



The American
Art Fair
Thomas Colville Fine Art

November 12-15, 2017
The Bohemian National Hall
321 East 73rd Street
New York City

shaw

GEORGE BELLOWS

(American 1882-1925)

The Watermelon Man, 1906

Crayon, charcoal, pen & ink on paper

14 x 17 inches

Signed *Geo. Bellows* lower left

Provenance:

Weyhe Gallery, New York

Literature:

"The Craftsman" Vol. 17, February 1910, p. 596;

Marianne Doezema, *George Bellows and Urban America*, Yale University, 1992, pp. iii, 134, no. 56, frontispiece

Marianne Doezema, *Tenement Life: Cliff Dwellers, 1906-1913*, in the exhibition catalog for "George Bellows,"
National Gallery of Art, Washington D.C., 2012, p. 50, fig. 4

Exhibited:

New York, *Independent Artists' Exhibition*, organized by Robert Henri in the exhibition catalog for "George Bellows," National Gallery of Art, Washington D.C., 2012, p. 50, fig. 4





FRANK W. BENSON
(American 1862-1951)
Ipswich Marshes
Watercolor
18 x 24 inches
Signed *F W Benson* lower right

Provenance:
From a Massachusetts Estate

DAVID GILMOUR BLYTHE

(American 1815-1865)

January Bills

Oil on canvas

20 x 24 inches

Signed *Blythe* lower right

Provenance:

The artist

George L. Hailman

George W. Hailman

Francis P. Garvan, 1939

Macbeth Gallery, New York

Millicent Rogers, circa 1939

Arturo Peralta Ramos, by descent

Gifted to Jacqueline Peralta Ramos, until 2017

Literature:

Oliver W. Larkin, *Art and Life in America*, New York, Rinehart & Company, Inc., 1949, pg. 216

Dorothy Miller, *The Life and Work of David G. Blythe*, Pittsburg, Pennsylvania. University of Pittsburgh Press, 1950, pg. 75-76, 129

Bruce W. Chambers, *The World of David G. Blythe (1815-1865)*, Washington DC, Smithsonian Institution Press, 1980, pg. 59 illustrated & pg. 155

Francis P. Garvin: Collector, New Haven, Connecticut, Yale University Press, 1980, pg. 52

Exhibited:

Pittsburgh Art Association, Pittsburg, Pennsylvania, 1860, no. 76

Carnegie Institute, *An Exhibition of Paintings by David G. Blythe*, Pittsburg, Pennsylvania, December 22, 1932-January 31, 1933, no. 21

Whitney Museum of American Art, *Paintings by David G. Blythe*, April 7-May 7, 1936.

Metropolitan Museum of Art, *Life in America for 300 Years: A Loan Exhibition of Paintings, S. L.*, October 17 - November 21, 1939, No. 3039.11





CHARLES EPHRAIM BURCHFIELD

(American 1893-1967)

Cherry Tree in May, 1916

Watercolor over pencil on paper

14 x 10 inches

Signed and dated *C. E. Burchfield 1916* lower right

Dated *May 1916* on the verso

Provenance:

Charles E. Burchfield Foundation

Kennedy Galleries, New York, 1986

Acquired from the above by the present owner

Literature:

Joseph S. Trovato, *Charles Burchfield: Catalogue of Paintings in Public and Private Collections*, Utica, New York, 1970, no. 80, pg. 42.

Exhibited:

New York, Metropolitan Museum of Art, *Charles Burchfield*, 1984

SÖREN EMIL CARLSEN

(American 1853-1932)

***Connecticut Hillside*, circa 1920**

Oil on canvas

29 x 27 inches

Signed *Emil Carlsen* lower right

Provenance:

Macbeth Gallery, New York, 1921

Walter H. Schulze Memorial Collection

Acquired as a gift from the above, 1930

Art Institute of Chicago, 1930-2016

Literature:

The Art Club of Philadelphia, *Exhibition of Oil Paintings by Lilian Westcott Hale, Emil Carlsen, and Charles H. Davis*, 1923, no. 11

New York, The Macbeth Gallery, *Recent Paintings by Emil Carlsen, N.A.*, 1921

Art Institute of Chicago, *Century of Progress: Exhibition of Paintings and Sculpture*, 1933, no. 436, p. 60, illustrated

Storrs, Connecticut, William Benton Museum of Art, *Connecticut and American Impressionism*, 1980, no. 6, pp. 56, 63, illustrated

Exhibited:

"The Walter H. Schulze Memorial," *Bulletin of the Art Institute of Chicago* 24, 1930, p. 79

"Emil Carlsen," *Bulletin of the Art Institute of Chicago* 26, 1932, p. 35

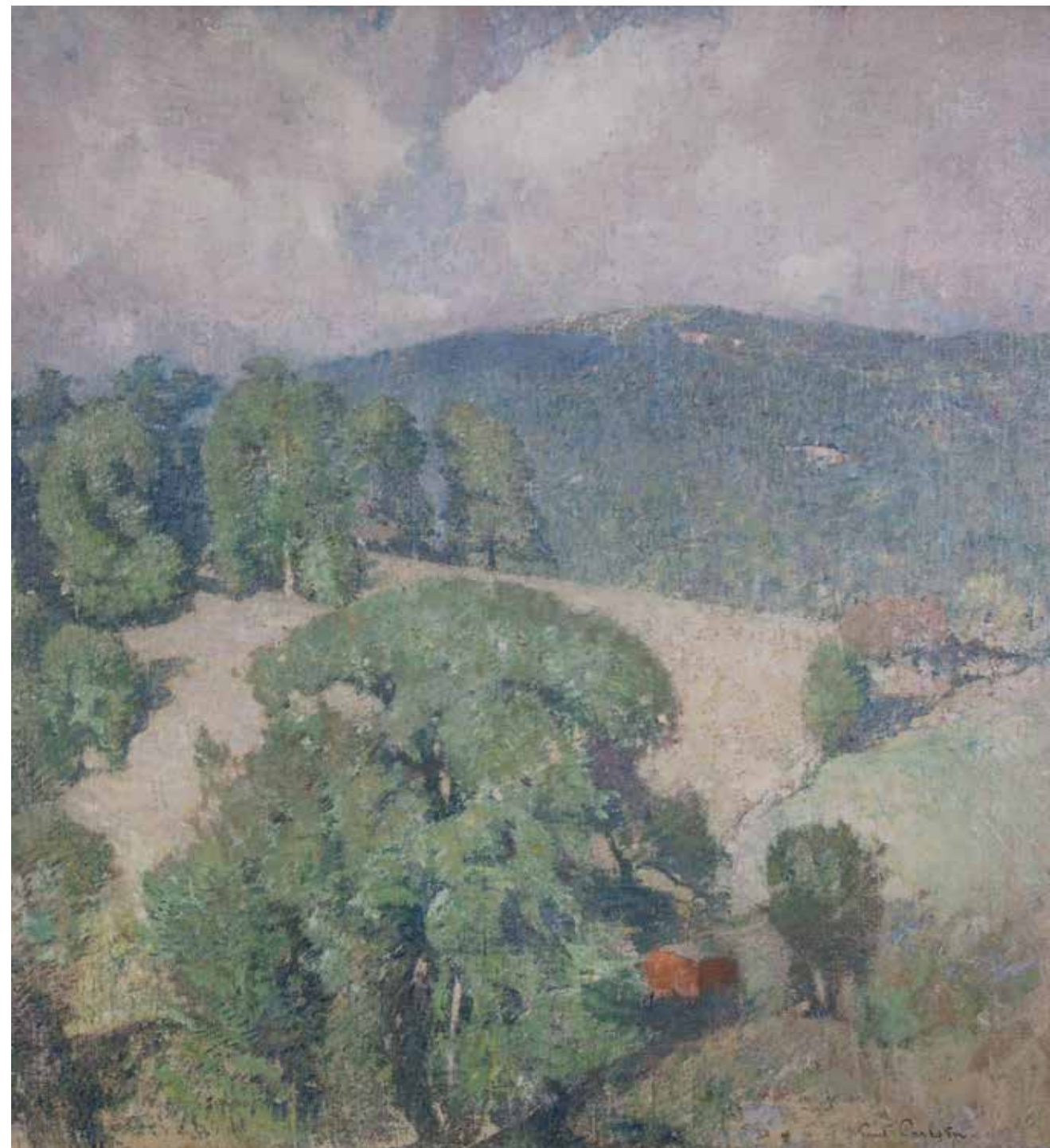
Art Institute of Chicago, *Guide to the Paintings in the Permanent Collection*, 1932, p. 145

Art Institute of Chicago, *Paintings in the Art Institute of Chicago: A Catalogue of the Picture Collection*, 1961, p. 67

Donelson F. Hoopes, *The American Impressionists*, New York, 1972, pp. 7, 110-11, illustrated

Emil Carlsen (1853-1932) As Landscape Painter: A Chronological Introduction to Some of the Major Works and Their Critical Reception, 1997

Kim Lykke Jensen, *Soren Emil Carlsen: The Hammershoi of Manhattan*, Gylling, Denmark, 2008, fig. 55, p. 73, illustrated





SÖREN EMIL CARLSEN
(American 1853-1932)
Roses and Oriental Porcelain, circa 1895
Oil on canvas
24 ⁷/₈ x 14 ³/₄ inches
Signed *Emil Carlsen* lower left

Provenance:
Mr. and Mrs. Louis C. Krueger, at least until 1983

Exhibited:
Evanston, Illinois, Terra Museum of American Art, *Two Hundred Years of American Painting from Private Chicago Collections*, 25 June – 2 September 1983, catalogue p. 20, no. 29 as *Still Life, Roses and Oriental Vases*

SÖREN EMIL CARLSEN

(American 1853-1932)

Still Life with Tea Kettle and Radishes, circa 1915

Oil on board

8 3/4 x 11 3/4 inches

Signed *Emil Carlsen* lower left

Provenance:

The Estate of Minnie Cassatt Hickman, until 2008





WILLIAM MERRITT CHASE

(American 1849-1916)

Head of a Boy, 1878

Oil on canvas

18 ¼ x 15 ½ inches

Signed and dated *W M Chase / New York 1878* middle center right

Provenance:

Ronald G. Pisano, *William Merritt Chase: Portraits in Oil*, vol. II, New Haven, Connecticut and London, Yale University Press, 2006, pg. 25, OP. 56, illustrated

SAMUEL COLMAN
(American 1832-1920)

Lake George

4 ¾ x 7 ¼ inches

Oil on canvas

Signed and titled *Samuel Colman Lake George* on the stretcher





CHARLES DEAS
(American 1818-1867)
Western Landscape with Waterfall and Figure, 1847
Oil on paper or card
6 x 9 inches
Signed & dated *Charles Deas 1847* lower left

Provenance:
A private New Mexico collection.

ARTHUR DOVE
(American 1880-1946)
The Old Brick Plant, 1937
Watercolor on paper
6 7/8 x 5 inches
Signed *Dove* lower center

Provenance:
The Artist
Gifted to Lee Simonson (1888-1967), Easton, CT
The Estate of Lee Simonson





WERNER DREWES

(American 1899-1985)

Composition #268, 1942

Oil on canvas

30 x 41 ¾ inches

Signed with the artist's device and dated 1942 lower right

Signed and titled *Drewes C. 268* on the stretcher

Signed with the artist's device, dated and numbered again on the reverse

Provenance:

Tilden-Foley Gallery, New Orleans

Acquired from the above by a Midwestern collector

Note:

There is a Cleveland Museum of Art label on the reverse.

GILBERT GAUL

(American 1855-1919)

Two Indians in a Canoe, Forest Interior, circa 1890

Oil on canvas

40 x 30 inches

Signed *Gilbert Gaul* lower left

Provenance:

**Sold to benefit the acquisition fund of the Hood Museum of Art, Dartmouth
College, Hanover, New Hampshire**

M.R. Schweitzer Gallery, New York





REX GORELEIGH
(American 1902-1986)
The Social Hour, 1971
Oil on canvas
42 ½ x 60 ½ inches
Signed *Goreleigh* lower right
Titled and signed ... /by *AThieme* on the reverse

Provenance:
Collection of John Ralph Willis (1938-2007), Hightstown, New Jersey
By descent to the Collection of Anne Jones, Hightstown, New Jersey

JOHN WILLIAM HILL

(American 1812-1879)

The Hudson near World's End, West Point, circa 1865

Watercolor on paper

11 ¾ x 18 inches

Signed *J.W. Hill* lower left

Provenance:

The estate of former Pennsylvania Governor William W. Scranton and First Lady Mary L. Scranton





GEORGE HITCHCOCK
(American 1850-1913)

The Mussel Gatherer, 1886

Oil on canvas

21 ¾ x 32 ¼ inches

Signed and dated *George Hitchcock 1886* lower left

Provenance:

The artist

To his niece, Ethel Hitchcock

By descent, until 2008

Thomas Colville Fine Art, LLC, 2008

Private collection, 2008-2017



WINSLOW HOMER
(American 1836-1910)
In the Garden, 1875
Watercolor on paper
Sight size: 11 ½ x 7 7/8 inches
Paper size: 14 x 10 inches
Signed and dated *W Homer 1875* lower left

Provenance:

Unidentified auction, Boston, Massachusetts, circa 1878
Acquired by William S. Eaton, Boston, Massachusetts, circa 1878
By descent to Francis S. Eaton, Boston, Massachusetts, by 1926
Acquired by Wildenstein & Company, 1943
Lillian Bostwick Phipps (Mrs. Ogden Phipps), New York, 1944
Ogden Phipps, New York, circa 1987
By descent until 2007

Literature:

"Art Notes," *New York World*, 25 October 1875
"The Arts," *Appletons' Journal of Literature, Science, and Art*, 6 November 1875, pages 602-3
Lloyd Goodrich and Abigail Booth Gerdtz, *Record of Works by Winslow Homer, 1867-1876*, vol. II, New York, 2005,
no. 567, pages 359-60, illustrated

Exhibited:

Philadelphia, Pennsylvania, *The Great Centennial Exhibition*, 10 May-10 November 1876, no. 308
Boston, Massachusetts, Museum of Fine Arts, *Exhibition of Works by Winslow Homer and John La Farge*, June –
August 1936
New York, Wildenstein & Co., *A Loan Exhibition of Water Colors: Homer, Sargent, Marin*, April – May 1947, no. 48
Washington, D. C., National Gallery of Art, *Winslow Homer Watercolors*, March – May 1986, no. 33 illustrated p. 45.

WINSLOW HOMER

(American 1836-1910)

Orange Tree, Nassau, 1885

Watercolor on paper

14 x 20 1/2 inches

Signed and dated *Winslow Homer 1885* lower left

Provenance:

Reichard & Co., New York, 1885

Russell Sturgis, New York, probably 1885

By descent to Edward Sturgis, New York, 1909

By descent to Agnes Sturgis, Pleasantville, New York, 1946

Knoedler & Co., 1946

Wildenstein Gallery, New York, 1946-1947

Mr. & Mrs. Lawrence A. Fleischman, Detroit, Michigan, 1954

Priscilla Alden Bartlett Henderson, circa 1959

Sale: Sotheby Parke Bernet, April 25, 1980, lot 38, illustrated in color

Lano Art Association, New York (acquired at the above sale)

Helen Marx, 1986 – 2011

Literature:

Helen Cooper, *Winslow Homer Watercolors*, New Haven, Connecticut, 1986, p. 136-137, no. 123, illustrated in color

Martha Tedeschi and Kristi Dahm, *Watercolors by Winslow Homer: The Color of Light*, Art Institute of Chicago, Chicago, Illinois, 2008, p. 170, no. 2, illustrated in color

Lloyd Goodrich and Abigail Booth Gerdts, *Record of Works by Winslow Homer: 1883 through 1889*, vol. IV.2, The Goodrich-Homer Art Education Project, New York, 2012, pg. 327, no. 1271, color illustrated pg. 539

Exhibited:

New York, Reichard & Co., *Water-Color Views by Winslow Homer*, (c. 18 - c. 31), December 1885, no. 8

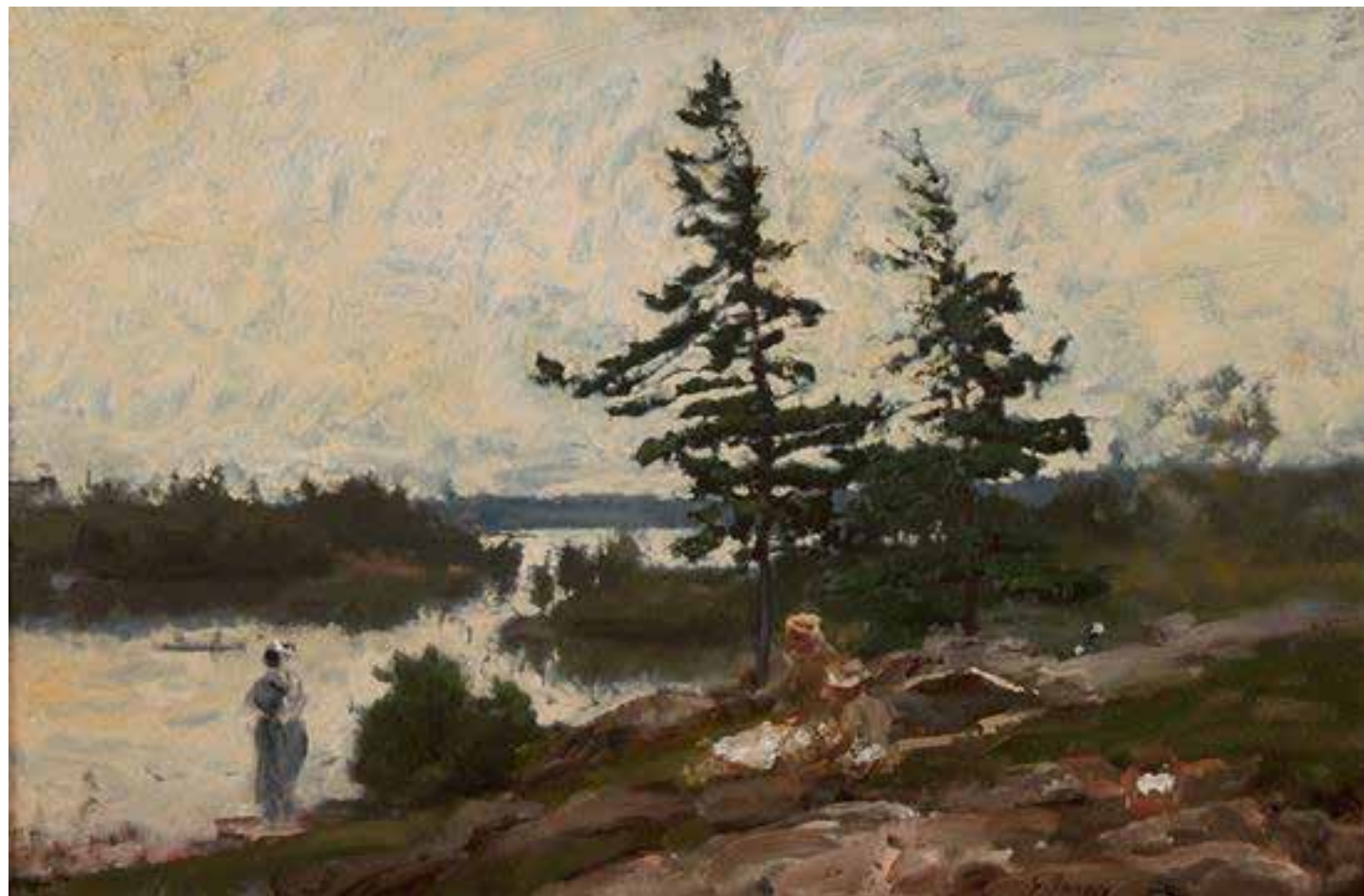
New York, New York Watercolor Club, *Thirteenth Annual Exhibition*, November- December 1902, no. 17

New York, Wildenstein & Co., *A Loan Exhibition of Winslow Homer for the Benefit of the New York Botanical Garden*, 19 February – 22 March 1947, no. 62 as *Orange Trees and Gate*

Houston, Texas, Allied Arts Association Annual Art Festival, *Paintings, Watercolors and Drawings by Winslow Homer, 1836-1910*, November 1952, no. 25

Washington, D.C., National Gallery of Art; Fort Worth, Texas, Amon Carter Museum; New Haven, Connecticut, Yale University Art Gallery, *Winslow Homer Watercolors*, March-November 1986, no. 123





GEORGE INNESS

(American 1825-1894)

Alexandria Bay on the St. Lawrence River, 1878

Oil on millboard

16 x 24 inches

Signed *G. Inness* lower right center

Provenance:

Elizabeth Hart Inness, widow of the artist

Sale: New York, Fifth Avenue Art Galleries, *Mrs. George Inness Executor's Sale*, 11 – 13 February 1904, no. 8
John Bannon, New York

Sale: New York, Fifth Avenue Art Galleries, *John Bannon Sale*, 23 – 24 February 1905, no. 91

Purchased at the above by William Clausen, New York, 1905

Sale: Fifth Avenue Art Galleries, New York, organized by William Clausen, 10 March 1906, no. 449

Purchased at the above by D. Roberts, 1906

Gustav Reichard, New York

Sale: New York, American Art Association, Reichard sale, 16 April 1917, no. 49, illustrated

Purchased at the above by Kleinberger Galleries, New York

Charles H. and Mary F. S. Worcester, Chicago

The Art Institute of Chicago, Chicago, 1935 – 1974

Literature:

The Art Institute of Chicago, *Paintings in the Art Institute of Chicago*, 1961, p. 221, as *Alexandria Bay, St. Lawrence River*

Leroy Ireland, *Works of George Inness: An Illustrated Catalogue Raisonné*, Austin, Texas, 1965, p. 208, no. 839, illustrated

C. C. J., *Father of Modern American Landscape Painted Scenes of St. Lawrence River*, Watertown Daily Times, February 17, 1966, pg. 4

Carole Drachler, *George Inness: American Landscape Painter (1825-1894)*, MA thesis, Northwestern University, 1969, discussed pp. 40-42, illustrated at plate 11

Werner, *Inness Landscapes*, New York, Watson-Guption Publications, 1973, p. 60, illustrated p. 61

Michael Quick, *George Inness: A Catalogue Raisonné*, Vol. 2, New Brunswick, New Jersey, Rutgers University Press, 2007, no. 709, pg. 54

GEORGE INNESS

(American 1825-1894)

Delaware River, circa 1860-63

Oil on canvas

8 ¼ x 10 inches

Signed *G. Inness* lower right

Provenance:

Possibly Samuel P. Avery, New York, New York

(possibly sale, Henry H. Leeds & Miner Galleries, New York, New York [Samuel P. Avery sale], Feb. 4, 1867, no. 94)

John F. Kensett, New York, New York until his death in 1872

Miss Elizabeth N. Kellogg, Brooklyn, New York, niece of Mr. Kensett, until 1913

Acquired by George H. Ainslie, George Ainslie Galleries, New York, Sep. 1913

Acquired by Peter Winchester Rouss, Esq., New York, Dec. 1913

By Descent to Mrs. Peter Winchester Rouss, New York

Sale, American Art Association, New York, *French furniture, French and American Paintings: Including Examples by Henner, Cazin, Dupre, Vibert, Innes [sic], Wyant, Moran, Murphy ... comprising the entire contents of the former residence of Mrs. Peter W. Rouss at 320 Garfield Place, Brooklyn, N.Y.*, Oct. 22-24, 1936, lot 31

Acquired by Bartholomew J. Barry

Gifted to Mrs. Belle Schwarzmans, sister-in-law of the above, New York

Parke-Bernet Galleries, Inc., New York, Apr. 10 and 11, 1959, *Valuable French XVIII Century Furniture and Objects of Art Belonging to the Late Belle Schwarzmans*, lot 274

Acquired by Cora Cavanagh Cushny, Matinecock, New York and Lexington, Kentucky

Estate of Cora Cavanagh Cushny

Literature:

“Fine Art; The Brooklyn Exhibition - Opening Reception Last Evening,” *New York Herald*, Dec. 3, 1878, p. 8, described as a “charming and early little George Inness Delaware River”

LeRoy Ireland, *The Works of George Inness, An Illustrated Catalogue Raisonné*, University of Texas Press, 1965, no. 371, pp. 371-2.

Exhibited:

Brooklyn, NY, Brooklyn Art Association, *Catalogue of Pictures Exhibited at Their Fall Exhibition*, [Part] I, no. 24, as *Delaware River*, Dec. 2-14, 1878

Detroit, Detroit Museum of Art, *Retrospective and Comparative Exhibition of Paintings by the Late George Inness... and the Late A. H. Wyant from the George H. Ainslie Collection*, no. 7, as titled 10 x 8 ½ in., 1866, Nov. 1-30, 1913

New York, George H. Ainslie Galleries, *Twenty Five Paintings by George Inness*, Mar. 1917, no. 6 [as circa 1866]

Note:

This work is accompanied by a letter of authenticity from Michael Quick. He will be including this work in the supplement to the catalogue raisonné.





GEORGE INNESS
(American 1825-1894)

Leeds, 1867

Oil on canvas

21 1/8 x 30 1/8 inches

Signed and dated *Geo Inness 1867* lower right

Provenance:

Private Collection, Belmont Hills, Massachusetts, by 1932

Vose Galleries, Boston, 1991

Roland Pineault Fine Arts, Holyoke, Massachusetts, 1991

Jordan Volpe Gallery, New York, 1992

Vance Jordan Fine Art, New York

Private Collection, 1998-2017

Literature:

Michael Quick, *George Inness: A Catalogue Raisonné*, vol. I, New Brunswick, New Jersey, 2007, p. 280-81, no. 297, illustrated

GEORGE INNESS

(American 1825-1894)

Delaware River, circa 1860-63

Oil on canvas

8 ¼ x 10 inches

Signed *G. Inness* lower right

Provenance:

Mr. and Mrs. John J. Albright, Buffalo, New York, by 1907

George Bates Harrington, Chicago, Illinois, 1925-1960

By descent to Miss Mary Bates Harrington, Chicago, Illinois, until 1960

Estate of the above

Sold by the above at Christie's, New York, 25 May 2000, lot 43

Acquired by Edgar M. Bronfman, 2000-2013

Estate of Edgar M. Bronfman, 2013-2016

Literature:

“The Loan Collection of Paintings Owned by Citizens of Buffalo,” *Academy Notes*, vol. 3, no. 6, Buffalo, New York, November 1907, p. 97, illustrated

“Paintings by the Late George Inness Owned by Buffalonians, on Exhibition at the Albright Art Gallery,” *Academy Notes*, vol. 14, no. 2, Buffalo, New York, April-June 1919, pp. 42-43, illustrated

The International Studio, vol. 74, no. 296, November 1921, p. 3

The Buffalo Arts Journal, vol. 7, no. 8, November 1925, p. 9, illustrated

L. Ireland, *Works of George Inness*, Austin, Texas, 1965, p. 312, no. 1246, illustrated

M. Possley, “Greek Fugitive Charged in the Case of the Purloined Paintings,” *Chicago Tribune*, February 17, 1988

M. Quick, *George Inness: A Catalogue Raisonné*, vol. 2, New Brunswick, New Jersey, 2007, pp. 212-14, no. 914, pl. 189, illustrated

Exhibited:

Buffalo, New York, Buffalo Fine Arts Academy, Albright Art Gallery, *Loan Collection of Paintings Owned by Citizens of Buffalo*, October 10-24, 1907, no. 75, illustrated.

Buffalo, New York, Buffalo Fine Arts Academy, Albright Art Gallery, *Seventh Annual Exhibition of Selected Paintings by American Artists*, May 21-September 2, 1912, pp. 23, 39, no. 79, illustrated.

St. Louis, Missouri, City Art Museum, *Seventh Annual Exhibition of Selected Paintings by American Artists*, September 1912, p. 48, no. 62 (as Summer).

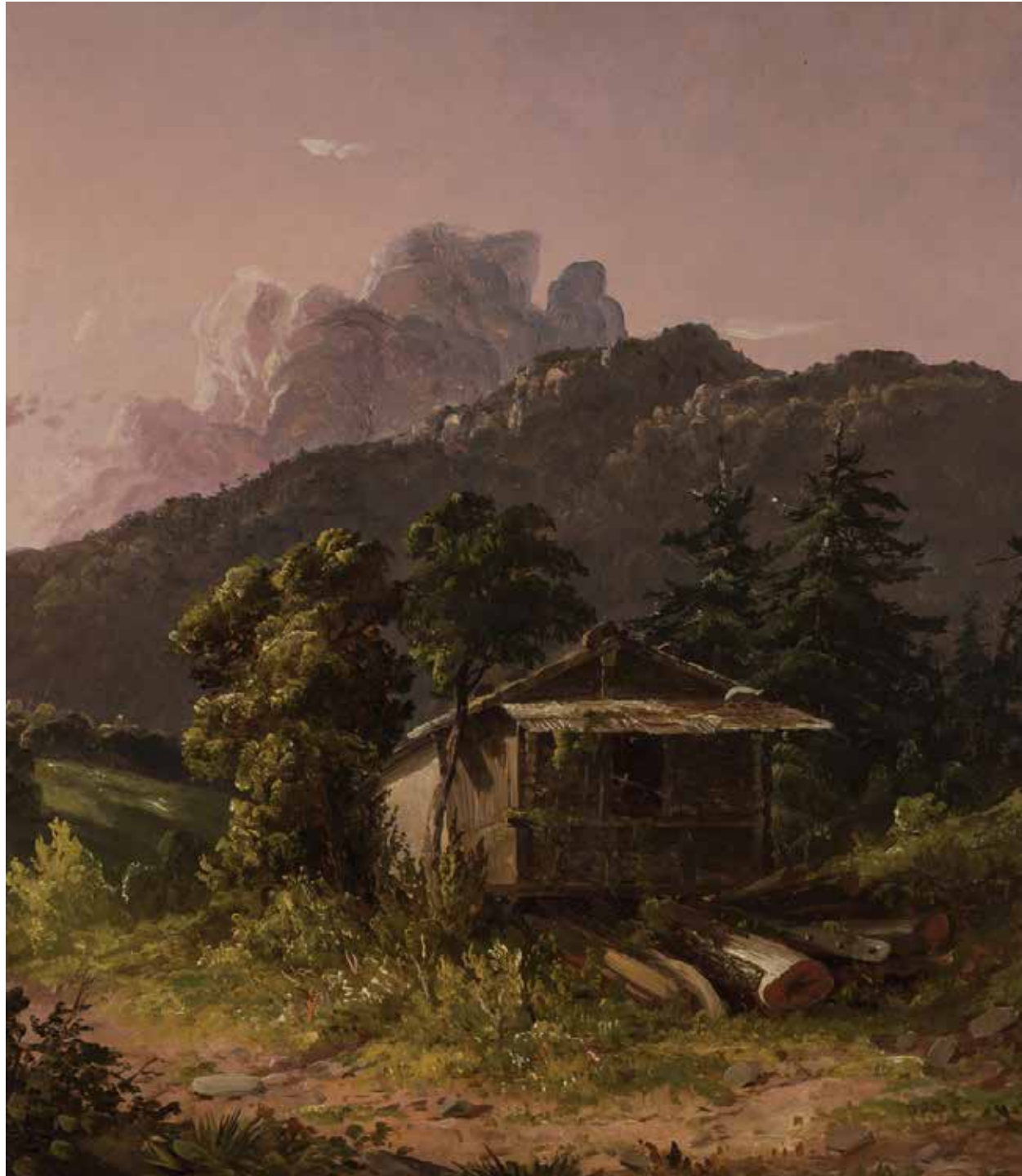
Buffalo, New York, Buffalo Fine Arts Academy, Albright Art Gallery, *Paintings by the Late George Inness Owned by Buffalonians*, December 14, 1918-March 1919.

Buffalo, New York, Buffalo Fine Arts Academy, Albright Art Gallery, *Exhibition of Paintings and Tapestries Collected by Mr. and Mrs. John J. Albright*, June 2-September 6, 1921, pp. 5, 15, no. 1, illustrated.

Buffalo, New York, Buffalo Fine Arts Academy, Albright Art Gallery, *George Inness Centennial Exhibition, 1825-1925*, October 30-November 30, 1925, no. 34.

Chicago, Illinois, Terra Museum of American Art, by 1995-2000, on loan.





DAVID JOHNSON
(American 1827-1908)
Old Mill, West Milford, New Jersey, 1851
Oil on canvas
17 ¼ x 15 ⅜ inches
Initialed *DJ* lower left
Dated *1851* lower right

EASTMAN JOHNSON

(American 1824-1906)

Crossing a Stream (Pig-a-Back), 1866

Oil on board

21 1/8 x 17 inches

Signed and dated *E. Johnson/66* lower right

Provenance:

The artist.

General Benjamin Rush Cowen, Washington, D.C., circa 1870s

Mrs. William Wyatt Breckinridge, granddaughter of the above, Montrose, Alabama, by descent, by 1954

Mrs. J.A. Barnard, New York

Kennedy Galleries, Inc., New York

Private collection, New York, acquired from the above, 1964

Babcock Galleries, New York

Private collection, Massachusetts, acquired from the above, 2000

By descent to a prominent New England Collector

Literature:

H.T. Tuckerman, *Book of the Artists*, New York, 1870, p. 471.

C.E. Clement and L. Hutton, *Artists of the Nineteenth Century and Their Works*, vol. 2, Boston, Massachusetts, 1889,
p. 11.

P. Hills, *The Genre Painting of Eastman Johnson: The Sources and Development of His Style and Themes*, New York, 1977,
p. 135 as *Pig-a-Back*.

Exhibited:

Philadelphia, Pennsylvania, *Artist's Fund Society*, February 1867, no. 71 as *Crossing the Brook*.

New York, Kennedy Galleries, Inc., *American Masters: 18th and 19th Centuries*, March 14-April 7, 1973, p. 30, no. 27,
illustrated as *Crossing the Brook*.

New York, Kennedy Galleries, Inc., *Art of America: Selected Painting and Sculpture 1770-1981*, November 11,
1981-January 15, 1982, no. 4, ill.

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

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

Note:

This picture will be included in the forthcoming catalogue raisonne being compiled by Dr. Patricia Hills and is accompanied by a letter of authenticity.





RAYMOND JONSON

(American 1891-1982)

Oil no. 10, 1946

Oil on canvas

40 x 40 inches

Signed and dated *Jonson/46* lower left

Signed, dated, and titled on verso

Provenance:

Private collection, New York.

Christie's, New York, 30 November 1999, lot 127.

Private collection, Kentucky, acquired from the above.

Christie's, New York, 29 November 2007, lot 122.

Acquired by the present owner from the above

Literature:

Berry-Hill Galleries, Inc., *Raymond Jonson: Pioneer Modernist Painter of New Mexico*, exhibition catalogue, New York, 1986, p. 20, no. 20, cover illustration

Arts Magazine, vol. 60, 1986, p. 118, illustrated

Exhibited:

New York, Berry-Hill Galleries, Inc., *Raymond Jonson: Pioneer Modernist Painter of New Mexico*, February 11-March 1, 1986, no. 20

Jacksonville, Florida, Museum of Contemporary Art, *Contemporary Visions: A Focus on Jacksonville Collections*, January 25-April 6, 2008

JOHN FREDERICK KENSETT

(American 1816-1872)

***Bash Bish Falls*, circa 1860**

Oil on canvas

18 x 22 1/4 inches

Signed with monogram lower right

Provenance:

Hirschl & Adler Galleries, Inc., New York, until 1977

Charles & Alma Shoemaker, Los Angeles, acquired from the above, until 2007

Exhibited:

Los Angeles, California, Los Angeles County Museum of Art, *John F. Kensett: An American Master*, 11 July – 8

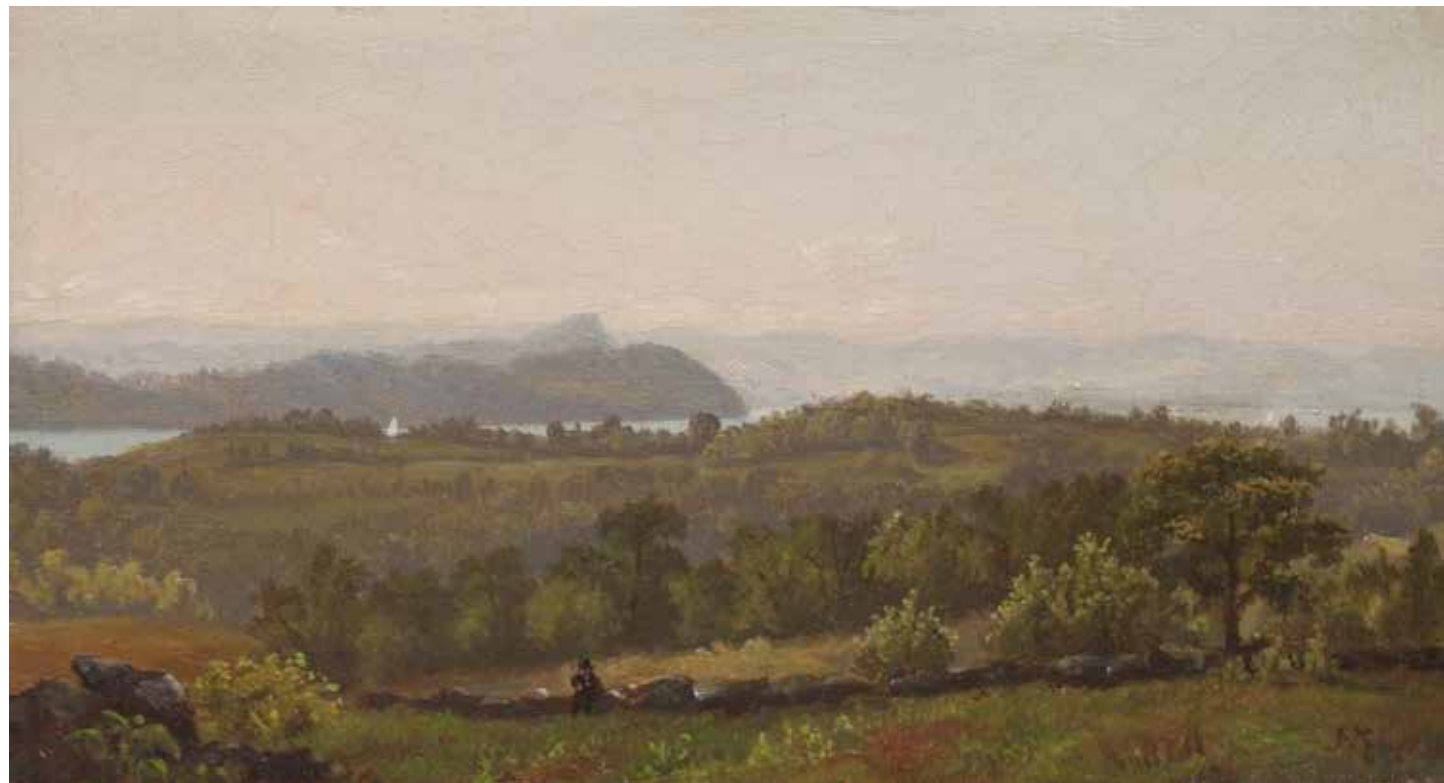
September 1985.

Note:

This painting will be included in the forthcoming catalogue raisonné of the artist's work by John Driscoll. Ref.

070309.0087





JOHN FREDERICK KENSETT

(American 1816-1872)

Hudson River Looking Toward Haverstraw, circa 1855

Oil on canvas

5 x 9 inches

Initialed monogram *JFK* lower right

Provenance:

Ira Spanierman Gallery, New York

Private Collection, Maine, 1969-2006

JOHN FREDERICK KENSETT

(American 1816-1872)

Summer in New Hampshire, 1852

Oil on canvas

17 3/16 x 25 1/8 inches

Monogrammed & dated '52 lower right center

Provenance:

Private Collection, Maryland, until 2004

Note:

This painting will be included in the forthcoming catalogue raisonné of the artist's work by John Driscoll. Ref. 092508.0077





ROCKWELL KENT
(American 1882-1971)
Mount Equinox, Winter, 1921
Oil on panel
12 x 16 inches

Provenance:
The Artist
Kathleen W. Kent, the Artist's wife, until October 1990
Gifted to David Kent, the Artist's grandson, October 1990-2017

LEON KROLL
(American 1884-1974)
Eastern Point Lighthouse, Gloucester, 1912
Oil on panel
8 3/8 x 10 3/4 inches
Signed and dated *Kroll '12* lower right





JOHN LA FARGE

(American 1835-1910)

On the beach. Satapuala. Upolu, Samoa. Moonlight., circa 1891

Watercolor on paper

7 x 9 ½ inches

Provenance:

Mrs. John Briggs Potter, 1954

William Vareika Fine Arts, Newport, Rhode Island

Private Collection, Rhode Island, until 2011

Exhibitions:

New York, Durand-Ruel Galleries, *Paintings, Studies, Sketches and Drawings, Mostly Records of Travel 1886 and 1890-91 by John La Farge*, 25 February – 25 March 1895, no. 81.

Paris, Societe Nationale des Beaux-Arts, *Études, esquisses, dessins, Souvenirs et notes de voyage (1886 et 1890-91) par John La Farge*, 24 April – May 1895, no. 80 as *Sur la plage – Satapuala, Upolu, Samoa (clair de lune)*

Newport, Rhode Island, *William Vareika Fine Arts Ltd., John La Farge: American Artistic Genius and Renaissance Man (1835-1910)*, 28 August – 30 November 2009, as *Samoa, Sail by Moonlight*, no. W46

JOHN LA FARGE

(American 1835-1910)

Water Lily with Green and Red Pads, circa 1883

Pencil, watercolor and gouache on heavy wove paper

Sight: 5 ½ x 9 ½ inches

Sheet: 11 ¾ x 15 ½ inches

Provenance:

The Artist

Gifted from the above to Moritz Bernard Philipp, 1884

James Graham Gallery, New York, by the early 1970's

Sold from the above to a private collection, New England, until 2014

Literature:

James Yarnall, *Nature Vivante: The Still Lifes of John La Farge*, New York, The Jordan-Volpe Gallery, Inc., 1995, pg.

142, no. 76, illustrated

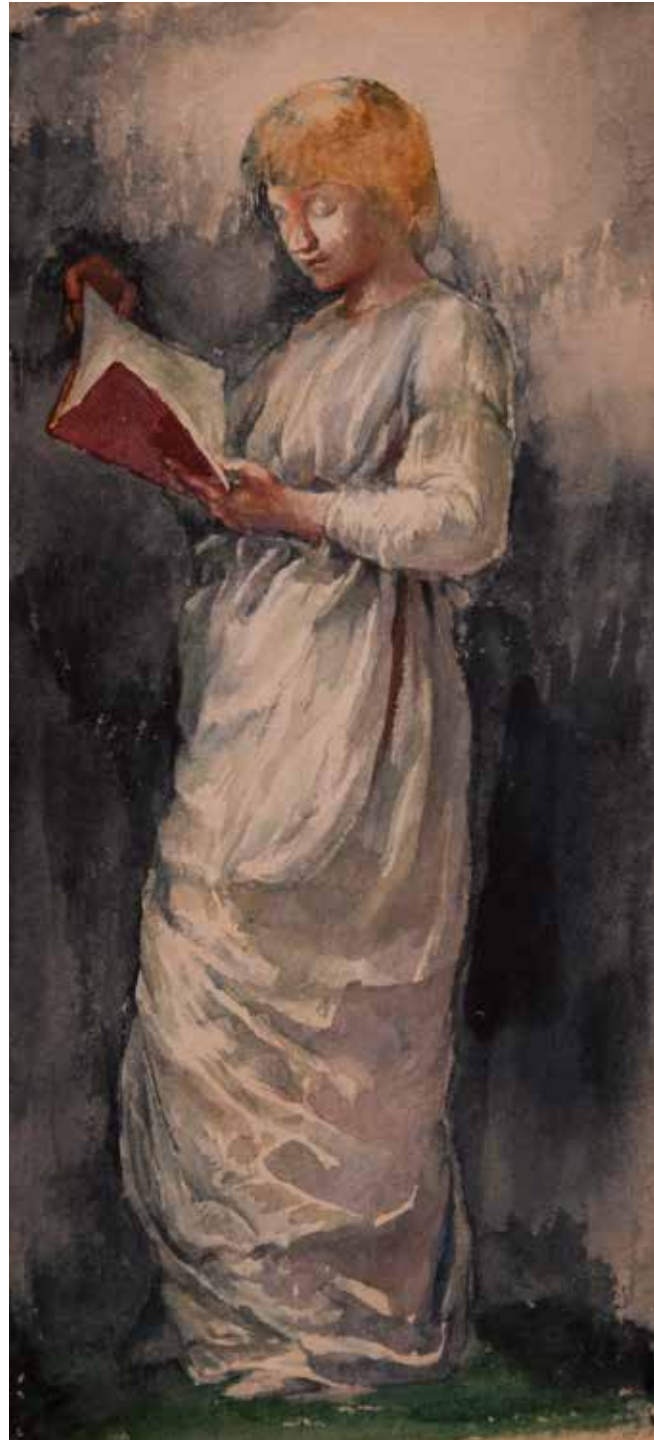
Exhibited:

Society of American Artists, *Annual Exhibition*, 1884, no. 54

Moore's Art Gallery, *Catalogue of a Collection of Oil and Water Color Paintings, by John La Farge*, 26-27 March 1884, lot

49





JOHN LA FARGE
(American 1835-1910)
***Woman in White Reading*, circa 1881**
Watercolor on paper
Sheet: 14 x 6 1/4 inches
Sight: 7 1/8 x 3 3/8 inches
Initialed *JLF* lower right
Titled lower left

Provenance:

Mrs. M. Bernard Philip, New York, 1934

Michael M. Engel, New York (before 1969)

By descent to Michael M. Engel, Jr., Huntington, New York until 2013

Exhibited:

New York, Moore's Art Gallery, 1887, no. 5, as *Woman in white dress. Reading, -- Lark background.* – *Watercolor study.*

Signed

Note:

To be included in forthcoming catalogue raisonne by Henry La Farge, Mary A. La Farge and James Yarnall, cat. no. W81.20

This painting is possibly a study for the allegorical figure of "Sight" in the watercolor room of the Cornelius Vanderbilt House, cat. no. P82.5a



HARRY LEITH-ROSS

(American 1886-1973)

Sunlight on Snow, circa 1927

Oil on canvas

24 1/8 x 30 1/8 inches

Signed *Leith-Ross* lower left

Signed *Leith-Ross* twice and titled *Sunlight on Snow* on stretchers

Provenance:

Private Collection, Rockport, Vermont (probably), purchased at the
Pennsylvania Academy of Fine Arts, 98th Annual Exhibition, 1927
Newman Galleries, Bryn Mawr, Pennsylvania
CIGNA Museum and Art Gallery, Philadelphia

Exhibited:

Philadelphia, Pennsylvania Academy of Fine Arts, 98th Annual Exhibition, 1927, no. 18

Fort Lauderdale, *American Impressionism: The New Hope Circle*, 1984-85

Buckingham, Pennsylvania, Bianco Gallery, *The Byers' Annual Bucks Fever Art Exhibition: An Exhibition of Bucks
County Impressionists from the CIGNA Museum and Art Collection*, 1994

Literature:

Catalog, *12th Floor Artwork*, Philadelphia: INA, June 1972, p. 43.

Sam Hunter, *American Impressionism: The New Hope Circle*, Fort Lauderdale, 1984, p. 6

EDWARD MORAN

(American 1829-1901)

Morning on Staten Island Shore, 1872

Oil on canvas

18 x 36 inches

Signed *Edward Moran* lower left

Signed, dated and titled *Morning on Staten Island Shore / Edward Moran 1872* on the reverse

Provenance:

Wall Galleries

Billy Mitchell, purchased from the above, circa 1940

Gilbert Lamb, purchased from the above's estate

By descent from the above, 1971

Purchased from the above by Mr. and Mrs. Paul Frederick, Milwaukee, Wisconsin, 1980





GEORGE L.K. MORRIS

(American 1905-1975)

Dismembered Disks, circa 1947-49

Oil on canvas

19 x 23 ¼ inches

Signed *Morris* lower right

Signed, dated and inscribed with the title *Morris 1947-9*

Provenance:

The Downtown Gallery, New York

Circulating Gallery of the Dayton Art Institute, Dayton, Ohio

Private Collection, New Jersey

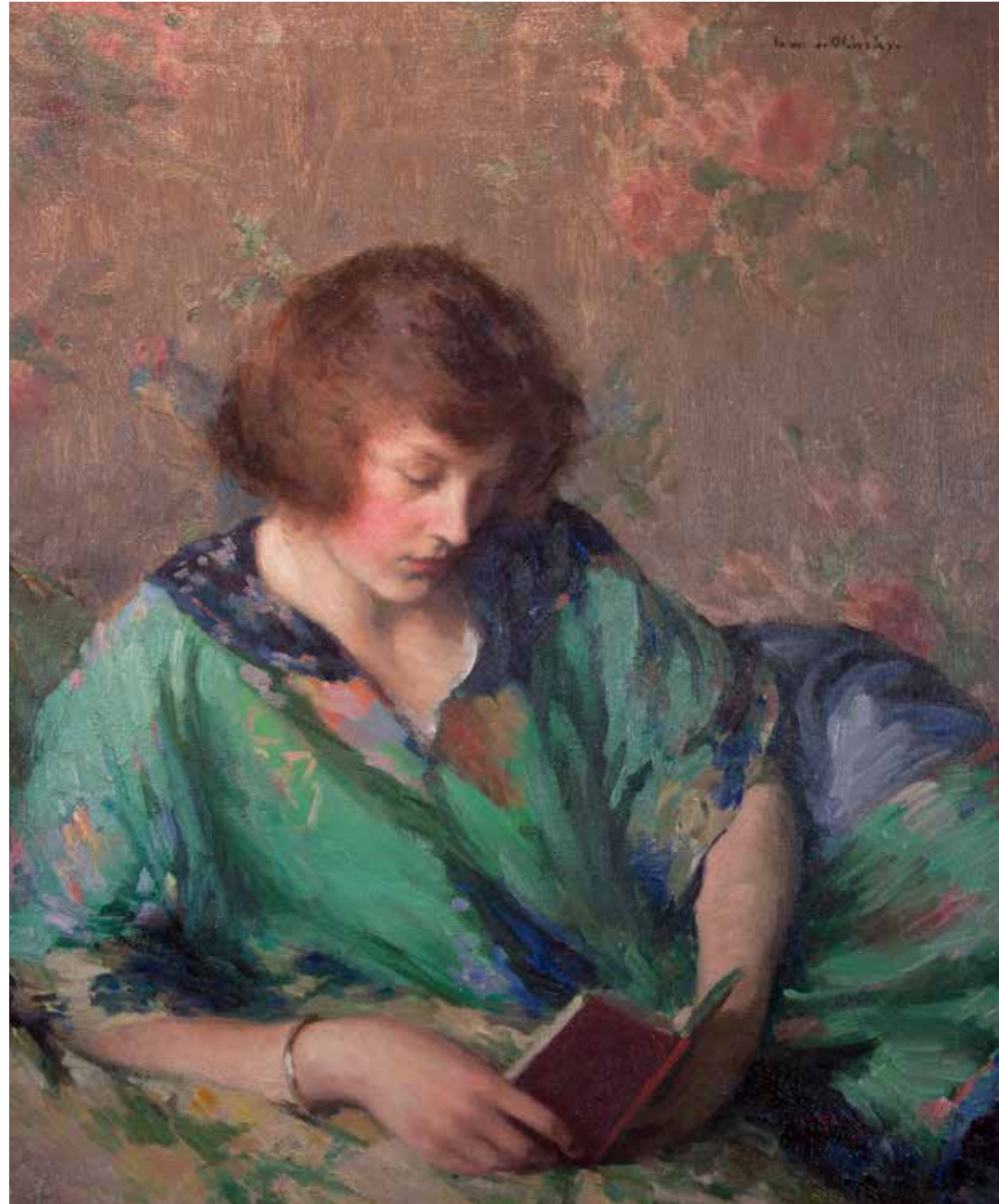
Sale: Christie's New York, December 5, 2013, lot 140

Acquired by the present owner at the above sale

GEORGE L.K. MORRIS
(American 1905-1975)
Indian Composition
Oil on board
13 x 15 ½ inches
Signed *Morris* lower right

Provenance:
Dr. Herbert Kayden and Dr. Gabrielle Reem





IVAN OLINSKY
(American 1888-1986)
The Book, circa 1912-1914
Oil on canvas
30 x 25 inches
Signed *Ivan G. Olinsky* upper right

JOHN FREDERICK PETO

(American 1854-1907)

Market Basket, Hat & Umbrella, 1900

Oil on canvas

10 x 16 inches

Inscribed *Painted by My Father/ John Frederick Peto 1900/ Helen Peto Smiley/ 1949*
on reverse

Provenance:

The artist

His daughter, Helen Peto Smiley

Bendan's, Baltimore

Victor D. Spark, New York

M. Knoedler & Co., New York, 1954

Donald & Jean Stralem, 1954-1995

John & Dolores Beck, Winter Park, Florida, 1995-2012

Literature:

Valerie Ann Leeds, "The Collection of John & Dolores Beck," in *American Art Review*, vol. XII (November-December 2000): 149, 151.

Valerie Ann Leeds, *An American Palette: Works from the Collection of John & Dolores Beck*, exh. cat. (St. Petersburg, Florida: Museum of Fine Arts, 2000), 96, 97.

Exhibited:

St. Petersburg, Florida, Museum of Fine Arts, *An American Palette: Works from the Collection of John & Dolores Beck*, November 12, 2000- January 14, 2002; Orlando Museum of Art, Florida, March 16-May 26, 2002, Greenville County Museum of Art, Greenville, South Carolina, July 10- September 8, 2002





CHARLES GREEN SHAW
(American 1892-1974)
Geometric Abstraction
Oil on canvasboard
12 ¼ x 10 inches
Signed *Shaw* lower left

Provenance:
Private Collection, Jamaica
Private Collection, Canada

JOSEPH STELLA
(American 1880-1946)
Tropical Fruit, circa 1938
Watercolor and India ink on paper
13 ½ x 20 inches
Signed *Joseph Stella* lower right





NEWBOLD HOUGH TROTTER

(American 1827-1898)

Startled by the Iron Horse, 1860

Oil on canvas

22 x 40 inches

Signed & dated *N.H. Trotter Philadelphia 1860* lower left

DWIGHT WILLIAM TRYON

(American 1849-1925)

Salt Marshes, December, 1890

Oil on panel

24 x 36 inches

Signed and dated *D.W.Tryon 1890* lower left

Provenance:

Collection of the Smith College Museum of Art, 1898-1947

Sold by Kende Galleries at Gimbel Brother, catalogue 269, no. 267, New York, 1947

Literature:

Charles H. Caffin, *The Art of Dwight W. Tryon: An Appreciation*, New York, The Forest Press, 1909

Henry C. White, *The Life and Art of Dwight William Tryon*, Boston and New York, Houghton Mifflin Company, 1930, pg. 90, illustrated on pg. 92

Carolyn Kinder Carr & George Gurney, *Revisiting the White City: American Art at the 1893 World's Fair*, Hanover and London, The University Press of New England, 1993, pg. 330

Exhibited:

Philadelphia, Pennsylvania Academy of the Fine Arts, *Sixty-Second Annual Exhibition*, January 21-March 5, 1892, no. 249

Chicago, *World's Columbian Exhibition*, May 1 – October 30, 1893, no. 788

New York, Brooklyn Art Association, March 1892, \$1,200

New York, National Academy of Design, 1891, no. 120, \$1,000

Boston, Boston Art Club, *Annual Exhibition*, December 5, 1896-January 9, 1897, no. 92





MAX WEBER

(American 1881-1961)

Still Life of Fruit, Vase and Cup, 1910

Pastel on paper laid down on heavy card

11 ¼ x 9 inches

Signed *Max Weber '10* lower right

Stamped *MW* by the artist on the reverse

EDWIN LORD WEEKS

The Bazaar at Oudeypore, circa 1893

Oil on canvas

18 x 22 inches

Signed with estate stamp *E. Weeks* lower right

Stenciled and numbered 224 by the estate on the reverse

Provenance:

Estate of the Artist

A.I. Smith, 1905

Exhibited:

New York, American Art Galleries, *The Works of the Late Edwin Lord Weeks*, 11-17 March 1905, as *At the Shoemaker's*, no. 224





JAMES ABBOTT MCNEILL WHISTLER

(American 1834-1903)

Green and Silver – The Three Clouds, 1888

Watercolor on linen

5 1/3 x 8 2/3 inches

Signed with butterfly lower center

**Inscribed *Former collection of Comtesse Greffulhe, Drouot 1955/Gift of Walter Gay*
on reverse**

Provenance:

Comtesse Greffulhe

Drouot, 1955

Literature:

Margaret F. MacDonald, *Drawings, Pastels, and Watercolours: A Catalogue Raisonné*, New Haven and London, 1995,
p. 428, no. 1174

Exhibited:

Munich, Royal Palace of Munich, *Third International Art Exhibition (Dritte Internationale Kunstausstellung) – Munich
Anniversary Exhibition*, June 1888, p. 171 in exhibition catalog, no. 2729 as *Grau und Silber: Die drei
Wolken*.

New York, H. Wunderlich & Co., *Notes – Harmonies – Nocturnes*, March 1889, no. 18

JAMES ABBOTT MCNEILL WHISTLER

(American 1834-1903)

Women and Children outside a Brittany Shop, circa 1888

Watercolor on linen

5 x 8 ½ inches

Provenance:

In the artist's studio at his death

Miss R. Birnie Philip, 1903 (the artist's sister-in-law)

Colnaghi & Co., London, acquired from above, March 1943

Villiers Davis, London, acquired from above, 30 April 1943-1985

Sale: Christie's, New York, 6 December 1985, lot 182, color illustrated

Acquired by the present owner from above sale, 1985-2012

Literature:

Margaret MacDonald, *James McNeill Whistler: Drawings, Pastels and Watercolors: A Catalogue Raisonné*, New Haven,

Connecticut, 1995, p. 432, no. 1187, illustrated





THOMAS WORTHINGTON WHITTREDGE

(American 1820-1910)

***Roman Campagna*, circa 1858-1859**

Oil on paper mounted on canvas

7 ¼ x 12 inches

Signed *T.W. Whittredge* lower left