

The background of the poster is a reproduction of a painting by Thomas Colville. It depicts a calm body of water, likely a lake or a wide river, with several sailboats scattered across its surface. The water reflects the sky and the surrounding landscape. On the left, a rocky, sparsely vegetated shore is visible, with a few figures sitting on a bench or ledge, looking out at the water. The right side of the painting shows a steep, forested hillside. In the distance, more hills or mountains are visible under a pale, overcast sky. The overall style is that of a 19th-century landscape painting, with a focus on natural beauty and tranquility.

TEFAF New York

Thomas Colville Fine Art

October 27-31, 2018
The Park Avenue Armory
Park Avenue between 66th and 67th Streets
New York City



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).



SÖREN EMIL CARLSEN

(American 1853-1932)

***Hearthstone*, 1922**

Oil on panel

15 x 15 7/8 inches

Signed and dated *Emil. Carlsen. 1922* lower left

Provenance:

William Macbeth, Inc., New York

Private collection, Dallas, acquired from the above.



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*



EUGENE CARRIERE

(French 1849-1906)

The Addition

Oil on canvas

9 5/8 x 7 3/8 inches

Signed *Eugene Carriere* upper right

Provenance:

Albert Camion Collection

Exhibited:

Gustave Geffroy, *L'oeuvre d'Eugène Carrière*, Paris, 1902, p. 24, fig. p. 22

Camille Mauclair, *L'Ame d'Eugène Carrière*, in "*L'Art Décoratif*", Paris, 1902, fig. p. 68 ;

Charles Morice, *Eugène Carrière : l'homme et la pensée, l'artiste et son oeuvre; essai de nomenclature des oeuvres principales*, Paris, 1906, p. 248

Anne-Marie Berryer, *Eugène Carrière, mémoire de doctorat de l'Université de Bruxelles*, Brussels, 1936, n°171 ;

Véronique Bonnet-Nora, *Eugène Carrière, Catalogue raisonné de l'oeuvre peint*, Paris, 2008, p. 105, n°202



WILLIAM MERRITT CHASE

(American 1849-1916)

***Making her Toilet*, circa 1889**

Pastel on gesso-ed wood panel

19 x 9 5/8 inches

Literature:

The Art Amateur, "The Pastel Exhibition," June 1890, vol. 23 no. 1, referred to in the article as "the best of which was the study of a black-haired model, in a gray Japanese robe and holding a pink fan, contemplating herself in the mirror."

Ron Pisano, *William Merritt Chase: The Paintings in Pastel, Monotypes, Painted Tiles and Ceramic Plates, Watercolors, and Prints*, vol. 1, 2006, Pisano/Chase Catalogue Raisonné Project, pg. 28, no. P.66, illustrated, pg. 101, detail illustrated

Exhibited:

Chicago, *Interstate Industrial Exposition*, September 4-October 19, 1889, no. 75, documented in an installation photograph in the Chase Archives

St. Louis, *7th Annual Exhibition*, 1890, no. 164

Herman Wunderlich & Co., New York, *Society of Painters in Pastel 4th Annual Exhibition*, May 1-24, 1890, no. 5, as *At Her Toilet*

Parrish Art Museum, Southampton, New York, *William Merritt Chase, 1849-1916: Retrospective Exhibition*, June 30-July 27, 1957; Henry Art Gallery, University of Washington, Seattle, September 22, 1983; January, 1984; Metropolitan Museum of Art, March 9-June 3, 1984.

Berry Hill, *Chase Inside and Out: The Aesthetic Interiors of William Merritt Chase*, November 16, 2004 – January 29, 2005



SIR GEORGE CLAUSEN

(British 1852-1944)

Still Life of Carnations

Oil on canvas

12 $\frac{3}{4}$ x 10 $\frac{3}{4}$ 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



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-FRANÇOIS DAUBIGNY

(French 1817-1878)

***River Landscape*, 1858**

Oil on panel

10 7/8 x 23 5/8 inches

Signed and dated *Daubigny 1858* lower left



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.



GUY PENE DU BOIS

(American 1884-1958)

Sportswomen, France, 1926

Oil on panel

21 ¾ x 18 inches

Signed and dated *Guy Pene du Bois* '26 lower left

Provenance:

Estate of the Artist

Graham Galleries, New York

Owen Gallery, until 1994

Exhibited:

London, Arts Council of Great Britain, *Modern Spirit*, 1977, no. 113

New York, Graham Gallery, *Guy Pene du Bois: Painter, Draftsman and Critic*, March 27-May 12, 1979, no. 8



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.



WILLIAM GLACKENS

(American 1870-1938)

***Washington Square – The Green Dress*, circa 1910**

Oil on canvas

13 1/8 x 16 1/4 inches

Signed *William Glackens* lower right

Provenance:

The artist

Estate of the above

Kraushaar Galleries, New York

Acquired by a Private collection, San Francisco, California, 1958

By descent to a Private collection, San Francisco, California

Gifted to the present owner, 2017

Exhibited:

(possibly) Omaha, Nebraska, Joslyn Art Museum, 1951.



CARL HAAG

(German, 1820-1915)

A Nubian Boy, 1874

Watercolor and ink on paper

20 1/2 x 14 1/2 inches

Signed and dated *Carl Haag 1874* lower right

Provenance:

The estate of Kenneth Jay Lane.



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



JOHN HENRY HILL

(American 1839-1922)

***Marsh Marigolds*, 1853**

Watercolor on paper

Diameter: 5 1/8 inches

Signed and dated *J. Henry Hill 1853* lower left

Titled *Marsh Marigolds* lower right



JOHN WILLIAM HILL

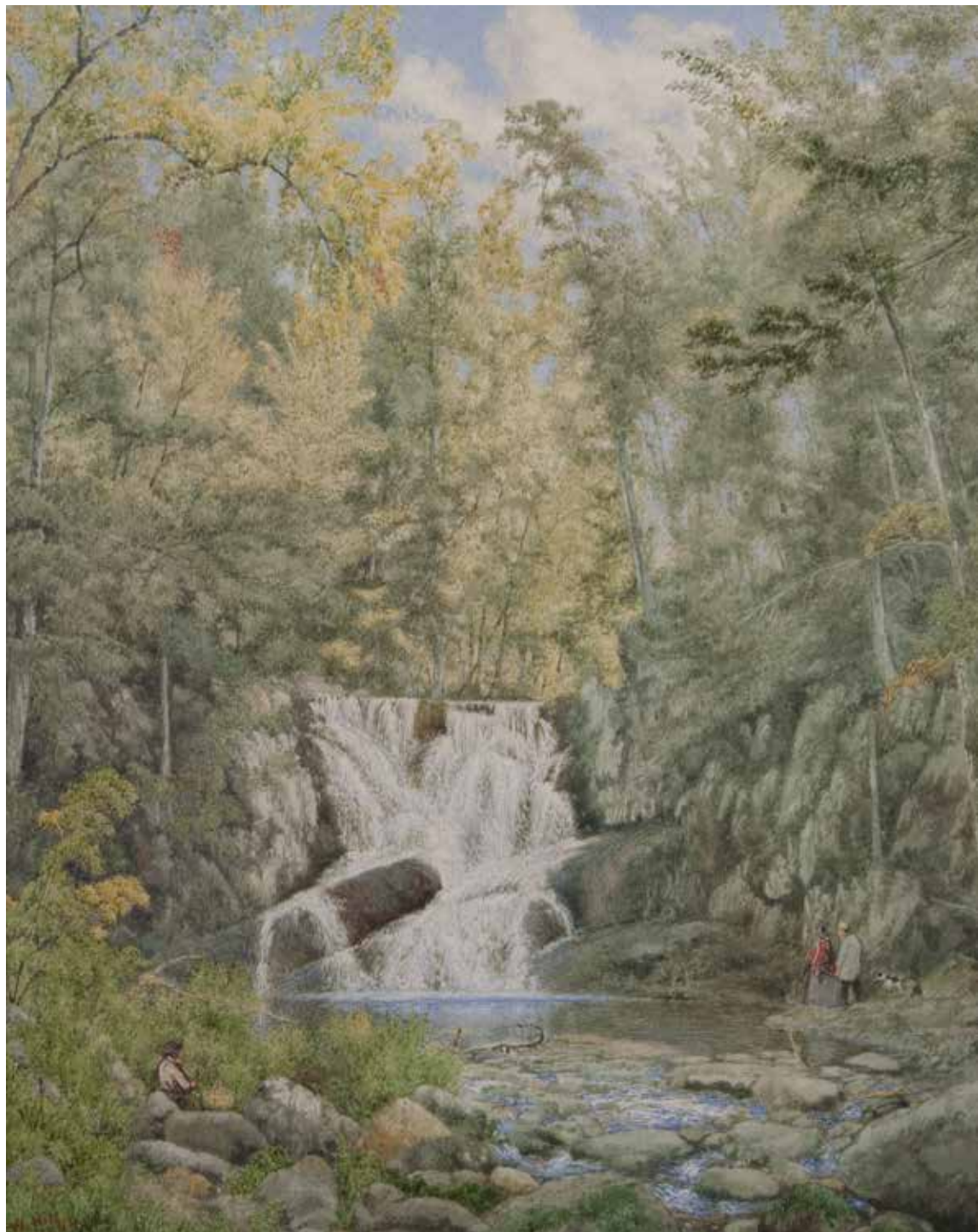
(American 1812-1879)

Blackberries, 1875

Watercolor on paper

10 ³/₄ x 12 inches

Signed and dated *J. W. Hill 1875* lower left



JOHN WILLIAM HILL
(American 1812-1879)
Fawn's Leap, 1864
Gouache on paper
15 x 12 5/16 inches
Signed and dated *J. W. Hill 1864* lower left



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 ³/₄ inches in diameter
Signed *J. W. Hill* lower right



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.



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)

***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



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



MARY LOUISE FAIRCHILD MACMONNIES

(American 1858-1946)

The Garden, 1896

Oil on canvas

17 5/8 x 32 inches

Signed, dated and inscribed *MacMonnies 96 Giverny* upper right

Provenance:

Private collection, Connecticut

Exhibited:

Pennsylvania Academy of the Fine Art, *Sixty-Sixth Annual Exhibition*, 1896, no. 219

American Fine Arts Society, *Nineteenth Exhibition of the Society of American Artists*, March 28-May 1, 1897, no. 125



HENRI MARTIN

(French 1860-1943)

Tapis de Fleurs Bleues avec Marguerites

Oil on canvas

12 1/8 x 16 1/8 inches

Provenance:

Renee Bourdiol Collection, Dax

By descent through the family

Note:

This painting accompanied by a certificate of authenticity by Cyrille Martin.



HENDRIK WILLEM MESDAG
(Dutch 1831-1915)

Fishing Boats on the Beach

Oil on canvas

20 ½ x 16 inches

Signed *H W Mesdag* lower right

Provenance:

Frederick George Herman Fayen and Minna Siemers Fayen, Montclair, New Jersey, circa 1890/1920

By descent to Private Collection, Hamden, Connecticut.



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



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



WILLIAM TROST RICHARDS

(American 1833-1905)

Belmont Glen, Fairmont Park, Philadelphia, 1868

Watercolor on paper

14 ½ x 11 ⅛ inches

Signed and dated *Wm T. Richards 1868* lower right



ELLEN ROBBINS

(American 1828-1905)

Two Plein Air Compositions of Wildflowers and Grasses, 1876

Watercolor on paper

17 7/8 x 7 inches

Signed Ellen Robbins lower right

Other signed *Ellen Robbins/August 1876* lower right



THEODORE ROUSSEAU

(French 1812-1867)

Soleil Couchant sur les sables de Saint-Jean-de-Paris

Oil on canvas

26 x 31 7/8 inches

Remnants of signature *TH Rousseau* lower left

Provenance:

This picture is accompanied by a letter of authenticity from Michel Schulman and relates to a larger painting of the same subject (Michel Schulman no. 603) and a sketch of the composition (Michel Schulman no. 732).



JOHN RUSKIN

(British 1819-1900)

Sunset, Distant View of Abbeville and St. Wulfran Church

Watercolor over pencil on paper

5 ½ x 8 ¾ inches

Inscribed Abeville / Painted by Mr. Ruskin and given by him to me. / Francesca Alexander on the old mount

Provenance:

Francesca Alexander, Boston and Florence, 1837-1917

Henry Upham, Sagamore Beach, Massachusetts, 1970's

Gifted to Helen Kelly, Sagamore Beach, Massachusetts, 1980's

By descent to her daughter, 1980's to present.



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).



JULIUS LEBLANC STEWART

(American 1855-1919)

Twilight on the Terrace, Paris, 1877

Oil on panel

29 ¼ x 39 inches

Signed and dated *JL Stewart 1877* upper left

Provenance:

A Massachusetts estate.



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

(American 1849-1903)

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



OLGA WEISS

(German 1853-1903)

White Blossoms and Butterflies, circa 1885-90

Oil on panel

6 $\frac{7}{8}$ x 10 $\frac{5}{8}$ inches

Indistinctly signed lower right



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)

***La Dormeuse*, circa 1882-85**

Pencil on laid paper

3 5/16 x 4 3/16 inches

Signed in pencil with butterfly left center

Collector's mark of *Alfred Beurdeley* (*Lugt 421*) lower right

Provenance:

Mr. Tom McNay, London

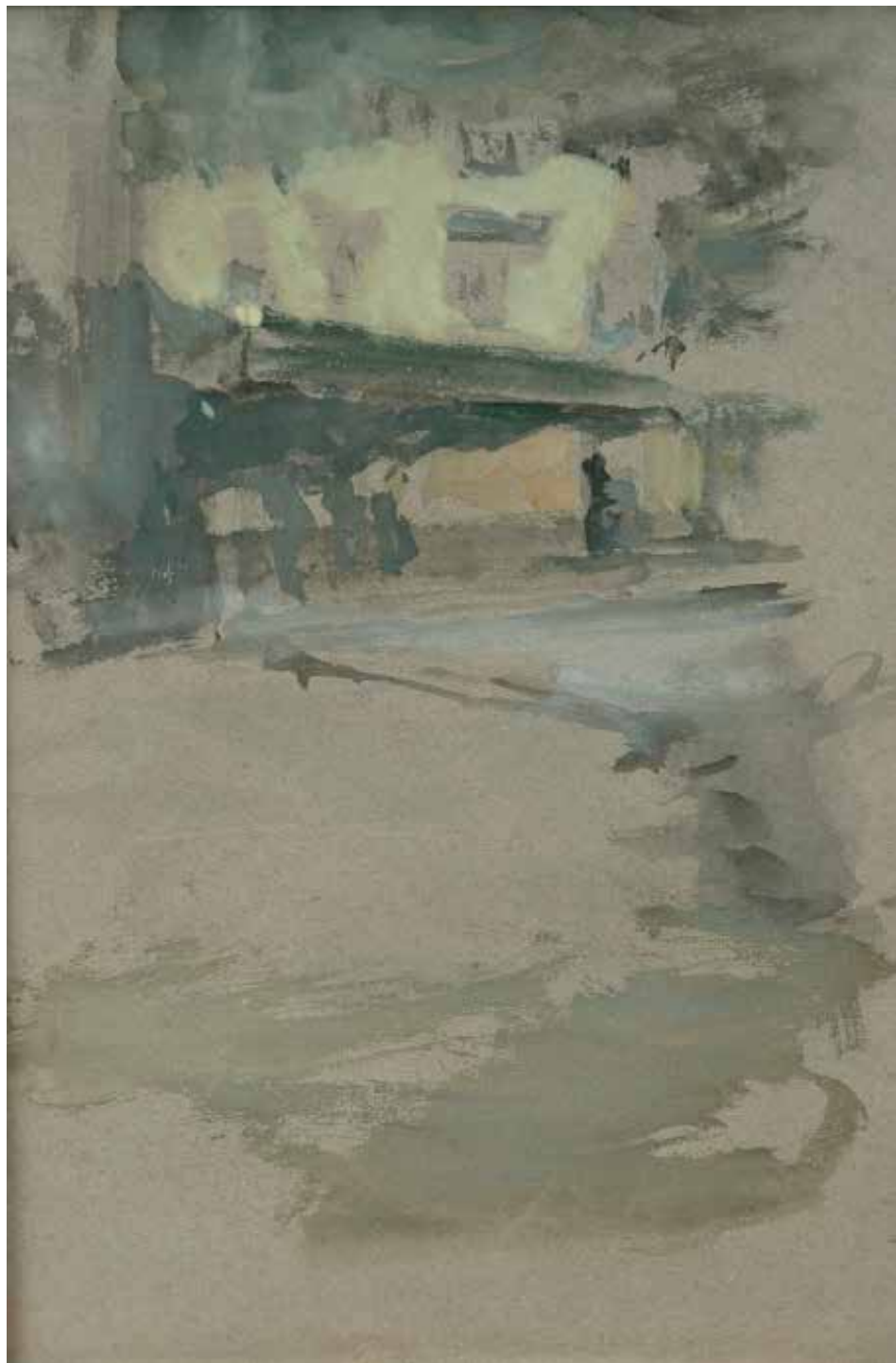
Estate of Alfred Beurdeley, Petit's, Paris, 2-4 June 1920, cat. no. 377

Estate of Samuel Henry Nazeby Harrington

Scott & Fowles, New York

Literature:

Margaret F. MacDonald, *James McNeill Whistler: Drawings, Pastels, and Watercolours: A Catalogue Raisonné*, New Haven and London, 1995, p. 327, no. 869, illustrated



JAMES ABBOTT MCNEILL WHISTLER

(American 1834-1903)

Penthouse of the Public House in St. Ives, Cornwall, circa 1883-84

Watercolor on paper

6 ½ x 4 ½ inches

Provenance:

The artist

Walter Sickert, acquired from the above

Hesslein, acquired from the above, 1905

Private collection, Portland, Oregon, by 1984

Private collection, Nevada

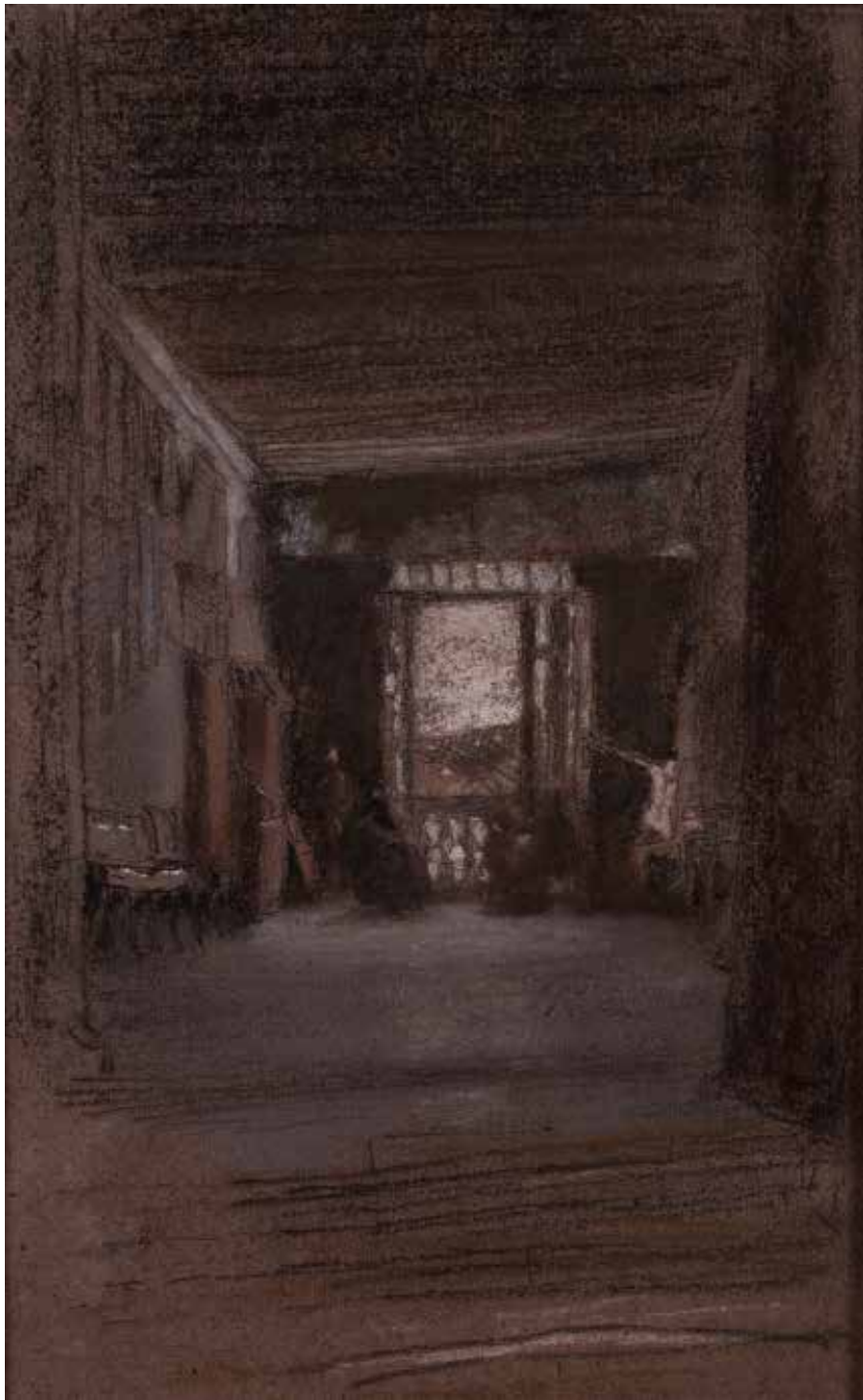
Roger Abbott, Cottage Grove, Oregon

Private collection, Eugene, Oregon, acquired from the above, 1986

Literature:

Margaret F. MacDonald, *James McNeill Whistler: Drawings Pastels and Watercolours: A Catalogue Raisonne*, New Haven and London, 1995, pp. 350-51, no. 921, illustrated.

Walter R. Sickert, letter to the editor, *The Works of Whistler*, New Age, vol. X, 29 February 1912, pg. 431, no. 18



JAMES ABBOTT MCNEILL WHISTLER

(American 1834-1903)

The Palace in Rags, 1879-80

Chalk and pastel on brown paper

11 x 6 ½ inches

Provenance:

The artists' cousin, Ross Winans, Baltimore, Maryland

Albert Rouillier Art Galleries, Chicago

Purchased from the above by Marshall Field, Chicago, 23 November 1915

Passed to his widow, later Mrs. Diego Suarez

Purchased from the above by Knoedler Galleries, New York, 15 June 1960

Purchased from the above by Norman B. Woolworth, May 1961

Purchased through R. M. Light, California by Agnew, London, 1974

Purchased by a Private Collection, London, 1974-2014

Literature:

Country Gentlemen, 5 February 1881

Daily Telegraph, 5 February 1881

T.R. Way, *Memories of James McNeill Whistler, the Artist*, London and New York, 1912, pg. 52, no. 33, illustrated

Margaret F. MacDonald, *Whistler, The Graphic Work: Amsterdam, Liverpool, London, Venice*, Liverpool, Walker Art Gallery, 1976, pg. 26 & 44, no. 99, plate 6, illustrated

R. Dormont and Margaret F. MacDonald, *James McNeill Whistler*, New York, Harry N. Abrams, Inc., 1995, pg. 184-185, no. 105, illustrated

Alastair Grieve and Margaret F. MacDonald, *Whistler in Venice*, 1994

Margaret F. MacDonald, *James McNeill Whistler: Drawings, Pastels, and Watercolours: A Catalogue Raisonné*, New Haven and London, 1995, p. 283, no. 770, illustrated

Alastair Grieve, *Whistler's Venice*, New Haven, Yale University Press, 2000, pg. 72-74, illustrated no. 75

Margaret F. MacDonald, *Palaces in the Night: Whistler in Venice*, Berkeley and Los Angeles, University of California Press, 2001, pg. 19, 21 (illustrated), 99

Eric Denker, *Whistler and his Circle in Venice*, London, Merrell Publishers Limited, 2003, pg. 26-27, fig. 6

Exhibited:

London, Fine Arts Society, *Venice Pastels*, opened 29 January 1881, no. 33

New York, Kennedy & Co., Pastels, *Etchings and Lithographs by Whistler*, November 1914, no. 5 as titled

New York, Carroll Carstairs, *Whistler Pastels and Water Colours*, 12 January – 5 February 1938 (2)

New York and London, *James McNeill Whistler*, Arts Council Gallery, 1-24 September 1960; Knoedler Galleries, 2-30 November 1960, pg. 77-78, no. 80, lent by Mrs. Diego Suarez

New York, Coe Kerr Galleries, *Drawings and Watercolours, 17th – 20th Centuries*, January-February 1972

Margaret F. MacDonald, *Whistler, The Graphic Work: Amsterdam, Liverpool, London, Venice*, T. Agnew & Sons, Ltd., London, 6-30 July 1976; Walker Art Gallery, Liverpool, 20 August-26 September 1976; Glasgow Art Gallery and Museum, 7 October-11 November 1976

Margaret F. MacDonald, *Notes, Harmonies, Nocturnes*, Knoedler & Co., 30 November-18 December 1984, no 88

R. Dormont and Margaret F. MacDonald, *James McNeill Whistler*, Tate Gallery, London, 13 October 1994-8 January 1995; Musee d'Orsay, Paris, 6 February-30 April 1995; National Gallery of Art, Washington D.C., 28 May-20 August 1995, pg. 184-185, no. 105, illustrated



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)

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.