

## ARTWORK - ARTISTS BIO & SUPPORTING DOCUMENTATION

### **Lot 1 – Patrick V. Berry – Nocturnal Landscape – 48 x 24**

Patrick Vincent Berry was active/lived in New York. Patrick Berry is known for landscape, cattle in landscape painting. A landscape painter, Patrick Berry was also an instructor of art at Fordham University in New York. He was born in Troy, New York and studied at Troy Academy, St. John's College, and Fordham University and also studied with Albert Bierstadt and William Hart.

His birth and death dates are disputed with some sources listing them as 1852 to 1922 (Who's Who 1913) and others including Maria Naylor in her National Academy of Design Exhibition volumes as 1843-1913.

Source:

Peter Falk, "Who Was Who in American Art"

Signed in the lower right hand corner

### **Lot 2 – Albert Bierstadt – Clouds Over California – 13 x 17**

Albert Bierstadt's biography is full of adventure, travel, success and recognition, as will be presented below. He is known for his stunning landscape paintings and for his artistic record of the 19th century Westward Expansion in the United States.

During his life, Bierstadt was also a member of two artistic groups: the Hudson River School and the Rocky Mountain School. His love of nature has become immortal in his paintings and he leaves behind a legacy still apparent today.

Signed in the lower right corner

See attached documentation

### **Lot 3 – Samuel S. Carr – Barn Interior with Sheep – 14 x 20**

Carr was an American pastoral and landscape painter. Originally from England, where he trained at the Royal School of Design in Chester,[1] he relocated to the U.S. (specifically, New York City,[2] where he later studied mechanical drawing in 1865) around 1862. He is recorded as having lived in Brooklyn from 1879 to 1907, during which he developed an eerie style of painting in which shapes would be repeated, flipped, and rotated over and over, while still remaining lifelike.[3] He lived in Brooklyn along with his sister, Annie, and her husband, John Bond. He never married.[4] He was, at one time, the president of the Brooklyn Art Club and a member of a Masonic Lodge.[5]

He often signed his pieces "S.S. Carr". Some of his paintings have sold at auction for more than US\$70,000.

Signed in lower left corner

See attached documentation

**Lot 4 – Benjamin Champney – California Landscape/River – 24 x 13**

Benjamin Champney (November 20, 1817[1] – December 11, 1907) was a painter whose name has become synonymous with White Mountain art of the 19th century. He began his training as a lithographer under celebrated marine artist Fitz Henry Lane at Pendleton's Lithography shop in Boston. Most art historians consider him the founder of the "North Conway Colony" of painters who came to North Conway, New Hampshire and the surrounding area during the second half of the 19th century. His paintings were often used to make chromolithographs that were subsequently sold to tourists who could not afford Champney's originals. He exhibited regularly at the Boston Athenaeum and was a founder of the Boston Art Club.

Signed in lower left corner

**Lot 5 – Michael Coleman – Indians/Tepees by Lake – 15 x 14**

Born and continuing to live in Provo, Utah, Michael Coleman is a prominent Southwestern landscape painter in a traditional style and is much influenced by 19th-century painters Henry Farny, Thomas Moran and George Inness and by 19th and 20th century animal painter, Carl Rungius. Coleman is known for his landscapes of rich colors in a combination of realism and atmospheric styles, often with animals depicted and the suggestion of natural harmony between the artist, the animal, and the wide world of nature.

He grew up fishing and hunting and seemed always to want to be an artist. He majored in fine arts at Brigham Young University, and then traveled widely for subject matter.

Signed in the lower right corner

See attached documentation

**Lot 6 – William F. DeHaas – New England Coast – 19 x 12**

William Frederick de Haas's coastal scenes put forward a pictorial language of serenity, silence, and solitude. Born in Holland, de Haas studied at The Hague and moved to the United States at the age of twenty-four. Armed with the precepts of Dutch painting, he turned his attention to the American coast. He worked in New York's Tenth Street Studio Building alongside his brother Mauritz, his fellow Dutchman Kruseman Van Elten, and the leading artists of the Hudson River School, and became one of the nineteenth century's few marine specialists. His expansive scenes of Maine, Long Island, and Newfoundland provide an important bridge between the Dutch tradition and the Luminist movement then emerging in American art.

De Haas's seascapes combine the transcendental light of Luminism with the timeless tranquility of the Dutch Golden Age. Seventeenth-century Dutch art served as an important precedent for the American Luminists; the straight horizons, open-ended compositions, and direct observation that fueled Dutch landscapes laid the foundation for Luminist design. In turn, the Luminists modified the Dutch mode to fit a more classical paradigm of geometric structure and balance. De Haas's painting occupies an intermediate space in the evolution of Luminism, maintaining Dutch principles while embracing American order. His work demonstrates that Luminism itself was timeless in nature, appropriating historical traditions in the service of transcendental vision.

De Haas exhibited regularly at the National Academy of Design and the Brooklyn Art Association between 1867 and 1880. Today his work is in the Akron Art Museum in Ohio, as well as the collections of the Cortland Free Library and Wells College in New York.

Signed in the lower right corner

**Lot 7 – H.C. Delpy – Sunset Return – 10 ½ x 16 ½**

Hippolyte Camille Delpy (1842 - 1910) was a French painter. Delpy came from a moderately wealthy family from Joigny, in the Burgundy region of France. He was a student of Charles-François Daubigny.

Hippolyte-Camille Delpy studied with Charles-François Daubigny as well as Corot. A contemporary of the Impressionists, Delpy blended the subject matter that he adopted from Daubigny with the brighter colors and looser paint handling that were trademarks of his own generation to create distinctive new visions of many of the landscapes first explored by the Barbizon artists.[1]

Delpy became interested in painting when he met Daubigny around 1855, and in 1858 Daubigny took on Delpy as an informal student. During the summers, Delpy (who was close in age to Daubigny's own son, Karl, also a painter) traveled with Daubigny on excursions aboard the studio-boat "Le Botin." Through Daubigny, Delpy met Camille Corot, who encouraged and occasionally advised the young painter. In 1869, Delpy sent his first paintings to the Salon; in December he began to paint small snow scenes, as Pissarro and Monet were also doing during that remarkable winter.

See attached documentation

**Lot 8 – George Durrie – Landscape w/ Sheep – 14 x 11 ¼**

George Henry Durrie (June 6, 1820 – October 15, 1863) was an American artist whose rural winter scenes became popular when reproduced as lithographic prints by Currier and Ives.

He was born in Hartford, Connecticut. In his teens the self-taught artist painted portraits in the New Haven area. In 1839 he received artistic instruction from Nathaniel Jocelyn, a local engraver and portrait painter.[1] After 1842 he settled in New Haven, but made painting trips to New Jersey, New York, and Virginia.[1] Around 1850, he began painting genre scenes of rural life, as well as the winter landscapes that became popular when Currier and Ives published them as lithographs. Four prints were published between 1860 and the artist's death in New Haven in 1863; six additional prints were issued posthumously.[1] The painter Jeanette Shepperd Harrison Loop studied with him.[2]

Collections holding paintings by Durrie include the Smithsonian American Art Museum, Washington, D.C.; the Fine Arts Museums of San Francisco, the Museum of Fine Arts, Boston, the Shelburne Museum, Shelburne VT, the Virginia Museum of Fine Arts, and the White House

See attached documentation

**Lot 9 – WCA Frerichs – French Broad River in N.C (Pair) – 12 x 8 Each**

William Charles Anthony Frerichs (1829-1905) was born in Ghent, which was then part of the Netherlands. He began his art studies at a young age at the Academy in The Hague. Later he completed his art studies with a "Grand Tour" of Europe.

Signed in the lower right corner

See attached documentation

**Lot 10 – Robert G. Gruppe – The Roseway – 30 x 36**

Robert Charles Gruppe, a contemporary impressionist painter, was born in 1944, the son of the legendary Emile A. Gruppe, and the grandson of Charles Paul Gruppe. Robert C. Gruppe's plein-air paintings of landscapes and harbor scenes capture the images and spirit of his native Gloucester, each one reflecting his own evolving personal vision and style. His paintings are intended to capture the light, movement and mood of the composition he views.

**Lot 11 – William M. Hart – Pastoral Scene of Cows in Stream – 16 ¾ x 13 ½**

Hudson River School landscape artist William M. Hart was born in Paisley, Scotland. He immigrated to the United States with his family in 1831; they settled in Albany, New York. The artist was apprenticed to a carriage maker, but by the time he was 18 he began to paint portraits.

Soon after 1849, Hart left Albany and traveled widely throughout the United States, painting in New York, Virginia and Michigan, where he spent three years. After a brief visit to Scotland, he returned to Albany in 1847, and in 1854 opened a studio in New York City. Later he moved to Brooklyn, where he became the first president of the Brooklyn Academy of Design in 1854. His last years were spent in Mount Vernon, New York.

Signed and dated 1881 in lower right corner

**Lot 12 – Herman Herzog – Rocky Mountain Lake – 24 x 17**

He was born in Bremen, Germany and entered the Düsseldorf Academy at age seventeen. Herzog achieved early commercial success, allowing him to travel widely and continue his training. His patrons included royalty and nobility throughout Europe.

In the late 1860s, after an extensive trip to Norway, Herzog settled permanently near Philadelphia in the United States. Thereafter, he traveled throughout the U.S. and Mexico. He painted his way across the western states, arriving in California in 1873. His works from this trip included a series of Yosemite Valley paintings. In 1876, he received an award at the Philadelphia Centennial Exhibition for his painting of Sentinel Rock in Yosemite. Herzog also made extensive trips to Maine and Florida to paint.

Because he was a prudent investor, Herzog did not have to depend on the sale of his artwork to maintain a comfortable lifestyle. Following his death, his family retained a large group of his paintings, most of which were released to the art market in the 1970s. A number of prominent American and European museums now include Herzog's work as part of their collections.

Signed

See attached documentation

**Lot 13 – Thomas Hinckley – Pastoral Scenes with Cows and Sheep – 14 x 20**

Born in 1813 in Milton, Massachusetts, Thomas Hewes Hinckley pioneered in painting cattle. His paintings Cattle Seeking Shelter from an Approaching Storm and Disputed Game were very popular. In 1845, he executed drawings of Daniel Webster's famous Ayrshire dairy herd.

He studied art with William Mason in Philadelphia, and by 1833 was a professional painter as a portraitist and sign painter. He became much influenced by William Landseer's animal paintings and the Flemish masters while visiting Europe in 1851. The Royal Academy in London exhibited two of Hinckley's hunting scenes in 1858.

Signed in the lower left corner and dated 1855

See attached documentation

**Lot 14 – David Johnson – Forest Interior – 12 x 12 ½**

Johnson was born in New York City, New York. He studied for two years at the antique school of the National Academy of Design and also studied briefly with the Hudson River artist Jasper Francis Cropsey. Along with John Frederick Kensett and John William Casilear, he was best known for the development of Luminism.

Signed in the lower left corner and dated 1855

See attached documentation

**Lot 15 – Hugh B. Jones – Winter Woods – 18 x 13**

Jones began his art studies at the Maryland Institute and was later a pupil of Horace Robbins. He first exhibited in 1874 at the National Academy of Design and was a regular contributor to their annual shows for the rest of his career. Beginning in 1876, Jones traveled and painted in Europe for four years. Although the majority of his activity centered on the artists' colony at Pont Aven in Brittany, he also sketched in Spain, England, Italy, and Morocco. While abroad, he exhibited in London, at the Paris Salon of 1878, and the Universal Exposition in Paris of the same year. Upon his return in 1880, Jones shared a studio with his younger brother, Francis, in New York. He became a member of the Society of American Artists in 1881 and was elected an academician at the National Academy of Design in 1883.

Signed in the lower left corner

See attached documentation

**Lot 16 –G.H. McCord – Marine Sunrise – 26 x 20**

Born in New York City in 1848, landscape and marine painter George Herbert McCord was a member of the second generation of Hudson River School painters. He studied briefly with Samuel F. B. Morse and James Fairman, but was primarily self-taught and traveled widely throughout his lifetime, finding subjects in the Adirondack and Berkshire mountains, in the southern regions of Florida and the upper Mississippi, and along the New England coastline. McCord also journeyed west to the Grand Canyon, painting scenes for the Santa Fe Railroad, and sailed abroad to Europe, with sojourns in England, France, Scotland and a three-year stay in Venice.

Signed in the lower left corner

**Lot 17 – J.R. Meeker – River Landscape – 13 x 8**

Joseph Rusling Meeker (1827-1887) is nationally the best-known artist whose art transcends the regional subjects he portrays. This is probably because his style is identified with the Hudson River School. He was a master at depicting the southern Louisiana swamps and lowlands, imbuing the

topography with the exoticism typical of the Romantic Movement. Meeker was trained in New York at the National Academy of Design and began his career as a portrait painter. During the Civil War he served on a Union gunboat that patrolled the waterways of Louisiana. Returning to St. Louis, he immortalized the Land of Evangeline on canvas, in a luminous, atmospheric style that captures the beauty and timelessness of the bayou.

**Lot 18 – George C. Morland – Launching The Boat – 48 x 32**

George Morland (26 June 1763 in London – 29 October 1804 in Brighton) was an English painter. His early work was influenced by Francis Wheatley (painter) but after the 1790s he came into his own style. His best compositions focus on rustic scenes: farms and hunting; smugglers and gypsies; and rich, textured landscapes informed by Dutch Golden Age painting.

Signed in the lower right corner

See attached documentation

**Lot 19 – James C. Morris – First Snow of Winter – 18 x 14**

Signed

See attached documentation

**Lot 20 – G.W. Nicholson – Leaving The Harbor – 32 x 24**

The landscape painter George Washington Nicholson was born near Salem, New Jersey in 1832. As a boy Nicholson lived in Mannington Township. By the age of 17 he was apprenticed to a house painter named Daniel Woodruff in Salem. According to family tradition, he was encouraged in his artistic pursuits by his oldest sister, Rachel, and probably began painting in the 1850s.

Signed in the lower right corner

See attached documentation

**Lot 21 – William L. Sonntag – Mountain View – 32 x 24**

Born near Pittsburgh, Pennsylvania in 1822, he traveled to Cincinnati, Ohio, at the age of 21 and perfected his technique. Becoming an established and highly regarded landscape artist, he began making trips to Florence, Italy in 1853. Several of these trips were made with his friend Robert Scott Duncanson.

In 1856, Sonntag permanently moved to New York to become a leading painter of Romantic landscapes of several scenes from his travels in Italy.[2] Sonntag was a member of the group known as the Hudson River School. Some of his paintings go beyond the movement to a grandiose expression of Manifest Destiny.[]

Signed and dated in the lower left corner

**Lot 22 – Worthington Whittredge – Rocky Landscape – 13 x 10**

Thomas Worthington Whittredge (May 22, 1820 – February 25, 1910) was an American artist of the Hudson River School. Whittredge was a highly regarded artist of his time, and was friends with several

leading Hudson River School artists including Albert Bierstadt and Sanford Robinson Gifford. He traveled widely and excelled at landscape painting, many examples of which are now in major museums. He served as president of the National Academy of Design from 1874 to 1875 and was a member of the selection committees for the 1876 Philadelphia Centennial Exposition and the 1878 Paris Exposition, both important venues for artists of the day.

Signed

See attached documentation

**ALBERT BIERSTADT NA**

**American 1830 – 1902**

**“California Summer”**

**13¼ X 17 oil on composition board, signed lower right**

**[recent auction record to \$7,176,000 (AA)]**

**This painting is guaranteed to be an authentic Bierstadt. The image is a spectacular cloud scene. Bierstadt was well known for the excellence of his work in the painting of clouds. It is more than comparable in size and subject matter to a Bierstadt painting recently sold by Garzoli Gallery of California and New York City, the leading dealer in Bierstadt paintings. Garzoli sold his for \$225,000. Another New York gallery is now offering another similar cloud focusing image for \$240,000.**

**Albert Bierstadt is the most important Hudson River Painter collected today. He was born in Solingen, near Dusseldorf, Germany and immigrated with his family to America at the age of two. The family settled in New Bedford, Mass. In 1853 he returned to Dusseldorf to study under Andreas Aschenbach and Karl Friedman Lessing. Bierstadt traveled and painted in Germany, Switzerland and Italy during his 4 years of European study returning to the US in 1857. He then painted in the White Mountains of New Hampshire. In 1858 he discovered the subject matter which he made his own when he joined a surveying expedition to the West lead by Col. F. W. Lander. When he returned he produced the grand paintings of the West. Bierstadt's stunning vistas of stately mountains and relentless waterfalls surpassed the romantic dreams of the American and European public. His second trip to the West in 1863 brought him to the peak of his career. He is considered a member of the Hudson River School because of the grand scale and attention to detail of his landscapes. He died in NYC in 1902. Member of: National Academy of Design (NA) and Legion of Honor. Works on exhibit in Brooklyn Museum; Capitol Building, Wash. DC; Corcoran Art Gallery, Wash. DC; The Hermitage, St Petersburg, Russia; High Museum of Art, Atlanta; Metropolitan Museum of Art, NYC; Museum of Fine Art, Boston; St Johnsbury Athenaeum, Vermont; and Union League of Philadelphia, Penn. His biography is listed in all major reference sources including “Who Was Who in American Art;” “Dictionnaire De Peintres, Sculpteurs, Dessinateurs et Graveurs (Benezit);” “Allgemeines Lexikon der Bildenden Kunstler von der Antike bis zur Gegenwart (Thieme & Becker);” and “American Art Analog.”**

**#OB070945000A0AA1**

**\$81,250**



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March 22, 2008

Professor Gray Sweeney  
9730 E. Mission Lane  
Scottsdale, Arizona 85258

Dear Professor Sweeney:

Thank you for your prompt replies to my emails and your offer to assist with the authentication of the Bierstadt painting.

I am enclosing a professional 8 X 10 photograph of the painting, a small print of the signature, and a CD that includes a digital image that you will be able to copy to your computer and enlarge. I have also enclosed two writings on Bierstadt that relate to his cloud paintings of the early 1870 period in California and a copy of a page from the January-February 2007 issue of *American Art Review* where Garzoli Gallery advertised a Bierstadt cloud painting.

It is understood that you cannot, and should not, make any commitment regarding your findings in advance of your consideration of all evidence related to this painting and that you may require an inspection of the actual painting. I have enclosed a check in the amount of one thousand dollars for the appraisal letter. Request that the letter be mailed to me, but addressed to the purchaser as follows:

Mr. John K. Luke  
9150 Old Southwick Pass  
Alpharetta, Georgia 30022-8077

Please contact me by phone, email or fax at any time.

With best regards,

Alvin B. Johnson

Enclosures: as

cc: file

**COPY**

**SAMUEL S. CARR**

**American 1837 - 1908**

**"Barn Interior"**

**14 X 20 oil on canvas, signed lower left  
frame dimensions: 22 X 28**

Samuel S. Carr was born 1837 in England and came to the United States at approximately age 28. At the Cooper Union in New York City, a record shows his attendance in a class of mechanical drawing in 1865. He lived in Brooklyn from 1870 to 1907 with Annie and John Bond, his sister and brother-in-law. Carr remained a bachelor all his life. Carr was a skillful painter of children, seashore life and pastoral subjects. In his beach scenes, largely painted between 1879 and 1881, he used certain figure shapes repeatedly, reversing them, turning them this way and that. Often the figures would not even be looking at each other. He created an odd effect by doing this, which gave the paintings an eerie stillness. Most of Carr's pastoral scenes date from the 1890s. Carr and Clinton Loveridge, with whom he shared a studio made their living from these very competent and peaceful landscapes filled with cattle, sheep or goats, depicting different times of day or different seasons. They were typical of the popular taste of the second half of the nineteenth century. What he painted most frequently were children and their various pastimes. The paintings were charming and warm, and the activities depicted were always happy ones. At one time he was president of the Brooklyn Art Club, and he was a member of the Masonic Lodge. Carr exhibited at: Brooklyn Art Association 1871-86, 1891; Pennsylvania Academy of the Fine Arts 1881-90; and National Academy of Design 1889-94. Carr's works are on permanent exhibition at New Britain Museum of American Art, Connecticut; Paterson Free Public Library, NJ; Smith College, Northampton, MA; and Clark Art Institute, Williamstown, MA. He is listed in "American Art Analog, Vol. I, p. 287 (quoted above);" "Who Was Who in American Art;" "300 Years of American Art;" "The Long Island Landscape;" "Pennsylvania Academy Exhibition Records;" "National Academy Exhibition Records;" "Art Across America (East);" "Dictionary of Signatures & Monograms of American Artists;" "Biographical Encyclopedia of American Painters Sculptors & Engravers of the US;" "New Hampshire Scenery (Campbell);" "Index of Artists (Mallett);" and "Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs (Benezit)." "The Artist Blue Book '99" ranks Carr in the top 4% of American artists of all times. "Askart.com" reflects a recent auction record of \$82,500 for 24 X 18 oil on canvas.

#OC02093500A0JS33

\$8125

## MICHAEL B. COLEMAN

American born 1941 "Encampment at Twilight"

14 X 16 oil on panel, signed lower right

Born and continuing to live in Provo, Utah, Michael Coleman is a prominent Southwestern landscape painter working with a traditional style. His work is influenced by such 19th century painters as Henry Farny, Thomas Moran and George Inness, and also by the well-known animal painter Carl Rungius. Coleman majored in Fine Arts at Brigham Young University, and then traveled widely for subject matter. Coleman's landscapes are depicted in rich colors, and combine both realism and atmospheric styles. His animal works are generally set in the fall or autumn, when the animals are in their prime. Fall is also hunting season, not a coincidence for Coleman, as he grew up hunting and fishing the animals he now paints. Coleman paints primarily with gouache on masonite and canvas primed with gesso, and then marks out key areas, including the horizon line. He works from the top to the bottom of the canvas and adds highlights towards the end. He has exhibited at the National Academy of Western, and in 1978, at the age of 32, Coleman was given his first retrospective at the Buffalo Bill Historical Center. In 1999, he won the Prix de West Award at the National Cowboy Hall of Fame for his bronze titled "September 39." The work will join the permanent collection of the Hall of Fame. He has also exhibited with the National Park Academy in their exhibitions called "Arts for the Parks," intended to direct artists back to landscape painting of western national parks. In 1987, he was in the "Arts for the Parks" inaugural exhibition with his entry "Yellowstone Park." Coleman is listed more than 27 major art reference books and 20 art related periodicals to include the following: "Who's Who in American Art 1997-1998 Edition;" "Prix de West Invitational - National Cowboy Hall of Fame 1996 thru 2005;" "Who's Who in American Art 1993-94 Edition;" "National Academy of Western Art 20<sup>th</sup> Annual Exhibition;" "Utah Art (Swanson);" "Artists of America -10<sup>th</sup> Annual;" "American Western Art (Rockwell Museum);" "Drawn to Yellowstone: Artists in America's First National Park (Hassrick);" "Art of the West Guidebook of Western Artists;" "Who Was Who in American Art (Falk);" and "Two Hundred Years of American Watercolors, Pastels and Drawings (Peters)." "Askart.com reports a recent auction record to \$63,800.

#OC050807000A3641

\$17,500

# HIPPOLYTE-CAMILLE DELPY

French 1842 - 1910

"Sunset Return"

10 1/2 X 16 1/4 oil on cradled panel, signed lower left

H. C. Delpy is one of the best known and most highly collected French 19<sup>th</sup> century Barbizon painters. Delpy is known to have painted: landscapes, Paris, Holland, canals, rivers, marines, fishermen, boats, flowers and animals. Many successful American painters (J. Frances Murphy, Hudson Ketchell, Alexander Wyant, and many others) copied this Barbizon style of painting with great success. Delpy died June 4, 1910 in Paris, France. He is listed in Mallett's "Index of Artists." The following is copied from the "Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs," by E. Benezit, which is the most respected French art biographical reference book.

**DELPY (Hippolyte-Camille), peintre de paysages et graveur, né à Joigny (Yonne) en 1842, mort à Paris le 4 juin 1910 (Eo. Fr.).**

H.C. Delpy. 1880

Elève de Daubigny et l'on pourrait même lui reprocher d'avoir plutôt cherché à continuer l'œuvre de son maître qu'à se créer une forme particulière. Delpy, néanmoins, est un artiste intéressant, ayant sa place parmi les paysagistes de la fin du XIX<sup>e</sup> siècle. Il peignit principalement les mêmes sujets que Daubigny, Delpy figura à l'Exposition Universelle de 1900. Dans les musées français, on trouve de lui : à Béziers : *La Grande rue du village d'Auvers et Cour de ferme*; à Louviers : *Forêt de Fontainebleau*. Débute au Salon de 1869. Mention honorable, 1881; médaille de troisième classe 1894; mention honorable 1899; médaille deuxième classe 1900. Sociétaire des Artistes Français depuis 1886.

**PAIX.** — PARIS. V<sup>o</sup> P. B. et M., 6 novembre 1918 : *Marché basse à Villorville* : 125 fr. — V<sup>o</sup> H.-B., 20 novembre 1918 : *Coucher de soleil sur l'Oise* : 210 fr. — V<sup>o</sup> X..., 4 et 5 décembre 1918 : *L'hiver* : 450 fr. — *Lever de soleil* : 400 fr. — *Les bords de la Seine* : 650 fr. — *Mélancoëlle. La Seine à Pont de l'Arche* : 320 fr. — *Bords de l'Oise* : 250 fr. — V<sup>o</sup> X..., 12 mai 1919 : *La Seine près Vernon, soleil couchant* : 200 fr. — V<sup>o</sup> A., 16 mai 1919 : *Coucher de soleil, bord de rivière* : 250 fr. — *Laveuse au bord d'une rivière* : 320 fr. — V<sup>o</sup> X..., 22 mai 1919 : *Inondations à Argenteuil* : 600 fr. — V<sup>o</sup> X..., 29 mai 1919 : *Bords de l'Oise* : 230 fr. — V<sup>o</sup> X..., 21 juin 1919 : *Soir d'automne* : 310 fr. — *Soleil couchant* : 190 fr. — *Femmes lavant du linge près du vieux pont de Mantes* : 160 fr. — V<sup>o</sup> R., 6-11 décembre 1920 : *La Seine à Limay, près Mantes* : 600 fr. — V<sup>o</sup> X..., 10 décembre 1920 : *Les bords de la Seine, en été* : 300 fr. — *Bords de rivière* : 320 fr. — *La Seine à Port-Joisy* : 1.040 fr. — *Coucher de soleil* : 1.390 fr. — *La Cour du Père Lambin à Brolles (Seine-et-Marne)* : 1.120 fr. — V<sup>o</sup> Dr de Feuillard, 13 avril 1921 : *Bords de l'Oise* : 610 fr. — V<sup>o</sup> L. Ferrey, 18 avril 1921 : *La rivière; laveuses* : 1.200 fr. — V<sup>o</sup> X..., 29 avril 1921 : *Bords de rivière au matin* : 900 fr. — V<sup>o</sup> X..., 17 juin 1921 : *Bords de la Seine à Port-*

*Mort, au printemps* : 2.705 fr. — *L'Inondation à Argenteuil* : 560 fr. — V<sup>o</sup> Albert Galot et divers, 18 décembre 1922 : *Bords de rivière; ciel couvert* : 950 fr. — V<sup>o</sup> M. X., 5 et 6 mars 1923 : *Paysage; la route montante* : 550 fr. — V<sup>o</sup> X..., 30 mai 1923 : *Paysage* : 190 fr. — V<sup>o</sup> X..., 28 novembre 1924 : *Coucher de soleil sur la Seine à Port-Mort* : 2.100 fr. — V<sup>o</sup> X..., 22 décembre 1924 : *Bords de la Seine près Vernon* : 105 fr. — V<sup>o</sup> M. X., 29 et 30 décembre 1924 : *L'Yonne à Saint-Denis près Sens (Yonne)* : 750 fr. — LONDRES. V<sup>o</sup> X..., 6 février 1925 : *Rivière au coucher du soleil* : £ 88 s. — PARIS. V<sup>o</sup> C., 27 février 1929 : *Matin à Tournedos-sur-Seine* : 2.750 fr. — *Paysage de l'Oise avec lavandières* : 3.200 fr. — V<sup>o</sup> Roger-Millès, 24-26 avril 1929 : *Soleil couchant sur l'Yonne à Joigny* : 550 fr. — V<sup>o</sup> X..., 17 mai 1929 : *Après-midi d'été à Saint-Pierre de la Garenne* : 2.850 fr. — *Coucher de soleil sur la Seine* : 850 fr. — V<sup>o</sup> X..., 8 mai 1936 : *Coucher de soleil sur la Seine* : 4.000 fr. — V<sup>o</sup> X..., 23 décembre 1942 : *La chasse au canard* : 5.000 fr. — V<sup>o</sup> X..., 28 décembre 1942 : *Les Lavandières, 1908* : 750 fr. — V<sup>o</sup> X..., 25 janvier 1943 : *Bord de rivière* : 11.000 fr. — V<sup>o</sup> X..., 22 février 1943 : *Bord de rivière* : 1.600 fr. — V<sup>o</sup> X..., 22 février 1943 : *La Rivière* : 1.000 fr. — V<sup>o</sup> X..., 5 mars 1943 : *Bords de la Seine, 1826* : 8.200 fr. — V<sup>o</sup> X..., 28 février 1944 : *Les Pêcheurs* : 7.000 fr. — *Bords de rivière, clair de lune* : 3.700 fr. — V<sup>o</sup> X..., 28 mai 1945 : *Bord de rivière au crépuscule* : 850 fr. — Oct. 1945-Juill. 1946 : *Soleil levant à Mantes* : 3.000 fr. — *Treize autres peintures* : de 800 à 7.800 fr. — NEW YORK. V<sup>o</sup> X..., 25-27 avril 1946 : *Les bords de la Seine, 1898* : \$ 130. — PARIS. V<sup>o</sup> X..., 24 septembre 1946 : *Bords de rivière au soleil couchant* : 1.250 fr. — V<sup>o</sup> X..., 23 décembre 1946 : (sans indication de prénom) : *Paysage* : 29.900 fr. — V<sup>o</sup> X..., 14 février 1947 : *Les lavandières au soleil couchant* : 11.000 fr. — *Barque échouée, 1875* : 4.200 fr. — V<sup>o</sup> X..., 24 mars 1947 : *Roses dans un vase de verre* : 530 fr. — V<sup>o</sup> X..., 27 mars 1947 : *Bords de rivière au soleil couchant* : 2.000 fr. — V<sup>o</sup> X..., 23 avril 1947 : *Paysage* : 3.600 fr. — V<sup>o</sup> X..., 13 juin 1947 : *Paysage* : 4.700 fr. — V<sup>o</sup> coll. Bessonneau d'Angers, le 15 juin 1954 : *Rue de village* : 110.000 fr. — LONDRES. V<sup>o</sup> du 5 juillet 1961 : *Bac sur la Seine* : £ 260. — V<sup>o</sup> du 15 juillet 1966 : *Bord de rivière avec lavandière* : Gns. 420. — NEW YORK. V<sup>o</sup> du 31 octobre 1968 : *Paysage fluvial* : \$ 850. — LUCERNE. V<sup>o</sup> du 27 juin 1969 : *Paysage fluvial* : 5.300 Sfrs. — LONDRES. V<sup>o</sup> du 6 mars 1974 : *Le champ aux coquelicots* : £ 2.000. — PARIS. V<sup>o</sup> du 13 mars 1974 : *Bords de rivière* : 11.500 F.

Delpy and his work are also listed in "Allgemeines Lexikon der Bildenden Kunstler von der Antike bis zur Gegenwart," by Thieme & Becker, which is another of the most highly respected European art biographical reference books. Information from this book is shown on the reverse of this card. "Davenport's" reflects a recent auction of \$79,000.

#OC030112933A3101

\$8,125

June 23, 2004  
6407 Old Fort Road  
Wilmington NC 28411

This letter is to attest that, in my opinion, the little oval landscape by George Henry Durrie dated 1852 is an authentic work by that artist from that period.

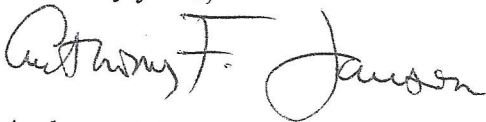
Durrie is famous for his winter scenes that were reproduced in large number of lithographs by Currier and Ives during the 1860s and 70s. Most of these scenes are based on late works, from about 1858 until Durrie's death in 1863. They are usually considered to be separate from the Hudson River School tradition, but in fact they are based directly on compositions by Cole, Durand, and others.

Your painting is relatively early, even though the artist was now 32 years old. The reason is that he began his career, as did so many other New England artists, as an itinerant portraitist, and only gradually turned to landscape. He settled in New Haven CT in 1840; by a decade later he was devoting as much time as possible to outdoor scenes.

In 1852 Durrie was still feeling his way. Not until some six years later did he emerge as the fully mature artist for which he is known. The scene presents a mixture of Thomas Doughty and Asher B. Durand. As is typical of Durrie's landscapes from the early 1850s, the scene is flat, with hills to seal the background, and trees to provide vertical accents which relieve the composition and to help mark our visual progress into the distance. A few sheep fill the foreground as "staffage." The inscription is unquestionably authentic: the form accords with other works from the time, and it is firmly imbedded in the fabric of the paint. In terms of both quality and condition it is a very superior example of Durrie's earlier landscape style. You are fortunate to have acquired it. You must also have a very good eye.

It is very likely that this painting was done as one of a pair. The large majority of such oval-format landscapes that I have run across were once part of a pair, though the second mate is most often missing. There is nevertheless plenty of documentation about this phenomenon, for example in the work of Thomas Doughty and Jasper Cropsey, which lasted until the mid-1860s. After the Civil War the practice seems to have largely, if not entirely, died out. I have run across several similar landscapes from the same year that might well have been the pendant to this one.

Sincerely yours,



Anthony F. Janson

## WILLIAM C. A. FRERICHS

American 1829 - 1905

**"North Carolina Landscape" & "French Broad" (pair)**

both are 7 X 13 oil on canvas, signed lower right (unlined)

Hudson River style 22K gold leaf frames are 17 ½ X 23 ½ inches

[recent auction record of \$64,250]

William Charles Anthony Frerichs is widely known as a Hudson River artist; however, he was born on March 2, 1829 in Ghent, then a part of the Netherlands. He moved to The Hague as a child where he entered the Academie van Beeldende Kunsten at the age of six. His curriculum from this tender age included art instruction at the easels of landscape painters Andreas Schelfhout and Bartholomeus J. van Hove, each man an important figure in Dutch art in the mid-19<sup>th</sup> century. Frerichs transferred to the University of Leyden in his 14<sup>th</sup> year to pursue a more academic degree geared to the practice of medicine, but after 3 years he returned to The Hague to graduate from the Academie. He completed his education at the Royal Academy in Brussels. Frerichs traveled to Paris, Rome and Vienna in the 1840s. He entered the US by passport in 1852 arriving in New York City. He never returned to his homeland. While in New York, he became closely associated with the Hudson River School Painter and was voted a member of the New York Sketch Club in 1852. That same year he exhibited a portrait of the Cuban, General Narcissi Lopez in the National Academy of Design. After marriage, Frerichs traveled south in 1854 for duties as Professor of Drawing, Painting and French at the Greensboro Female College (now Greensboro College, North Carolina). Later he taught at Edgewood Seminary and a Quaker college in New Garden – both in North Carolina. *Frerichs often rambled the Blue Ridge, the Great Smokies and the Appalachians, collecting material in the form of sketches from which he would draw inspiration for full-size canvasses the rest of his career. He was one of the first painters to venture into western North Carolina. These forests held for Frerichs the promise of the American wilderness.* Frerichs served in the Confederate Corps of Engineers, soon after the conclusion of the War, the moved to live in the New York –New Jersey area for the rest of his life. He died March 16, 1905 and was buried in Tottenville, Long Island, NY. He is listed in "Who Was Who in American Art;" "Art Across America (East/South);" Dictionary of American Painters, Sculptors and Engravers;" "Dictionary of Signatures and Monograms of American Artists;" "New York Historical Society's Dictionary of Artists in America;" "Artist Biographies Master Index;" "Biographical Encyclopedia of American Painters, Sculptors & Engravers of the US;" "Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs (Benezit)." "The Artists Blue Book (Fall 99)" ranks Frerichs in the top 9% of American artists of all times.

#OC06014153A3683&06014153A3684

pair \$20,625

## HERMANN HERZOG

American 1831 - 1932

"Rocky Mountain Lake"

17 X 25 oil on canvas, signed lower right

Herzog was born in Bremen, Germany on November 16, 1831 and he died in Philadelphia, PA on February 6, 1932. He studied in Dusseldorf (1849) with Johann Wilhem Schirmer and the renowned Norwegian Landscape painter Hans Gude. In 1867-1868 he studied in Berlin. Exhibited at the Paris Salon in 1863 winning a prize. His abilities attracted European Royalty: Queen Victoria and Czar Alexander II were his clients. In 1869, Herzog immigrated to America choosing Philadelphia, PA as his new home. He painted throughout the US and Mexico. His style was realistic and included an aesthetic tempering of mood, with soft and pleasing effects. Works are on display today in NYC, Philadelphia, Cincinnati, Atlanta, Reading, Goth, Hanover and Mulhouse museums. Listed in: "Dictionnaire De Peintres, Sculpteurs, Dessinateurs et Graveurs (Benezit);" "Thieme - Becker Lexikon;" "American Art Analog, Vol. I;" "American Art Annual, Vol. 29;" "Who Was Who in American Art;" "Index of Artists (Mallett);" "Dictionary of Signatures & Monograms of American Artists;" "American Artists of the American West;" and "Illustrated Biographic Encyclopedia of Artists of the American West." "Decade Review" auction record to \$57,500 in 1996.

#OC001216000A0JB31

\$23,750

## THOMAS HEWES HINCKLEY

American 1813 – 1896

“Cows and Sheep”

14 X 20 oil on canvas, signed and dated “1853” lower left (lined)

Thomas H. Hinckley was born in 1813 in Milton, Massachusetts. His artistic inclination was recognized early. His father frowned on such a career, apprenticing him to a Philadelphia merchant in 1829. Nevertheless, Hinckley soon began evening classes with William Mason, which were to be his only art instruction. In 1833, he returned to Milton, where he first painted signs and then portraits, establishing a studio there. Hinckley pioneered in painting cattle. His *Cattle Seeking Shelter from an Approaching Storm* and *Disputed Game* sold at high prices. In 1845, he executed drawings of Daniel Webster's famous Ayrshire dairy herd. He was influenced by William Landseer's animal paintings and the Flemish masters while visiting Europe in 1851. The Royal Academy in London exhibited two of Hinckley's hunting scenes in 1858. Returning home, he exhibited at the Pennsylvania Academy of the Fine Arts and the National Academy of Design. Gentlemen farmers readily purchased his works, reducing the occasions for exhibiting. Some of his paintings were engraved. Living as a guest on the island of Naushon permitted detailed studies of deer; he produced many beautiful painting of them. Travelling in California in 1870, Hinckley painted deer and elk on the rocky coastal promontories. His genre works were skillfully composed. Street scenes are graphic and authentic. While capable of landscapes in the Hudson River School style, he used them mostly as backgrounds for his animals. In later years he painted landscapes more frequently, but refrained from exhibiting. Works on permanent exhibit at Corcoran Gallery of Art, Washington DC; Metropolitan Museum of Art, NYC; and Museum of Fine Arts, Boston. “10K Overlook (Dunbier)” ranks Hinckley in the top 8% of American artists of all times. He is listed in more than 30 major reference books to include “American Art Analog, Vol. I, p. 160 (quoted above);” “Art Across America (West);” “Artists of the American West (Dawdy);” “Artists of the American West (Samuels);” “Index of Artists;” “Artists in California (Hughes);” “Dictionary of American Painters, Sculptors and Engravers (Fieldings);” “Dictionary of American Signatures & Monograms (Falk);” “Dictionary of American Art (Baigell);” “Three Hundred Years of American Art (Zellman);” “Allgemeines Lexikon der Bildenden Kunstler von der Antike bis zur Gegenwart (Thieme & Becker);” and “Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs (Benezit).” “Davenport” reflects a recent auction record of \$20,000.



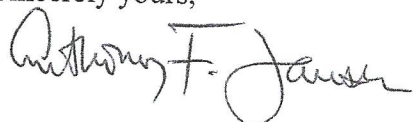
June 23, 2004  
6407 Old Fort Road  
Wilmington NC 28411

This letter is to attest that your painting, dated 1855, by David Johnson, is an authentic work of that period by the artist. Indeed, it is exactly what one would hope for in a landscape by him of that date. In my opinion, these relatively early works rank among his finest, because they have a freshness rarely found in the mature works for which he is best known. The latter are usually very dry in touch and color, despite their indubitable skill, whereas works from c. 1855 have a spontaneity that I find most captivating.

The compositional type recalls early works by Thomas Doughty, who was the main influence on Johnson before being increasingly displaced after 1855 by Asher B. Durand. Were it not for the fact that the scene has been so obviously composed according to traditional schema (dark triangular foreground to the lower right, tree dead center surrounded by a path, a dead birch to close off the left edge of the picture), one would be tempted to call this a sketch from nature. Even so, it has the freshness of one. I should add that the signature and date are entirely right for Johnson in 1855, and are well embedded in the texture of the paint, instead of floating on the surface, which would indicate a later addition and bring the work into question. Were the painting presented to me without inscription, I would still have said David Johnson about 1855. Thus, all the evidence is in agreement about its autograph quality.

I must commend you for having the collector's courage to purchase such a work. Usually, collectors want pieces that look like something they've seen in an art history book or exhibition catalogue. This little work, by contrast, breaks the mold. It is a real gem, something to savor, like a beautiful drawing.

Sincerely yours,

A handwritten signature in cursive script that reads "Anthony F. Janson". The signature is written in dark ink and is positioned below the typed name.

Anthony F. Janson

**HUGH BOLTON JONES NA**

**American 1848 - 1927**

**"Interior Forest Pond"**

**16 X 20 oil on canvas, signed**

Jones was born 1848 in Baltimore. Died 1927 in NYC. He was an award-winning landscape artist of the late 19<sup>th</sup> century whose paintings of pastoral scenes were widely exhibited in the US around the turn of the century. In 1865 he studied under Horace Robbins in NYC and two years later exhibited at the National Academy of Design (NAD). His landscape paintings of the Eastern US from 1865 to 1876 reflect the dominant influence of the Hudson River School. In 1876 he traveled to Europe, eventually joining Thomas Hovenden in Brittany. In 1880 he returned to the US. Jones was elected to the NAD in 1893, received awards at the 1889 and 1900 Paris exposition and 1904 St Louis exposition. Listed in: "Who Was Who in American Art," "Benezit," and "American Art Analog, Vol II." Auction record to \$45,000 in "Art Sales Index 95/96."

#OC9116500A0JX1

\$7500

~~\$9375~~

## GEORGE CHARLES MORLAND

English 1763 – 1804

“Launching the Fishing Boat”

26 X 40 oil on canvas on board, signed and dated ‘1796’ lower right  
37 X 51 overall frame size, period frame

This painting: The figures and lower part of this painting was most certainly painted by Morland, but the upper background may have been finished by a student or students who were enrolled under him in 1796. He has started his own school in 1788.

George Morland was born June 26, 1763 in London. He was the son of the painter H. R. Morland to whom he was first apprenticed for seven years in 1777. He first exhibited at the Royal Academy at the age of ten. Morland later exhibited intermittently at the Society of British Artists (1777-1791) and at the Royal Academy (1773-1804). By the time he visited Calais and St. Omer in 1785 he was painting countryside genre scenes, somewhat in the manner of Boilly. In 1786 he married Anne, the sister of William Ward who engraved sixty-nine of Morland's pictures and who married Morland's sister. William Ward's sensitive engravings after his pictures made Morland perhaps the most generally known name in British painting. Copies of these prints were made both in Germany and in England throughout the nineteenth and early twentieth centuries. Although always a Londoner, he visited Kent, the Southern Counties, the Isle of Wight, and France. His career was divided fairly equally between hard work and hard drinking, although his dissolute way of life may well have been exaggerated by his upright Victorian biographers. Certainly he often paid for his food and drink by dashing off drawings and sketches. In the 1790s he turned to rustic genre, but his later years were clouded by reckless self-indulgence. Although at times he received comparatively large amounts from engravers and from private sales, he was arrested for debt in 1799 and ultimately died of a brain fever in a London ‘sponging house’ on October 29, 1804. Morland is listed in: “The Dictionary of British 18<sup>th</sup> Century Painters in Oil and Crayons;” “McGraw-Hill Dictionary of Art;” “The Oxford Companion to Art;” “The Dictionary of British Watercolour Artists up to 1920;” and “Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs.” “Davenport's” recent auction record is to \$70,000 for a 28 X 36 painting.

#OC01125800A0KI78

\$9,375

**JAMES CHARLES MORRIS**

British fluent 1850s – 1880s

“The First Snow of Winter”

18 X 14 oil on canvas, monogram and date ‘78’ lower right (lined)

James Charles Morris is famous for his sheep paintings many of which have sold at auction in Europe and the US over the last 10 years (“Art Sales Index”). “Davenport’s” reflects an auction record of \$3,950. Morris was known as an animal, landscape and genre painter. He was a pupil of T. Sidney Cooper. He worked in Greenwich and Deptford, England exhibiting from 1851-63. He exhibited at the Royal Academy from 1851-62 and later at the British Institute; Society of British Artists, Suffolk Street; and elsewhere. Titles of the paintings at the Royal Academy were *A Sketch on the Mountains, Argyllshire* (1856) and *A Runaway at the Wrong Door* (1862). One of his paintings *Sheep* (1859) is on permanent exhibition at the Birmingham Art Gallery. Morris is listed in “Dictionary of Victorian Painters;” “The Classified Dictionary of Artists’ Signatures, Symbols & Monograms;” “Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs (Benezit);” and “Artist Biographies Master Index.”

#OC01091150A1964

\$3375

## **GEORGE WASHINGTON NICHOLSON**

**American 1832-1912**

**"Leaving the Harbor"**

**20 X 30 oil on canvas signed lower right**

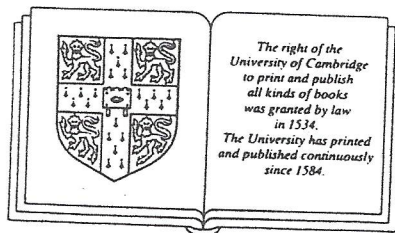
**George Washington Nicholson was born October 17, 1832 in Salem County,, NJ. He lived and painted in Philadelphia, except for his last few years. He spent these in Hammonton, NJ where he died October 19, 1912. A young man from a rural background, Nicholson wanted to travel. His wanderlust took him to England, France and Egypt. He recorded his impressions in sketches. One of these, Windsor Castle, was exhibited in 1897 at the Pennsylvania Academy of the Fine Arts. Returning home, he painted landscapes, marines, historical scenes and an occasional still life. In France, he had studied with Isabey, who may have influence his landscape technique, and his landscapes were regularly exhibited at the Haseltine Art Galleries. Although he lived and worked quietly, Nicholson had many admirers. He is known to have been an artist of enormous output; there are still hundreds of paintings for collectors to locate. Recent finds have been acquired by the Newman Galleries in Philadelphia. He is listed in "American Art Analog, Vol. I, p. 249" (the source of much of the above) and in more than ten other major art references. Nicholson also exhibited at: Pennsylvania Academy of Fine Arts (1867); National Academy of Design (1874); Brooklyn Art Association (1875); Art Institute of Chicago (1900); and American Art Society (1902 - gold). Public collections today include: Pennsylvania State House, Harrisburg; Arkansas Art Center; Sewell C. Biggs Museum; and Reading Public Museum. The "Artist Blue Book" identifies Nicholson in the top 17% of American artist of all time. "Askart.com" reflects an August 2001 auction record of \$17,250 for a painting titled Port on the Nile.**

**#OC020707500A0JS34**

**\$12,245**

WORTHINGTON  
WHITTREDGE

Anthony F. Janson



CAMBRIDGE UNIVERSITY PRESS

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FIGURE 152. Worthin Whittredge. *Path along Stream*, late 1880s, oil canvas, 14 × 22, present whereabouts unknown

painted toward the end of the decade: the forbidding *Stormy Coast* (Rev. William N. Bumiller, Dayton, Ohio) and the abstract *Rocky Coast* (formerly Vose Galleries, Boston).

#### LATER BARBIZON PAINTING AND AMERICAN IMPRESSIONISM

Around 1890, Whittredge was revitalized by the rise of a new generation of American Barbizon painters born in the 1850s and trained for the most part abroad. They were divided between the tonalists, led by Henry Ward Ranger and Elliott Daingerfield, who continued the landscape of mood;<sup>8</sup> and the naturalists, under Walter Shurlitt and Bruce Crane, who drew on the Hague

explore an Impressionist style. *Tree Study* (fig. 157) compares closely in color and brushwork with the landscape elements in *Reverie* (Dr. John J. McDonough) painted only a few years earlier by Robert Reid shortly after arriving home from Europe in 1890.<sup>14</sup> *A Bit of Color* (fig. 158) of around the same time shares the vigorous execution but without the bright palette of *Rock Garden* (Mr. and Mrs. Benjamin F. Williams) by John Leslie Breck, who had just spent several years at Giverny.<sup>15</sup> Nowhere is Whittredge's affinity for the new style more evident than in *An Artist at His Easel* (fig. 159), which has the spontaneity of Sargent's famous sketch *Monet at His Easel* (late 1880s, Tate Gallery, London).

In contrast to France, where it evolved as a logical consequence of Barbizon and Realism, Impressionism in the United States was only one of several styles that arrived fully formed from abroad and were absorbed in rapid succession during the final quarter of the nineteenth century. Removed from their original contexts of time and place, these movements necessarily bore a different relationship to each other than they did in Europe. Like the foreign immigrants who came to these shores, they initially coexisted in mutual isolation and without historical continuity, until they began to interact in the artistic melting pot of America to form a more coherent national expression. In this way, American Impressionism soon acquired a distinctive character different



FIGURE 156. Worthington Whittredge. *High Up on a Hill*, late 1880s, oil on canvas, 12¼ × 15¼, Kennedy Galleries, New York.





FIGURE 157. Worthington Whittredge. *Tree Study*, early 1890s, oil on canvas,  $12\frac{3}{4} \times 7\frac{3}{4}$ , present whereabouts unknown. Photo courtesy of Kennedy Galleries, New York.

in complexion and more variable in both style and quality than in France.<sup>16</sup> From the beginning, Impressionism on this side of the Atlantic was characterized by eclecticism, which is a reflection of the broad range of artists who made significant contributions to it: John Singer Sargent, James McNeill Whistler, Frank Duveneck, and William Merritt Chase, to name only the most prominent, as well as Homer Martin, Theodore Robinson and John Twachtman, who always retained Barbizon elements in their styles.<sup>17</sup> The fluidity of Impressionism and Barbizon in the United States permitted Whittredge to move between the two schools with relative ease.