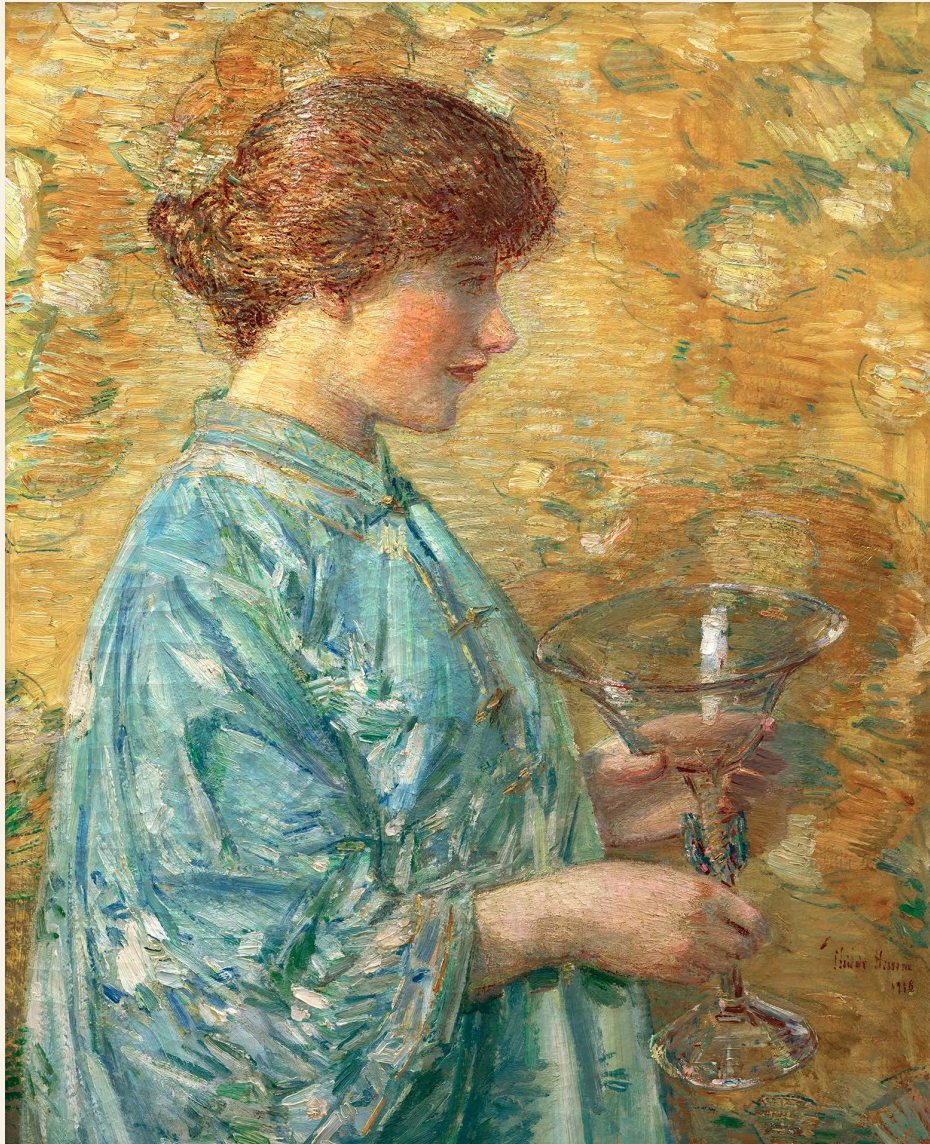


Childe Hassam



1859-1935 | AMERICAN

Venetian Glass

M.S. Rau
FINE ART • ANTIQUES • JEWELS

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Oil on canvas | 1913-16
Signed (lower right)

Canvas: 32 ³/₈" high x 22 ³/₈" wide | 82.1 cm x 56.7 cm
Frame: 49" high x 38 ³/₄" wide x 1 ¹/₄" deep
124.5 cm x 98.4 cm x 3.2 cm

“

Hassam was one of the greatest
painters of America.

- Edmund Tarbell

”



One of the most celebrated artists in history, Childe Hassam was the defining force of American Impressionism. His radiant portraits of mesmerizing female figures are among the rarest and most coveted in all of his oeuvre. This magnificent masterwork, *Venetian Glass (Portrait of Kitty Hughes)*, was one of the artist's favorites and gifted to a museum collection for almost 100 years—now coming to market for the very first time.

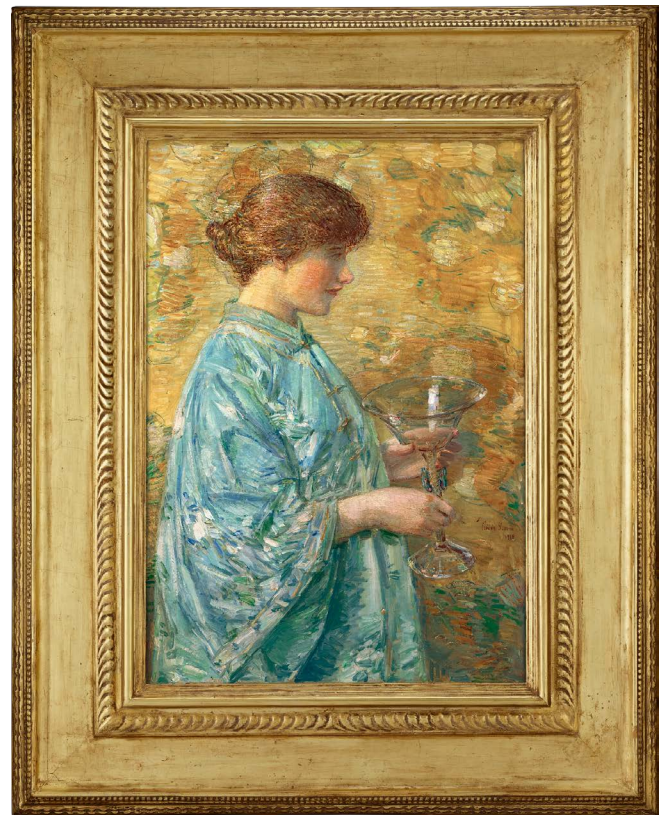
Hassam famously called himself “a painter of light and air,” rejecting the label of “Impressionist” his entire career. By the time this work was painted around 1913, his bold opinions and luminous canvases had earned him worldwide renown, major sales, important exhibitions as well as several medals at World’s Fairs. At the height of his fame in the early 1910s, Hassam turned his attention to intimate, light-filled interior scenes featuring women in quiet contemplation—a subject that would become his signature.

In *Venetian Glass*, one of Hassam’s iconic beauties delicately grasps a long-stemmed Murano glass. The palette of warm golds and cool aquamarines is perfectly balanced and absolutely radiant, allowing the luminous figure to emerge from a shimmering atmosphere of pure color. Hassam also renders an array of difficult textures with precision, from the sheen of her silk kimono and the curl of her auburn hair to the near-invisible translucence of the glass. Every element of this painting is masterfully executed and quintessentially Hassam.

The alluring figure was one of Hassam’s favorite models, Kitty Hughes. Very little is known about her life, yet contemporary newspapers often wrote of her beauty, with one writer noting: “One wonders if when she left the studios, if she knew how her beauty would live as long as canvas lasts—always Sweet Kitty Hughes.” The mystery of this famous siren only adds to the mesmerizing pull of *Venetian Glass*.

Hassam debuted this exceptional painting at the 18th Annual Exhibition of the Carnegie Institute in Pittsburgh in the spring of 1914, and in the months and years that followed, it was exhibited in some of the nation’s most prestigious museums—the St. Louis Art Museum, the Art Institute of Chicago, the Detroit Arts Institute and the Pennsylvania Academy of Fine Arts.

A personal favorite of Hassam’s, *Venetian Glass* remained in the artist’s own collection for the rest of his life. Upon his death in 1935, Hassam bequeathed this painting and several other special works he’d kept throughout his life to the American Academy of Arts and Letters in New York. *Venetian Glass* has thus never been offered for sale until now. Most masterworks by Hassam of this caliber already reside in important institutions, including the National Gallery of Art, the Smithsonian American Art Museum, the Carnegie Museum of Art and many more.



PROVENANCE

The artist, 1913–35

Bequest of the above to The American Academy of Arts and Letters, New York, 1935

M.S. Rau, New Orleans

LITERATURE

“List 344 Paintings at Pittsburgh Show. Eighteenth International Exhibition to Open at Carnegie Institute on April 30,” *New York Times*, April 20, 1914, p. 11

(Probably) Moore S. Achenbach, “Art Galleries Are Open For Private View,” *Pittsburgh Daily Post*, April 30, 1914, p. 7

(Probably) Glendinning Keeble, “Paintings Seen at Private View,” *Pittsburgh Post-Gazette*, April 30, 1914, p. 16

(Probably) “Many Artists Will Exhibit,” *Pittsburgh Daily Post*, April 20, 1914, p. 5

John Lane, “Thumb-Nail Notes on the Annual Exhibition of the Chicago Art Institute,” *International Studio 54* (November 1914), p. LV

“Random Impressions in Current Exhibitions,” *New-York Tribune*, February 25, 1917, p. 21

Adeline Adams, *Childe Hassam* (New York: American Academy of Arts and Letters, 1938), illus. opposite p. 92 as *Kitty Hughes*, 1916

This work will be included in the forthcoming catalogue raisonné of Hassam’s work in preparation by Stuart P. Feld and Kathleen M. Burnside

EXHIBITED

Department of Fine Arts, Carnegie Institute, Pittsburgh, April 30–June 30, 1914, *Eighteenth Annual Exhibition*, no. 149

City Art Museum of St. Louis, St. Louis, Missouri, from September 6, 1914, *Ninth Annual Exhibition of Selected Paintings by American Artists*, no. 88

Art Institute of Chicago, Chicago, Illinois, November 3–December 6, 1914, *Twenty-seventh Annual Exhibition of American Oil Paintings and Sculpture*, no. 145

M. Knoedler & Co., New York, February 15–March 3, 1917, *Exhibition of American Painters*, no. 19

Detroit Museum of Art, Detroit, Michigan, April 9–May 30, 1918, *Fourth Annual Exhibition of Selected Paintings by American Artists*, no. 123

The American Academy of Arts and Letters, New York, November 19, 1966–February 11, 1967, *Childe Hassam Exhibition*, no. 1, as “Kitty Hughes”



The INTERNATIONAL STUDIO

VOL. LIV. No. 213

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NOVEMBER, 1914

OLD SUBJECTS IN NEW VESTMENTS BY JESSIE LEMONT

THREE Continental impressionist painters, born but a couple of years apart, although widely separated by country, present in their canvases extreme divergence in conception and exposition of theme, yet reveal a certain similarity in big, broad and unique brush handling.

Giovanni Segantini, of Arco, by some called the supreme genius of modern Italy, a romantic Millet, "bathes his thoughts in Nature and clothes them in the local colour of his life in the Engadine Alps." Henri Martin, a native of Toulouse, "suggests Puvis de Chavannes set afire." Henri Le Sidaner, from the Ile Maurice beside the North Sea, with its melancholy mists, "a very poet who compels Nature to sing her intense moods with lyric tenderness," paints a world of dreams.

These three artists, different of race, of temperament, of predilection, used at times analogous line effects and a thick streaking in of colour, and again employed a flecked laying on of pigment dissimilar to other contemporaneous impressionists. Original, arresting and effective for a luminous vibrancy and also for a veiled and mysterious quality achieved by these methods, they were in a way by chromatic steps the technical precursors of Augustus Vincent Tack.

In subject matter not transported by the *Virgilian bucolics* of Segantini, nor enamoured of luminous white-veiled floating forms like Martin, nor yet haunted by the poetic visions of Le Sidaner, Augustus Tack reveals to us originality and power both in conception and technique.

Four large canvases recently completed by Augustus Tack might be called a symphony in four movements, with humanity for its theme. The force of the elemental flows through these

paintings, each of which is complete within itself, yet is part of a great whole. In each the background suggests illimitable space stretching out luminously beyond the range of vision. Each is dominated by a single human figure, Biblical in its bigness, symbolic of humanity's heights and depths.

In the first of these paintings, entitled *The Remorse of Eve*, the mysteriously glowing background throws into deeper shadow the figure of a woman who comes forth with faltering steps from beneath the boughs of a great tree. The overhanging branches arch the top, and the massive trunk sweeps from top to bottom the entire right of the picture, darkening to dusk the pathway along which the figure passes and contrasting sombrely with the far-distant brilliance of the background.

The woman's form is brown as of the earth and heavily built, yet with the vital grace of primal creatures. The abundance of wavy hair is thrown forward over the face, as if to veil its tragedy; the left arm is flung across the face, as if to hide the vision of the Unknown toward which she advances; the hands are obliquely and gropingly extended and are clasped with an upward gesture as of prayer. She walks with slow and dragging step, her strong form droops with its burden of realization of finality, of exclusion from the joy forever lost in God's Garden of Eden, to which there is no return. The faint reflection of that vanishing radiance lights her on her way into the Unseen. The symbolism of this figure is portentous. It represents the slow-gathering consciousness of avoidable but irretrievable loss.

The finality of despair of this *Eve* is relieved by a suggestion of wild freedom that leaps up even in the praying gesture of the hands and in the dragging step, which has a latent fleetness; the whole drooping form contains a repressed vigour, at once pagan and primitive. It holds an impulse which

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John Lane, "Thumb-Nail Notes on the Annual Exhibition of the Chicago Art Institute," *International Studio* 54 (November 1914), p. LV



Exhibition of the Chicago Art Institute

PORTRAIT

BY PHILIP HALE

characteristic costume pictures. Mr. Childe Hassam is also well represented in the same room by his charming works, *Venetian Glass* and *The Morning Room*.

The most live portrait in the exhibition is far and away the *Portrait of LaVerne W. Noyes*, by Louis Betts. The skilful handling of hands is a characteristic of this strong artist. At present there are a number of his portraits at the O'Brien Art Gallery, Chicago, all of which have considerable merit. He probably belongs, though he may not know it himself, to the great traditional family of portrait painters, one of whom painted in the time of Henry VIII and Queen Elizabeth, and whose works may be seen in the National Gallery of London. There was another artist, John Betts, who painted in 1660. I am the fortunate owner of the only picture by him in existence. It is signed

and dated, John Betts, 1660. It is a portrait of a lady. This particular artist is known only from my portrait. By way of criticism, it could truthfully be said that Mr. Betts does not put on his clothes as on a tailor's block. He might, however, with advantage, pay some slight attention to the folds of his draperies, as they are likely to arrest the eye to the disadvantage of the composure which should exist in portraiture.

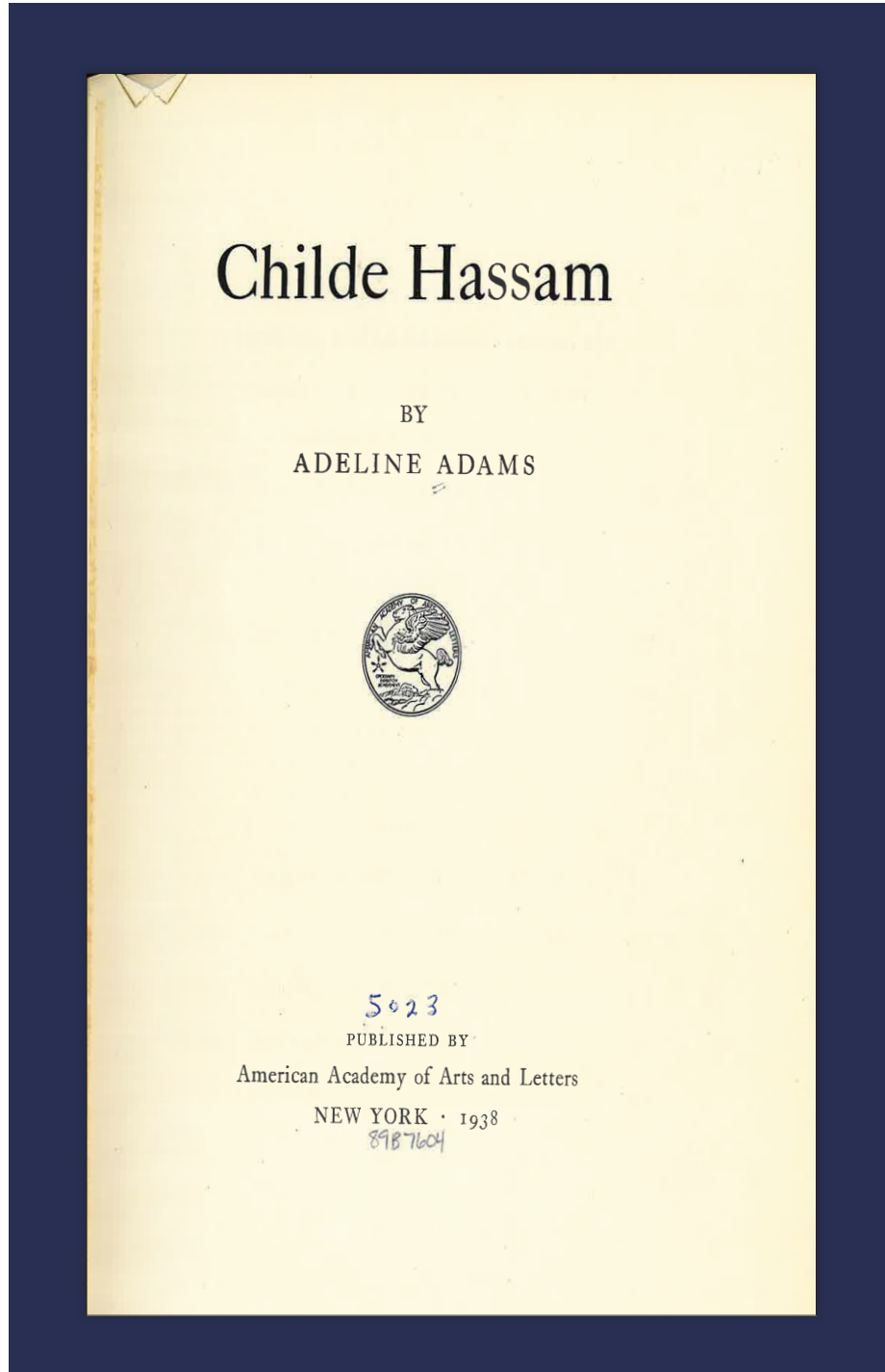
There is also a very fine example of Mr. William Wendt, entitled *The Higher Altitudes*. Marion L. Pooke's *Donna Italiana* is worthy of mention. We are glad to see a good example of Richard Miller's flesh painting, *Nude*. Mr. Frank De Haven has a very suggestive picture, which he calls *Summer Evening*, not too lurid.

Here, too, Mr. Lester D. Boronda is represented by *The Maths*, which is a very good piece of

LV

John Lane, "Thumb-Nail Notes on the Annual Exhibition of the Chicago Art Institute," *International Studio* 54 (November 1914), p. LV





Adeline Adams, *Childe Hassam* (New York: American Academy of Arts and Letters, 1938), illus. opposite p. 92 as *Kitty Hughes*, 1916





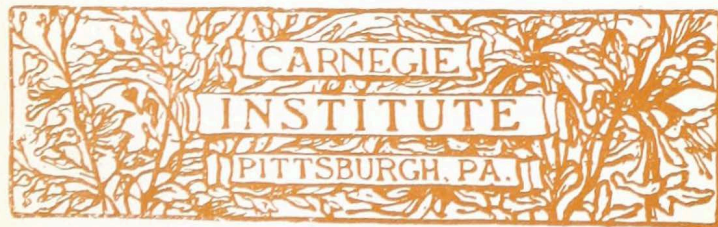
Kitty Hughes
[1916]

Adeline Adams, *Childe Hassam* (New York: American Academy of Arts and Letters, 1938), illus. opposite p. 92 as *Kitty Hughes*, 1916





ATALOGUE OF THE EIGHTEENTH ANNUAL EXHIBITION AT THE CARNEGIE INSTITUTE, APRIL THIRTIETH THROUGH JUNE THIRTIETH, NINETEEN HUNDRED AND FOURTEEN



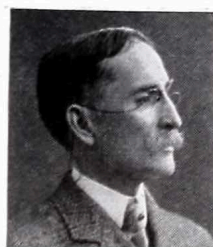
Department of Fine Arts, Carnegie Institute, Pittsburgh, April 30–June 30, 1914, *Eighteenth Annual Exhibition*, no. 149



Collection, Spartanburg, South Carolina; National Arts Club, New York; Union League Club, Chicago; Museum, Quimper, France. Awarded Silver Medal, Exposition Universelle, Paris, 1889; Medal, Columbian Exposition, Chicago, 1893; Bronze Medal, Pan-American Exposition, Buffalo, 1901; Silver Medal, Universal Exposition, St. Louis, 1904; Second Corcoran Prize, Society of Washington Artists, 1904; Gold Medal, American Art Society, Philadelphia, 1907; First Medal, Dallas, Texas, 1912

147—The Red Saw-Mill

Hassam, Childé, New York, New York; born, Boston, Massachusetts. Member of the National Academy of Design, New York Water Color Club, American Water Color Society, and of the Ten American Painters, New York; Associate Member of the Société Nationale des Beaux-Arts, Paris; Corresponding Member of the Seces-

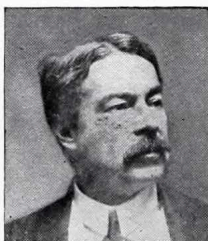


Birge Harrison

Department of Fine Arts, Carnegie Institute, Pittsburgh, April 30–June 30,
1914, *Eighteenth Annual Exhibition*, no. 149



sion Society, Munich. Represented in the Boston Art Club; Metropolitan Museum of Art, New York; Albright Art Gallery, Buffalo; John Herron Art Institute, Indianapolis; Telfair Academy of Arts and Sciences, Savannah; Cincinnati Museum; Rhode Island School of Design, Providence; Worcester Art Museum; Art Club of Erie, Pennsylvania; Portland Art Association, Portland, Oregon; Corcoran Gallery of Art, and National Gallery of Art, Washington, D. C.; Muncie Art Association, Muncie, Indiana; Hillyer Art Gallery, Smith College, Northampton, Massachusetts; Walters Gallery, Baltimore; Pennsylvania Academy of the Fine Arts, Philadelphia; Carnegie Institute, Pittsburgh. Awarded Medal of the third class, Exposition Universelle, Paris, 1889; Medal of the second class, International Art Exhibition, Munich, 1892; Gold Medal, Art Club of Philadelphia, 1892; Medal, Columbian Exposition, Chicago, 1893; Webb Prize, Society of American Artists, New York,



Childe Hassam

Department of Fine Arts, Carnegie Institute, Pittsburgh, April 30–June 30,
1914, *Eighteenth Annual Exhibition*, no. 149



1895; Prize, Boston Art Club, 1896; Medal of the second class, Carnegie Institute, 1898; Temple Gold Medal, Pennsylvania Academy of the Fine Arts, 1899; Silver Medal, Exposition Universelle, Paris, 1900; Gold Medal, Pan-American Exposition, Buffalo, 1901; Gold Medal, Universal Exposition, St. Louis, 1904; Medal of the third class, Carnegie Institute, 1905; Thomas B. Clarke Prize, National Academy of Design, 1905; Carnegie Prize, Society of American Artists, 1906; Walter Lippincott Prize, Pennsylvania Academy of the Fine Arts, 1906; Jennie Sesnan Gold Medal, Pennsylvania Academy of the Fine Arts, 1910; Evans Prize, American Water Color Society, 1912; First W. H. Clark Prize and Corcoran Gold Medal, Corcoran Gallery of Art, 1912

148—The Morning Room

149—Venetian Glass

Hatch, Emily Nichols, New York, New York. Member of the Association of Women Painters and Sculptors. Awarded McMillin Prize, New York Woman's Art Club, 1912

150—Rosamond Enters

Hawthorne, Charles W., New York, New York; born in Maine. Member of the Na-

Department of Fine Arts, Carnegie Institute, Pittsburgh, April 30–June 30,
1914, *Eighteenth Annual Exhibition*, no. 149



**AMERICAN OIL PAINTINGS
AND SCULPTURE**
THE TWENTY-SEVENTH
ANNUAL EXHIBITION AT
THE ART INSTITUTE OF
CHICAGO, NOVEMBER 3
TO DECEMBER 6, 1914

Art Institute of Chicago, Chicago, Illinois, November 3–December 6, 1914, *Twenty-seventh Annual Exhibition of American Oil Paintings and Sculpture*, no. 145



JOHANNA K. W. HAILMAN

- 138 Black and gold
 139 The peacock
 140 The deserted hut

Harris S. M. PHILIP L. HALE
 500 141 Portrait (M)

CHARLES E. HALLBERG

- 142 From the deck of the Mauretania

BIRGE HARRISON

- 143 The shipyard

LUCIE HARTRATH

- 144 Frances

CHILDE HASSAM

145 Venetian glass

- (M) 146 Morning room
 147 Summer sea

CHARLES W. HAWTHORNE

- 148 The widow

Art Institute of Chicago, Chicago, Illinois, November 3–December 6, 1914, *Twenty-seventh Annual Exhibition of American Oil Paintings and Sculpture*, no. 145

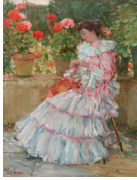




Venetian Glass on view at Art Institute of Chicago, November 3–December 6, 1914,
Twenty-seventh Annual Exhibition of American Oil Paintings and Sculpture



AUCTION COMPARABLES



Childe Hassam
Geraniums
 oil on canvas
 Height 60.3 x Width 45.7 cm.
 Height 23.74 x Width 17.992 in.
 1888–1889

11 November 2021 *over 4 years ago*

Christie's New York

The Cox Collection: The Story of Impressionism, Evening Sale – [Lot 0012C]

est. 2,000,000 - 3,000,000 USD

5,790,000 USD (P)

↑ 93% est



Childe Hassam
The white dory, Gloucester
 oil on canvas
 Height 66 x Width 53.3 cm.
 Height 25.984 x Width 20.984 in.
 1895

03 December 2009 *over 16 years ago*

Sotheby's New York

American Paintings, Drawings & Sculpture – [Lot 00018]

est. 2,500,000 - 3,500,000 USD

3,666,500 USD (P)

↑ 5% est



Childe Hassam
Le Crépuscule
 oil on canvas
 Height 125.7 x Width 193 cm.
 Height 49.488 x Width 75.984 in.
 1888–1893

11 November 2021 *over 4 years ago*

Christie's New York

The Cox Collection: The Story of Impressionism, Evening Sale – [Lot 0016C]

est. 1,500,000 - 2,500,000 USD

2,070,000 USD (P)



Childe Hassam
In the Sun
 oil on board laid on panel
 Height 45.7 x Width 36.2 cm.
 Height 17.992 x Width 14.252 in.
 1888

17 May 2012 *about 14 years ago*

Sotheby's New York

American Art – [Lot 00015]

est. 1,500,000 - 2,500,000 USD

1,986,500 USD (P)



Childe Hassam
In the Old House
 oil on canvas
 Height 80 x Width 123.2 cm.
 Height 31.496 x Width 48.504 in.
 1914

22 May 2019 *about 7 years ago*

Christie's New York

American Art – [Lot 00040]

est. 1,200,000 - 1,800,000 USD

1,455,000 USD (P)



Childe Hassam | *The New York Window*

1912

Medium: Oil on canvas

Dimensions: 45 ⁷/₈ x 35 inches | 116.5 x 89.1 cm



National
Gallery of Art

The National Gallery of Art
Washington, D.C., United States



Childe Hassam | *The Victorian Chair*

1906

Medium: Oil on canvas

Dimensions: 30 x 25 inches | 76.3 x 63.5 cm



SAAM

Smithsonian American Art Museum
Washington, D.C., United States

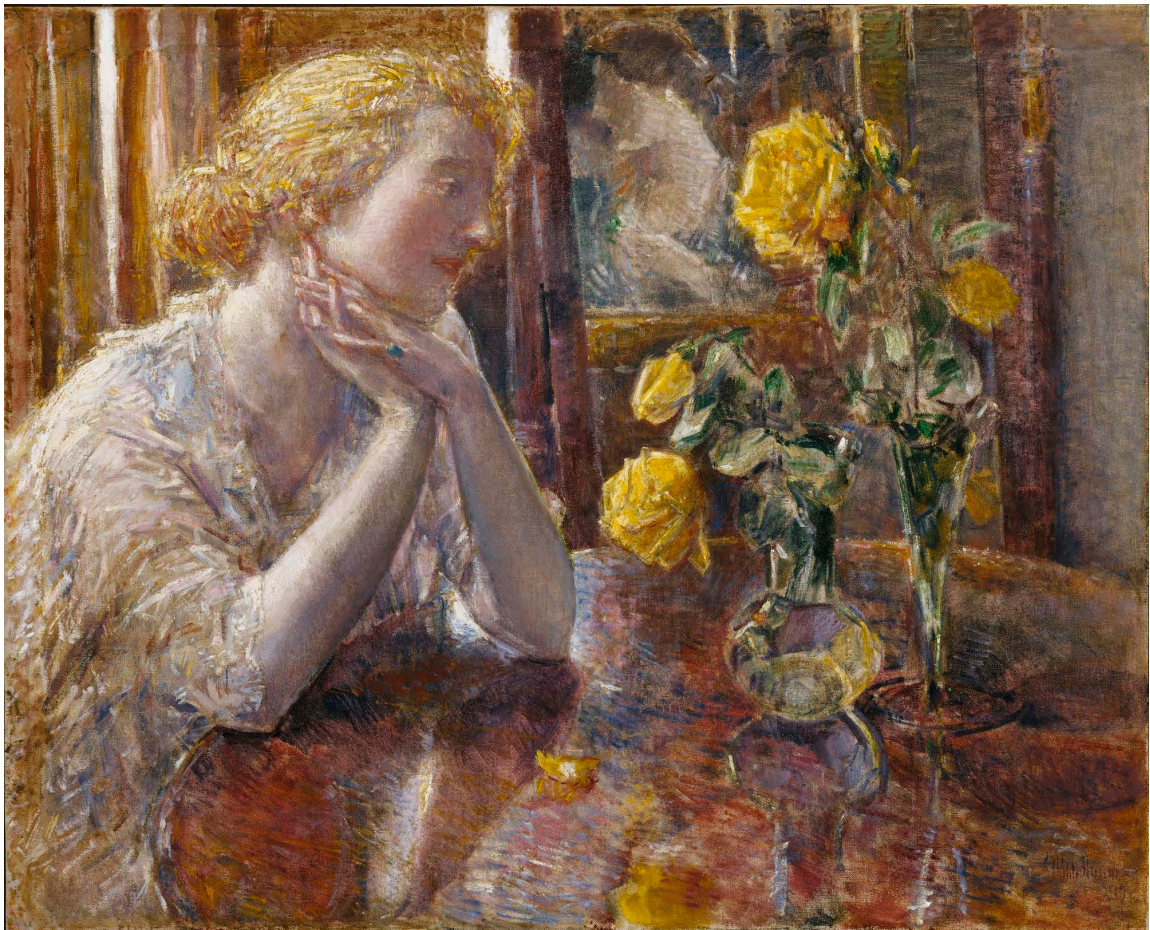


Childe Hassam | *Maréchal Niel Roses*

1919

Medium: Oil on canvas

Dimensions: 26 x 32 inches | 67.2 x 82.8 cm



SAAM

Smithsonian American Art Museum
Washington, D.C., United States



Childe Hassam | *Spring Morning*

1909

Medium: Oil on canvas

Dimensions: 42 x 40 inches | 106.7 x 102.2 cm



Carnegie
Museum
of Art

Carnegie Museum of Art
Pittsburgh, PA, United States



Childe Hassam | *The Breakfast Room*

1911

Medium: Oil on canvas

Dimensions: 25 x 30 inches | 63.8 x 76.5 cm



Worcester Art Museum
Worcester, MA, United States



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