

BINGHAMTON COLLECTS

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A Loan Exhibition

January 12 — February 9, 1975

University Art Gallery
STATE UNIVERSITY OF NEW YORK AT BINGHAMTON

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Foreword

It is a great pleasure and delight to present in the University Art Gallery an exhibition of selected works of art from local private collections. If art collecting is a reflection of the taste of a community, this show indeed demonstrates the highest degree of our community interest and involvement in the outstanding achievements of the past and the present movements and styles. From the *Cycladic Torso* (cat. no. 76) to Baskin's *Standing Man with Pomegranate* (cat. no. 93) or from the *Illuminated Page of the School of Paris* (cat. no. 1) to Kitaj's *Twin Birthdates of Martin Luther* (cat. no. 75), the exhibited ninety-eight works clearly indicate the high quality of "gathered" works of art in our community.

With gratitude we acknowledge the support and willingness of the Binghamton area collectors to part with their proud possessions for the time of the exhibition. The generous loan and desire to share their treasures with the University and the community at large deserve our special appreciation.

We are indebted to Professor Kenneth C. Lindsay of our Department of Art and Art History for his enlightened essay on collecting in the Binghamton area. His knowledge of the local collections helped enormously to assemble this exhibition.

The happy outcome of this involvement of the University and our community was in receiving anonymously the generous donation of Ralph Blakelock's *Indian Encampment*. This gift will greatly strengthen our collection of American painting.

As in every project of this magnitude, success is the result of the work of many. Mary Newcome, Katherine Gleason and Walter Luckert of our staff have contributed greatly to the success of this exhibition. We are grateful also to Rhoda Gilinsky, Diane Lesko and Robert Boyer for helping with the arrangement of this exhibition.

As in the past, we have relied on assistance of our colleagues and students and this project is a joint adventure of many individuals. For this commendable job, I extend my gratitude to Norbert Adler, Alfred Boime, Mindy Cantor, Harriet Dubowski, Philip Eliasoph, Stanley Ferber, Carol Hanley, Christopher Knight, Nancy Lambert, Diane E. Lercher, Diane Lesko, Vickie Levene, Kenneth Lindsay, Karine McCall, Mary Newcome, Mary W. Prokop, Mary Takach, Roslyn Tunis and Gil Williams.

Last but not least, we acknowledge with gratitude the understanding of our University administration, particularly President Clifford D. Clark, Executive Vice President S. Stewart Gordon, and Vice President Edward J. Demske for appropriating the necessary financial support for publishing this catalog.

Michael Milkovich
Director

On Gathering Art

Around 1910 the Futurist artists of Italy cried out for the burning of museums. The nihilism of this attitude runs counter to the spirit of collecting, both in mood and in purpose. Collecting is motivated by pleasure, curiosity, the love of heritage, or the attractiveness of objects: collectors gather, preserve, adore.

Of course all things in excess turn sour and collecting art is no exception. It is well known today what happens when pride, speculation, or outright greed get the upper hand; or when crimes are committed against aesthetics and the discipline of archaeology in order to appease the collector's appetite gone mad. But adding it all up, one can defend the proposition that most of the art in the world today still exists by virtue of the collecting passion. Collectors wage a losing battle against time and have no need for the mindless braggadocio of the Futurists.

Collecting reveals the biography of its membership as it also helps portray the character of the community within which this activity takes place. Fifty years ago our community could boast only of one hotel collection and a few works in private homes that came down through family lines. By 1950 the situation began to change. The old Binghamton Fine Arts Society acquired a small number of paintings which became the nucleus of the Roberson Memorial collection. The elder Mr. Watson saw to it that IBM purchased a fine group of American paintings with the intention that it become the basis for a local museum of art and science (a good idea which unfortunately died out as the industry expanded into other cities). During the early 1950's Harpur College brought the area the academic discipline of Art History and the community's first one-man show. Also about this same time, the late Leda Berryman opened the first gallery selling original works (in Endicott in 1953), which started many a local collector on the road.

The *Shared Treasure* exhibition of 1955 displayed 207 works owned by local people. This show was organized for a student social club (ITK) who used it as a fund-raising vehicle. As Harpur College had no proper gallery at that time, Keith Martin hosted the affair at the newly opened Roberson Memorial. The works exhibited there were a striking contrast to what we see here today. In the twenty years that separate these two events both the taste and imagination of our collectors have developed with sophistication.

If S. Lane Faison should return to this area with the intention of updating his *Art Tours in New York State*, he would see this current exhibition as a measure of how our community has begun to erase its old image of aesthetic desolation. He would applaud our new city art monuments and the remarkable growth of the University art collection. Whether we have done well in comparison to other cities is a moot question. But it is certain that our future development will be determined, to a large extent, by the artistic and preservational conscience of our citizenry.

Kenneth Lindsay

Catalogue

1. MANUSCRIPT PAGE

School of Paris, 13th Century
8 1/4 x 6 1/4 in.

Holy Bible, Latin Vulgate, leaf of an illuminated manuscript on vellum. Produced in a Paris workshop in the late 13th century. The text illustrated is from the Epistle to the Hebrews and the Epistle to Philemon. The delicately painted initials are reminiscent of the style and coloration of late 13th-century stained glass.

S.F.

2. SEBASTIAN TRAUT, German, 17th century

Coronation of the Virgin
Pen and gray ink, gray wash on yellow paper, 10 1/4 x 8 in.
Signed and dated: S. Traut 1633

There is very little information on Sebastian Traut. According to Thieme-Becker (Vol. 33) he was accepted in the Munich Guild in 1626. No finished work by his hand is extant, but from this pen and ink study, his style indicates that he was probably a student of, or at least familiar with, the works of Johann Rottenhammer (1564-1625). This finished drawing is probably a *modello* for a book design or print.

M.M.

3. ANONYMOUS, Italian, 17th century

Danae
Drawing, pen and brown ink, brown wash, 6 1/4 x 9 5/8 in.

Danae, daughter of Acrisius, the king of Argos, and Aganippe, was imprisoned in a bronze underground chamber to prevent the fulfillment of the oracle which predicted that Acrisius would not have a son, but that the son of his daughter would cause his death. The drawing depicts the scene in which the ingenious Zeus visited Danae in a shower of gold and embraced her. The result of this union was the birth of Perseus and the ultimate death of Acrisius. The most interesting aspect of this drawing is that Zeus himself is depicted pouring the shower of gold from a vessel while several *putti* dance happily around Danae.

M.M.

4. ANONYMOUS, probably German or Austrian, 17-18th century

Portrait of F. G. Kircher (?)
Oil on wood, 1 1/8 x 5 7/8 in.
Inscribed upper left: F. G. Kircher 1687

There is an inscription on the lower right corner which is partially obscured but the year seems to be 1779. The realism of the Northern school is evident in this portrait and its pendent, a *Portrait of an Old Man*.

5-6. *JOHANN GEORG PLATZER (1706-1761)

Allegories on the Vanities
Oil on copper, 13 3/4 x 10 1/4 in.

7-8. *JOHANN GEORG PLATZER (1704-1761)

Scenes from Classical History
Oil on copper, 21 3/4 x 15 1/4 in.

9. JOHN HAMILTON MORTIMER (1740-1779)

Study for Architectural Design
Pen and black ink, black wash, 8 x 6 in.
Signed lower right: J. Mortimer

Considered one of the most imaginative painters of his time, Mortimer was fascinated with an unusual choice of subjects, such as sea monsters, which he gleaned from antiquity and literary sources. His ability as a draftsman made him a distinctive and attractive artist of the period and his interest in caricature was to have a great influence on the work of Rowlandson.

This fine drawing, with its bold fantastic figures and its light sketch of a monster, was probably meant as a study for an architectural or sculptural group. We have not yet located the finished work for which this study was executed.

M.M.

10. VINCENZO CAMUCCINI (Rome 1771-Rome 1844)

Standing Figures (recto)
Grey wash, over traces of pencil, 19 1/2 x 14 1/2 in.
Inscribed lower right: Camuccini N. 37 coll. Varni

This drawing may be a study for one of the many groups of standing men that appear as bystanders in Camuccini's paintings taken from ancient history. Following Winkelmann and Mengs who advocated a return to antiquity, Camuccini was one of the leaders of Neoclassicism in Italy. Typical of Camuccini are well ordered compositions having classical themes with figures aligned to the picture plane.

The clarity and compactness of Camuccini's pictures is especially evident in this highly finished wash drawing. Similar to his paintings and bozzetti (cf. A.-P. Quinsac, *Ottocento Painting*, Columbia, S.C., 1973, pp. 59-60) are the heavily stylized drapery folds composed of rivulets of parallel loops and deep shadow pockets. This drapery treatment results in an imagery which becomes almost pure pattern; even the fingers in the drawing blend in with the rhythms of light and dark swinging across the figure. The tight rendering not only emphasizes the degree of stylization, but also reflects the coloristic conciseness of Camuccini to envision the purpose and anticipate the placement of the group within a neoclassical composition. By boldly applying a series of overlapping grey washes to the left figure, Camuccini stresses its importance in relation to the two men whose forms he choose to indicate only in pale grey wash. This ability to swiftly decide on the most important elements of a unit, and to build up contours in multiple tones of grey with few guide lines in part accounts for the amount of work which Camuccini produced and his great success as a painter.

In contrast to this highly finished drawing on the recto are the pencil sketches of allegorical figures seen on the verso. Depicted in terms of light and shade, the small images have a softness and an easy flow of movement. The broad range of Camuccini's drawing style also includes many "cubist" pen

*Description for this entry will be found at end of catalog listing.

sketches, some of which relate to the figural abbreviations of Duranti as well as to the theatrical perspectives of Giani (cf. F. Pfister, "Disegni di Vincenzo Camuccini," *Bollettino d'Arte*, VIII, 1928-9, pp. 21-30).

M.N.

11. THOMAS DOUGHTY (1793-1856).

Landscape

Oil on canvas, 20 x 29 in.

Signed lower left: T. Doughty, canvas stamp on reverse: Williams/Stevens & Williams/353 Broadway/New York

When Thomas Doughty arrived at Owego, New York in November of 1852, he described the valley surrounding the Susquehanna River as truly beautiful, especially in the winter. Although he executed several paintings while in this upstate region, this landscape portrays a specific site, Hiawatha Island.

The painting is characteristic of Doughty's late style. A monochromatic color scheme describes an early winter frost that appears to touch everything in nature—the tall grass, low hills, shrubs and trees which are still full with autumn's brownish foliage. Coming from an over-cast sky, the diffused light appears to totally integrate with color and form which increases the viewer's awareness of the cold, crisp atmosphere. In essence, the artist depicts the total mood of a particular day in early winter. His use of a single hunter with dog, a light dry-brush technique on foreground grasses and the feathery treatment of tree foliage are other qualities of Doughty's late paintings.

Bibliography: Letters, Thomas Doughty to Mr. Levison, November 21, 1852; February 18 and 28, 1853, Archives of American Art;

The Knickerbocker, "Editor's Table," vol. 41 (May, 1853), p. 474;

Howard N. Doughty, "Biographical Sketch of Thomas Doughty," unpublished manuscript, The New York Historical Society, p. 80;

Mary H. Takach, "Thomas Doughty, American Painter," unpublished Master's thesis, State University of New York at Binghamton, 1973, pp. 60-64.

PROVENANCE: Originally purchased or commissioned from the artist by Frederick Pumpelly of Owego, New York.

M.T.

12. *JAMES BAKER PYNE (1800-1870)

Landscape

Oil on canvas, 15 x 21 in.

Signed and dated lower left: J. B. Pyne 1843

13. *ANONYMOUS, American, mid-19th century

Portrait of John Sumner Williams

14. *Portrait of Ann (Mrs. John) Williams

Oil on canvas, 30 1/2 x 25 in.

15. THOMAS CHAMBERS (1808-?).

Landscape with Two Lighthouses

Oil on canvas, 14 x 18 in.

The nineteenth century American painter Thomas Chambers, who specialized in landscapes, harbor views and marine

paintings, has long remained a mysterious figure. Born in England in 1808, Chambers emigrated to America in 1832. For the next three decades he moved between New York City, Boston and the Albany area. Few of the paintings produced during these productive years were signed and often their subjects were based upon popular prints. Nevertheless, Chambers' highly individualistic style of bright, flat colors, large generalized forms, rhythmic repetition of linear outlines and sharp patterned contrasts of light and dark has enabled the number of attributions to increase in recent years.

Landscape with Two Lighthouses, one of Chambers' finest paintings, is a small canvas which displays characteristics typical of his style: the artist's distinctive sailboats, extreme contrasts of light and dark, the measured rhythmic distribution of white caps on water and the diagonal accents of small posts which emerge from the water to soften the planar composition. Yet while maintaining rigid control over the composition and the objects described within, the painting exhibits Chambers' increasing interest in naturalism. No doubt a mature work, the strong arbitrary color of earlier paintings is absent; the large grouping of trees in the left middleground and the mountains on the horizon are delicately handled and a crisp, clear light permeates the scene. While never wavering from his constant goal of depicting the solidity inherent in all perceivable objects, in *Landscape with Two Lighthouses* Chambers has also achieved a notable *plein-air* effect which strongly suggests the influence of the Luminists Fitz Hugh Lane and Martin Johnson Heade. The latter painted in Boston in 1861, one of the years that Chambers lived there. Lane was born in Gloucester and except for occasional trips, worked and died in the area in 1865.

We can safely date *Landscape with Two Lighthouses* from the years of Chambers' second stay in Boston, 1860-1861, not only on stylistic evidence, but from the subject matter depicted. Bertram K. Little has suggested to us that Chambers may have chosen to paint the range lights on Thatcher's Island, located off Cape Anne near Gloucester where such lights were aligned to guide navigators through potentially dangerous waters.

Although Chambers was painting an actual motif in *Landscape with Two Lighthouses*, his personal demands for balance and harmony led him to a conceptualized vision: a curious blend of simplification with sophistication which proclaims the optimistic spirit of nineteenth century American landscape.

PROVENANCE: Private Collection, Phila; Robert Chapellier; M. Knoedler & Co.

D.L.

16. GIUSEPPE FRASCHERI (Savona 1809-Genoa 1886).

Historical Scene

Pen and brown ink, colored washes, 13 1/4 x 17 in.

Inscribed in lower right margin: N. 97. all'amico Picasso G. Frasccheri 22 — coll Varni.

This watercolor is typical of Frasccheri whose narrative pictures bear affinity to the romanticism of the English and French traditions. A product of the academies, Frasccheri studied first under Peschiera at the Genoese Accademia Ligustica (1825-8) and then with Bezzuoli in Florence. His talent and skill for absorbing the elegant, delicate tonalities used by early Ottocento Italian painters were acknowledged on his return to Genoa in 1836, — Alizeri remarking that Frasccheri as a young man could draw and paint from the model with such bravura as to separate him from other students in the Academy (cf. F. Alizeri, *Notizie dei Professori*

del Disegno in Liguria, III, Genoa, 1866, p. 429). Consequently Frasccheri became professor of painting at the Ligustica in 1839 and held the position until 1851.

It was Frasccheri's fate to be a romanticist and he was frequently influenced by literary subject matter; i.e., his most famous painting depicts the meeting of Dante and Virgil with Paolo and Francesca (cf. F. Sborgi, *Pittura Neoclassica e Romantica in Liguria*, Genoa, 1975, p. 143). As Pinto has pointed out (cf. S. Pinto, *Romanticismo storico*, Florence, 1973, pp. 30-31), the romantic novels by Sir Walter Scott also stirred the imagination of artists. Knights and maidens of the First Crusade (1095) became part of the repertoire of Frasccheri's contemporaries, Hayez, Altamura, Bignoli and Cibo, while C. Gandolfi and L. Sacco portrayed the Second Crusade (1147-49) with scenes of the Genoese offering money for the organization of the Crusade. Although both crusades involved the Genoese people, the costumes and Lombard Romanesque architectural decoration in the watercolor correspond most with the time of the Second Crusade. This composition, therefore, may represent the knights of the Second Crusade under Amedeo III receiving the church's blessing before setting out on their expedition to the Holy Land.

Stylistically this watercolor relates to numerous Frasccheri drawings in the Palazzo Rosso, most of which come from the Varni collection. Tight pen lines and areas of broad shadow define oval heads, small hands and thin figures in large robes. It was the basic intent of Frasccheri to inject a romantic feeling into his finely drawn compositions, and the watercolor can be compared to the controlled effects of color and imagery seen in his paintings: the outlined, colorful clarity of the foreground figures emphasizes dramatically the vague background where smokey-grey washes obscure pencil details to create an impression of atmospheric distance.

Although the Varni inscription in the margin notes that the drawing is by Frasccheri, it is uncertain whether Varni or Frasccheri dedicated the drawing to Picasso. Both artists would have been acquainted with the portraitist Matteo Picasso (1794-1879), who painted in the Van Dyckian tradition, as he was at the height of his artistic career when Varni was professor of the Scuola di Modelli and Frasccheri was professor of the Scuola del Disegno in Genoa.

PROVENANCE: Santo Varni, 1887 (L. 46856).

M.N.

17-18. ANTONIO BIGNOLI (Milan 1812-Milan 1886).

Two Seated Costumed Figures

Watercolor, 9 5/8 x 7 5/8 in.

Signed lower right: Bignoli.

These pictures represent a type of painting that was produced in quantity in the 19th-century for tourists who found a figure in native costume to be a pleasing souvenir of time spent in Italy. The watercolors are part of a series of four depictions of equal size that describe the same heavily-lidded model wearing folk costumes from Lombardy. Picturesque and complete in themselves, the drawings are most notable for their effects of brilliant light and fresh color. Bignoli was an above average watercolorist and with considerable dexterity he rapidly depicted the single figure of a costumed woman. The striped apron and intricate headdress are well defined, but more important is the creation of a genre figure set within a framework of dramatic light and color effects. In this respect these peasant figures which embrace their margins follow the north Italian tradition of Caravaggio. A strong raking light from the left illumines the

seated figure, and colors glow as broad brushstrokes splash shadow onto the full skirt and bodice. Lacking sentimental and romantic aspects, it is this type of picture that can be considered a contributing factor in exploiting the medium of watercolor and in developing the fashion drawing in late 19th-century art.

M.N.

19. ISIDORE ALEXANDRE AUGUSTIN PILS (1813-1875).

Zouaves a la tranchée

Pencil on brown paper, 13 1/4 x 17 in.

This drawing is a preparatory sketch for a monumental picture entitled *Zouaves in the Trench* which depicts an episode from the Crimean War. The drawing differs from the final work (present whereabouts unknown) primarily in its less elongated format which is extended in the latter by the presence of two additional figures. The close similarity of the two, however, demonstrates that the drawing formed part of the finalizing process, confirmed perhaps by the fact that it is a careful tracing from a previous sketch. The first drawing was rubbed on the verso with graphite and then transferred in the familiar procedure by retracing its outlines. Examples of this process may be found at the edge of the trench where the artist has adjusted the faint marks with a heavier contour, in the double-line patterns in the figures, and in the large silhouetted areas of folds and shadows. Trained in a solid academic method, Pils scrupulously worked out his composition in innumerable studies before taking a brush to canvas.

The presentation of the subject reflects a new direction in military painting, in part stimulated by the horrors of the Crimean War itself. Formerly, battle pictures were exemplified by a focus on an heroic warrior or victorious conqueror. But the soldier of the later nineteenth century could not be idealized in this fashion: modern technology and international politics rendered the soldier a pawn in a chess match who acted mechanically on orders from a remote headquarters. He could not make personal decisions as in antiquity but functioned as part of an impersonal mass manipulated by an impersonal authority. Lacking the older ideal, the military painter of mid-century confronted battle themes more realistically than his predecessors.

In this picture, Pils assumes a low viewpoint and puts us smack in the middle of the trenches, reminiscent of scenes from Stanley Kubrick's movie *Paths of Glory*. We are almost forced to undergo ourselves the undiminished tension of combat experience. At the same time, Pils depicts the Zouaves as an impersonal, shapeless mass, whose anonymity is guaranteed by hooded parkas: like beads strung along the wire of an abacus they wait to be ordered into action.

Zouave was a name given to certain infantry regiments in the French army, a corps first raised in Algeria in 1831. They were recruited solely from the tribe of Berbers inhabiting the mountains of the Jugura named Zwawa. The Crimean War was the first service which these troops saw outside of Algeria, and one in which they gained an international reputation for their courage. The Zouaves still exist as a fighting unit in the French army, and fought in recent times in Indo-China and Algeria. Their peculiar, picturesque costume greatly appealed to nineteenth-century artists including Guys and van Gogh.

Bibliography: A. Boime, "New Light on Manet's Execution of Maximilian," *Art Quarterly*, XXXVI, 1973, p. 179.

A.B.

20. WILLIAM HART (1823-1894)

Landscape of Lake George

Pen and ink, 4 3/4 x 6 3/4 in.

Signed and dated lower right: William Hart, March 31, 1872.

William Hart and his younger brother James were both full members of the National Academy, and both associated with the second generation of Hudson River landscape painters, artists who spent much of their careers explaining the American landscape beyond that territory so handsomely painted by Cole and Durand. This economical and elegant drawing is built up through a fine use of cross-hatching in the foreground. The background is a series of thin outlines rendering the soft foothills of the Adirondacks that surround Lake George (the drawing is identified as "Lake George" under the mat).

The basic style here is typical of Hart, and this work easily compares to earlier drawings in the collection of Vassar College, and more specifically to Hart's illustrations of Lake Superior done for *Picturesque America*, published in the same year as this drawing.

G.W.

21. JASPER F. CROSEY (1823-1900)

Ruins and Landscape

Oil on board, 17 1/2 x 17 in.

In the nineteenth century the American artist's search for a sense of past focused on landscape painting as a nationalistic and moralistic vehicle. Rooted in the American experience, the artists sought to depict the grandeur of nature as an aesthetic resource which would not only cultivate a love of beauty, but also elicit an intellectual response in the viewer. Collectively known as the Hudson River School, they were the first American artists to find value in their own continent as a subject for art. Many travelled extensively both in the United States and Europe in search of the foundation for an as yet undeveloped American tradition.

Jasper Cropsey's *Ruins and Landscape* may well have been painted during the young artist's stay in Italy from 1847 to 1849. It is a romantic view of the classical past, characterized by ancient ruins majestically standing at the edge of a cliff. Cropsey was in the early stages of developing a personal style and the agitated brushstrokes of the clouds, mountains and stream below, as well as the receding space made emphatic by a dark foreground and light background, show the assimilation of lessons he was learning both in Italy and at home.

PROVENANCE: Nicholas Gallery, N.Y.C.

M.T.

22. EASTMAN JOHNSON (1824-1906).

Portrait of a Young Woman

Charcoal, 24 x 18 in.

In this *Portrait of a Young Woman* the craftsmanship of Johnson's later oeuvre appears to be in evidence. The face is sensitively rendered in a highly polished manner whereby the finely modeled features appear sculpted within a workable fusion of light and shade.

There are strong similarities between this portrait and that of a *Young Girl* in the University of Kansas Museum which is dated ca. 1880 (cf. *The Register of the Museum of Art, The University of Kansas*, Vol. IV, Number 10, Fall 1973, p. 46). Both exhibit Johnson's manner of juxtaposing a sharply

focused portrait with an almost abstracted representation of the upper torso. The upper figure seems to be clothed with an economy of line and shading.

In our portrait a problem of ambiguity arises within the execution of the hair in the lower left area of the work (below the right ear of the figure). The shaded background hatching breaks up the clear delineation of the hair. The confusion is almost abstract, leaving the viewer somewhat uncomfortable at the loss of continuity. Yet, overall, Johnson's draughtsmanship is impeccable; therefore, a date similar to that of the *Kansas Portrait of a Young Girl* might be acceptable.

C.H.

23. HOMER DODGE MARTIN (1836-1897).

Country Scene

Watercolor, 10 1/4 x 16 1/8 in.

Homer Dodge Martin began his art career during the 1850's in Albany, New York. After studying under the sculptor Erastus Dow Palmer, Martin chose painting as his vehicle for self-expression.

With its linear quality and clear color, *Country Scene* was most likely executed early in Martin's career when he was working within a quasi Hudson River School tradition. The rather simple composition could depict a specific, now unidentified, location, or it could be a composite of sketches from various places to make a general statement about man's domestication of nature. It was not until the 1870's that Martin's style, influenced by European trends, changed from the linear to a more painterly quality.

M.T.

24. ALBERT BIERSTADT (1830-1902).

Mountain Landscape

Oil on canvas, 4 7/8 x 6 7/8 in.

25. *Landscape with River*

Oil on canvas, 4 5/8 x 7 1/8 in.

It was during the summer of 1859 that Albert Bierstadt first experienced America's West; after that date, although subsequent travels took him abroad, he rarely executed European themes.

Trained at the Düsseldorf Academy, sketching was an essential part of Bierstadt's style. These two oil sketches, unlike many of his grandiose paintings, are fresh and spontaneous in their execution. They suggest a dramatic, monumental image despite their diminutive size. With superb handling of light and color, Bierstadt records man's encroachment upon America's untamed majesty.

M.T.

26. *AUGUSTE RENOIR (1919)

Standing Girl

Red Chalk, 16 x 11 in.

27. ETTORRE SIMONETTI (Italian, 19th century).

Musical Gathering.

Watercolor, 29 1/4 x 21 1/8 in.

Signed and dated in lower right: Ettore Simonetti Roma 1885.

Not much is known about Ettore, but he may be related to Attilio Simonetti (1843-1925) and Amedeo Simonetti (1874-1922), whose work is similar in technical excellence. The

conciseness of the design, the freedom of execution and an almost manneristic elegance are akin to Fortuny, Madrazo, Meissonier and Boldini. In fact, this virtuosity with the watercolor medium is fairly typical of work done in Rome by French, Spanish and Italian genre artists in the late 19th century (cf. *The Elegant Academies*, Williamstown, 1974). Textures and decorative ornament are ably rendered in this interior scene that depicts a charmed society in 18th century costumes pursuing the fashionable pastime of playing chamber music. Simonetti's skill for producing rich naturalistic detail is so great that the facial features of the figures even appear individual enough to be portraits. This amount of intricate, colorful ornament and narrative detail can be compared to a dated 1889 watercolor by Ettore in Rome of similar dimensions (*A Sheikh at Home*, repr: Parke-Bernet, New York, 1-12-74, lot 75). In both pictures, the background compliments the subject and its multiple decoration hides somewhat Simonetti's unscientific approach to interior perspective.

M.N.

28. RALPH A. BLAKELOCK (1847-1919).
Indian Encampment
 Oil on canvas, 19 1/8 x 25 1/8 in.
 Signed lower left: R. A. Blakelock.

The primeval forest and Indian life, two of Blakelock's favorite subjects, reflect the artist's love of the American wilderness. In *Indian Encampment* somber colors and dramatic silhouetting of natural forms against a golden sky create a moody dream-like atmosphere. The solitary figure of an Indian maiden, a motif characteristic of Blakelock's oeuvre, heightens the suggestion of intense personal reverie.

M.T.

29. CHRISTIAN ROHLFS (1849-1938).
Nude
 Watercolor, 19 1/2 x 16 in.
 Signed lower right: CR.

Rohlf's was one of the founders of the Expressionist movement in Germany. His style developed slowly and in his early works we can see the influence of Naturalism, Impressionism, and Post-Impressionism. In this watercolor, stylistically related to a tempera dated 1915 and entitled *Susanna and the Elders* (Landesmuseum, Hannover), the female nude is reminiscent of kneeling sculptural figures known for their classical calm. Rohlf's technique belies the suggestion of classicality, however. His heavy application of watercolor, with its bold, thick brushstrokes and deep red and blue hues, reveals an emotional attachment to his subject matter and an intensity characteristic of the finest German Expressionist temperament.

M.M.

30. WILLIAM MERRITT CHASE (1849-1916).
Shinnecock Bay
 Oil on canvas, 12 x 18 in.
 Signed lower left: WM M CHASE.

Although William Merritt Chase did not like to think of himself as an Impressionist, this small painting of Shinnecock Bay, the site of his famous Shinnecock Summer School of Art

at Southampton, Long Island, shows the influence of the lighter palette and quickly executed brushwork of French painting of the early 1880's. This *plein air* style painting enhanced by light fuzzy areas without sharp delineation, depicts a seascape with a grassy knoll in the foreground and a sandy footpath meandering from the lower right of the picture to the left. There are several scraggly bushes flicked in with quick but sure brushstrokes, and some indication of houses along the beach: one carmine red, tiny and intense, repeating the purplish red glaze in the lower left of the picture. A gray-blue sea and sky with white clouds tinged with gray, suggest an approaching storm. The brush strokes are obvious, and some areas are so thinly painted the texture of the canvas is allowed to show through.

Chase studied at the Munich school in the 1870's along with a fellow American Frank Duveneck, but the darkness of that school gave way to the light and luminosity found in Venice. His paler coloration and *plein air* painting found success in America and as early as 1877 he was represented in the National Academy Show. It is probable that Chase was influenced by Manet, (he owned two of the French artist's paintings) and by Whistler, whose portrait Chase painted in 1885.

PROVENANCE: Ira Spanierman, Inc., N.Y., Parke-Bernet, Inc., N.Y., sale 3644, #32, 1974.

EXHIBITIONS: Parish Art Museum, South Hampton, N.Y., *Students of W. M. Chase — Shinnecock Group*, Nov.-Dec., 1973.

D.E.L.

31. MAURICE PRENDERGAST (1859-1924).
People on the Beach
 Watercolor, 8 x 2 3/4 in.
 Signed lower center: PRENDERGAST.

This watercolor sketch is similar in style and composition to a group of 52 watercolors and 36 pencil drawings in the *Boston Water-color Sketchbook* of 1899 (Museum of Fine Arts, Boston, 1960). Prendergast returned from a trip to Paris in 1895 and during the years of 1895-1898 watercolor was his most frequent medium in scenes executed in or around Boston. He was preoccupied with sketching from life, a technique developed during his stay in Paris in the early 1890's where he began working in watercolor and captured the essence of movement of the boulevards and parks.

This scene of figures at the beach is typical of his use of color as a formal element rather than a strictly representational approach to art, with the violet and red of the girl's dress highlighted against the pale cool tonalities of the blues and greens of the sea and sky. The pencil lines give direction to the colored wash rather than outlining the individual figures and the entire sketch is framed around the edges of the paper with a dark wash.

M.W.P.

32. LOVIS CORINTH (1858-1925)
Melisande, Pelleas and Golaud
 Pastel, 18 1/2 x 24 1/4 in.

One of five chalk drawings by Corinth for Reinhardt's 1903 production in the Berlin Neues Theatre of *Pelleas and Melisande*. This scene illustrates Act IV, scene 4.

Bibliography: Max Reinhardt, Binghamton, 1973, cat. 63d, repr.

33. JACQUES-EMILE BLANCHE (Paris 1861-1942).
The Prince and Princess of Wales arriving at Windsor Castle
Oil on millboard, 22 1/2 x 32 1/2 in.
Signed and dated in lower right: J. E. Blanche, Windsor 1910.

A regular exhibitor to the academies in England and France, Blanche enjoyed a patronage that included many heads of state. It is uncertain for whom this picture was painted but the broad brushstrokes and vivid accents of color acknowledge his active participation in the school of impressionism at this time. The elegance of the scene with its abrupt cutting off of the spectators, and the strong harmonies of color and line are in the tradition of Monet and Whistler. Besides painting picturesque pageantry, Blanche was a successful portraitist. After World War I, he demonstrated his versatility for painting complex scenes by composing a vast canvas commemorating the war dead.

Bibliography: Newman, *Royal Academy Exhibitors*, London, 1968, cat. 41, repr.

M.N.

34. ARTHUR B. DAVIES (1862-1928).

Movement of Time

Oil on canvas, 46 x 38 in.

Arthur B. Davies is given far greater credit for his organization of the 1913 Armory Show, which introduced European modernism to America, than for his merit as an artist. Ironically, his brief role as entrepreneur helped affect a shift in American taste which ultimately caused his own paintings of ethereal figures in idyllic landscapes to fall from favor.

Today Davies is appreciated as an artist belonging to the tradition of such American Romantic visionaries as Albert Pinkham Ryder and John La Farge. While Davies' paintings recall the *fêtes champêtres* of earlier centuries, the pensiveness of the figures alludes to an American Golden Age irrevocably lost to twentieth century industrialization.

Movement of Time, a late work painted during one of Davies' annual trips to Italy, introduces the viewer into a mysterious world which defies complete analysis. A mountainous landscape forms a backdrop for two female nudes who glide effortlessly across the surface of the canvas. Similar facial features and hairdos suggest they could be twins; only the gradations in their ghostly coloring differentiates them. Through a willful distortion of form and minimal attention to shading, Davies explores the rhythms of linear pattern. In dismissing palpable reality he has constructed a personal mythos in which only the suffusive cold hues of the canvas link the floating figures with their surroundings.

D.L.

35. LOUIS MICHEL ELSHEMIUS (1864-1941).

Beach Scene

Oil on canvas, 22 1/4 x 30 1/2 in.

Signed lower left: ELSHEMIUS

36. WILLIAM S. HORTON (1865-1936).

Hotel and Towers from Central Park, New York

Pastel, 17 3/4 x 22 in.

37. *Hotel and Towers from Central Park, New York*

Charcoal, 9 1/2 x 7 1/4 in.

Signed lower right: Horton.

William Samuel Horton (1865-1936) was born in Grand Rapids, Michigan and brought up in Lisbon, North Dakota. He

always knew he wanted to be a painter, and in his early teens occasionally studied at the Art Institute in Chicago. His dedication to art began seriously in 1886 when he moved to New York to attend classes at the Art Student League, the National Academy of Design, and the American Art Institute. In 1886 Horton probably saw the great Monet show in New York and ten years later studied with him in Paris. He also studied for two years at the Ecole Julien under Benjamin Constant. Horton seems to have been influenced by the whole French Impressionist movement rather than by just one artist. As well as Monet he knew Pissarro, Derain, Degas, Sisley and others.

The French Impressionist movement developed in the 1870's when a group of painters began to observe and study the effects of light and atmosphere on nature and objects in nature. This developed into a new and radical technique both in philosophy and application. The impressionists were striving to represent a single moment in time and depicted their figures as if they had been glanced at in an instant, in motion rather than permanently fixed in the classic traditional style. With the discovery and invention of new colors by the rising chemical companies and the invention of the collapsible tin tube by the American artist John Rand in 1841, the impressionist painter could paint in spectrum colors, using clear bright color that came close to the effect of daylight. The artists tried to record their visual sensations of images in terms of luminous vibrations of color where the actual color of an object is usually modified by the quality of the light in which it is seen, by reflections from other objects, and by the effects produced by juxtaposed colors. Paint was applied in short thick, choppy brush-strokes in such a way that the artists achieved remarkably brilliant canvases of color and vibrating qualities of light.

The American Impressionistic style, for the most part, represents a personal translation of the French Impressionist movement and reflects a different way of life and a different background of traditions. The aims of the American Impressionists were more modest than the French; rather than being scientific and analytical American impressionism was more romantic and idealistic (see cat. 31, 41, 51, 52). The new color theories were used to create poetic harmonies that tended toward sentimental interpretation instead of spontaneous representations of reality, characteristic of French impressionism.

William Samuel Horton is regarded as an American Impressionist. His paintings can be seen as sentimental, idealistic and optimistic. He painted to praise and feelings of poetry, intimacy and lyricism are found in his paintings. His individual style stands out though, in his vigorous, strong, and bold compositions. Largely an ex-patriate, Horton spent most of his painting years abroad with short visits to this country. His name was almost forgotten in America until 1966 when a travelling exhibition to thirty-five museums, hailed by the press and by collectors, brought him heart-warming praise and enthusiasm.

In this view of the city from Central Park the buildings are subdued by gray, toned with blues and pinks. The composition painted in 1927 has bold lines yet the overall effect is a rich impressionist surface. The artist was moved by the spirit of New York skyscrapers with their towers reaching up and proudly establishing man's position on the earth.

Bibliography: William S. Horton, M. Knoedler and Co., New York, 1974; *French Impressionists Influence American Artists*, Lowe Art Museum, University of Miami, Coral Gables, Florida

EXHIBITIONS: Vose Galleries, Boston, Mass. 1973; Knoedler and Co., New York, 1974

PROVENANCE: Knoedler Galleries, 1974.

M.C.

38. WASSILY KANDINSKY (1866-1944).

Untitled.

Watercolor, 12 x 8 1/4 in.

Initialed and dated lower left: K over 18.

This opulent watercolor of 1918 is an extremely rare example of the artist's work of that year, and it is of the greatest value if we consider that he did not produce one single oil during the entire year of 1918. The rare nature of this *Untitled* work is re-enforced by its absence from Will Grohmann's authoritative *Catalogue Raisonné*. Grohmann cites only one artwork by Kandinsky from 1918, a remarkable fact if we consider his normal prolific rate of production. The reason behind this hiatus from painting is clear: Kandinsky had assumed a high-level position as an Arts Counselor in the Bolshevik Commissariat for Public Education.

This work came to its present owners from Japan; possibly brought there through Siberia by the artist Burliuk when he came through Vladivostok on his way to America. Its iconographic motifs harken back to an earlier watercolor of 1916, the *Untitled* (KK#701). In this painting's delicate fusing of washes, rapid calligraphic notations and unified pictorial format, we see the hallmarks of Kandinsky's art. We must gaze deeply into the magically constructed cosmos of spiritualized blues and purples to fully appreciate Kandinsky's own statement on his work, "To express mystery in terms of mystery."

P.E.

39. WASSILY KANDINSKY (1866-1944).

Tendances Tranquilles

Mixed media, 8 3/4 x 13 1/2 in.

Initialed and dated lower left: K over 34.

Previously identified as a watercolor, but in reality a mixed media painting (India ink, tempera and oil), this work was discussed in an article in the Danish art journal *Kunst* by Dr. Kenneth C. Lindsay, in May 1954. Dr. Lindsay said it was "a splendid painting which lends itself to pictorial analysis according to Kandinsky's own fundamental theories about pictorial organization." He also called it "a good example of the accuracy with which Kandinsky usually entitled his works."

P.E.

40. FRED DANA MARSH (1872-1961).

Maternity

Oil on canvas, 45 x 22 1/2 in.

This painting dates in the late 1890's when Marsh was working in Paris in a Sargent style. Female figures dominate his paintings, and in his Paris days Marsh was fond of dazzling his contemporaries with his skill for painting glamorous portraits and the ease with which he could execute large friezes of dancing maidens (the newspaper reported one of his decorative panels was so large that it had to be hung from the staircase ceiling in the Paris Salon). The model for many of these exotic figures was his wife, Alice Randall. They met and married in Paris, and she is here depicted holding their son, Reginald. The scope of Marsh's talent is apparent in this painting, and the mood differs considerably from his rather superficial spectacles. Skillfully conceived in fresh, elegant brushstrokes, the mother figure is akin to the contemplative spiritualized women of Burne-Jones. Her head emerges from the dark recesses of the background, and the halo which was added later enhances the mysticism of the

moment as the two figures in their embrace are about to become a shaft of light against the brownish-red background. The altarpiece-like frame which Marsh designed further suggests that it was his intent to portray a tenderness bordering on religious imagery.

Goodrich notes Marsh's enthusiasm and awareness of the many artistic movements in Europe (cf. L. Goodrich, *Reginald Marsh*, New York, 1972, p. 17). And certainly this painting reflects the sophisticated brushwork of the Venetians, with a glance toward the allegorical symbolism of German and English 19th century painting. Marsh continued to paint after his return to America at the beginning of the century, but his Parisian subject matter was replaced by images of folklore and industry from New York City—images which would influence the work of his son Reginald.

M.N.

41. WALTER ELMER SCHOFIELD (1867-1944)

Snowscape—Lower Pennsylvania Area

Oil on canvas, 35 1/2 x 39 1/2 in.

Signed lower right: Schofield

Schofield was born in Philadelphia. He was a student at the Pennsylvania Academy of Fine Arts and was associated with Henri and Glackens. He later lived in Europe and studied in Paris. Schofield was influenced by French painting. He has a broad and incisive style that derives from the school of Manet in technique and from impressionism in color. Around the turn of the century he returned to Philadelphia where a new strong school of landscape painting was evolving. He returned, though, to Europe where he eventually established a permanent residence. Throughout his career he remained true to landscape painting and painted both American and European landscapes (cf. D. Hoopes, *The American Impressionist*, New York, 1972, p. 138).

Snowscape—Lower Pennsylvania Area relates to the strong painterly realism of the Delaware Valley artists. The critics of his day admired him as a painter of places, one who conceived his landscape painting as a portrait of nature. In this painting there is an energetic handling of paint which is thickly and forcefully applied and his bold conception of design renders the mood and character of the scene.

PROVENANCE: George B. Markles, Hazleton, Pa., Deerfield Antiques, Dalton, Pa., 1973.

M.C.

42. LYONEL FEININGER (1871-1956).

Westward Bound.

Watercolor, 11 1/2 x 17 7/8 in.

Signed lower left: FEININGER; dated lower right: 1943.

Concerned with the transparent and intersecting planes of architectonic structure and the dynamic interaction of light and atmosphere upon the material world, Feininger's art can be seen as a celebration of visionary abstraction. Influenced by the Cubists above all, but also reflecting the new advances made by Orphism, Futurism and the German avant-garde, Feininger synthesized these lessons and produced a unique oeuvre. Significantly, he brought to painting his expert draftsmanship, which had made the jagged lines and figural distortions of his cartoons so popular in Germany and France at the turn of the century.

The paintings from Feininger's American period, especially from the 1940's when he had adjusted to life in New York after nearly fifty years of creativity in Germany, reveal a more relaxed approach to his explorations of form, and a

vigorous, free use of expressive color. "What I want to do is capture some of the cosmic wonders," Feininger is quoted as stating. *Westward Bound* bursts through the confines of its inked boundaries to illustrate the very essence of his intention. Its suffusive yellow color, which flows through the blues of sky and water, projects the brilliant light of a golden afternoon and recalls the exhilaration of a fine day at sea. Sharp force lines pierce the atmosphere like exclamation points of radiating energy. A large steamer exudes a long banner of smoke while a graceful sailboat skims the water. With scrupulous simplicity Feininger explores the most universal of themes, man's relationship with the wondrous sea.

D.L.

43. *EVERETT SHINN (1876-1953).

Reclining Figure

Colored pencil, 14 x 21 1/2 in.

Signed and dated lower right: EVERETT SHINN 1936

44. GABRIELE MÜNTER (1877-1962).

Das Moor

Oil on board, 13 x 17 5/8 in.

Initialed lower left: M.

This painting, depicting a fen or swamp near Murnau, closely resembles a painting by Jawlenski exhibited at the Städtische Galerie in Munich. The similarity in scenery, composition and colors is so great that it would not be surprising to find that the two artists had actually sat side by side when doing the paintings.

N.A.

45. GABRIELE MÜNTER (1877-1962).

Misthaufen

Oil on wood, 13 x 16 in.

Signed and dated lower right: G. MÜNTER 27 VIII 08.

Originally simply entitled *Street Scene in Murnau*, this 1908 painting was later renamed *Misthaufen* (Dung Heap) to identify it among the many street scenes the artist has done in her native town of Murnau, near Munich, Germany. *Misthaufen* was produced during the artist's most creative period when she was a student and companion of Wassily Kandinsky.

PROVENANCE: Purchased directly from the artist.

N.A.

46. ARTHUR G. DOVE (1880-1946).

Train

Water, pen and ink, 5 x 7 in.

Signed lower center: DOVE

Arthur Dove began his particularized view of reality in 1910 with a series of small abstractions that apparently predate Kandinsky's first nonobjective paintings. The characteristics which made his paintings so unique in the history of American art, the ability to capture the very essence of an object or place without duplicating its artistic appearance and a pantheism which often relied upon humor to make its point, also made them too different for widespread contemporary acceptance.

In Dove's 1938 *Train* earth tones of green, ochre and coral form a stratified landscape. The suggestion of a train ap-

pears as a thick cloud of smoke and several wheels of varying size. With the backward thrust of the billowing exhaust and the clever corkscrew of forward rolling wheels, a vigorous sense of motion is created. Retaining all the innocence of a boy enraptured by locomotives, Dove translates this spirit into a fey mechanical creature which energizes its verdant surroundings.

D.L.

47. SIR JACOB EPSTEIN (1880-1959).

Jackie

Charcoal, 20 3/4 x 15 3/4 in.

Signed upper right: EPSTEIN

Although primarily known for his work in sculpture, Epstein began to draw at an early age and continued to work in the media throughout his life. His passion for drawing developed from his youthful involvement in the teeming life of Manhattan's lower East Side where he was born. It was during those formative years that Epstein's desire to express a humanistic rather than an abstract point of view developed, although there were brief periods when an interest in the English Vortex movement and African sculpture manifested itself in an abstract emphasis.

Epstein said that he would have liked to dedicate himself entirely to the portrayal of children. He was fascinated with their ephemeral moods and created many sensitive studies of children both in sculptures and drawings. The desire to capture these complexities and infinite variations of gesture and movement inspired Epstein to create many studies of children.

This charcoal study of Jackie is one in a series of drawings portraying the young boy. From the time Jackie was one year old in 1935, he was the model for both bronze busts and drawings and he continued to be a subject for Epstein until 1942. Anatomical correctness of form is here subordinated to the artist's aspiration to seize one fleeting moment in the child's life which was too slight and impermanent to cut in stone. Volume is created through line. Their variations in weight and thickness exemplify their function as the expressive vehicle of the drawing. The vigorous and bold treatment of the hair, shirt and background accentuates and frames the sensitive modeling of the face. It is particularly in the eyes that Epstein felt that the life and spirit of the child was most significantly expressed. The drawing is closely related to "Jackie Fourth Portrait," 1942 (reproduced in *The Works of Sir Jacob Epstein from the Collection of Mr. Edward P. Schinman*, Farleigh Dickinson University Press, Rutherford, New Jersey, 1967, p. 40). Based on the similarities in the triangular composition, the clasped hands, the turn of the head to the right, the drawing technique and characterization of the facial features and hair, this drawing of Jackie may thus be tentatively dated 1942.

H.D.

48. *PABLO PICASSO (1881-1973).

Head of a Girl

Watercolor, 10 x 8 in.

Inscribed and dated lower left: Picasso 1905

49. *DAVID BURLIUK (1882-1966)

Italian Scene

Oil on board, 12 3/4 x 9 in.

Signed and dated 1950

50. GEORGE BELLAWS (1882-1925).

Portrait of Paul F. Clark

Oil on Canvas, 58 1/2 x 36 1/4 in.

Signed lower right: GEO. BELLAWS.

George Bellows was born in Columbus Ohio in 1882. By 1904 he had left Ohio and college in order to pursue his study of art in New York. The following two years, at the William Merritt Chase School, he worked under Robert Henri and briefly with John Sloan. They were both impressed with Bellows paintings, among which were those of the Hudson River, New York bridges, slum scenes and powerful prize fights. Before long he was admitted into the inner circle of Henri's life and the so-called "Tuesday Evenings," where he befriended George Luks, Everett Shinn, and William Glackens. By 1910 his paintings were recognized and exhibited and Bellows was appointed as instructor at the Art Students' League. Although he was little influenced by European Modernism, in 1913 he helped stage the Armory Show.

In 1917 Mrs. Charles Clark of San Mateo, California commissioned Bellows to come to the West Coast and paint a portrait of her only son. The first seated portrait of master Paul, painted as a street urchin, was rejected by Mrs. Clark, and its whereabouts is unknown. Bellows then painted another portrait, standing full length, and sporting a Little Lord Fauntleroy suit. In a letter to his wife Emma, the artist wrote, "The kid is a nice little fellow and in high key. I think I'll get something out of him..."

K.McC.

51. *CECIL CINCHETER.

New York City Street Scene

Oil on canvas, 24 x 30 in.

Signed and dated lower right: CECIL CINCHETER 1911.

52. GUY WIGGINS (1883-1962)

On Potter's Wharf—Gloucester Harbor

Oil on canvas, 25 x 30 1/4 in.

Signed lower left: Guy C. Wiggins

Wiggins was born in Brooklyn. He studied at the National Academy of Design and with his father Carleton, who had studied with George Innes. Wiggins acquired his impressionist style from American artists rather than the French. He never studied in France, but found his models in the works of Childe Hassam and John Twachtman. Wiggins represents the final flourish of the impressionist style in American painting. In 1937 he founded his own school in Essex, Conn. which was dedicated to the principles of impressionism as handed down by Hassam and the other American Impressionists of "The Ten." Wiggins preserves the French impressionist style which achieves the atmospheric colorism reminiscent of Pissarro and Sisley.

On Potter's Wharf—Gloucester Harbor is a beautiful example of this French impressionist style. Here he demonstrates the shimmering impressionist color and technique to convey the poetic serenity of a wharf scene. The composition relates to *Old North Dock*, dated 1912, of similar dimensions (repr: Guy C. Wiggins, Campanile Galleries, Chicago, 1970).

PROVENANCE: Mrs. Ida Greef; Dr. Norman Schaefer; Chapellier Galleries, 1974.

M.C.

53. MARCEL GROMAIRE (1892-1971).

Nude

Pen, 13 x 17 in.

Signed and dated lower right: Gromaire 1951.

The truncated nude intersected with strong crosshatchings and zigzags appears frequently in Gromaire's drawings of the 1950's (cf. M. Zahar, *Gromaire*, Geneva, 1961, pp. 38-43). The drawing is also typical insofar as it shows Gromaire's skillful blending of elements taken from Picasso, Matisse and African sculpture.

M.N.

54. GEORGE GROSZ (1893-1959).

Model

Watercolor, 26 1/2 x 17 in.

Signed lower left: Grosz.

55. *Celebration*

Pen and brown ink, 23 3/4 x 16 1/2 in.

Signed lower right: Grosz.

56. *Parade*

Pen and black ink, 16 1/4 x 20 1/2.

Signed lower right: Grosz.

57. *Attacked by Stickmen*

Watercolor, 17 1/2 x 23 1/2 in.

Signed lower left: Grosz.

The four Grosz works in this exhibition inform the spectator of the artist's span of subject and style. If *Parade* comments cynically on the German preoccupation with the military, *Celebration* records the degenerating effect that passion had upon the society which sponsored it. The watercolor, *Model*, reveals a different side of his personality; the ample pink nude—one of many he made during the nineteen thirties when he lived in this country—is a measure of Grosz's affection for his new environment and a small gesture of "yes." As the decade progressed and news of death and war filtered in from Europe, affirmative statement gave way to a recapitulation of old angers. *Attacked by the Stickmen*, painted at the end of the second World War, uses the conflict of the fat and the thin as an allegory of metaphysical protest. Grosz realized that society no longer tolerated simple statements of good and evil. In an age without heroism, inhumanity seized by the throat both the fat and the thin, the victor and the vanquished.

K.L.

58. CHARLES BURCHFIELD (1893-1967).

The Milkwood Bouquet

Watercolor, 26 x 20 in.

Monogram lower right: CB.

59. *The White Picket Fence*

Watercolor, 51 x 40 in.

The White Picket Fence, painted in 1965, is representative of the monumental paintings of nature Burchfield produced during the last years of his life. It is certainly nature seen from an American's eye, and painted in a style completely devoid of any European study. Born in Ashtabula, Ohio, studying four years at the Cleveland Institute of Art, working in Salem, and finally settling in Gardenville, New York (a suburb of Buffalo), the sights and sounds of Burchfield's

paintings remain for the most part located in a rather small area.

The early watercolors, especially the pictures of 1917, give much attention to the ominous and bizarre visions he saw in nature. Trees appear with grasping arms, clouds shaped like goblins threaten houses, and flowers loom with menacing faces. There were pictures concerned with other subjects, but Burchfield was obsessed with a force that was omnipotent. The everyday subjects around him mirrored the terrors of his fantastic view; windows stare with brooding eyes, and icy electric wires engulf an area like an inescapable plague. The simplest objects seem to be quietly collaborating with evil forces.

Before 1920 Burchfield began to move into a more realistic style of painting, the fantasy world subsided, and his work surrendered to a somewhat quieter mood for more than twenty years. *The Milkweed Bouquet*, 1946, is a watercolor that belongs to that gentler mood, and yet subtly illustrates the world that never left Burchfield completely. Painted in his house in Gardenville, the picture gives the immediate impression of calm. However, milkweed pods present, in their dry dead state, one of the most active fantasies of the weed world. The seemingly unmoving pods open to allow a constant emerging of their final feathery prize. Indeed, while there is no fearful sight to be seen here, the bold painting of the stems is strongly reminiscent of the frightening bare black winter trees that were so much a part of earlier scenes. This picture has a quiet background which suggests the studied softness of many of the 1930 paintings. The background contrasts with the unquiet group of milkweeds which were painted with the intensity of more spontaneous years.

From the middle of the 1940's Burchfield gradually returned to the world of nature. The industrial scenes, the towns, and the terrors of the early pictures were gone. His eye had seen a fantastic vision of nature and it was now accepted without fear. *The White Picket Fence* has an extreme juxtaposition of the banal and the extraordinary, and as usual with Burchfield, deals not with the eternal but with the most temporal view. There is an ease in looking across his picket fence and seeing a bird flying a million miles an hour past a tree spinning in the light of a green moon. This particular fleeting moment was so large, it would not fit within the boundaries of his usual size watercolor paper, and as with so many of the late pictures, Burchfield had to seam together additional strips and pieces to get the dimensions he needed for these mammoth exultations of nature.

K.McC.

60. MILTON AVERY (1893-1965)
Coney Island
 Gouache, 18 x 24 in.
 Signed lower right: Milton Avery

Among Avery's summer landscapes, his ocean scenes are perhaps the most famous and best loved. In a letter dated March 6, 1945, the artist wrote to the present owner of this painting and revealed his personal belief in the picture's success, "I'm delighted that you are going to have the Coney Island gouache. It's one I'm particularly fond of."

PROVENANCE: Purchased from the artist, February, 1945.
 D.L.

61. MILTON AVERY (1893-1965)
Ping-Pong
 Oil on canvas, 46 x 28 in.

Signed lower left: MILTON; signed and dated lower right: AVERY 44

Ping-Pong is an exceptional representation of a large group of successful figure paintings Avery executed in the 1940's. Its few flat shapes and thinly painted surface reveal a Puritan economy of form and color which characterized the artist's oeuvre from the 1920's until his death in 1965. This sparseness was never to diminish the complexity or variety of Avery's work; rather his art, largely self-taught, was to offer a vision of American life gleaned from his daily surroundings and imbued with the most subtle sensibility.

In *Ping-Pong*, objects, color and space have been arranged into a clever construct of checks and balances. Despite the painting's flat surface pattern, the players are seen from a high view point with the lavender table top tipping upwards. The sense of joyous freedom and movement of the male figure as he leans across the table in a graceful arabesque is countered by the massive boulder shaped body which anchors the game at the bottom of the painting. Tiny heads and oval paddles effect a humorous suggestion of similarity, while a miniscule ball establishes an abstract tension as it appears to float over a delicate net of lacy squiggles. A luminous palette of equal intensity and value is achieved by mixing both cool and warm hues with white. Nowhere is Avery's successful combination of providing the viewer with intellectual stimulation and relaxed fun better realized.

D.L.

62. RAPHAEL SOYER (1899-1974)
Seated Figure
 Watercolor, 13 x 9 3/4 in.
 Signed lower right: RAPHAEL SOYER
63. RAPHAEL SOYER
Nude
 Charcoal drawing, 13 x 17 in.
 Signed lower right: RAPHAEL SOYER

For over four decades Raphael Soyer has captured the image of American woman in his own inimitable style. Always true to a straight-forward realist vision, Soyer's drawings and watercolors have a bold fresh look of spontaneity. Such apparent facility adds to the wonder of his achievement, for his models are never denied their humanity.

With tilted head and absent gaze this *Seated Figure* carries the weight of quiet dejection on gracefully slumped shoulders. In Soyer's *Nude* the artist has succeeded in performing an adroit coup: he offers the viewer a posterior view of monumental proportions while at the same time the figure's dark facial profile and incompleting lower legs lighten the composition.

PROVENANCE: High Point Gallery, Lennox, Massachusetts
 D.L.

64. *PHILIP EVERGOOD (1901-1973)
Relics of New England
 Mixed media on paper, 19 x 24 1/2 in.
 Signed and dated 1963

65. *OTTO DIX (1901-1973)
Study for Lot and His Daughters
 Pencil, heightened with white on prepared paper, 21 3/4 x 18 1/8 in.

66. *MARSHALL GLASIER (1902-)
Seated Nude
 Oil on canvas, 36 x 24 in.

67. JEAN LEPPHEN (1908-)
Abstract
 Oil on canvas, 25 x 32 in.
 Signed lower left: LEPPHEN

It is typical for this artist to identify his works by Roman and Arabic numerals, designating the sequence and month of creation. When asked about the significance of this painting, Monsieur Lepphen replied that many of his works during this period referred to a childhood memory. His older brother had told him the earth was flat and if he walked straight ahead he'd finally come to the end of a dangerous precipice. The fear of "falling off the edge" became the theme of this and many other paintings.

PROVENANCE: Purchased directly from the artist.

N.A.

68. FRANCESCO ZUÑEGA (Costa Rica, b. 1912)
Mother and Child
 Charcoal, 25 1/2 x 19 1/2 in.

As this peasant woman with a baby stands stolidly in space, one realizes that she represents a social commentary on the dignity of man and her role as mother, childbearer, home builder and nurse. Zuñega considers his drawings as a vehicle to rapidly explore all the complexities of form and as a necessary step in the planning of his sculpture (cf. *Francesco Zuñega*, San Diego, 1971, p. 19). Therefore this drawing provides far greater detail than what could possibly be expected from Zuñega in sculpture. Here is a more complex interplay of rhythms and masses to the extent that the drawing takes on an illustrative quality. His experiments with convexities and stylized monumentality are, however, the core of this drawing, and little would have had to be changed for this small-headed, large-bodied standing figure to be transformed into a compactly shaped sculpture (see cat. 90).

M.N.

69. *SAUL STEINBERG (1914-)
The Artist at Work
 Watercolor, colored pencil, pen, 22 1/2 x 29 in.
 Signed and dated 1964

70. *JAY H. CONNAWAY (1919-1969)
Cursing the Sea
 Oil on board, 20 x 30 in.

71. *KAREL APPEL (1921-1973)
Untitled
 Gouache, 19 3/4 x 25 1/2 in.

72. *LETA ENGLISH HESS
Anti-Matter #1
 Oil on board, 48 x 48 in.

73. *WILSON BIGAUD
Street Scene in Haiti
 Oil on board, 24 x 24 in.

74. *GINO HOLLANDER
Abstract
 Oil on canvas, 40 x 30 in.

75. RONALD B. KITAJ (1932-)
Twin Birthdates of Martin Luther
 Oil and collage on canvas, 60 x 41 in.
 Signed lower left: KITAJ

The Twin Birthdates of Martin Luther is representative of the eclectic style developed in the 1960's by the Ohio-born, London-based painter, Ronald B. Kitaj. His stylistic quotations — biomorphic abstraction, pop images, surrealist juxtapositions, collage and constructivist grids — provide a variety of associations often based on literary or historical subject matter. Rather than clearly explicating a didactic theme, Kitaj explores the syntactic aspects of language (by means of a visual vocabulary) emphasizing relational meaning over any specific or ultimate meaning. Expressive color and brushwork add further emotional levels to the work. As Kitaj has stated concerning the literary analogies contained within his paintings, "Some books have pictures, and some pictures have books."

C.K.

76. *Idol*
 Anatolian, 3rd millennium B.C.
 Alabaster, 9 in.

Originally from the C. Dikran Kelekian Collection, New York City, this spade-shaped piece is an unusually fine and large example of its type. It was once thought that these schematic idols preceded the more articulated forms, but it is now generally believed that they developed at the same time.

V.L.

77. *Torso*
 Cycladic, mid-3rd Century B.C.
 Marble, 8 3/4 in.

The following quote by Colin Renfrew concerns a discussion of a similar figure type:

"This is a figurine which is fairly narrow across the shoulders and arms. All parts of the body show good, round modeling, so that in profile it is not so thin or flat . . . The torso is well rounded and the shoulders are not angular and only a little wider than the hips. The thighs do not bulge. The buttocks are somewhat rounded in relief. The knees are pronouncedly flexed. The legs are often separated a little below the knees and rounded . . ."

"The distribution of the Kapsala variety appears to be chiefly in the central Cyclades, from Antiparos eastward to Naxos and Amorgos."

Bibliography: Colin Renfrew, "The Development and Chronology of the Early Cycladic Figures," *AJA*, January, 1969, vol. 73, pp. 15-16.

PROVENANCE: Purchased at Parke-Bernet Sale #3163, February 25, 1971, lot 2469.

V.L.

78. *Votive Statuette of a Priest*
Hittite, second millennium B.C.
Bronze, 4 5/8 in.

Originally from the collection of Mathias Komor, New York, this figurine may be compared with an illustration of a North Syrian figurine, one of a pair found at Ugarite and dated 2000 B.C. It was executed in silver with a kilt of gold. (See Leonard Wooley, *The Art of the Middle East*, New York, 1961). While our figurine is smaller, it is strikingly similar. Wooley writes of the frontality and thinness of such objects. They have been attributed to Phoenician craftsmen working in northern Syria and dated between 2100-1900 B.C. (Wooley, p. 108).

See the catalog, *From the Lands of the Bible*, an exhibition at the American-Israel Culture House, May 22, 1968-July 3, 1968, which illustrates two large copper statuettes of the same type, one found in Jezzine, Lebanon and the other in Syria. Both date from the first half of the second millennium. V.L.

79. *Goddess*
Mycenean, mid-second millennium, B.C.
Terracotta with well-preserved traces of red paint, 3 1/4 in.

Purchased at Sotheby Parke-Bernet, Sale No. 3697, Nov. 22, 1974, No. 186, this small figurine is in an excellent state of preservation and is representative of the "Phi" figurine, a schematic representation of the female figure. This is a molded figure with pinched flaring head and wing-like body. Paint is applied in a horizontal and vertical pattern. For similar examples, see R. A. Higgins *Greek Terracottas*, London, 1970, pl. 4F.

V.L.

80. *Head of an Idol*
Cycladic, mid-third millennium, B.C.
Marble, 4 in.

Originally from collection of C. Dikran Kelekian, New York, this head was found on the Island of Naxos. In "The Development and Chronology of Early Cycladic Figurines," *AJA*, Jan., 1969, No. 73 p. 23, Colin Renfrew states that the fine lines in the face may have held some pigment. "Some figurines also show markings at the top of the elongated forehead, and it is possible that a headress or diadem of some sort is intended in the representation."

U. Lindner suggests that the incisions may have represented bonnet or cap strings. For original examples see Ulla Lindner, *Lagerliste del'Antiken* #3, 1970 (Switzerland).

V.L.

81. *Fertility Figure*
Parthian, mid-to-late first millennium
Ivory, 3 1/2 in.

Originally from the collection of Sakhai, Teheran, this figure was found in Susa. Illustration of similar figurines of Parthian origin can be found in R. Ghirshman, *Iran*, Penguin, 1965, p. 39.

Ghirshman observes that "... at Susa the goddess worshipped was Nanaia, which is the Semitic name for Anahita, just as Athena and Artemis are the Greek names" (p. 269). Ghirshman also states that craftsmen "modelled figurines of the naked goddess—also known in bone ..." (p. 282). (Due to technical difficulties, the figure is not illustrated in the catalog.)

V.L.

82. *Colima Figure*
Pre-Columbian, Protoclassic, c. 100 B.C.-A.D. 50
Clay, 15 in.

Seated figure with short arms, narrow mouth and eyes, pierced ears, wearing a skirt, and with burnished decoration.

83. *Jalisco Figure*
Pre-Columbian, Protoclassic, c. A.D. 100-300
Clay, 16 1/4 in.

Seated figure with a right arm resting on the knee and hand on the left shoulder, narrow mouth, and wearing large ear ornaments.

84. **Hellenistic Figure*
Tanagra period, Second Century B.C.
Terracotta, 6 in.

85. **CLAUDE MICHEL CLODIAN (1738-1814)*
Bacchus and Nymph
Bronze, 25 1/2 in.

86. *JULIEN AUGUSTE PHILIBERT LORIEUX (1876-1915)*
La Chute des Feuilles
Bronze, 17 1/2 in.

Lorieux studied with Falguière at the Ecole des Beaux-Arts and exhibited at the Salons from 1893 to 1914. He won prizes for both medals and sculpture in the round and several of his works were purchased by the state. He was beginning to find recognition when he died of wounds suffered at Bois Le-Prêtre.

La Chute des Feuilles was first exhibited in plaster at the 1902 Salon and again in marble in 1907, when he won a first prize for sculpture (*Salon de 1907*, Goupil Frères, Paris, 1907).

With this work Lorieux joins Falguière's taste for smoothly finished, graceful figures with his own sentimental approach to anecdotal subject matter.

N.L.

87. *ARTHUR B. DAVIES (1862-1928)*
The Spirit of Earth
Bronze, 6 1/8 in.

In 1918 Davies made arrangements in Paris for bronze castings of statuettes he had carved from cedar. Each piece was to be cast in a series ranging from one to twelve reproductions. Partly inspired by the beauty and elegance of Greek tanagra figurines, Davies' bronzes often carry such titles as *The Three Graces*. Symbolic titles were also favored, as in this exhibition's *Spirit of Earth*, a statuette in which Davies explored the potentiality of French Cubist sculpture.

In its combination of realism and semi-abstraction, the *Spirit of Earth* is a peculiar hybrid. The torso has been treated with perfunctory naturalism, but in an attempt to explore the body's multi-faceted potential, the limbs, hands and feet have been either flattened, twisted or pointed. The sensitive carving of the face, whose delicate beauty is jarred by the juxtaposition of hair arranged in rigid blocks, hints at the grace Davies was best at creating.

These tentative explorations of Cubism, which also appeared for a time in his paintings and prints, suggest that

Davies could neither completely abandon his earlier naturalistic style nor fully assimilate the new forms he so admired.

EXHIBITIONS: *Textiles and Sculpture by Arthur B. Davies*, January 15-February 8, 1935. Whitney Museum of American Art. Fig. 65.

REPRODUCED in Frederick Newlin Price, "The Miniature Sculpture of Arthur B. Davies," *Parnassus* vol. 5 (December, 1933), 11-13.

PROVENANCE: Estate sale, Nov. 17, 1964, lot 81; Robert S. Sloan Gallery, N.Y. 1965.

D.L.

88. JEAN ALEXANDRE-JOSEPH FALGUIERE (1831-1900)

Nympe Chasseresse
Bronze, 20 in.

After study in his native Toulouse, in 1854 Falguière entered the Ecole des Beaux-Arts where he joined Joffroy's atelier. In Rome from 1859-1865, he sent back to the Salons works which combined realism with an interest in the antique. On his return to Paris he enjoyed a career as an increasingly popular teacher and sculptor, winning medals at the Salons and receiving many state and private commissions for monuments, busts, and tomb sculpture. He was a friend and early supporter of Rodin.

The *Nympe Chasseresse*, which appeared in the Salons of 1884 in plaster, 1885 in bronze, and 1888 in marble, began his series of "Dianas"—studies of nude female figures caught in dramatic and graceful movement. Armand Dayot described the *nympe chasseresse* as "interesting for the daring of its execution and the audacious originality of its conception" (*Salon de 1884*, Goupil Frères, Paris, 1884). G. Geffroy, in a commemorative article (*Gazette des Beaux-Arts*, 1900, t.1, pp. 397-406), suggests that Falguière's "Diana" series may have been influenced by his association with Rodin, and calls him a "poète du déshabillé."

N.L.

89. *CHAIM GROSS (1904-)

Rock-a-bye
Bronze, 14 1/2 in.

90. FRANCESCO ZUÑEGA (Costa Rica, b. 1912)

Mujer Sentido
Bronze, 28 in.

This seated peasant woman symbolizes Zuñega's poetic feeling for Mexican-Indian woman. Based on direct observation, this type of monumental figure is seen by the artist "as some sturdy yet revered shrine" (*Francesco Zuñega*, San Diego, 1971). Accordingly he subjects the form to a triangular-shaped mass to emphasize her strength and simplicity. Immobile and frontal, she is part of a tradition going back to the Aztecs, Toltecs and Zapotecs. Face and feet protrude from under a large shawl, and the resulting undulating shadows echo the flowing contours of the silhouette. The artist's fondness for exploring the play of light and shadow within the triangular context of this seated form can be seen in his many variations on the theme.

M.N.

91. BRUNO LUCCHESI (1926-)

Study for Mother and Child
Bronze, 16 1/2 in.
Dated on bottom: 1966

As a representational sculptor, Bruno Lucchesi's subject is often the female form shown in intimate scenes of everyday living. Lucchesi's master craftsmanship is obvious: the entwined figures of *Study for Mother and Child* produce a fascinating play of roughly textured clothes and hair against the smoother and highly polished surfaces of naked skin. "Hammock," illustrated in *American Artist*, October, 1971., employs a similar leg motif as in the *Study*. Both were modeled from firing clay, built up slowly to enable the single leg to support the hollowed-out figure and achieving a unique device for denying gravity. "I create out of a sense of nostalgia. I make the people I'd like to see, the people I miss, the scenes I remember or imagine" (*American Artist*, p. 32).

Currently teaching at the New School for Social Research, Lucchesi continues to receive awards and commissions, such as for the sculpture for the World Trade Bank in New York and for the Willard Strait Hall, Cornell University, Ithaca, N.Y. His work can be seen in many public collections including the Pa. Academy of Fine Arts, the Dallas Museum of Fine Arts and the University of Washington. He has exhibited at the Whitney Museum of American Art, the Corcoran Gallery of Art and the Brooklyn Museum.

PROVENANCE: Forum Gallery

D.E.L.

92. W. FORD SCHUMANN (b. 1926)

The Black King and Queen
Bronze, 18 3/4 x 8 1/2 in.

These two bronze figures are part of a giant chess set invented by Schumann. Each player has a different image, and so detailed are the pieces that they could be portraits of specific people. Whatever the allegorical symbolism is, some social satire is evident as the black King plays the fool while the Queen commands.

M.N.

93. LEONARD BASKIN (New Jersey, b. 1922)

Standing Man with Pomegranate
Bronze, 37 1/2 in.

Baskin has said that "the wise artist employs distortion to achieve reality" (*Baskin Sculptures, Drawings and Prints*, New York, 1970, pp. 14-5). Calling himself a "moral realist," Baskin portrays *Man with a Pomegranate* as a resolute figure who faces middle age holding a fruit symbolic of the future. The small head with its incised eyes and tight lips projects straight ahead. Details are absent, and the distortions which simplify the silhouette relate the round pomegranate significantly to the smoothly shaped head. This sculpture, executed in 1967, is one of a series of frontal, almost symmetrical images taken from the stiff, hieratic forms of Egyptian art. However, unlike his other standing bronzes of this period, there is little movement, as the lower extremities are encased together concealing the disposition of the legs in a solid pedestal-like base.

Bibliography: *Baskin Sculptures, Drawings and Prints*, New York, 1970, fig. 45.

M.N.

94. *FELIPE CASTAÑEDA (1933-)

Woman in Repose
Bronze, 21 in.

95. Mask
African, Ibo tribe
Bronze, 12 in.

This mask for the yam harvest is an excellent example of the workmanship developed by the Ibo tribe in Nigeria.

96. *Standing Double Figure*
Fon tribe, Dahomey
Wood, 16 in.

The double figure of a man and a woman was probably used as a symbol of unity rather than for ceremonial or magical purpose. The expressive power of this group is an outstanding example of Fon tribe craftsmanship.

97. JOHNNY INUKPUK, Contemporary Eskimo
Hunter
Soapstone, 11 1/2 in.

Before the Eskimo was encouraged to carve for the white man (Kabluna) he carved small ritual images of animals that he wished to capture in the hunt. He treasured and kept these objects, especially if they worked their magic and provided sustenance for the home. He now carves and sells larger versions of these sculptures for the same purpose.

This Eskimo (Inuit) artist lives in Port Harrison on the northeastern coast of Hudson Bay. He has created a work of massive, bulging volumes in a form that transcends mere subject matter. The sculpture's forceful presence expresses the significance of the hunt to the Eskimo; an eternal and primitive struggle for survival of man in nature.

In this instance, the powerful enemy is personified by the polar bear. The two figures, man and beast, are locked in an embrace of awesome tension, yet they are intertwined as a single entity, for all of nature, despite its internal conflicts, is yet part of a harmonious whole.

Thus, this is more than an arrangement of forms for aesthetic reasons. Rather, it is the artist's expression of the very ethic of his existence. It illustrates the artist's complete understanding of his subject matter, of his actual and sacred relationship to the animal world—the hunt as an intrinsic part of his life, physically and spiritually.

R.T.

98. *Figure with a Torch*
Haitian
Wood, 46 in.

This wood piece showing a Haitian with a torch is an example of contemporary primitive carving. The figure is simplified and stylized into a dramatic elongation broken only by small ornaments incised in low relief over the surfaces of the form.

M.N.

Additions to Catalogue Listings

5. JOHANN GEORG PLATZER (1704-1760)
Allegory of Vanity
 Oil on copper, 13 3/4 x 10 1/11"
 Signed on a small box in lower right: J. G. Platzer

6. *Allegory*
 Oil on copper, 13 3/4 x 10 1/4"

7. *Scene from Classical History*
 Oil on copper, 21 3/4 x 15 1/4"

8. *Scene from Classical History*
 Oil on copper, 21 3/4 x 15 1/4"

Platzer was born in Eppan (Tirol) and his early apprenticeship in Passau was with Joseph Kessler and the court painter, Christopher Platzer. After 1721 most of his activities took place in Vienna. He is best known for his small paintings of historical, mythological and allegorical subjects—most of them painted in brilliant colors on copper. For this type of work he received the nickname of the "Austrian Goltzius." Typical of Platzer's work, the details of these paintings have been executed to the greatest degree and the brilliancy of color clearly reflects his style.

In his *Allegory of Vanity*, Platzer realistically depicted the face of an old woman and opposed a young girl leaning on the chair behind her. The scene is placed in a crowded space under a colonnade and the four figures are masterfully rendered. The other *Allegory*, a pendant to *Allegory of Vanity*, is not quite as easy to identify. While an old man is sitting on a chair and apparently looks to a physician for some help, his wife is standing next to him and looks in the same direction. The physician holds a bottle filled with liquid in one hand, and the other points toward a covered glass which appears to contain a fetus. Therefore, the subject may relate to man's pathetic attempts to remain everlastingly viable and potent.

The scenes from *Classical History* probably refer to the story of *The Abduction of Helen* and *The Destruction of Troy*. It is quite obvious that the central group in the *Abduction* was inspired by Pietro da Cortona's painting, *The Rape of the Sabines*, painted c. 1629 and now in the Pinacoteca Capitolina in Rome.

M.M.

12. JAMES BAKER PYNE (1800-1870)
Landscape
 Oil on canvas, 15 x 21"
 Signed and dated lower left: J. B. PYNE 1843

James Baker Pyne spent his early life in Bristol painting and teaching drawing. He first exhibited his work in the Royal Academy in 1836, one year after his move to London. In 1841 he visited Italy, spending a great deal of time painting Venetian scenes, and he returned to that country again in 1851.

Pyne became famous for his expressive and forceful landscapes and sea scenes. Our *Coastal Scene*, a lively work which reveals his interest in atmospheric effects and an accurate depiction of topography, was painted after his first trip to Italy when his exposure to Venetian painting brightened his colors.

M.M.

13. ANONYMOUS, American, mid-19th century
Portrait of John Sumner Williams

14. *Portrait of Ann (Mrs. John) Williams*
 Oil on canvas, 30 1/2 x 25 in.

For a long time these fine portraits were hung in a bookstore in Cobleskill, New York. They were purchased by the present owners from the Art Gallery in Franklin, New York. With scrupulous honesty and technical excellence, the anonymous American artist has incisively captured the characteristics and demeanor of this successful and proud couple.

M.M.

26. AUGUSTE RENOIR (1841-1919)
Standing Girl
 Red chalk, 16 x 11"
 Signed lower right: Renoir

This drawing was bought from the Savoy Art Gallery in New York City in 1959 and clearly shows Renoir's style in the 1880's. On his first trip to Italy in 1881 Renoir admitted to Vollard that Raphael was his greatest joy; the soft handling and graceful quality are captured in this characteristic drawing of his post-Italian trip.

35. LOUIS MICHEL ELSHEMIUS (1864-1941)
Beach Scene
 Oil on paper, affixed to panel; 22 1/4 x 30 1/2"
 Signed lower left: ELSHEMIUS

Educated first in Geneva and Dresden, Elshemius studied at the Art Student's League in 1884 and the Académie Julian in Paris in 1886. His early work was Impressionistic in focus and in 1908 he met Albert Pinkham Ryder, whose visionary paintings became a prime influence on his later oeuvre. Elshemius was little known when Marcel Duchamp acclaimed his painting at the Independents show of 1917, and it was in 1920 that he had his first one man exhibition at the Société Anonyme.

In Elshemius's haunting landscapes female nudes float dreamily in playful reverie; often they defy all laws of gravity as they seem to integrate into a sylvan atmosphere heavy with the haze of summer. With its suggestion of an idyllic state of grace, *Beach Scene* is characteristic of Elshemius's painting. It is fascinating that such a fantastic and unique vision can nevertheless be fruitfully compared with that of the American painter Arthur B. Davies (see catalog number 34).

D.L.

43. EVERETT SHINN (1876-1953)
Reclining Figure
 Colored pencil drawing, 14 x 21 1/2"
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While Shinn was associated and exhibited with the Ash Can School of American painting, those illustrators and artists like John Sloan and George Luks who sought to develop a

viable American realism, his early works show the unmistakable influence of French artists like Degas and Lautrec. Shinn's pastels of Parisian night life and his oil of London's famous Hippodrome are among his best known and most successful works.

No doubt this *Reclining Figure*, a late work, was meant for an illustration, and it offers an apt embodiment of American feminine imagery in the 1930's. With a spherical halo hovering above her fashionable hair style, this young charmer weeps silent tears into a fluffy pillow.

D.L.

48. PABLO PICASSO (1881-1973)

Head of a Girl

Watercolor, 10 x 8"

Signed and dated lower left: Picasso 1905

Originally from the Savoy Art Gallery in New York City, this drawing entered the present collection in 1959. The blue watercolor and the classical concept of the head are typical of Picasso's work of the early 20th century.

49. DAVID BURLIUK

Italian Scene

Oil on board, 12 3/4 x 9"

Signed and dated lower left: Burliuk 1950, Italy

One of the founders of the "Blue Rider" movement, David Burliuk arrived in the United States in 1922. His Russian background and his association with Russian leading exponents of modern art, Kandinsky, Paul Klee and Franz Marc, contributed to the formation of his early style. His link is particularly obvious with the work of Chagall where an almost childlike and primitive approach to many of his subjects shows Burliuk at his best. The painting *Italian Scene* clearly indicates his late style where the brilliant colors show his vitality and joy of living. It is interesting to note that David Burliuk died without being aware that he was elected to the the American Institute of Arts and Letters.

M.M.

51. CECIL CHICHESTER

New York City Street Scene

Oil on canvas, 24 x 30"

Signed and dated lower right: CECIL CHICHESTER 1911

The bibliographic facts on Chichester's life are scant: he was born in New York City in 1891, studied with the painter Birge Harrison, and was himself an instructor in landscape painting in Woodstock, New York. His paintings can be found in the collections of the White House, Washington, D. C. and the city of Kingston, New York.

The key to our Chichester painting lies in his relationship with Birge Harrison, an influential teacher who wrote extensively on art theory. It was Harrison who conducted the Art Student's League summer school of landscape painting in Woodstock and Chichester continued his association with that school after Harrison's death in 1929 (Mallet's *Index of Artists* lists a Woodstock address for Chichester in 1934).

Harrison was the principal spokesman for an artistic viewpoint which has been defined as "tonalism" (See Wanda M. Corn, *The Color of Mood: American Tonalism*, San

Francisco, 1972). It was a theory which chose to celebrate poetic truth over scientific fact. Ignoring the visual pollution of industrialization, urban winter scenes or rainy days and nights were romanticized by combining monochromatic color with the nuances of misty atmosphere.

In Chichester's painting, a view of Washington Square from Fifth Avenue, he joins the tonalist tradition of Whistler, Harrison, the later Inness and Edward Steichen. Chichester's quiet grey-toned version of a rainy spring afternoon washes the streets clean, blurring our vision of city life and muffling its distracting noises.

D.L.

64. PHILIP EVERGOOD (1901-1973)

Relics of New England

Mixed media on paper, 19 x 24 1/2"

Signed and dated lower left: PHILIP EVERGOOD, 1963

Like Ben Shahn and Jack Levine, Philip Evergood has been associated with Social Realist painting. Educated at Eton and Cambridge, he returned to the United States to comment upon the American scene with deadly accuracy: a combination of realism with imaginary or dream-like references to social conditions. *My Forebears are Pioneers* (Private Collection), painted at the end of the depression, is a telling example of Evergood's unwavering belief in America's tenacious fortitude.

Relics of New England is a much later work, nevertheless its subject and treatment remain true to Evergood's particular vision, "I feel the search for an artist should be for the richest and fullest of human experiences and that he should look for both the visual manifestations and those transmitted intuitively" (*Twenty Years of Evergood*, introductory essay by Oliver Larkin, New York, 1946, p. 27). What at first seems a picturesque barn interior becomes on closer inspection a fantastic conglomeration. Three dimensional space is compressed by the confusing juxtaposition of harnesses, tools, a dressmaker's dummy and barnyard animals. While neglect and apathy fill the barn with musty reminders of a more vibrant past, a pony appears to regard the viewer from behind a railing and wooden beams of rafters have their own anthropomorphic eyes which stare out in stony silence.

D.L.

65. OTTO DIX (1901-1969)

Study for Lot and His Daughters

Pencil, heightened with white on prepared paper, 21 3/4 x 18 1/8"

Signed with his logo and dated 39

The eclectic nature of Dix' style is best seen in his drawings. The *Study for Lot and His Daughters*, dated 1939, is a pastiche of those pseudoromantic traits inherent in the work of Dix, plus his adopted style of sixteenth century German masters. The standing female figure in the background bears a strong facial and figural resemblance to the Cranach painting of *Venus*; and the reclining figure of Lot is similar to the Cranach *Lot and his Daughters*. The female figure in the foreground is not of the same period, being more nineteenth century in appearance. Further, the landscape exhibits a somewhat Leonardesque quality of line and setting.

The drawing is out of the usual Dix realm of social criticism, and is a refreshing pause from his more emotionally derived expressionistic art.

C.H.

66. MARSHALL GLASIER (1902-)

Seated Nude

Oil on canvas, 36 x 24"

Signed and dated lower left: Glasier '53

Glasier was born in Wisconsin and his early training took place at the University of Wisconsin. In the 1930's he went to New York City and two years later met George Grosz and studied with him for five years at the Art Students' League. An artist-in-residence at Reed College, 1952-53, Glasier joined the teaching staff of the Art Students' League in 1957 and has been teaching there since.

The *Seated Nude* belongs to a group of paintings in which the figure takes on a monumental importance which is expressed through large forms painted in broad, flat patterns. In his later work Glasier became deeply interested in a linear expression of form. His recent exhibition which was held at the University Art Gallery, SUNY-Binghamton, September-October 1975, clearly demonstrates this new approach which is based upon quick sketches made of people surrounding him: on the bus, in the park, on the street.

M.M.

69. SAUL STEINBERG (1914-)

The Artist at Work

Watercolor, colored pencil and pen; 22 1/2 x 29"

Signed and dated lower right: STEINBERG 64

The witty and elegant style of Saul Steinberg has reached its greatest audience through *The New Yorker* and other well-known magazines in which his cartoons and drawings have appeared. The dominant force behind this style has been his architectural training in Milan, which in 1940 resulted in a degree and position as a practicing architect. By 1942 he was living in New York City and his technical orientation of precise draughtsmanship was to fuse with an artistic sensibility of whimsical creativity to form an ingenious personal vision.

The Artist at Work updates the practice in which the artist includes himself in the landscape he is painting. Steinberg's self-portrait is a delightful reminder of Thomas Cole's inclusion in *The Oxbow*, a mid-nineteenth century Hudson River painting. Both self-portraits appear in the lower left near a large tree, but while Cole presents the viewer with a naturalistic version of the wonders of the American landscape, Steinberg's landscape is a huge panorama of the imagination, a revelation of geometric and calligraphic symbols which explode in an ever-expanding mental universe.

D.L.

70. JAY H. CONNAWAY (1919-1970)

Cursing the Sea

Oil on board, 20 x 30"

Signed lower right: Connaway

Born in Liberty, Indiana, from his earliest childhood Connaway was interested in drawing and in 1904 he won first prize in painting and drawing in his school's exhibition at the St. Louis World's Fair. Always interested in nature, he went on a study trip to Arizona, New Mexico and California, and in 1911 we find him in New York studying at the Art Students' League with William Chase. At the break of World War I he

volunteered for service in France where he was wounded in the shoulder, after which he was assigned to the field hospital where his talent was used for medical research by making drawings and water colors of the wounded. In 1921 he studied at the Académie Julien and at the Ecole des Beaux-arts, and in the early 20's he won acclaim as one of the most promising young marine painters since Winslow Homer. After a short stay in Brittany he returned to the United States where his studies concentrated on water and rocks and the effects of water on its surroundings. This tremendous power of nature became the major subject of his life. In 1939 he established a school in Monhegan Island where he stayed until 1947 when he moved to Vermont. Since that time there had been a stronger emphasis on the brightening of his palette and a certain delicacy enriched his last works.

In *Cursing the Sea* which was painted in 1938-40, Connaway's sensitivity to the sea's most dangerous moods captures a dramatic image of sea power and recalls the turbulent marines of Winslow Homer's Tynemouth period.

Bibliography: M. Milkovich, *Jay Connaway Retrospective*, Oct.-Nov. 1969, University Art Gallery, SUNY-Binghamton, #23; *Yankee Magazine*, Oct. '74, pp. 112-113.

M.M.

71. KAREL APPEL

Untitled

Gouache, 19 3/4 x 25 1/2"

Signed lower right: Appel

There is an eclecticism in Appel's work which reflects not only the influence of such major artists as Kandinsky, VanGogh, and de Kooning, but also such important artistic traditions as German Expressionism and Abstract Expressionism. The broad painterly strokes of Appel's *Untitled* gouache are a striking contrast to the overall personality of his work done from the mid-1940's to the mid-1960's. There is a strong linearity in all of his previous work which seems to be tempered in this particular gouache, as we find his concentration shift in the mid-sixties to the creation of large, brightly painted reliefs. The broad flat areas of color found in these reliefs (done primarily between 1966 and 1968) expand upon his former more linear style. This transition in media—from painting to relief—suggests a probable stylistic dating of c. 1965 for this gouache. His colors are vibrant; the use of red (in abundance), blue and green electrify the canvas surface.

Bibliography: Karel Appel: *Reliefs 1966-1968*, Centre National D'Art Contemporain, Paris, 1968; Appel's *Oogappels*, Centraal Museum-Utrecht, 1970.

PROVENANCE: Philadelphia Museum of Art, 1969.

C.H.

72. LETA ENGLISH HESS

Anti-Matter #1

Oil on board, 48 x 48"

Hess was born in California and educated at U.C.L.A. and the Art Students' League in New York where she painted under Kuniyoshi. She has exhibited throughout the United States and received numerous awards for her painting and lithography.

Anti-Matter #1 is a stellar example of Hess's painting from the early 1960's. Her concern with the identity of individual particles of pigment recalls the Pointillism of Seurat, Signac

and Cross, yet carries that tradition into the world of total non-objectivity where movement is explored through a beautiful complexity of shifting color striations.

EXHIBITIONS: *Leta English Hess, Paintings 1952-1962*, Harpur College, 1962, figure 18.

D.L.

73. WILSON BIGAUD (1930-)
Street Scene in Haiti
 Oil on board, 24 x 24"
 Signed lower right: Wilson Bigaud

Bigaud, the "Haitian Brueghel," is represented in many Western collections and has exhibited quite extensively. His primitive approach, typical for many Haitian artists not exposed to the Western traditional arts, reveals a childlike innocence. In this colorful street scene, in which a butcher's shop is the major attraction, the simplest everyday activities become special and are celebrated as holy ritual.

M.M.

74. GINO HOLLANDER (1924-)
Abstract
 Oil on canvas, 40 x 30"
 Signed and dated lower left: Hollander 1969

Born in the United States, Hollander has lived and worked in Southern Spain since 1962. His subjects range from the depiction of delicate nudes and groups of wandering figures to total abstractions in which paint becomes a theme in and of itself, rendered with great vitality, or with a sensitive and delicate stroke.

In our *Abstraction* paint explodes in a multiplicity of directions: vibrant hues radiate from a core of volcanic activity at the center of the canvas, while at the same time broad ribbons of pigment rush from the painting's circumference lured by the intensity of the central maelstrom. While Hollander's emotional involvement with the celebration of man's existential experience through the medium of paint owes a profound debt to the ideas behind Jackson Pollock's Abstract Expressionism, it is with de Kooning's abstract landscapes that we perceive the closest stylistic kinship.

D.L.

84. *Hellenistic Figure - Tanagra*
 Terracotta, 6"
 Third-Second Century, B.C.

This figurine belongs to the group of so-called Tanagra figures which were made in the 4th and 3rd centuries B.C. While Tanagra, a small town north of Athens, was the most popular production town, there were several other centers which also produced them: Myrina in Asia Minor, Smyrna, Paestum, and Tarentum.

There are a great number of these figures surviving and most of them represent different scenes from everyday life. While in the 4th century they might have been used as votive offerings, it seems that the later figurines were used primarily as decorative objects in homes. The facial features of this figure suggest an Oriental influence.

M.M.

85. CLAUDE MICHEL, called CLODION (1738-1814)
Nymph and Satyr
 Bronze, 25 1/2"

Clodion, one of the most important representatives of French rococo sculpture, left his native Nancy for Paris in 1755. Four years later he received the "grand prix de sculpture" and in 1773 he was elected to the Académie Royale. Clodion's debt to Italian sculptors of the 16th and 17th centuries, especially the work of Bernini, is readily apparent in his bronzes, and the *Nymph and Satyr* probably belongs to the happiest years of his creativity, between 1771 and 1789. It was with the French Revolution that Clodion's work fell from favor; his delight in the erotic appeal and graciousness of the female figure, revealed most often in compromising situations, could not be condoned in a revolutionary age filled with the fervor of a new moralism.

PROVENANCE: Rothchild Gallery, New Orleans

M.M.

89. CHAIM GROSS (1904-)
Rock-a-Bye
 Bronze, 14 1/2"

Gross belongs to the small, but important group of American sculptors, such as Robert Laurent, John B. Flannagan and William Zorach, who broke with tradition in the early decades of the twentieth century and turned to working directly with natural materials, such as stone and wood. Since the late 1950's much of Gross's sculpture has been done in plaster and cast in bronze. Although his subject matter has remained basically the same—acrobats, ballerinas, mothers playing with children—working in plaster over an armature has permitted him a freedom and openness of form not possible in stone and wood. Motion, which often created a spiraling effect in his wood sculpture, stretches out into space with the lilting movements of *Rock-a-Bye*, a delightful rendition of perfect balance in which a young mother plays a game of see-saw by elevating her little girl with her left leg. For another version of this theme see Gross's *Happy Mother*, 1957, reproduced in *Chaim Gross: Sculpture and Drawings*, September 13-November 24, 1974, National Collection of Fine Arts, Smithsonian Institution. An interesting comparison can be made with a work in our exhibition from a much earlier time: Bruno Lucchesi's *Study for Mother and Child* (see catalog number 91).

D.L.

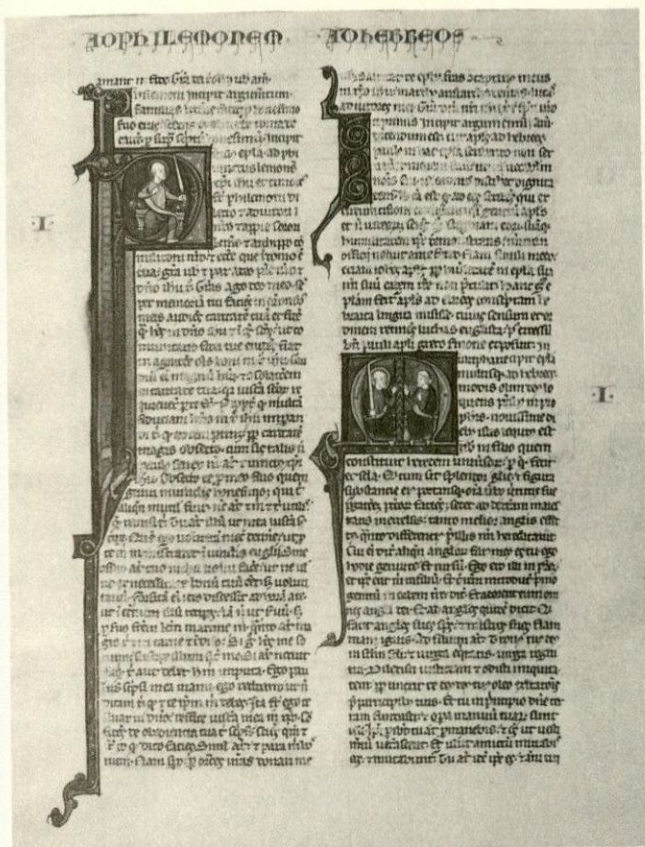
94. FELIPE CASTANEDA (1933-)
Woman in repose, 1969
 Bronze 21"

Born in Mexico, Castaneda studied sculpture in the National School of Painting and Sculpture under Francisco Zuniga. He also collaborated on a monumental piece with Benito Juarez and worked on the friezes for the new anthropology museum in Mexico City.

His particular strength was in figures like *Woman in Repose*, where in spite of the small size Castaneda achieved controlled monumentality. Here he makes obvious his linking of figures to the earth that gives birth and, in a mysterious way, reflects the cosmic origin of the earthly materials.

The solid traditional sculpture of pre-Columbian period and the influences of Zuniga are quite evident in this charming work.

M.M.



1.
Manuscript Page
School of Paris

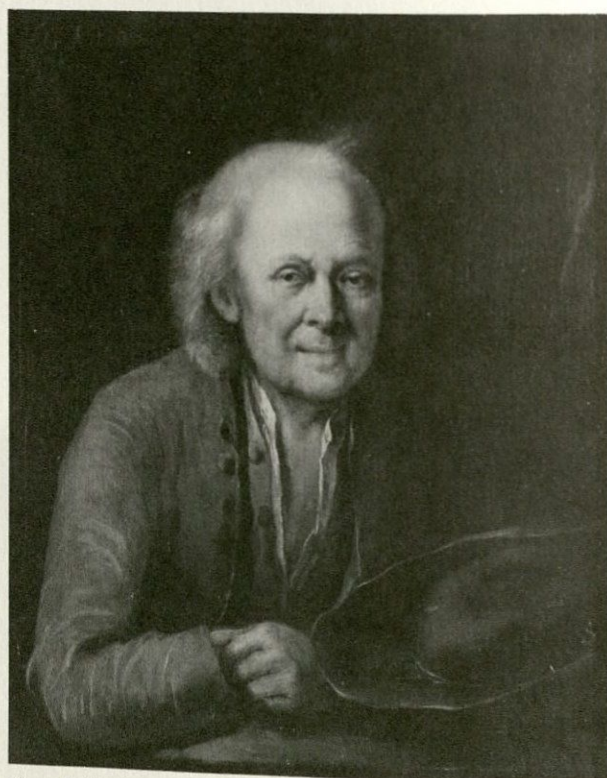


2.
Sebastian Traut
Coronation of the Virgin



3. Anonymous, Italian

Danae



4. J. G. Kircher

Old Man



5-6
Johann Georg Platzer
Allegories on the Vanities





7-8. Johann Georg Platzer

Scenes from Classical History





9.
John Hamilton Mortimer
Study for Architectural Design



10.
Vincenzo Camuccini
Standing Figures (recto)



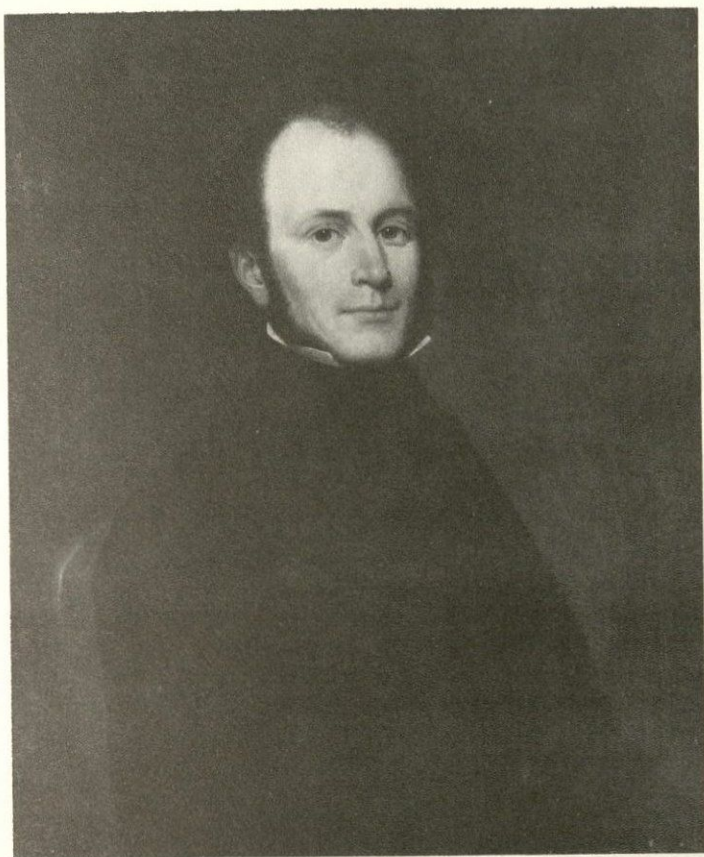
11. Thomas Doughty

Landscape

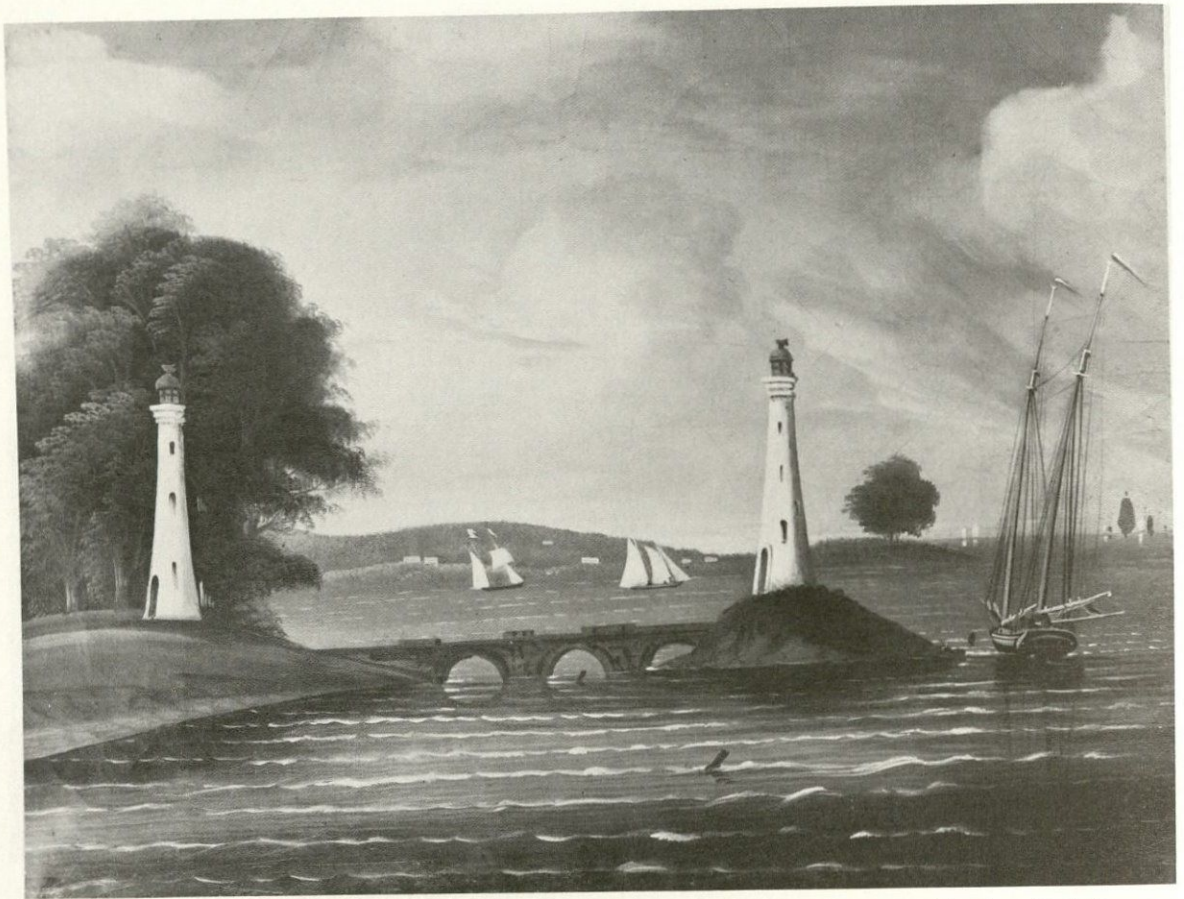


12. James Baker Pyne

Landscape



13-14.
Anonymous, American
Portraits of John Sumner Williams
and his wife Ann



15. Thomas Chambers

Landscape with Two Lighthouses



16. Giuseppe Frascheri

Historical Scene



17-18.
Antonio Bignoli
Two Seated Costumed Figures



19-19a. Isidore Pils

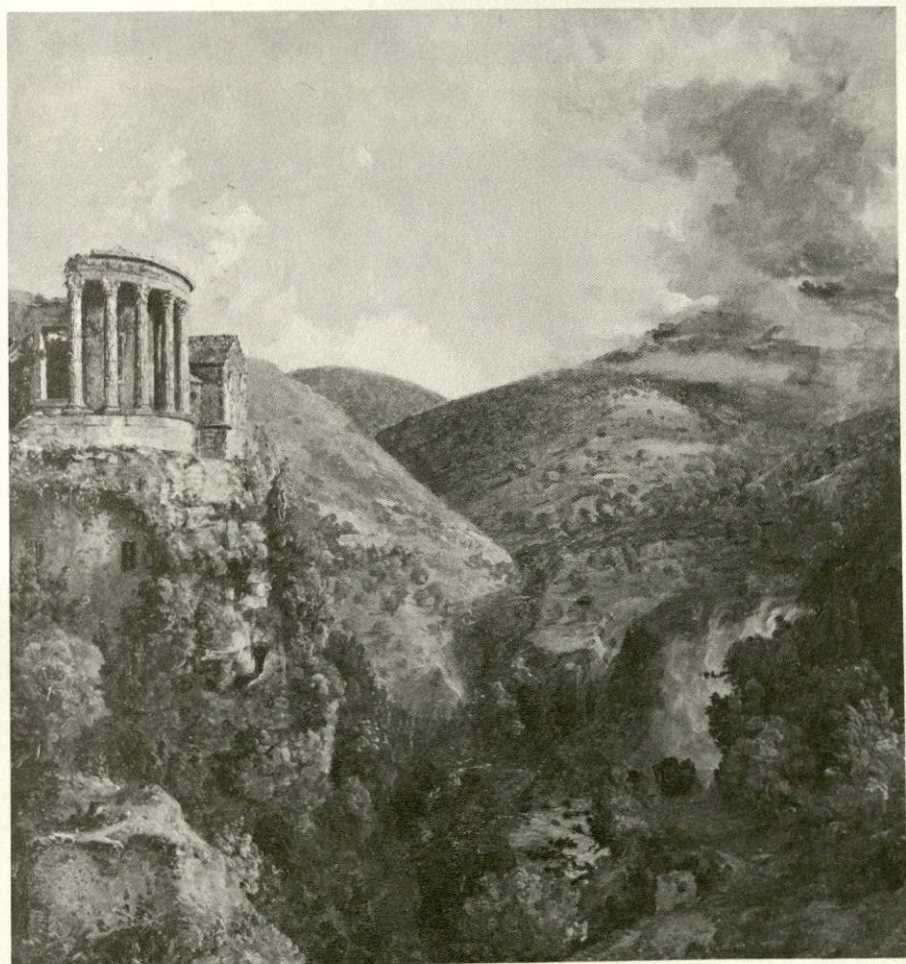
Zouaves à la Tranchée





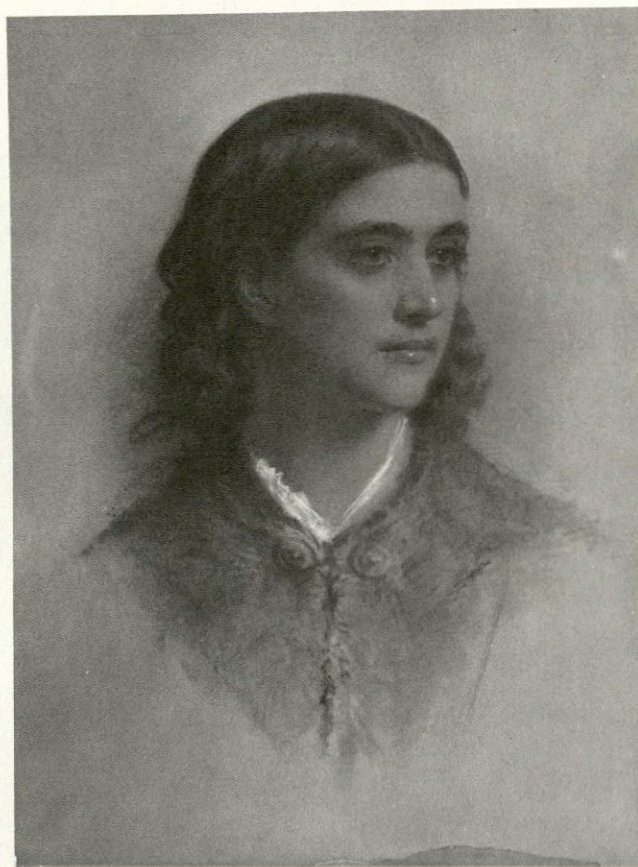
20. William Hart

Landscape



21. Jasper F. Cropsey

Ruins and Landscape



22. Eastman Johnson *Portrait of a Young Woman*



23. Homer Dodge Martin

Country Scene



24. Albert Bierstadt

Mountain Landscape



25. Albert Bierstadt

Landscape with River

26.
Auguste Renoir
Standing Girl



27.
Ettore Simonetti
Musical Gathering





28. Ralph A. Blakelock

Indian Encampment



29. Christian Rohlfs

Nude



30. William Merritt Chase *Shinnecock Bay*



31.
Maurice Prendergast
People on the Beach



32. Lovis Corinth *Melisande, Pelleas and Golaud*



33. Jacques-Emile Blanche *Prince and Princess of Wales arriving at Windsor Castle*

34.
Arthur B. Davies
Movement of Time



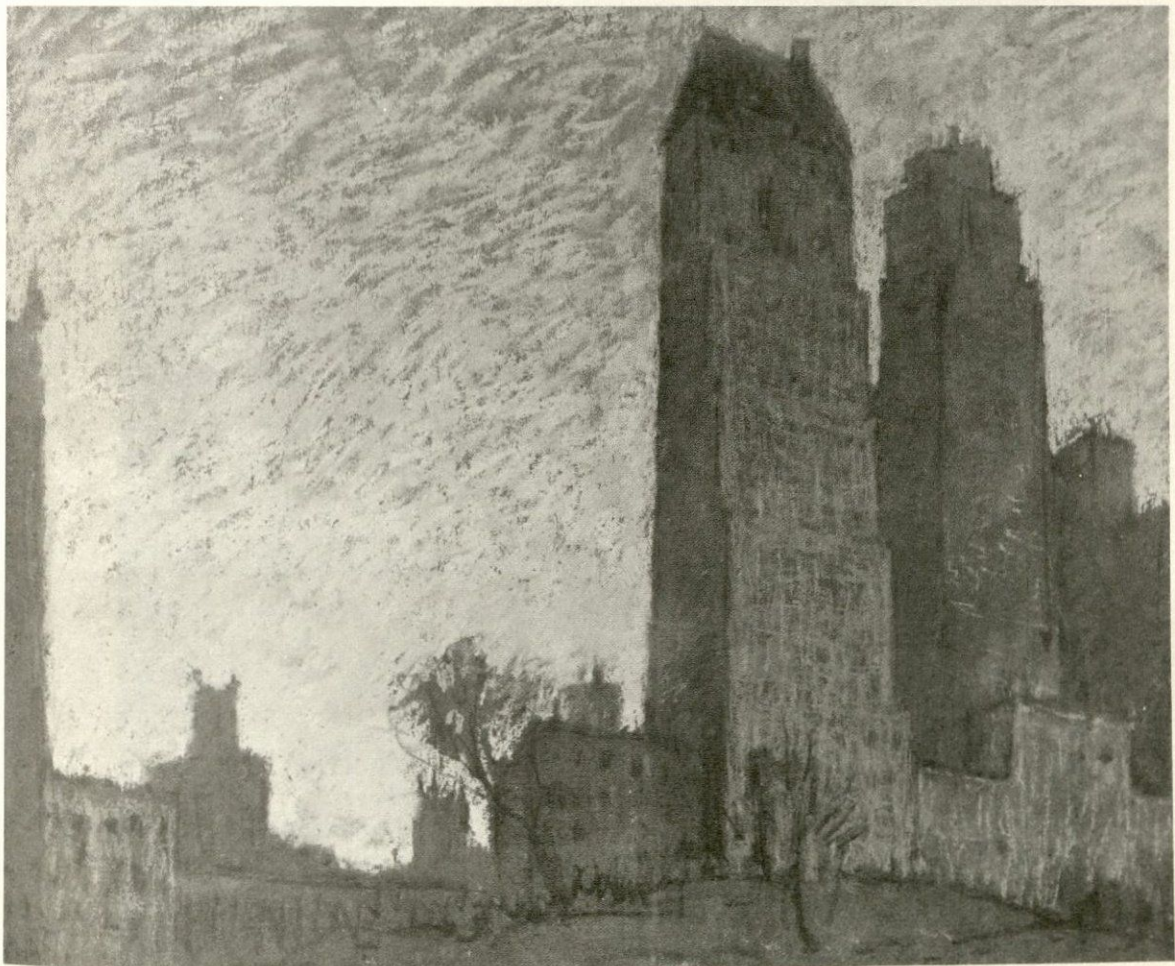
35. Louis Michel Elshemius

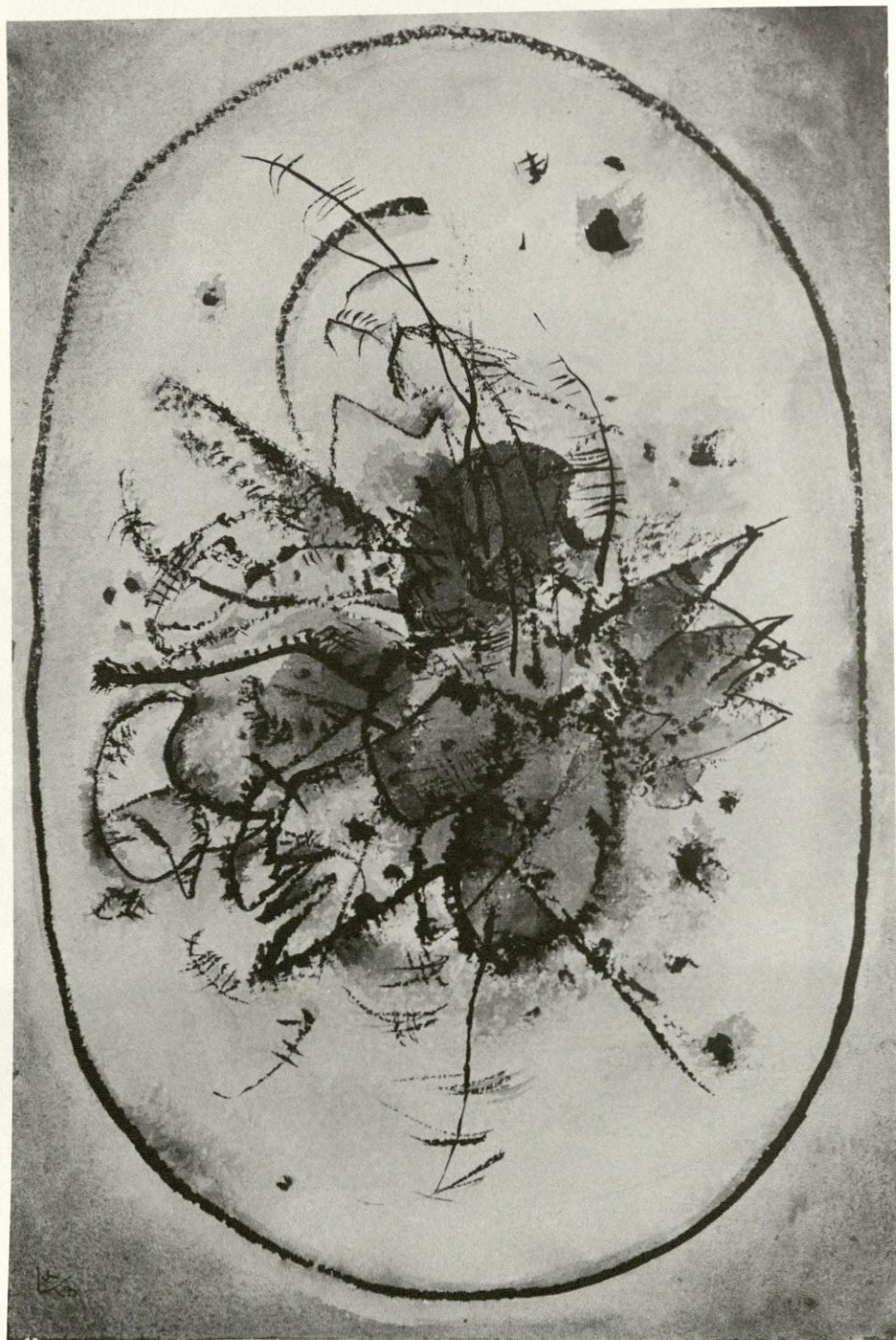
Beach Scene



36-37. William S. Horton

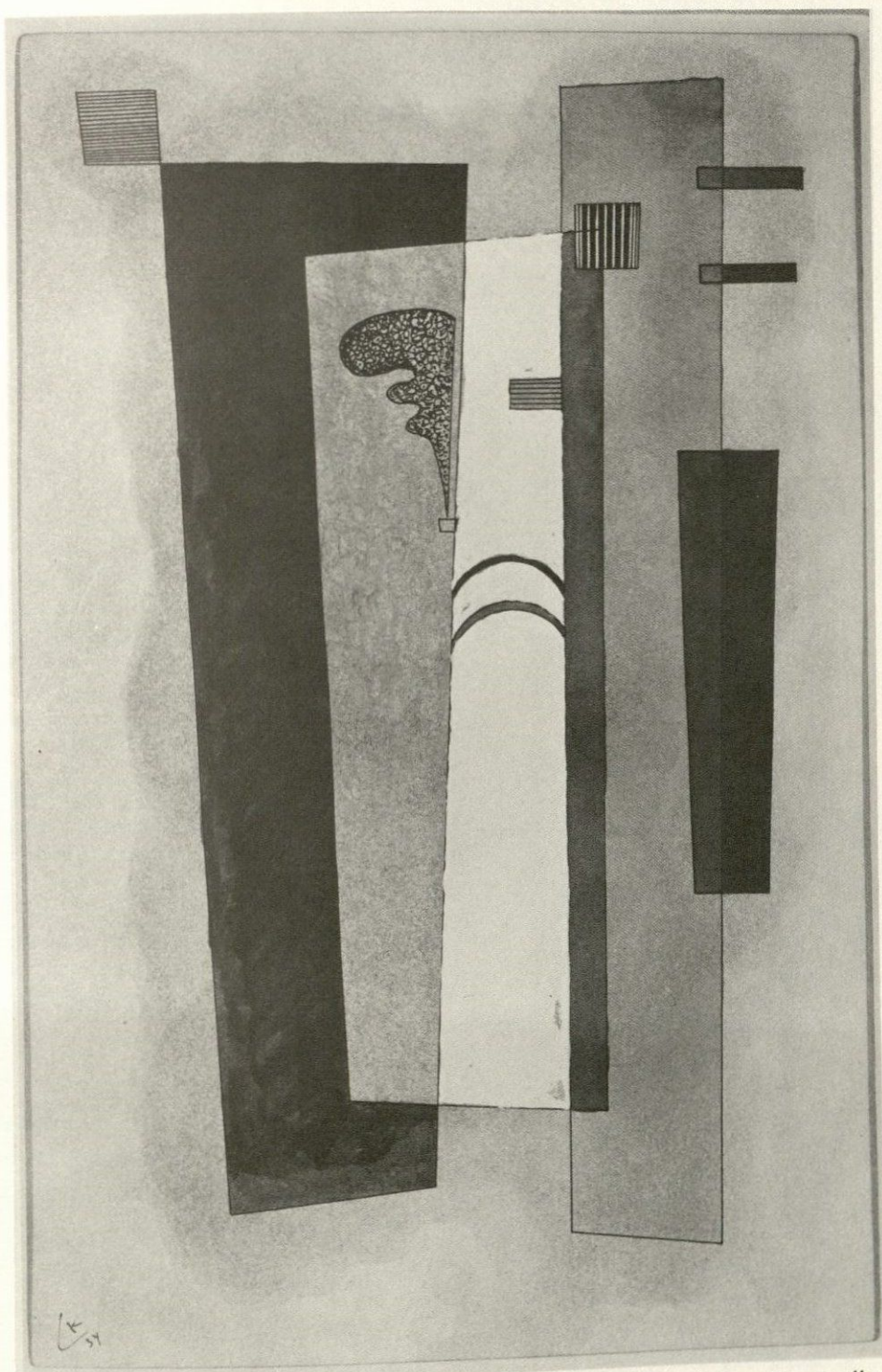
Hotel and Towers from Central Park, N.Y.





38. Wassily Kandinsky

Untitled



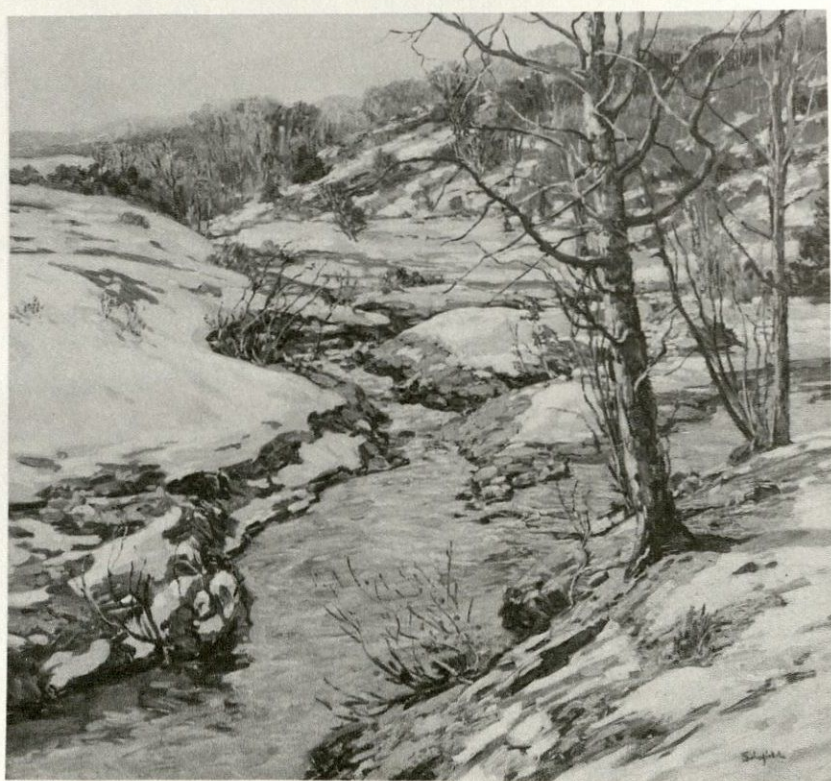
39. Wassily Kandinsky

Tendances Tranquilles



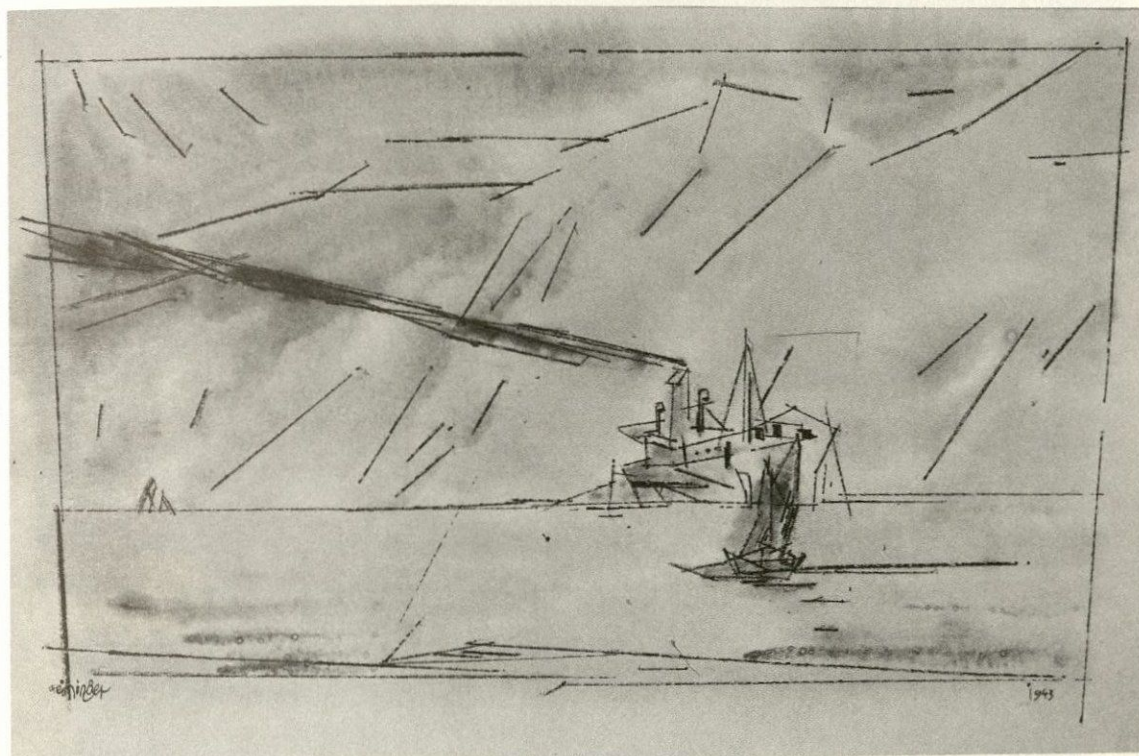
40. Fred Dana Marsh

Maternity



41. Walter Elmer Schofield

Snowscape—Lower Pennsylvania Area



42. Lyonel Feininger

Westward Bound



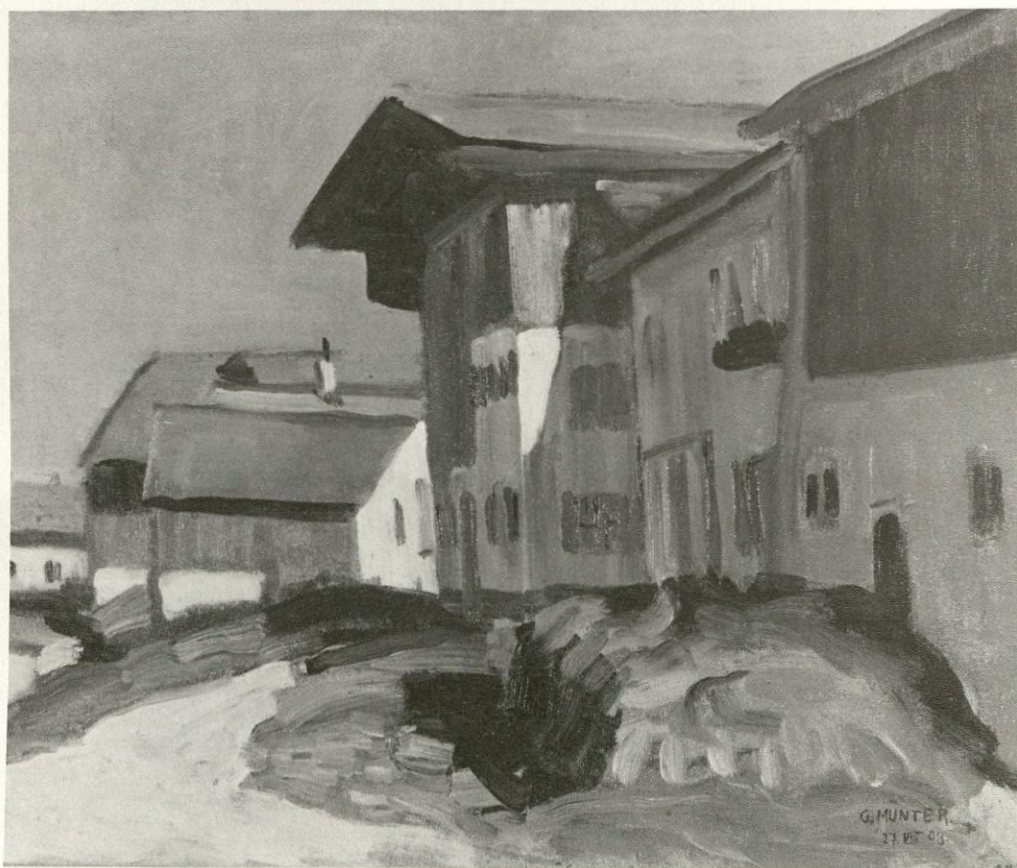
43. Everett Shinn

Reclining Figure



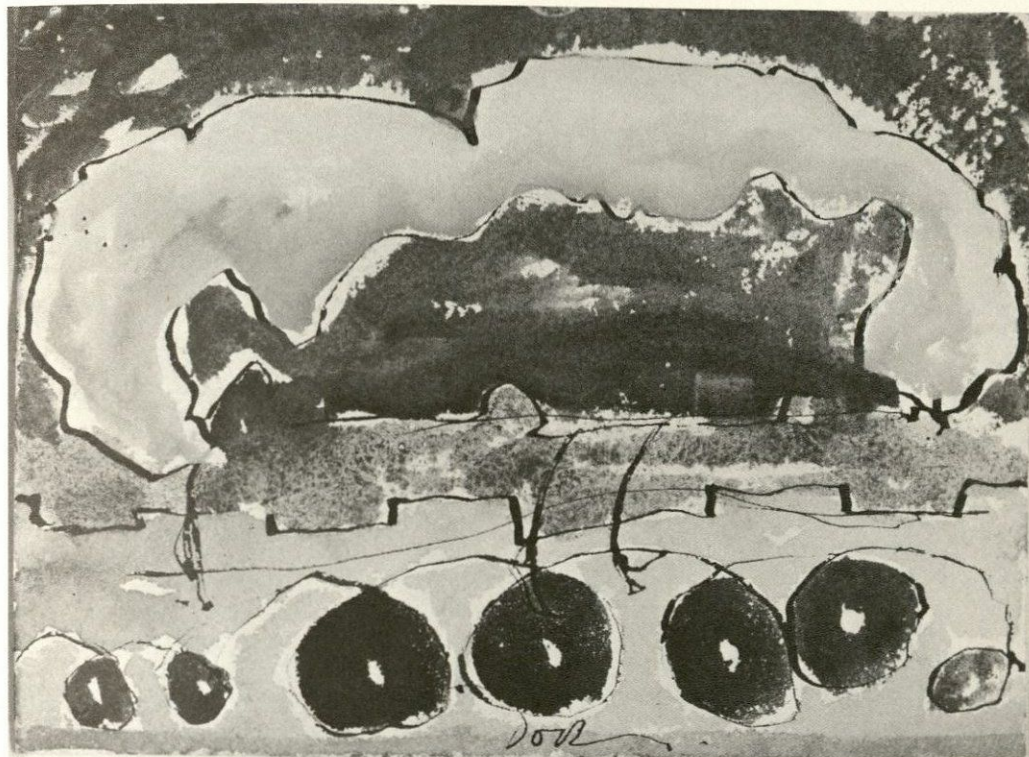
44. Gabriele Münter

Das Moor



45. Gabriele Münter

Misthaufen



46. Arthur B. Dove

Train



47. Sir Jacob Epstein

Jackie



48. Pablo Picasso

Head of a Girl



49. David Burliuk

Italian Scene



50. George Bellows

Portrait of Paul F. Clark



51. Cecil Cinchester

New York City Street Scene

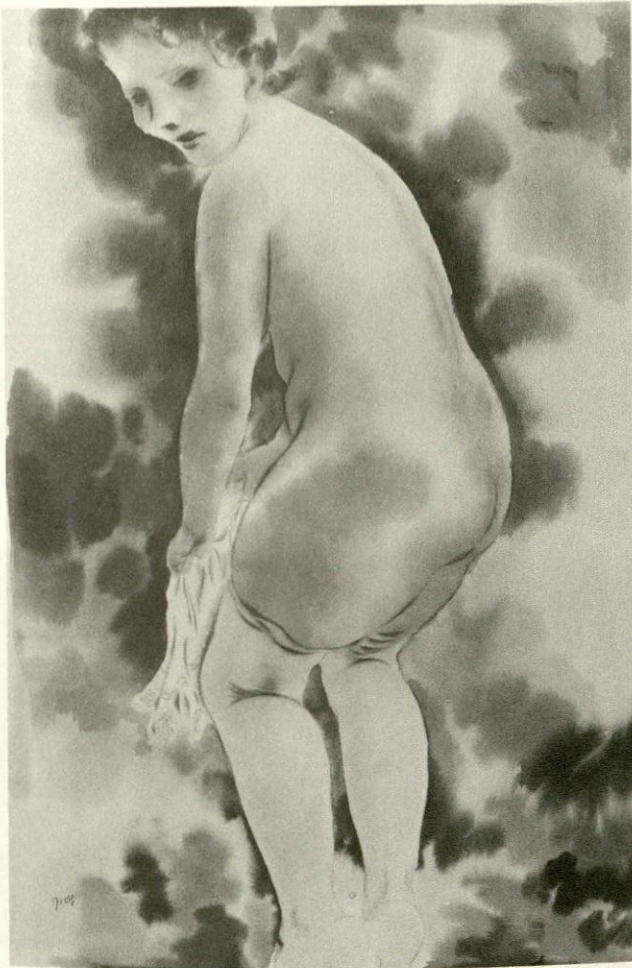


52. Guy Wiggins

On Potter's Wharf

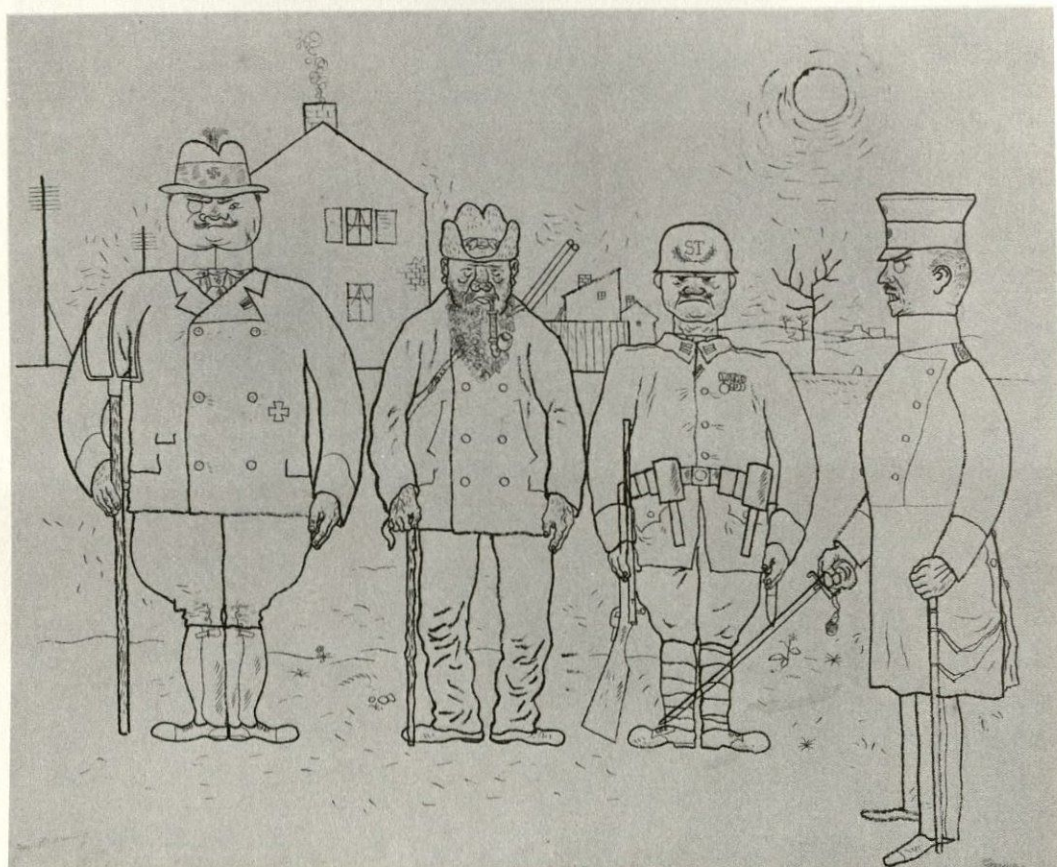


53.
Marcel Gromaire
Nude



54.
George Grosz
Model

55.
George Grosz
Celebration



56. George Grosz

Parade

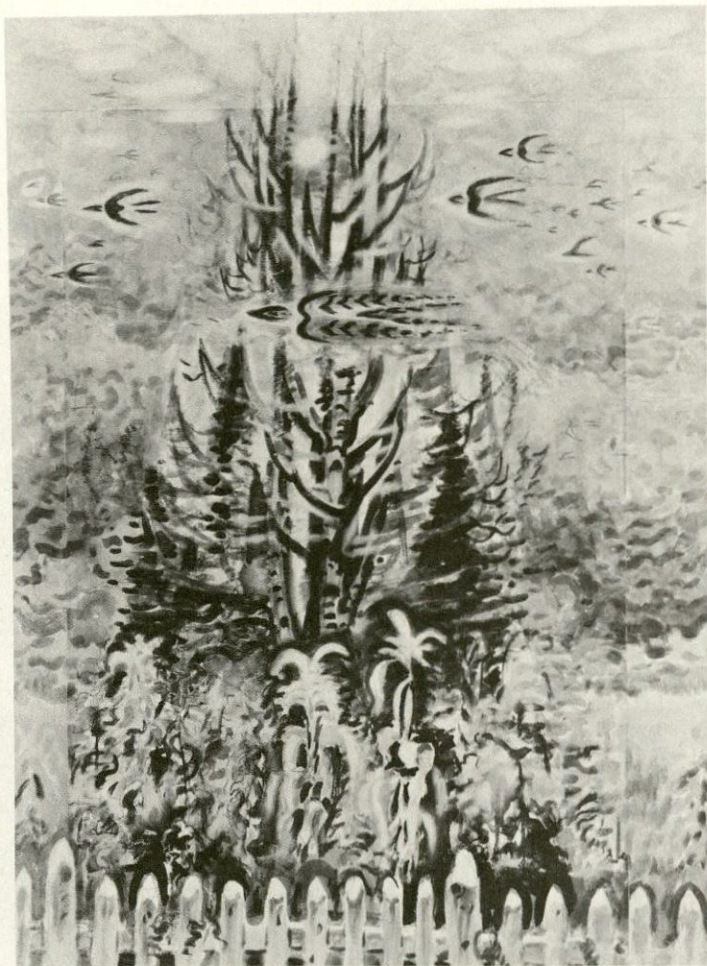


57. George Grosz

Attacked by the Stickmen



58.
Charles Burchfield
The Milkwood Bouquet



59. Charles Burchfield

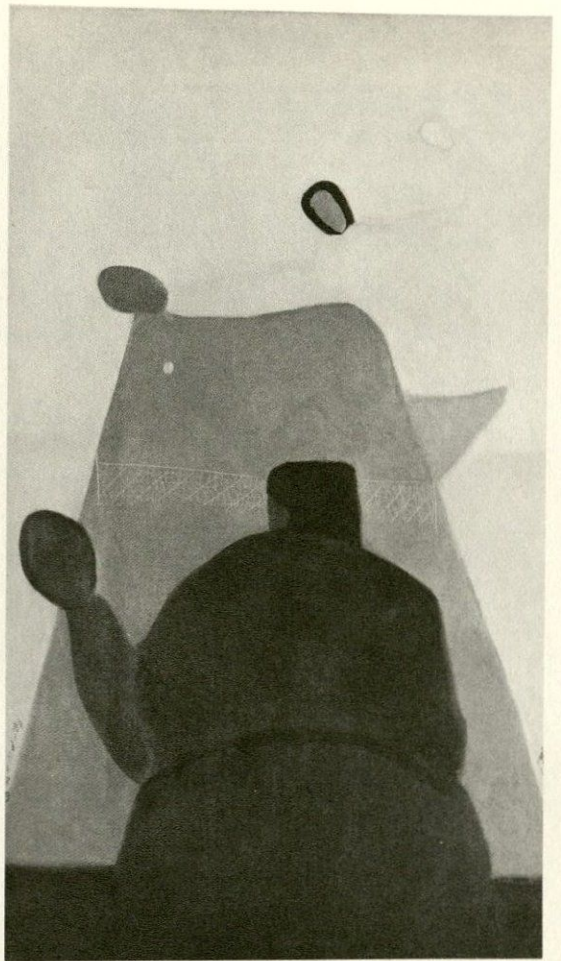
The White Picket Fence



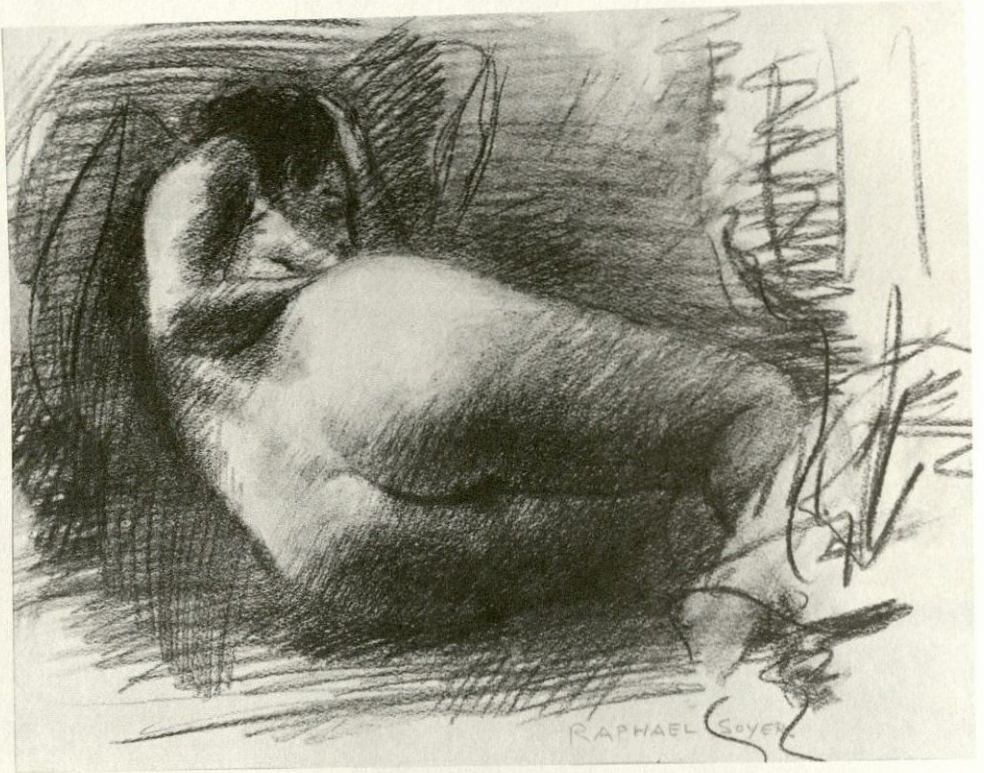
60. Milton Avery

Coney Island

61.
Milton Avery
Ping Pong

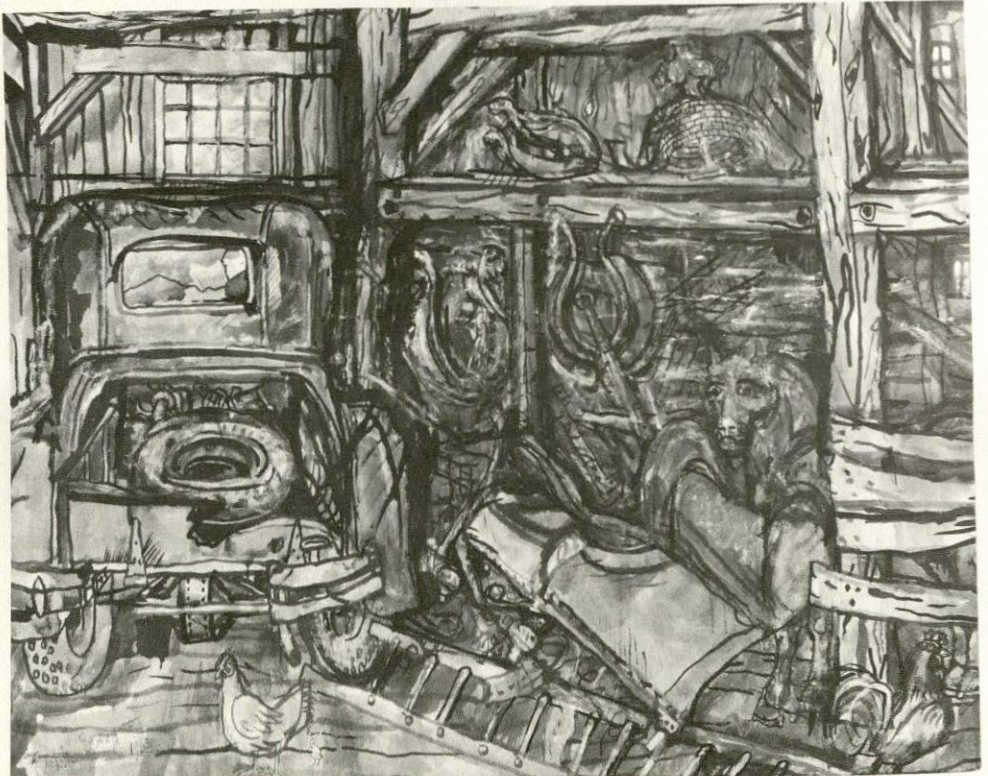


62.
Raphael Soyer
Seated Figure



63. Raphael Soyer

Nude



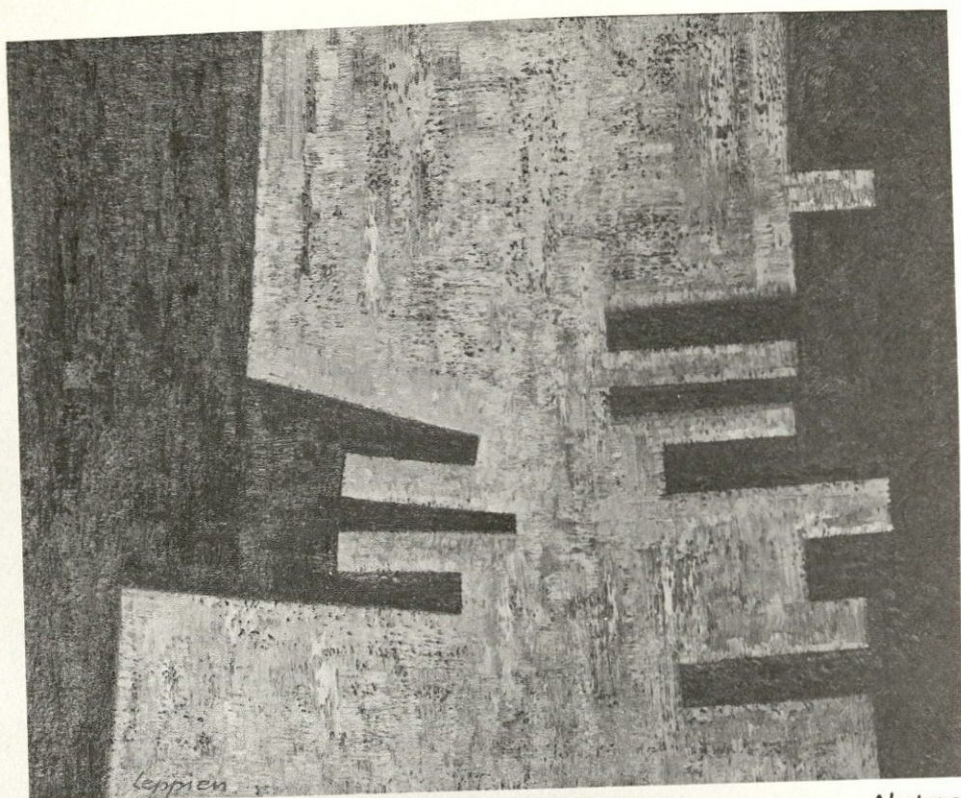
64. Philip Evergood

Relics of New England

65.
Otto Dix
Study for Lot and His Daughters



66.
Marshall Glasier
Seated Nude



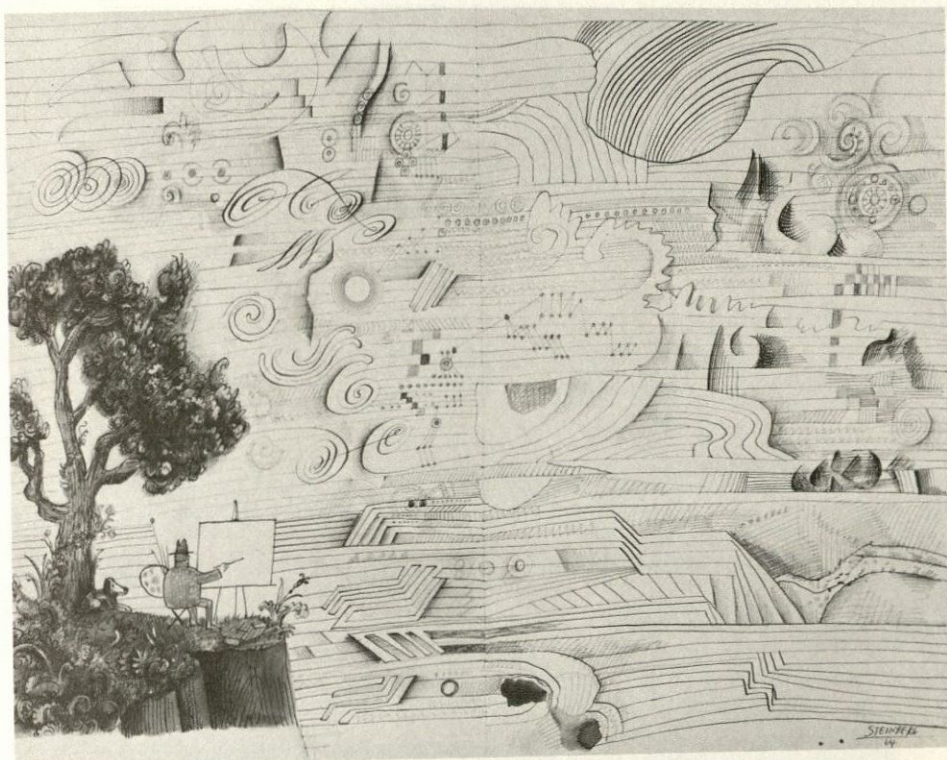
67. Jean Leppien

Abstract



68. Francesco Zuñega

Mother and Child



69. Saul Steinberg

The Artist at Work



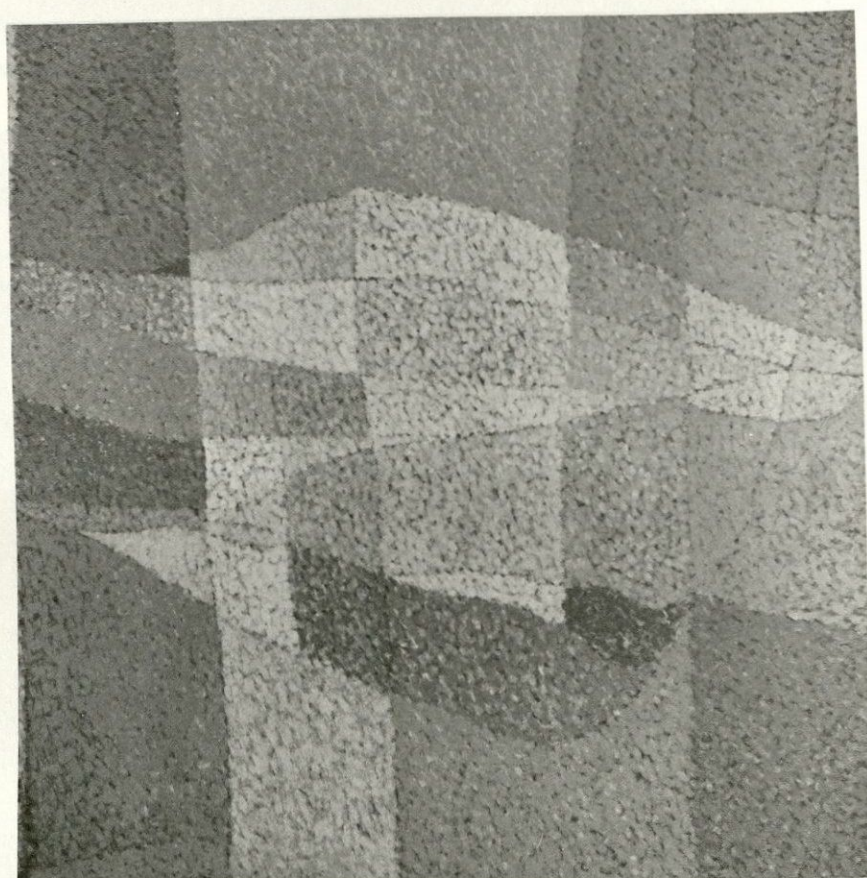
70. Jay H. Connaway

Cursing the Sea



71. Karel Appel

Untitled



72. Leta English Hess

Anti-Matter #1



73.
Wilson Bigaud
Street Scene in Haiti



74.
Gino Hollander
Abstract

75.
Ronald B. Kitaj
Twin Birthdates of Martin Luther



76. Spade-shaped Idol 77. Torso 78. Votive Statuette of a Priest 79. Goddess
80. Head of an Idol 81. Fertility Figure



82. Colima Figure

83. Jalisco Figure



84.

Hellenistic Figure

85.
Claude Michel Clodion
Bacchus and Nymph



86.
Julien Lorieux
La Chute des Feuilles





87. Arthur B. Davies

Cubistic Nude



88. Jean Alexandre-Joseph Falguiere

Nympe Chasseresse



89. Chaim Gross

Rock-a-bye



90. Francesco Zuñega

Peasant Woman



91. Bruno Lucchesi

Study for Mother and Child



92. W. Ford Schumann

The Black King and Queen



93. Leonard Baskin

Standing Man with Pomegranate



94. Felipe Castaneda

Woman in Repose



95. Mask

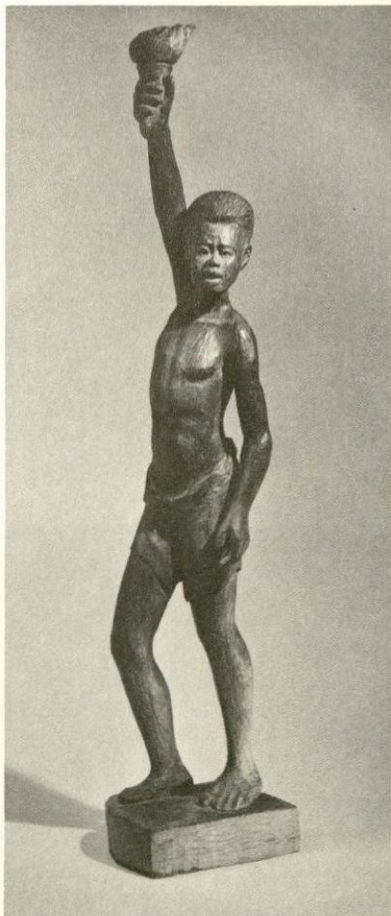
used for Yam Harvest
African, Ibo tribe, Ifikpo District



96. *Standing Double Figure*
Fon Tribe



97.
Hunter
Eskimo



98.
Figure with Torch
Haitian