PRSRT STD
US POSTAGE
PAID
PITTSFIELD, MA
01201
PERMIT No. 137

CHILDS GALLERY BULLETIN

№ 52
FALL/WINTER 2003

169 Newbury Street
Boston, Massachusetts 02116
(617) 266-1108 • www.childsgallery.com

Prints of the Roman High Renaissance

September 15 - November 8, 2003

Childs is pleased to announce the finest group of Roman High Renaissance prints that have been at the gallery in more than 40 years. Nearly 40 engravings from the workshop of Marcantonio Raimondi and related printmakers have come to us from the Michael Berolzheimer Collection. These prints were purchased in Germany between 1910 and 1933, when Berolzheimer immigrated to the United States. About half of the collection was acquired by the Achenbach Foundation of the Fine Arts Museums of San Francisco in 1998. Robert Flynn Johnson, curator, noted: "Examining the collection was like opening a time capsule. The prints were matted on the thin paper mats with cellophane windows popular with prewar collectors. They were not only authentic but extraordinary....The core of the Michael Berolzheimer collection, formed in such a loving and scholarly fashion seventy-five years ago in Europe, has found a repository where it can be appreciated for generations to come." Now, much of the balance of the collection can be appreciated in this exhibition.

Recent scholarship has opened windows into the intricate and intimate relationships between the workshop of Raphael and the workshop of Marcantonio Raimondi. The Getty Museum gives some insights: "In Rome by 1510, Raimondi created a financially and artistically successful business, founding a school of engravers who could accurately reproduce artworks. By 1513 Raimondi focused on engraving Raphael's works, while Raphael's assistant handled printing and marketing. After Raphael's death in 1520, Raimondi continued engraving works by his circle, notably Giulio Romano. Raimondi was forced to ransom himself during the Sack of Rome in 1527. He departed the city a beggar and left no further trace."

Agostino Veneziano, Italian (1490-1540). *Man and Woman Holding Hands* [after Raphael], early 16th century. Engraving, 7 1/2 x 4 3/4 inches. A fine, early impression. $9,500

BELOW: **Marcantonio Raimondi**, Italian (c.1480-c.1534). *God Appearing to Noah* [after Raphael], c.1513-1515. Engraving, 11 7/8 x 9 3/4 inches. Bartsch 3; TIB 3; Delaborde 3; Shoemaker & Broun 24. An early, rich and brilliant impression. Price on request

Adamo Ghisi, Italian (c.1530-c.1585-87). *Male Nude Seated on Pedestal*, figure flanking "The Congregation of the Waters" [after Michelangelo], mid-16th century. Engraving, 5 1/2 x 3 13/16 inches. Bartsch 34-72; TIB 31. Signed in plate with artist's monogram. A rich, clear and brilliant impression. $2,500

BELOW: **Marcantonio Raimondi**, Italian (c.1480-c.1534). *Apollo on Parnassus* [after Raphael]. Engraving, 14 1/2 x 18 1/2 inches. Bartsch 247; TIB 247; Delaborde 110; Shoemaker & Broun 48b. Signed in plate with artist's monogram. A rich, clear and brilliant impression. Price on request

BELOW: **Marcantonio Raimondi**, Italian (c.1480-c.1534). *Seven Virtues, Prudence*, early 16th century. Engraving, 8 5/8 x 4 1/4 inches. Bartsch 392; TIB 392; Delaborde 151. Signed in plate with artist's monogram. A rich, clear and brilliant impression. Sold as a set of seven. $15,000

Giulio di Antonio Bonasone, Italian (1498-1580). *Three Nymphs and Two Satyrs Bathing*, 16th century. Engraving, 8 x 11 inches. Bartsch 97; TIB 97. A rich, clear and brilliant impression. $15,000

LEFT: **Marcantonio Raimondi**, Italian (c.1480-c.1534). *Descent from the Cross* [after Raphael]. Engraving, 16 1/8 x 11 1/8 inches. Bartsch 32; TIB 32; Delaborde 18; Shoemaker & Broun 50. An early, rich and brilliant impression. Price on request

EXHIBITIONS AT CHILDS GALLERY

169 Newbury Street
Boston, Massachusetts 02116
(617) 266-1108
www.childsgallery.com
info@childsgallery.com
Hours: Tuesday - Friday: 9:00 - 6:00
Monday & Saturday: 10:00 - 5:00

September 15 - November 8, 2003
- *Prints of the Roman High Renaissance*
- *The Power of Myth*
- *Florence Robinson in Italy*

November 17, 2003 - January 3, 2004
- *The Art of Music*
- *Winter Wonderland*
- *Nineteenth-Century Caricatures: Daumier, Gavarni, and Gillray*

January 12 - March 6, 2004
- *Tropical Paradise*
- *Lithographs of Adolf Dehn*
- *Peter Moran Drawings*

ALL WORKS OF ART ARE FOR SALE.
PRICES ARE SUBJECT TO CHANGE WITHOUT NOTICE.

The Power of Myth

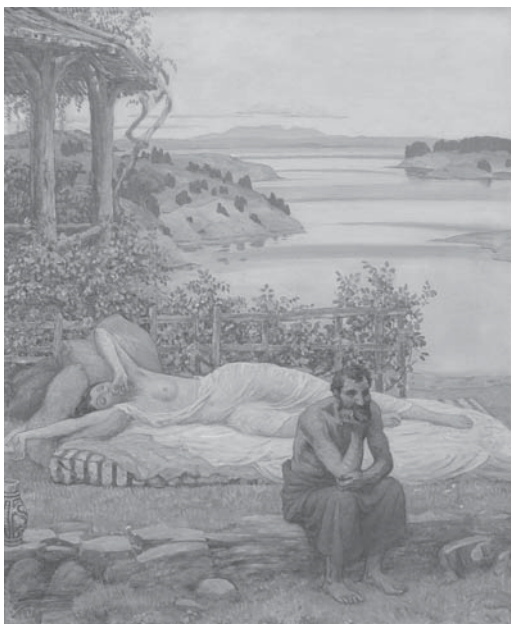
September 15 - November 8, 2003

For hundreds of years, Western civilization has had a common frame of reference in both Classical mythology and Judeo-Christian iconography. This has been imbued with Norse, Celtic, and Germanic legends as well as with Middle Eastern and Asian traditions. *The Power of Myth* explores some of the images and iconography that are immediately recognizable to nearly any Western viewer as well as some images that have become recondite in modern culture. This exhibition is especially rich in early to mid-twentieth century paintings, prints, watercolors and sculpture by artists such as Bryson Burroughs, Benton Spruance, Albert Decaris, Molly Luce, Donald De Lue, Walker Hancock and Albert Wein. All works can be viewed at www.childsgallery.com.

Donald De Lue, American (1897-1988). *Jupiter as the Bull*, 1931. Bronze, 24 x 18 x 6 inches. Signed on rear of base. $22,500

Albert Wein, American (1915-1991). *Diana*, 1985. Bronze on marble base, 18 x 8 x 23 inches. Signed on side of base. Price on request

Rockwell Kent, American (1882-1971). *Beowulf: Beowulf and the Dragon*, 1931. Lithograph, 13 1/2 x 10 1/8 inches. Signed lower right in pencil. $1,100



Bryson Burroughs, American (1869-1934). *Calypso's Island*, 1928. Oil on canvas, 36 x 30 inches. Signed and dated lower center. $18,000

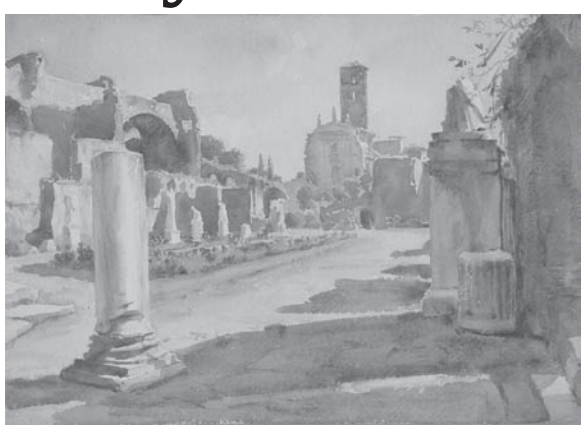
Cephas Giovanni Thompson, American, (1809-1888). *Lady with a Lute*, c.1850. Oil on canvas, 49 3/4 x 39 1/2 inches. $25,000

Florence Robinson in Italy

September 15 - November 8, 2003

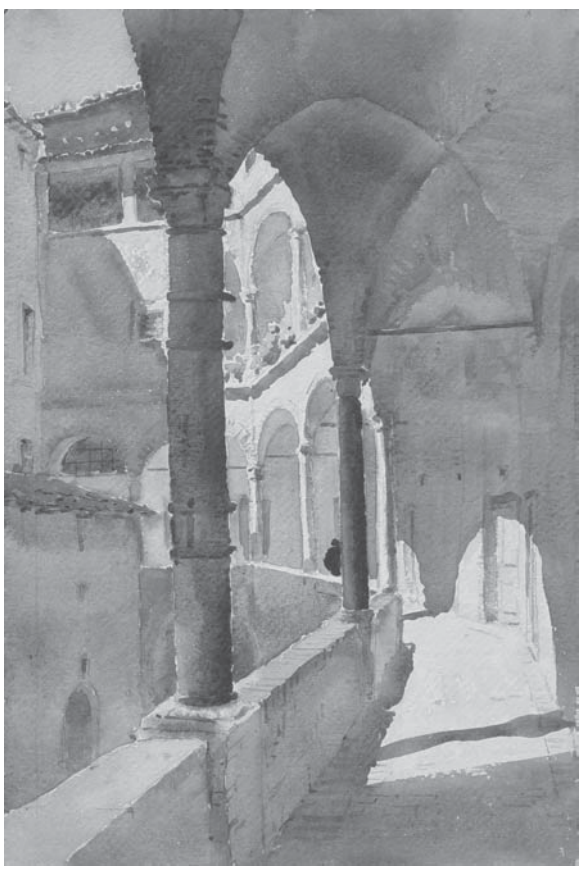
By 1892, Boston-born Florence Robinson had already begun her studies in Paris and had visited Pompeii. In April of 1893 she exhibited a watercolor, *Vesuvius From a Street in Pompeii*, at the Boston Art Club. In 1895 and 1896 she exhibited Venetian watercolors at the Pennsylvania Academy and the Art Institute of Chicago. Robinson continued to exhibit Italian watercolors (with a preponderance of Venetian subjects) through at least 1917. Her work in watercolor may be found in the MFA Boston; the Brooklyn Museum; and *Street Scene in Venice* is in the Fogg Art Museum at Harvard.

Florence Robinson, American (1874-1937). *Verona*. Watercolor on paper, 11 x 14 inches. From the estate of the artist. $1,800



Florence Robinson, American (1874-1937). *Forum in Rome*. Watercolor on paper, 11 x 15 3/8 inches. From the estate of the artist. $1,800

Florence Robinson, American (1874-1937). *Piazza San Marco- Venezia*. Watercolor on paper, 16 1/2 x 13 1/4 inches. Signed lower right. $2,700



Florence Robinson, American (1874-1937). *Perugia, Italy*. Watercolor on paper, 16 1/4 x 11 inches. From the estate of the artist. $1,500

Florence Robinson, American (1874-1937). *Ravello - Italy*. Watercolor on paper, 18 x 13 1/2 inches. Signed lower left. $2,000

The Art of Music

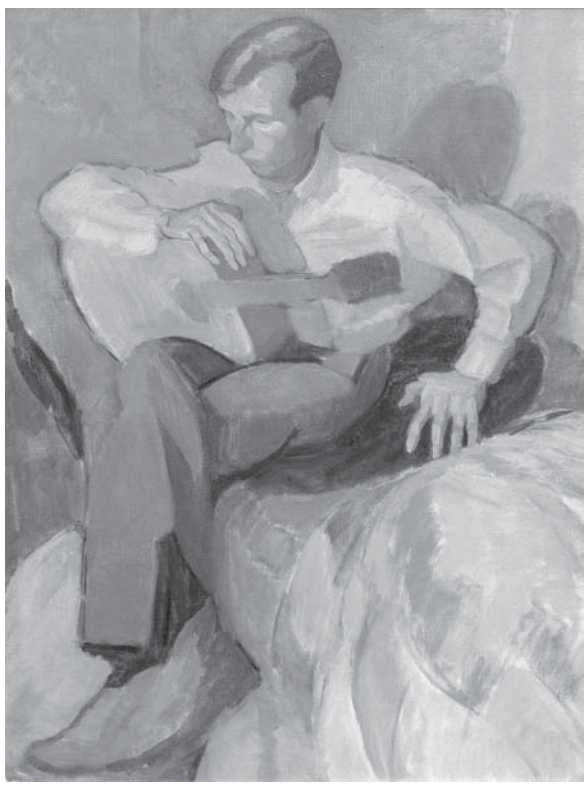
November 17, 2003 - January 3, 2004

F. Luis Mora, American (1874-1940). *La Jota*. Watercolor on paper, 23 3/4 x 20 inches. Signed lower right. $9,500

Mildred C. Jones, American (b. 1899). *[Female Cellist]*. Oil on canvasboard, 16 x 12 1/4 inches. Signed lower right. $1,200

From the earliest painting and sculpture, subjects of musicians playing horns, lyres, and flutes were popular in the adornment of public and private buildings. The same attachment to music as a subject has continued to the present. Childs presents a lighthearted look at silent thumps, whirrs, bangs, and tweets as presented by nearly five centuries of artists in prints, drawings watercolors, painting, and sculpture. Please visit the exhibition on our website www.childsgallery.com.

Thomas Rowlandson, British (1756-1827). *The Garden Trio*, 1821. Hand colored etching and aquatint, 5 1/8 x 7 5/8 inches. Signed in the plate. $350



Jack Kramer, American (1923-1983). *The Guitar Player II*. Oil on canvas, 32 x 24 inches. From the estate of the artist. $3,200

Henry Botkin, American (1896-1983). *Figure with Mandolin*, c. 1948-1949. Oil on board, 25 1/4 x 30 inches. Signed lower right. $9,500

LEFT: **Florence Robinson**, American (1874-1937). *A Street Musician, France*. Watercolor on paper, 14 7/8 x 10 5/8 inches. From the estate of the artist. $750

Education at Childs

Interns

From left to right: Shana Klein, Laura Conover, Jasmine Behrend, Hannah Blunt, Deborah Rogal. Below: Allie Reilly. Not pictured: Daniel Spigelman, Gabriel Connolly.

Childs had a wonderful group of eight interns this summer. They came to the gallery from all directions , as far away as Australia and as close to home as New England. They worked in both the Operations and Sales Departments, helping with diverse projects including writing artists' biographies, large-scale cataloging projects, and work on this publication.

The gallery offers unpaid internships year-round. Interested applicants should send a resume to info@childsgallery.com.

Childs Gallery is pleased to present the fifth year of Charles D. Childs fellowships. This year two fellows have joined Childs' operations department for a one-year paid internship where they will work on publications, research, exhibitions, trade shows, electronic cataloguing, and working with artists and estates.

Cecily Brewer is from West Lafayette, Indiana and a graduate of Amherst College with a major in European Studies and French. She came to the fellowship after a project at the Museum of Fine Arts, Boston cataloging the museum's extensive collection of Honoré Daumier lithographs. She enjoys the hands-on experience and the exposure to the gallery's diverse collection.

Liam Toomey is a native of Norwell, Massachusetts and a graduate of Holy Cross with a major in English. He was attracted to the gallery position to learn more about American art history in particular. He has been working primarily in the painting department and is enjoying work on gallery publications.

Courtney McGowan, a graduate of Georgetown University, came to the Charles D. Childs fellowship in spring of 2002 after completing a master's degree in art history at the Courtauld Institute in London. Since completion of her fellowship, she has been appointed to the permanent staff at the gallery as Sales Associate.

Fellows

From left to right: Liam Toomey, Cecily Brewer, Courtney McGowan

Winter Wonderland

November 17, 2003 - January 3, 2004

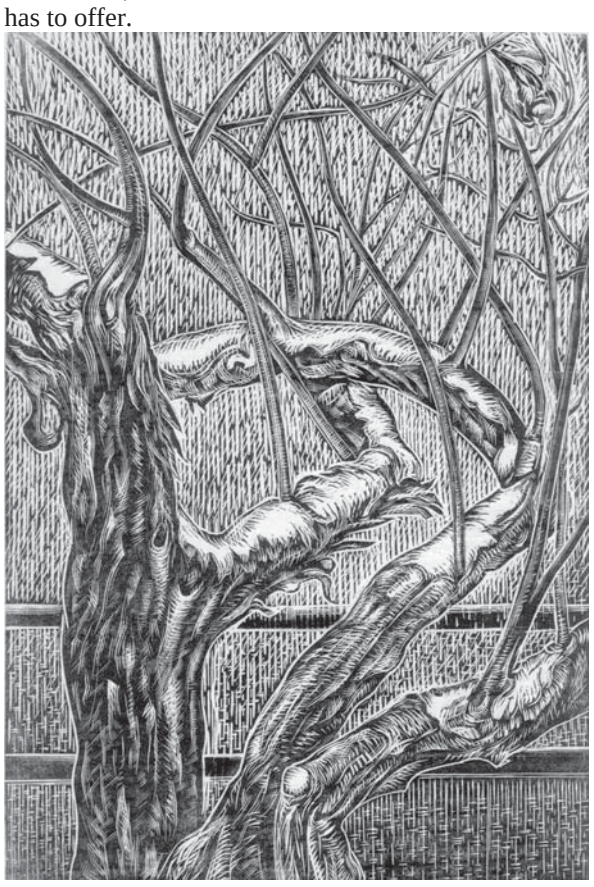
'Tis the season to enjoy the winter weather—at least in the Boston area—and as we slog through slush we hope to be reminded of winter's beauties. There is the glaring white light of a winter morning, the incredible beauty of an ice storm—accompanied by the devastation of broken trees and downed powerlines. In frigid nights the eerie silence is punctuated by a distant church bell and the snow squeeks beneath your feet. These works of art can be enjoyed all year long in any climate, in any geographical location, as artists remind us of the best of what Boreas has to offer.

Samuel L. Margolies, American (1897-1974). *Silent Symphony*, 1946. Etching, 8 5/8 x 11 7/8 inches. Published by AAA, edition of 250. Signed in pencil. $400

Albert Barker, American (1874-1947). *Upper Barn, Winter*, 1932. Lithograph, 8 11/16 x 7 7/16 inches. Barker 122, edition of 55. Signed in pencil. $325

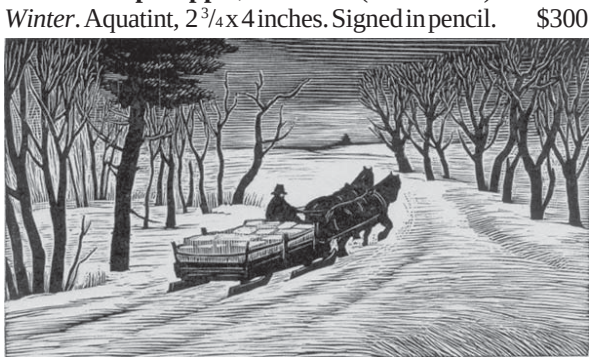
Hans Kleiber, German-American (1887-1967). *Winter Guests*, 1944. Etching and drypoint, 10 5/8 x 9 3/8 inches. Published by AAA, edition of 250. Signed in pencil. $425

RIGHT: **Dodge Macknight**, American (1860-1950). *[Mountain in Winter Probably Philbrook Farm, Shelburne, New Hampshire]*. Watercolor on board, 16 1/2 x 22 1/4 inches. Signed in ink. $18,000

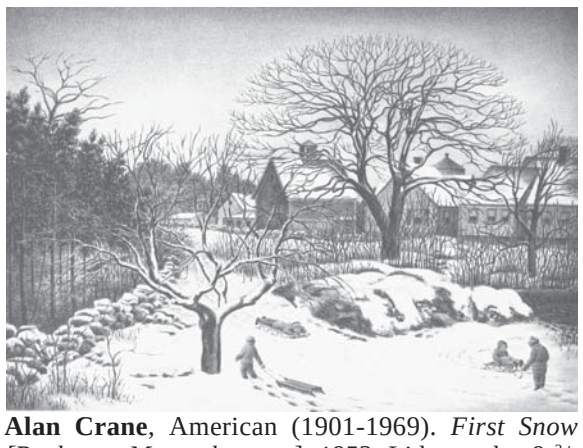


Letterio Calapai, American (1902-1993). *Winter*, 1990. Wood engraving, 6 1/2 x 7 1/4 inches. $250

RIGHT: **Philip Kappel**, American (1901-1981). *Trees in Winter*. Aquatint, 2 3/4 x 4 inches. Signed in pencil. $300



Thomas Nason, American (1889-1971). *Hauling Ice*, 1938. Wood engraving, 1 7/8 x 3 5/16 inches. BPL 262. One of around 4 proofs for page 295 of *Walden* by Henry David Thoreau (New York: The Heritage Club, 1939). $150



Alan Crane, American (1901-1969). *First Snow [Rockport, Massachutsetts]*, 1953. Lithograph, 9 3/4 x 13 3/4 inches. Crane 51, edition of 40. Drawn from the window of Crane's home. Estate stamp verso. $275

Richard F. Bartlett, American (1900-1989). *Winter in the Bog [Halifax, Massachusetts]*, 1947. Lithograph, 6 7/8 x 14 15/16 inches. Edition of 27. Signed in pencil lower right by the artist's son: "Richard F. Bartlett (RCB)". $450

Samuel L. Margolies, American (1897-1974). *Lengthening Shadows*, 1942. Etching and aquatint, 12 1/4 x 9 3/4 inches. Published by AAA, edition of 174. Signed in pencil. $450

Please join the gallery at...

Theta Charity Antiques Show

George R. Brown Convention Center
Houston, Texas
September 18-21, 2003
Preview: September 17, 2003

Cleveland Antiques Show

Burke Lakefront Airport
Cleveland, Ohio
October 25-26, 2004
Preview: October 24, 2004

New England Antiquarian Print Fair

Hynes Convention Center
Boston, Massachusetts

October 31-November 2, 2003

For more information, please visit
www.newenglandprintfair.com.

The American Antiques Show

The Metropolitan Pavilion
New York, New York

January 15-18, 2004
Preview: January 14, 2004

Nineteenth-Century Caricatures: Daumier, Gavarni, and Gillray

November 17, 2003 - January 3, 2004

Caricature, if done well, is a humorous and insightful depiction of society. Like a slightly distorted mirror, the art reflects the audience back to itself in such a way as to poke fun at the social and political circumstances of the time, appealing to an educated and diverse public.

English and French caricature flourished in the nineteenth century with the help of the printing press and the development of lithography. Journals and newspapers, the vehicles of caricature, were shaped by technological advancements that allowed for weekly and, later, daily publication. The political rulers and uneasy political situations of the time made popular targets for caricature. In fact, the government itself took great interest in the works of the artists. In France, much to the chagrin of artists and publishers, the government took steps to regulate the popular art form, jailing artists for their "subversive" works and enforcing censorship laws. During the reign of Louis-Phillippe, this pressure forced publications such as *Le Charivari*, which employed both Daumier and Gavarni, two of the most popular French caricaturists in the nineteenth century, to shift their focus to less politically provocative social satire. The fact that the government exhibited such concern for the work of caricaturists is evidence of the influence that these artists had over the public.

Childs is pleased to present its extensive caricature collection, including examples of the complex and detailed style of English caricature, reminiscent of Hogarth, as well as the pared down manner of French caricature. The subjects cover a wide range including: Napoleon, King George III and other political figures; the role of women; fashion and social life; as well as many other subjects. While these caricatures present a fascinating glimpse of the social and political past, they are also an enduring commentary on human nature that often strikes a chord of resonance with contemporary viewers.

Honoré Daumier, French (1808-1879). *Ma femme reste bien long-temps a ce banquet....voila bientot quarante huit hueres qu'elle est partie! (My wife has stayed quite a long time at the banquet . . . it's almost 48 hours since she left!)*, 1849. Hand-colored lithograph, 11 1/4 x 9 inches. Delteil 1927, state ii/II. Plate 10 of the series *Les Femmes Socialistes*. Published in *Le Charivari* June 9, 1849. $675

Paul Gavarni, French (1804-1866). *Depuis que j'ai été forcé . . . (Since I was obliged . . .)*, 1841. Lithograph, 10 1/4 x 8 3/8 inches. Armelhaut and Bocher 994, state iii/III. From the series *La Vie de Jeune Homme*. Published in *Le Charivari* August 12, 1841. Signed in plate. $150

James Gillray, British (1757-1815). *Advantages of Wearing Muslin Dresses!__dedicated to the serious attention of the Fashionable Ladies of Great Britain*, 1802. Etching, 10 x 13 7/8. British Museum Catalogue 9933, Godfrey 199.

Paul Gavarni, French (1804-1866). *Comment qu'ça va princesse? . . .(How are you princess?)*, 1838. Lithograph, 10 1/4 x 7 1/4 inches. Armelhaut and Bocher 462, state ii/II. From the series *Les Coulisses*. Published in *Le Charivari* May 3, 1838. Signed in plate. $150

Honoré Daumier, French (1808-1879). *Nous ressemblons donc tout-à-fait à papa...petit cherubin!. (You look exactly like father...little cherub!)*, 1847. Hand-colored lithograph, 11 1/4 x 9 inches. Delteil 1581, state ii/II.Plate 14 of *Les Papas*. Published in *Le Charivari* August 2, 1847. $675

Paul Gavarni, French (1804-1866). *Mon poisson rouge qui est mort . . .(My goldfish is dead . . .)*, 1847. Lithograph, 9 3/4 x 6 7/8 inches. Armelhaut and Bocher 1124, state ii/II. From the series *Impressions de Menage*. Published in *Le Charivari* April 21, 1847. Signed in plate. $150

James Gillray, British (1757-1815). *Britannia between Scylla & Charybdis or The Vessel of the Constitution steered clear of the Rock of Democracy, and the Whirlpool of Arbitrary Power*, 1793. Etching, 12 x 14 inches. British Museum Catalogue 9916, Godfrey 188, Hart 52.

Please join the gallery at...

Seattle Print Fair

Snoqualmie Room, Seattle Center
Seattle, Washington

January 10-11, 2004

Prints San Francisco

Fort Mason Center
San Francisco, California
January 16-18, 2004

Santa Barbara Works on Paper Fair

Ridley-Tree Education Center
Santa Barbara, California
January 20, 2004

Works on Paper

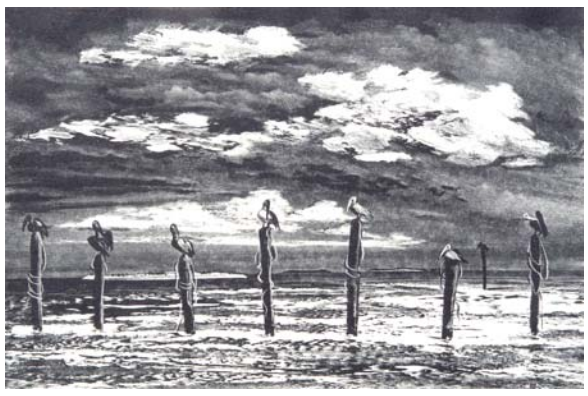
Park Avenue Armory
New York, New York

February 26-29, 2004
Preview: February 25, 2004

For more information, please visit
www.sanfordsmith.com/woppr.html

Lithographs of Adolf Dehn

January 12 - March 6, 2004



Adolf Dehn, American (1895-1968). *Key West Beach* or *Pelicans at Key West [Florida]*, 1947. Lithograph, 8 3/4 x 13 3/16 inches. Signed in pencil. $450

Adolf Dehn, American (1895-1968). *Lake in the Garden of the Gods [Colorado]*, 1949. Lithograph, 9 5/16 x 13 7/16 inches. Signed in pencil. $500

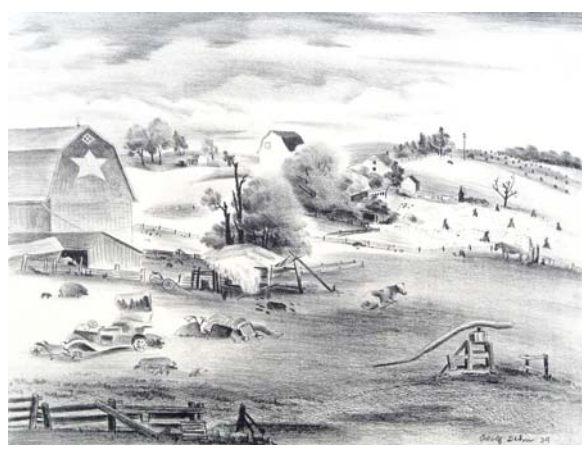
RIGHT: **Adolf Dehn,** American (1895-1968). *Minnesota Landscape*, 1952. Lithograph, 9 3/16 x 13 3/8 inches. Signed in pencil. $450

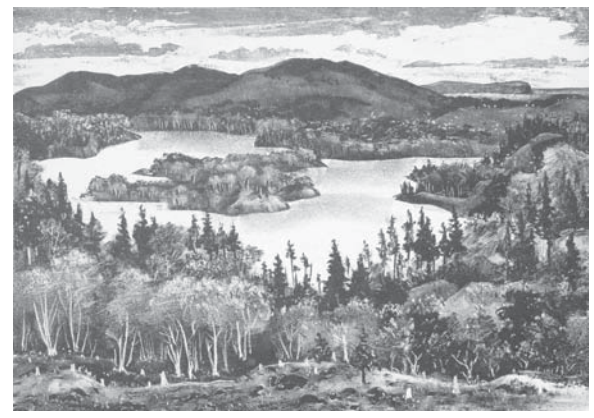
FAR RIGHT: **Adolf Dehn,** American (1895-1968). *Central Park* or *October Sunday [New York]*, 1955. Lithograph, 9 5/8 x 13 5/8 inches. Signed in pencil. $850

Adolph Dehn was born in Waterville, Minnesota in 1895 to a mother who was a feminist, liberal, socialist member of the German Lutheran Evangelical Church and a father who was an atheist and anarchist. His art school training at theMinneapolis School of Art introduced him to life-long friends Wanda Gag, Harry Gottlieb, John Flannigan, Arnold Blanch, and Lucile Lundquist (Blanch)—all of them went to the Art Students League in New York in 1917. In 1920 Dehn was introduced by the master printer, George Miller, to lithography—which became his preferred medium.

After a prolonged European tour from 1921 to 1929, Dehn returned to New York for the opening of an exhibition at the Weyhe Gallery curated by Carl Zigrosser. The exhibition was unusual for its content of 34 lithographs and 15 drawings rather than the more typical oil paintings, but sold well. As the Depression came upon the art world in the 1930s, Dehn formed the Adolph Dehn Print Club, participated in the American Artists Group, and was one of the first and most successful artists in the first year of Associated American Artists in 1934.

From his early Minnesota subjects, Dehn became a world traveler. In 1939 he held a Guggenheim Fellowship that allowed him to travel to the Far West and Mexico. The following year he was appointed summer instructor at the Colorado Springs Fine Arts Center where he would return for many years. In 1944 he went to Venezuela and in 1948-49 to Key West, Florida, Cuba, and Haiti.



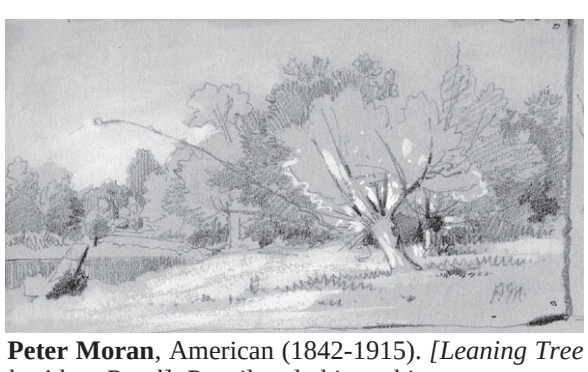


Adolf Dehn, American (1895-1968). *North Country Lake* or *Northern Lake*, 1949. Lithograph, 9 6/16 x 13 5/16 inches. Signed in pencil. $450

Dehn represents the triumph of lithography in the middle of the 20th century and his prints reflect many of the movements in which he immersed himself and helped to build and define, including Regionalism, The American Scene, Social Realism, and caricature.

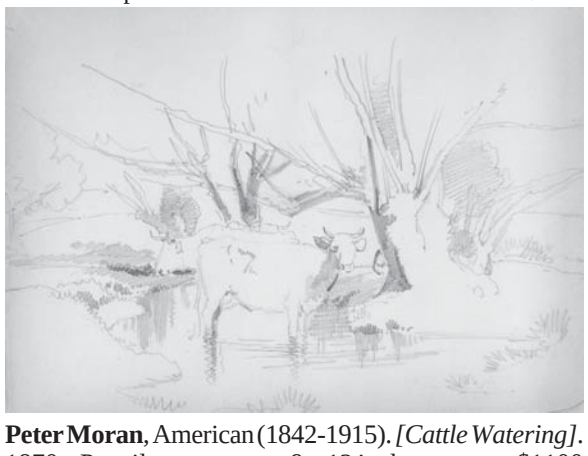
Peter Moran Drawings

January 12 - March 6, 2004



Peter Moran, American (1842-1915). *[Leaning Tree beside a Pond]*. Pencil and china white on tan paper, 4 x 7 3/8 inches. Initialed in pencil. $650

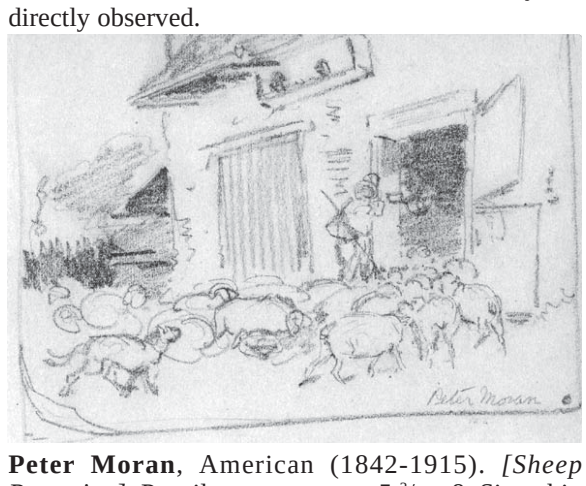
Peter Moran, American (1842-1915). *[Trees in a Field]*. Pencil and china white on tan paper, 3 9/16 x 6 1/4 inches. Initialed in pencil. $650



Peter Moran, American (1842-1915). *[Cattle Watering]*. 1870s. Pencil on tan paper, 9 x 12 inches. $1100

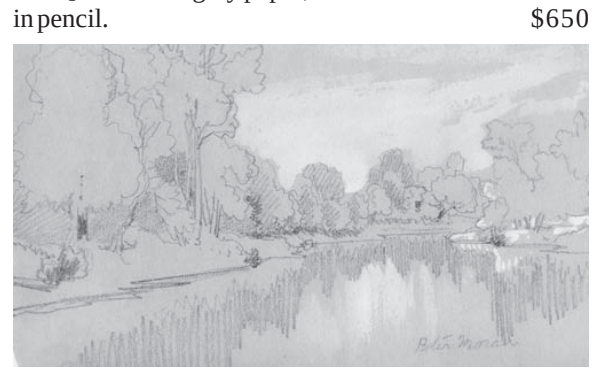
We are delighted to have recently acquired a collection of Peter Moran's landscape drawings. All of them are pencil drawings on tinted paper and many have additions of china white to enhance the light effects. The larger drawings are from a sketchbook kept by the artist during the 1870s and the smaller drawings are from about the same period.

Although Peter traveled to the American West before his brother, Thomas, he is best known for his bucolic scenes that include cattle, riverbanks, pastures and farm fences. During the period that these drawings were made Moran was living mostly in Philadelphia (he lived briefly in Washington, D.C.) and they probably represent the countryside in the greater Philadelphia area. During the 1870s Moran exhibited several works with subjects on or near the Schuykill River. He was also taking a particular interest in graphics and exhibited a large number of etchings, not only in etching clubs and societies, but in mainstream venues such as the Pennsylvania Academy of the Fine Arts and the Boston Art Club. The drawings are in the tradition of the Hudson River School and represent the belief of the American landscape painter in the middle and later 19th century that nature was a model that needed to be carefully and directly observed.



Peter Moran, American (1842-1915). *[Sheep Returning]*. Pencil on gray paper, 5 3/4 x 8. Signed in pencil. $650

Peter Moran, American (1842-1915). *[Country Road]*. Pencil on gray paper, 4 1/2 x 9 5/8 inches. Initialed in pencil. $650



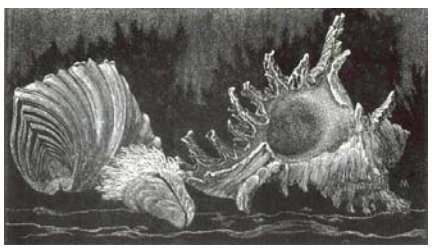
Peter Moran, American (1842-1915). *[Pond Reflection]*. Pencil and china white on tan paper, 5 1/8 x 8 5/8 inches. Signed in pencil. $650

Peter Moran, American (1842-1915). *[The Footbridge]*, 1870s. Pencil on tan paper, 8 11/16 x 12 inches. $1,400

The Bulletin Board

Sydney R. Jones, American (1881-1961). *Gateway[Britain]*. Etching, 11 1/4 x 8 5/16 inches. Signed in pencil. $150

Thomas Handforth, American (1897-1948). *The Swan*, c 1927. Etching, 6 1/16 x 5 3/16. Edition of 40. Signed in pencil. $260



Leo Meissner, American (1895-1977). *Sea Shells*, c. 1969. Wood engraving, 5 x 9 inches. BPL 116, 17 in an edition of 50. Signed in pencil. A fine impression in fine condition with minor tape marks in full margins. $250

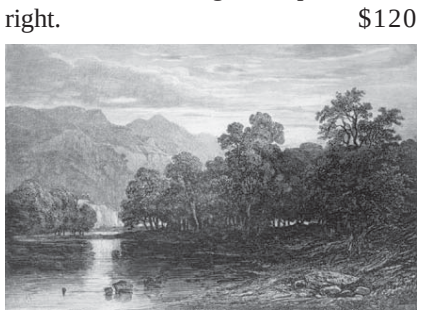
Jan C. Vondrons, Czech-American (b. 1884). *Tyn Church from the East [Prague]*, 1914. Etching, 12 3/4 x 7 7/8 inches. First state. Signed and dated in the plate. $225

Nicholas Toussaint Charlet, French (1792-1845). *Leçon de Peinture (The Painting Lesson)*. Lithograph, 5 3/16 x 6 3/8 inches. Signed in stone. $150

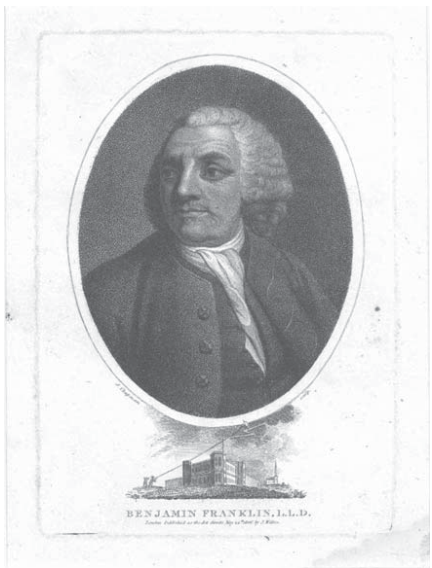
Harper's Weekly, American. *Prohibition in Boston - Evasion of the Law by Liquor Dealers*, January 23, 1875. Etching, 7 3/16 x 9 1/8 inches. From a sketch by R. M. Edmonds. $75

R. Swain Gifford, American (1840-1905). *The Chateau of St. Castine*, 1879. Etching, 8 1/2 x 5 1/2 inches. Bruhn 49. Accompanied H.W. Longfellow's poem "The Baron of St. Castine" in *Poets and Etchers*. Signed in the plate. $175

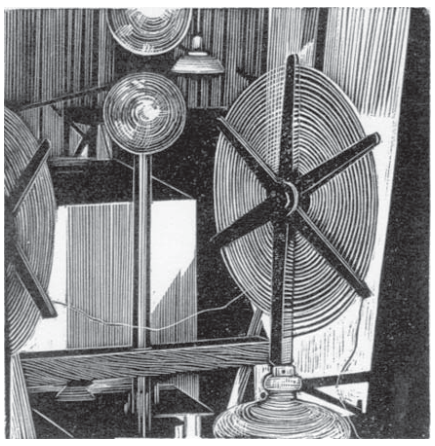
Adolphe Willette, German (1857-1926). *[Advertisement for Ed. Sagot, French Print Dealer]*, 19th century. Lithograph, 7 3/8 x 11 inches. Signed in plate lower right. $120



Alexandre Calame, Swiss (1810-1864). *Genève [Geneva, Switzerland]*, 1840. Etching, 5 7/8 x 8 9/16 inches. Signed in plate. $225



J. Chapman, British (18-19th Century). *Benjamin Franklin, L.L.D.*, 1806. Engraving, 6 3/8 x 4 1/2 inches. $135



Thomas Nason, American (1889-1971). *Inside a Laboratory [Harvard University]*, 1949. Wood engraving, 2 7/16 x 2 3/8 inches. Boston Public Library 457, edition of only a few proofs. $200

Jack Martin, (20th Century). *October*, 1934. Etching and drypoint, 7 1/2 x 8 3/4 inches.10th in an edition of 28. $250

Frederick Stuart Church, American (1842-1923). *Idyll*, 1888. Etching, 10 1/2 x 14 inches. Signed in pencil. $325

Bolton Brown, American (1865-1936). *[The Three Bathers]*, 1923. Lithograph, 10 1/16 x 13 13/16 inches. Brown 1, Beall 87, edition of about 66. Signed in pencil. $350

Paul Lameyer, German-American (1885-1960). *Quincy Market, Boston [Massachusetts]*, c.1935. Etching, 9 7/8 x 7 inches. Signed in pencil. $350

Alan Crane, American (1901-1969). *Winged Fisherman, Mazatlan [Mexico]*, 1945. Lithograph, 9 7/8 x 13 3/4 inches. Crane 22, edition of 50. $275

Livia Mihaly Kadar, Hungarian (b.1894). *Summer Day*, after 1928. Etching, 5 1/8 x 6 5/8. Edition of 75. Signed in pencil. $150

Frank Harding, British (20th century). *Venice*. Etching, 9 1/4 x 5 5/8 inches. Signed in pencil and in the plate. $225

Layout and digital imaging by Cecily Brewer, Liam Toomey, and Gabriel Connolly

Tropical Paradise

January 12 - March 6, 2004

There is no better way to escape a harsh winter than to head to a tropical climate. Those from New England are particularly familiar with the need to bask in the warm sun as February...March...and then even April approaches and the snow won't stop.

Though the focus of this exhibit is the Caribbean, we certainly could not forget about other favorite destinations such as Hawaii. Should you not be able to get away this winter, we invite you to our *Tropical Paradise*. Visit the exhibit online at www.childsgallery.com.

Charles Woodbury, American (1864-1940). *[Trinidad: Mountain, Pink Clouds]*. Watercolor, 14 1/4 x 21 3/4 inches. $7,500

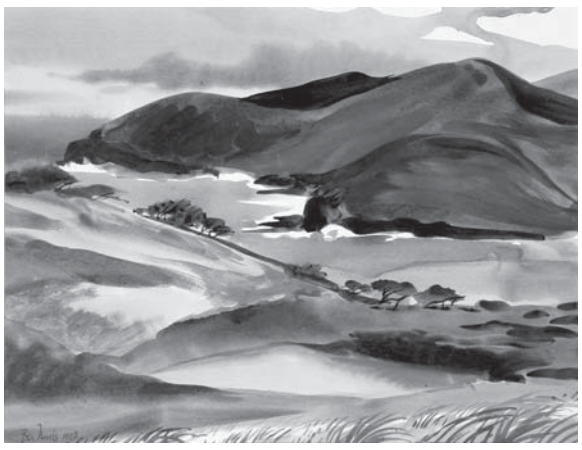
Charles Woodbury, American (1864-1940). *St. Vincent*. Watercolor, 17 1/2 x 21 inches. Signed lower left. $8,500

Frederick William Harer, American (1879-1949). *El Morro from San Cristobal [Old San Juan, Puerto Rico]*, 1915. Oil on artist board, 12 x 16 inches. $2,200

Leo Blake, American (1887-1976). *Florida Sand Painting*. Acrylic and sand on board, 15 1/4 x 20 1/2 inches. $3,500

RichardBassett, American (1900-1995). *Road and House, St.Thomas, Near Bluebeard's Castle*, 1941. Oil on canvas, 24 x 36 inches. $6,000

Paul Parker, American (1905-1987). *403 Calle Sol, Old San Juan, Puerto Rico*, 1970. Watercolor and ink on paper, 12 x 16 inches. Signed lower right. $650



Ben Norris, American (b. 1910). *Haunama Bay*, 1948. Watercolor on paper, 14 x 18 inches. Signed lower right. $3,500

Owen Heathcote Grierson Merton, New Zealander (1887-1931). *[Harbor, Bermuda]*, 1922. Watercolor and pencil on paper, 8 5/8 x 12 3/4. Signed lower left. $3,400

American School (circle of Charles Woodbury). *[Jamaican Mother and Child by the Shore]*, c.1935. Watercolor on paper, 9 3/4 x 13 1/2 inches. $250

DodgeMacknight, American (1860-1950). *Cuatla*, 1908. Watercolor on paper, 15 1/2 x 22 inches. Signed lower left. $18,000

Leo Meissner, American (1895-1977). *Possible Sunshower - Anna Maria [Florida]*. Pastel on blue paper, 19 x 25 inches. From the estate of the artist. $1,800

CHILDS®

for fine American and European paintings, prints, drawings, watercolors, and sculpture. Established 1937.

169 Newbury Street • Boston • Massachusetts 02116 • (617) 266-1108

www.childsgallery.com