, illustrated.

K. Sharp, "How Mary Cassatt Became an American Artist," *Mary Cassatt: Modern Woman*, exhibition catalogue, Chicago, Illinois, 1998, p. 175n66.

"Where Philanthropy Begins at Home," *Leaders Magazine*, vol. 36, April-June 2013, pp. 62-63, illustrated.

The present work has been requested by the Musée Jacquemart-André, Paris, for the March 9-July 23, 2018 exhibition *Mary Cassatt: An American in Paris*.

This painting is included in the Cassatt Committee's revision of Adelyn Doehme Breeskin's *catalogue raisonné* of the works of Mary Cassatt.



At the outset of the twentieth century, Mary Cassatt achieved widespread fame for her paintings of mothers and children. Although she had garnered recognition for this subject before, it was in the mature period of her career that she dedicated herself almost entirely to these works of domestic tranquility. Among the best is *Mother Holding a Nude Baby Playing with a Toy Duck*, which captures the tenderness of the mutual bond between a young mother and her child. Cassatt imbues the image with a spirit that is simultaneously timeless and modern, drawing on centuries of art historical precedents and transforming the traditional and familiar subject of maternity to reflect the modern era in which she lived.

Born in Allegheny City, Pennsylvania, Cassatt moved with her family at the age of five to Philadelphia, the city which she would consider her American home. For most of the 1850s, the family lived abroad, chiefly in France and Germany. In 1861, she enrolled in the Pennsylvania Academy of the Fine Arts and quickly proved to be a promising student. Eager to return to Europe, she set sail for France at her earliest opportunity in 1866. Cassatt was granted quick acceptance into Parisian art circles, and bolstered by her first public success at the Salon of 1868, she decided to remain and pursue her career abroad. At the Salon of 1874, her work caught the eye of Edgar Degas, who invited her to exhibit with the Impressionists, and to join the group in forging a new mode of painting that broke from the conventions and strictures of the Academy. Cassatt enthusiastically accepted, and her compositions became increasingly reflective of the tenets of Impressionism as she emphasized the effects of light and atmosphere, spontaneous and broken brushstrokes, a brighter palette and a focus on contemporary everyday life in her art.

While Cassatt's work in the 1870s focused on the experience of modern women out in Parisian society, in the 1880s her emphasis began to shift from the public to the private areas of women's lives, and thus to the quiet, intimate moments spent within the domestic domain. Depictions of motherhood, largely comprised of simple, daily interactions between mothers and their children, were a natural outcome of Cassatt's movement into the private sphere. Cassatt first exhibited her paintings of mothers and children at the 1881 Impressionist exhibition, and these works, which would become her signature subject, met with great acclaim.

Maternité was a theme that enjoyed particular vogue around the turn of the twentieth century among both the French and American artists with whom Cassatt associated. However, what distinguished her work from that of a number of her peers, as observed by the critic Royal Cortissoz, was that it remarkably "acknowledged sentiment, but avoided sentimentality." (as quoted in, G. Pollock, *Mary Cassatt: Painter of Modern Women*, London, 1998, p. 18) In works such as *Mother Holding a Nude Baby Playing with a Toy Duck*, the artist avoids common conventions through her sophisticated focus on the exchanges of gesture and gaze, which allowed her to capture the psychological nuances and emotional complexities that characterize familial relationships.

Here, mother and child affectionately play together with a toy duck held jointly by both of their hands. Depicted in a three-quarter length, profile view, the mother's facial expression is hidden from the viewer; rather, Cassatt forces our focus to lie entirely on the baby's reaction to their play, presumably mirroring the intimate focus of the mother solely on her child. Indeed, with hair of the same color and similar bows, the figures' heads almost merge together, suggesting a deep mental and emotional connection during this intimate moment. As seen in this work, Cassatt's "figure compositions discover both the tension in, and the pleasure of, interactions between children and adults who are emotionally bonded." (*Mary Cassatt: Painter of Modern Life*, p. 16) Furthermore, this play together is also a learning moment between mother and child and "can be read as suggesting women's responsibility for the improvement of their children and, by implication, for the improvement of society itself." (*Mary Cassatt*, p. 125)



Mary Cassatt, *The Caress*, 1902. Smithsonian American Art Museum, Washington, D.C., Gift of William T. Evans



Mary Cassatt, *Mother and Child*, 1914. The Metropolitan Museum of Art, New York, H.O. Havemeyer Collection, Bequest of Mrs. H.O. Havemeyer



Mary Cassatt, *Baby in Dark Blue Suit, Looking Over His Mother's Shoulder*, circa 1889. Cincinnati Art Museum, Cincinnati, Ohio, John J. Emery Fund

Cassatt modernizes the classic maternal scene in *Mother Holding a Nude Baby Playing with a Toy Duck* through her bold use of color, visual Impressionist brushwork and cropped composition. With the vibrant golden hues of the background and the mother's dress, the figures are embraced by a palpable warmth and cheeriness, reflecting the happy feelings of the family scene. The execution of these areas in textural diagonal strokes of varying direction adds energy to the otherwise tranquil moment, and also provides contrast for the more delicately delineated face and body of the baby. Through the modern cropping of the interior to feature on just the figural pair and their toy, Cassatt further emphasizes the very private nature of this moment between mother and baby.

In paintings such as *Mother Holding a Nude Baby Playing with a Toy Duck*, Cassatt sought to capture, celebrate and elevate the intimate, hidden scenes of women's domestic life. Her sophisticated approach to the subject of motherhood was praised and distinguished her from her contemporaries; "She saw herself as a standard-bearer for the new freedom in art that had been won by the Impressionists, and was seen that way by others." (Mary Cassatt: A Life, p. 267) Cassatt's ability to convey the inimitable tenderness often present in a mother's interaction with her children, while creating paintings that are simultaneously modern and traditional, instills works such as *Mother Holding a Nude Baby Playing with a Toy Duck* with a timeless appeal.

PROPERTY FROM THE
COLLECTION OF DR. ARTHUR AND HOPE S. MILLER



Over the course of their 60 year marriage living above Gramercy Park in New York City, Dr. Arthur and Hope S. Miller collected a group of art and objects that is impressive in its quality and curation. Together, Arthur and Hope Miller traveled the world widely; both for professional speaking engagements at international conferences and to explore distant lands. Dr. Miller was a highly skilled and respected New York obstetrician and gynecologist who specialized in fertility issues. He was also a Clinical Professor in OB/GYN at the New York University School of Medicine. As a World War II U.S. Navy doctor in the Pacific, Dr. Miller served in the Guam and Okinawa battles. Hope Miller was a graduate of the Johns Hopkins School of Advanced International Studies and was fluent in French, Russian and Spanish. She devoted her career to international development work focused on empowering women in third world countries. At various times, Hope Miller chaired the U.S. Committee for UNIFEM, the New York Metropolitan Committee for UNICEF, the UN Institute of Comparative Government and Education affiliated with the UN Human Rights Commission, and Africa Action on Aids. She also held leading roles on the governing boards of the National Council of UNA/USA, the Virginia Gildersleeve International Fund for University Women, Barnard College, and Trickle Up (for which she was honored with the Glen & Mildred Robbins Humanitarian Award). The Millers were great lovers of impressionist art and focused much of their collection on Callibotte, Hassam and Courbet.

55

CHILDE HASSAM (1859-1935)

Apple Trees in Bloom, Old Lyme

signed and dated 'Childe Hassam 1904' (lower left)—signed again with initials and dated again (on the reverse)

oil on panel

25 x 30 in. (63.5 x 76.2 cm.)

Painted in 1904.

\$300,000-500,000

PROVENANCE

The artist.

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

[With] The Milch Galleries, New York, 1958.

Dr. Simon Stone, Manchester, New Hampshire, acquired from the above, 1960. Estate of the above.

Wildenstein & Co., New York, by 1970.

Acquired by the late owners from the above, 1971.

EXHIBITED

Storrs, Connecticut, The William Benton Museum of Art, *Connecticut and American Impressionism: The Art Colony at Old Lyme*, March 21-June 21, 1980, pp. 26, 139, no. 180, illustrated.

New York, The Metropolitan Museum of Art, *Childe Hassam: American Impressionist*, June 10-September 12, 2004, pp. 157-59, 407, no. 6, figs. 168, 169, illustrated.

LITERATURE

American Spirit Magazine, vols. 138-39, 2004, p. 304.

We would like to thank the Hassam *catalogue raisonné* committee for their assistance with cataloguing this work.

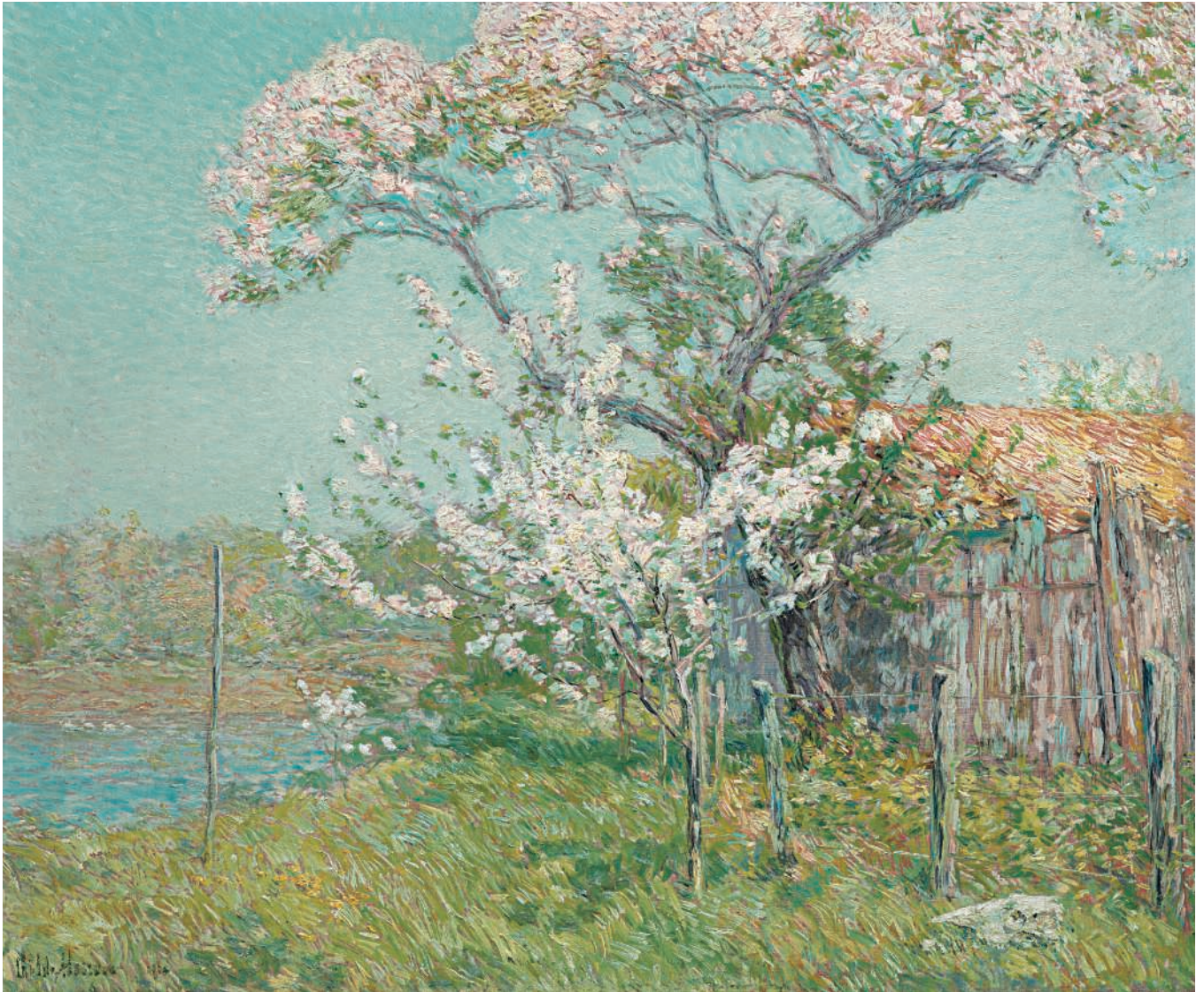
This painting will be included in Stuart P. Feld's and Kathleen M. Burnside's forthcoming *catalogue raisonné* of the artist's work.

Childe Hassam was a frequent visitor to the Florence Griswold House in Old Lyme, Connecticut, between 1903 and 1909. *Apple Trees in Bloom, Old Lyme* was painted in 1904 in the gardens of the home. The brushstrokes are vigorously applied with a familiarity that derives from his lengthy affection for the motif of a blossoming fruit tree. The two apple trees in the composition are flanked by the Lieutenant River and the studio Hassam converted from a barn for his stays in Old Lyme. In a letter to J. Alden Weir, Hassam cheerfully wrote of his painting shed there, "You are all well I hope and of course you are enjoying that bully studio! You should see mine here, just the place for high thinking and low living." (as quoted in *Childe Hassam: American Impressionist*, New York, 2004, p. 157)

A photograph of Hassam painting the present work in front of this studio is in the collection of the Florence Griswold Museum and Lyme Historical Society Archives. However, despite working from life, the artist certainly employed artistic license, as archeologists have confirmed that no structure stood as close to the river as Hassam painted it. Rather, the site of his studio was likely the northwest corner of the orchard. Through his strategically altered composition in *Apple Trees in Bloom, Old Lyme*, Hassam emphasizes the sense of an older way of life at a time when New England was increasingly turning toward industry. Susan G. Larkin develops this point further, stating, "the rustic shed and wire fence suggest a farm, not a studio. The combination of an old tree and a young one, implying the past and the future, conveys the nostalgia and optimism that permeated American culture at the turn of the last Century." (*Childe Hassam: American Impressionist*, p. 157)



Photograph of Childe Hassam, with *Apples Trees in Bloom, Old Lyme* on his easel, painting in the orchard behind Florence Griswold's house, 1904. Florence Griswold Museum, Old Lyme, Connecticut, Lyme Historical Society Archives





PROPERTY FROM AN IMPORTANT MID-ATLANTIC COLLECTION

56

CHILDE HASSAM (1859-1935)

Kitty Walking in Snow

signed and dated 'Childe Hassam 1918' with artist's crescent device (lower left)—signed again with initials and dated again (on the reverse)

oil on board

15¾ x 10½ in. (40 x 26.7 cm.)

Painted in 1918.

\$100,000-150,000

PROVENANCE

The artist.

Leonard Clayton Gallery, New York.

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

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

Estate of the above.

Mrs. R. Taylor, New York, daughter of the above.

Newhouse Galleries, New York, by 1978.

Petersen Galleries, Beverly Hills, California, 1979.

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

Sotheby's, New York, 23 May 2007, lot 80, sold by the above.

Acquired by the present owner from the above.

We would like to thank the Hassam *catalogue raisonné* committee for their assistance with cataloguing this work.

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

The present work depicts Childe Hassam's frequent model, Kitty Hughes, on the streets of New York City with Columbus Circle in the distance.



PROPERTY FROM A PRIVATE COLLECTION

57

WILLARD LEROY METCALF (1858-1925)

The Open Stream

signed and dated 'W.L. Metcalf. 1922.' (lower right)
oil on canvas
26 x 29 in. (66 x 73.7 cm.)
Painted in 1922.

\$150,000-250,000

PROVENANCE

The Milch Galleries, New York.
Carlisle J. Gleason, acquired from the above, 1923.
Private collection, by descent.

EXHIBITED

New York, The Milch Galleries, *Exhibition of Paintings by Willard L. Metcalf*, February 12-March 3, 1923, no. 8.
New York, Spanierman Gallery, LLC, *Willard Leroy Metcalf: An American Impressionist*, November 21, 1995-January 27, 1996.
New York, Spanierman Gallery, LLC, *Willard Metcalf (1858-1925): Yankee Impressionist*, May 8-June 28, 2003, pp. 138-39, no. 40, illustrated.

LITERATURE

L. Merrick, "In the World of Art," *New York Morning Telegraph*, February 18, 1923, sec. 1, p. 7.

This work will be included in the forthcoming *catalogue raisonné* being coordinated by Betty Krulik and the Willard Leroy Metcalf Catalogue Raisonné Project, Inc.

From February to November 1922, Willard Leroy Metcalf stayed in Lower Perkinsville, Vermont, allured by the beauty of the hill country in and around the Chester area. While there, "Metcalf set himself a goal: to paint a group of superlative pictures for a show in the Milch Galleries." (E. de Veer, Richard J. Boyle, *Sunlight and Shadow: The Life and Art of Willard L. Metcalf*, New York, 1987, p. 137) Fulfilling this objective, his paintings of the Chester landscape, such as *The Open Stream*, are known for their strong sense of locality and attention to composition.

EVERETT SHINN (1876-1953)

The Bright Shawl "She swept into an appalling fury, a tormented human flame, of ecstasy"

inscribed, signed and dated 'To Karl. E. Harriman/from Everett Shinn/1921' (lower left)—bears inscription 'This new whirl of/"The Bright Shawl"/Joseph Hergesheimer/1922' (lower right)
oil on board laid down on board
32 $\frac{5}{8}$ x 24 $\frac{7}{8}$ in. (82.9 x 63.2 cm.)
Painted in 1921.

\$300,000-500,000

PROVENANCE

The artist.

Karl E. Harriman, gift from the above.

Private collection, Lake Forest, Illinois, by descent.

Christie's, New York, 27 September 1990, lot 276, sold by the above.

Private collection, California, acquired from the above.

Adelson Galleries, Inc., New York.

Acquired by the present owner from the above, 2004.

LITERATURE

J. Hergesheimer, "The Bright Shawl," *The Red Book Magazine*, vol. XXXIX, no. 2, June 1922, p. 45, illustrated.

The present work was published as an illustration for Joseph Hergesheimer's *The Bright Shawl*, released in serial from June-September 1922 in *The Red Book Magazine*.

Set in Havana, the story follows wealthy adventurer Charles Abbott during the Cuban revolt of 1870, and the present work depicts the lovely Cuban dancer, La Clavel, from whom Abbott obtains information about the Spanish army. The painting is signed by Hergesheimer at lower right, and at lower left, Everett Shinn inscribes the work to Karl Edwin Harriman, the editor of *Red Book*.

In addition to illustrations for the printed story, Shinn also worked as Art Director for the 1923 film version of the tale, starring actors Richard Barthelmess, Dorothy Gish and Mary Astor. Due to Shinn's fascination with the theater, the booming motion picture industry of the early 20th century certainly captured his attention, and in 1917 he was first hired by the Goldwyn Pictures studio. His talents with set design soon led to another contract with Inspiration Pictures in 1920, where he worked on *The Bright Shawl*.



Lobby card for the film, *The Bright Shawl* (1923)





59

ROBERT HENRI (1865-1929)

Sunlight, Girl on Beach, Avalon

inscribed with record book number (on the reverse prior to lining)

oil on canvas

18½ x 24¼ in. (46 x 61.6 cm.)

Painted in 1893.

\$40,000-60,000

PROVENANCE

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

Mark P. Herschede, Cincinnati, Ohio.

Estate of the above.

Christie's, New York, 4 December 2003, lot 79, sold by the above.

Acquired by the present owner from the above.

EXHIBITED

Cincinnati, Ohio, Indian Hill Historical Museum Association, *Golden Era of Art*, 1978, no. 35 (as *Sunlight*).

We would like to thank Valerie Ann Leeds for her assistance with cataloguing this lot.

"During the summers of 1892 and 1893 [Robert] Henri executed a group of paintings at the New Jersey shore that represents his early impressionist phase...while he was teaching at the Avalon Summer Assembly. The theme of a woman posed on the beach in direct sunlight had intrigued Henri since his first European summer outing to Brittany in 1889...As William Homer has suggested, '...his affiliation with Impressionism drew him to the contemporary world of everyday events as the source of his subject matter. And this mode demanded rapid and accurate perception of that world, along with the manual dexterity to convert these perceptions into a pictorial image. Thus Henri's rapid method of working and his belief in decisive, immediate brushwork may be traced, in part, to his Impressionist experience.'" (D.H. Pilgrim, *American Impressionist and Realist Paintings and Drawings from the Collection of Mr. and Mrs. Raymond J. Horowitz*, exhibition catalogue, New York, 1973, p. 124)



60

BORIS LOVET-LORSKI (1894-1973)

Diana

inscribed 'BORIS-LOVET-LORSKI-' and 'GRANDHOMME-ANDRO/
Fondeurs. Paris.' (on the base)

bronze with brown patina

26 in. (66 cm.) high

\$100,000-150,000

PROVENANCE

Lillian Nassau, LLC, New York.

Private collection, acquired from the above, 1965.

Sotheby's, New York, 23 May 2007, lot 120, sold by the above.

Acquired by the present owner from the above.

LITERATURE

M. Armitage, *Sculpture of Boris Lovet-Lorski*, New York, 1937, pp. 50-51,
another example illustrated.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

61

ANDREW WYETH (1917-2009)

Five and a Half and *Study for 'Oliver's Cap':*
A Double-Sided Work

Five and a Half, signed 'Andrew Wyeth' (upper right)
watercolor on paper
28¼ x 22 in. (71.8 x 55.9 cm.), sight size of both sides
Executed in 1981.

\$80,000-120,000

PROVENANCE

Private collection, Basking Ridge, New Jersey, 1982.
Gallerie Iida, Tokyo, Japan, 1984.
Acquired by the present owner from the above.

EXHIBITED

Morristown, New Jersey, The Peck School, *Three Generations of Wyeth*, May 6, 1983.
Tokyo, Japan, Gallerie Iida, *Andrew Wyeth*, December 1-31, 1984, illustrated.

LITERATURE

A.C. Knutson, *Andrew Wyeth: Memory & Magic*, Atlanta, Georgia, 2005, p. 83n137.

This work will be included in Betsy James Wyeth's forthcoming *catalogue raisonné* of the artist's work.

Five and a Half depicts the artist's studio window in Chadds Ford, Pennsylvania, with Ben Loper's corn-cutting knife and apples resting on the sill. The same window is also seen in watercolors such as *Willard's Coat* (1968, Collection of Jane Wyeth), *Willard's Lunch* (1968), *Corn Cutting Knife* (1957, McNay Art Museum, San Antonio, Texas), *Saracen Helmet* (1981) and *Frostbitten* (1962, Private Collection).



PROPERTY FROM A PEBBLE BEACH PRIVATE COLLECTION

62

ANDREW WYETH (1917-2009)

The Yellow Shade

signed 'Andrew Wyeth' (lower right)
watercolor, gouache and pencil on paper
21¼ x 29¼ in. (54 x 75.6 cm.)
Executed in 1959.

\$150,000-250,000

PROVENANCE

Mr. and Mrs. W.W. Crocker, Burlingame, California.
Sarah Coleman, Pebble Beach, by descent from the above.
By descent to the present owner.

This work will be included in Betsy James Wyeth's forthcoming *catalogue raisonné* of the artist's work.

According to Betsy Wyeth, the present work possibly depicts "the white house" in Rockport, Maine.



PROPERTY FROM AN IMPORTANT MID-ATLANTIC COLLECTION

63

PAUL HOWARD MANSHP (1885-1966)

Lying Doe

inscribed 'MUNICH BAVARIA' and stamped 'PRIESSMAN BRAUER & CO.'
(under the base)

bronze with greenish-brown patina

12½ in. (31.8 cm.) high on a 1¾ in. (4.5 cm.) marble base

Cast in 1932.

\$300,000-500,000

PROVENANCE

Lillian Nassau, LLC, New York.

Private collection, New York, acquired from the above, *circa* 2005.

Christie's, New York, 1 December 2010, lot 10, sold by the above.

Acquired by the present owner from the above.

LITERATURE

E. Murtha, *Paul Manship*, New York, 1957, p. 178, no. 325, pl. 69, illustrated.

A Retrospective Exhibition of Sculpture by Paul Manship, exhibition catalogue, Washington, D.C., February 23-March 16, 1958, p. 22, illustrated.

Lying Doe was conceived by Paul Manship for the celebrated Paul J. Rainey Memorial Gates at the Bronx Zoo in New York. The entryway project, which now stands as the official doorway into the park, began as a commission for Mrs. Grace Rainey Rogers in memory of her brother. Originally envisioned to be made in iron, Manship's intuition led him to work in bronze in order to demonstrate the sculptural qualities of the animals and gate structures. In 1933 he presented the full-size plaster models in New York for his first large solo exhibition in the city since 1916. Manship rendered the clusters of animals with great precision through carvings in the ears and limbs that provide the present work with strong yet lyrical sensibilities. Manship is recognized for other large scale works installed throughout the United States, including *Prometheus Fountain* at Rockefeller Plaza, New York, *Abraham Lincoln—The Hoosier Youth* for the Lincoln Life Insurance Company in Fort Wayne, Indiana, and the *Woodrow Wilson Memorial—Celestial Sphere* at the League of Nations, Geneva, Switzerland.



PROPERTY FROM AN EAST COAST COLLECTION

64

MAXFIELD PARRISH (1870-1966)

Shepherd with Purple Robe

signed with initials 'M P' (lower right)—inscribed and dated 'Windsor: Vermont./April of 1899.' (on the reverse)
mixed media on paper laid down on board
12 $\frac{3}{4}$ x 9 $\frac{3}{4}$ in. (31.4 x 24.8 cm.)
Painted in 1899.

\$150,000-250,000

PROVENANCE

American Illustrators Gallery, New York.

LITERATURE

Scribner's Magazine, December 1899, cover illustration.

C. Ludwig, *Maxfield Parrish*, New York, 1973, p. 211, no. 216
(as *Shepherd with Sheep*).

L.S. Cutler, J.G. Cutler, *Maxfield Parrish: A Retrospective*, San Francisco, California, 1995, p. 39, illustrated.

L.S. Cutler, J.G. Cutler, *Parrish & Poetry: A Gift of Words and Art*, San Francisco, California, 1995, p. 19, illustrated.

We would like to thank Alma Gilbert-Smith for her assistance with cataloguing this lot.



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

65

MEAD SCHAEFFER (1898-1980)

"Closed! Frieder, do you realize what that means..."

oil and charcoal on canvas
34 x 25 in. (86.4 x 63.5 cm.)
Painted in 1932.

\$15,000-25,000

PROVENANCE

Illustration House, New York, 1 June 1991, lot 164.
Acquired by the present owner from the above.

LITERATURE

V. Baum, "December 24th—Closed," *Good Housekeeping*, vol. 95, no. 6, December 1932, p. 19, illustrated.
W. Reed, *The Illustrator in America, 1860-2000*, New York, 2001, p. 245, illustrated.

The present work was published as an illustration for Vicki Baum's "December 24th—Closed: How Christmas Came to the Spoiled Darling of a Glittering City" in the December 1932 issue of *Good Housekeeping*.

The short story follows theatre actress Katya Rohm, who has been starring in the successful *Madame Bonivart* every night of the year and is looking forward to a night off for Christmas. As seen in the present work, she exclaims to her dashing companion, Frieder Wunstoeff, waiting to escort her after her performance, "Closed! Frieder, do you realize what that means—closed? Three hundred and fifty-seven times I've played the part of Bonivart...I'm so tired tonight that I see everything double." While Katya excitedly plans an extravagant holiday party on her free night for all of her theatre friends, she is soon met by a flurry of regrets from those who need to spend Christmas with their families. Eventually, Katya decides to do the same and finds that even glamorous actresses can find comfort in familiar family pastimes, at least once a year when the theatre is closed.



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

66

DEAN CORNWELL (1892-1960)

Study for 'The History of Transportation' Mural

pencil and chalk on paper
37 x 100 in. (94 x 254 cm.)
Executed circa 1945.

\$50,000-70,000

PROVENANCE

Illustration House, New York, 1 November 1997, lot 73.
Acquired by the present owner from the above.

The present work is a product of the two years Dean Cornwell spent preparing for the monumental *History of Transportation* mural in the lobby of 10 Rockefeller Center, primarily leased at the time by Eastern Airlines. Executed at the peak of Cornwell's career, the project immortalizes the airline carrier with a crimson triptych spanning Leonardo da Vinci's conception of flight to World War II's transport aircrafts and fighter bombers. In gold and silver leaf, falcons, ox-drawn carts, stagecoaches, hot air balloons, horses, ships, railroads, automobiles and airliners glow across three adjacent walls. When dedicated on May 28, 1946, Cornwell's mural elicited great controversy when the head of Vassar College refused to attend the ceremony, claiming, "Vassar College cannot indulge in backing anyone so reactionary," because of the mural's juxtaposition of allegorical figures and naturalistic American life. However, Eddie Rickenbacker, then Eastern Airlines President, defended the project, responding, "I'd like to be your kind of reactionary." Over 70 years after the dedication of *The History of Transportation*, this study offers an intimate look at Cornwell's detailed subjects, bold style and careful draftsmanship.



Dean Cornwell and his assistant, Wilmoth Masden Stevens, preparing the cartoons for transfer to the walls, ca. 1944 © 2017 Rockefeller Group Inc./ Rockefeller Center Archives



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

67

STEVAN DOHANOS

Lighthouse Keeper, Brant Point

signed 'Stevan Dohanos' (lower left)
mixed media on paperboard laid down on masonite
35% x 27% in. (90.5 x 70.8 cm.)
Executed in 1954.

\$60,000-80,000

PROVENANCE

Illustration House, New York, 1 November 1997, lot 143.
Acquired by the present owner from the above.

LITERATURE

The Saturday Evening Post, June 26, 1954, p. 3, cover illustration.
J. Cohn, *Covers of the Saturday Evening Post*, New York, 1995, p. 241, illustrated.

The present work was published as the cover illustration of the June 26th, 1954 issue of *The Saturday Evening Post*.

The *Post* editors wrote of this cover, "Here a Coast Guard man is adding to his duties the task of guarding coastal waters against getting too crowded with fish." (*The Saturday Evening Post*, June 26, 1954, p. 3) Later responding to a letter from a curious reader about the location, the editors further explained, "Artist Dohanos had to travel around to assemble his picture. The lighthouse is at Brant Point, Nantucket; the house in the foreground came out of Dohanos' imagination. The man cleaning the fish is the keeper of the lighthouse at West Chop, Martha's Vineyard." (*The Saturday Evening Post*, October 30, 1954)



68

NORMAN ROCKWELL (1894-1978)

Study for 'Tom Sawyer (Huck Teaching Tom and Joe to Smoke)'

signed 'Norman/Rockwell' (lower right)
oil and pencil on paperboard
16 x 17½ in. (40.6 x 44.5 cm.), sight size
Painted in 1936.

\$150,000-250,000

PROVENANCE

The artist.
Private collection, acquired from the above, circa 1955.
Private collection, by descent.
Sotheby's, New York, 30 November 2000, lot 183, sold by the above.
Acquired by the present owner from the above.

LITERATURE

A.L. Gupitill, *Norman Rockwell Illustrator*, New York, 1946, p. 100, illustrated.
L.N. Moffatt, *Norman Rockwell: A Definitive Catalogue*, vol. II, Stockbridge, Massachusetts, 1986, p. 885, no. B212a, illustrated.

The present work is a study for an illustration in the 1936 Heritage Press edition of Mark Twain's classic *The Adventures of Tom Sawyer*. In the scene, Tom, Huck and Joe try smoking for the first time, and while they first brag to each other about how much they enjoy the experience, soon after, "Both boys were looking very pale and miserable now." As seen in Rockwell's study, "Joe's pipe dropped from his nerveless fingers."

In preparation for the project, Norman Rockwell traveled to Twain's hometown of Hannibal, Missouri, to make sure his depictions would authentically capture the writer's detailed scenes. As Rockwell reflected, "Every illustrator appreciates the opportunity afforded by a fine book written by a great author...In 'Tom Sawyer' and 'Huckleberry Finn' there is a picture on every single page—there is nothing that Mark Twain has his characters do that isn't just perfect. I therefore greatly enjoyed illustrating these books for Heritage Press." (as quoted in A.L. Gupitill, *Norman Rockwell Illustrator*, New York, 1946, p. 100)

The final version of this painting is in the collection of the Mark Twain Boyhood Home & Museum, Hannibal, Missouri. The composition was also reproduced as a lithograph.

69

THOMAS HART BENTON (1889-1975)

Study for 'People of Chilmark': A Double-Sided Work

signed 'Benton' (lower right)

watercolor, gouache and pencil on paper

13¼ x 16 in. (33.7 x 40.6 cm.); reverse image, 9½ x 9½ in. (23.2 x 24.1 cm.)

Executed *circa* 1922.

\$120,000-180,000

PROVENANCE

Private collection, *circa* 1930s.

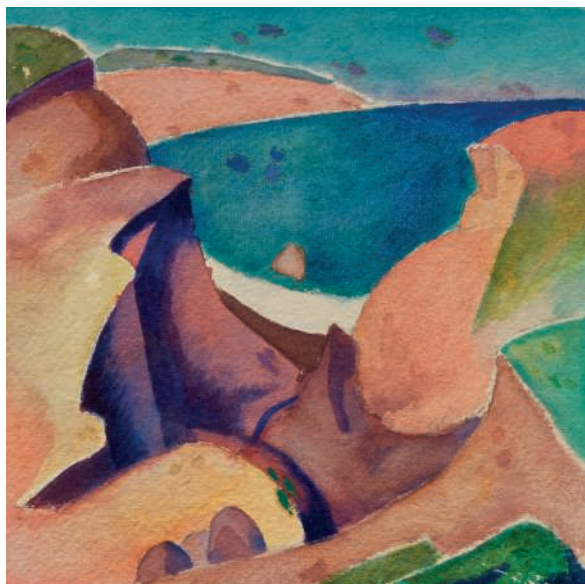
Private collection, by descent from the above.

Sotheby's, New York, 19 May 2004, lot 109, sold by the above.

Acquired by the present owner from the above.

This work will be included in the forthcoming Thomas Hart Benton *catalogue raisonné* being prepared by the Thomas Hart Benton Catalogue Raisonné Foundation. Committee Members: Dr. Henry Adams, Jessie Benton, Anthony Benton Gude, Andrew Thompson and Michael Owen.

The present work is a study for Thomas Hart Benton's first New England genre painting, *People of Chilmark* (1922, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.). Also considered his first Regionalist portrait, here Benton rejects the abstract art so popular in the 1920s to instead focus on the American environment, specifically the idyllic natural beauty of Martha's Vineyard, where the artist and his wife summered in the isolated fishing and farming area of Chilmark each year. A combination of bold, sculptural forms and spatial illusion, this study was modeled by Benton's wife, Rita; brother-in-law, Louis; neighbor, Peggy Owen; and friend, Thomas Craven, in a Rubensian scene of frenetic energy. The swirling assemblage of figures rotating around the centrally placed beach ball is a continuation of his Renaissance studies, and the flowing serpentine patterns are reminiscent of Japanese wood block prints, for which he acquired a taste years before. Dr Henry Adams writes that the present work "clearly represents an early compositional study that Benton made from his painted clay model...your painting represents the core design, or essential design, from which the later painting sprang. This is surely one of the first instances in which we can follow Benton's development of a composition step by step, showing the methods which he later followed with only minor variations for the rest of his career." (unpublished letter, dated 2004)



(reverse)





PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

70

THOMAS HART BENTON (1889-1975)

Resting on the Set

signed 'Benton' (lower right)

ink, wash and pencil on paper

9½ x 12½ in. (24.1 x 31.8 cm.), image; 10¼ x 14 in. (27.3 x 35.6 cm.), sheet
Executed in 1937.

\$12,000-18,000

PROVENANCE

Thomas Hart and Rita P. Benton Testamentary Trusts.
Martha Parrish & James Reinish, Inc., New York.

We would like to thank Andrew Thompson and Dr. Henry Adams for their assistance with cataloguing this lot.

In 1937, Thomas Hart Benton was commissioned by *Life* magazine to paint a mural depicting a behind-the-scenes view of the Hollywood movie industry (*Hollywood*, 1937-38, Nelson-Atkins Museum, Kansas City, Missouri). In preparation for the project, the artist visited California for a month, sketching and drawing scenes on studio lots, particularly at 20th Century Fox.



71

JOSEPH STELLA (1877-1946)

Painter's Row As It Stood in the Spring of 1908 (Pittsburgh)

signed 'Stella' (lower right)—bears date '1910' (lower left)

charcoal on paper laid down on board

11¼ x 18½ in. (29.9 x 47 cm.)

Executed in 1908.

\$30,000-50,000

PROVENANCE

Rabin and Krueger Gallery, Newark, New Jersey.

Dr. Robert Gross, acquired from the above.

By descent to the present owner.

EXHIBITED

New York, Whitney Museum of American Art, *Joseph Stella*, October 23-December 4, 1963, p. 51, no. 78 (as *Pittsburgh, Workers' Houses*).

New York, Whitney Museum of American Art, *Joseph Stella*, April 22-October 9, 1994, pp. 23, 261, 270, fig. 25, illustrated.

LITERATURE

F.E. Crowell, "Painter's Row: The United States Steel Corporation as a Pittsburgh Landlord," *Charities and The Commons: The Pittsburgh Survey II: The Place and Its Social Forces*, vol. 21, no. 19, February 6, 1909, opp. p. 899, illustrated.

F.E. Crowell, "Painter's Row," *The Pittsburgh Survey: Findings in Six Volumes*, New York, 1914, opp. p. 133, illustrated.

I.B. Jaffe, *Joseph Stella*, Cambridge, Massachusetts, 1970, pp. 21, 176, 217, no. 517, fig. 17, illustrated (as *Pittsburgh II: Painter's Row: Worker's Houses*).

J.I.H. Baur, *Joseph Stella*, New York, 1971, p. 26, pl. 20, illustrated (as *Pittsburgh, Workers' Houses*).

I.B. Jaffe, *Joseph Stella's Symbolism*, San Francisco, California, 1994, p. VIII, illustrated (as *Painter's Row: Workers' Houses*).

R. Younger, *Industry in Art: Pittsburgh, 1812 to 1920*, Pittsburgh, Pennsylvania, 2006, pp. 143-44, fig. 85, illustrated (as *Painter's Row: Workers' Houses*).

"The Next Page: Pittsburgh 150," *Pittsburgh Post-Gazette*, September 14, 2008, p. 68, illustrated (as *Painter's Row, Spring 1908*).

In 1908, Joseph Stella was commissioned by *The Pittsburgh Survey* to complete a series of drawings documenting the people and conditions in the bustling Pennsylvania city. Producing over a hundred drawings, Stella poetically reflected in 1946, "I was greatly impressed by Pittsburgh. It was a real revelation. Often shrouded by fog and smoke, her black mysterious mass cut in the middle by the fantastic, torturous Allegheny River, and like a battlefield, ever pulsating, throbbing with the innumerable explosion of its steel mills, was like the stunning realization of some of the most stirring infernal regions sung by Dante." (as quoted in I.B. Jaffe, *Joseph Stella*, Cambridge, Massachusetts, 1970, pp. 19-20) In *Painter's Row As It Stood in the Spring of 1908*, Stella evokes this smoky maelstrom of activity through a gestural charcoal that captures the feeling, rather than the details, of the gritty urban scene. As Irma B. Jaffe writes, the present work "portrays some company-owned shacks in a section of Pittsburgh that was known as 'Painter's Row.' The sense of pathos sometimes present in Stella's figure drawings is felt here, although restrained by the elimination of details." (*Joseph Stella*, p. 21)



(actual size)

PROPERTY FROM THE STANFORD Z. ROTHSCHILD, JR. COLLECTION

72

OSCAR BLUEMNER (1867-1938)

Belleville

inscribed with title and dated '9-19' (on the reverse)

watercolor, gouache and pencil on paper

4⅞ x 5 in. (10.5 x 12.7 cm.)

Executed in 1919.

\$20,000-30,000

PROVENANCE

The artist.

Estate of the above.

Private collection, New York.

Barbara Mathes Gallery, New York.

Acquired by the late owner from the above, 1996.

EXHIBITED

New York, Barbara Mathes Gallery, *Oscar Bluemner: American Modernist*, April 12-June 6, 1997.

New York, Barbara Mathes Gallery, *Bluemner on Paper*, October 27, 2005-January 28, 2006.

New York, Gerald Peters Gallery, *Prewar/Postwar: Modernism to Modern*, September 6-October 7, 2007.



PROPERTY FROM THE ROTHSCHILD ART FOUNDATION

73

JOHN MARIN (1870-1953)

Landscape

oil on canvasboard
9¾ x 7¾ in. (24.8 x 19.7 cm.)
Painted *circa* 1915.

\$30,000-50,000

PROVENANCE

The artist.
Estate of the above.
Richard York Gallery, New York.
Barbara Mathes Gallery, New York.
Acquired by the late owner from the above, 2000.

EXHIBITED

New York, Richard York Gallery, *John Marin: The 291 Years*,
November 12-January 8, 1999, p. 62, no. 54, illustrated.

LITERATURE

S. Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*,
part II, Tucson, Arizona, 1970, p. 406, no. 15.17, illustrated.



(actual size)

74

OSCAR BLUEMNER (1867-1938)

Blue Golden, Bloomfield Barns

gouache, watercolor and pencil on paper

5¼ x 7 in. (13.3 x 17.8 cm.)

Executed *circa* 1932.

\$50,000-70,000

PROVENANCE

The artist.

Estate of the above.

Andrew Crispo Gallery, New York, by 1973.

Mr. and Mrs. Carl Lobell.

Barbara Mathes Gallery, New York.

The Farber Collection, New York, by 1989.

Christie's, New York, 19 May 2005, lot 199, sold by the above.

Acquired by the present owner from the above.

EXHIBITED

New York, Andrew Crispo Gallery, *Pioneers of American Abstraction*, October 17-November 17, 1973, no. 11, illustrated.

Washington, D.C., Corcoran Gallery of Art; Fort Worth, Texas, Amon Carter Museum; Trenton, New Jersey, New Jersey State Museum, *Oscar Bluemner: Landscapes of Sorrow and Joy*, December 10, 1988-September 3, 1989, p. 69, pl. 101, illustrated (as *Study for Blue Golden*).

New York, Barbara Mathes Gallery, *Oscar Bluemner: American Modernist*, April 12-June 6, 1997.

The present work is a study for Oscar Bluemner's oil painting *Blue Golden* (1932, University of Maine at Machias).



PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

75

GEORGE COPELAND AULT (1891-1948)

Wastelands: Winter

signed and dated 'G.C. Ault '40.' (lower right)

oil on canvas

14 x 22 in. (35.6 x 55.9 cm.)

Painted in 1940.

\$50,000-70,000

PROVENANCE

Private collection.

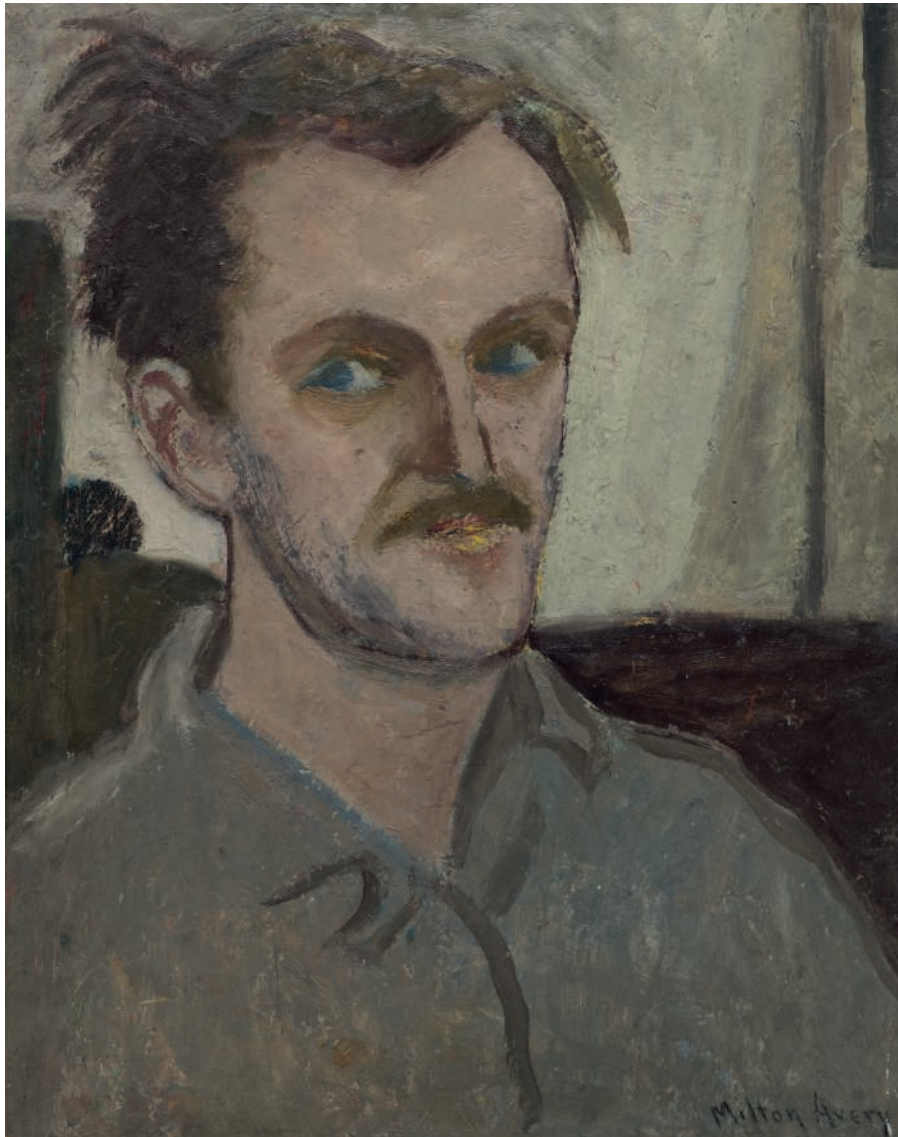
[With]DC Moore Gallery, New York.

Private collection, Massachusetts, acquired from the above.

Martha Parrish & James Reinish, Inc., New York.

EXHIBITED

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts,
139th Annual Exhibition, January 23-February 27, 1944, no. 271.



76

MILTON AVERY (1885-1965)

Self-Portrait and Still Life: A Double-Sided Work

Self-Portrait, signed 'Milton Avery' (lower right)

oil on board

19¾ x 15¾ in. (50.2 x 40 cm.)

Painted *circa* early 1930s.

\$60,000-80,000

PROVENANCE

Grace Borgenicht Gallery, New York.

Eric Warren Goldman, New York.

Bard College, Annandale-on-Hudson, New York, gift from the above, 1993.

[With] Weber Fine Art, Scarsdale, New York.

Acquired by the present owner from the above, 2003.



(reverse)



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

77

MILTON AVERY (1885-1965)

Harpo Marx Playing the Harp

signed 'Milton Avery' (lower left)

oil on canvas

30 x 22½ in. (76.2 x 56.2 cm.)

Painted *circa* early 1930s.

\$60,000-80,000

PROVENANCE

Sidney Ross Gallery, New York.

Private collection, New York, acquired from the above, *circa* 1930s.

Private collection, by descent.

Christie's, New York, 24 May 2007, lot 155, sold by the above.

Acquired by the present owner from the above.

EXHIBITED

New York, Sidney Ross Gallery, *The Theatre in Art: Drama, Motion Picture, Vaudeville, Circus, Dance, Opera, Burlesque*, April 20-May 10, 1932.

The second-eldest of the famous Marx brothers comedy quartet, Arthur "Harpo" Marx was an eccentric vaudeville, Broadway and film star known for movies such as *Duck Soup*, *Animal Crackers*, *The Cocoanuts* and *A Night at the Opera*. He was also a passionate musician and self-taught harpist who played for the majority of his years on a harp that was never tuned properly. No one played the harp in the town of Galesburg, Illinois, where Harpo earned his stage name at the Orpheum Theater, so he was forced to improvise. To compensate for the out-of-tune strings, he learned to play the instrument in a unique manner that fascinated—and horrified—critics for the extent of his career. While Harpo committed later in life to taking lessons from the best teachers, he never retired his personal style and was best known, even if infamously, for playing onstage and in film on his purposely out-of-tune harp.



78

ERNEST MARTIN HENNINGS (1886-1956)

Frank Samora

signed 'E. Martin/Hennings' (lower left)
oil on canvasboard
14 x 14 in. (35.6 x 35.6 cm.)

\$50,000-70,000

PROVENANCE

Private collection, Chicago, Illinois.
Mr. and Mrs. Fredrick French, Chicago, Illinois, gift from the above, 1938.
By descent to the present owner.

According to Ernest Martin Hennings' daughter, "Frank Samora was Dad's favorite model. A young and handsome Indian when they first met, he was also our handyman and besides posing, he helped with irrigation and yard work. He had lunch with us in the kitchen every working day and was a friend as well as a model. Daddy painted him many times and their relationship spanned several decades." (as quoted in *Southwest Art*, vol. 16, 1986, p. 70)



79

ERNEST MARTIN HENNINGS (1886-1956)

Across the Chamisa

signed 'E.M. Hennings' (lower right)

oil on board

14 x 14 in. (35.6 x 35.6 cm.)

\$70,000-100,000

PROVENANCE

The artist.

Private collection, Chicago, Illinois, (possibly) acquired from the above.

Private collection, gift from the above, 1949.

By descent to the present owner.



PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

80

OSCAR EDMUND BERNINGHAUS (1874-1952)

Watering Hole

signed 'O E Berninghaus' (lower right)
oil on canvasboard
8 $\frac{7}{8}$ x 13 in. (22.5 x 33 cm.)

\$25,000-35,000

PROVENANCE

Mr. and Mrs. Ralph Phillips, San Diego, California, by 1972.
Gerald Peters Gallery, Santa Fe, New Mexico, 1979.
Private collection, Condon, Montana, acquired from the above, 1979.
Gerald Peters Gallery, Santa Fe, New Mexico, acquired from the above, 1981.
(Possibly) Acquired by the late owner from the above, 1981.

EXHIBITED

San Diego, California, Fine Arts Gallery of San Diego, *Out of Sight: Works of Art from San Diego Collections*, March 17-April 23, 1972.

LITERATURE

G.E. Sanders, *Oscar E. Berninghaus, Taos, New Mexico: Master Painter of American West Indians and the Frontier West*, Taos, New Mexico, 1985, p. 135, no. 19023.

This work will be included in the Kodner Gallery Research Project on the artist, Oscar Edmund Berninghaus, 1874-1952.



PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

81

JOHN EDWARD BOREIN (1872-1945)

Scouting Party

signed 'Edward Borein' (lower right)
watercolor, gouache and pencil on paper
7 $\frac{7}{8}$ x 10 in. (19.4 x 25.4 cm.)

\$10,000-15,000

PROVENANCE

J.N. Bartfield Galleries, New York.
Acquired by the late owner from the above, 1983.

The present work retains two sketches of a bucking broncho on the reverse.



PROPERTY OF THE SAINT LOUIS ART MUSEUM, SOLD TO BENEFIT THE ACQUISITIONS FUND

82

OSCAR EDMUND BERNINGHAUS (1874-1952)

Horses by Adobe Building, Moonlight

signed and dated 'O.E. Berninghaus/A.N.A.' (lower right)

oil on canvas

35 x 40 in. (88.9 x 101.6 cm.)

Painted circa 1914.

\$80,000-120,000

PROVENANCE

The artist.

August A. Busch, Sr., St. Louis, Missouri, commissioned from the above.

August A. Busch, Jr., St. Louis, Missouri, son of the above.

Gift to the present owner from the above, 1976.

EXHIBITED

St. Louis, Missouri, Washington University Gallery of Art, *Historical Faculty of the Washington University School of Fine Arts*, November 11, 1979-January 31, 1980.

LITERATURE

Bulletin of the St. Louis Art Museum, vols. 13-14, 1977, p. 106.

G.E. Sanders, *Oscar E. Berninghaus, Taos, New Mexico: Master Painter of American Indians and the Frontier West*, Taos, New Mexico, 1985, p. 125, no. 11008 (as *Horses, Adobe Bldg., Moonlight*).

This work will be included in the Kodner Gallery Research Project on the artist, Oscar Edmund Berninghaus, 1874-1952.



PROPERTY OF THE SAINT LOUIS ART MUSEUM, SOLD TO BENEFIT THE ACQUISITIONS FUND

83

JOSEPH HENRY SHARP (1859-1953)

The Chief's Sweat Bath, Crow Reservation, Montana

signed 'JH Sharp.' (lower right)—inscribed with title (on the backing board)

oil on canvas

24 x 36 in. (61 x 91.4 cm.)

Painted circa 1910-16.

\$200,000-300,000

PROVENANCE

Elsie A. Kuhn, St. Louis, Missouri.

By bequest to the present owner from the above, 1981.

EXHIBITED

St. Louis, Missouri, Saint Louis Art Museum, *Impressionism Reflected: American Art 1890-1920*, May 8-June 27, 1982.

LITERATURE

The St. Louis Art Museum Annual Report, St. Louis, Missouri, 1981, pp. 28-29, illustrated (as *Crow Tepees*).

U.S. Department of State, *United States Embassy Lisbon: ART in Embassies Program*, Washington, D.C., 2006, n.p.

We would like to thank Professor Marie Watkins of Furman University for her assistance with cataloguing this lot.

The present work is inscribed by the artist on the backing board: "The Chief's Sweat Bath - Crow Reservation, Mont./Two miles from Custer Battlefield/ The large teepee (buffalo, elk, deer)/the last skin teepee owned by U.S. Indians/now in museum, Los Angeles."

WILLIAM HERBERT DUNTON (1878-1936)

Busting a Broncho

signed 'W-Herbert Dunton' (lower right)—signed again with initials in monogram (branded on the horse)

oil on canvas

30 x 20 in. (76.2 x 50.8 cm.)

Painted *circa* 1909-12.

\$250,000-350,000

PROVENANCE

Private collection, Denver, Colorado.

Newhouse Galleries, New York.

Dallas Rupe, Dallas, Texas.

Paula Rupe Dennard, Dallas, Texas.

By descent to the present owner.

EXHIBITED

Dallas, Texas, Dallas Museum of Art, *Visions of the West*, September 28-November 30, 1986, pp. 37, 51, 55, no. 24, illustrated (as *Bustin' 'Em*).

This painting will be included in the forthcoming *catalogue raisonné* of the artist's work being prepared by Michael R. Grauer, Associate Director for Curatorial Affairs/Curator of Art and Western Heritage, Panhandle-Plains Historical Museum, Canyon, Texas.

There is an genuineness in William Herbert Dunton's depictions of the American West that comes from his personal experience as a cowboy, hunter and lifelong avid outdoorsman. As described by Michael R. Grauer, "unlike his Taos brethren, and his peers outside Taos, Dunton was an outdoorsman in the purest sense of the word. He was also one of the few American artists who was a participant in the West, rather than an observer or spectator of it, having worked periodically as a cowboy and hunter from his first trip to the West in 1896 and his first trip to Taos in 1912." (*W. Herbert Dunton: A Retrospective*, Canyon, Texas, 1991, p. 11)

Busting a Broncho is one such genuine portrayal of cowboys, painted *circa* 1909-12 when Dunton was at the peak of his career as a commercial illustrator. According to Grauer, the present work was likely used as an illustration in a catalogue or advertisement for the D.M. Ferry Seed Company of Detroit, Michigan, for which Dunton created several similar Old West images around this time. As in the present spirited composition, Julie Schimmel describes, "Many of Dunton's cowboy images...emphasized the cowboy not as a cattleman but as a man accustomed to the dangers of wild men and animals." (*The Art and Life of W. Herbert Dunton, 1878-1936*, Orange, Texas, 1984, p. 50)



William Herbert Dunton, 1913. Unidentified photographer.





PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

85

WILLIAM ACHEFF (B. 1947)

Taos and Beyond

signed and dated '© Wm. Aceff 1985' (lower right)—signed and dated again and inscribed with title (on the overlap)—signed, dated and inscribed with title again (on the backing)
oil on canvas
40 x 60 in. (101.6 x 152.4 cm.)
Painted in 1985.

\$80,000-120,000

PROVENANCE

The artist.
Commissioned by the late owner from the above.

The present work depicts Joseph Henry Sharp's *Rabbit Hunters* (Lot 26).



PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

86

CONRAD SCHWIERING (1916-1986)

Autumn in the High Country

signed and dated 'Schwiering/©/1983' (lower left)—signed again
(on a label affixed to the reverse)

oil on board

36 x 60 in. (91.4 x 152.4 cm.)

Painted in 1983.

\$20,000-30,000

PROVENANCE

The artist.

Sale: National Cowboy & Western Heritage Museum,
Oklahoma City, Oklahoma, 12 June 1984, sold by the above.

Acquired by the late owner from the above.



PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

87

JOHN GEORGE BROWN (1831-1913)

Looking Out to Sea

signed and dated 'J.G. Brown. N.A./1880.' (lower right)

oil on canvas

30 x 22 in. (76.2 x 55.9 cm.)

Painted in 1880.

\$60,000-80,000

PROVENANCE

Skinner, Bolton, Massachusetts, 8 November 1979, lot 81.

J.N. Bartfield Galleries, New York.

Acquired by the late owner from the above, 1980.

EXHIBITED

(Possibly) Brooklyn, New York, *40th Brooklyn Art Association Exhibition*, May 1880.

LITERATURE

(Possibly) "Pictures," *Brooklyn Daily Eagle*, May 17, 1880, p. 4.

We would like to thank Martha Hoppin for her assistance with cataloguing this lot.

Possibly referencing the present work, the *Brooklyn Daily Eagle* described J.G. Brown's *Looking Out to Sea* following an exhibition of the Brooklyn Art Association as "a country lad and little sister standing on the edge of a cliff in the breeze and apparently enjoying with childish glee the prospect before them." (May 17, 1880, p. 4)



88

JOHN GEORGE BROWN (1831-1913)

Thanksgiving Dinner

signed and dated 'J.G. Brown N.A./1877.' (lower right)

oil on canvas

21 x 17 in. (53.3 x 43.2 cm.)

Painted in 1877.

\$10,000-15,000

PROVENANCE

Marbella Gallery, New York.

Kodner Gallery, St. Louis, Missouri, acquired from the above.

Christie's, New York, 10 March 1989, lot 41, sold by the above.

Acquired by the present owner from the above.

EXHIBITED

(Probably) Springfield, Massachusetts, Gill's Galleries, 1878.

LITERATURE

(Probably) *Springfield Daily Republican*, January 21, 1878.

We would like to thank Martha Hoppin for her assistance with cataloguing this lot.

The *Springfield Daily Republican* likely described the present work in a January 21, 1878, article about an exhibition at Gill's Galleries, writing, "In figure painting we note first a perfect sample of J.G. Brown's work in his 'Thanksgiving Dinner'—a ruddy and sturdy boy gnawing with appetite a turkey-bone which he has evidently selected from the basket of cold victuals at his side."



89

IRVING RAMSAY WILES (1861-1948)

Woman in Her Dressing Room

signed 'Irving R. Wiles' (upper left)

oil on panel

14 x 12 in. (35.6 x 30.5 cm.)

Painted circa 1885-92.

\$40,000-60,000

PROVENANCE

Private collection, Pennsylvania.

Acquired by the present owner from the above.

We would like to thank Geoffrey K. Fleming, Executive Director of the Huntington Museum of Art, Huntington, West Virginia, for his assistance with cataloguing this lot.

Fleming writes of the present work, "The figure is similar to an ink sketch from 1888 that depicts the artist's wife, May, with her baby daughter, now in the collection of the Southold Historical Society, and may depict her. The figure is also similar (in position and pose) to a work depicting May Wiles (present location unknown) done by Irving Wiles that originally hung in the studio of the artist's father, Lemuel Wiles, located on Silver Lake in the village of Perry, New York." (unpublished letter, dated 4 October 2017)



PROPERTY FROM A PRIVATE FRENCH COLLECTION

90

WALTER GAY (1856-1937)

Cigarrières

signed and dated 'Walter Gay/Seville. 93' (lower left)—signed again and inscribed again 'Seville' (lower right)

oil on canvas

24¾ x 19¾ in. (62.9 x 50.2 cm.)

Painted in 1893.

\$50,000-70,000

PROVENANCE

Private collection, Charente-Maritime, France.

Antic Déco, Segonzac, France.

Acquired by the present owner from the above.

Following on the success of John Singer Sargent's *El Jaleo* (1882, Isabella Stewart Gardner Museum, Boston, Massachusetts), the dramatic Spanish gypsy life became a popular subject for other American expatriates, including James Carroll Beckwith and Ralph Curtis. Part of this circle of artists, Walter Gay submitted two works inspired by Seville to the Paris Salon in 1894 and 1895, *Las Cigarreras* (1894, Musée d'Orsay, Paris, on loan to the Musée Goya, Castres, France) and *Cigarette Girls, Seville* (1895, Colby College Museum of Art, Waterville, Maine). Gay's paintings accurately captured the vibrant spirit of the Spanish factory women, as the Spanish press praised, "It is not often that we find foreigners translating Spanish types and scenes well, and for this reason the painting by Gay...seems worthy of the attention of our readers. The faces, the clothing, and the atmosphere are typically Spanish, without exaggeration or mannerism, and are a perfect portrait of this interesting and picturesque social class, which is native to Spain and may not be found in any other European nation." (as quoted in M.E. Boone, *Vistas de España: American Views of Art and Life in Spain*, New Haven, Connecticut, 2007, p. 130)



PROPERTY FROM THE SAINT CHARLES BORROMEEO SEMINARY

91

THOMAS EAKINS (1844-1916)

Dr. Patrick J. Garvey

inscribed, signed and dated 'REVERENDVM · DOMVM/PATRITIVM ·
I · GARVEY · S · T · D · / RECTOREM SEMINARII/ STI CAROLI ·/APVD ·
OVERBROOK/VIVVM DEPINXIT/THOMAS · EAKINS AD · MCMII'
(on the reverse)

oil on canvas

24 x 20 in. (61 x 50.8 cm.)

Painted in 1902.

\$70,000-100,000

PROVENANCE

The artist.

Dr. Patrick J. Garvey.

St. Michael's Church, Philadelphia, Pennsylvania, *circa* 1908.

Acquired by the present owner from the above, 1959.

EXHIBITED

Philadelphia, Pennsylvania, Philadelphia Museum of Art, 1969.

LITERATURE

L. Goodrich, *Thomas Eakins: His Life and Work*, New York, 1933, p. 207, no. 485
(as *Rt. Rev. Mgr. Patrick J. Garvey*).

S. Shendler, *Eakins*, Boston, Massachusetts, 1967, pp. 47, 172, fig. 98,
illustrated.

"Art; Painting," *Time*, August 15, 1969, p. 54.

G. Henricks, *The Life and Work of Thomas Eakins*, New York, 1974, pp. 252-53,
350, no. CL-333, fig. 273, illustrated.

W.H. Gerdts, "Thomas Eakins and the Episcopal Portrait: Archbishop William
Henry Elder," *Arts Magazine*, vol. 53, no. 9, May 1979, p. 154.

L. Goodrich, *Thomas Eakins*, vol. II, Washington, D.C., 1982, pp. 192, 196-97,
fig. 241, illustrated.

S.D. Kirkpatrick, *The Revenge of Thomas Eakins*, Binghamton, New York,
2006, pp. 472-73.

Dr. Patrick J. Garvey (1842-1908) served as rector of St. Charles Borromeo
Seminary from 1898-1908. Born in Ireland, he was a strict disciplinarian with
a stern demeanor that sometimes intimidated new students. Yet, a colleague
recalled of Garvey, "Somewhat forbidding in his outward appearance, he
was capable of the most delicate thoughtfulness of others." (as quoted in L.
Goodrich, *Thomas Eakins*, vol. II, Washington, D.C., 1982, p. 192)



PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

92

WILLIAM MICHAEL HARNETT (1848-1892)

Still Life with New York Herald, Beer Stein and Pipe

signed with initials in monogram and dated 'WMHarnett/1879' (lower left)
oil on canvas

14¼ x 12¼ in. (36.2 x 31.8 in.)

Painted in 1879.

\$60,000-80,000

PROVENANCE

The artist.

Daniel and Rebecca Nevitt, Florissant, Colorado, 1880.

Guy P. Nevitt, Los Angeles, California, by descent.

Mate Wales Nevitt, Los Angeles, California, wife of the above, until 1957.

Sotheby's, New York, 22 October 1982, lot 56.

Montgomery Gallery, San Francisco, California.

Acquired by the late owner from the above, 1985.

EXHIBITED

Ithaca, New York, Cornell University, Johnson Museum of Art, 2016, on loan.

PROPERTY OF THE SAINT LOUIS ART MUSEUM, SOLD TO BENEFIT THE
ACQUISITIONS FUND

93

JOSEPH RUSLING MEEKER (1827-1889)

Near Bayou La Fourche

signed and dated 'J.R. Meeker. '78.' (lower right)

oil on canvas

18⅞ x 12¼ in. (46 x 31.1 cm.)

Painted in 1878.

\$30,000-50,000

PROVENANCE

J. Harold Pettus, St. Louis, Missouri.

Gift to the present owner from the above, 1965.

EXHIBITED

Shreveport, Louisiana, R.W. Norton Art Gallery, *Artists of the Hudson River School*, October 14-November 25, 1973.

LITERATURE

A.H. Jones, *Hudson River School*, Geneseo, New York, 1968, p. 172, illustrated.

END OF SALE



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

- (a) **Phone Bids**
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
- (b) **Internet Bids on Christie's LIVE™**
For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.
- (c) **Written Bids**
You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES
1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any farmer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES
1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half tides, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT
1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- (i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
- (ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- (iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only.
- (iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more

of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE
1 COLLECTION

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - (i) we will charge you storage costs from that date.
 - (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - (i) charge you storage fees while the **lot** is still at our saleroom; or
 - (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at

your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

- (d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(f) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute.

The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters. **warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed ‘Conditions of Sale’

◦ Christie’s has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie’s or another **Christie’s Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

◆ Christie’s has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ Property Owned in part or in full by Christie’s

From time to time, Christie’s may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ Minimum Price Guarantees

On occasion, Christie’s has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie’s holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie’s has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie’s therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

In most cases, Christie’s compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party’s remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie’s will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has given the Seller an Advance on the proceeds of sale of the lot or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie’s has an ownership or financial interest in every lot in the catalogue, Christie’s will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie’s opinion a work by the artist.
*“Attributed to ...”
In Christie’s qualified opinion probably a work by the artist in whole or in part.
*“Studio of ...”/“Workshop of ...”
In Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
*“Circle of ...”
In Christie’s qualified opinion a work of the period of the artist and showing his influence.

*“Follower of ...”
In Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.
*“Manner of ...”
In Christie’s qualified opinion a work executed in the artist’s style but of a later date.
*“After ...”
In Christie’s qualified opinion a copy (of any date) of a work of the artist.
“Signed ...”/“Dated ...”/
“Inscribed ...”
In Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.
“With signature ...”/“With date ...”/
“With inscription ...”
In Christie’s qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.
The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the “Regulations”). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

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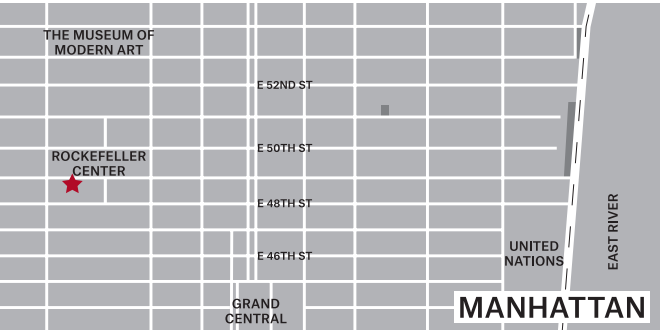
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Monday-Friday except Public Holidays



Property from a Private French Collection
REMBRANDT BUGATTI (1884-1916)
Dix minutes de repos ou Le grand fardier
signed and stamped with foundry mark 'R Bugatti A.A. HÉBRARD CIRE PERDUE' (on the back of the chariot)
bronze with brown patina
Height: 15 ¾ in. (40 cm.)
Length: 102 ¾ in. (260 cm.)
Conceived in 1905 and cast in 1906; unique
\$800,000-1,200,000

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DAY SALE**

New York, 14 November 2017

VIEWING

4-13 November 2017
20 Rockefeller Plaza
New York, NY 10020

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CHRISTIE'S



Property from the Collection of Esther and Howard Freeman, Worcester, Massachusetts

MARY CASSATT (1844-1926)

Sketch of Master St. Pierre

signed 'Mary Cassatt' (lower right)

pastel on paper laid down on canvas

21 ¾ x 18 in. (55.2 x 45.7 cm.)

Executed in 1906.

\$100,000-150,000

AMERICAN ART ONLINE AUCTION

New York, 14-21 November 2017

VIEWING

18-20 November 2017

20 Rockefeller Plaza

New York, NY 10020

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CHRISTIE'S

THE DEFINING GESTURE

Modern Masters from the Eppler Family Collection



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MILTON AVERY (1885-1965)

Pale Field, Dark Mountain

oil on canvas

39 $\frac{3}{4}$ x 54 $\frac{1}{8}$ in. (101 x 137.4 cm.)

Painted in 1959.

POST-WAR AND CONTEMPORARY ART EVENING SALE

New York, 15 November 2017

VIEWING

4-15 November

Collection on view beginning 27 October

20 Rockefeller Plaza

New York, NY 10020

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© Ed Ruscha

THE COLLECTION OF

Melva Bucksbaum

ED RUSCHA (B. 1937)

Ice

acrylic on canvas

48 1/8 x 36 1/8 in. (122.2 x 91.8 cm.)

Painted in 1993.

\$600,000-800,000

POST-WAR AND CONTEMPORARY ART AFTERNOON SESSION

New York, 16 November 2017

VIEWING

4-15 November 2017
20 Rockefeller Plaza
New York, NY 10020

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Property from an Important West Coast Collection
 WAYNE THIEBAUD (B. 1920)
Confection Rows
 oil on panel
 9 5/8 x 13 1/8 in. (24.4 x 33.3 cm.)
 Painted in 2002.
 \$700,000-1,000,000

POST-WAR AND CONTEMPORARY ART MORNING SESSION

New York, 16 November 2017

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JOHN SINGER SARGENT (1856-1925)

Girl reading by a stream, c.1888

oil on canvas

24 x 20 in. (61 x 50.8 cm.)

£1,000,000 – 1,500,000

BRITISH IMPRESSIONIST ART

London, King Street, 22 November 2017

VIEWING

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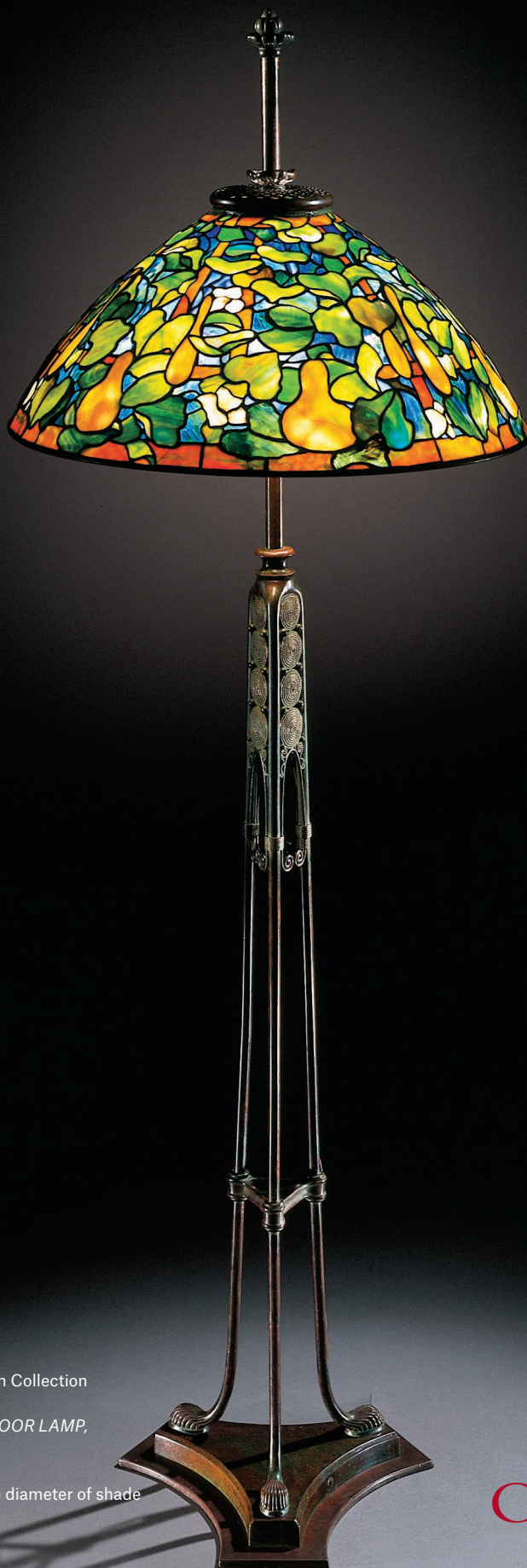
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Property from a Distinguished American Collection

TIFFANY STUDIOS

A RARE AND IMPORTANT 'GOURD' FLOOR LAMP,
CIRCA 1900-1906

leaded glass, patinated bronze

72 in. (182.9 cm.) high, 24 3/4 in. (62 cm.) diameter of shade

\$600,000-800,000

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US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

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3. I agree to be bound by the Conditions of Sale printed in the catalogue.
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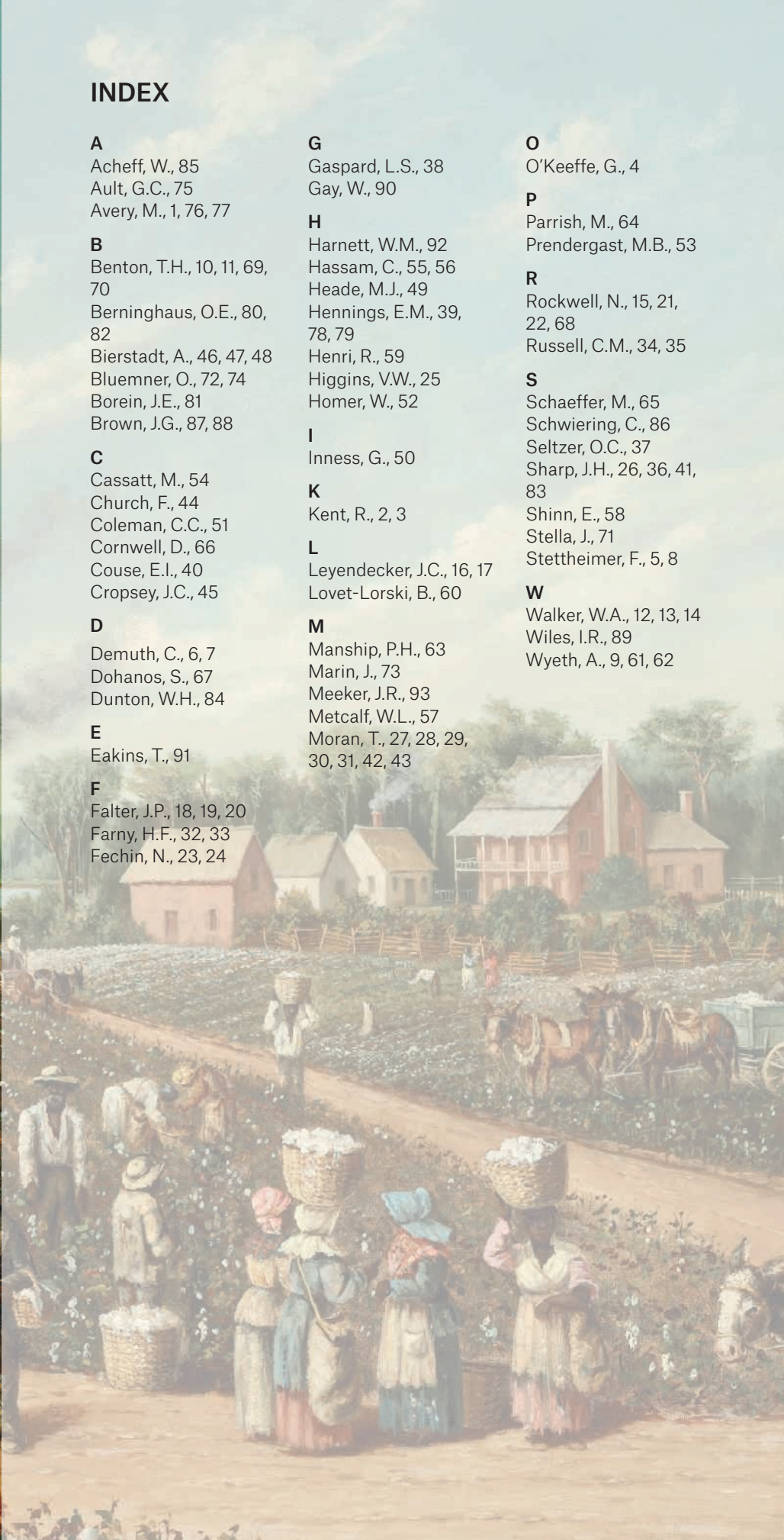
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