

**CHILDS GALLERY**

# Painting Annual

Volume 11

Five dollars





**Edward Savage, American (1761-1817).** *The Davis Children [Eliza Cheever Davis and John Derby Davis]*, circa 1795. Oil on canvas, 50 1/8 x 40 inches. Eliza married George Cheyne Shattuck, the first in a remarkable line of five generations of Shattuck doctors. The painting descended in the Shattuck family.

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FRONT COVER:

**Eastman Johnson, American (1824-1906).** *Negro Boy or Piccolo Player*, circa 1860. Oil on canvas, 13 3/8 x 11 3/8 inches. Signed lower right: "E. Johnson". A letter from Patricia Hills discussing the work accompanies the painting.

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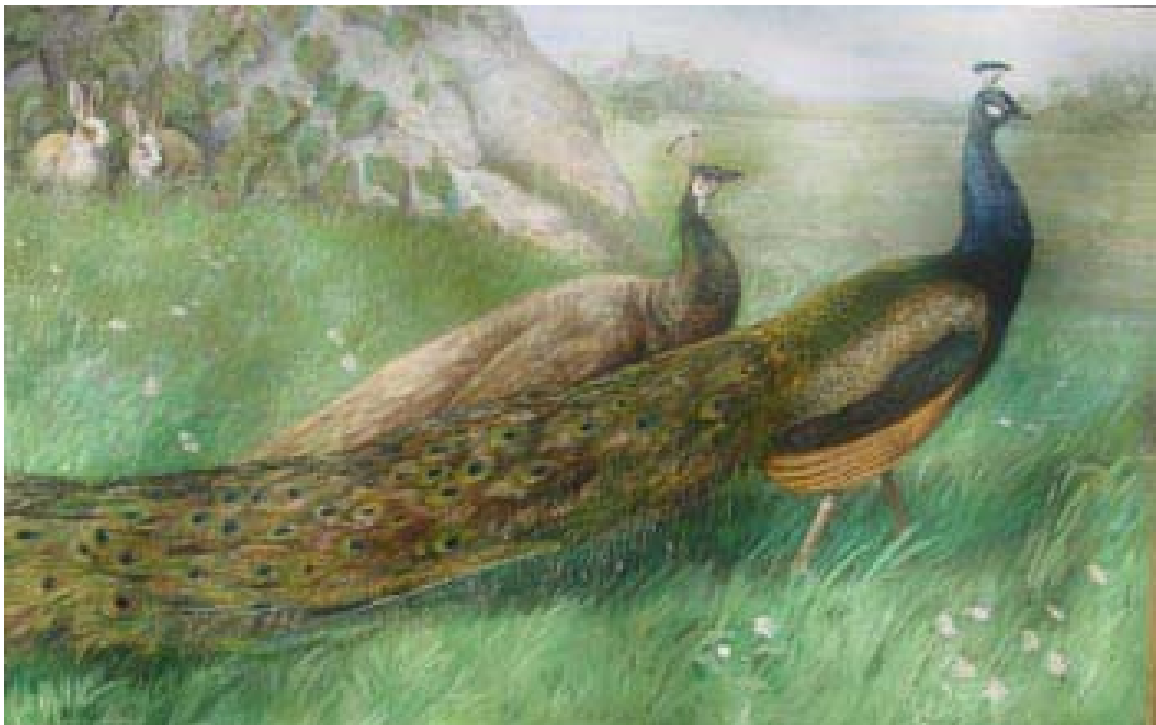
Volume 11

This year's *Painting Annual* features works from the 1770s to the 1970s. While we are proud to offer every painting in the catalogue, we are especially pleased to have the magnificent *Portrait of Sir Francis Bassett* by Sir Joshua Reynolds. Not only is the painting fully documented in the literature with near perfect-provenance and in its original frame, but the condition of the painting is superb. We are also delighted to have *The Davis Children* by Edward Savage to offer to the market again. We sold this painting two decades ago after it came to us directly from descendants. It is one of the largest and most charming American portraits of children from the late 18th century. Similarly, the dramatic gilded age allegory *Just From Town* by Alexander Pope returned to Childs after having been sold fifteen years ago. Eastman Johnson's marvelous *Negro Boy*, however is new to the market and new to scholarship, having been in a single family collection for 140 years.

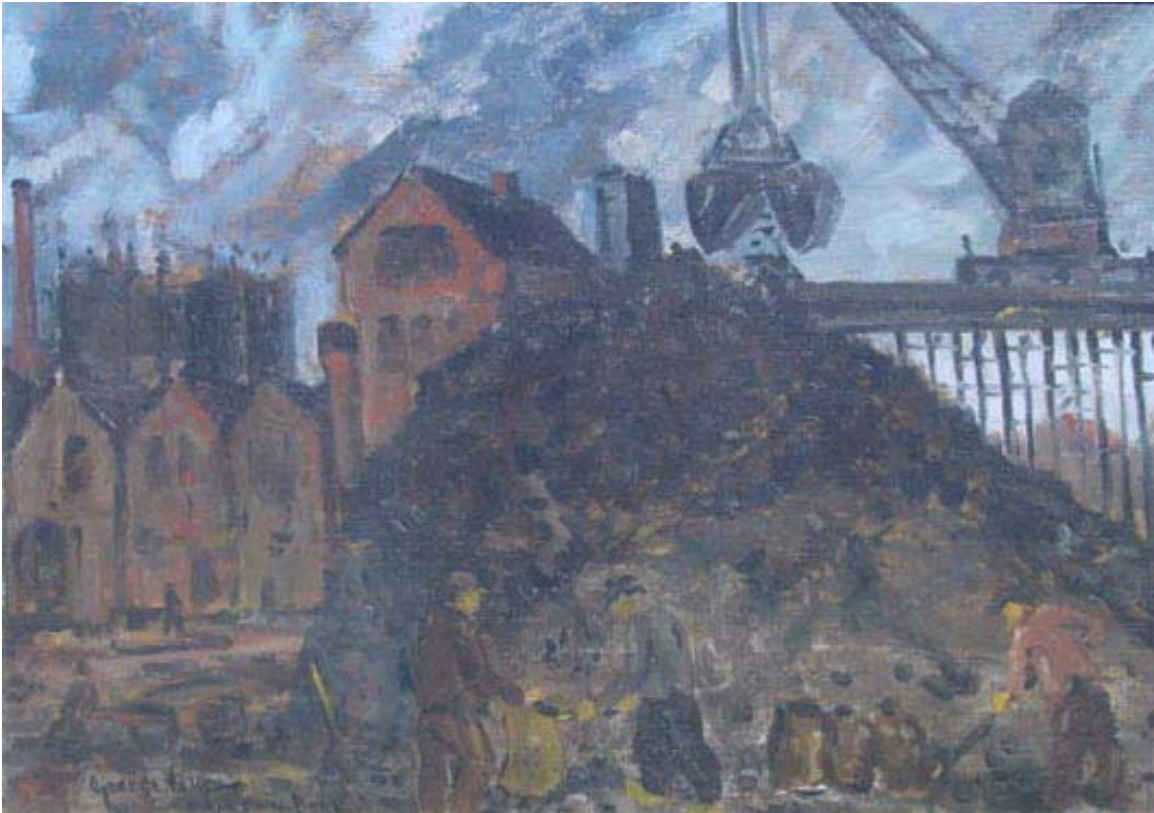
We are also very pleased with the American Modernist works such as Prendergast's *Park, Gloucester*, Burchfield's *Gateway to Mule Stables* from his brief stay in South Carolina during World War I, George Luks' gritty Ashcan painting of *Mahanoy City, Penn*, Dodge Macknight's Fauvist *On the Road to Market, Mexico*, and Vaclav Vytlacil's abstracted *Two Gulls*. We have made a commitment to the works of the American marine Impressionist, William Partridge Burpee and have illustrated three of his very best works. The pastels are from a small group of his largest works in that difficult medium recently released by the family. Finally, this catalogue is an opportunity to introduce the estates of Joseph Margulies and Dudley Vaill Talcott—please ask about other works by these artists.

Our able sales staff, Stephanie (Varitimidis) Bond and Kyran (Stagnito) Wilson are available for questions, and I am always happy to help you.

D. Roger Howlett, President



**Alexander Pope, American (1849-1924).** *Just From Town*, 1889. Oil on canvas, 42 x 66 inches. Signed and dated lower left: "Alexander Pope-/ Boston 1889". Published: *Brush and Pencil*, Vol. VIII (1901) "Alexander Pope...". According to *Brush and Pencil* this painting, "depicts simply two peacocks with their gorgeous plumage showing brilliantly against a daisy-dashed meadow. The birds of fine feathers are supposed by courtesy of imagination to typify city folk who sometimes visit their country cousins and assume airs of superiority. In this case the only visible country cousins are a couple of rabbits, ... which seem surprised and somewhat abashed at the brilliant dress of the visitors in comparison with their own tawny skins."



**George Luks, American (1867-1933).** *Mahanoy City, Penn*, circa 1925. Oil on canvas, 17 x 23 1/2 inches. Signed lower left: "George Luks / Mahanoy City, Penn". A letter from Judith O'Toole accompanies the painting.



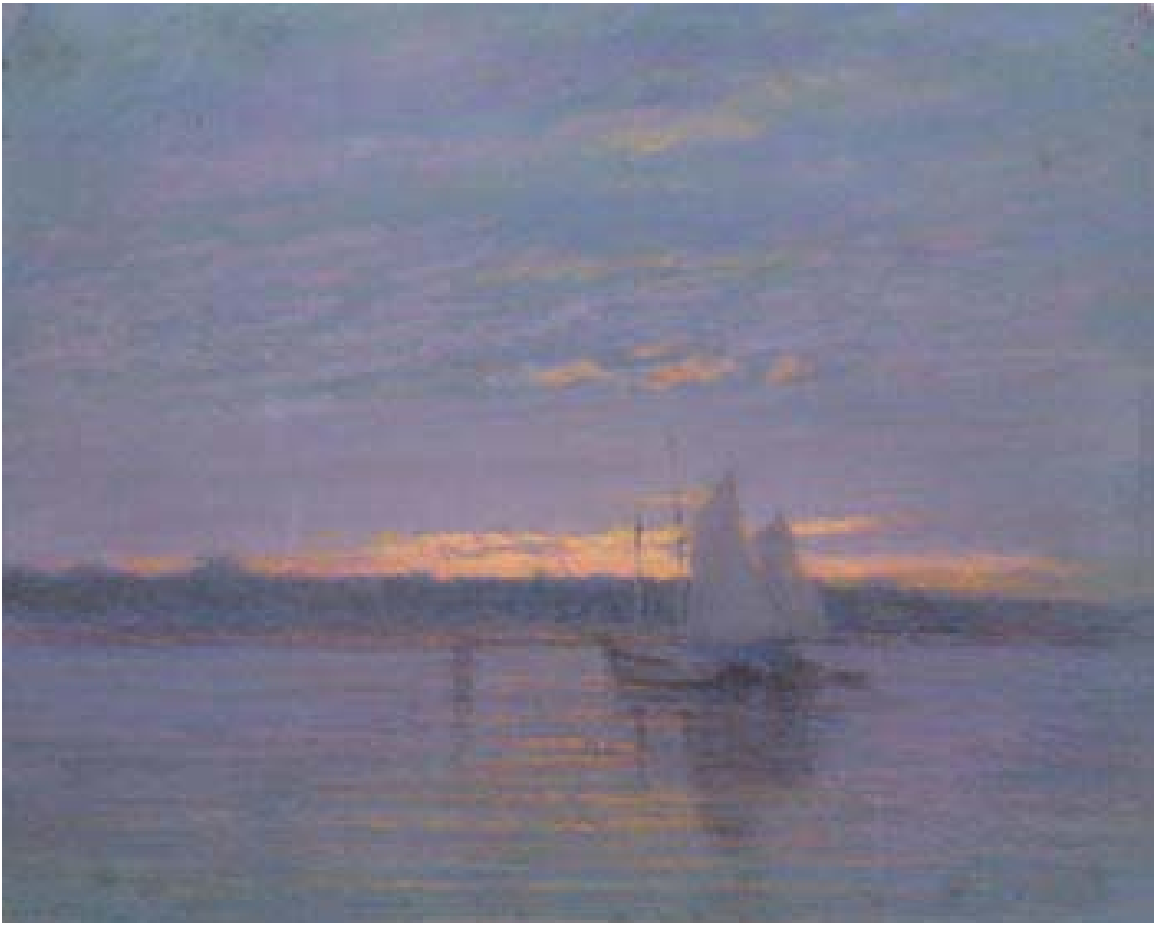
**Dodge Macknight, American (1860-1950).** *On the Road to Market, Mexico*, circa 1920. Watercolor, 14 1/8 x 21 1/8 inches. Signed lower right: "Dodge Macknight".



**George W. Harvey, American (1855-1930).** *Early Winter, Annisquam*, 1909-1910. Oil on canvas, 24 1/4 x 36 inches. Signed lower left: "George W. Harvey". Inscribed in pencil right stretcher bar verso: "early winter, Annisquam, George Wainwright Harvey, Annisquam, Ma., 1909-10".



**Olive Parker Black, American (1868-1948).** *Landscape with Stream*, circa 1900. Oil on canvas, 20 x 30 inches. Signed lower left: "Olive P. Black".



**William Partridge Burpee, American (1846-1940).** *Two Sailboats at Dusk*, circa 1910. Pastel on paper, 14 x 17 1/2 inches. Signed lower left: "W. P. Burpee". From the estate of the artist.



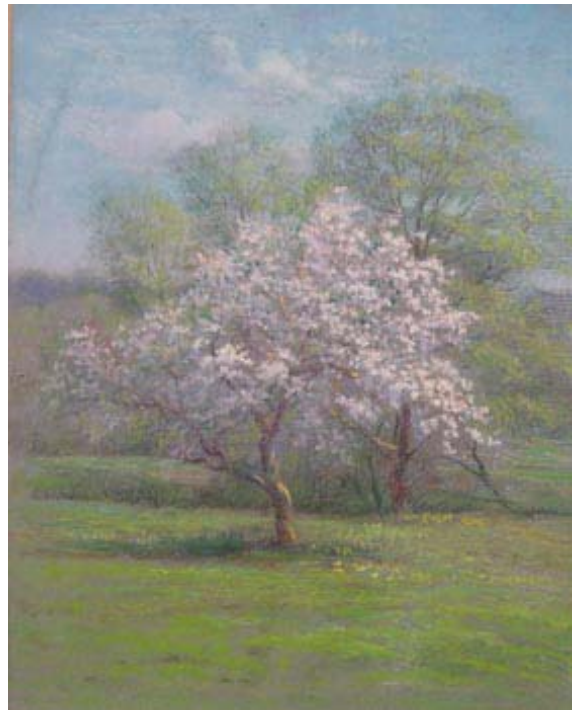
**William Preston Phelps, American (1848-1923).** *Mount Monadnock from Dublin Lake in Autumn*, circa 1890. Oil on canvas, 18 1/4 x 30 1/4 inches. Signed lower right: "W. P. Phelps".



**William Partridge Burpee, American (1846-1940).** *Snow Covered Rocks*, circa 1903. Oil on canvas, 29 1/2 x 36 1/2 inches. Signed lower left: "W. P. Burpee". Published and illustrated in D. Roger Howlett *William Partridge Burpee: American Marine Impressionist* pp. 56-57.

On this page we can see William Partridge Burpee's New England Impressionism at its best. Burpee was one of the first American painters to embrace French Impressionism when that term still had a somewhat pejorative connotation. He wrote from Venice on March 27, 1898 "As an Impressionist I was filled completely full of motives of all the primitive colors and felt that they fairly ran riot." His friend, Edwin Brown, said at the time of Burpee's death, "Mr. Burpee's Impressionism conformed to the principles of truth and beauty and he was one of the best of those painters who used broken color to produce the effect of vibrating light."

*Snow Covered Rocks* may be the oil painting which Burpee submitted to the St. Louis World's Fair in 1904. At that fair he won a medal for his work in pastel. Burpee had begun working in pastel in the summer of 1900 and had achieved mastery of the medium by 1903. We have been pleased to acquire a group of ten of the largest and best pastels by Burpee, of which *Apple Blossoms* and *Two Sailboats at Dusk*, are representative. Burpee perfected his art in both oil and pastel by reiterating a subject until he completely understood it. Each of these examples shows that mastery of subject and style.



**William Partridge Burpee, American (1846-1940).** *Apple Blossoms*, circa 1908. Pastel on paper, 20 1/4 x 16 inches. From the estate of the artist.



**Henry Thomas Alken, British (1784-1851).** *London to Hull*. Oil on board, 12 x 17 1/4 inches. Signed lower right: "H. Alken".



**Henry Thomas Alken, British (1784-1851).** *London to York*. Oil on board, 12 x 17 1/4 inches. Signed lower right: "H. Alken".

*Alken, of Danish ancestry, was the son and pupil of Samuel Alken Sr. and also studied under J.T. Barber Beaumont (1774-1841). He was a prolific painter of many sporting works including hunting, coaching, racing, and steeple-chasing scenes. Alken worked in both oil and watercolor and was a skilled etcher. His son, Henry Alken, Jr., continued the family painting tradition.*





**Sir Joshua Reynolds, P.R.A., British (1723-1792).** *Portrait of Sir Francis Basset of Tehidy Park, Cornwall, (1757-1835), 1777.* Oil on canvas, 50 x 40 inches. Original 4 1/4 inch English 18th Century carved and gilded Carlo Maratta type frame, 57 3/4 x 47 3/4 inches.

*Reynolds recorded the sittings and payments: "There are appointments with Mr. Bassett in 1777; Mar. 28 (at one o'clock), 31 (midday); Apr. 2 (at one), 7 (twelve thirty), with a note on the accounts page opposite week beginning Apr. 28: 'Mr Bassetts Picture when finished to be sent [to] Geo. Woodruffe Esq Kings College Cambridge'. A payment of 70 gns, 'Mr Bassett. Half.length,' is recorded in the Ledger in Apr. 1777; plus 4 1/2 gns for the frame."*

*-from David Manning, *Sir Joshua Reynolds*, Yale University Press, 2000.*



ABOVE: **Emile A. Gruppe, American (1896-1978)**. *Bass Fishermen off Thatcher's Island [Rockport, Massachusetts]*, circa 1945. Oil on canvas, 20 1/8 x 24 1/8 inches. Signed lower right: "Emile A. Gruppe". Titled on back of canvas. Inscribed verso on stretcher: "Bass Fisherman by Emile A. Gruppe". In original gilded bolection frame.





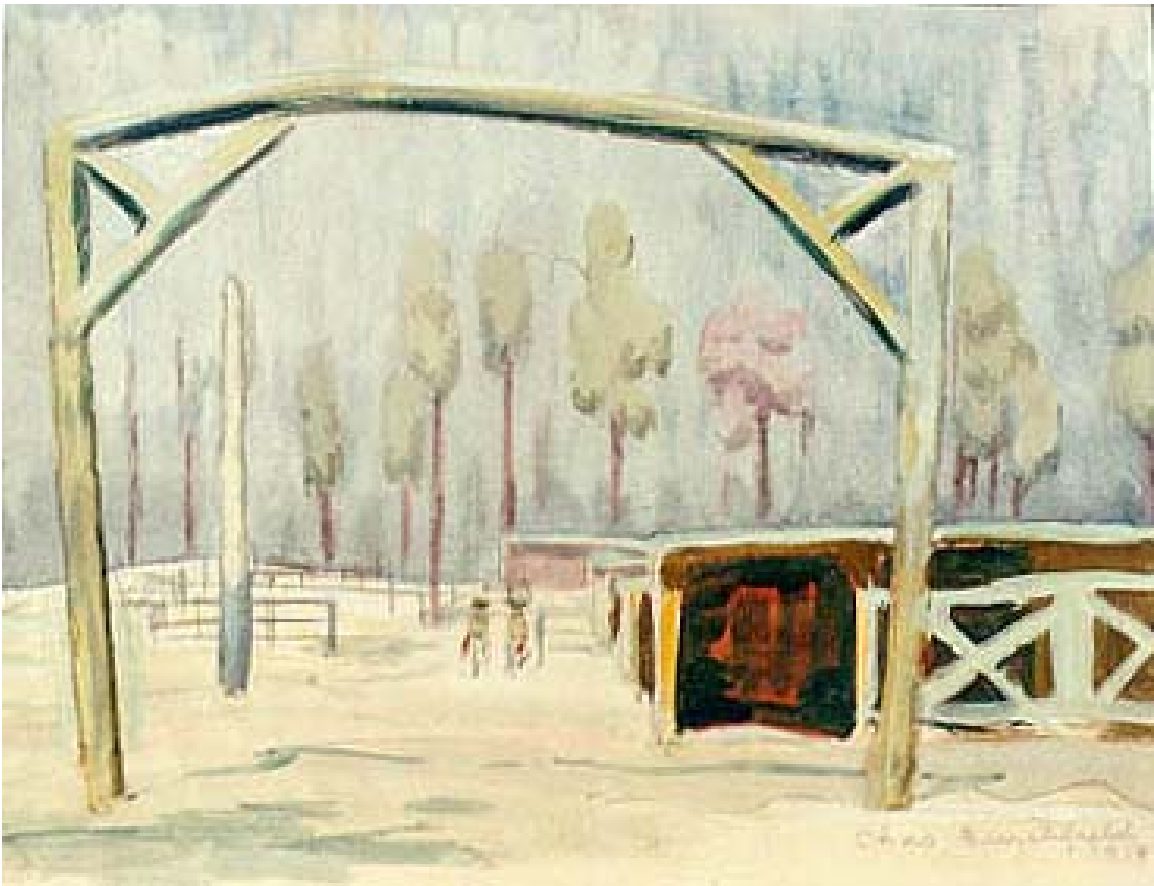
**Ernest Fiene, American (1894-1965).** *Early Summer* [Woodstock, New York], 1929. Oil on canvas, 23 1/8 x 37 inches. Signed lower right: "Ernest Fiene-". Titled on stretcher bar: "#13 Early Summer/Woodstock, New York/oil on canvas 23 x 37" Exhibited as *Early Summer* at Rehn Gallery, New York, February 8-22, 1930. Published as *Early Summer* in "Creative Art" April, 1931. Full illustration page 260.



**Molly Luce, American (1896-1986).** *Second Growth*, 1936. Oil on canvas, 20 x 32 inches. Signed and dated lower right: "Molly Luce '36", titled on stretcher bar. From the estate of the artist.

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LEFT: **Joseph Margulies, American (1896-1984).** *Fishing Shacks*, circa 1945. Oil on canvas, 22 1/2 x 33 1/16 inches. Signed lower left: "Joseph Margulies". From the estate of the artist.



**Charles Burchfield, American (1893-1967).** *Gateway to Mule Stables [Camp Jackson, South Carolina]*, 1918. Watercolor on paper, 9 x 12 inches. Signed and dated lower right: "Chas. Burchfield 1918". Trovato#494.



**Vaclav Vytlacil, American (1892-1984).** *Two Gulls [Martha's Vineyard, Massachusetts]*. Pastel, watercolor, charcoal, and gouache, 12 x 17 1/2 inches. Signed lower right: "Vytlacil". Other works by Vytlacil are available.



**Maurice Brazil Prendergast, American (1858-1924).** *Park Gloucester*, 1920-1923. Watercolor and pencil on paper, 12 1/8 x 18 3/8 inches. Signed in pencil lower left: "Prendergast".

Provenance: The artist; to Charles Prendergast, 1924; to (Kraushaar); to Claude Heaton, 1946; to (Kraushaar); to George Perutz, 1968; to (Knoedler), 1971; to private collection, 1971.

Literature: C. Clark, N. M. Matthews, and G. Owens, "Maurice Brazil Prendergast and Charles Prendergast: A Catalogue Raisonné", Williamstown, Massachusetts, 1990, no. 1343.

Although *Park, Gloucester* relates to and depends on works from the earliest part of his career, Prendergast in his late watercolors transformed the daily life of the park "into a mythical garden of formal delight." According to Milton W. Brown, "Instead of painting in the tradition of the Ashcan School, he was now making art in the newer tradition of modernism. It was this late style that brought Prendergast success as an original American modernist." Closely related watercolors are in the Memorial Art Gallery, Rochester; Museum of Fine Arts, Boston; Worcester Art Museum; and the Art Institute of Chicago.

Prendergast was a member of The Eight as well as the group of five New York Realists, known as the "Ashcan School", led by Arthur B. Davies and Robert Henri. Prendergast diverged from this group because of his use of a brighter Impressionist palette. Though he executed works in oil and monotype, Prendergast's watercolors demonstrate the wide range of his talent and his interest in experimentation with balanced patches of color. He was neither a Realist- not even a romantic Realist in the manner of Robert Henri and John Sloan- nor a true Impressionist. Among The Eight his membership is validated principally by his personal independence in point of view. The link with Impressionism is best seen in the artist's choice of subjects: the pleasure of a summer's day at a park, the beach, or a parade in a city street. Prendergast, in works such as *Park, Gloucester*, provided one vision for later American Modernist watercolors. An alternative vision was provided by Charles Burchfield who transformed Art Nouveau and Arts and Crafts design, informed by Chinese painting, into a visionary view of the most ordinary subject.



LEFT: **Walker Kirtland Hancock, American (1901-1988).** *Bough Bender*, 1941. Bronze, 22 1/2 inches. Edition of 9. Signed on base: "W. Hancock 1941 © 1/9 1986 Tx". Cast at the Tallix foundry, Beacon, New York.

RIGHT: **Donald De Lue, American (1897-1988).** *Urn Fragment*, 1952. Bronze, 17 1/2 inches. Edition of 12. Signed on base: "De Lue sc 1952 © 86 9/12 Tx". Cast at the Tallix Foundry, Beacon, New York.

In 1949 De Lue was awarded the most important war memorial commission of his career: the Omaha Beach Memorial in the St. Laurent Cemetery, Normandy, France. For this memorial, De Lue designed four different urns to surround his masterpiece *Spirit of American Youth*. This re-designing of the study size of the urn bearing "Courage and Honor" created an entirely new work. Of *Urn Fragment* De Lue said, "It is the kind of fragment that might be dug up as a great archeological find." It won the National Sculpture Society's gold medal in 1962.



RIGHT: **Dudley Vaill Talcott, American (1899-1986).** *The Waitress*, circa 1930. Solid bronze, 25 1/4 inches.



LEFT: **Albert Wein, American (1915-1991).** *Pygmalion and Galatea*, 1979. Bronze, 24 inches. Edition of 12. Signed on base: "Wein sc 79 / © 87 2/12 Tx". Cast at the Tallix Foundry, Beacon, New York.



**Bryson Burroughs, American (1869-1934).** *Merlin and Neumine*, 1926. Oil on canvas, 36 x 24 inches. Signed and dated lower center: "Bryson Burroughs 1926". In pencil on stretcher: "Sept. 26, 1926".

# CHILDS<sup>®</sup>

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