



Winter Antiques Show

Thomas Colville Fine Art

January 18-28, 2018

The Park Avenue Armory

Park Avenue between 66th and 67th Streets

New York City



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*, Pittsburgh, Pennsylvania, December 22, 1932-January 31, 1933, no. 21

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

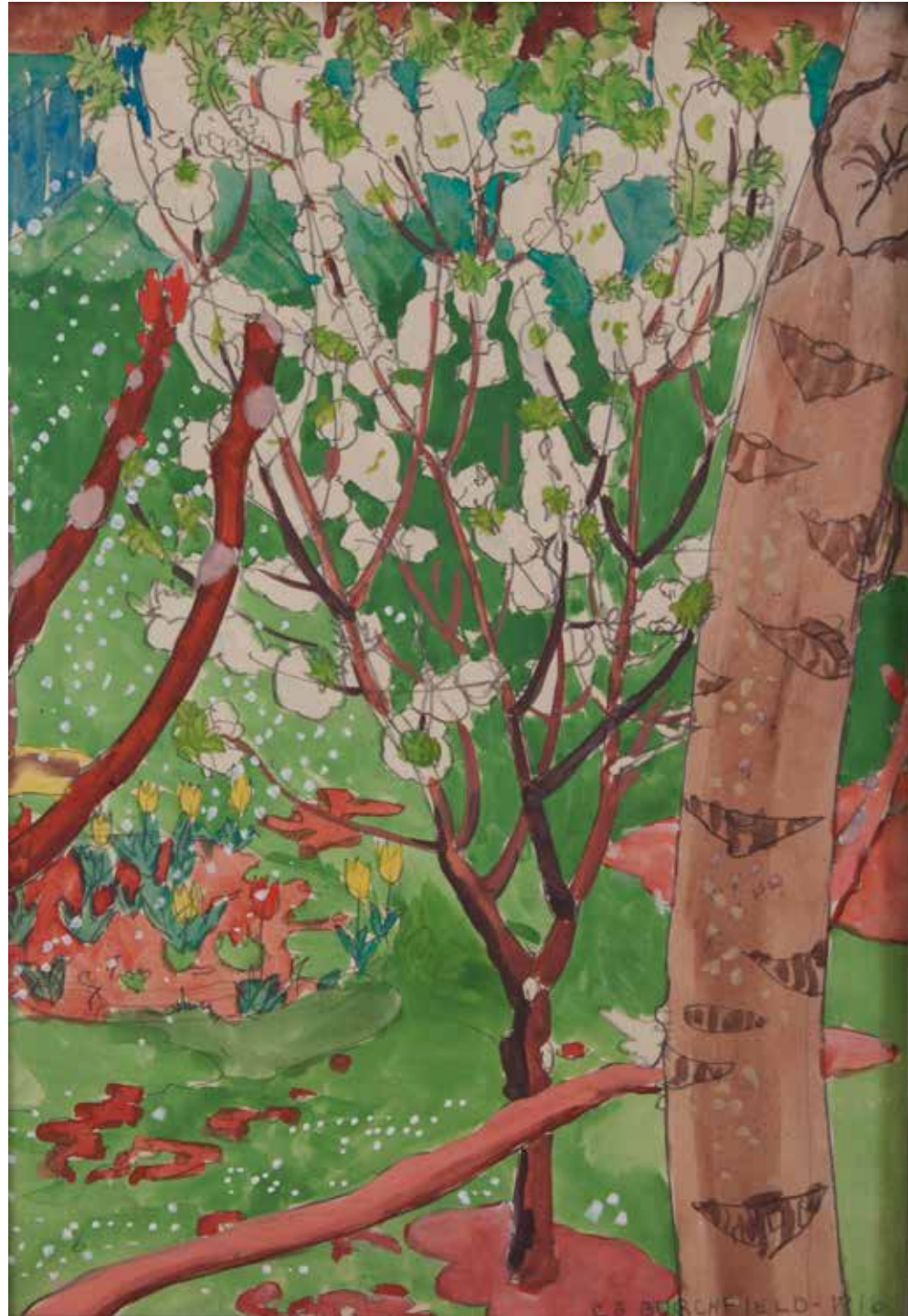
Metropolitan Museum of Art, *Life in America for 300 Years: A Loan Exhibition of Paintings, S. L.*, October 17 - November 21, 1939, No. 3039.11



EUGENE BOUDIN
(French 1824-1898)
***Le Port de Trouville*, circa 1860-65**
7 x 9 7/8 inches
Oil on board laid down on cradled panel
Signed *E. Boudin* lower right

Provenance:
Paul Detrimont, *Paris*.
Stephen Hahn, New York.
Acquired from the above by William Kelly Simpson, September 1981.

Literature:
R. Schmit, Eugène Boudin, Paris, 1973, vol. I, p. 73, no. 229 (illustrated).



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

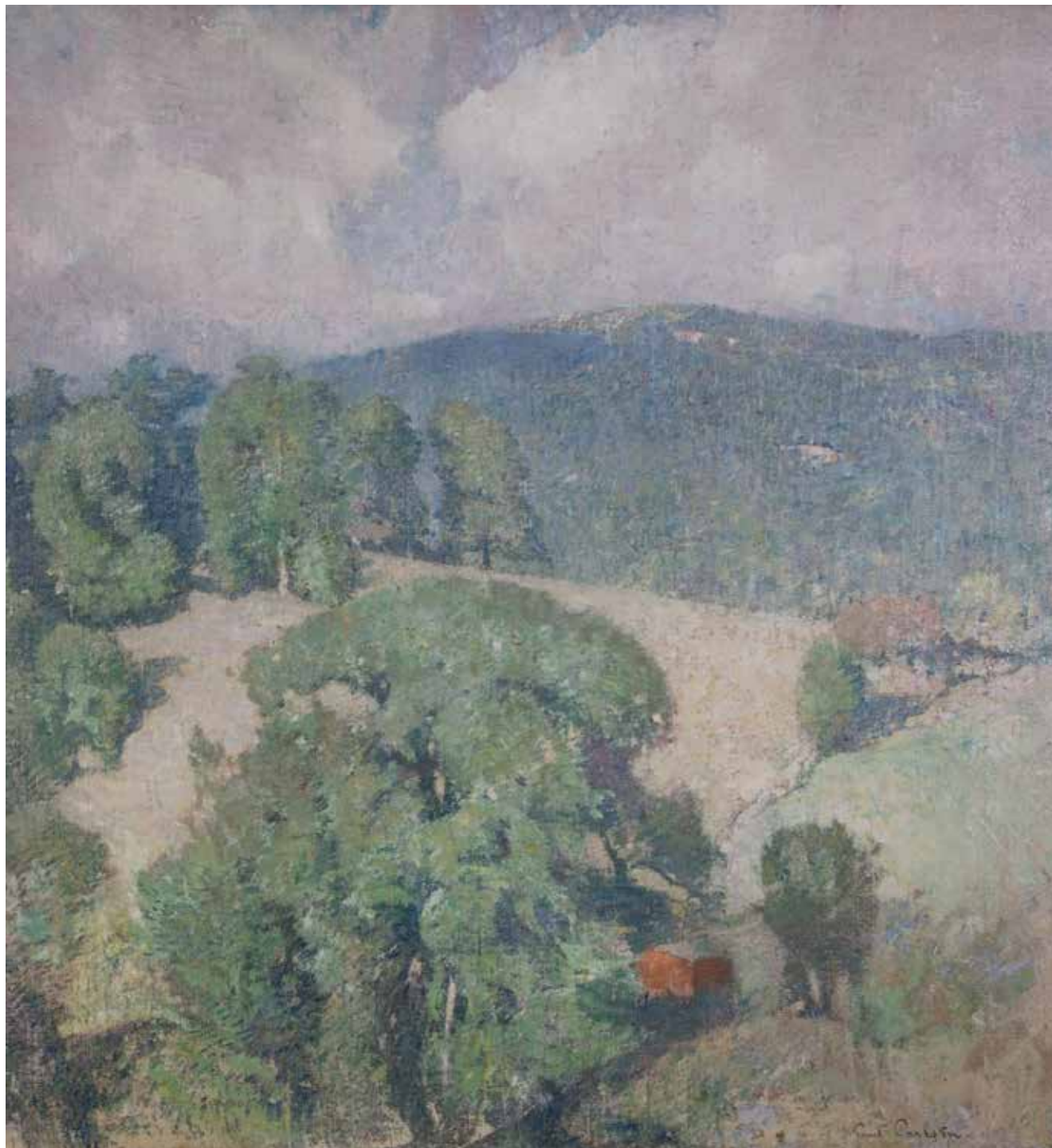
Acquired from the above by the present owner

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*



SIR GEORGE CLAUSEN

(British 1852-1944)

Still Life of Carnations

Oil on canvas

12 ¾ x 10 ¾ inches

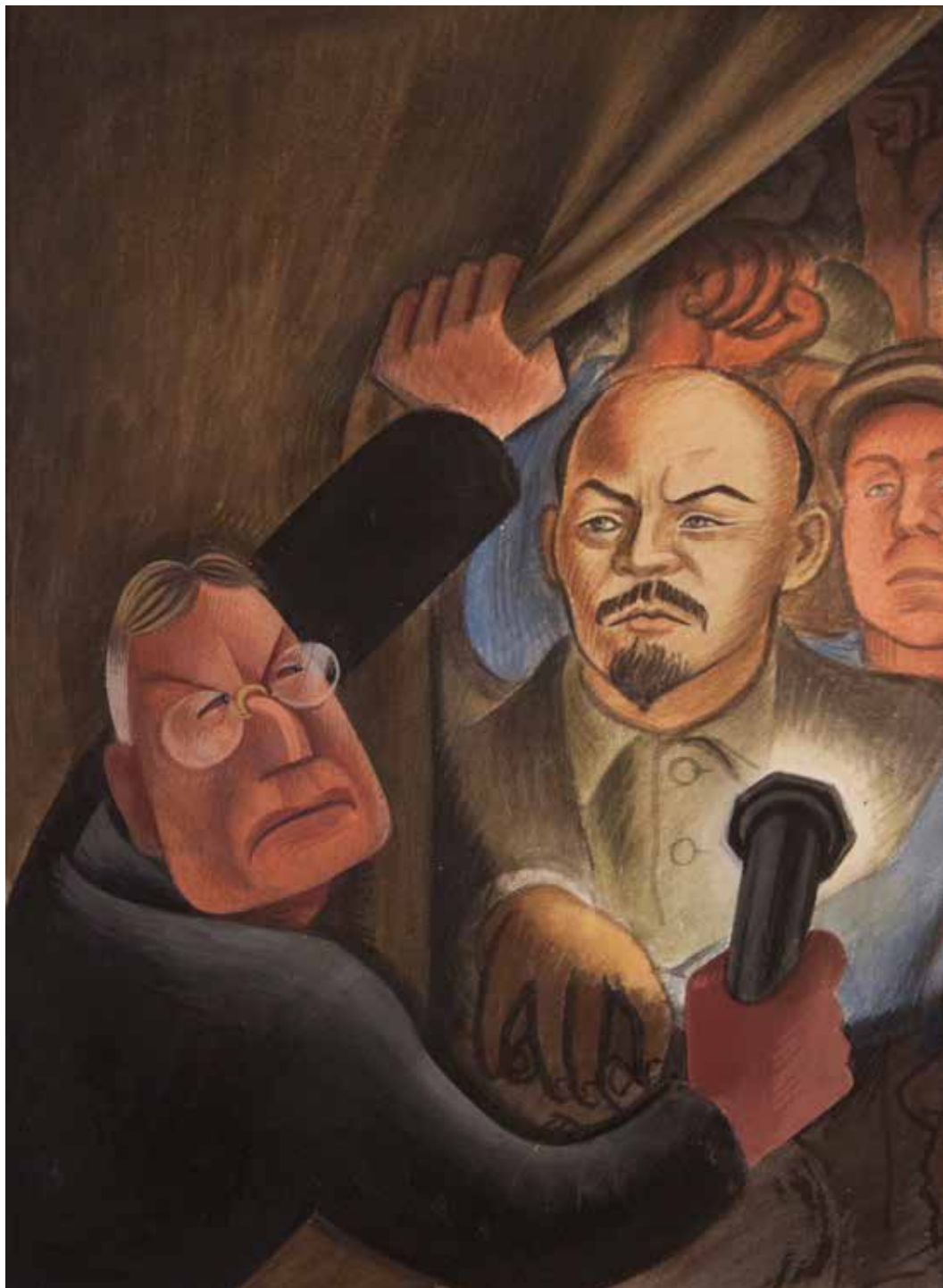
Signed *G. Clausen* lower right

Provenance:

Sale: Christie's, London, November 12, 1976, lot 27, illustrated (titled *Carnations in Two Glass Vases*)
(Probably) Sale: Sotheby's, Belgravia, June 27, 1978, lot 126

Exhibited:

London, Leicester Galleries, *Paintings and Drawings by George Clausen RA*, 1909, no. 11



MIGUEL COVARRUBIAS

(Mexican 1904-1957)

Rockefeller Discovering the Rivera Murals, 1933

Gouache and ink on paper

14 x 10 inches

Signed and annotated in pencil lower right

Provenance:

Forbes Collection, New York

Sale: Sotheby's, New York, May 29, 1985, lot 323

Exhibited:

South of the Border: Mexico in the American Imagination, 1914-1947, Yale University Art Gallery, New Haven, September 10-November 21, 1993; Phoenix Art Museum, December 26, 1993-February 13, 1994; New Orleans Museum of Art, May 7-July 17, 1994; Museo de Monterrey, Mexico, September 9-November 20, 1994.

Shared Traditions: African American Modernists and the Mexican Muralists, The American Federation of Arts; The Studio Museum in Harlem, New York, September 15-December 1, 1996; African American Museum, Dallas, January 3-March 2, 1996; Edsel and Eleanor Ford House, Grosse Pointe Shores, Michigan, March 26-May 25, 1996; California Afro-American Museum, Los Angeles, June 20-August 17, 1994; Diggs Gallery, State University, Winston-Salem, North Carolina, September 12- November 9, 1996; Dayton Art Institute, Dayton, Ohio, December 5, 1997-February 1, 1998; The Mexican Museum, San Francisco, February 27-April 26, 1998.

In the Spirit of Resistance: African American Modernists and the Mexican Muralist School, the Studio Museum in Harlem, New York, September 15-December 1, 1996; African American Museum, Dallas, January 3-March 2, 1997; Edsel and Eleanor Ford House, Grosse Pointe Shores, Michigan, March 26-May 25, 1997; Diggs Gallery, State University, Winston-Salem, North Carolina, September 12-November 9, 1997; Dayton Art Institute, Dayton, Ohio, December 5, 1997-February 8, 1998; The Mexican Museum, San Francisco, California, February 27-April 26, 1998, reproduced.

200 Years of American Art From the Forbes Magazine Collection, The Forbes Magazine Galleries, New York, May 26-September 4, 1999, No. 63.

Nexus New York: Latin/American Artists in the Modern Metropolis, El Museo del Barrio, October 17, 2009-February 28, 2010.

Note:

This work is a spoof of an incident leading to the destruction of the Diego Rivera mural commissioned for Rockefeller Center. Here John D. Rockefeller, Jr. is depicted discovering the heretical image of Lenin in this citadel of capitalism, horror and disbelief reflected in his flinty gaze in contrast to the stoic calm of the Communist leader and the inspired will of his follower



PASCAL DAGNAN-BOUVERET

(French 1852-1929)

Lady in Pink with her Child, 1882

Oil on canvas

25 x 32 inches

Signed and dated *PAJ Dagnan 1882* lower right

Provenance:

Hammer Galleries

Mr. Jeffrey and Mrs. Jill Stoff, Wellesley, Massachusetts

Literature:

Catalogue des Oeuvres de M. Dagnan-Bouveret, Peintures, Paris, 1930, Librairie du Bulletin de L'Academie des Beaux-Arts, pg. 23 as *Jeune femme en rose avec son enfant*.



CHARLES-FRANÇOIS DAUBIGNY
(French 1817-1878)

Auvers-sur-Oise, 1864

Oil on panel

15 ½ x 26 inches

Signed and dated *Daubigny 1864* lower left

Provenance:

Collection of William Hood Stewart, until 1898

Henry Reinhardt Paintings and Works of Art

V. S. Logan, Chicago, Illinois, 1900

Mrs. Marianne H. Low, New York, circa 1968

Exhibited:

New York, American Art Galleries, *Modern Masterpieces gathered by the Late Connoisseur William H. Stewart*,
February 3-4, 1898, no. 35, illustrated

Note:

Certificate of authenticity from Boussod, Valadon & Cie., dated July 9, 1900.



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.



MAURICE DENIS
(French 1870-1943)
Florence, Piazza San Gallo, 1898
Oil on board
10 1/4 x 11 inches
Initialed and dated *MD 98* lower right

Provenance:

Count Harry Kessler

The Revlon Collection

Sale: Sotheby's, New York, Impressionist and Modern Art, 10/9/1996, lot 30

Private Collection, Maine

Exhibited:

Galerie Druet, *Maurice Denis*, Paris, France, 1904, no. 63

Note:

This picture is to be included in the forthcoming catalogue raisonné being compiled by Claire Denis and Fabienne Stahl at no. 898.0216.



MAURICE DENIS
(French 1870-1943)
The Public Garden, circa 1900
Oil on artist's board
9 ¼ x 13 inches
Monogrammed *MAUD* lower right

Provenance:
Galerie Paul Vallotton, Lausanne, 1983 (no. 12474 in their archives)

Note:
This picture is to be included in the forthcoming catalogue raisonné being compiled by Claire Denis and Fabienne Stahl at no. 900.0023* and is accompanied by a letter of authenticity.



WERNER DREWES

(American 1899-1985)

African Violet, 1947

Oil on canvas

22 ½ x 17 ½ inches

Signed and dated *DREWES / 47* lower left

Provenance:

Wadsworth Atheneum Sumner Collection, Hartford, Connecticut, 1960-1998

Dr. James Lodge, San Juan Capistrano

Richard Norton Gallery, Chicago, Illinois

Art Exchange Gallery, San Francisco, California

Exhibited:

San Francisco International Art Expo, 2002



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.



HENRI FANTIN-LATOURE

(French 1836-1904)

***Fleurs des Champs*, 1978**

9 $\frac{3}{4}$ x 10 $\frac{1}{2}$ inches

Oil on canvas wrapped around panel

Signed and dated *Fantin 78* lower left

Provenance:

Edwin Edwards, London

Sir Robert Leicester Harmsworth, United Kingdom

Etienne Bignou, Paris

Private collection, Dallas

Exhibited:

Mme. Fantin-Latour, *Catalogue de l'oeuvre complet de Fantin-Latour*, Floury Editeur, Paris, 1911, p. 94, No. 894;

Frank Gibson, *The Art of Fantin-Latour: His Life and Work*, Drane's, Ltd., London, 1924, p. 101, pl. 28.

Note:

This picture is to be included in the forthcoming catalogue raisonne of the artist's work being compiled by Brame & Lorenceau.



HENRI JOSEPH HARPIGNIES

(French 1819-1916)

***Le Lavandière*, 1875**

Oil on canvas

13 1/4 x 16 1/4 inches

Signed and dated *Harpignies 1875* lower left

Provenance:

Private Collection, Placerville, California



HOWARD HILDEBRANDT
(American 1903-1959)
Painting of a Girl
Oil on canvas
20 x 16 inches
Signed *H. Hildebrandt* lower left

Exhibited:
Milch Galleries, New York



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.



JOHN WILLIAM HILL
(American 1812-1879)
Thistles, circa 1865
Watercolor on paper
6 $\frac{3}{4}$ inches in diameter
Signed *J. W. Hill* lower right



CLAUDE RAGUET HIRST

(American 1855-1942)

Still Life with Pipe and Cigar

Oil on canvas

4 x 7 inches

Signed *Claude R. Hirst N.Y.* lower right



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 Gerdt, *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-Guptill 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 Schwarzmamm, 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 Schwarzmamm*, 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 Raisonne*, 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)

Pastoral Scene, 1866

Oil on artist's board

9 ⁷/₈ x 12 ⁷/₈ inches

Signed and dated *G. Inness 1866* lower left

Provenance:

The artist

Given from the above as a wedding gift to Roswell Hawkes Lamson and his wife, Catherine Buckingham Lamson,
1867-

By descent to their daughter, Helen Lamson Renaud, 1949

By direct descent in the family, until 2007

Literature:

Quick, Michael, *George Inness: A Catalogue Raisonné*, Volume One, New Brunswick, New Jersey: Rutgers University Press, 2007, no. 259, page 258.



GEORGE INNESS

(American 1825-1894)

Summer, Montclair, 1887

Oil on canvas

38 x 28 ½ inches

Signed and dated *G. Inness 1887* 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.



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.



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)

Greenland

Ink on paper

4 ½ x 11 ½ inches

Stamped on the reverse *For use as ... Original drawing the property of Rockwell Kent and to be returned to him at Au Sable Forks, New York*

Provenance:
The Artist



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



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)

Samoan Girls Dancing the Seated Siva Dance with Pantomime and Song, Night Effect, Samoa, 1890, circa 1895

Brush and ink and wash on paper mounted on board

13 x 13 ¾ inches

Signed *La FARGE* lower right

Stamped with the artist's red ink stamp lower center

Provenance:

Doll and Richards, Boston, 1902-1904

Macbeth Gallery, New York, 1907

The artist's estate, New York, 1910-1911

Sold American Art Association, New York, March 29-31, 1911, lot 845

A.B. Springarn, New York, 1911-1966

John B. Lehman, New York, from 1966.

Exhibitions:

Century Association, New York, December 3, 1898, no. 15

Exhibition and Private Sale of Water Color Paintings by Mr. John La Farge, Mr. Childe Hassam, Miss Lucy S. Conant,
Doll and Richards, Boston, November 1902, no. 15

Exhibition of Pictures by John La Farge, Macbeth Gallery, New York, November 27-December 12, 1907, no. 7

Exhibition of Glass, Oil and Water Color Paintings and Sketches by John La Farge, N.A., Knoedler and Co., New York,
February 15-31, 1909, no. 31

John La Farge, Graham Gallery, New York, May 4-June 10, 1966, no. 44

Exhibition of Paintings, Watercolors, and Drawings by John La Farge from His Travels in the South Seas, 1890-1891,
Peabody Museum, Salem, Massachusetts, February 1-May 1, 1978, no. 14.

Literature:

La Farge in Retrospect, New York Times, December 6, 1907, page 5

La Farge Sale Total \$28,492. A Crayon Drawing by Artist, Made in Samoa, Brings \$155, New York Times, April 1, 1911,
page 13

Henry A. La Farge, *John La Farge: A Reappraisal,* Art News, volume 65.0(May 1966), page 30.

Exhibitions:

According to Dr. James L. Yarnall, "This is one of several sepia copies of South Sea watercolors that La Farge prepared for use by Cecilia Waern around 1895 in her biography of the artist. Unlike the other sepia copies, it ultimately was not used by Waern, who instead reproduced the original watercolor (now in a private collection)."



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

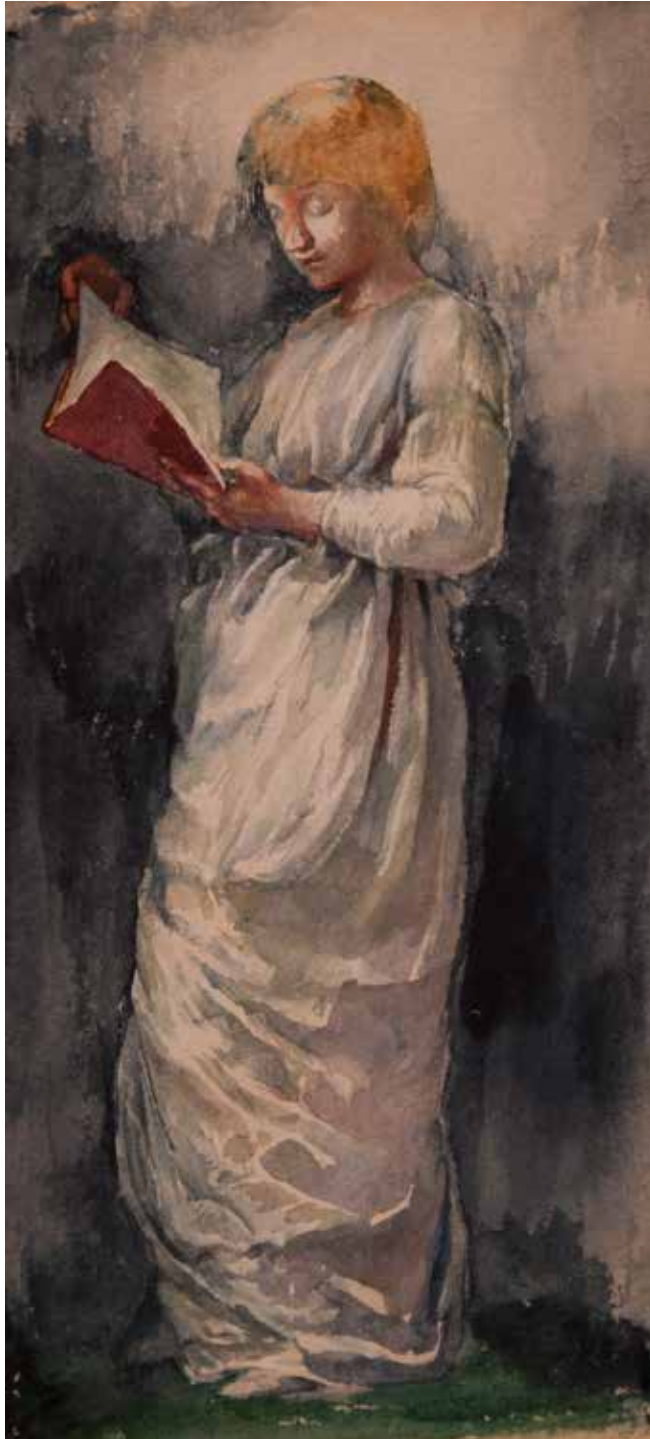
Literature:

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



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



HENRI LE SIDANER

(French 1862-1939)

Camille Le Sidaner, Epouse de L'Artiste, circa 1907

Graphite pencil, color pencil and conte crayon on paper

5 ¾ x 6 ⅞ inches

Signed *Le Sidaner* lower left

Provenance:

Galleries Maurice Sternberg, Chicago, Illinois

Exhibited:

Camille Maclair, *Le Sidaner*, G. Petit, Paris, 1928, illustrated pg. 58

Yann Farinaux, preface by Rémy La Sidaner, *Le Sidaner: L'Oeuvre peint et gravé*, Paris, André Sauret, 1989, p. 325, no. 968, illustrated

Literature:

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

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



STANISLAS LÉPINE

(French 1835-1892)

***La Seine au Pont Solferino*, circa 1875-79**

Oil on canvas

15 ¼ x 23 ¼ inches

Signed S. *Lépine* lower left

Provenance:

Georges Petit, Paris

A. Tooth & Sons, Ltd., London

Collection of Mrs. Reginald B. (Gabriel Warren) Rives, Seacliff, Bellevue Ave., Newport

By descent to her son, Lloyd Michael Rives, Boston

Literature:

Schmit, Robert & Manuel, *Stanislas Lépine 1835-1892: Catalogue Raisonné de l'oeuvre peint*, Paris: Editions Galerie

Schmit, 1993, pg. 42, no. 100



LUIGI LOIR

(French 1845-1916)

***Sur la Plage, Deauville*, circa 1880**

Gouache with pastel

13 ½ x 10 inches

Signed & inscribed *LOIR LUIGI n. 105* lower right

Provenance:

Knoedler & Company, New York

Hirschl & Adler Galleries, New York

Maxwell Galleries, San Francisco



GEORGES MICHEL

(French 1763-1843)

View of Saint-Malo, Brittany

Oil on canvas

14 ½ x 22 inches

Note:

This painting is to be included in the forthcoming catalogue raisonné of the artist's work being compiled by Michel Schulman and is accompanied by a letter of authenticity.



PIERRE EUGENE MONTEZIN

(French 1874-1946)

The Seine at St. Mammes, circa 1925

Oil on canvas

28 ³/₄ x 28 ³/₄ inches

Signed *Montezin* lower right

Titled *St. Mammes* on the reverse



GIORGIO MORANDI

(Italian 1890-1964)

Paesaggio, Casa bruciata, 1959

Watercolor and graphite on paper

13 ¼ x 9 ¾ inches

Signed and dated *Morandi 1959* lower left

Provenance:

Alitalia Collection, Rome

Sale: Finarte, Rome, 8 December 2009, lot 134



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



GEORGE L.K. MORRIS
(American 1905-1975)
Indian Emblems, 1937
Watercolor on paper
8 x 7 ¼ inches (sight)
Monogrammed *GLKM* lower left

Provenance:
The artist's estate
Hirschl & Adler Galleries, New York, 1972
Closson's, Cincinnati, 1973



EMIL NOLDE
(German 1867-1956)
Tulpen and Kakteen
Gouache on wove paper
10 $\frac{3}{8}$ x 18 inches
Signed *Nolde* lower left

Provenance:

Nolde Foundation

On consignment through Knoedler & Co., New York, February 16, 1967

Sold to a private collection, April 11, 1967

Private Massachusetts Collection

Literature:

M. Knoedler & Co. records, approximately 1848-1971, The Getty Research Institute, Los Angeles, Accession no. 2012.M.54, Series III. Commission Books, 1879-1973, Box 99, Commission Book No. 6, CA 7492



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 ETHAN PORTER
(American 1850-1923)
Still Life with Flowers, circa 1890
Oil on canvas
20 x 16 inches
Indistinctly signed *C.E. Port* lower right

Provenance:
Maxwell Galleries, San Francisco, California.
Private Collection, Massachusetts.



JEAN-FRANÇOIS RAFFAËLLI
(French 1850-1924)
Boulevard Malesherbes, Paris, circa 1890
Oil on board
15 ¼ x 21 ¾ inches
Signed *J.F. RAFFAËLLI* lower right

Provenance:
Estate of John F. Norwood, St. Louis, Missouri



JEAN-FRANÇOIS RAFFAËLLI
(French 1850-1924)
The Harbor, Marseille, circa 1890
Oil on paper mounted on panel
10 ⁵/₈ x 13 ³/₄ inches
Signed *JF RAFFAËLLI* lower left



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 1877-1946)

***Back of a Woman, Sleeping*, circa 1908**

Graphite Pencil on Paper

5 ½ x 8 ¼ inches

Signed *Joseph Stella* lower right

Provenance:

Rabin & Krueger Gallery, Newark, New Jersey

Property from the Collection of Mr. and Mrs. Raymond J. Horowitz, sold for
the benefit of the Bard Graduate Center

Literature:

Rabin & Krueger Gallery, *Drawings of Joseph Stella: from the collection of Rabin & Krueger*, 1962, illustrated at plate 59

Exhibited:

Joseph Stella, Whitney Museum of American Art, no. 75, illustrated on pg. 18

American Impressionist and Realist Paintings and Drawings from the Collection of Mr. and Mrs. Raymond J. Horowitz,
Metropolitan Museum of Art, April 19-June 3, 1973, no. 47 (pg. 154 in exhibition book)



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



ALFRED STEVENS
(Belgian 1823-1906)
Portrait of a Beauty
Oil on panel
7 ½ x 6 inches
Monogrammed lower left

Provenance:
Millicent Rogers
Estate of Arturo Peralta Ramos II



GIOVANNI BETTISTA TIEPOLO
(Italian 1696-1770)
Caricature
8 x 5 inches
Ink wash on paper



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



JAMES ABBOTT MCNEILL WHISTLER

(American 1834-1903)

***Battersea Reach, Looking Across the Thames*, circa 1872-78**

Ink on paper

4 ¼ x 7 inches

Signed with butterfly monogram lower right

Provenance:

Frederick Keppell & Co, New York

Marjorie Lord Strauss Knauth, New York

Victor W. Knauth, Wilton, Connecticut, 1969 (husband of the above)

By descent to John A. Knauth, 1977

Acquired by Janet French Cramer, Marlboro, Vermont, 1987

Gifted to Marlboro College, Marlboro, Vermont

Note:

This work has been authenticated by Margaret MacDonald and is to be included in her forthcoming supplement to the catalogue raisonne.

This drawing is a study for *The Thames* (7 x 10 ¼, pastel on paper) in the Indiana University Art Museum Collection (78.32.1).



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



JOHN WHORF
(American 1903-1959)
Berry Pickers (Cape Cod)
Watercolor on paper
14 x 22 inches
Signed John Whorf lower right
Numbered 18. *Berry Pickers* on the reverse

Exhibited:
Milch Galleries, New York



JOHN WHORF
(American 1903-1959)
Middle Eastern Scene
Watercolor on paper
12 x 14 inches
Signed *John Whorf* lower left



IRVING RAMSEY WILES
(American 1861-1948)
Scallop Boats, Peconic Bay, circa 1915
Oil on panel
10 x 14 inches
Signed *Irving R. Wiles* lower left



FÉLIX ZIEM

(French 1821-1911)

Le Palais des Doges, vu du canal della Grazia, circa 1870

Oil on panel

16 ½ x 23 ¼ inches

Signed Ziem lower right

Provenance:

Knoedler, London, 1930

Ellwood R. Burdsall, by descent within his family

Literature:

Anne Burdin-Hellenbranth, *Félix Ziem, 1821-1911*, vol. I, Paris, 1998, p. 129, no. 316, illustrated



FÉLIX ZIEM

(French 1821-1911)

Study of Flowers in Nature

Oil on board

30 ½ x 21 inches

Signed *Ziem* lower left

Note:

This painting is accompanied by a letter of authenticity from Mathias Ary Jan stating it will be included in the forthcoming reproduction of the catalogue raisonne.