

THE EMINENT  
COLLECTION OF  
PAINTINGS

FORMED BY THE LATE  
MRS B. F. JONES · JR  
SEWICKLEY HEIGHTS, PA.



PUBLIC AUCTION SALE  
DECEMBER 4 AND 5 AT THE  
PARKE-BERNET GALLERIES · INC  
30 EAST 57th STREET  
NEW YORK

• 1941 •

# IMPORTANT PAINTINGS BY GREAT MASTERS

*Superb Works by*

*Gainsborough, Hoppner, Romney, Lawrence, and  
Other Celebrated British XVIII Century Portrait Painters*

ALSO OUTSTANDING PORTRAITS BY REMBRANDT, FRANS HALS  
VAN DYCK, NATTIER, AND GREUZE

*British XVIII & XIX Century Sporting Paintings  
Including Examples by Ferneley, Stubbs, and Marshall*

NOTABLE LANDSCAPES BY HOBBEEMA, GAINSBOROUGH  
CONSTABLE, TURNER, AND COROT

*Collection Formed by the Late*  
**MRS B. F. JONES, JR.,**

*Removed from Her Residence at Sewickley Heights, Pa.*

SOLD BY ORDER OF THE EXECUTORS



Public Auction Sale

December 4 and 5

AT EIGHT-FIFTEEN EACH EVENING

**PARKE-BERNET GALLERIES · INC**

**NEW YORK · 1041**



FAIRACRES

RESIDENCE OF THE LATE MRS B. F. JONES, JR

AT SEWICKLEY HEIGHTS, PA.

## PRICED CATALOGUES

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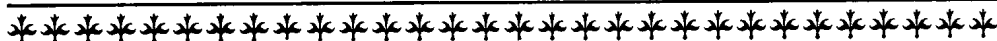
A priced copy of this catalogue may be  
obtained for one dollar for each  
session of the sale plus  
the cost of the  
catalogue

## FURNISHINGS AND ART OBJECTS

Furnishings and art objects comprising property of the estate of the late Mrs B. F. Jones, jr, removed from her palatial residence at Sewickley Heights, Pa., will be dispersed in five sessions of public auction sale at the Parke-Bernet Galleries, Inc., on the afternoons of November 25 to 29, inclusive. The illustrated catalogue is included in the season subscription to art catalogues. Non-subscribers may purchase it at \$1.00 the copy.

*Gift*  
*Parke Bernet Galleries, Inc.*  
*March 5, 1944*

# CONDITIONS OF SALE



The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.
2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.
3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.
4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.
5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.
6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.
7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.
8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.
9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

CONDITIONS OF SALE—*concluded*

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10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. Unless exempt from the payment thereof, the buyer will be required to pay the Federal Excise Tax, effective October 1, 1941, equivalent to 10 per centum of the price for which so sold on "all articles commonly or commercially known as jewelry, whether real or imitation; pearls, precious or semi-precious stones and imitations thereof; articles made of, or ornamented, mounted or fitted with precious metals or imitations thereof; watches and clocks and cases and movements therefor; gold, gold-plated, silver, silver-plated or sterling flatware or hollow ware, etc." Also on "articles made of fur on the hide or pelt, and articles of which such fur is the component material of chief value."

12. Unless exempt from the payment thereof, the buyer will also be required to pay the New York City sales tax of 1 per centum of the price for which all articles are sold.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "For the Lot". The Galleries reserves the right to decline to undertake to make such bids.

14. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

SALES CONDUCTED BY

HIRAM H. PARKE · OTTO BERNET · HARRY E. RUSSELL, JR · LOUIS J. MARION

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK

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HIRAM H. PARKE · *President*

OTTO BERNET · ARTHUR SWANN · LESLIE A. HYAM · *Vice-Presidents*

EDWARD W. KEYES · *Secretary and Treasurer*

## FOREWORD



FOR the second time—since history may with cautious encouragement be made to repeat itself—there comes to the greatest market of the world a collection of paintings of the first order created against a background of the Pittsburgh steel furnaces. For it may be said dogmatically that here is the most important collection to be offered at public sale in America since the paintings of Judge Elbert Gary hung in these rooms in 1928. The resemblance lies deeper, however, than in the mere geography of ownership.

It has been axiomatic, although we have perhaps not stopped to inquire why, that a majority of the most notable American collections have concerned themselves not merely with a general interest in the significant art works of the whole European culture, but with a particularized feeling for the culminating products of the English tradition. In both the Gary and the Jones collections this was reinforced by an appreciation of the older and more authoritative genius of Holland. So that in both catalogues we find not only the results of Gainsborough's, Romney's, and Lawrence's portraiture of their own greatness, but also the towering names of Rembrandt and Frans Hals. Among the Jones paintings an interest in landscape is pursued further, so that over against Judge Gary's magnificent *Harvest Waggon* there may be set the landscapes of Gainsborough, Constable, and Turner, and the superlative Hobbema *View in Westphalia*.

Is it again a coincidence that these two eminent collections, built up in the shadow of the Quaker State, should have taken on the color of the two cultural streams that merged to form the earliest configurations of our history? American culture, if it is to be consistent, cannot ever disregard the basic influences of its European ancestry, whatever it may become. The more it achieves, the more will it feel the pervasive pressure of the historic past. That past is today no

echo of our nostalgias, but the impulse governing America's evolution through the turbulence of a changing present.



We wish to acknowledge indebtedness to the work of Mr William Roberts of London in the privately printed catalogue of the Jones collection; and to Messrs John Levy and Albert Schneider, and to Messrs Duveen Brothers, for added information relative to pictures purchased from them.

MAXINE HARRISON

SALE NUMBER 322

FREE PUBLIC EXHIBITION

*From Saturday, November 29, to Time of Sale  
Weekdays 9 to 5:30 + Sunday 2 to 5*

PUBLIC AUCTION SALE

*Thursday and Friday Evenings  
December 4 and 5 at 8:15 p. m.*

\* \* \*

EXHIBITION & SALE AT THE  
PARKE-BERNET GALLERIES · INC  
30 EAST 57 STREET · NEW YORK  
PLAZA 3-7573

\* \* \*

*Sales Conducted by*

HIRAM H. PARKE + OTTO BERNET  
HARRY E. RUSSELL, JR + LOUIS J. MARION

1941

# FIRST SESSION

Thursday, December 4, 1941, at 8:15 p. m.

CATALOGUE NUMBERS 1 TO 56 INCLUSIVE



JAMES BARENGER

BRITISH: 1780-1831

1. *TWO POINTERS*. Two bird dogs pointing in the foreground at a grouse hiding in wheat stacks at the left; in the background, two sportsmen approaching through a field of hay, houses visible in the far distance. Signed at lower right J. BARENGER and dated 1810. 13 $\frac{3}{4}$  x 20 inches

EDMUND BRISTOW [OF WINDSOR]

BRITISH: 1787-1876

2. *COURSING SCENE*. A brown and a white greyhound pursuing a hare across the foreground, a farmer and a huntsman appearing behind a gate and low hedge; a bending oak at the left and a windmill and church spire in the distance. 20 x 24 inches

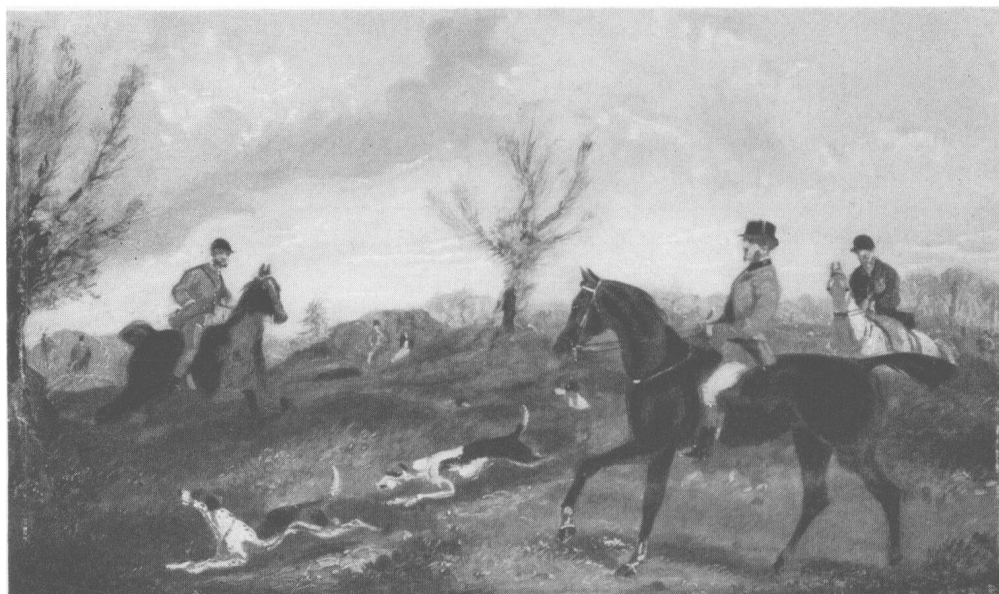
Companion to the following  
From Frost & Reed, London

EDMUND BRISTOW [OF WINDSOR]

BRITISH: 1787-1876

3. *PHEASANT SHOOTING*. Two sportsmen, one firing at a pheasant on the wing, and two bird dogs appearing before a sandy cliff surmounted by a copse of russet trees; to the left, a distant view of a village and lake. Signed at lower left E. BRISTOW and dated *Dec.* 1807. 20 x 24 inches

Companion to the preceding  
From Frost & Reed, London



[NUMBER 4]

HENRY ALKEN

BRITISH: 1784-1850

4. *FOXHUNTING SCENES: SERIES OF FOUR PAINTINGS*. Huntsmen and members of the hunt in pink coats following the hounds through autumn country under cloudy skies. Comprising: Finding the Scent, Full Cry, Taking the Brook, and The Return to the Kennels. *Paper on cradled panel: 7 $\frac{1}{2}$  x 12 inches*  
From J. J. Gillespie Co., Pittsburgh

[See illustration of one]

JOHN E. FERNELEY

BRITISH: 1781-1860

5. *HORSE AND GROOM*. A sorrel hunter, saddled, standing in profile before marble steps at the right and a column at centre; held by a groom in brown, a dog nearby. Landscape vista to the left. *On board: 8 x 10 1/4 inches*

From J. J. Gillespie Co., Pittsburgh

HENRY BERNARD CHALON

DUTCH: 1770-1849

6. *THE KENNELS*. A Master of Fox Hounds in pink coat and overcoat, surrounded by the pack, and a keeper at the left separating two fighting hounds, the kennel buildings in the background; in the right distance, a huntsman in pink coat. Distant autumn landscape. Signed at lower centre H. B. CHALON, *pinxit*, and dated 1826. *Cradled panel: 15 1/4 x 22 inches*

From J. J. Gillespie Co., Pittsburgh

CHARLES TOWNE, THE YOUNGER

BRITISH: 1780-1850

7. *'STARLIGHT'*. A sorrel hunter standing in profile, in a landscape, before a view of wooded undulating country, with members of a hunt and hounds at full cry in the middle distance on the shore of a river; high mountain peaks beyond, beneath a cumulus sky. Signed at lower right C. TOWNE and dated 1827.

*15 1/2 x 19 1/2 inches*

From Arthur Ackermann & Son, Ltd., London

From the Ehrich Galleries, New York

From J. J. Gillespie Co., Pittsburgh

SAMUEL JOHN EGBERT JONES

BRITISH: fl. 1820-1845

8. *PHEASANT SHOOTING*. Two sportsmen emerging from a wood at left, one bringing down a pheasant, and two bird dogs in the right foreground, flushing a second bird; autumn landscape beneath a blue cumulus sky. *20 x 24 inches*

From J. J. Gillespie Co., Pittsburgh



[NUMBER 9]

### HARRY HALL

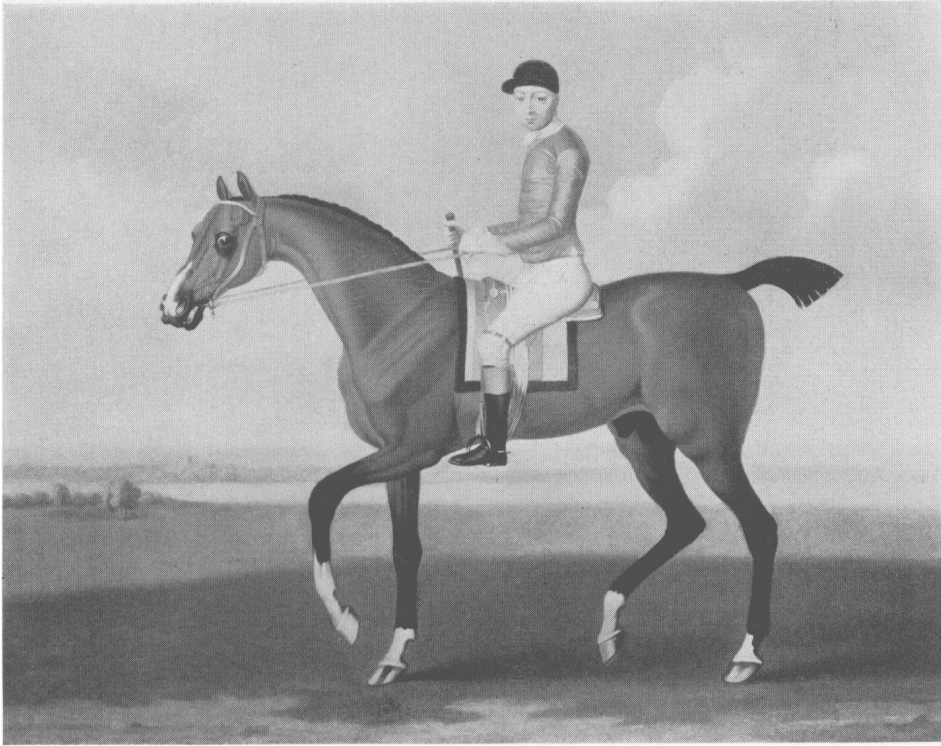
BRITISH: fl. 1845-1868

9. 'THE FLYING DUTCHMAN'. A brown thoroughbred standing in profile to the left, a jockey up, in blue plaid with yellow sleeves and cap; prospect of open rolling grass country, with trees and a fence at the right and two horsemen in the left middle distance. Signed at lower right HARRY HALL and dated *Newmarket*, 1849. 28 x 36 inches

*Note: The Flying Dutchman* was a brown colt bred by H. Vansittart, Esq., in 1848, by *Bay Middleton* out of *Barbelle* by *Sandbeck*; and sold to the Earl of Eglinton. Record: Won the Derby at Epsom, Marlow up, in 1849, purse £6,425; won the Great St. Leger at Doncaster in 1849; won the Match Race, 1000 sovereigns, at Newmarket in 1849; won the Belvoir Stakes, Newmarket, 1849; won Emperor of Russia Plate, Ascot, in 1850; won Match Race, 1000 sovereigns, (the great match between *Flying Dutchman* and *Voligeur*) run at York, May 13, 1851. Sold for £4,000 in 1858 and sent to France.

Collection of the Earl of Eglinton  
From J. J. Gillespie Co., Pittsburgh

[See illustration]



{NUMBER 10}

JAMES SEYMOUR

BRITISH: 1702-1752

10. 'FLYING CHILDERS' WITH JOCKEY UP. A brown thoroughbred trotting to the left, mounted by a jockey in buff, yellow, and black; open green landscape of distant fields broken by low trees at the left, woods and a square tower beyond. Blue cumulus sky. 28 x 35½ inches

*Note: Flying Childers, "whose popular fame gave inn signs to his country everywhere", was owned by the Duke of Devonshire. Ran over the Round Course at Newmarket against Almanzor and Brown Betty, among other famous races; timed by the Duke of Devonshire and the Duke of Rutland, who judged his speed at 82½ feet a second. Lived from 1715 to 1741. Seymour painted three portraits of Flying Childers. "In 1813, when the Old Sporting Magazine wished to publish a portrait of Flying Childers, John Scott was employed to engrave one of the three portraits that Seymour had painted of this great thoroughbred. Two of these portraits were commissioned by Sir William Jolliffe. . . . The third, a much larger picture, finished in 1739, was chosen by the Old Sporting Magazine because it was painted for the second owner of Flying Childers, the Duke of Devonshire." (Sparrow, British Sporting Artists, p. 69)*

CHARLES COOPER HENDERSON

BRITISH: 1803-1877

11. THE CHESTER MAIL. A coach and four galloping along a country road to the left, hailed by two children and a dog in the foreground, a couple seated by a campfire to the right; open country in the background, with buildings at right and left. 25¼ x 30 inches



[NUMBER 12]

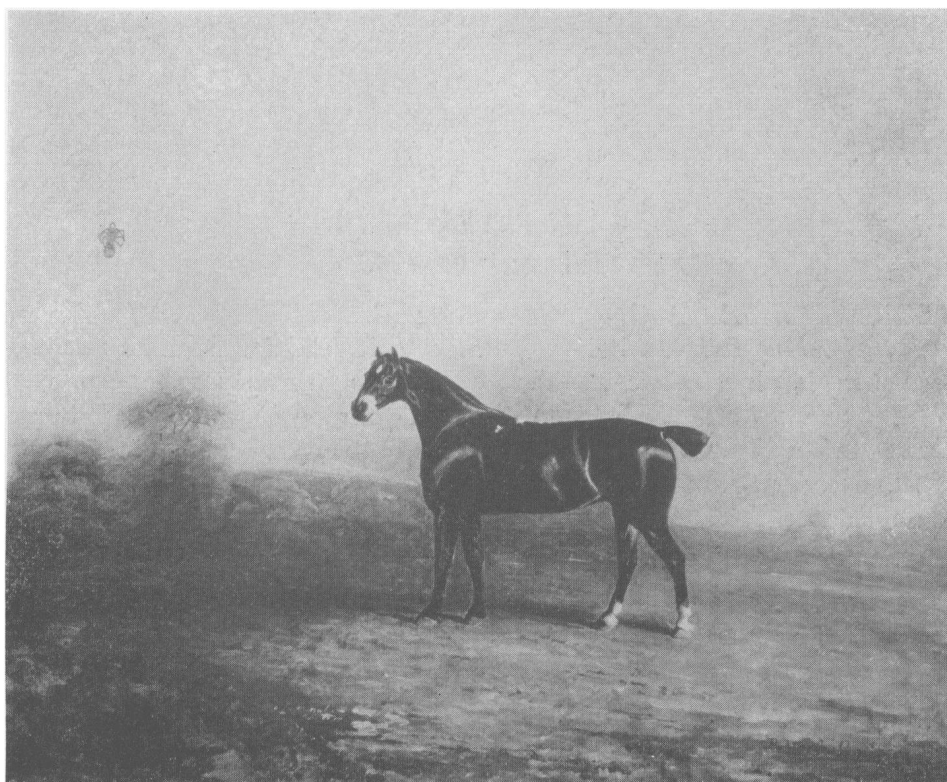
# CHARLES TOWNE, THE YOUNGER

BRITISH: 1780-1850

12. *PORTRAIT OF A GREYHOUND*. A thoroughbred white hound standing in profile in a foreground grown with green plants, before the remains of an old fence and the spreading branches of a stout oak at the left; portrayed in action in the background, with another hound, pursuing a hare followed by three huntsmen. Mountainous background beneath a fleecy sky. Signed at middle left C. TOWNE, *pinxit*, and dated 1812. 21½ x 35 inches

From J. J. Gillespie Co., Pittsburgh

[See illustration]



[NUMBER 13]

BENJAMIN MARSHALL

BRITISH: 1767-1835

13. 'BEMBO'. A black hunter standing in profile to the left, in a landscape of open country bounded at the left by low trees, a view of hills beyond. Signed at lower right B. MARSHALL, *pt.*, and dated 1802. 25 x 29½ inches

*Note:* 'Bembo' was the favorite hunter of Charles Shuttleworth, Esq.

From Spink & Son, Ltd., London

From J. J. Gillespie Co., Pittsburgh

Exhibition of Sporting Paintings, Carnegie Institute, Pittsburgh, 1932

Described and illustrated in Walter Shaw Sparrow, *George Stubbs and Ben Marshall*, 1929, p. xiv and illustrated opp. p. 66

[See illustration]

JOHN E. FERNELEY

BRITISH: 1781-1860

14. *LORD LICHFIELD ON 'MIDNIGHT' WITH THE ATHERSTONE HOUNDS AND HUNTSMAN ROBERT THURLOW*. Open landscape enclosed at the left by a rail fence and woods, with a gnarled and ruined oak near the foreground. Lord Lichfield, in pink coat, is mounted on a black hunter, followed by the huntsman on a brown mount at the left and surrounded by the pack, the leader taking the fence; other members of the hunt appear in the middle distance. 33½ x 44 inches

Collection of Colonel Peel, London

From J. J. Gillespie Co., Pittsburgh

Exhibition of Sporting Paintings, Carnegie Institute, Pittsburgh, 1932

[See photogravure illustration opposite]