

**PART I. PAINTINGS. CATALOGUE
OF THE PRIVATE ART
COLLECTION OF THOMAS B.
CLARKE, NEW YORK. TO BE
SOLD AT ABSOLUTE PUBLIC SALE**

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Part I. Paintings. Catalogue of the Private Art Collection of Thomas B. Clarke, New York. To Be Sold at Absolute Public Sale by Thomas B. Clarke & Thomas E. Kirby

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THOMAS B. CLARKE & THOMAS E. KIRBY

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Part I. Paintings

CATALOGUE

OF THE

PRIVATE ART COLLECTION

OF

THOMAS B. CLARKE

NEW YORK

TO BE SOLD AT ABSOLUTE PUBLIC SALE

ON THE EVENINGS OF FEBRUARY 14, 15, 16 AND 17

AT CHICKERING HALL

FIFTH AVE. AND EIGHTEENTH ST.

AND

ON THE AFTERNOONS OF FEBRUARY 15, 16, 17 AND 18

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

WHERE THE ENTIRE COLLECTION WILL BE ON EXHIBITION, DAY AND EVENING, FROM
TUESDAY, FEBRUARY 7TH, UNTIL DATE OF SALE, INCLUSIVE

THOMAS E. KIRBY
AUCTIONEER

THE AMERICAN ART ASSOCIATION
MANAGERS

NEW YORK

1899

WC 83
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1908.053

CONDITIONS OF SALE

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

4. *The sale of any article is not to be set aside on account of any error in the description, or imperfection. All articles are exposed for Public Exhibition one or more days, and are sold just as they are without recourse.*

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the purchases, no Lot can, on any account, be removed during the sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within two days from conclusion of sale shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer or Managers to enforce the contract made at this Sale, without such re-sale, if they think fit.

THE AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS. E. KIRBY,
Auctioneer.

To the Managers of The American Art Association.

Dear Sirs :

Having determined to part with my paintings by American artists, and my private collection of art objects, as described in the Catalogues, Part I. and Part II., I place them with you to be sold at public auction on February 14, 15, 16, 17, and 18, 1899. There is no reservation whatever.

THOMAS B. CLARKE.

New York, February 1, 1899.

ORDER OF SALE.

TUESDAY EVENING, FEBRUARY 14th, at CHICKERING HALL, Fifth Avenue and Eighteenth Street, beginning at 8 o'clock, AMERICAN PAINTINGS, WATER COLORS, AND BLACK AND WHITE DRAWINGS. Catalogue Nos. 1 to 93, inclusive.

WEDNESDAY EVENING, FEBRUARY 15th, at CHICKERING HALL, beginning at 8 o'clock, AMERICAN PAINTINGS, WATER COLORS, AND BLACK AND WHITE DRAWINGS. Catalogue Nos. 94 to 186, inclusive.

THURSDAY EVENING, FEBRUARY 16th, at CHICKERING HALL, beginning at 8 o'clock, AMERICAN PAINTINGS, WATER COLORS, AND BLACK AND WHITE DRAWINGS. Catalogue Nos. 187 to 279, inclusive.

FRIDAY EVENING, FEBRUARY 17th, at CHICKERING HALL, beginning at 8 o'clock, concluding Sale of AMERICAN PAINTINGS, WATER COLORS, AND BLACK AND WHITE DRAWINGS. Catalogue Nos. 280 to 372, inclusive.

WEDNESDAY AFTERNOON, FEBRUARY 15th, at THE AMERICAN ART GALLERIES, Madison Square South, beginning at 3.30 o'clock, HISPANO-MAURESQUE PLAQUES, PERSIAN AND INDIAN ART. Catalogue Nos. 1 to 164, inclusive.

THURSDAY AFTERNOON, FEBRUARY 16th, at THE AMERICAN ART GALLERIES, beginning at 3.30 o'clock, BLUE AND WHITE AND SINGLE COLOR MINIATURE VASES of the Seventeenth and Eighteenth Centuries; CABINET MINIATURE VASES in JADE, IVORY,

AMETHYST, AGATE, ENAMEL, and METAL; LARGE BLUE AND WHITE VASES; OLD SINGLE COLOR CHINESE PORCELAIN VASES, and OLD CHINESE POTTERY. Catalogue Nos. 165 to 273, inclusive.

FRIDAY AFTERNOON, FEBRUARY 17th, at THE AMERICAN ART GALLERIES, beginning at 3.30 o'clock, ANTIQUE GREEK AND ROMAN GLASS, GREEK VASES, GREEK TERRA-COTTA STATUETTES AND GROUPS. Catalogue Nos. 274 to 437, inclusive.

SATURDAY AFTERNOON, FEBRUARY 18th, at THE AMERICAN ART GALLERIES, beginning at 3.30 o'clock, Concluding Sale, GERMAN, DUTCH, ITALIAN, SPANISH, RUSSIAN, FRENCH, AND CHINESE ART OBJECTS IN BRASS, COPPER, BRONZE, SILVER, IRON, AND PEWTER. Catalogue Nos. 438 to 560, inclusive.

INTRODUCTION.

WHEN the managers of the American Art Association requested me to write an introduction for the catalogue of the Thomas B. Clarke collection, I willingly complied. I feel that I know the pictures well, for I have seen most of them more or less often, and I know some of the most important ones by heart. It is a satisfaction to have this opportunity to say a few words about this exhibition and sale, for they constitute a great event in the art history of the United States, and we fully expect to see a great many of Mr. Clarke's pictures sold for far higher prices, dollars being the only measure of value that we can apply on such an occasion, than have ever been paid for works by contemporary American artists.

The reason for this opinion is not far to seek. Mr. Clarke is widely known as a most intelligent and cultivated amateur. His acquaintance with his possessions is intimate, as that of many collectors is not, and he has acquired them because he liked them and wanted them. He was the first buyer of pictures to comprehend the merit and value of the work of our native school—principally, I should say, that painted in the past twenty-five years. In this large collection many pictures of earlier date will be found, but its reputation comes chiefly from Mr. Clarke's support of the artists who were known in the latter part of the seventies as "The Younger Men." Some of these are veterans now, of course. He was at the same time a great patron of Inness, Winslow Homer, and Wyant. He owns

some of their earlier works, as well as many of their latest and best ones. As a matter of fact, almost all of the celebrated Innesses, certainly the best of them, are in his collection. In looking over the catalogue the absence of some well-known names in American art may be noticed. As to that I can only repeat what Mr. Clarke himself says : that he never strove to make a collection fully representative of all phases and tendencies, but that he bought what appealed to him, and that it did not matter how many pictures by one man he might already have, if he saw another one that he also liked he bought it, if he could. In this way his collection is a record of his discernment and of his consistent and constantly broadening good taste.

What have been Mr. Clarke's methods in collecting? Let me relate, briefly, my first experience with him. I came to New York after five years in Paris, in the autumn of 1882, and settled down in the Sherwood in December. Some time in the next month, soon after the holidays, I received a visit from this patron, of whom I had heard. I had heard of his having bought pictures by Ulrich, Moeller, Brush, Volk, Tryon, Shirlaw, and others, who had preceded me by several years, and, of course, about his owning pictures by Inness, Winslow Homer, and Wyant, but I never dreamed that he would come to look up an unknown. Certainly I was an unknown, for I had exhibited only one or two "early efforts" in New York. I was told that having had pictures in the Salon didn't count, and that if one brought any over here one would have to sell them at auction in Nassau Street. So when Clarke came in I expected it to be merely a call of investigation. We had a bit of talk, and to make a long story short, he looked at a little figure picture I had sitting on my chimney piece, in a black frame, with the title printed in French on a tablet, said he liked that and—bought it! Then this genial, excellent gentleman went away, and after that, as the years passed, he used to write me pleasant notes, in his firm, straightforward