

Alfred Baker Sands

Correspondence

Gauguin  
1985-93

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5095.5
BOX	1
FILE	43



RUTH WATKINS FELL  
5893 SUGARBUSH LANE  
GREENDALE WI 53129  
414-421-5549

October 2, 1993

Dr. Alfred Bader  
Alfred Bader Fine Arts  
924 E. Juneau Ave.  
Milwaukee, WI 53233

Dear Dr. Bader:

My brother, Paul Watkins, and I would like to thank you for meeting with us to discuss our seascape by Paul Gauguin. We enjoyed meeting you since we've seen your name in various publications over the years and know you have a very extensive knowledge of art and the art community.

Thank you too for the information on Daniel Wildenstein from Art News which I just received. I will share it with Paul.

We appreciate the interest you have in trying to help us authenticate this painting.

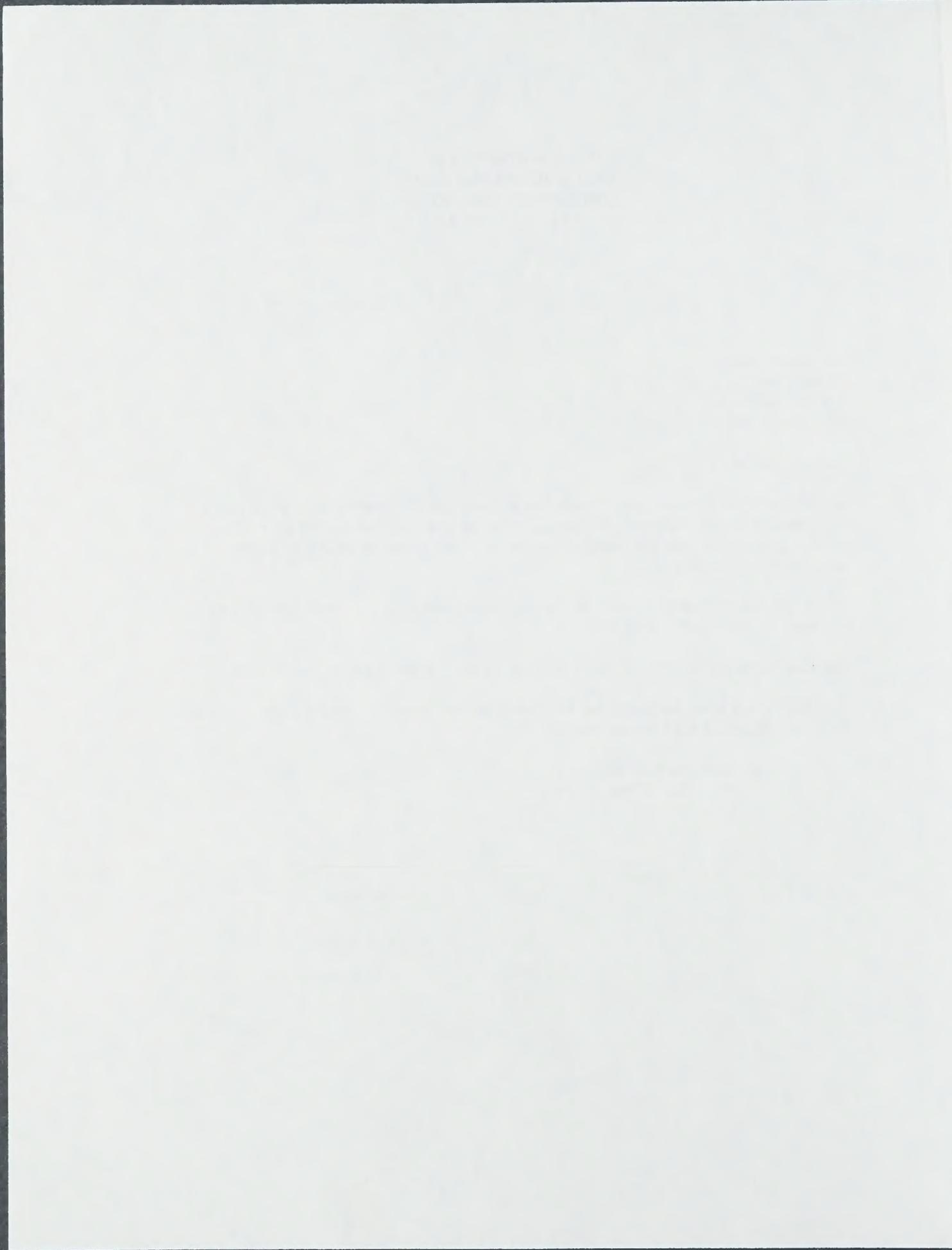
As I mentioned when we met, I will be moving to Pennsylvania. After October 15, 1993, I can be reached at the following address:

Ruth Watkins Fell  
162 West Crestlyn Drive  
York, PA 17402

Sincerely,

A handwritten signature in cursive script that reads "Ruth Watkins Fell". The signature is written in dark ink and is positioned above the printed name.

Ruth Watkins Fell



10/1/90

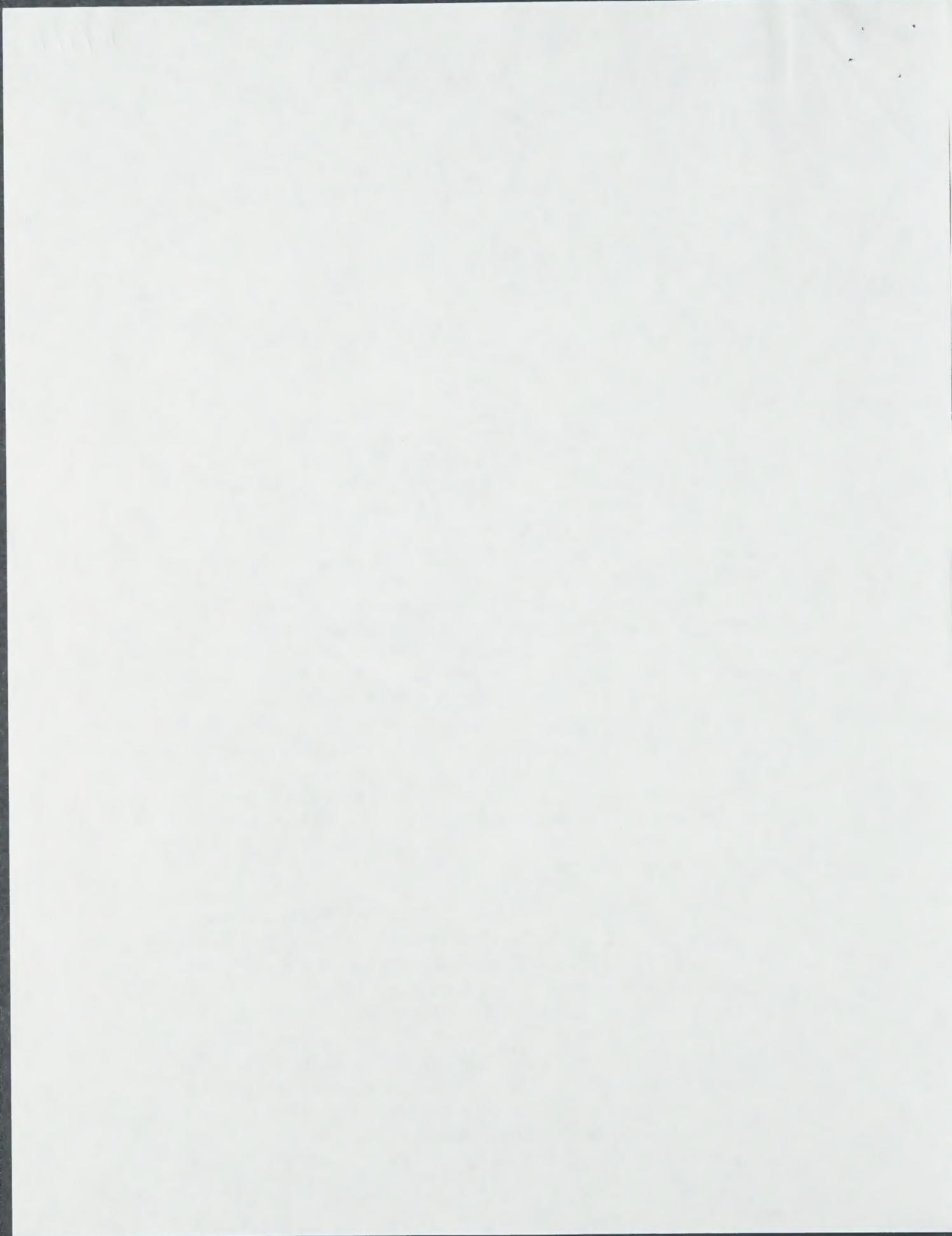
Dr. Naomi E. Maurer  
2104 Kenwood Parkway  
Minneapolis, Minnesota 55405  
October 1, 1990

Mr. Philip Diatalevi  
Wildenstein & Co.  
19 E. 64th Street  
New York City, N.Y. 10021

Dear Mr. Diatalevi,

My old friend Charlie Stuckey suggested that I write to you about a problem of Gauguin authentication I've become involved in. I am a free-lance scholar of van Gogh and Gauguin and my husband is the director of the Minneapolis Institute of Arts. Last year I was asked by a local patron of the museum to help him validate a picture that had been in his family's possession since 1924, when they purchased it from Knoedler in Paris. The painting, of which I enclose a transparency and other details, is signed "P. Gauguin 1878" and was sold to the family by George Davey as an undisputed Gauguin under the title "Moonlight at Pont-Aven, Brittany." Its provenance, according to the documentation which the present owner retains from Knoedler, seems simple although a bit unusual. It was given or sold to its original owner by Gauguin when they were neighbors in Paris, then left by his widow to the Archdiocese of Paris with the rest of her estate. Given the title that was attached to the picture, it seems probable that the painting was already fairly dirty when it passed through Knoedler's hands in 1924. A recent cleaning by the MIA's conservation department revealed the scene to depict, in my opinion, not a moonlit night but sun breaking through dark clouds after a storm. A good part of the sky is blue and there is considerably more light than was evident in its earlier condition.

The picture has been examined carefully by the MIA's painting conservator, who ascertained that it is a genuine 19th century canvas and that the picture and the signature were executed at the same time and in the same paint. I have shown photos of the painting and the signature to a number of scholars, who all agree that the signature is indistinguishable from those on all Gauguin's accepted works of the 1877-79 period. Moreover, the conservator here did some research on the oval stencil mark of the Paris firm on the back of the canvas, and found that it is identical to that on a picture of Clovis and Aline that was cleaned at the Williamstown Regional Conservation Lab (AC No. 7-23-1980). Not having seen a photo of that painting, I don't know if it is the 1883 portrait listed as No. 82 in the Wildenstein catalogue or some other



uncatalogued work, but the relationship between the canvases is certainly additional evidence of the Minneapolis picture's authenticity.

Because the painting hasn't been exhibited, published or seen by any experts since 1924, and because it doesn't have the immediately identifiable look of a mature Gauguin, its owner, Mr. Paul Watkins, would naturally like it to be recognized as an accepted example of Gauguin's early oeuvre. Although at first its atypical scene of sailboats on a stormy sea with windmills in the background looks more like Jongkind, it certainly relates to Gauguin's other marine images of the mid to late '70s. In particular it bears a close relationship to a picture in the Boymans Museum in Rotterdam which is not in the Wildenstein catalogue but of which I found a reproduction in Merlhes' first volume of Gauguin correspondance. I wrote to P. de Jonge, head curator of modern art at the Boymans, and he informs me that this painting of barges and factories on the Seine at Cail, dating from the same period of the mid to late 1870s, was certified by Douglas Cooper in 1979. I've enclosed the photo we received from the Boymans of this picture so you can see its resemblances to the Minneapolis painting, not only in general format, but in many details of the handling of forms and the treatment of both sky and water. As this is the only copy I have of this image I would appreciate it if you could return it to me for my files.

Françoise Cachin was in Minneapolis recently and I showed her the picture. Although her reaction was sceptical, as was mine initially given the atypicality of the motif, she agreed that the data and circumstances of provenance make it difficult to dismiss the idea of the painting's validity. I find it impossible to imagine that anyone in the late 19th century could have forged Gauguin's signature on such an unlikely work, especially in the same paint as the picture, or that the provenance could have been manufactured. Certainly in 1924 there would have been little incentive for such an invention, especially regarding a work that looks so little like what the public has ever associated with Gauguin. In addition, I must say that while it doesn't compare with his later imagery and color, it is really a very pleasing and well-executed picture --bold, dynamic, and enlivened by some passages of forceful brushwork and flashes of strong color in unexpected places.

Given the current interest in Gauguin, you can understand Mr. Watkins' desire to have his picture included in the accepted corpus of Gauguin's works. I don't know what experienced eye has replaced Douglas Cooper's in dealing with such problems, or what the next step should be, but I hope you will be able to help us pursue this matter to some conclusion. Thanks so very much for your attention, and I look forward to hearing from you.

*Sincerely,*



12/6/89

Dr. Naomi E. Maurer  
2104 Kenwood Parkway  
Minneapolis, Minnesota 55405  
U.S.A.

December 6, 1989

Dr. G. Van Beyeren  
Department of Modern Art  
Museum Boymans-van Beuningen  
Mathenesserlaan 18-20  
Rotterdam, Holland

Dear Dr. Van Beyeren,

I am an independent scholar in the area of late 19th century painting, specializing in Van Gogh and Gauguin. (There are references to my work in the catalogue of the recent Gauguin exhibition done by our National Gallery of Art, the Art Institute of Chicago, and the Louvre.) Last year I moved to Minneapolis when my husband became the Director of the Minneapolis Institute of Arts, and recently I was contacted by a local collector and asked to look at a painting he owns that purports to be by Gauguin.

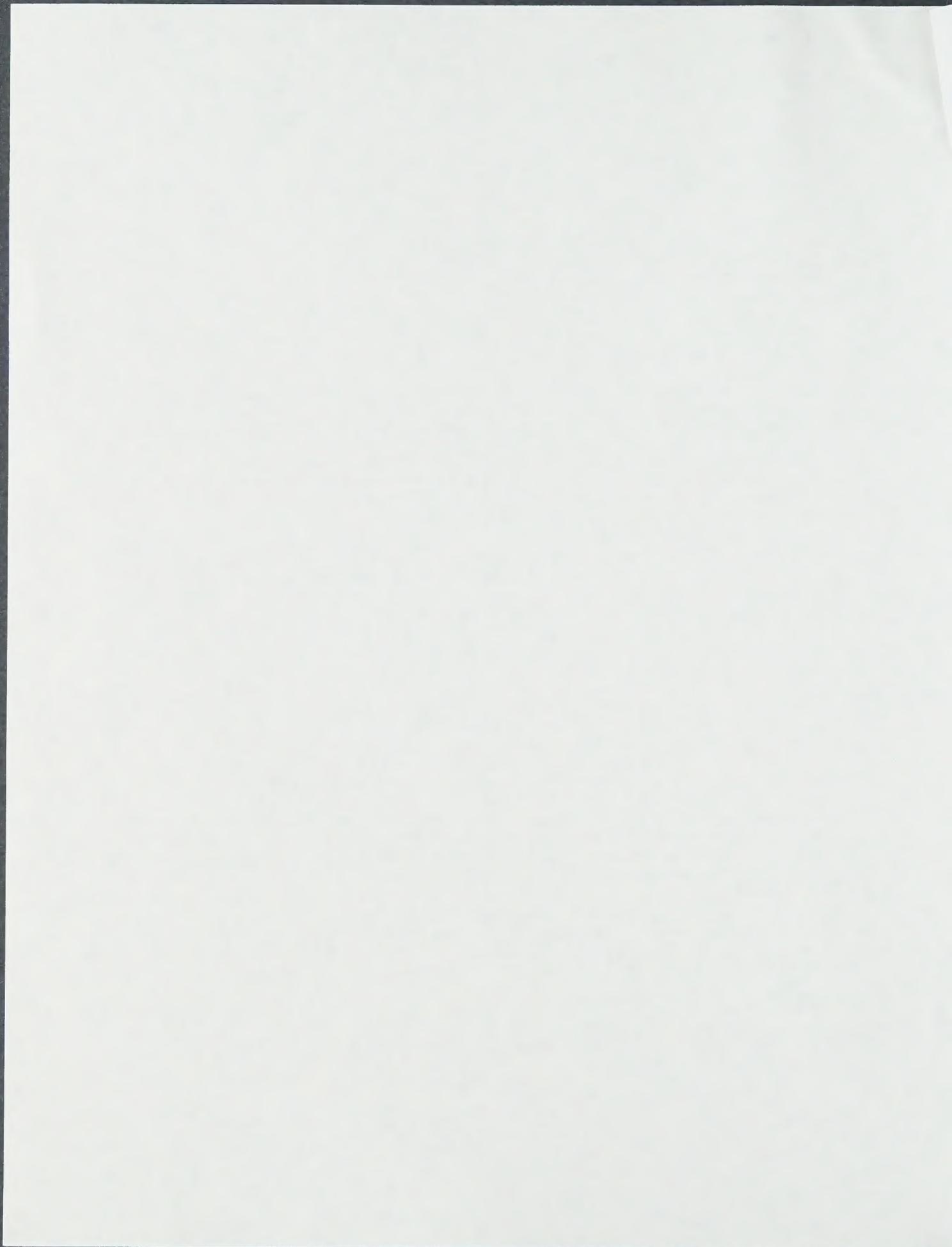
The canvas has been closely scrutinized by the Institute of Art's conservation department, including microscopic and ultraviolet examinations, and in their opinion this is an original, 19th century painting whose signature is of the same date and paint as the rest of the canvas. I have compared the signature with many others of the same general period of Gauguin's work and it seems indistinguishable and authentic. I am not personally familiar with any picture by Gauguin that looks like this, but in checking through images in the first volume of Correspondance de Paul Gauguin published by Fondation Singer-Polignac and edited by Victor Merlhès, I noticed that the early painting of boats in your collection, which is reproduced on p. 13, is very similar to this one in both subject matter and certain details of style and representation. Because your painting made me feel that the Minneapolis picture might indeed be an authentic early Gauguin, I have agreed to pursue the matter on our collector's behalf. I have therefore enclosed photographs and a transparency for your perusal, as well as a copy of the bill of sale and provenance from Knoedlers, where it was acquired in 1924 as a legitimate Gauguin. For our own purposes of comparison, we would like to order a photograph and if possible, a transparency of the Boymans' "La Seine, rive gauche vue de l'allée des Cygnes" by Gauguin. In addition, we would be very grateful for your opinion of the Minneapolis picture and its possible relationship with your own.

Thank you so much for your help in this matter. I look forward to hearing from you at your earliest convenience.

Sincerely

*Naomi Maurer*

Naomi E. Maurer



RUTH WATKINS FELL  
5893 SUGARBUSH LANE  
GREENDALE WI 53129  
414-421-5549

Du  
9/20  
8 am

September 9, 1993

Alfred Bader  
Alfred Bader Fine Arts  
924 E. Juneau Ave.  
Milwaukee, WI 53233

Dear Mr. Bader:

Just a note to remind you of my phone call to you on August 25, 1993, setting up an appointment sometime on September 20, 1993 to discuss my Paul Gauguin painting, Moonlight At Pont-Aven, Brittany. My brother, Paul Watkins, will be in Milwaukee and both of us would like to talk with you about authenticating the painting which was purchased by my grandfather in 1923 and has remained in the family ever since.

I will call you between 8 A.M. - 9 A.M. as you suggested on September 20, 1993 to set up a time that day when we can meet after you have had time to say good-bye to your weekend guests. We would appreciate having at least one hour of your time.

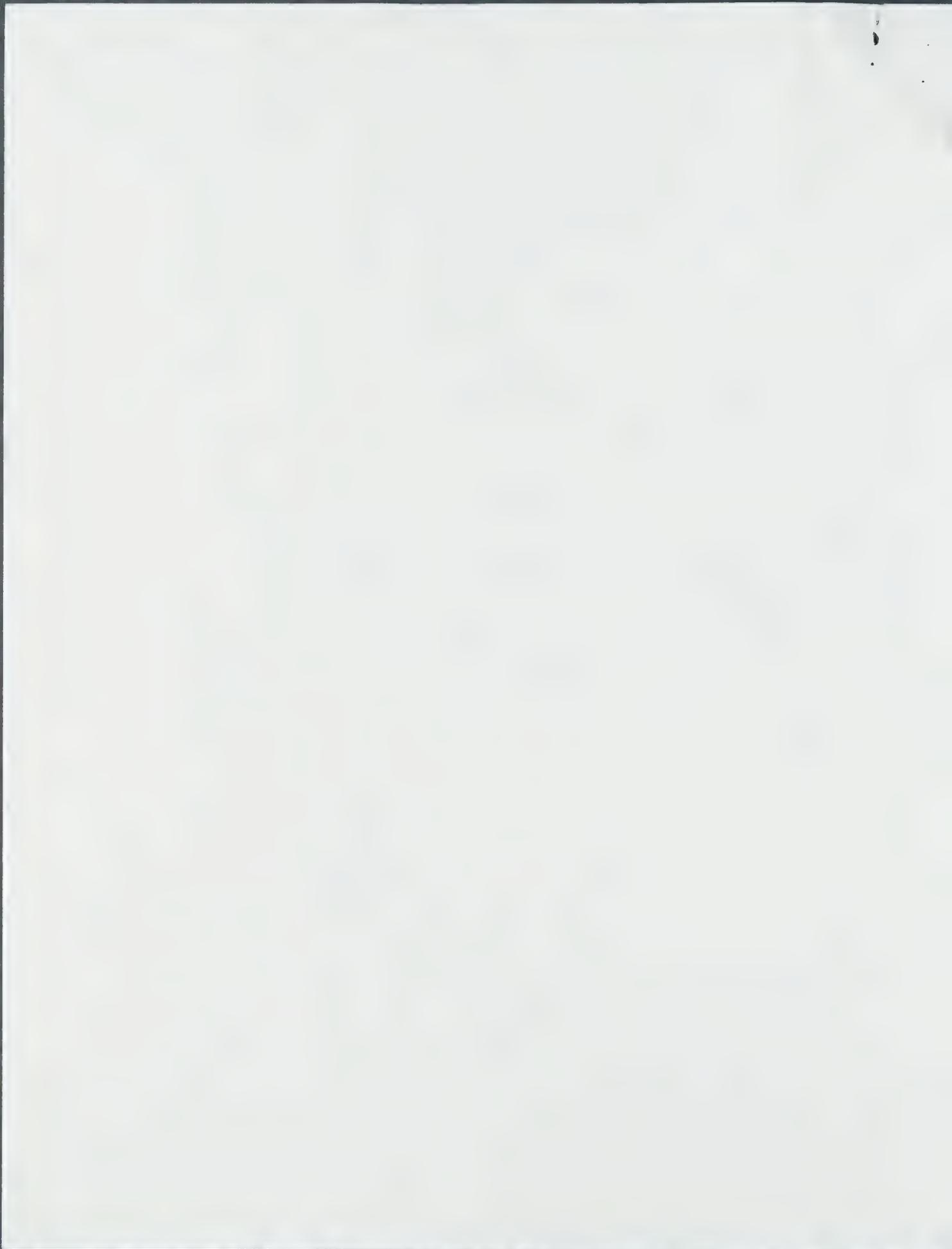
Thank you very much. If your plans should change please let me know so we can arrange a different meeting time.

Sincerely,

*Ruth Watkins Fell*

Ruth Watkins Fell

Paul Watkins (Ruth's brother)  
12176 Mississippi Drive  
Champlin MN 55316  
612-421-0672





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 21, 1993

Dr. George Keyes  
Minneapolis Institute of Art  
2400 Third Avenue South  
Minneapolis, Minnesota 55404

Dear George:

It was a real pleasure chatting with you about that seascape, and Isabel and I much look forward to seeing you in the Boston area next month.

It seems to me that Dr. Naomi Maurer has done a good deal of work on that seascape in Minneapolis and is at least tempted to think that the painting is a genuine, very early work by Gauguin.

The key question of how best to help Mrs. Ruth Watkins Fell is how to get Daniel Wildenstein to look at all the evidence. I just don't know how to do it.

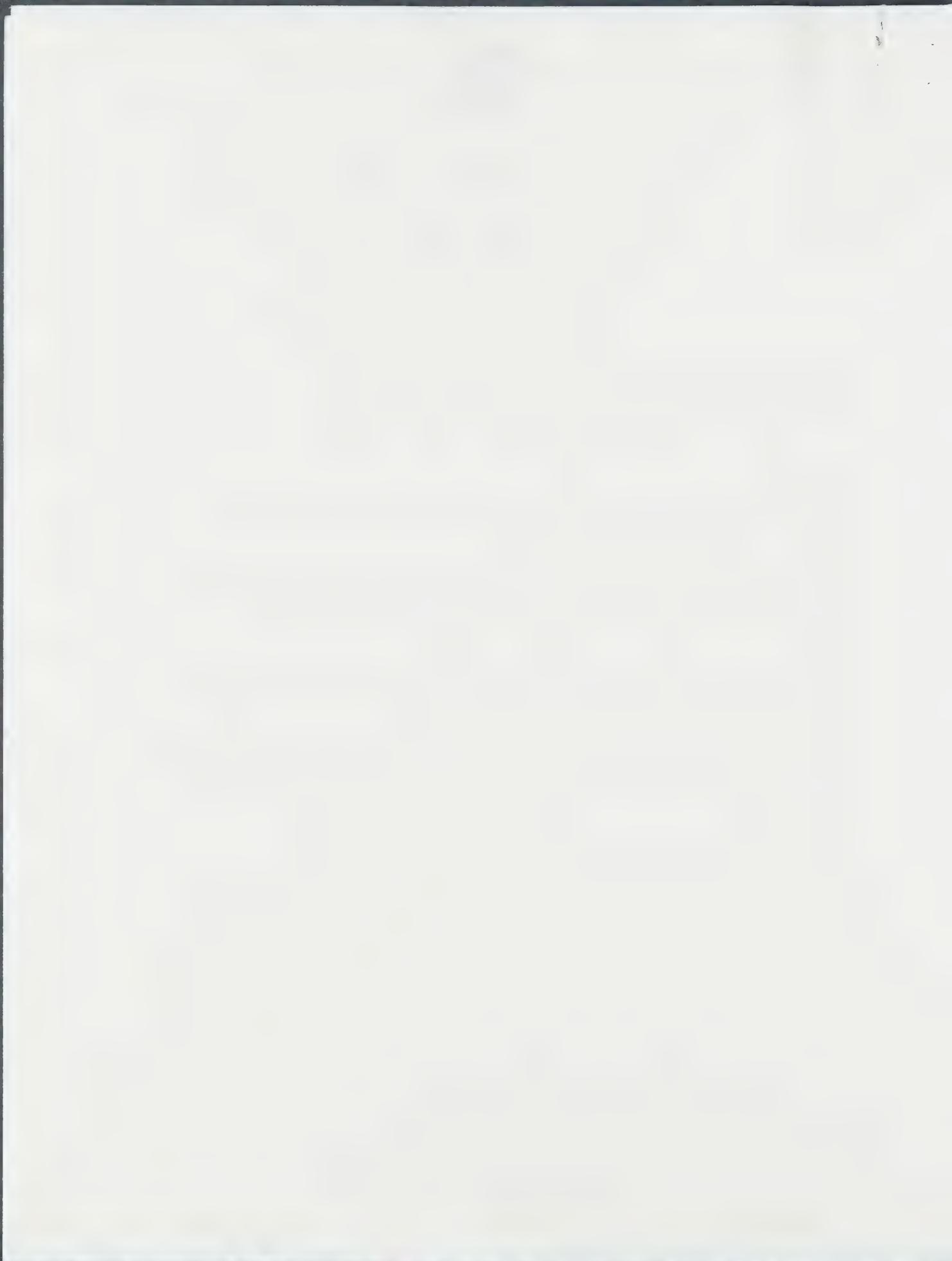
May I just stress that I have no financial involvement in this painting at all, and I assured Mrs. Fell that I could not help in selling it. But, it is a most intriguing problem, and if I were a betting man I think I would bet that the work is indeed a juvenile, and certainly not unattractive, work by Gauguin.

All good wishes.

Sincerely,

Enclosures

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709



12/6/89

Dr. Naomi E. Maurer  
2104 Kenwood Parkway  
Minneapolis, Minnesota 55405

December 6, 1989

Dr. Polly Hamilton  
121 Gale Road  
Williamstown, Mass. 01267

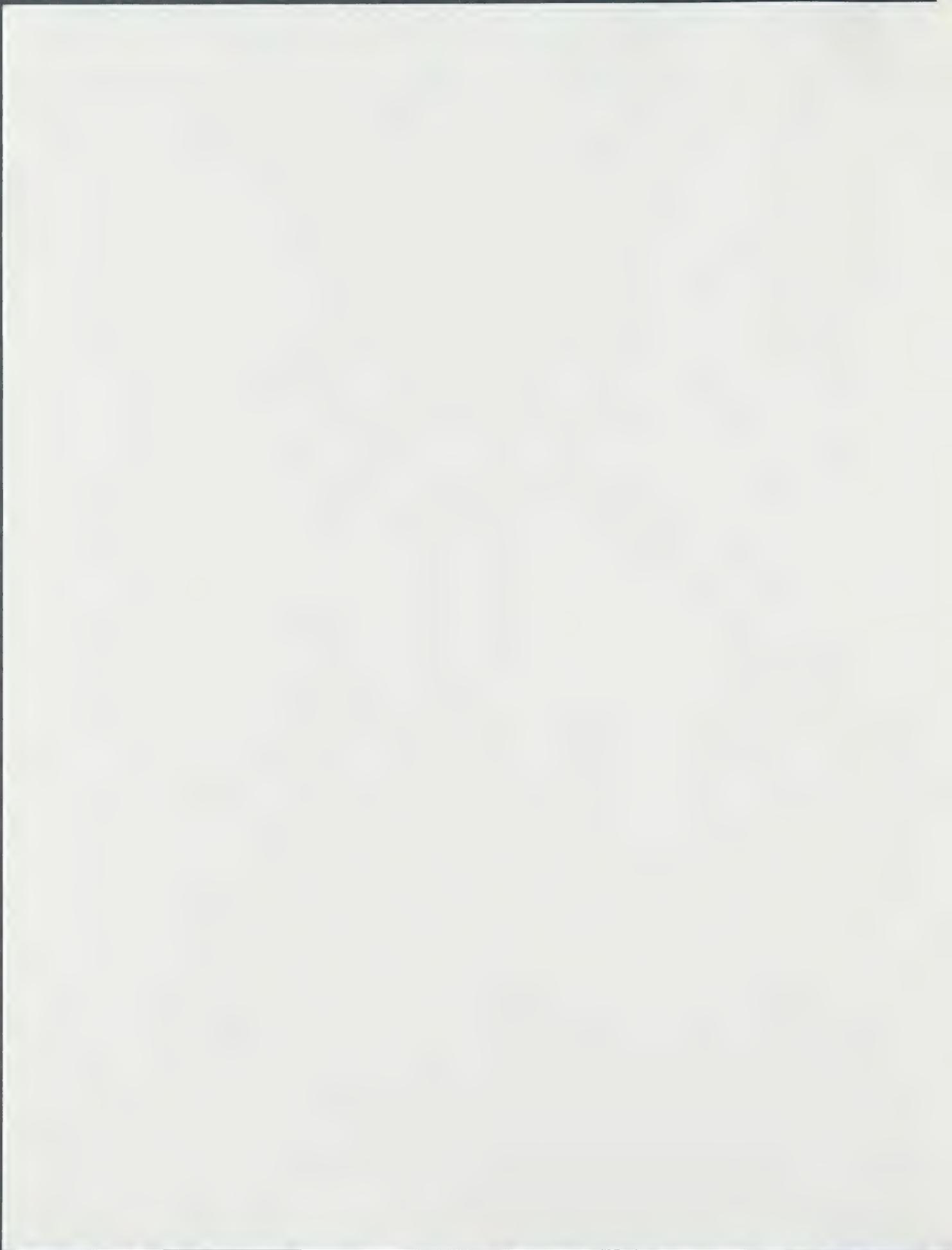
Dear Dr. Hamilton,

I am writing to you at the suggestion of our mutual friend Charles Stuckey regarding a problem of Gauguin authentication. After leaving the University of Michigan last year when my husband became the Director of the Minneapolis Institute of Arts, I've been continuing my work on Van Gogh and Gauguin as an independent scholar. I was recently contacted by a local collector and asked to look at a painting he owns that purports to be by Gauguin. It bears his signature and was acquired by the family in 1924 from Knoedler's as a legitimate Gauguin with a respectable though unusual provenance. The canvas has been examined thoroughly by the Institute's conservation department and it is their opinion that both the picture and the signature are 19th century and executed in the same paint. My own comparisons of the signature with other signatures by Gauguin from the 1870s reveal them to be virtually indistinguishable. Although I'm not personally familiar with any work by Gauguin that looks like this, I did notice that it bears strong similarities in subject, style, and manner of representation to an 1875-6 painting of boats on the Seine in the Boymans museum in Rotterdam, reproduced on p. 13 of Victor Merlhès' first volume of Correspondance de Paul Gauguin. The relationship persuaded me to pursue the matter on our collector's behalf, and I've accordingly written to the Boymans asking for photos of their picture. When Charlie mentioned to me that you were an expert on early Gauguin, I thought I would contact you as well and see if you can shed any light on the Minneapolis painting or other works it might relate to. Please keep the enclosed photos and documents for your files if you would like, and thank you in advance for any help you can give us on this.

Most sincerely,

*Naomi Maurer*

Naomi E. Maurer



Cont - 6

# M. KNOEDLER & C<sup>o</sup>.

ESTABLISHED 1846.

17, PLACE VENDOME  
PARIS

Cable Addresses

NEW YORK, 556 & 558 Fifth Avenue  
LONDON, 15, Old Bond Street

KNOEDLER { PARIS  
NEW YORK  
LONDON  
TÉLÉPHONE: CENTRAL 3064

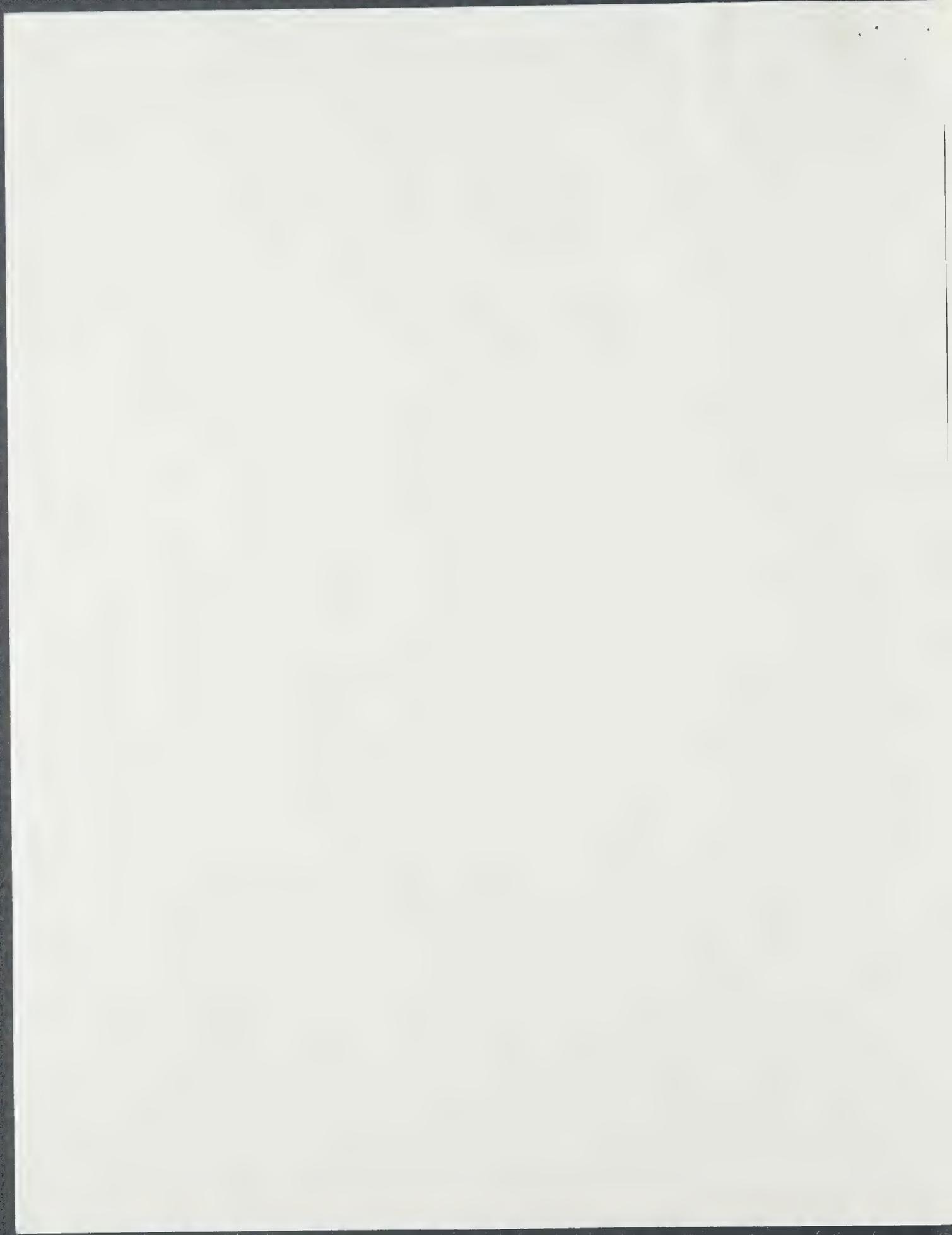
## Old and Modern Paintings

Paris, November 6th. 1922

Sold to Mr. Paul Watkins,  
Winona, Minn., U.S.A.

		<u>Francs:</u>
	Eight oil paintings by the following artists:	
N <sup>o</sup> . 6717	J.B.C. COROT - "The Woodcutters" Hazard Collection.	20,000
6779	J.B.C. COROT - "Jeune femme assise" "A Young woman sitting".	30,000
6844	N. DIAZ - "After the Storm" Geo. I. Seney & P.A.B. Widener Collections	132,000
6902	J.J. HENNER - "Le Repos du Modèle" - "A Model resting".	8,000
15127	Claude MONET - "Scene in Brittany" -	35,000
6810	J.C. CAZIN - "Paysage" (Landscape)	15,000
6847	Constant TROYON - "L'Abreuvoir" - "A Pond". Roederer and P.A.B. Widener Collections	90,000
6848	Constant TROYON - "The Young Steer" - P.A.B. Widener Collection	10,000
	<b>Total Francs:</b>	<b>340,000</b>

The above paintings are sold as per agreement explained in our letter of same date addressed to Mr. Paul Watkins, Continental Hotel, Paris.



# M. KNOEDLER & CO.

EST. 1842

17, PLACE VENDÔME  
PARIS

Cable Addresses

KNOEDLER | PARIS  
NEW YORK  
LONDON

NEW YORK, 556 & 558 Fifth Avenue  
LONDON, 15, Old Bond Street

TELEPHONE: CENTRAL 3064

## Old and Modern Paintings

Paris, November 2nd 1923

Sold to Mr. Paul Watkins,  
Winona, Minn., U.S.A.

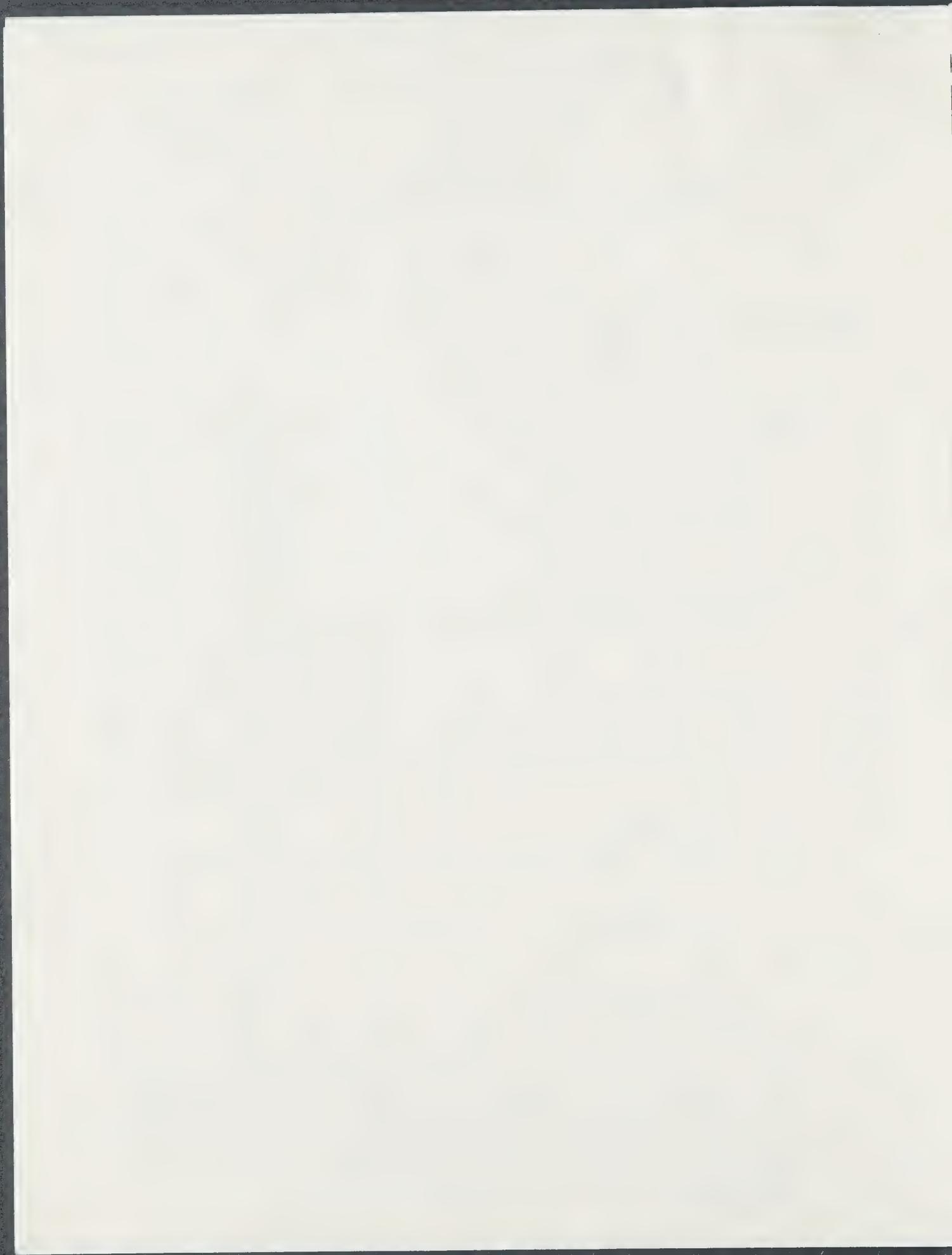
1	Painting by Monticelli "Los Reitres", "Reiter" Collection Robert Montesquiou-Fezensac	25.000
1	Painting by Gustave Courbet "Landscape in the Jura : The Stream"	35.000
1	Painting by Sisley "On the River Loing at St-Mammars"	35.000
1	Painting by Gauguin "Moonlight at Pont-Aven, Brittany"	20.000
	and credit by	
1	Painting by Corot "Young-woman seated" Payable February 1st 1924	30.000

*Rec. 25.000 at 525*  
*25.000*  
*35.000*  
*35.000*  
*20.000*  
*Fr. 85.000.-*

*paid on acc by M. Knodler 22349 for 45,000 francs*  
*by M. Knodler draft to 22356 on 12/19/24*  
*for 10000 francs*  
*Dr 11/10/24*  
*Dr 11/10/24*  
*Dr 11/10/24*

*Picture to be delivered in New-York free of any imports or export duties. Corot picture to be delivered to M. Knodler to in New-York. Payment to be made to M. Knodler in New-York in a draft on Paris to the amount of Eighty Five thousand (85.000) francs by February 1st 1924.*

*Plates are reflector for each painting. Rec. 25.000 at 525*



January 11th 1934

M. Knoedler & Co.  
17 Place Vendôme  
Paris, France

My dear Mr. Davey:

I think I told you before that the pictures arrived in good shape and that I am very well pleased with them.

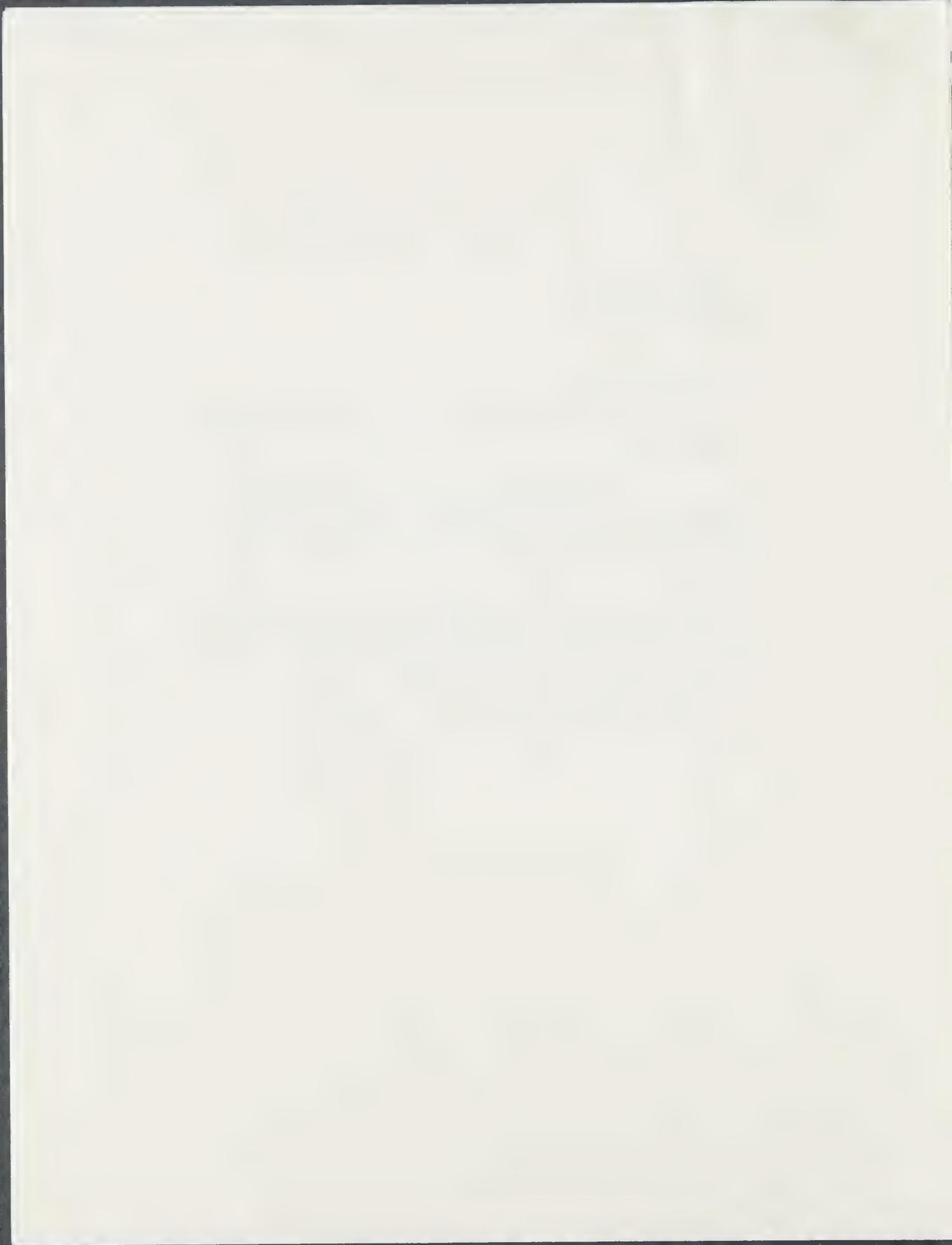
As it seems like a very favorable chance to pay exchange now, I have decided to send you herewith Northwestern National Bank draft No. 22240, on the Guaranty Trust Company of Paris, to your order, for 45,000 francs, for credit on my account.

I am sorry for your sake that the francs are not worth as much as they were at the time this purchase was made, but you will remember that last year I lost a lot of money in making a settlement with you. Naturally, however, I do not hold you accountable for that.

With kindest regards and wishing you the compliments of the season, I am

Yours very truly,

PE  
MGM



January 18th 1924

M. Knœdler & Co.  
17 Place Vendôme  
Paris, France

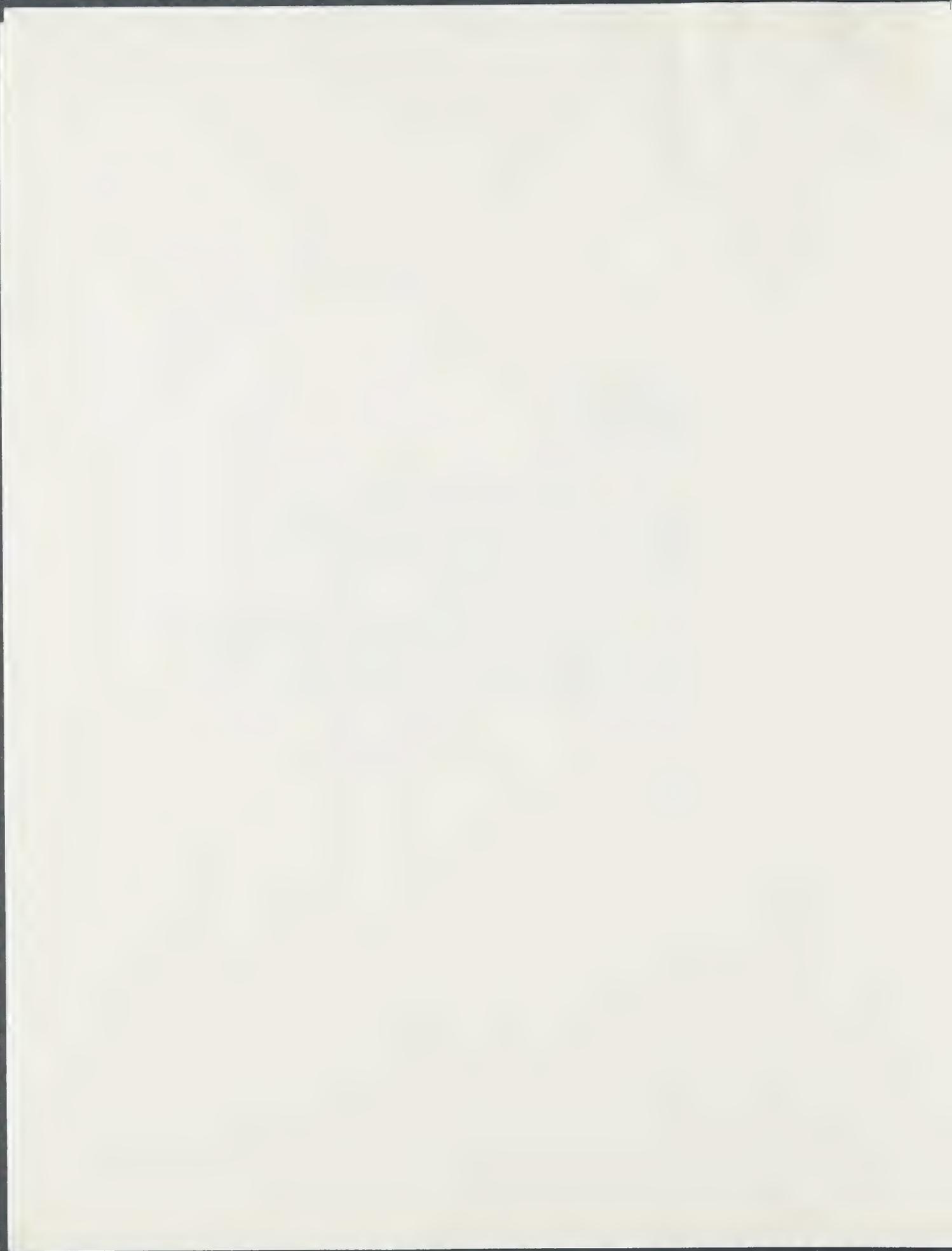
My dear Mr. Davoy:

Day before yesterday, I sent you a draft, No. 22548 of the Northwestern National Bank of Minneapolis, Minnesota for 45,000 francs, to apply on my bill of November 21, which I trust you have received ere this.

I enclose herewith draft No. 22558 of the Northwestern National Bank, Minneapolis, Minnesota, on the Guaranty Trust Company of Paris, to your order for 40,000 francs, to pay the balance of my account with you. Thank you very much for your patience on this account.

Sincerely yours,

PV  
MCM



# M. KNOEDLER & C<sup>o</sup>.

ESTABLISHED 1846.

NEW YORK, 556 & 558 Fifth Avenue  
LONDON, 15, Old Bond Street

17, PLACE VENDÔME  
PARIS

Cable Addresses

KNOEDLER { PARIS  
NEW YORK  
LONDON  
TÉLÉPHONE: CENTRAL 3064

## Old and Modern Paintings

Paris, January 15th, 1924.

Sold to Mr. Paul WATKINS,  
Winona, Minn. U.S.A.

			<u>FRANCS:</u>	<u>FRANCS:</u>
		on November 2nd, 1923:		
7095	1	Ptg. by Monticelli "Les Reitres" "Reiter"		
		Coll. Robert Montesquiou-Fezensac	25,000 --	
7124	1	Ptg. by Gustave Courbet,		
		"Landscape in the Jura: The Stream"	35,000 --	
7176	1	Ptg. by Sisley,		
		"On the River Loing at St-Mammes"	35,000 --	
7182	1	Ptg. by Gauguin,		
		"Moonlight at Pont-Aven, Brittany"	20,000 --	115,000 --
		<u>CREDIT by return</u>		
Ex-6779	1	Ptg. by Corot "Young woman seated"		30,000 --
				85,000 --

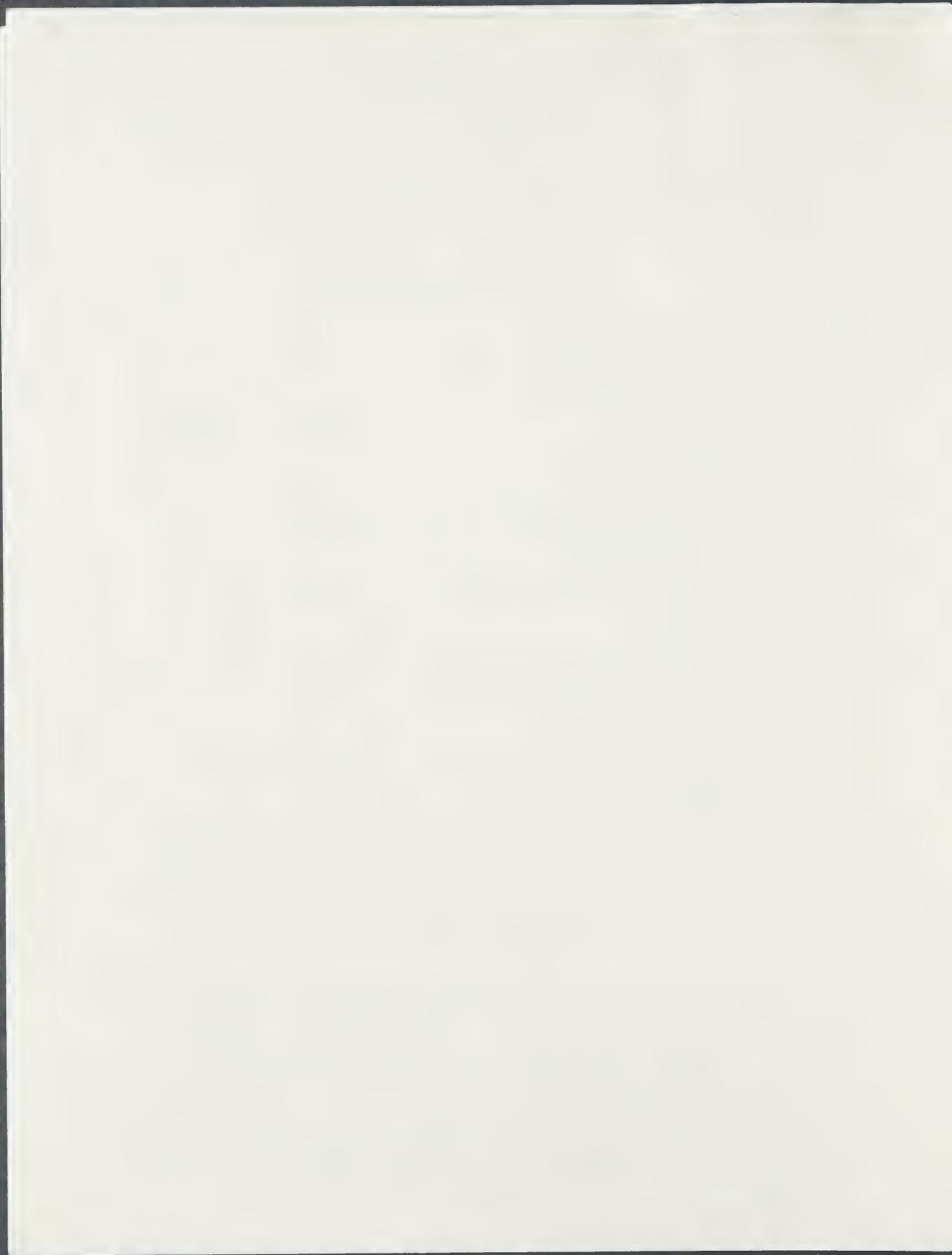
Payable February 1st, 1924.

Re-7162 Painting by Gauguin "Moonlight at Pont-Aven, Brittany"

Given by the Artist to Mr. and Mrs. Reynier, 6 rue Froidavaux, Luxembourg district, Paris, quite near the Artist's studio.

Mr. Reynier was an engineer of Swiss nationality, and son of the General Reynier, "Comte de l'Empire" who had served in the army of Napoleon.

This painting was left with all his furniture, etc. by Mr. Reynier to his wife. The latter bequeathed all her fortune, with house, furniture, paintings, etc., to the Archbishop of Paris for the benefit of Madame de Chateaubriand's Foundation "The hospitalisation of sick and disabled priests in the diocese of the County of the Seine".



M. KNOEDLER & C<sup>o</sup>

556-558 FIFTH AVENUE  
NEW-YORK

PARIS, February 1st. 1924.

15, OLD BOND ST, LONDON  
17, PLACE VENDOME, PARIS  
TELEPHONE CENTRAL 30-64

CABLE ADDRESSES :

KNOEDLER, NEW-YORK  
KNOEDLER, LONDON  
KNOEDLER, PARIS

Mr. Paul Watkins,  
153 East Wabasha Street,  
Winona, Minn. U.S.A.

REGISTRE DU COMMERCE  
N<sup>o</sup> 23.030  
SEINE

My dear Mr. Watkins,

I was away when both of your letters of January the 11th. and 12th. reached us here, both containing a draft of 45,000 francs and 40,000 francs, respectively, which have been duly acknowledged to you.

We are very glad that you were able to recuperate some losses on your last draft and thank you for your kind sympathy regarding the fall of the franc.

We must be sports, even in business, and the fact of your being satisfied more than repays us for our misfortune.

I enclose you our invoice to which we have added the full pedigree of the Gaugin (Moonlight at Pont-Aven, Brittany), which I think is always interesting for a owner of a picture to have. I am also sending you, under separate cover, a book by Robert de Montesquiou, Triptyque de France. As you know, it is out of the collection of the author of this book, that your painting by Monticelli comes from. He mentions this picture in this book, on page 151, on the last paragraph which runs as follows:

" Je possède quatre belles études de Monticelli: Les Reîtres etc.. This is your picture and he describes it until the end of the 1st. paragraphe on page 152.

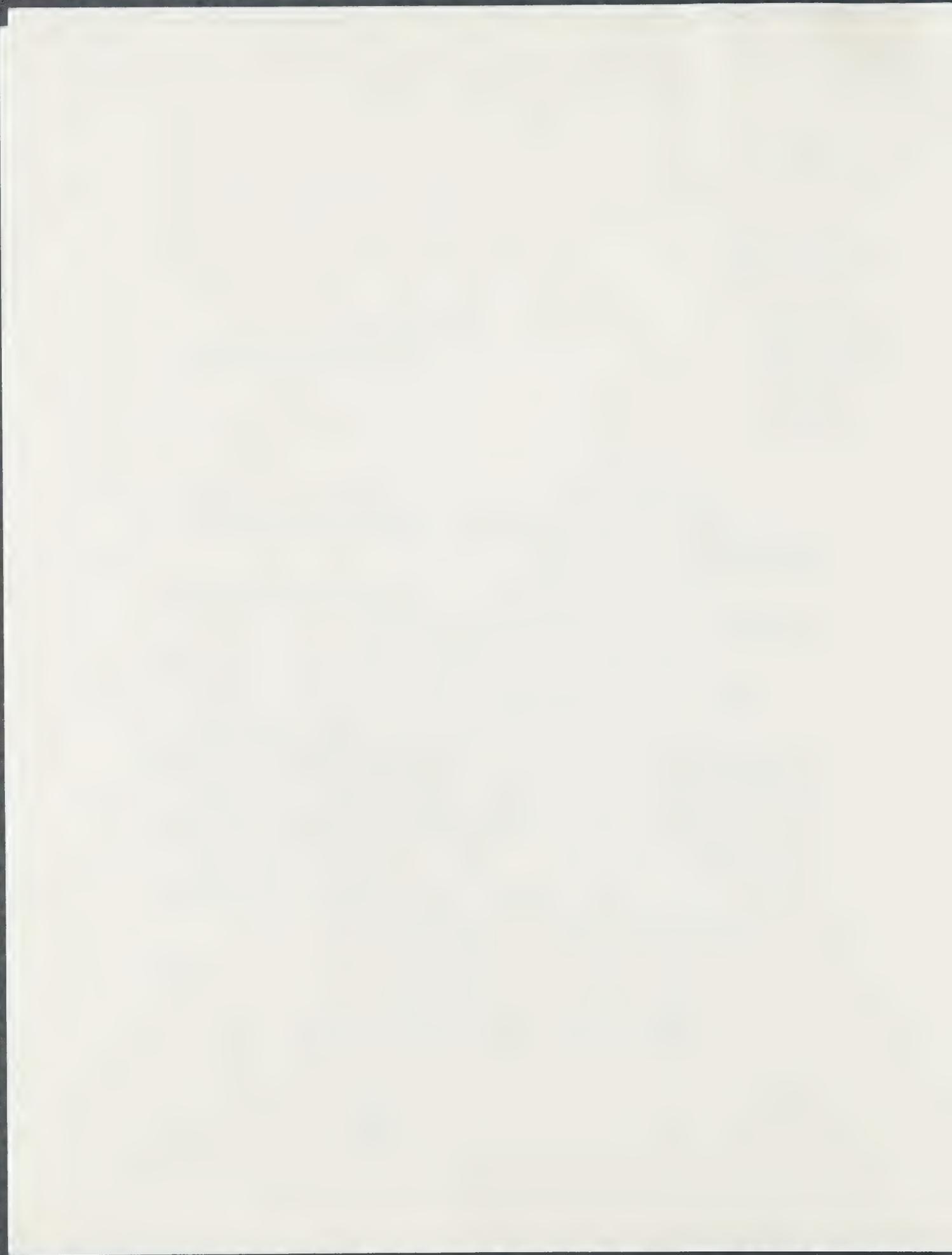
I am glad to know that you are enjoying the pictures and that they all arrived in good shape.

May I ask you to present my respectful compliments to Mrs. and Miss Watkins, and believe me

Yours very truly.

GHD.





February 15th 1924

Mr. George H. Davey  
M. Knoedler & Co.  
17 Place Vendôme  
Paris, France

Dear Mr. Davey:

I am in receipt of your letter of Feb. 1st enclosing copy of my bill, with the very interesting note at the bottom in regard to the Gauguin. I am very glad indeed to have this.

I also note from your letter that you are sending me the novel by Robert de Montesquieu "Triptyque de France", in which my Monticelli is mentioned. I was going to write to you and ask you for this book, as you had promised it to me, but I am very glad indeed that you have not forgotten your promise and that this book is now on the way to me. This will make a very interesting document in connection with the ownership of this fine picture and I am very glad indeed to have it.

I am looking back with a great deal of pleasure upon my last visit to Paris and wish to thank you for the courtesy extended to me while there. Hoping that we may have the pleasure of meeting again at some future time, not too far in the distance, and with kindest regards, I am

Sincerely yours,

PW  
MGM



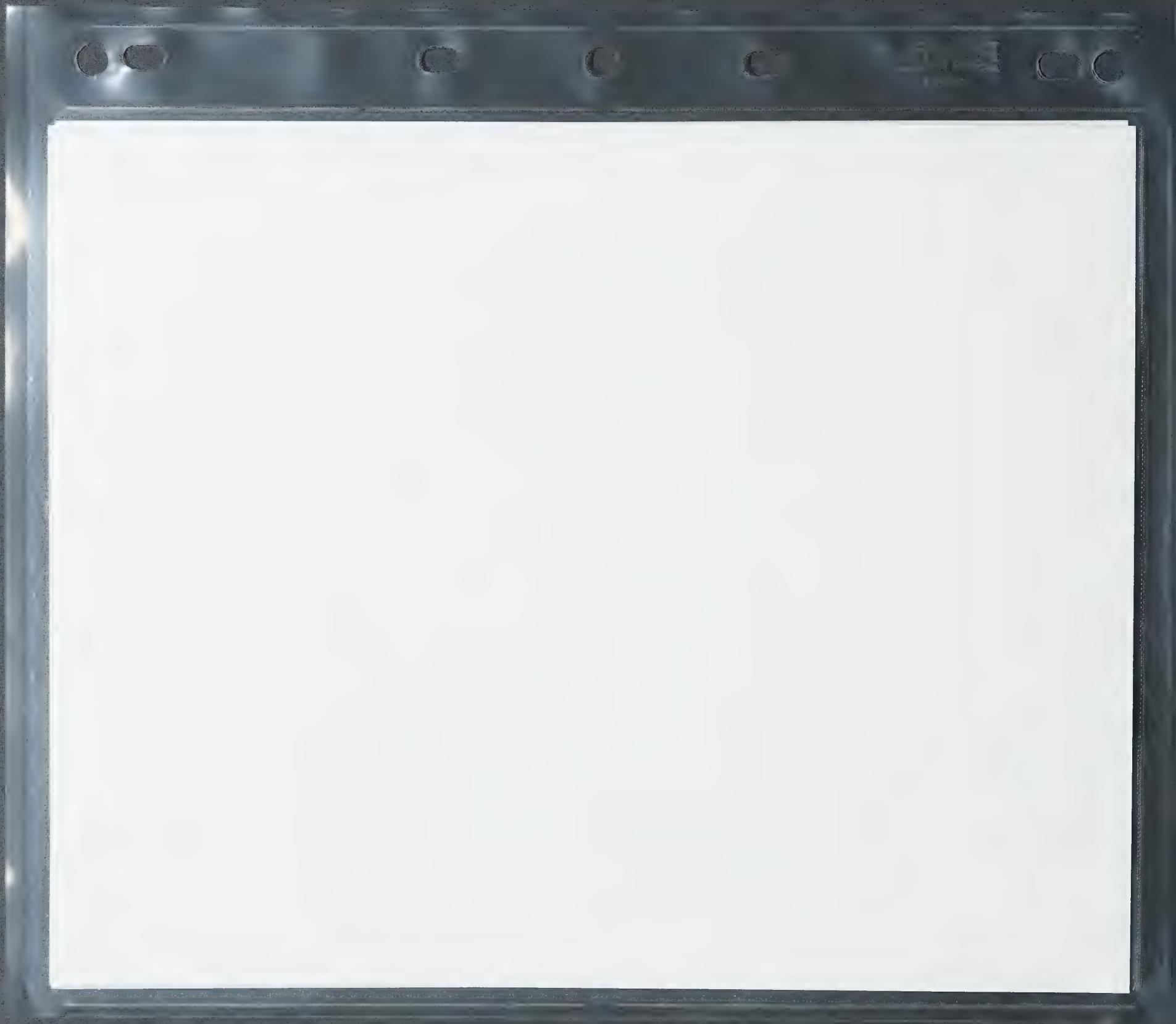
THE  
ARTIST'S  
P. 10





ESTABLISHED  
ARCHIVAL P.  
810-2P





1870





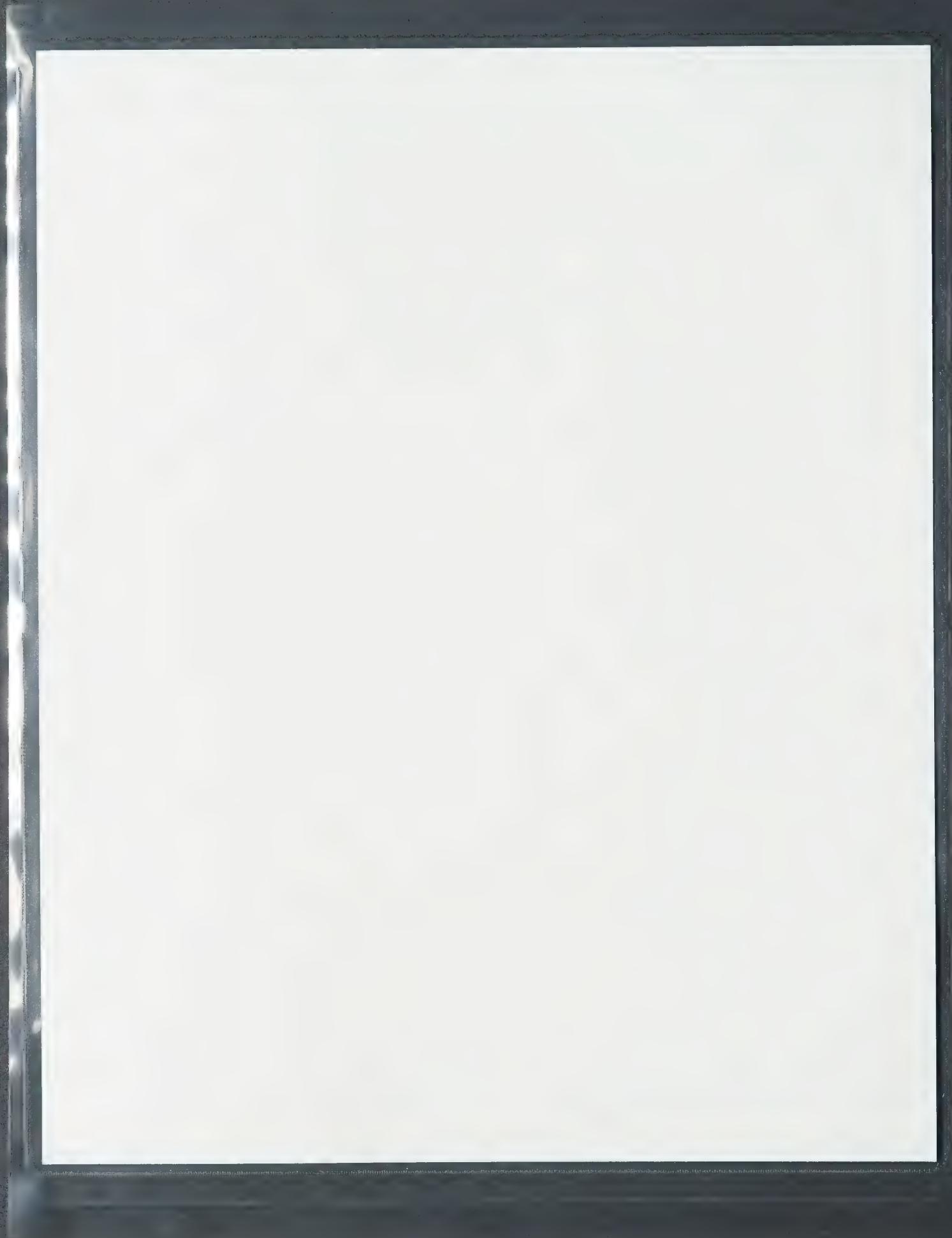


MADE IN AUSTRIA  
LAURENCE  
S.A. DE BRAYE  
LEZ NAMUR

716

MADE IN AUSTRIA  
LAURENCE  
S.A. DE BRAYE  
LEZ NAMUR



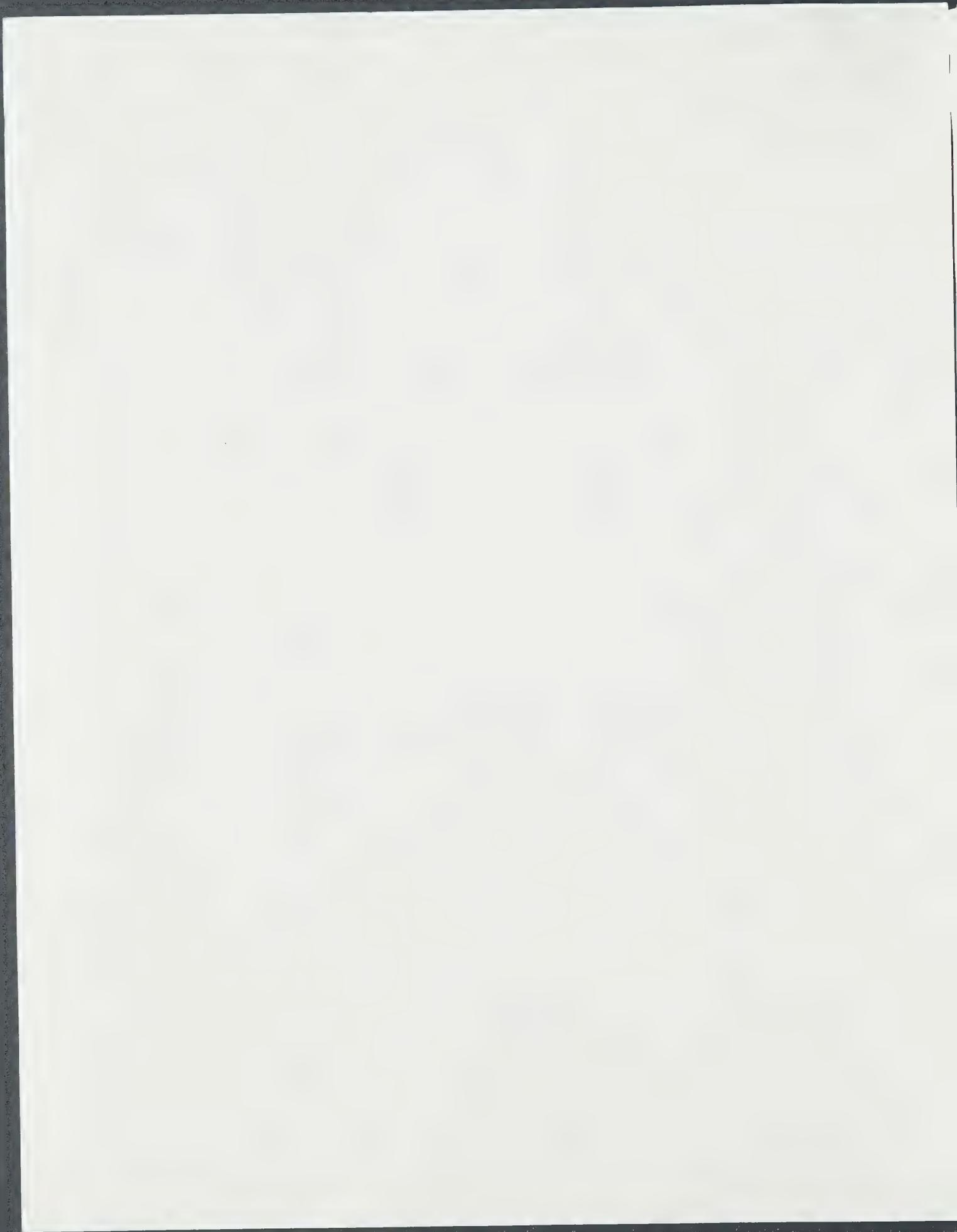






GAUGUIN  
CHRONO  
FILE

1985 thru \_\_\_\_\_



4/27/92

RUTH WATKINS FELL  
5893 SUGARBUSH LANE  
GREENDALE WI 53129  
414-421-5549

April 27, 1992

Melissa de Medeiros  
Knoedler & Co  
19 East 70th Street  
New York, NY 10021

Re: "Moonlight at Pont-Aven, Brittany,"  
by Paul Gauguin.

Dear Ms. Medeiros:

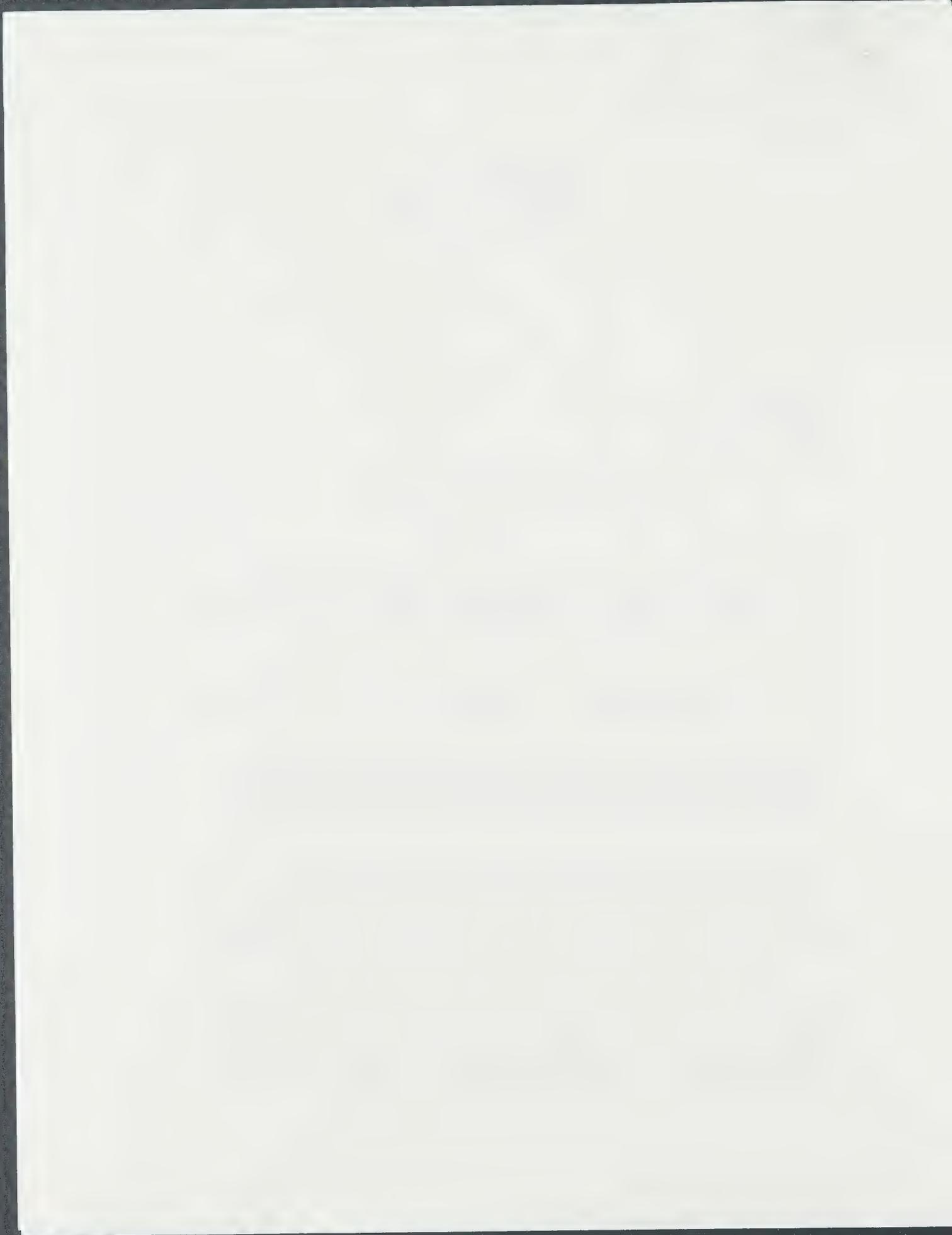
I spoke with you on Friday, April 24, about the Paul Gauguin painting referenced above which my brother, Paul Watkins, and I jointly own. My brother, Paul Watkins, is not to be confused with my grandfather, Paul Watkins who is referred to in the correspondence from Knoedler & Co (1923) later in this letter.

The most recent catalogue raisonne on Paul Gauguin was written by George Wildenstein in 1964. The catalogue is now being updated because a number of paintings have been discovered in the last 30 years.

**My purpose in writing to you is that we and several experts in the art community would like to have this painting included in the updated Wildenstein Catalogue Raisonne. We would like Knoedler to work with Wildenstein & Co. to accomplish this goal.**

The painting, "Moonlight at Pont-Aven, Brittany," was purchased from M. Knoedler & Co., Paris, France in 1923 by Paul Watkins, of Winona, Minnesota. Paul Watkins was a well known art collector and president of the J. R. Watkins Company. Because his business was worldwide, he traveled frequently and extensively throughout Europe and the United States between 1887 and 1931. He bought important collectibles for his private art collection and to donate to colleges, schools, and libraries in Minnesota.

Over the years we have had several appraisals completed on our paintings' collection. Each time the Gauguin has been looked at questions surface regarding its authenticity. Sotheby's looked at it in both 1980 and 1985. They felt it had a very good chance of being authentic because it was purchased from Knoedler's, a gallery with an excellent reputation. However, they would not verify the artist was Paul Gauguin.



Previously, we had not been able to provide documentation of its purchase and provenance. Now we have located the bill of sale and the provenance. We have also had several knowledgeable experts scrutinize the painting. (See Insert 6 for a copy of the bill of sale and full pedigree of the Gauguin).

Dr. Naomi E. Maurer of the Minneapolis Institute of Arts did an extensive investigation of this painting. (See Insert 10) She worked closely with David Marquis of the Upper Midwest Conservation Association, the organization that does conservation work for the Minneapolis Institute of Arts (Phone No. 612-870-3120). Dr. Maurer summarized her investigative efforts in her letter to Mr. Philip Diatalevi of Wildenstein & Co., New York City. (See Insert 11) This letter has never been addressed by Mr. Philip Diatalevi or by Wildenstein & Company. No response has ever been received.

I also want to provide you with as much pertinent data as possible. Therefore, I am enclosing copies of the following:

1. Correspondence Relating to the Gauguin Painting

Inserts 1-9: Correspondence between George H. Davey of Knoedler & Company and Paul Watkins.

Insert 10: Article about Naomi Maurer printed by the Friends of the Minneapolis Institute of Arts.

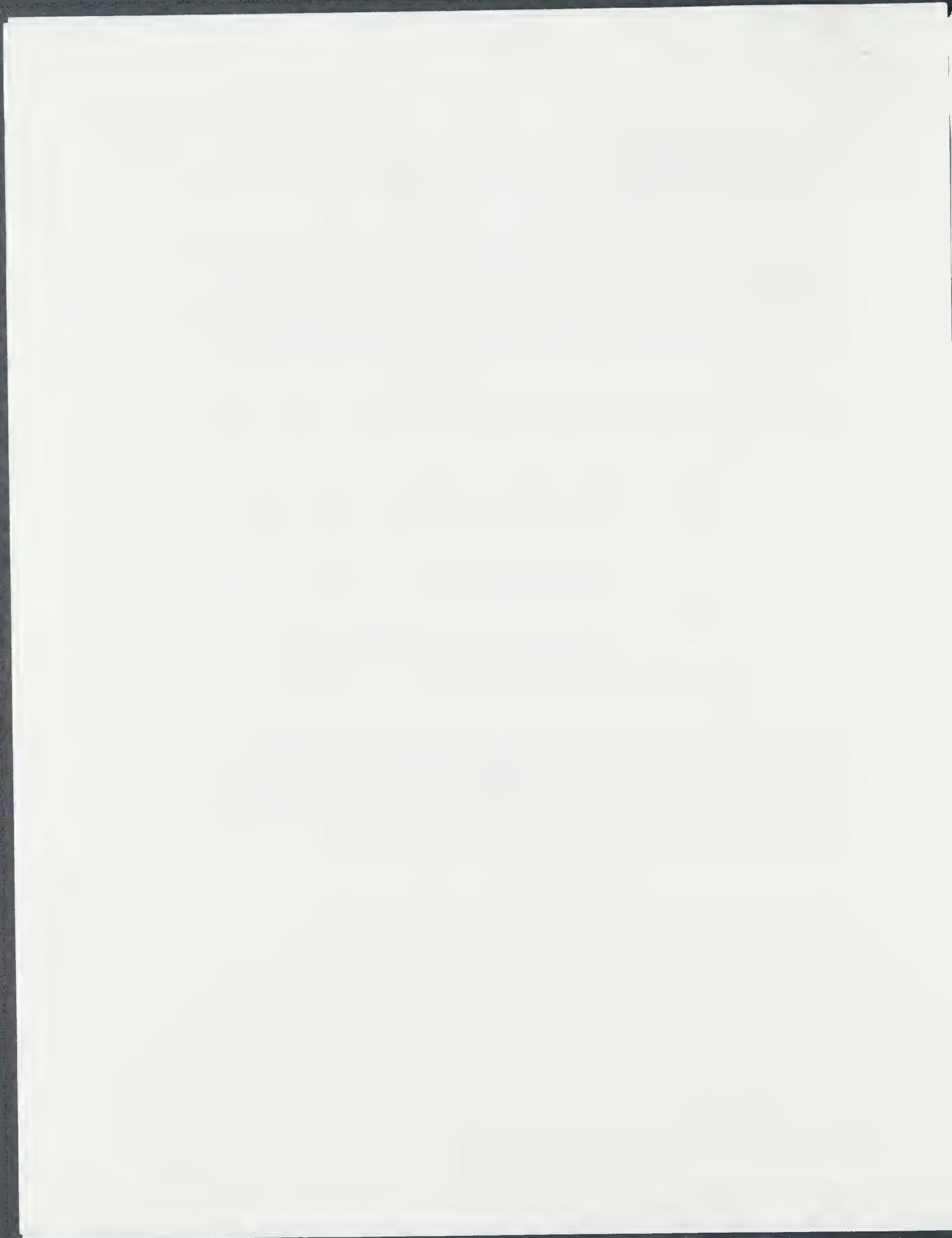
Insert 11: Correspondence between Dr. Naomi E. Maurer and Mr. Philip Diatalevi of Wildenstein & Company.

2. An 8 x 10 transparency of the painting taken by The Minneapolis Institute of Arts.

I am hopeful that we can work with you and Knoedler & Company in resolving this matter. **I will be in New York City on May 11 and/or May 12 and would like to have the opportunity to meet with you and/ or others to discuss this in greater detail.** After you look over this information please contact me if you have additional questions or requests. If I do not hear from you I will contact you later this week. Thank you. I look forward to discussing this with you.

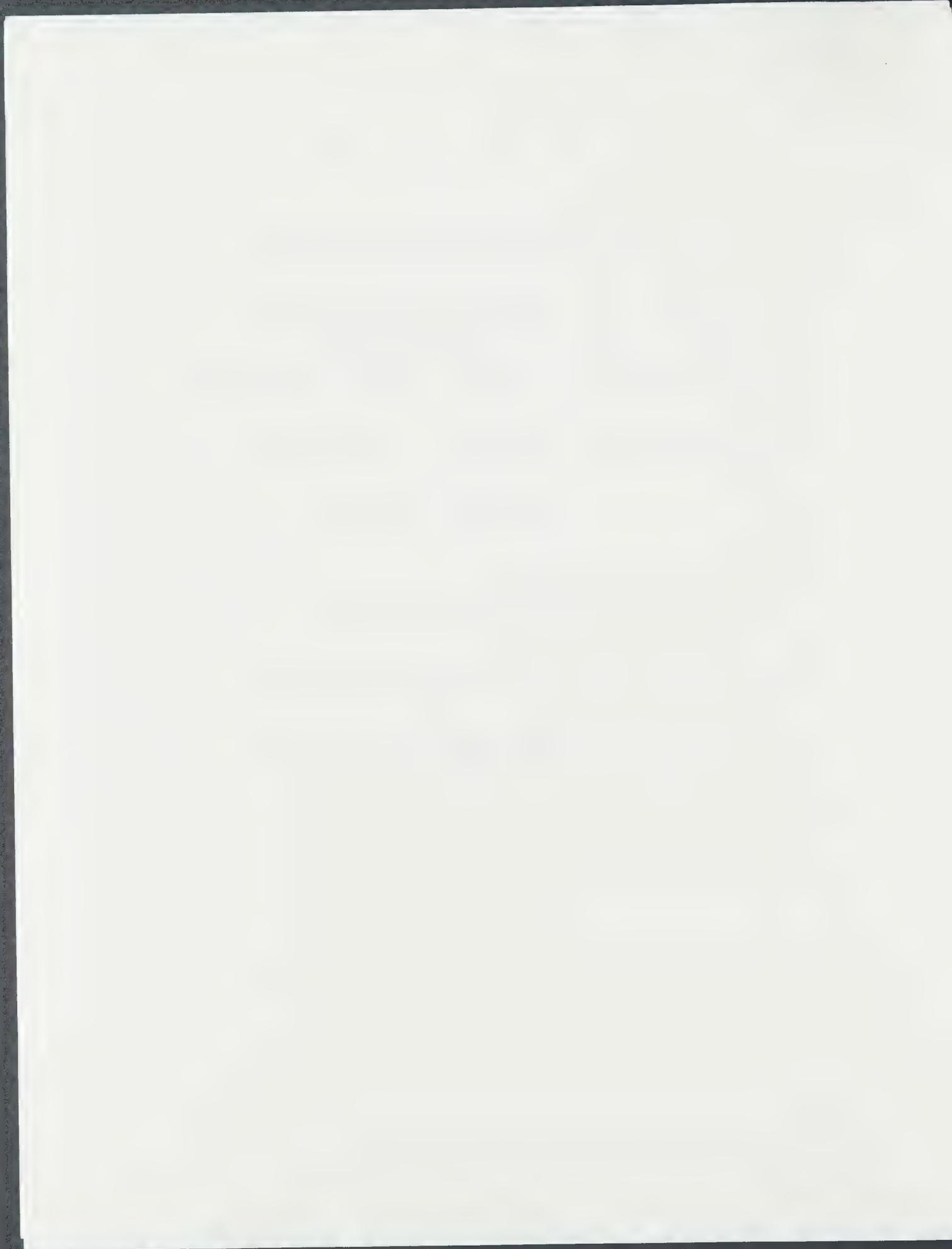
Sincerely,

Ruth Watkins Fell



## CORRESPONDENCE RELATING TO THE GAUGUIN PAINTING

1. M. Knoedler & Co., 11/6/22 - example of Paul Watkins' acquisitions.
2. M. Knoedler & Co., 11/2/23 - bill of sale for Gauguin painting.
3. Letter from Paul Watkins to M. Knoedler & Co., 1/11/24 - acknowledging receipt of paintings.
4. Letter from Paul Watkins to M. Knoedler & Co., 1/12/24 - describing payment of 11/2/23 bill of sale.
5. M. Knoedler & Co., 1/24/24 and 1/25/24 - acknowledging payment of 11/2/23 bill of sale.
6. M. Knoedler & Co., 1/15/24 - Copy of 11/2/23 bill of sale for Gauguin painting with description of provenance of painting.
7. M. Knoedler & Co., 2/1/24 - letter referring to invoice with full pedigree of the Gauguin (Moonlight at Pont-Aven, Brittany)
8. Letter from Paul Watkins to M. Knoedler & Co., 2/15/24 - expressing delight for including the provenance of the painting.
9. Information (file photo, sales history and documentation) obtained from Knoedler files on 7/3/85 provided by their archivist Nancy Little.
10. Article about Naomi Maurer printed by the Friends of the Minneapolis Institute of Arts.
11. Correspondence between Dr. Naomi E. Maurer and Mr. Philip Diatalevi of Wildenstein & Company (Insert 11).



5/22/90

ALEXANDER KATLAN CONSERVATOR, INC.  
FINE ART CONSERVATION

(718) 445-7458

56-38 MAIN STREET  
FLUSHING, N. Y. 11355

MAY 23. 1990

Ms. RUTH WATKINS FELL  
5893 SUGARBUSH LANE  
GREENDALE, WI 53129

DEAR Ms. FELL,

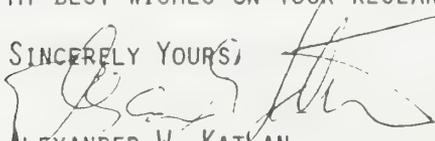
THANK YOU FOR YOUR LETTER OF MAY 4TH; AS FAR AS I KNOW NO DATING OF FRENCH CANVAS MARKS HAS BEEN PUBLISHED THOUGH YOU MIGHT WISH TO CONTACT THE CONSERVATION DEPARTMENT AT THE LOUVRE, IN PARIS.

THE CANVAS MARK BY LATOUCHE IS PROBABLY FROM THE LATE 19TH CENTURY SO THE DATE OF 1878 IS NOT INCONSISTENT. A SIMILAR CANVAS MARK WAS PUBLISHED IN MY BOOK AMERICAN ARTISTS' MATERIALS SUPPLIERS DIRECTORY, ON PAGE 316, ALSO FOR A PAUL GAUGUIN PAINTING. IF YOU ARE INTERESTED IN PURCHASING MY PUBLICATION PLEASE CONTACT SOUND VIEW PRESS, 170 BOSTON POST ROAD, SUITE 150, MADISON, CONNECTICUT 06443. TEL (203) 245-2246. THE COST OF THE BOOK IS \$64.

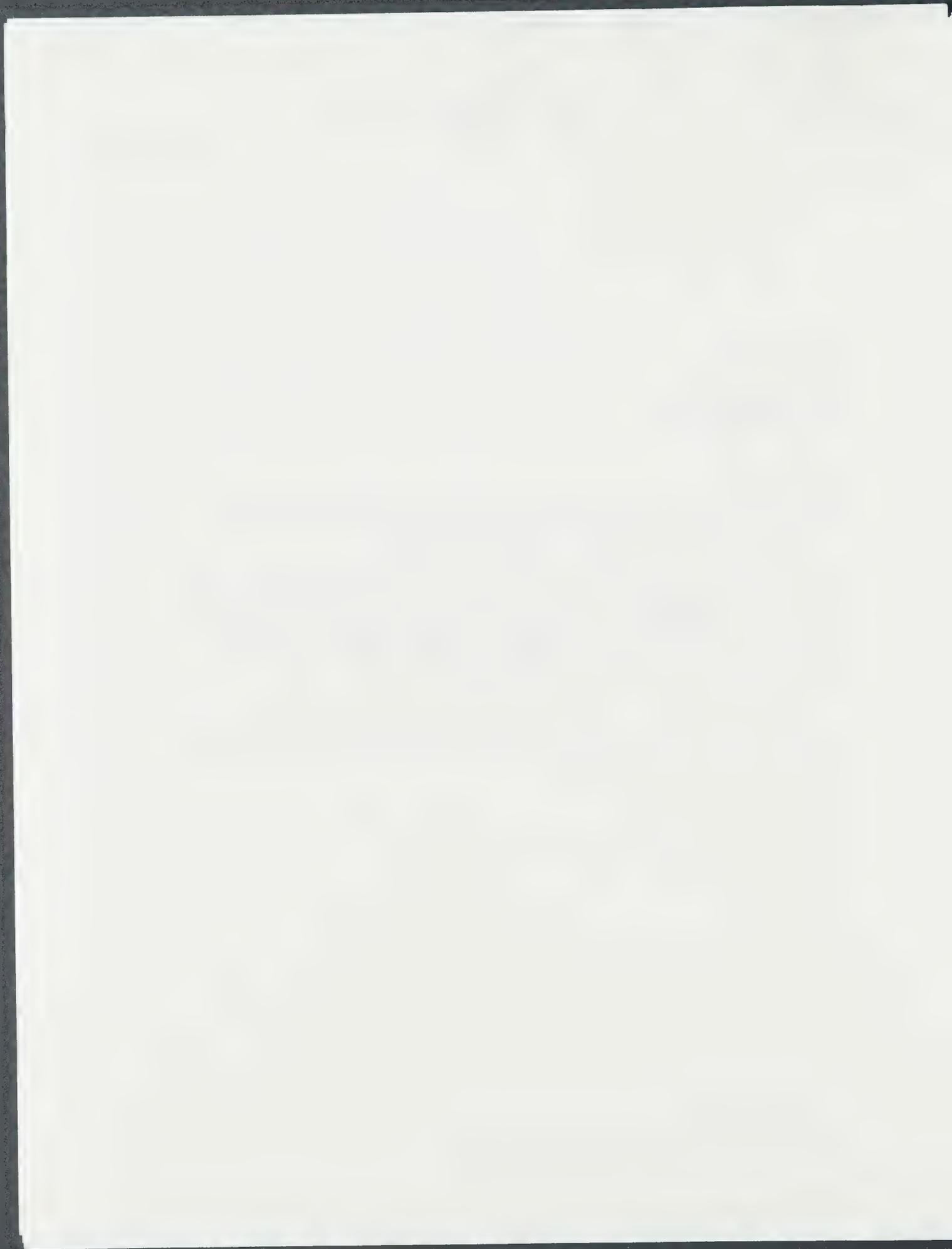
I HAVE NO INFORMATION ON CHAS. GERARD NOR WHO WOULD BE AN EXPERT ON FRENCH MARKS. I REPEAT YOU SHOULD CONTACT FRENCH AND EVEN SWISS MUSEUMS.

MY BEST WISHES ON YOUR RESEARCH.

SINCERELY YOURS,

  
ALEXANDER W. KATLAN

AWK/LH



5/3/90

RUTH WATKINS FELL  
5893 SUGARBUSH LANE  
GREENDALE WI 53129  
414-421-5549

May 3, 1990

Mr. Alexander Katlan, Conservator  
56-38 Main Street  
Flushing, New York 11355

RE: "Moonlight at Pont-Aven, Brittany"  
by Paul Gauguin, 1878  
Oil painting, 21 1/4" X 36 1/2"

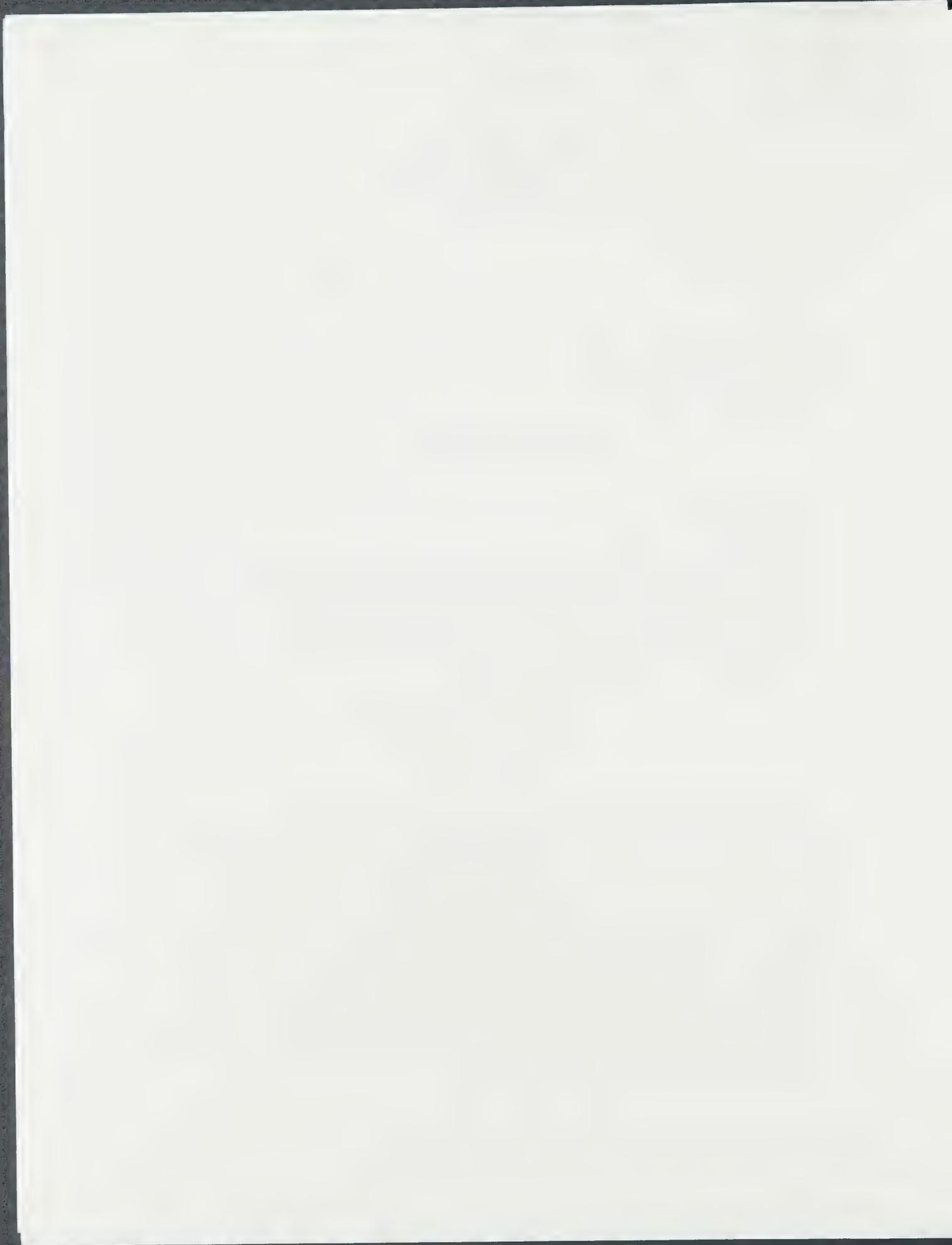
Dear Mr. Katlan:

I am presently involved in authenticating an oil painting my brother and I own which is signed by Paul Gauguin and dated 1878. The painting, "Moonlight at Pont-Aven, Brittany" was purchased by my grandfather, Paul Watkins, from Knoedler & Co. of Paris on January 15, 1924.

The reason for writing to you is that there is an oval stamp on the back of the canvas that states the following:

Toiles Tableaux et Couleurs  
Latouche  
34 Rue De Layfayette  
Paris  
ENCADREMENTS

I have previously spoken with Nancy Little who is a friend and was formerly the archivist at Knoedler & Company, New York. I also recently wrote to Melissa Medieros, the present archivist at Knoedler regarding this painting. Melissa suggested that you may be able to help me because of your knowledge of artist's materials and suppliers. Would you possibly have any information about this stamp? If not, could you direct me to someone who is knowledgeable in this area? Information about the stamp could additionally help us confirm the painting date or tell us more about the painting - Gauguin may be known to have used this particular canvas early in his career. As we understand it Latouche may be the maker of the canvas or the dealer of the art supply business. Any information that you can find out about this stamp and share with me would be helpful. I understand your focus is on the United States and this stamp came from France, but I thought you could possibly help me or refer me to another expert if necessary.



This is a very early Gauguin (1878). There are only a few known paintings from this date. Therefore, we would like to establish as much documentation as we can locate. On a document that originated from Knoedler & Co. it is stated that the painting came to the Knoedler Gallery from Chas. Gerard, Paris. I tried to look up this name to find further information but was unsuccessful. My brother later discovered that the full name of the gallery where this painting came from may be R. & C. Gerard Freres. Are you familiar with this name or have any other information on this gallery?

Presently, we are working with Naomi Maurer of the Minneapolis Institute of Arts, an expert in Gauguin, to help authenticate this painting. She is an independent scholar in the area of late 19th Century paintings, specializing in Gauguin and Van Gogh. References to her work are in the catalogue of the recent Gauguin exhibition done by the National Gallery of Arts, the Art Institute of Chicago, and the Louvre. Her husband, Evan Maurer, is the director of the Minneapolis Institute of Arts. Perhaps, you are familiar with this couple and their work. If you need more information or have questions for her regarding the painting or the stamp you can reach her at the following address:

Dr. Naomi E. Maurer  
2104 Kenwood Parkway  
Minneapolis, MN 55405  
612-377-7276

I am probably easier to reach than Naomi because I work at home. If I can answer your questions or you have comments feel free to call me collect or if you prefer to write I can be reached at the address above.

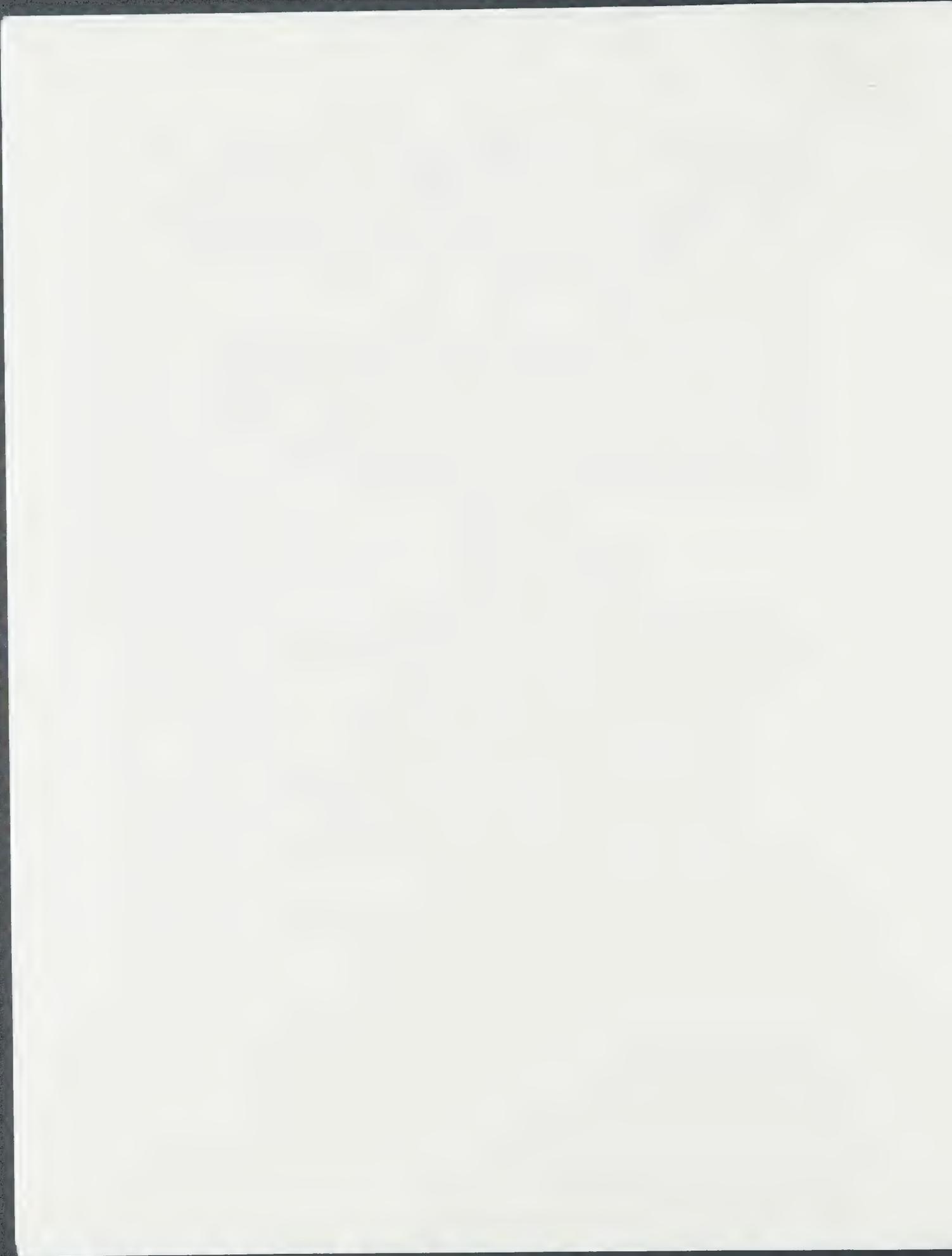
In summary we would appreciate help with the following questions:

1. Would you possibly have any information about the stamp described above?
2. Are you familiar with Chas. Gerard, Paris or R. & C. Gerard Freres? The painting came to Knoedler from Chas. Gerard and we later discovered the name of the Gallery to be R. & C. Gerard Freres.
3. If you are unable to help me with these questions could you refer me to another expert?

Thank you for your time and efforts at locating additional information for me. I look forward to hearing from you.

Sincerely,

Ruth Watkins Fell



4/11/90

M. KNOEDLER & CO., INC.  
19 EAST 70TH STREET  
NEW YORK, N. Y. 10021

TEL: 212-794-0550  
FAX: 212-772-6932

April 11, 1990

Ms. Ruth Watkins Fell  
5893 Sugarbush Lane  
Greendale, Wisconsin 53129

Dear Ms. Fell:

Thank you for your letter of March 8th. I have rechecked our files, and all the information we have on the painting was passed along to you by Mrs. Little in 1985.

I wonder if the stamp on the back might actually read "Toiles, Tableaux et Couleurs" and Encadrements (frames) rather than Encabrements.

You might try writing to:

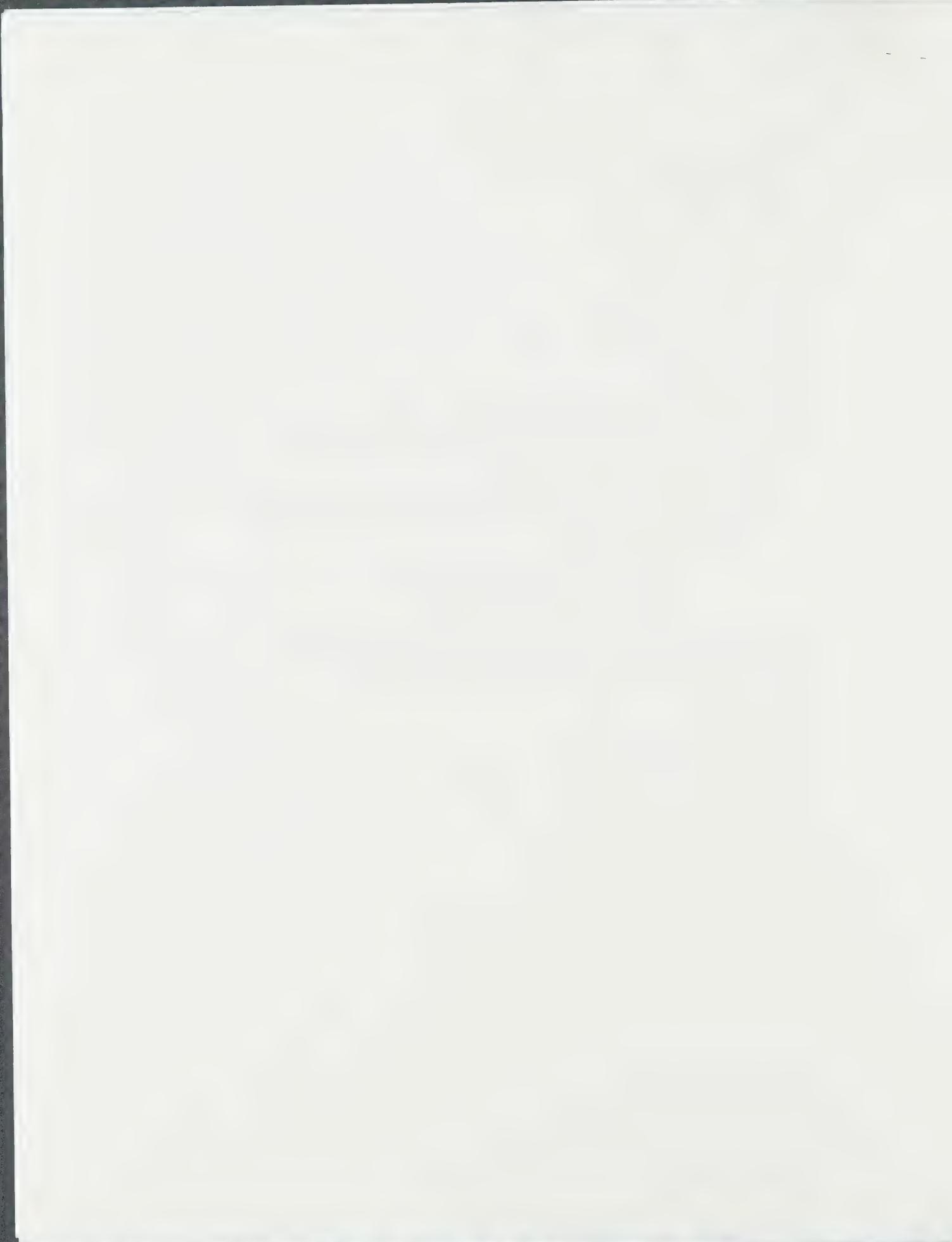
Mr. Alexander Katlan, Conservator  
56-38 Main Street  
Flushing, New York 11355

He has written a book on artist's materials and suppliers in the United States and may know of the Latouche company in Paris, or be able to refer you to another expert who would.

Best wishes,

*Melissa De Medeiros*

Melissa De Medeiros  
Librarian



3/2/90

RUTH WATKINS FELL  
5893 SUGARBUSH LANE  
GREENDALE WI 53129  
414-421-5549

March 8, 1990

Melissa de Medleros  
Knoedler & Co  
19 East 70th Street  
New York, NY 10021

RE: Harbor At Pont Aven, France by Paul Gauguin

Dear Ms. Medleros:

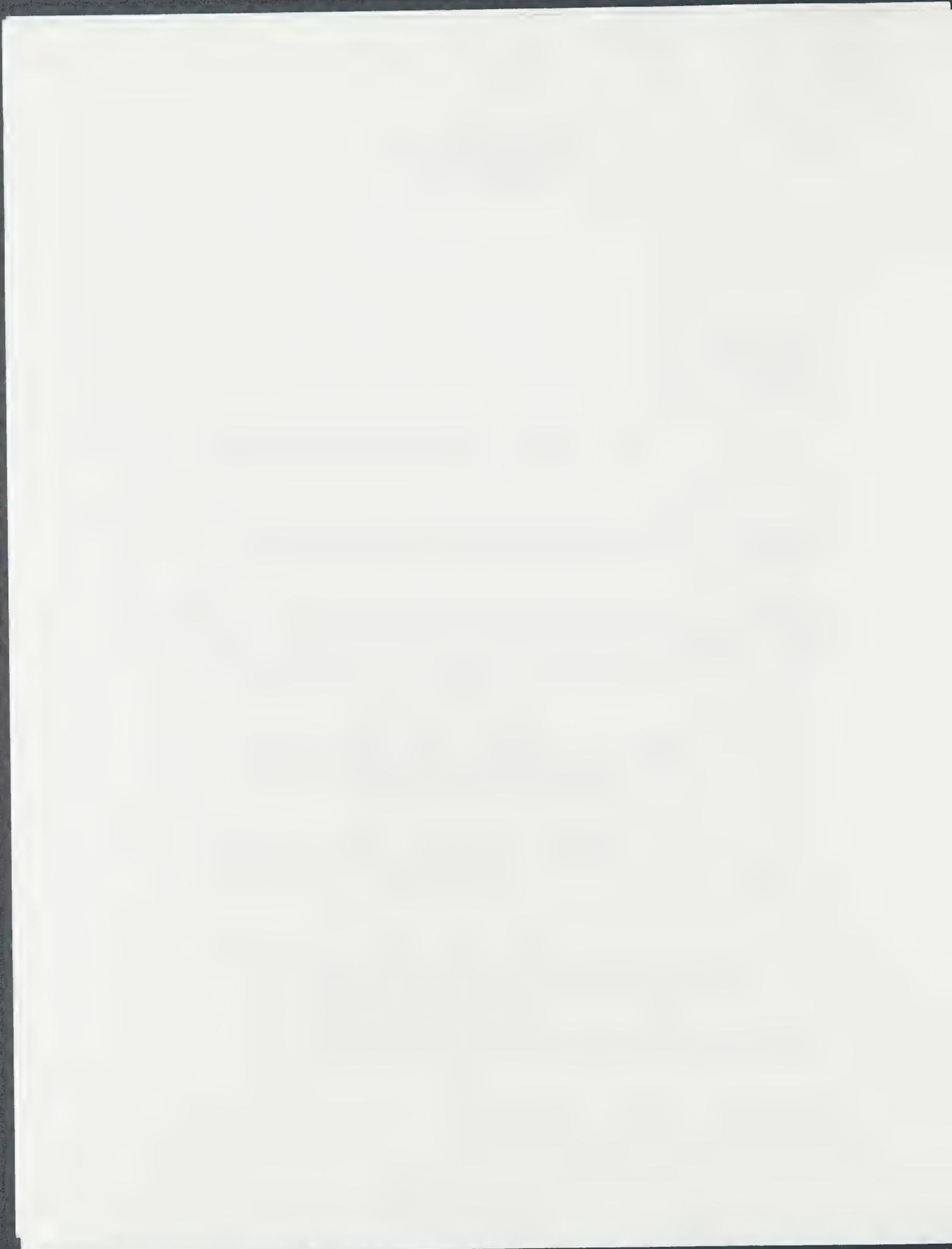
First of all, I want to thank you for the information you sent me regarding the painting by George Inness, "Landscape with Figures." It was most helpful.

My brother, Paul R. Watkins, and I were in NYC in December, 1985, and visited your gallery. At that time we met with Nancy Little to gather some information regarding several paintings my grandfather, Paul Watkins of Winona, Minnesota, had purchased from Knoedler in the early 1900's. One of those paintings was Harbor At Pont Aven, France, by Paul Gauguin.

We are in the process of trying to authenticate this painting. We are interested in learning if your gallery has any additional information you can supply to us. Perhaps there would be information in the stockbook as Nancy had suggested on another occasion. Also do you have any documentation at all regarding this painting?

I have enclosed copies (numbered inserts) of information from Knoedler & Co. received by my grandfather, Paul Watkins (1923-24) and information we received while in New York (1985) from Nancy Little. The inserts are as follows:

- 2. M. Knoedler & Co., 11/2/23 - bill of sale for Gauguin painting.
- 6. M. Knoedler & Co., 1/15/24 - Copy of 11/2/23 bill of sale for Gauguin painting with description of provenance of painting.
- 7. M. Knoedler & Co., 2/1/24 - letter referring to invoice with full pedigree of the Gauguin (Moonlight at Pont-Aven, Brittany)



9. Information (file photo, sales history and documentation) obtained from Knoedler files on 7/3/85 provided by their archivist Nancy Little.

12. A photocopy of B x W photo of the Gauguin painting. "Harbor at Pont-Aven."

In looking through the files in 1985 Nancy Little discovered a B X W photo that seemed to closely resemble our painting (Insert 9). Later when comparing it to the original painting (Insert 12) we discovered that it was identical to our painting as we had suspected.

This is a very early Gauguin (1878). There are only a few known paintings from this date. Therefore we need all the documentation we can locate.

On Insert 9 it is stated that the painting came in from Chas. Gerard, Paris. I tried to look up this name to find further information but was unsuccessful. My brother has discovered that the full name of the gallery where this painting came from is R. & C. Gerard Freres. Are you familiar with this name or have any other information on this gallery?

Also there is an oval stamp on the back of the canvas that states the following:

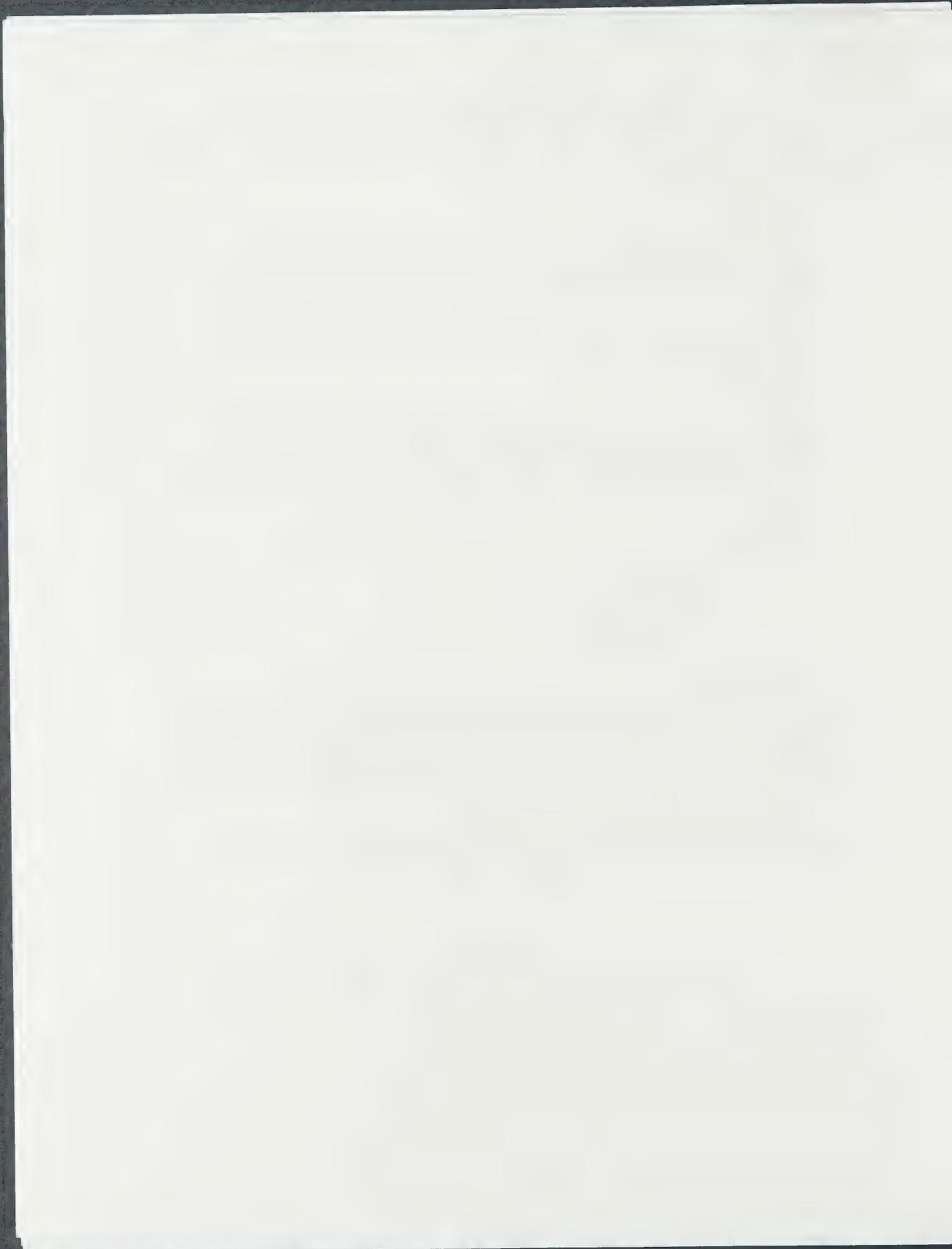
Tolles Tableaux et Couteurs  
Latouche  
34 Rue De Lafayette  
Paris  
ENCABREMENTS

Would you possibly have any information about this stamp? If not, could you direct me to someone who is knowledgeable in this area? Apparently Latouche is the maker of the canvas or the dealer of the art supply business. Information about the stamp may help us date the canvas or tell us more about the painting - Gauguin may be known to have used this particular canvas early in his career. Any information that you can find out about this stamp would be helpful.

Thank you for your time and efforts at locating additional information for us. I look forward to hearing from you.

Sincerely,

Ruth Watkins Fell





# friends of the institute

FEBRUARY 1989

## Friends Lecture

### Gauguin's Pursuit of Spiritual Wisdom



CARY MORTENSON

Naomi Margolis Maurer

The Friends of the Minneapolis Institute of Arts will welcome Dr. Naomi Margolis Maurer, wife of Institute Director and Chief Executive Officer Evan Maurer, as their February lecturer. Dr. Maurer will speak on the topic "Gauguin's Pursuit of the Spiritual Wisdom." Her lecture will be presented in the Pillsbury Auditorium of the Institute at 11:00 a.m. and repeated at 5:30 p.m. on Thursday, February 9, 1989.

A native of Chicago, Maurer did her undergraduate work at the University of Michigan in Ann Arbor where she received her degree in the history of art with high honors. To complete her masters degree, Maurer entered the Department of Art History at the University of Minnesota through a Kress Foundation Fellowship. While at the

Continued on page 2

## Excitement begins to build for Art in Bloom 1989

Plans are under way for the sixth annual Art in Bloom, the major fundraising event of the Friends of the Institute. Co-chairs Carol Brooks and Pat McGill and their energetic committee have been working diligently for several months on the event, which opens with a gala Preview Party on Wednesday night, April 26. A buffet supper, auction of the Mystery Night package, music and leisurely viewing of the magnificent arrangements will highlight the evening.

On Thursday, April 27, the guest speakers will be Mark Hampton (*the* interior designer from New York) and Valerie Arelt (floral arranger for Mrs. G. Getty, etc.) and on Friday, April 28, Susan Moody (herb expert from the Cloisters) and Fred Wilkinson (floral arranger for Prince Charles' and Princess Anne's weddings) will be the lecturers. Docent tours of the arrangements and a luncheon with informal

modeling will complete the days' activities.

New to this year's Art in Bloom will be a gardening panel discussion on Thursday evening, April 27. Craig Olson (the plant doctor) will moderate the group which includes knowledgeable experts Deborah Brown, Jane McKinnon, Peter Olin and Garth Rockcastle—all well-known horticulturists and gardening (green thumb) experts from the Twin Cities area.

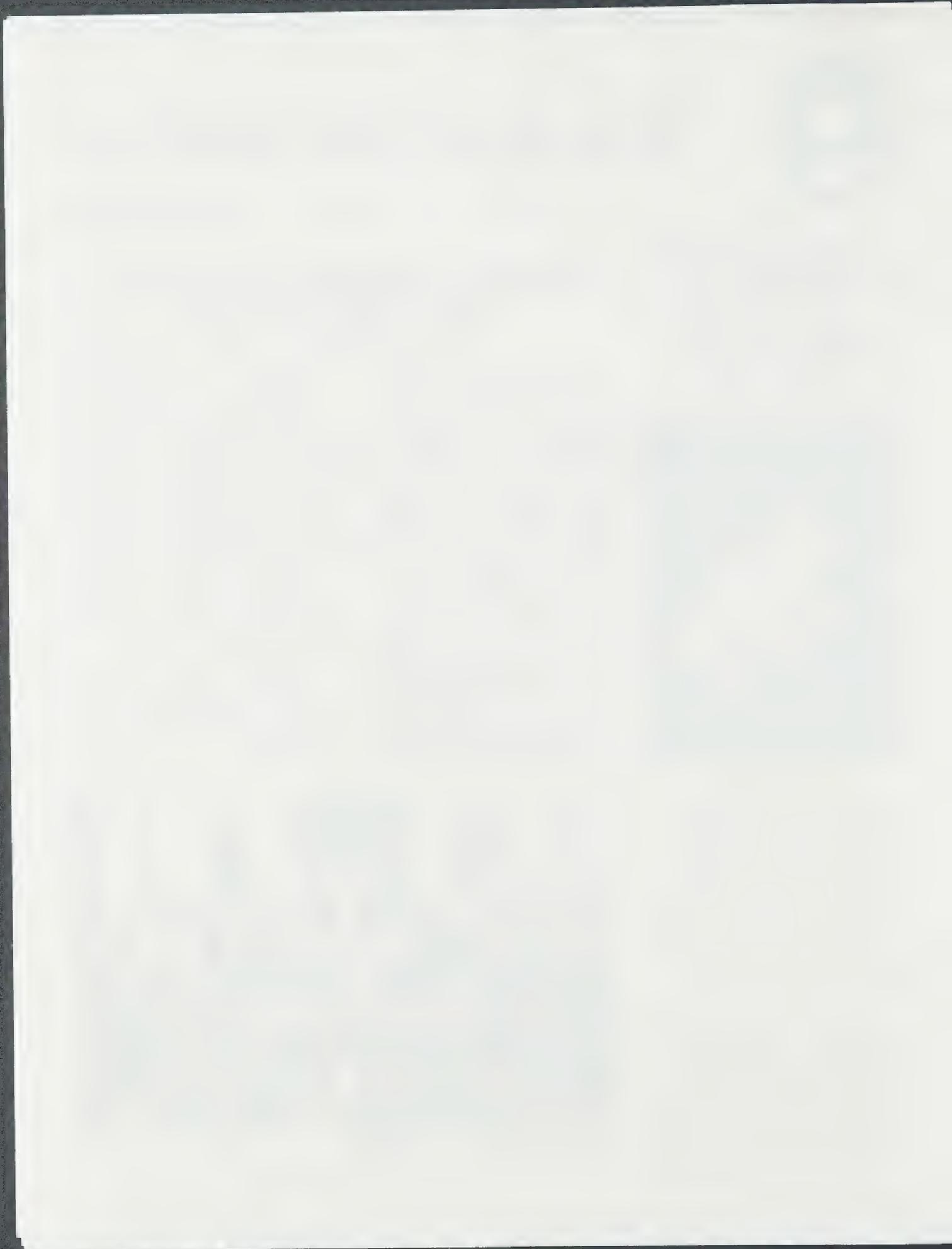
The raffle will again include an outstanding variety of prizes, and the Garden Shop will be open during the event with a wonderful array of unique gardening and decorative items.

All in all, Art in Bloom 1989 promises to be an outstanding event! A word to the wise: order your tickets early, as the lectures will surely sell out quickly.



CARY MORTENSON

1989 Art in Bloom Committee.



## Lecture *Continued from page 1*

University she was also a teaching assistant in the department. In lieu of a masters thesis, she submitted three major papers in her field of study: "The Landscape Drawings of Pieter Brueghel, the Elder," "The Stylistic Development of the Tao-Tieh Motif on Ancient Chinese Bronze Ritual Vessels" and "Picasso's Antibes Period: La Joie de Vivre."

After completing her masters degree, Maurer was an instructor of art history at Temple University in Philadelphia from 1969-1971. From Temple she returned to Minnesota and became director of the Minneapolis Jewish Community Center Art Gallery.

In 1974, she returned to school to obtain her doctorate from the University of Chicago. Her major field of study was 19th and 20 century art with her dissertation topic being "The Pursuit of Spiritual Knowledge; The Philosophical Meaning and Origins of Symbolist Theory and Its Expression in the Thought and Art of Odilon Redon, Vincent Van Gogh and Paul Gauguin."

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### Thursday, February 9

11:00 a.m. and 5:30 p.m.

Lunch following 11:00 a.m. lecture (see article) and social hour following 5:30 p.m. lecture.

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Since completion of her doctorate, Maurer has lectured extensively at the School of the Art Institute of Chicago, the University of Michigan, the Metropolitan Museum and Rochester New York Institute of Technology. Dr. Maurer has also been a visiting professor at the University of Michigan and was the curatorial assistant for the "Toulouse Lautrec: Paintings" exhibit at the Art Institute of Chicago.

The Maurers currently reside in the Kenwood neighborhood of Minneapolis with their two children.

Following the morning lecture, you are invited to bring your lunch (purchased at the Studio Restaurant) to the Friends Room. A social hour (hors d'oeuvres, cash bar) will follow the evening lecture.

The February 9th lectures are free and open to the public with Museum admission. If you have questions or need additional information on the lecture series, please contact the Friends office.

## Museum Shop News

### Booksigning

On Thursday evening, March 2, 1989, at 6:30 p.m. in the Pillsbury Auditorium, author Linda Nochlin will give a lecture entitled "Re-reading Courbet's Studio." Ms. Nochlin will be available before and after the lecture to autograph her books *Realism* and *Women, Art and Power* and, as co-author of the Courbet Exhibition catalog, will also autograph catalog copies. The books, including the catalog, will be available for purchase at the signing.

### Bookselling

How about a word of recognition for our wonderful Museum Shop book-buyer, Mark Jung, who not only does an excellent job selecting the book stock for the Museum Shop but finds time to serve on the Library Council and as a board member of UMBA, Upper Midwest Booksellers Association, as Chair of the Education Committee. It's been said that we house one of the best art book selections in the Twin Cities which is due, in large

part, to the efforts of Mr. Jung. Thanks, Mark.

### Mary Shutes elected

Mary Shutes has been elected member at large on the seven-member board of directors of the Museum Store Association and will take office at the annual meeting and convention in Los Angeles in May 1989. In this position Mary represents the entire membership at the annual meeting and the quarterly board meetings at the national office in Denver, Colorado, and is the president's liaison to the membership at large. The MSA is a national organization of museum retail operations which Mary has been involved in since she began as Director of Merchandising at the MIA.

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### Help Wanted

Sally Lehmann, 374-3261, needs a typist to help with Friends oral history project. Typing can be done at home or in the Friends office. Sally also needs to borrow a tape recorder for the project.

## Little Treasures of the Museum

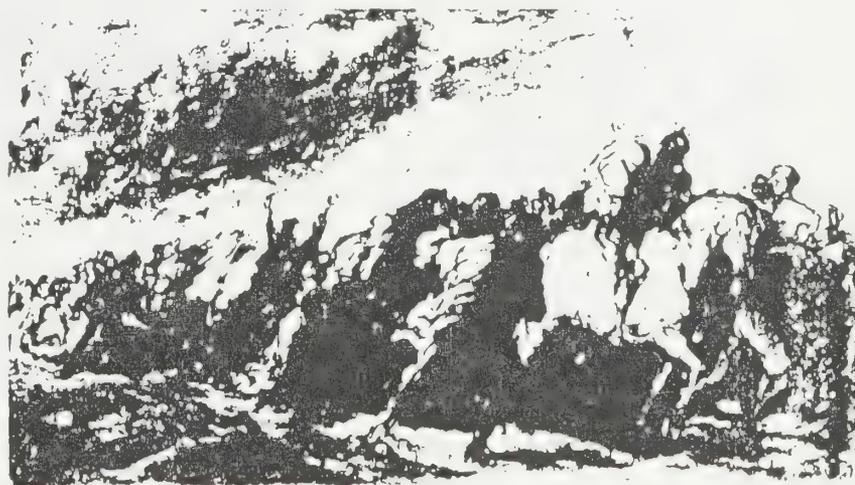
### "In the Company of Courbet"

Realism was one of the major movements of the nineteenth century. In conjunction with the MIA's current exhibit of the works of Realist Gustave Courbet, your museum visit can be enhanced by looking at works by artists who painted in France at the same time as Courbet but often saw reality in a different way.

Millet, Rosseau, and Daubigny found reality in the simple life of men who worked the soil. Corot used nature to evoke a world where people

could live in peace, a place free of social concerns. Daumier used everyday reality to reveal truths and arouse social awareness.

A small painting, *The Fugitives*, by Honore Daumier powerfully conveys emotion and evokes sympathy. As the crowd of people flee a fire, they appear fused together in their distress. The somber, dark colors intensify the apparent suffering of the victims. In viewing this work of art, one can experience the universal suffering of humanity.



Honore Daumier, *The Fugitives*



## FIRST PERSON

for Rosa Bonheur's sixteen-foot-long *Horse Fair*, which was also given to the Met. In 1889, *The Angelus* by Jean-François Millet was sold for £22,120 (it changed hands again within a year for £32,000 and subsequently went to the Louvre). It was the most expensive painting sold at auction in the nineteenth century. Yet at about the same time, if you knew where to get one, a first-rate Gauguin would set you back about \$60.

In the early 1980s a truly magnificent Tahitian-period Gauguin, *Man With an Axe*, was sold privately for around \$6 million; all the media picked up the story and even the august *Wall Street Journal*, which doesn't usually devote much space to news of the art market, carried a lengthy piece on the transaction. Just this last season at Sotheby's, a much less important Gauguin, also a Tahitian scene, known as *Mata Mua*, made a return appearance in the same saleroom where it had been sold for \$3.5 million in 1984; this time the price was \$24 million. The price of art at this level has, I think, largely stopped following its quality. The lack of paintings "worth" \$100 million doesn't mean that the magic figure won't be exceeded time and again in pursuit of the second-best.

What picture will be the first \$100 million painting? As someone who has been both obsessed by and completely attentive to the art market over a fair period of time, one thing I have learned is that anything can happen. Whether it is entire schools of art emerging out of obscurity—as American art has done brilliantly in this period—or artists once wildly fashionable completely losing their cachet—as has the whole op art movement, for example—everything is a surprise and predictions are inevitably wrong at least half the time.

It could of course be that we will see the \$100 million picture and then, like something out of the Bible, watch the whole fragile structure collapse. I think that is as unlikely as Queen Elizabeth selling one of her Canalettos for pin money. But if prices go up steeply they can as surely go down with a shift in fashion. And we poor observers trying to make sense of it all are left looking merely foolish. □

From Article

The \$100 million painting

An art-market observer thinks  
the unthinkable

by Stuart Greenpan

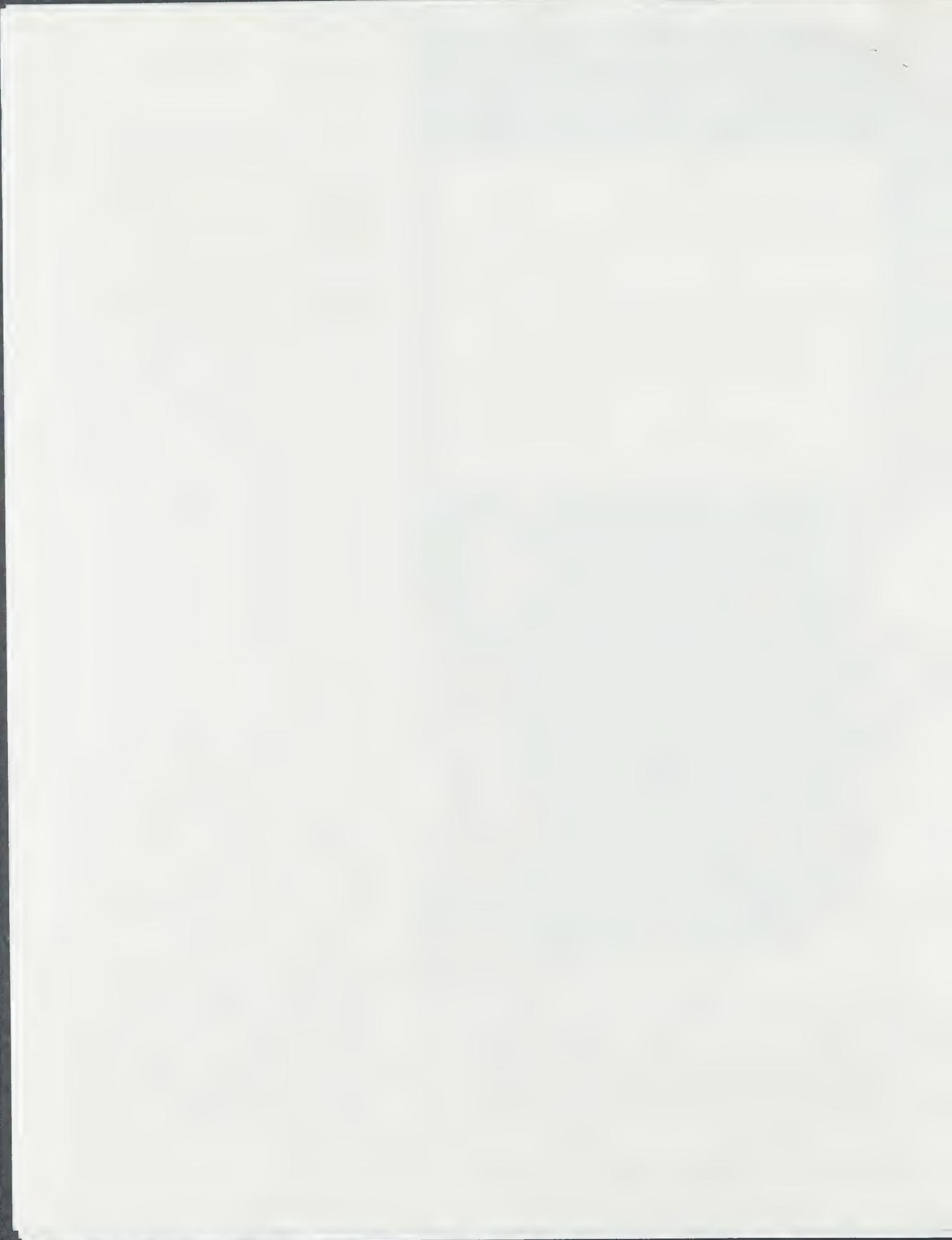
Art & Antiques Oct 1989



A DIMINUTIVE PLIQUE-À-JOUR VASE OF PERFECT PROPORTIONS FASHIONED FROM SPARKLING VITRIFIED ENAMEL AND PURE SILVER RIBBON PARTITIONS USED TO DELINEATE A BOUQUET OF VIBRANT RED ROSES AGAINST A MAUVE GROUND. SILVER MOUNTS BEAR THE IMPRESSED SIGNATURE OF HATTORI TADASABURO, THE CELEBRATED MEIJI PERIOD ENAMELIST TO WHOM WE ARE INDEBTED FOR THE DEVELOPMENT OF THIS APPEALING TECHNIQUE. HERE, HATTORI HAS CREATED A MASTERPIECE OF LASTING BEAUTY. . . THUS FAR GIVING JOY FOR ABOUT 100 YEARS. 2.25 INCHES IN HEIGHT.

EXQUISITE JAPANESE CLOISONNÉ ENAMELS AND WORKS OF ART.  
ENAMELS BY HAMIKAWA SÔSUKI, NAMIKAWA YASUYUKI, HAYASHI KODENJI,  
KAWANO SHIRATAGO, AIZO JOHEI, KUMENO TETSURÔ, HATTORI TADASABURO. . .  
Examples of Floriate, Bizen, Haqare-gusuri, Plique à Jour, Partial Plique-à-Jour. . .

Oct 1989  
Art & Antiques



3/4/89

# National Gallery of Art

Washington, D.C. 20565  
Telephone: (202) 737-4215  
Cable Address: NATGAL

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March 2, 1989

Mr. Paul Watkins  
12176 Mississippi Drive  
Champlin, Minnesota 55316

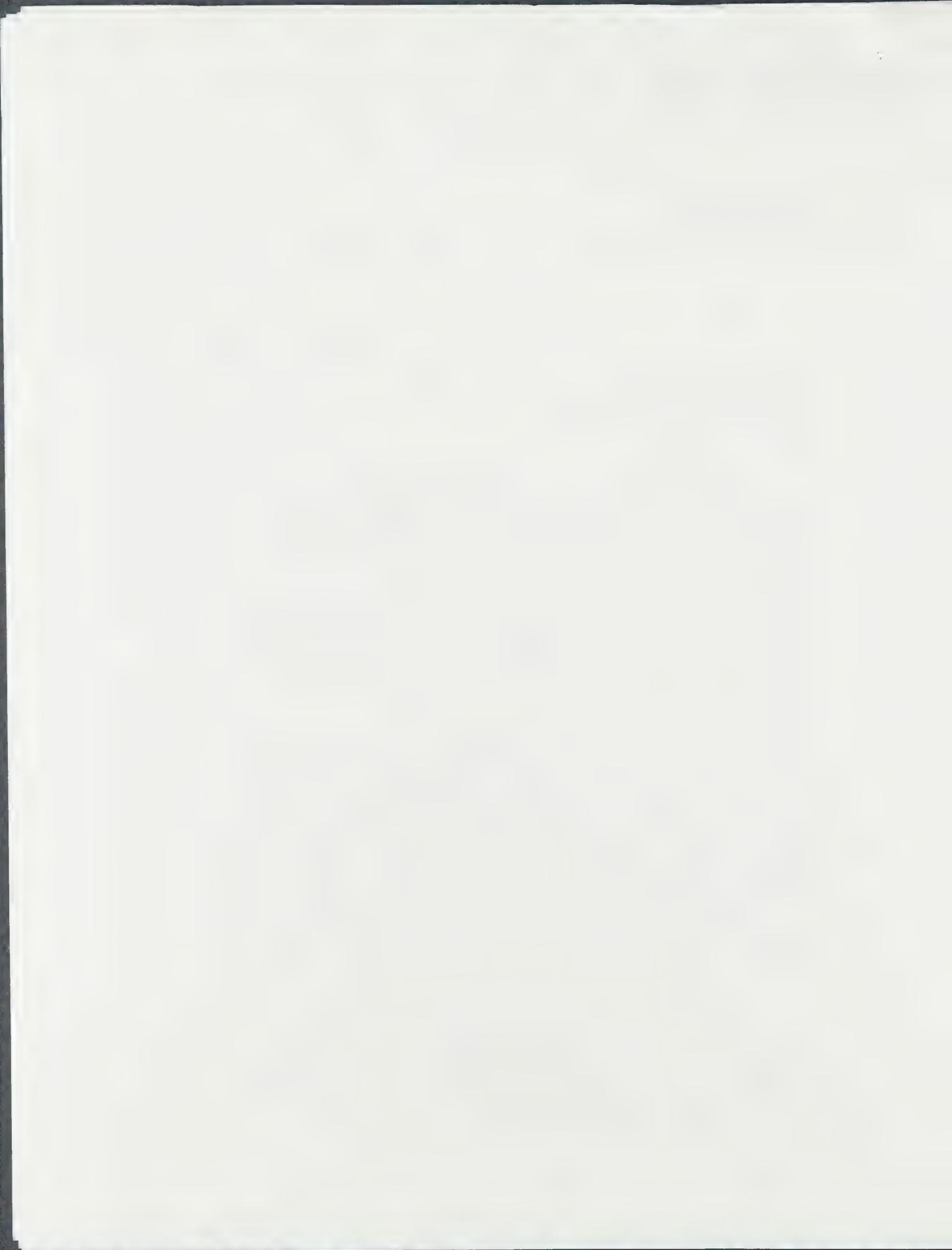
Dear Mr. Watkins:

Thank you for the information you sent me on the painting you own. I apologize for taking so long to get back to you. I have moved from the 19th to the 20th-century department at the gallery and have fallen behind in my 19th-century correspondence.

The painting which you own is very interesting and the information you have recently uncovered regarding its provenance certainly strengthens your case for its being a Gauguin. I take it the date of the painting is 1874--it's rather difficult to read in the photo. If it is indeed a Gauguin it's quite early.

Although I know of no picture by Gauguin like this one--he actually painted remarkably few marine scenes, and no nocturnal ones as far as I know--his early works are difficult to categorize and can be quite derivative. The suggestion that it looks like a Jongkind is perfectly feasible. Perhaps it is a copy of a Jongkind (although I haven't found a possible source by him), given the marine subject and windmills in the background. The Dutch artist did favor moonlit views across the water, and Gauguin certainly knew of Jongkind. His legal guardian, Gustave Arosa, whose important collection played a central role in Gauguin's early artistic formation, owned a number of paintings by Jongkind. Unfortunately, none of them seems to have provided the model for your painting.

Finally, if anyone was bothering to fake Gauguins as early as 1923 they certainly wouldn't bother with such an atypical work! If you don't mind I will keep the photo and information in my files. Although it is impossible to say anything with any certainty from a black and white photo, I see no reason to dismiss the work as a forgery.

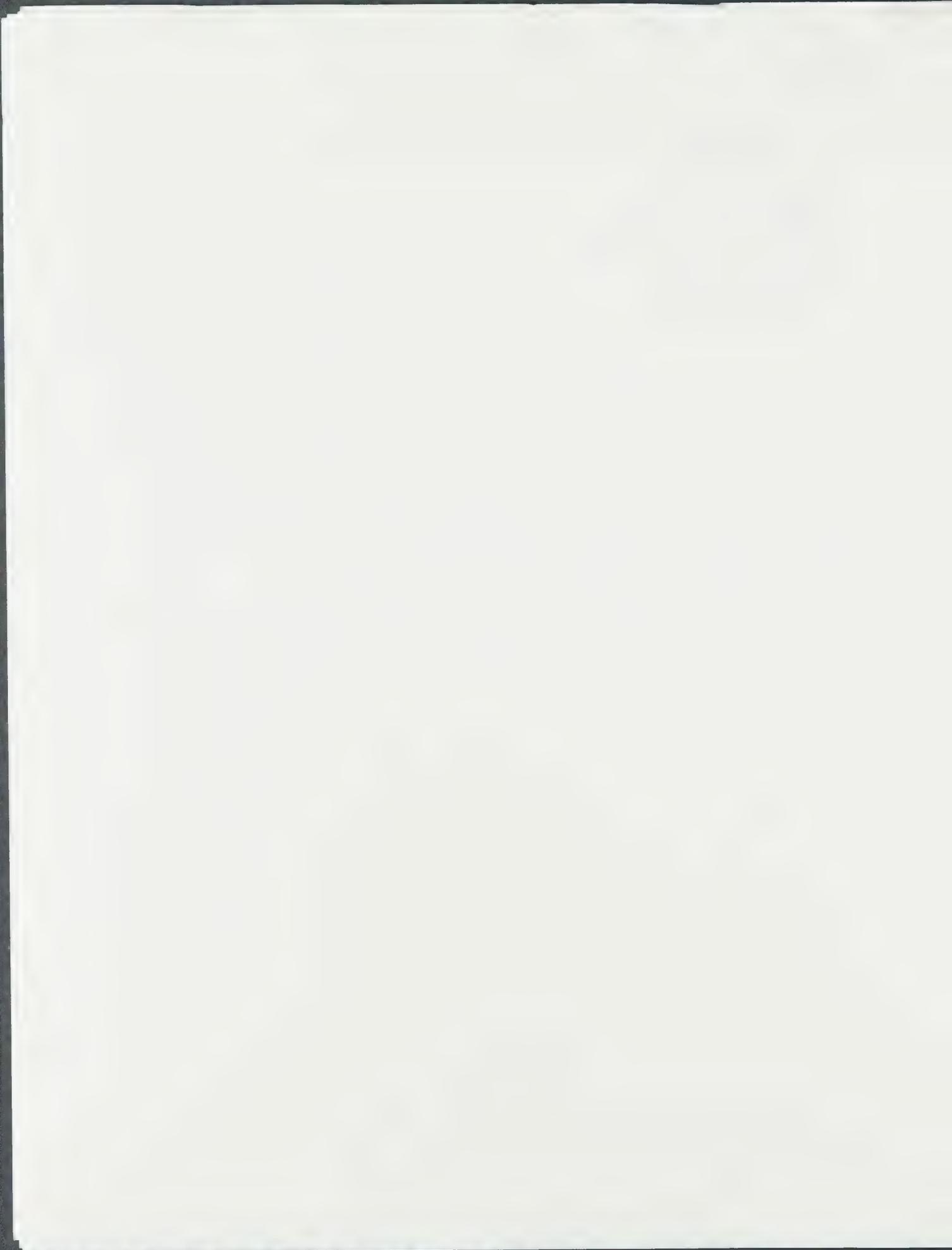


Wishing you the best of luck with future  
investigations,

Sincerely,

A handwritten signature in cursive script, reading "Marla Prather". The signature is fluid and elegant, with a long horizontal flourish extending to the right.

Marla Prather  
Assistant Curator  
Twentieth-Century Art



Gauguin + the  
Prather

# Gauguin a Retrospective

Park Lane 1987 NY

Marla Prather & Charles Stuckey

(Continued from front flap)

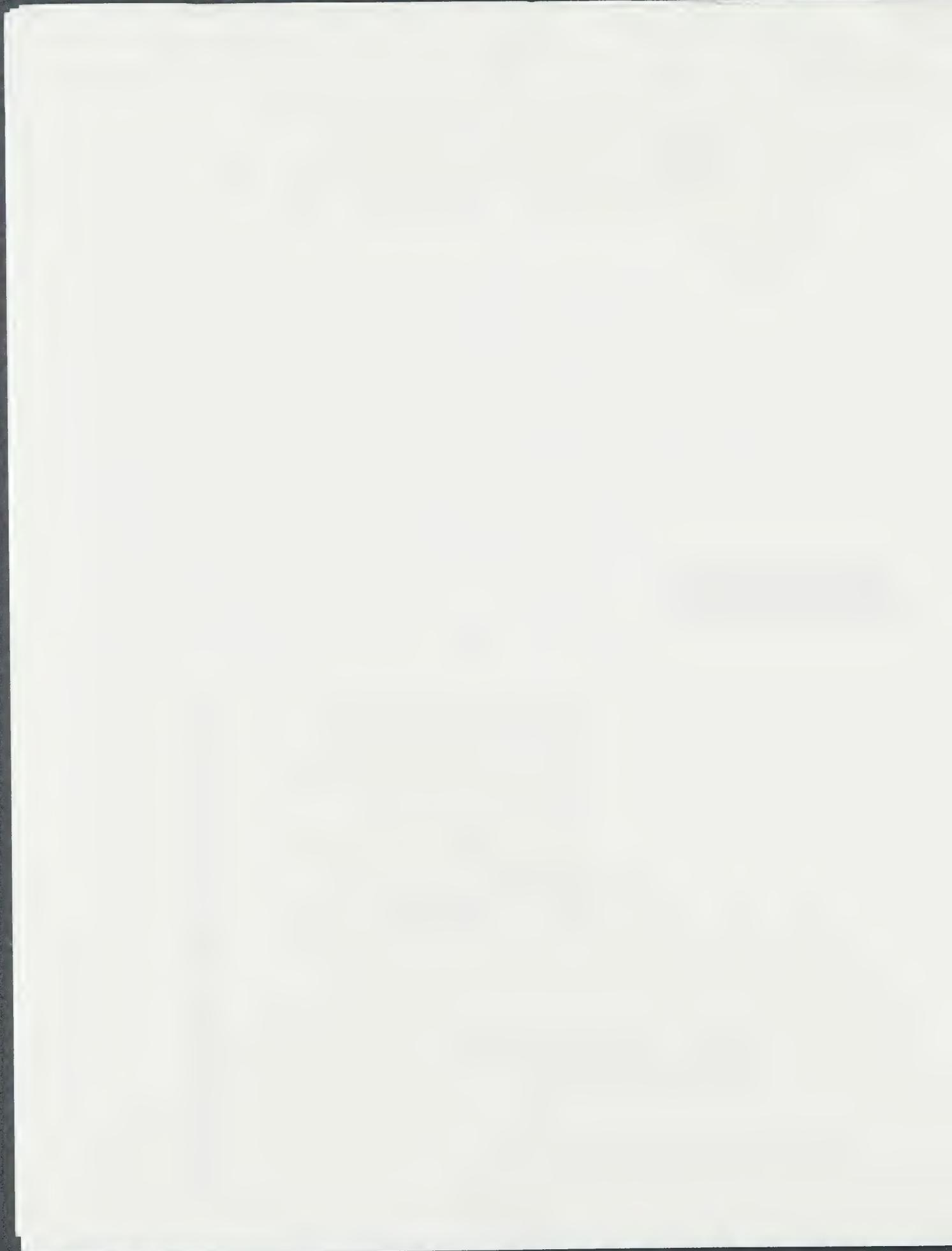
illustrations, many of them rare documentary photographs, bring immediacy to this exceptional combination of prose and pictures.

An invaluable contribution to the history of Post-Impressionism, this beautiful book fills a gap in Gauguin scholarship. It is a volume of paramount interest to art lovers as well as scholars.

MARLA PRATHER is a research associate at the National Gallery of Art, Washington, D.C.

CHARLES E. STUCKEY, formerly curator at the National Gallery of Art, Washington, D.C., and currently at The Art Institute of Chicago, also edited the acclaimed *Monet: A Retrospective*.

Has early life history chronology  
in intro section of book.



2/17/89

# THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET/CHICAGO, ILLINOIS 60603/TELEPHONE: (312) 443-3600

February 17, 1989

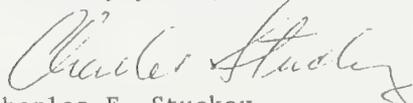
Mr. Paul R. Watkins  
12176 Mississippi Drive  
Champlin, MN

Dear Mr. Watkins,

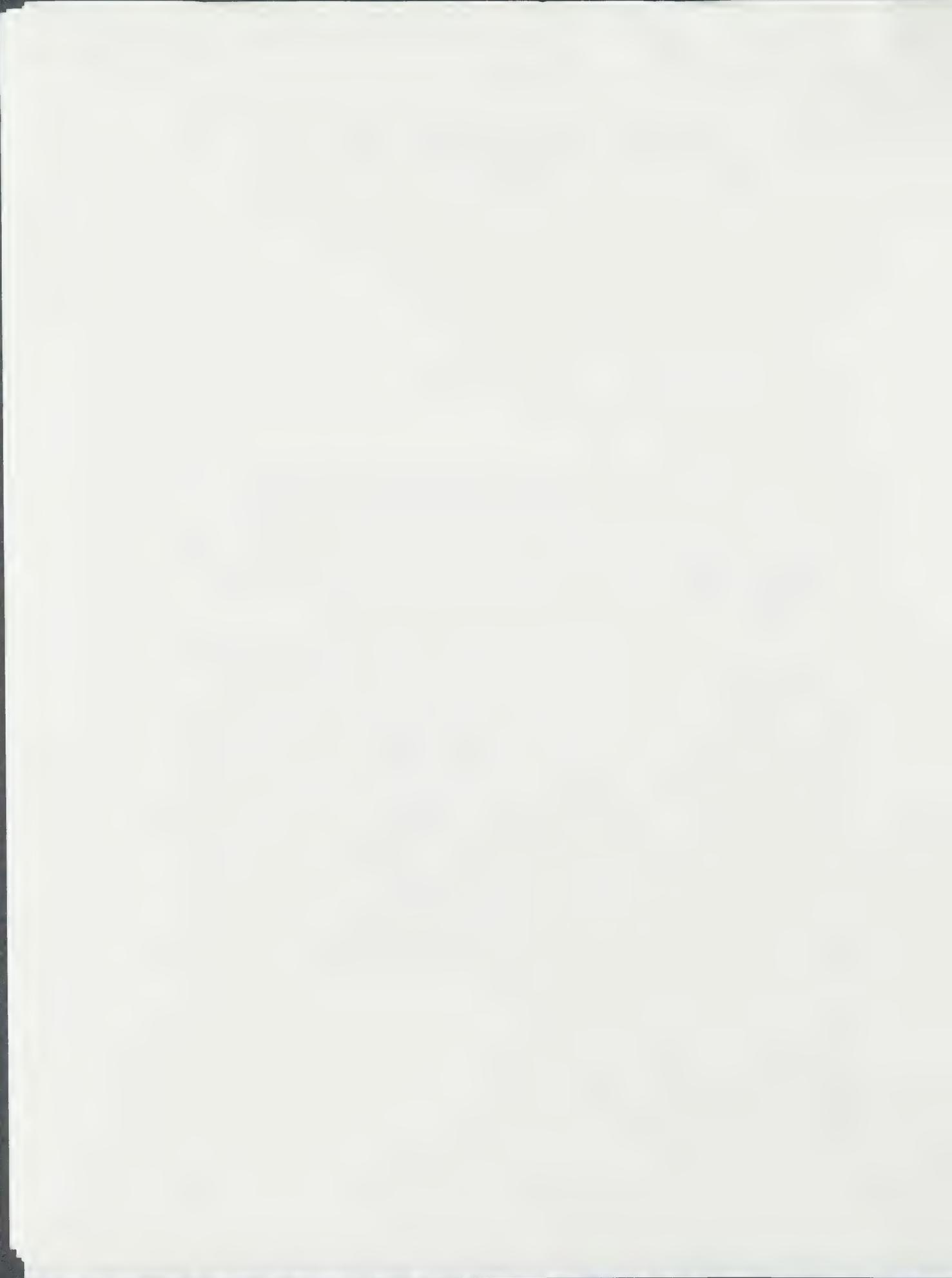
Finally a moment to reply to your fascinating letter of January 26. Let me begin by saying that I have passed that letter and its enclosures on to my colleague, Peter Zegers, who is associated with the Art Institute's Department of Prints and Drawings. Whereas, I had to put aside my own scholarship on Gauguin when I left the National Gallery to become curator of twentieth-century art here, Peter will continue to gather information in the wake of the exhibition. Should anything of interest related to your picture surface, you can be sure that he will contact you.

But, of course, the chances are slim. Records about Gauguin's works in the 1870s are practically non-existent, with the result that attributions or deattributions are generally supported by opinions based on style. Your provenance records, as impressive as they are, go back only to 1923. Even if I had an opinion one way or the other in this particular case, as a museum employee I would not be permitted either to authenticate nor estimate the value of any work in private hands. As you may know, official attributions for French artists are the responsibility of the artist's heirs or their designates. In the case of Gauguin, it is Mr. Daniel Wildenstein, 57 rue de la Boetie, 75008 Paris (NY Gallery at 19 E. 64 St., NYC 10021), who is preparing the catalogue raisonne, which will in effect serve as a guide to which works will be considered as authentic. I encourage you to correspond with him, since he and his staff are highly professional and their research files are generally models. Of course, even they can include or exclude a genuine work by mistake, given the difficulties imposed by the task, or exclude works from the official canon. But you could do no better than to correspond with Mr. Wildenstein about your picture, which may well turn out to be an unrecorded early work in the style of Jongkind, Manet or Monet.

Sincerely yours,



Charles F. Stuckey  
Curator of Twentieth-Century  
Paintings and Sculpture



# BERTHE MORISOT

*Impressionist, 1841-1895*

*Charles F. Stuckey & William P. Scott*

Berthe Morisot has never until now received the critical acclaim that is her due. This major monograph demonstrates the importance of her work both as the purest embodiment of Impressionism and as a profound influence on her brother-in-law Edouard Manet and the other artists of their circle.

*Berthe Morisot, Impressionist* is published in conjunction with the first major exhibition of her work in our time. This exhibition has provided an opportunity to search out the artist's finest works in European and American museums and private collections, many of which have not been shown for nearly a century.

123 colour plates and 116 monochrome illustrations include portraits, figure studies (many depicting women and children, a subject to which Morisot returned again and again), landscapes, and still lifes in oil,

*Pontillon seated on the grass*



watercolour, pastel and coloured pencils showing the artist's dazzling virtuosity in all these media. In addition, contemporary photographs and related works by Corot, Renoir, Manet, Monet and others place Morisot's work in context.

Charles F. Stuckey provides a comprehensive critical biography of the artist, documenting her life and career and her relationship with the other artists of her time. William P. Scott contributes a unique examination of Morisot's working methods and materials, and factors involved in the conservation of her works.

#### THE AUTHORS

Charles F. Stuckey was Curator of Modern Painting at the National Gallery of Art, Washington, D.C., until his recent appointment as Curator of Twentieth-Century Art at the Art Institute of Chicago.

William P. Scott is a painter, as well as Curator of Exhibitions at the Peale House Galleries of the Pennsylvania Academy of the Fine Arts, Philadelphia.

224 pages, 123 colour and 116 monochrome illustrations, 228 x 280mm, cloth, ISBN 0 85667 346 3  
£29.50

*Front: The Bath (detail)*



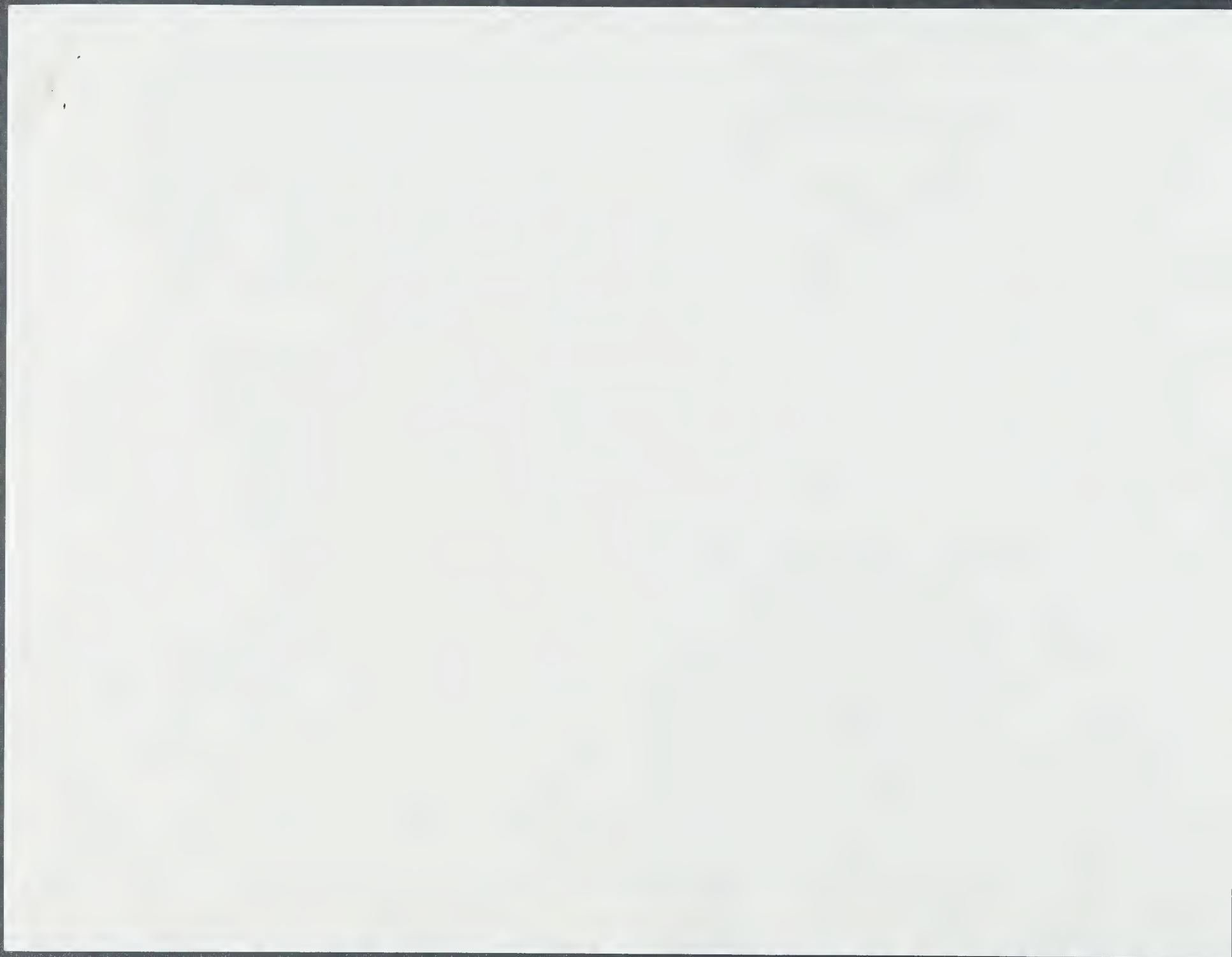
*Mme Gobillard and her daughter Paule (detail)*



*Julie daydreaming*



*Portrait of Mme Marie Hubbard (detail)*



GAUGUIN

1/26/89

PAUL R. WATKINS  
12176 MISSISSIPPI DRIVE  
CHAMPLIN, MN  
612-421-0672

January 26, 1989

Charles Stuckey  
Curator of 20th Century Painting and Sculpture  
The Art Institute of Chicago  
Michigan Avenue at Adams  
Chicago, Illinois 60603

Dear Mr. Stuckey:

Re: the authenticity of "Moonlight at Pont-Aven,  
Brittany" by Paul Gauguin.

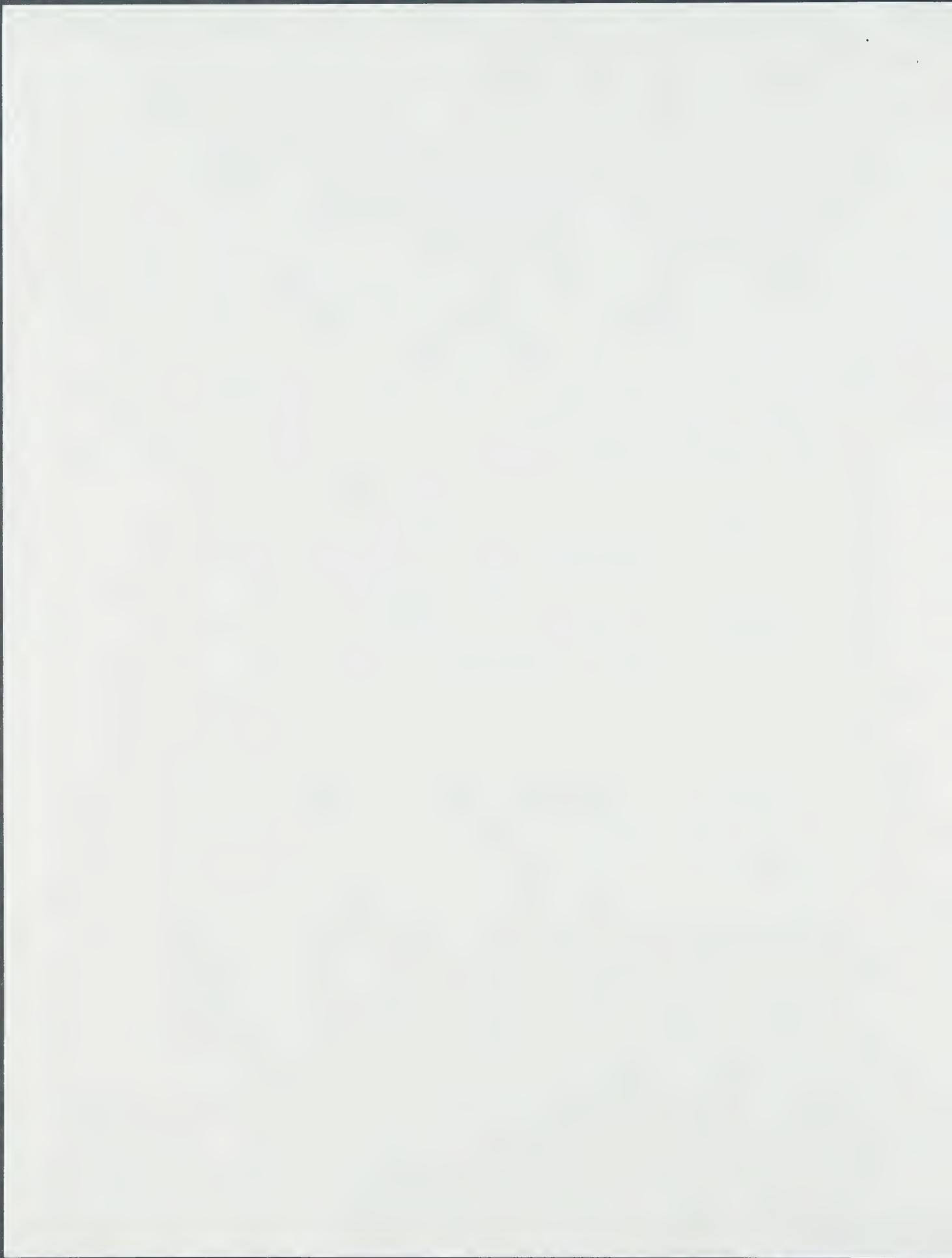
In November I spoke to you by phone and I discussed with you the Paul Gauguin painting that my sister and I own. The painting, "Moonlight at Pont-Aven, Brittany", was purchased from M. Knoedler & Co., Paris, France in 1923 by my grandfather, Paul Watkins, of Winona, Minnesota. Paul Watkins was a well known art collector and president of the J. R. Watkins Company, at one time the world's largest direct sales company. Because his business was worldwide, he traveled frequently and extensively throughout Europe and the United States between 1887 and 1931. He bought important collectibles for his private art collection and to donate to colleges, schools, and libraries in Minnesota.

Over the years we have had several appraisals completed on our paintings collection. Each time our Gauguin has been looked at questions surface regarding its authenticity. However, previously, we had never been able to provide documentation of its purchase and provenance. Recently we discovered some important documentation from M. Knoedler & Co. on this painting. A copy of the bill of sale and full pedigree of the Gauguin are enclosed (Insert 6).

As I mentioned to you I believe the problem is a scholarly one (beyond the interest of a dealer) and after seeing Ms. Cachin on "Good Morning America" I decided I should contact the National Gallery or Ms. Cachin to help resolve this matter. I contacted the National Gallery and was directed to Marla Prather. After speaking with her she agreed that (in addition to herself) I should contact you because you are an expert on Gauguin.

In trying to ascertain the authenticity of this painting there seem to be many positive factors supporting its origin:

1. The signature is part of the original painting.
2. There is no evidence that the signature was added later or



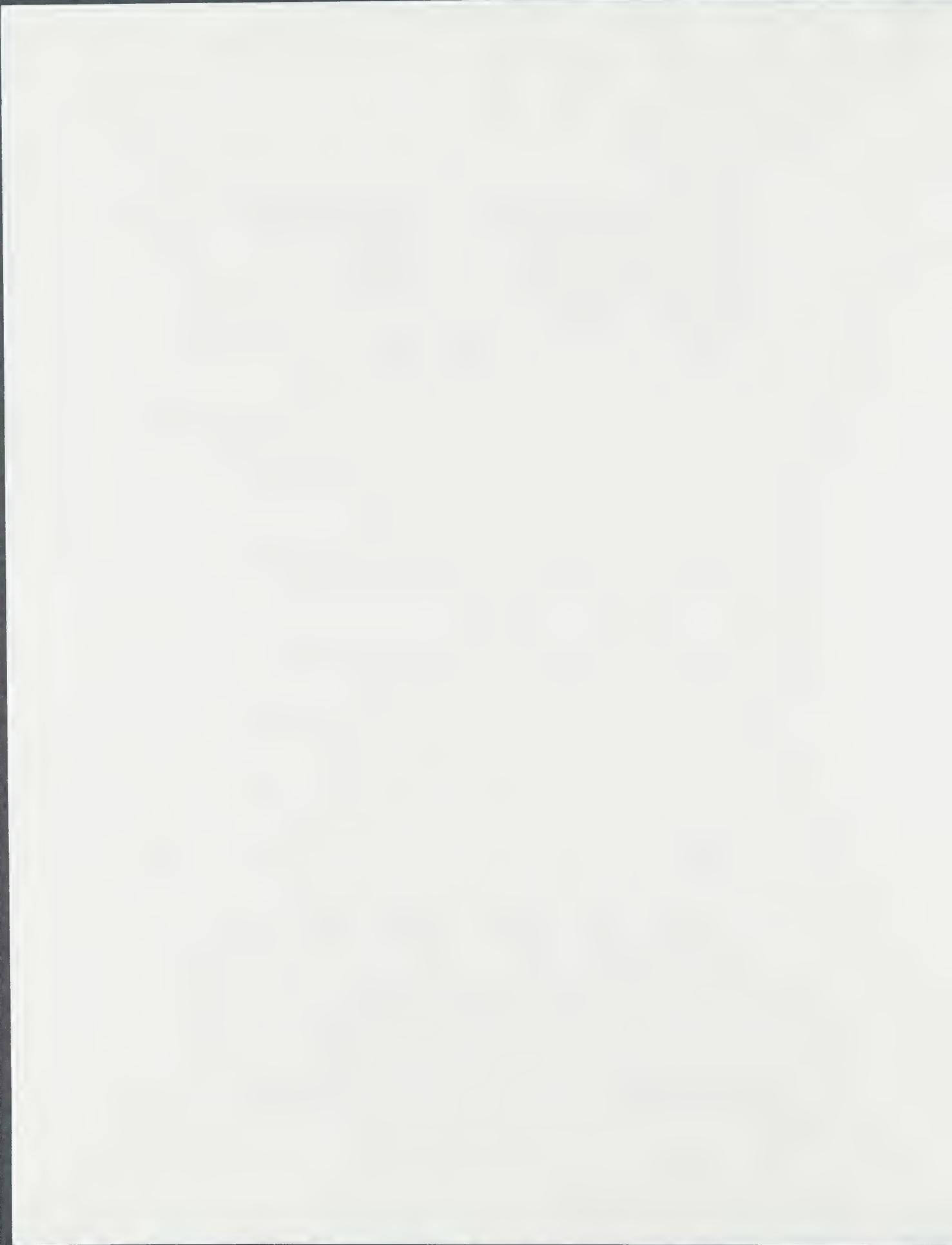
January 26, 1989

- other changes were made to the painting as observed under black light (examination by Minneapolis Institute of Arts).
3. The painting was purchased from a reputable gallery.
  4. The canvas is the original and is unlined.
  5. The original markings exist on the back of the frame.
  6. The painting has been in our family since 1923 and has never been exhibited.
  7. Gauguin's style was influenced by several other artists early in his career when he was trying out new styles which could account for this painting being atypical.

So far our efforts to authenticate this painting have focused on style and composition and the fact that it is atypical (i.e., it looks like a Jongkind). However, that was before we had found the provenance. So to date, no one has researched the provenance which shows a very interesting history with information that could be investigated and could provide some valuable insight into the origin and authenticity of the painting.

Based on the above information I want to provide you with as much pertinent data as possible. Therefore, I am enclosing copies (numbered inserts) of the following information:

1. M. Knoedler & Co., 11/6/22 - example of Paul Watkins' acquisitions.
2. M. Knoedler & Co., 11/2/23 - bill of sale for Gauguin painting.
3. Letter from Paul Watkins to M. Knoedler & Co., 1/11/24 - acknowledging receipt of paintings.
4. Letter from Paul Watkins to M. Knoedler & Co., 1/12/24 - describing payment of 11/2/23 bill of sale.
5. M. Knoedler & Co., 1/24/24 and 1/25/24 - acknowledging payment of 11/2/23 bill of sale.
6. M. Knoedler & Co., 1/15/24 - Copy of 11/2/23 bill of sale for Gauguin painting with description of provenance of painting.
7. M. Knoedler & Co., 2/1/24 - letter referring to invoice with full pedigree of the Gauguin (Moonlight at Pont-Aven, Brittany)
8. Letter from Paul Watkins to M. Knoedler & Co., 2/15/24 - expressing delight for including the provenance of the painting.
9. Information (file photo, sales history and documentation) obtained from Knoedler files on 7/3/85 provided by their archivist Nancy Little.



Mr. Charles Stuckey

- 3 -

January 26, 1989

10-12. Also attached is part of the preface of a book on Gauguin entitled Life - Art - Inspiration by Yann le Pichon. This clipping illustrates how Gauguin was influenced by many artists. One of the artists was Jongkind (Insert 10). In 1942 Parke-Bernet auctioned "Moonlight on the Canal" by Jongkind (Insert 11). It seems possible that a resemblance does exist between Jongkind and our Gauguin painting (Insert 12). It also appears they were both painted about the same time.

13. An 8 x 10 B x W glossy of painting taken by Minneapolis Institute of Arts.

With our recent discovery of the provenance we believe this to be an unknown or forgotten Gauguin from his early years (e.g. a Sunday painting?). I hope that all of the information I have provided is most helpful.

Thank you. I look forward to hearing from you. Please call or write if you have any other concerns or questions.

Sincerely,

Paul R. Watkins

P.S. We (my sister and myself) very much enjoyed the Gauguin Exhibition and the recently completed wing at the Institute. My mother who is 80 years old and lives in Winona, Minnesota, also accompanied us to Chicago just to see this Exhibition. As you may guess we all had a very special interest in the Exhibition because of our Gauguin and the family history associated with it.



## EXHIBITION INFORMATION

### AUDIOVISUAL PROGRAM

A ten-minute introduction to the exhibition in Regenstein Hall

RECORDED TOUR of "The Art of Paul Gauguin"  
Narrated by Charles Stuckey, co-curator of the exhibition.  
Public, \$3; Member, \$2.50

The following programs are free with museum admission:

### LECTURES AT 12:15

September 26; October 4, 12, 20, 28; November 7, 15, 23 and  
28; December 6, Fullerton Hall; December 9, Gallery 108

### TUESDAY LECTURES AT 6:00

September 6 — *Gauguin and Beethoven: Color in the Vollard Exhibition of 1898*  
RICHARD R. BRETTELL, Director, Dallas Museum of Art, and co-curator of the exhibition, Arthur Rubloff Auditorium

September 13 — *The Art of Paul Gauguin*  
CHARLES STUCKEY, Curator of Twentieth-Century Painting and Sculpture and co-curator of the exhibition, Fullerton Hall

September 20 — *Gauguin: Subject Matter and Subjectivity*  
DR. JOHN GEDO, psychoanalyst and author, Fullerton Hall

September 27 — *Gauguin and the Pursuit of Spiritual Wisdom*  
DR. NAOMI MAURER, art historian, Fullerton Hall

October 11 — *Clogs on the Granite Soil: Gauguin in Brittany — Personalities, Prints, and Pont-Aven*  
ROY JOHNSTON, Skidmore College, New York, Price Auditorium

November 1 — *Gazing into the Shadows: Borobudur in the Art of Gauguin*  
ROB LINROTHER, University of Chicago, Fullerton Hall

November 29 — *Inventing a New Tradition: Technique and Vision in the Work of Paul Gauguin*  
VOJTECH JIRAT-WASIUTYNSKI, Queens University, Kingston, Ontario, Price Auditorium

### FILMS ON GAUGUIN

3:00 Tuesdays and Saturdays, Price Auditorium

### ADMISSION

Tickets (\$5) should be purchased in advance: at the Art Institute; at all Ticketron locations; or by calling Teletron at (312) 853-3636 (outside Illinois, call 1-800-843-1538). Hotline: (312) 454-8484

## RELATED EVENTS

### EXHIBITIONS

"The Prints of the Pont-Aven School: Gauguin and His Circle in Brittany"  
Galleries 108, 109, and 109A

"Paul Gauguin and Japanese Woodblock Prints"  
Ryerson Library

### SUBSCRIPTION PROGRAMS

*Paul Gauguin: In Search of Self and Place*  
THOMAS L. SLOAN, School of the Art Institute  
Sept. 6, 6:00 or Sept. 9, 11:00: *From Synthetism to Symbolism*  
Sept. 13, 6:00 or Sept. 16, 11:00: *The Final Years: Success or Failure?*  
Tickets available at door, Morton Hall

*Gauguin's Graphic Art: A Need to Explain*  
PETER ZEGERS, Visiting Curator, Department of Prints and Drawings  
Oct. 21 and 22, 9:15-11:30, Glore Print Study Room.  
Advance reservations required. Call (312) 443-3680.

### TEACHER WORKSHOP

*Paul Gauguin: Art and Life*  
October 8, 10:30-2:30. Fee: \$25  
Includes 3 p.m. admission to the exhibition.  
Advance reservations required. Call (312) 443-3914.

### CHILDREN AND FAMILY PROGRAMS: JUNIOR MUSEUM

Weekend Family Workshops  
October 1, 2; 2:00: *The Art of Paul Gauguin*  
October 15, 16; 2:00: *Gauguin and His Brittany Circle — Printmaking*  
Drawing in the Galleries  
October 23, 12:30: *Gauguin and His Brittany Circle*  
Gallery Walks  
Children 9 and older and their parents  
September 17, 1:00: *Gauguin and the Colonists*

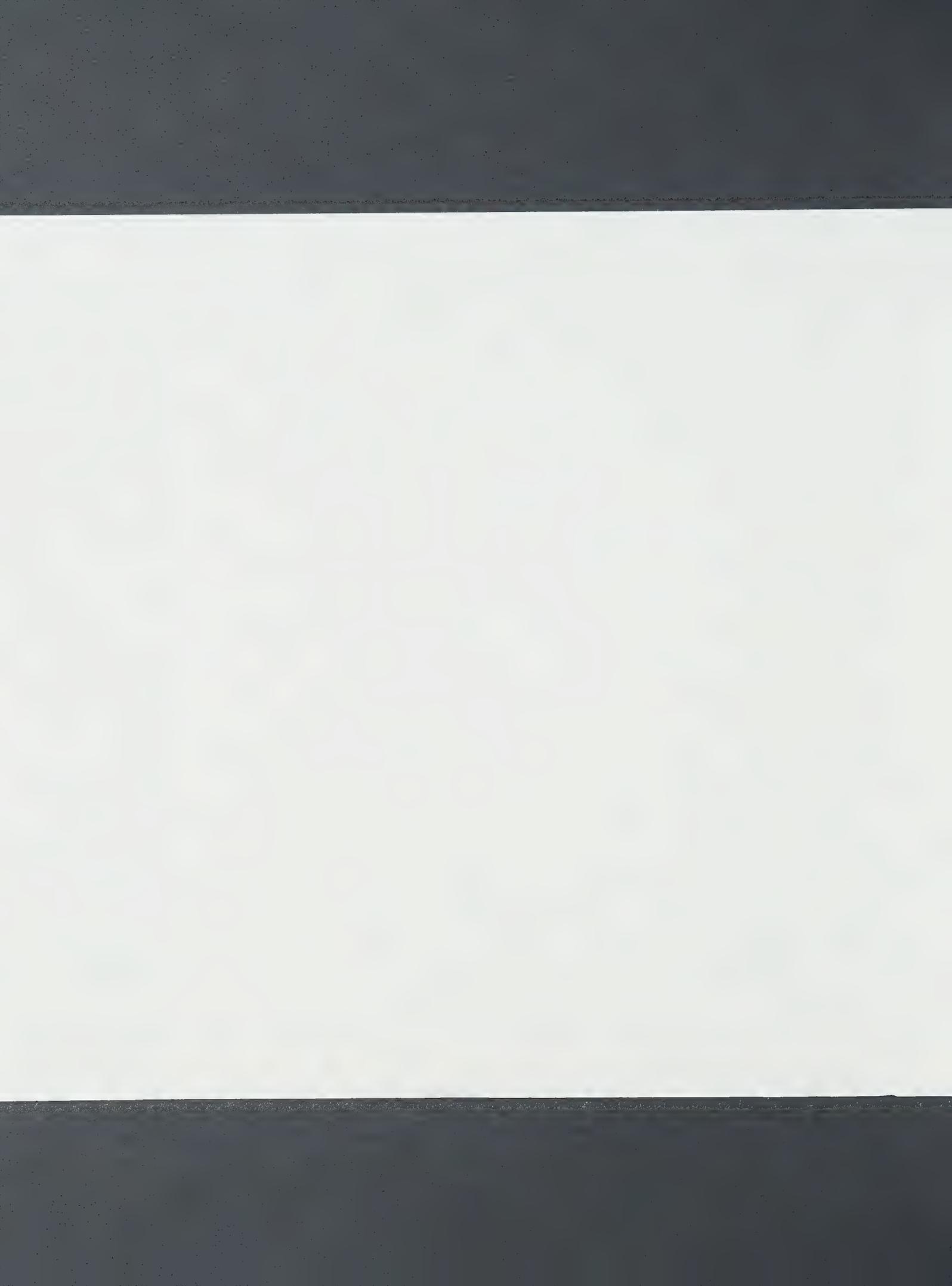
### GAUGUIN'S ISLAND

October 1-November 27, daily  
Add people, flora, or fauna to our mural.

*This exhibition is made possible by AT&T.  
An indemnity for this exhibition has been granted by the Federal Council on the Arts and the Humanities.  
All exhibitions at The Art Institute of Chicago receive partial support from the John D. and Catherine T. MacArthur Foundation Special Exhibitions Grant.*

This brochure is a publication of the Department of Museum Education in conjunction with the Departments of Twentieth-Century Painting and Sculpture, European Painting, and Prints and Drawings. It was written by Deborah Goodman, Deborah Howes, Charles Stuckey, and Peter Zegers and designed by Ann Wassmann Gross.





## THE ART INSTITUTE OF CHICAGO

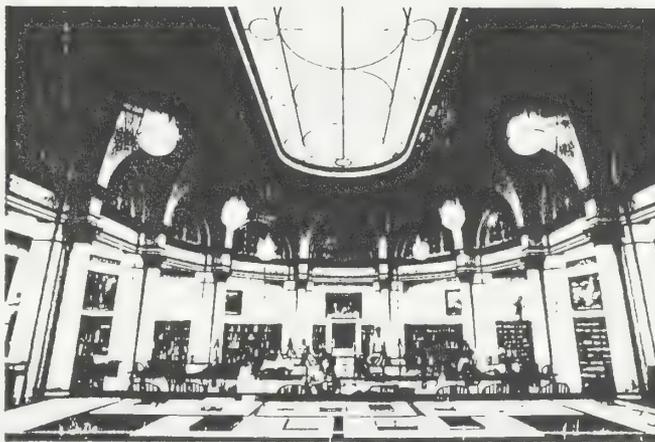
## Brushstrokes

SPRING 1988

## THE RYERSON AND BURNHAM LIBRARIES

The Ryerson and Burnham Libraries of the Art Institute form a major art and architecture research collection of international significance. The Art Institute's Libraries contain over 160,000 volumes, 60,000 exhibition catalogues, and 1,500 current periodical and serial subscriptions. A collection of more than 310,000 slides provides visual documentation for museum lectures and School of the Art Institute courses. Annually, the Libraries acquire an average of 6,000 volumes on the visual arts and architecture. The collection covers all art periods and media, emphasizing 18th- through 20th-century architecture, and 19th-century painting, photography, drawing, and the decorative arts. Acquisitions funds come from restricted endowment funds and from the general operating budget. Donations of periodicals and art books to the Libraries are always appreciated. Most recently, a notable gift of 2,500 volumes was received from the estate of Leigh B. Block, former Chairman of the Board of Trustees and Life Trustee of the Art Institute.

Executive Director Jack Perry Brown oversees the operation of the Libraries and its staff of 35. Reference librarians are available to assist experienced users and to familiarize first-time visitors with the complexities of the large collection. As Brown commented, "If the Libraries are not used, they essentially lose their purpose." Of the more than 20,000 readers using the Libraries annually, one third are Art Institute Members, many of whom seek information pertaining to their own collections or to collecting art in general. The second largest group of users is faculty and students of the School of the Art Institute. Brown notes that the Libraries fully serve both the museum and School,



View of the Reading Room of the Ryerson and Burnham Libraries

thereby facilitating interaction between the two. A third primary group is the Art Institute's curators, who work extensively on a variety of subjects. Recently, curatorial research assistants in the Libraries diligently paged through art auction catalogues in search of information about works of art by Paul Gauguin. The information they retrieved was used by the organizers of the upcoming Gauguin retrospective, opening here in the new South Building this September. The Libraries also administer the Art Institute Archives, which holds the Institute's own permanent records. Last year, the Archives completed an initial records survey of all museum and School departments. Works from the Libraries' collections are featured in four to five exhibitions a year organized chiefly by the Libraries' staff and presented in the reading room. Last year, fifteen-thousand visitors viewed these exhibitions, which complement larger exhibitions in the museum's galleries, or highlight the strengths of the Libraries' own collections. These include the Mary Reynolds Collection on Dada and

Surrealism; the Ryerson Collection of Japanese and Chinese woodblock books; and the architectural archives of Chicago and midwestern architects.

Preservation of the Libraries' vast collection is crucial. The effects of age and use will make 90 percent of its collection unusable by the next century if the problem is not addressed systematically. In addition to preservation efforts, one of Brown's immediate concerns involves converting the card catalogue into a computer-readable format. Major funding is sought to implement this project.

The Friends of The Ryerson and Burnham Libraries was founded in 1983. This group now includes 200 members who support special acquisitions and activities of the Libraries. Most of the Friends are book collectors, architects, or art historians who foster interest in the Libraries' programs through a schedule of lectures, tours of important book collections, and visits to other major libraries. For information on joining the Friends, please call (312) 443-3671.

## ALLIANCE MEMBERS ENJOY FOUR SPECTACULAR EXHIBITIONS

Contributors to the Annual Fund gathered for a wonderful evening of Impressionist and Post-Impressionist art on October 30, 1987. Gloria Groom, research assistant in the Department of European Painting, eloquently introduced the famous Courtauld collection.

During the winter months the works of Anselm Kiefer were shown in a premier exhibition in Morton Wing. Neil Benezra, curator of Twentieth-Century Painting and Sculpture, helped unravel the extraordinary oeuvre of this impressive artist. Kiefer's series of "books" was of particular interest to many attending.

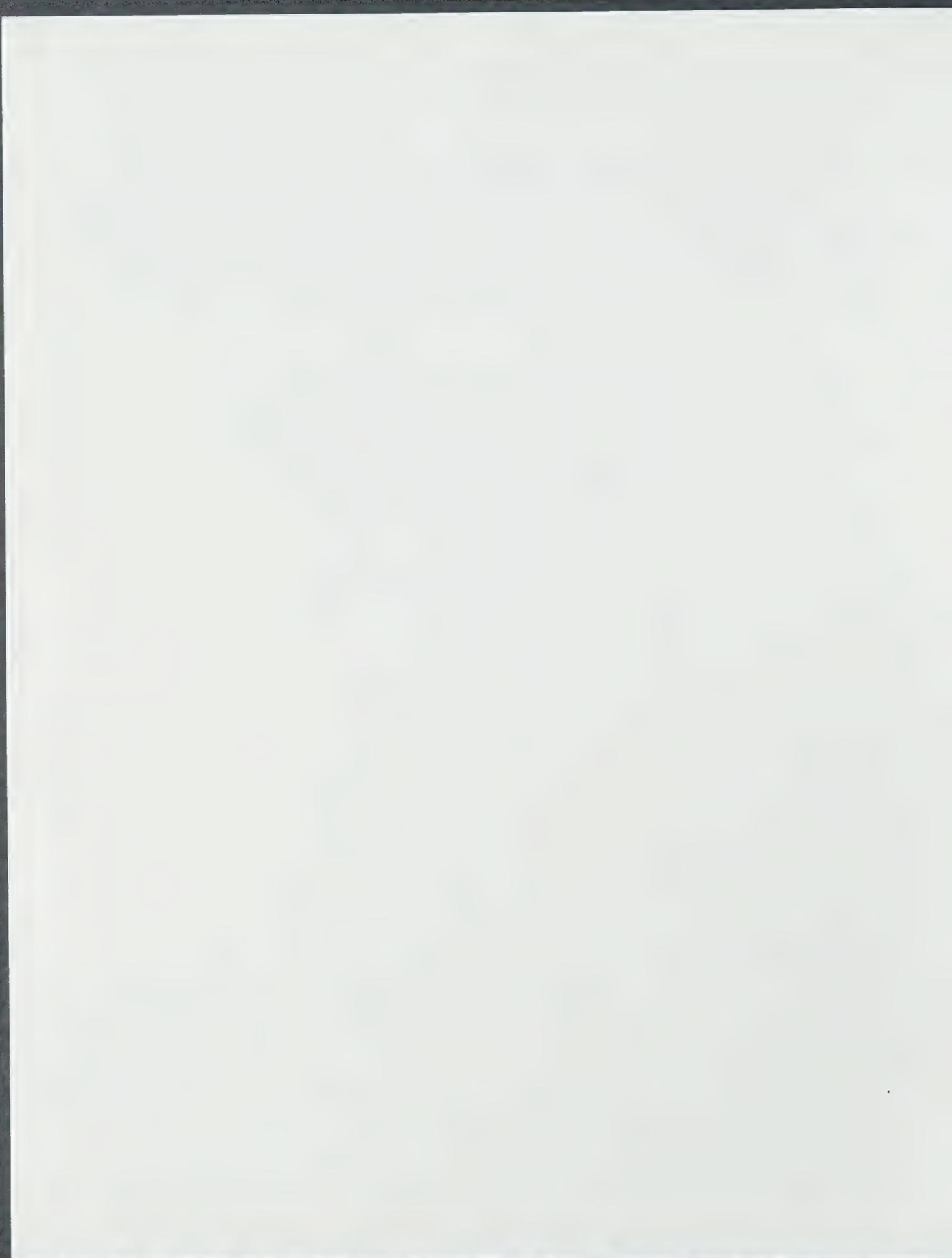
February marked the beginning of the Chinese New Year and the opening of *Ice and Green Clouds: Traditions of Chinese Celadon*. Curator of Chinese and Japanese Art Yutaka Mino delighted the audience with his witty demeanor and presentation style as he led the group through a pictorial history of celadon wares.

Most recently, Alliance Roundtable and Alliance members convened for a viewing of *Georgia O'Keeffe*. The influence of the Southwest provided a fitting ambiance for lively conversation about O'Keeffe's unique and colorful art.



Alliance members enjoy a splendid evening of Chinese culture.

THE ANNUAL CONTRIBUTORS FUND

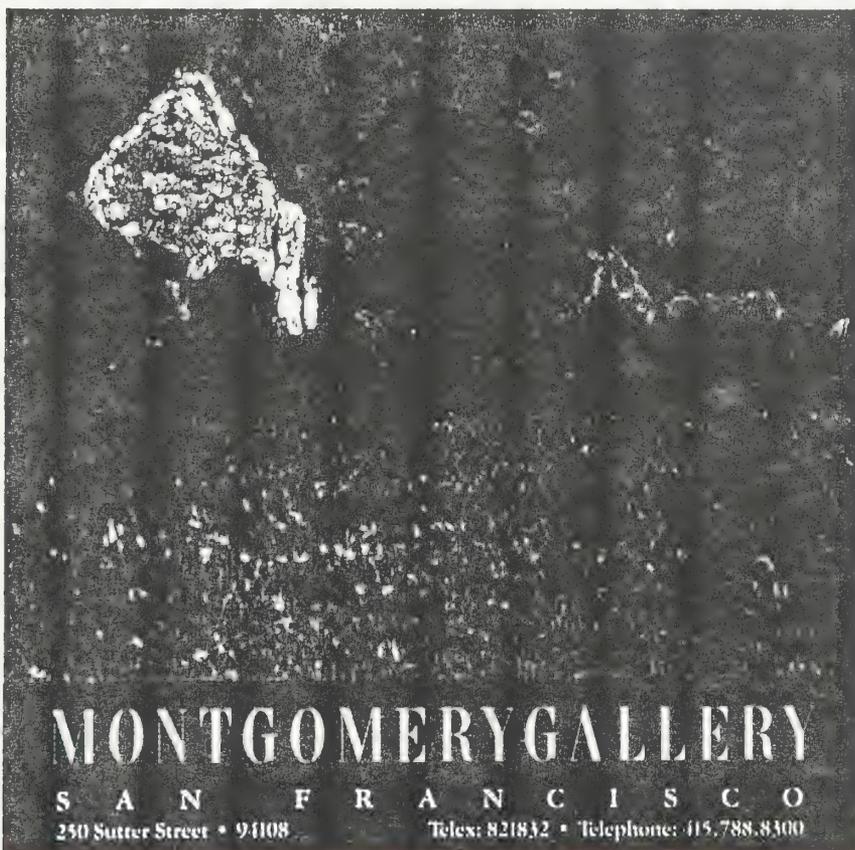


4188

# WILDENSTEIN

*Paintings  
Drawings  
&  
Sculpture*

19 EAST 64TH STREET, NEW YORK



*Connoisseur  
April 1988*

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Mall this form to:

**CONNOISSEUR**

P.O. Box 10120

Des Moines, Iowa 50350



1120186

Mr. Daniel Wildenstein

Fondation Wildenstein

55, Rue La Boétie

Paris-VIII<sup>e</sup> 75008 Paris France

Telephone: 563-01-00  
Cable: Savill-Paris

Telex: 600046  
Wilden-Paris

Ms. Virginia H. Pancoast  
IFAR  
46 East 70 Street  
NEW YORK, NY 10021

July 20, 1986.

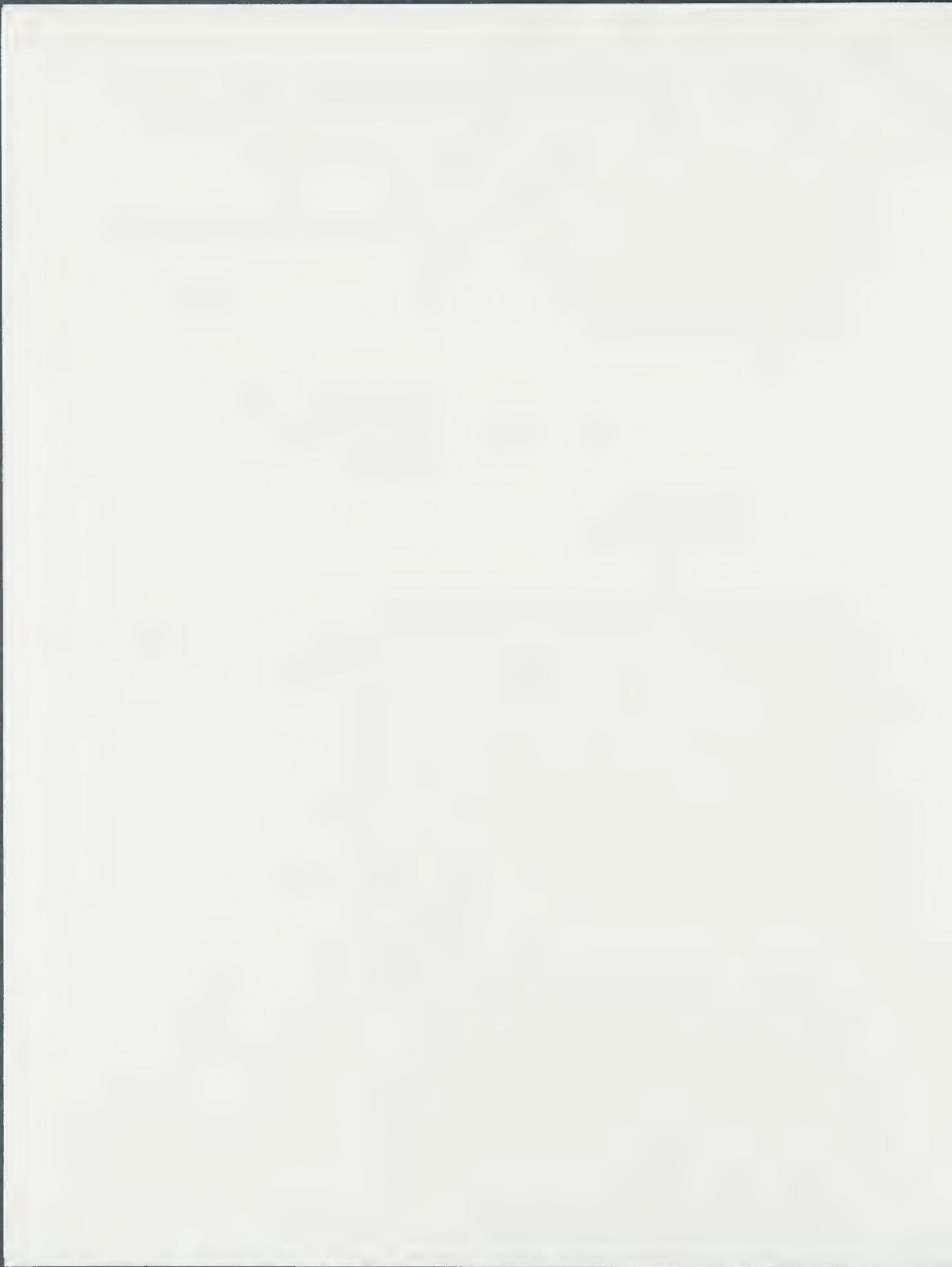
Dear Ms. Pancoast,

Mr. Daniel Wildenstein has seen the photograph of Clair de lune, "Pont-Aven" that you sent on July 10, and does not consider it as a work by Gauguin. It will not be included in our catalogue raisonné. Thank you for the small snapshot; please find enclosed the large color transparency.

Sincerely yours,



Sylvie Crussard



I

ART

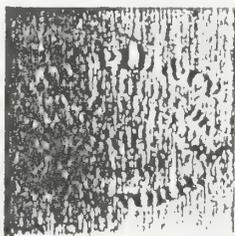
## FLIP SIDE

Identifying 19th-century paintings

Size 20-30

SOLD BY  
FROST & ADAMS.

Nos. 33 and 35 Cornhill, Boston.



A Frost & Adams label (top, photographed by Norman E. Muller) from 1869-80, when the firm was located at nos. 33 and 35 Cornhill, Boston. A Goupil & Co. stencil mark (above, photographed by Alexander W. Katlan) from 1854-58, when the firm was located at 366 Broadway, New York

A recently published book identifying 19th-century New York City artists' suppliers and colormen (those involved in the mixing and preparing of artists' paints) is proving to be an extremely useful aid for helping to determine the authenticity and dating of American paintings. *American Artists' Material Suppliers Directory, Nineteenth Century* (Noyes Press, Parkridge, N.J., pp. 460, \$64), by paintings conservator Alexander W. Katlan, covers the years from 1810-1900 and includes the names and addresses of artists' supply firms, the dates they were in business, and over 100 photographs of their trademark stencils and labels. In addition, Katlan has also republished Norman E. Muller's 1973 article, *Boston Artist Material Suppliers*, covering the years 1823-87.

The author, who spent five years gathering information for this book, found his source material in the early city and business directories, in unpublished manuscripts and papers, in private archives, and through the examination of paintings and conservation records in 26 museums from Washington, D.C. to Albany, New York. Katlan discusses some of the more important firms in detail; in particular, Edward Dechaux & Co., whose stencil mark is the most frequently seen from this period, and Goupil & Co., which sold artists' supplies as well as prints and paintings and was the forerunner of M. Knoedler & Co., art dealers.

Nancy Little, the librarian at M. Knoedler & Co., who made the gallery's extensive archives available to Katlan, stated in her foreword to the book that both she and the author, "felt a sense of urgency of making more material available before such archives disappear altogether." As a conservator, the author expressed his concern that

Info regarding suppliers on print or supplies to artists. This deals w/ Am artists. I might need info for European artists

the supplier information is being lost as 19th-century American paintings are "conserved, restored or re-lined, causing obliteration of the stencil mark information." As to the directory's general usefulness, Professor William B. Gerdtz, of the Graduate Center of City University and a prolific author on 19th-century American paintings, stated to IFAR that he has used the book since its publication in late 1987, and that he considers it a "basic source, where nine out of ten problems can be solved."

In two separate instances within the last few years, the presence of a stencil mark or label enabled IFAR's Authentication Service to provide a definite date for two paintings attributed to Bierstadt. One, purportedly a preparatory work for the large signed oil, *Yosemite Valley*, circa 1863, that is in the Pioneer Museum and Haggin Galleries, Stockton, California, had an old Frost & Adams label with the address listed at "nos. 33 and 35 Cornhill, Boston." This label identified the canvas as one that was made sometime between 1869-80, when the firm was located at the Cornhill address, thus precluding it from being a preliminary sketch for the 1863 original.

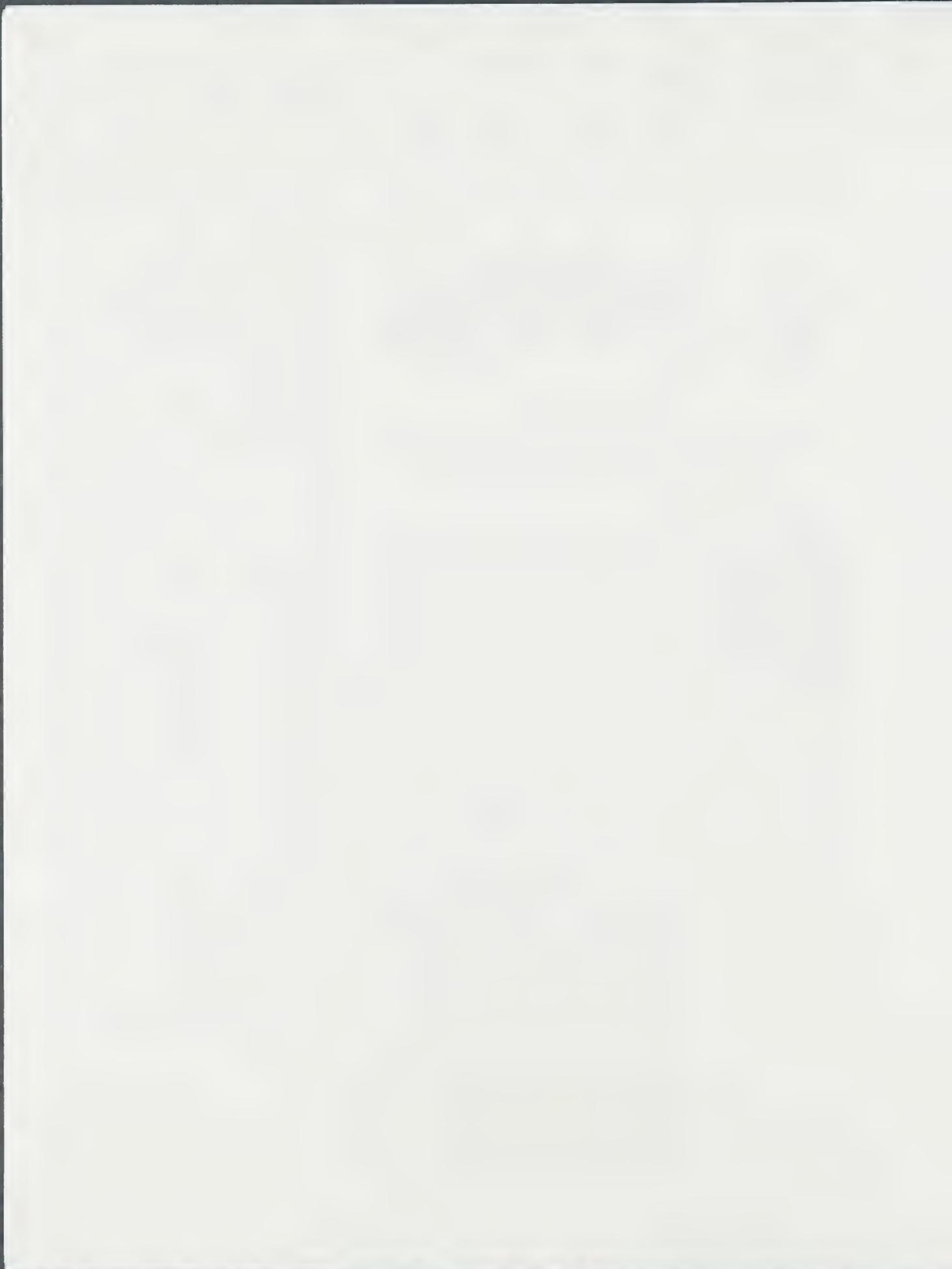
In a second instance, IFAR examined a work that was identical in composition to Bierstadt's *Approaching Storm* (1854), which is in the Arnot Art Museum in Elmira, New York. A conservator's examination indicated that the replica most likely was a work from the mid-19th century, although not by Bierstadt's hand. A Goupil & Co. stencil with their "366 Broadway" address established the date of the canvas as being between 1854-58, confirming the conservator's opinion. For both examinations, Katlan was able to provide IFAR information on Goupil & Co. and Frost & Adams prior to the publication of his book.

Now that Katlan's book has appeared, it should be an indispensable tool for scholars, dealers, and collectors in researching the origin and date of many American 19th-century canvases. The author is hopeful that his book will encourage others to research artists' supply firms in other cities such as Philadelphia and Baltimore. He stated to IFAR that this information can be gathered anywhere using the same methods he used for his New York directory.

Virgilia Heimsath Pancoast  
Director, Authentication Service  
International Foundation for Art Research  
46 East 70th Street, New York, N.Y. 10021  
(212) 879-1780

ART &amp; AUCTION

May 1988



7185

M KNOEDLER & CO., INC.  
19 EAST 70<sup>TH</sup> STREET  
NEW YORK, N. Y. 10021  
704-0550

LONDON, 22 CORK STREET  
CABLE ADDRESSES  
"KNOEDLER"  
NEW YORK LONDON

July 3, 1985

Nancy Escher  
132 South Crescent Drive  
Beverly Hills, California 90212

Dear Nancy,

Enclosed is all the information you requested about the Watkins pictures. As far as Henry Reinhart there was a Henry Reinhart and Sons on 57th St. in the early part of the 20th century in New York with whom we dealt on several occasions. I have no idea where stock books of that gallery are now - I dearly wish I knew myself. The Anderson Galleries were the auction house on 57th St. on the north east corner for years and are no longer extant. I have no idea where those records are however catalogues of the sales exist and can be found in the L.A. County Museum Library microfiche of the Knoedler Library - so check with them.

As far as IFAR is concerned I think that it is a very "solid, good organization and you can contact Virgilia Pancoast for authenticity. I am unsure about their fee.

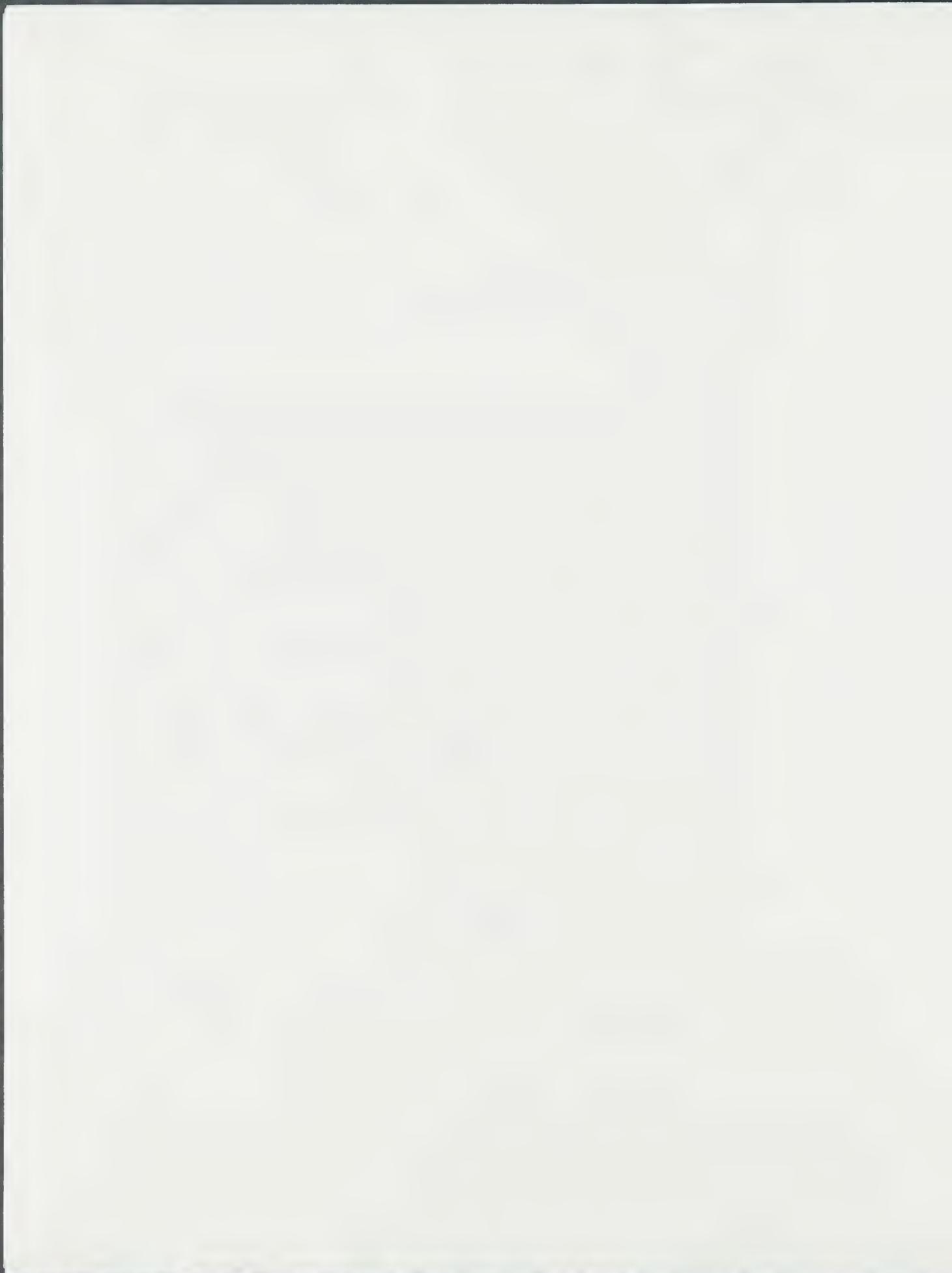
I hope this is all of some help to you and sorry for the delay - alot of leg work and little time these days. Work on the History is halted because I am so backlogged and busy with members and other enquiries re: past provenance etc.

It was fun seeing you if only for a brief time. Take care and happy summer.

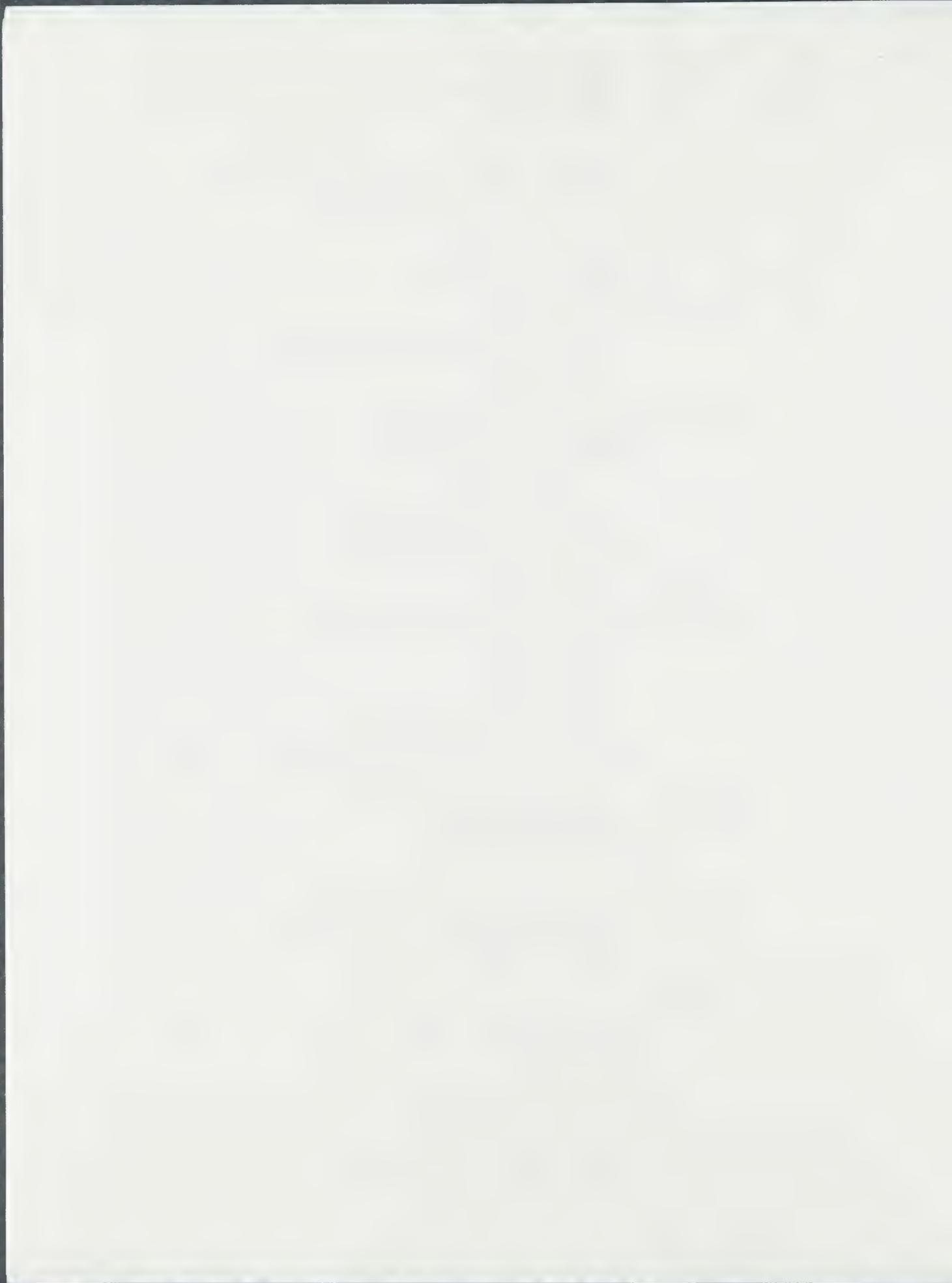
Love

*Nancy Little*

*Knoedler Librarian (former)*



- #14118 Dwight Tryon  
Autumn Landscape  
pastel  
7½ x 10½"
- Came in from the artist (1 W. 64 St.)  
2/26/17. Sold to Paul Watkins, Winona  
MN April, 1917 for \$325.00
- #14145 Dwight Tryon  
Early Spring Morning  
pastel  
7½ x 11 3/4"
- Came in from the artist 3/24/17  
Sold to Paul Watkins April, 1917  
for \$325.00
- #14166 Charles Emile Jacque  
Moutins Dans La Campagne:  
Temps Orageux  
23 3/4 x 17 3/4"
- Came in from Valadon & Co., Paris  
December 27, 1916  
Sold to Paul Watkins April 1917  
for \$2,900
- probably  
#15316 Constant Troyon  
Landscape: Cattle Drinking With  
Milkmaid
- Oil/ canvas  
23 x 29½"
- Came in from Arthur J. Sulley, London  
January 15, 1922 and sold to Paul Watkins  
December, 1922 as A Pond for 90,000 francs
- #14037 Leon A. Lhermitte  
Haymakers Resting  
oil/canvas  
18 x 15"
- Came in from Boussod Valadon & Co., Paris  
December 1916  
Sold to Paul Watkins for \$2,900  
April 17, 1917
- probably  
#15778 Paul Gauguin  
Harbor At Pont Aven, France  
oil/canvas  
20½ x 30"
- Probably our Claire de Lune, Pont-Aven, 1874  
36½ x 21 5/8"
- Came in from Chas. Gérard, Paris and sold through  
our Paris gallery in 1923



#15120 J.B.C. Corot  
The Woodcutters  
9 5/8 x 12 3/4"  
Oil/canvas

Came in from R. & C. Gérard Frères, Paris  
November 23, 1920 and sold to Paul Watkins  
December 22, 1922 for \$1280.00

#15127 Claude Monet  
Normandy Coastline  
or  
Scene In Brittany

Originally came in to Knoedler's as #14602  
from John Levy, NY in 2/14/19 and was sold  
to Col. H.D. Hughes, Philadelphia in October,  
1920 for \$5,400  
He returned it and under its new stock #15127  
it was sold to Paul Watkins in December, 1922  
for 35,000 francs  
Paul Watkins brought it in on consignment in  
November, 1930 as CA 275 and it was sold to  
Philip J. Wickser of Buffalo for \$7,500 in  
January, 1931

Can find no record of sales of the second Troyon,  
the Diaz de la Pena or the Schreyer



