# Bonhams

# **American Art**

New York I April 30, 2025











# **American Art**

New York | Wednesday April 30, 2025 at 2pm

#### **BONHAMS**

580 Madison Avenue New York, New York 10022 bonhams.com

# **SALE NUMBER**

30699 Lots 1 - 89

# **ILLUSTRATIONS**

Front Cover: Lot 14 Inside Front Cover: Lot 53 Pages 2-3: Lot 28 Page 4: Lot 5 Page 6: Lot 26 Inside Rear Cover: Lot 48 Rear Cover: Lot 52

# **PREVIEW**

Friday, April 25, 10am-5pm Saturday, April 26, 12pm-5pm Sunday, April 27, 12pm-5pm Monday, April 28, 10am-5pm Tuesday, April 29, 10am-5pm

# **INQUIRIES**

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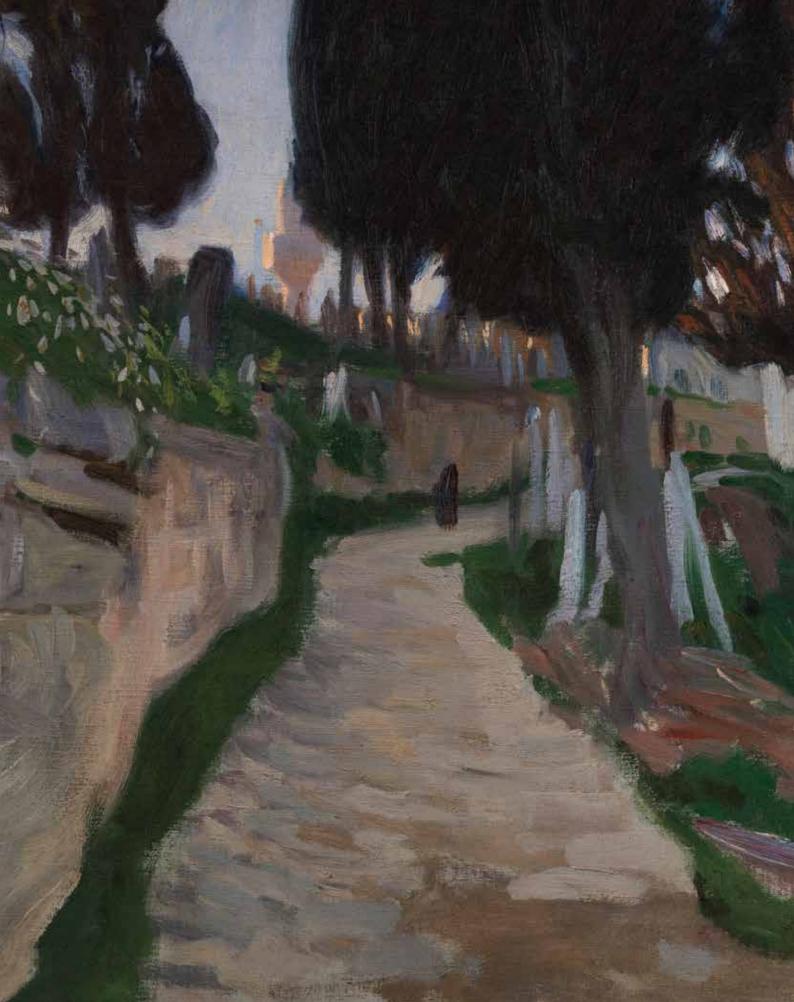
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# **American Art at Bonhams**

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# New York







# **Boston**







Los Angeles







San Francisco





# PROPERTY FROM A PRIVATE COLLECTION

WOLF KAHN (1927-2020)

Empty Woodshed, or Waiting for Cordwood signed 'W Kahn' (lower right) and inscribed with artist's inventory number '#124-1991' and inscribed with title (on the stretcher) and inscribed with artist's inventory number again (on the reverse) oil on canvas

53 1/4 x 53 1/8 in. (135.3 x 134.9 cm.) Painted in 1991.

\$40,000 - 60,000

# Provenance

Jerald Melberg Gallery, Charlotte. (as *Empty Workshed*) (probably) Acquired by the late owner from the above.

This work will be included in the Wolf Kahn Foundation's *catalogue raisonné* project of the artist's work and is accompanied by a letter of acceptance issued by the Wolf Kahn Foundation.

# PROPERTY FROM A PRIVATE COLLECTION

2

# **WOLF KAHN (1927-2020)**

Charlotte Barn signed 'W Kahn' (lower right) pastel on paper 9 1/2 x 17 in. (24.1 x 43.2 cm.) Executed in 1994.

# \$4,000 - 6,000

# Provenance

Jerald Melberg Gallery, Charlotte. (probably) Acquired by the late owner from the above.

This work will be included in the Wolf Kahn Foundation's *catalogue raisonné* project of the artist's work and is accompanied by a letter of acceptance issued by the Wolf Kahn Foundation.



3

# MARCH AVERY (BORN 1932)

Spring Trees signed and dated 'MARCH AVERY '63' (lower left) and inscribed with title and dated and signed again (on the stretcher) oil on canvas 40 1/4 x 30 1/4 in. (102.2 x 76.8 cm.) Painted in 1963.

# \$10,000 - 15,000

# Provenance

Private collection, New York, acquired from the artist, *circa* 1960s.

By descent to the present owner within the family of the above, March 1999.

This lot is accompanied by a letter from The Milton and Sally Avery Arts Foundation, New York.





4

# **WILL BARNET (1911-2012)**

Portrait of Mariann Wells signed and dated 'Will Barnet ''96-97' (lower right) and inscribed with title (on the turnover edge) and signed again (on the reverse) oil on canvas 36 1/8 x 32 1/8 in. (91.8 x 81.6 cm.)
Painted in 1996-97.

# \$40,000 - 60,000

# Provenance

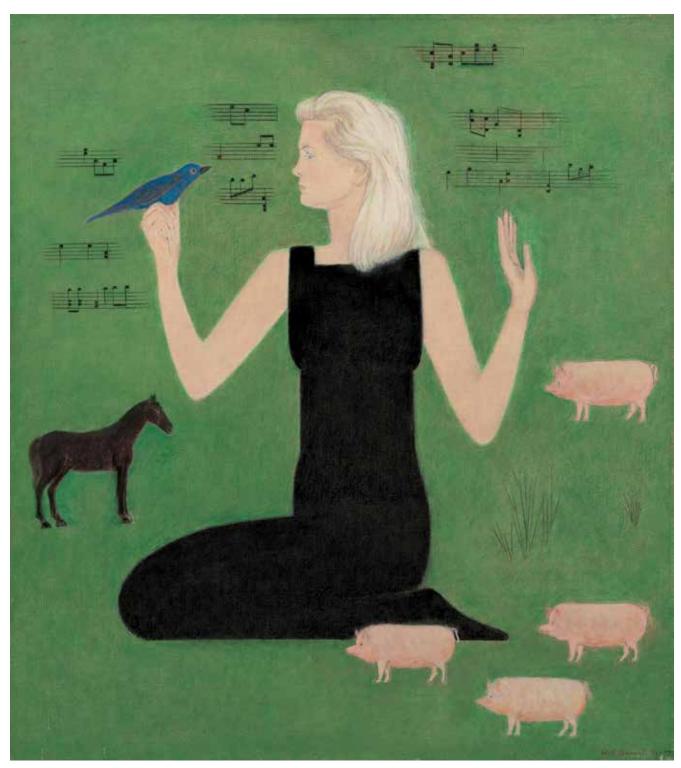
Estate of the artist.

Harmon-Meek Gallery, Naples, Florida, from the above. (as *Portrait of Marianne Wells (Farmyard)*) Acquired by the present owner from the above, March 2018.

# Exhibited

The San Diego Museum of Art, extended loan for public exhibition, 2021-22.

The present work is believed to be a portrait of Mariann (née Wells) Wark (1943-2020), an artist who trained at the Pennsylvania Academy of the Fine Arts. While enrolled in the Academy, Mariann studied under Henry Pearson (1914-2006), Warren Rohrer (1927-1995) and Will Barnet. Barnet served as painting instructor at the Academy and a general critic. In the present work, Mariann is seated in profile, balancing a bird on her finger and surrounded by several pigs, a horse, and musical notes laced throughout the greenery of the background. Barnet's style was influenced heavily by abstraction in the latter half of the twentieth century and is evident in his explorations in portraiture. The *Portrait of Mariann Wells*, while capturing her image and likeness, is aptly infused with elements of abstraction, most notably in how Barnet constructs the picture plane with an overwhelming sense of flatness. The present work is also a fine example of Barnet's abilities to manipulate figuration while interlacing fictitious and dreamlike elements into the composition to compliment his sitters.



# PROPERTY FROM A PRIVATE COLLECTION, DELAWARE

5

# MARSDEN HARTLEY (1877-1943)

Camellias in a Vase oil on board 27 x 19 in. (68.6 x 48.3 cm.) Painted in 1917-18.

# \$120,000 - 180,000

#### Provenance

Charles Daniel Gallery, New York.

Duncan Phillips, Washington, D.C., acquired from the above, 1927. The Phillips Collection, Washington, D.C., from the above. William Macbeth Gallery, New York, acquired from the above, 1942 (probably) Adelaide Kuntz (1895-1966), Bronxville, New York. Frances Kuntz Malek, New York, daughter of the above, (probably) by descent from the above, 1966.

M. Knoedler & Co., New York, consigned from the above, 1967. Frances Kuntz Malek, New York, returned from the above, 1968. Bernard Danenberg Galleries, Inc. New York. (as *Camelias in a Vase*) Senator William Burnett Benton (1900-1973), Connecticut, by 1970. O'Meara Gallery, Santa Fe.

Private collection, acquired from the above, 2009. Acquired by the present owner from the above.

#### Exhibited

Washington, D.C., Phillips Memorial Gallery, Intimate Decorations: Chiefly Paintings of Still Life in New Manners, November 1–29, 1927. (as Camellias)

New York, M. Knoedler & Co., *Marsden Hartley: A Selection of Paintings and Drawings of the Twenties and Thirties*, January 9–27, 1968, no. 13.

New York, Bernard Danenberg Galleries, Inc., Recent Acquisitions: Important American Paintings, Winter 1969, p. 13, no. 24, illustrated. New York, Bernard Danenberg Galleries, Inc., Marsden Hartley: A Retrospective Exhibition, September 16–October 4, 1969, pp. 6, 17, no. 18, illustrated.

Hartford, Connecticut, Wadsworth Atheneum Museum of Art, 1970. (as *Still Life: Camelias*)

Washington, D.C., National Museum of American Art, Smithsonian Institution, *American Impressions: Masterworks from American Art Forum Collections*, 1875-1935, March 27–July 5, 1993.

# Literature

The Artist Sees Differently: Essays Based Upon the Philosophy of A Collection in the Making by Duncan Phillips, Washington, D.C. and New York, circa 1931, vol. 2, no. 6., pl. cc., illustrated.
H. Kramer, "Marsden Hartley, American Yet Cosmopolitan," New York Times, January 20, 1968, vol. XCVII, no. 40,173, p. 25.
E.H. Turner, In the American Grain: Arthur Dove, Marsden Hartley, John Marin, Georgia O'Keeffe, and Alfred Stieglitz, exhibition catalogue, Washington, D.C., 1995, p. 32.

This painting is included in The Marsden Hartley Legacy Project: Complete Paintings and Works on Paper, with Bates College Museum of Art, Lewiston, Maine. We are grateful for Gail R. Scott's assistance with the cataloguing of this painting and to Charlie Parsons, Assistant Director for preparing the following essay.

Over the course of his career, Marsden Hartley frequently returned to the still life genre to explore new techniques and reinvent himself stylistically. Although undated, this painting belongs to a group of related still lifes—vertical compositions depicting vases or goblets over tilted tables, backgrounded by rigid, sculptural drapery. Two comparable paintings, *Color Analogy* (Columbus Museum of Art, Ohio, accession no. 1931.174) and *Still Life No. 15* (Art Institute of Chicago, reference no. 1949.547) were both assigned a date of ca. 1917 by Hartley's biographer, Elizabeth McCausland (1899-1965).

The present work reflects a shift in Hartley's style following his return from Germany in 1915. Barbara Haskell describes the change as a movement away from the expressive symbolism and mystical content that defined his German abstractions, towards purely formal concerns: "What remained was the structural format of cubism" (B. Haskell, Marsden Hartley, New York, 1980, p. 55). Camellias in a Vase demonstrates a fluency with the avant-garde art Hartley saw in Europe held in tension with his desire to set himself apart, as an American and as an individual. The work is deliberately flattened, with its slanted table, spatially ambiguous background, and stoney drapery, showing a familiarity with Paul Cézanne (1839-1906) and cubism. At the same time, the approach to color and composition is uniquely Hartley's—the simplified centrality of the vase and flowers and the intense tonality of blues, pinks and purples set against the more muted backdrop are absent from the European works that may have influenced him and evidence an effort to invent a personal style through formal experimentation.

When Duncan Phillips included the painting in a 1927 exhibition of modernist still lifes among works by Georges Braque (1882-1963) and Henri Matisse (1869-1954), he singled out Hartley and Georgia O'Keeffe (1887-1986) together as two artists harnessing a certain level of personal intensity. In the introductory text, Phillips wrote, "more intense in feeling are the pictures by Georgia O'Keeffe and Marsden Hartley. They are almost ritualistic in their passion over their patterns and the emotional meaning of their colors." Phillips contrasts their work with the other Americans in the show, including Karl Knaths (1891-1871), who he suggested "show more French influence" (D. Phillips, Intimate Decorations: Chiefly Paintings of Still Life in New Manners, Washington, D.C., 1927, n.p). In a few words, Phillips characterizes Hartley as an artist who is familiar with European art movements and paints from an energetic, personal perspective, but is comparatively less beholden to international trends than his contemporaries.

About thirty years later in 1968, Hilton Kramer (1928-2012) wrote similar praise for the painting in his review of the exhibition at Knoedler galleries. Kramer calls *Camellias in a Vase* a "small masterpiece of pictorial construction" and later notes, "these are pictures in which his understanding of the radical movements in European art has been absorbed at a more personal level of expression..." (H. Kramer, "Marsden Hartley, American Yet Cosmopolitan," *New York Times*, January 20, 1968, p. L25). Over the decades, *Camellias in a Vase* has achieved critical praise for its facility of contemporary trends fused with formal inventiveness and personal perspective. This museum-quality work marks an important transitional period in Hartley's journey as an artist.



#### PROPERTY FROM A NEW YORK PRIVATE COLLECTION

6

# **ARTHUR DOVE (1880-1946)**

Yours Truly dated and inscribed with title (on the reverse, prior to lining) oil on canvas  $16\ 1/2\ x\ 21\ 1/2\ in.\ (41.9\ x\ 54.6\ cm.)$  Painted in 1927.

# \$250,000 - 350,000

### Provenance

An American Place, New York.
The Downtown Gallery, New York.
Terry Dintenfass Gallery, New York.
Hirschl & Adler Galleries, Inc., New York, 1978.
Adelson Gallery, New York, 1979.
Coe Kerr Gallery, New York, by 1982.
Acquired by the present owner from the above, 1982.

#### Exhibited

New York, The Intimate Gallery, *Arthur G. Dove Paintings, 1927*, December 12, 1927–January 17, 1928, n.p., no. 14.

New York, Hirschl & Adler Galleries, Inc., *The Eye of Stieglitz*, October 7-November 2, 1978, p. 24, no. 19, illustrated.

Alabama, The Birmingham Museum of Art, March 1979.

San Francisco, John Berggruen Gallery, *American Paintings and Drawings*, 1980.

San Francisco, John Berggruen Gallery, *Three Decades: American Paintings of the 20s, 30s and 40s*, 1982.

Greenville, Delaware, Somerville Manning Gallery, *Wyeth to Warhol: Modern Masters from Past to Present*, April 27-June 2, 2018, n.p., illustrated.

New York, The Winter Show, January 24-February 2, 2020. London, J C Gallery, *Arthur Dove: Extraction, Not Abstraction*, May 1–July 5, 2024, pp. 20-21, illustrated.

# Literature

A.L. Morgan, *Toward the Definition of Early Modernism in America: A Study of Arthur Dove*, Ph.D. dissertation, The University of Iowa, Iowa City, 1973, p. 257, no. 27.19.

A.L. Morgan, *Arthur Dove: Life and Work, with a Catalogue Raisonné*, Newark, Delaware, 1984, pp. 52, 160-61, 380, no. 27.17, illustrated. R. DeLue, *Arthur Dove: Always Connect*, Chicago and London, 2016, pp. 148, 311.

One of the most inventive American Modernists, Arthur Dove was the first of his generation to begin creating nonobjective paintings as early as 1910, following a two-year sojourn to Paris where he was exposed to the works of Henri Matisse (1869-1954), Paul Cézanne (1839-1906), and the Fauves. Around this same time, Dove was introduced to Alfred Steiglitz (1864-1946) through his dear friend Alfred Maurer (1868-1932), which would forever alter his life and career. Dove, along with John Marin (1870-1953) and Georgia O'Keeffe (1887-1986), would stand amongst Steiglitz's most beloved, protected, and promoted artists. According to renowned modern art historian Barbara Haskell, "Stieglitz's role in Dove's life was far more than that of a dealer. He provided the support and encouragement for Dove that was so lacking elsewhere in America. Steiglitz and Dove maintained a correspondence throughout the years that served as Dove's artistic lifeline. When asked what Steiglitz meant to him as an artist, Dove replied, 'Everything...Because I value his opinion

as one who has always known. I do not think I could have existed as a painter without that super encouragement and the battle he has fought day by day for twenty-five years. He is without a doubt the one who has done the most for art in America. Steiglitz's contribution to American art of the first quarter of the century cannot be overestimated." (B. Haskel, *Arthur Dove*, Boston, 1974, p. 12.)

Overshadowed by their European counterpoints and pushed aside by the Abstract Expressionists, the early American Modernists were often overlooked for their advancement of abstraction and the foundation they paved for future generations, particularly Arthur Dove. More than any other Modernist of his generation, Dove sustained his commitment to abstraction for over 35 years through his endless exploration of line, plane, texture, and color. Inspired by nature and seeking to distill his paintings into the purest form of abstraction possible, the works he produced in the 1920s are some of his most advanced. These works, including *Yours Truly*, serve as a glimpse of what would come from the next generation, particularly the works of the great international stars of the New York School Mark Rothko (1903-1970), Robert Motherwell (1915-1991), and Franz Kline (1910-1962).

Painted in 1927, Yours Truly originates from a productive period in Dove's artistic career. When Dove painted the present work in 1927, he began to take inspiration from American popular music comprised of The Great American Songbook, with titles referencing scores by such artists as George Gershwin (1898-1937) and Irving Berlin (1888-1989). While Dove's titles from this period carry various meanings, Dove's source of inspiration for Yours Truly is believed to stem from the Broadway musical of the same title that opened at the Shubert Theater in January of 1927 and closed in May of that year. The production ran for a total of 127 performances and its title track, "Yours Truly," would have been familiar to contemporary audiences of the time.

Yours Truly was also painted during Dove's years on Long Island from 1920 to 1933, a period in which Dove blossomed creatively producing numerous drawings, pastels, oils, and notable collages. In 1921, Dove left his wife and son in Westport, Connecticut and went to live with neighbor and fellow artist, Helen Torr (1886-1967) on a houseboat in Huntington Harbor on the north shore of Long Island. After 1924, Dove and Torr took a small studio on the shore and spent the winters of 1927 and 1928 on land while continuing to call the houseboat home. Painted with a warm palette and dynamic brushwork, Yours Truly was produced at the height of Dove's relationship with Torr and at the end of 1927, Yours Truly along with eighteen of Dove's other paintings from that year were exhibited at Stieglitz's The Intimate Gallery.

Proceeding the opening of this exhibition, renowned *New York Times* art critic Edward Alden Jewell (1888-1947) wrote, "The paths [Dove] treads are not for casual feet. Yet even one who does not understand is caught now and then with an inexplicable and fugitive thrill before some orchestration of color and form. And you may carry away, along with so much that baffles, wraithlike memories of iridescence found in shells, or patterns dropped in passing by one who has entered a door that closes behind him." (E.A. Jewell, "Arthur Dove's New Work," *New York Times*, December 18, 1927, sec. 9, p. 12) In *Yours Truly*, Dove's passion for transforming nature's elements into color and shapes applied to canvas is on full display and resides in his *oeuvre* as an exemplary triumph of his unique ability to unite jarring, yet controlled expanses of pigment into powerful and dynamic compositions.







# PROPERTY FROM A NOTABLE **CALIFORNIA COLLECTION**

# **JOHN MARIN (1870-1953)** Deer Isle, Maine

signed and dated 'Marin 22' (lower right) and inscribed with title (on the verso) watercolor, charcoal and graphite on paper 14 5/8 x 18 3/4 in. (37.2 x 47.6 cm.) Executed in 1922.

# \$10,000 - 15,000

# Provenance

Kennedy Galleries, Inc., New York. Joseph H. Davenport, Jr. and Alice Davenport, Lookout Mountain, Tennessee. The Grindstone Trust Co.



# PROPERTY FROM A PRIVATE NEW YORK COLLECTION

8

# **JOHN MARIN (1870-1953)**

Downtown, New York signed 'Marin' (lower right) graphite on paper 11 7/8 x 9 in. (30.2 x 22.9 cm.) Executed circa 1920.

# \$7,000 - 10,000

# Provenance

Provenance
Patrick Roberts, New Preston, Connecticut.
Estate of the above.
Private collection, Florida.
Sale, Swann Auction Galleries, New York, June 30, 2022, lot 117.
Acquired by the present owner at the above sale.

# PROPERTY FROM THE COLLECTION OF CYNTHIA S. MONACO

9

# **ARTHUR DOVE (1880-1946)**

Centerport Series #10 signed 'Dove' (lower center) watercolor, ink wash and ink on paper 5 1/2 x 8 7/8 in. (14 x 22.5 cm.) Executed in 1940.

# \$25,000 - 35,000

# Provenance

The Downtown Gallery, New York. Dr. Leopold S. Tuchman, Beverly Hills, by 1974. By descent to the late owner from the above.

# Exhibited

San Francisco Museum of Art, *Arthur Dove*, November 20, 1974-January 5, 1975, and elsewhere.

# PROPERTY FROM A NEW YORK PRIVATE COLLECTION

10

# **JOHN FERREN (1905-1970)**

Grey Scale Composition signed and dated 'Ferren / 37' (on the reverse) oil and sand on canvas 35 1/8 x 45 5/8 in. (89.2 x 115.9 cm.) Painted in 1937.

# \$60,000 - 80,000

# Provenance

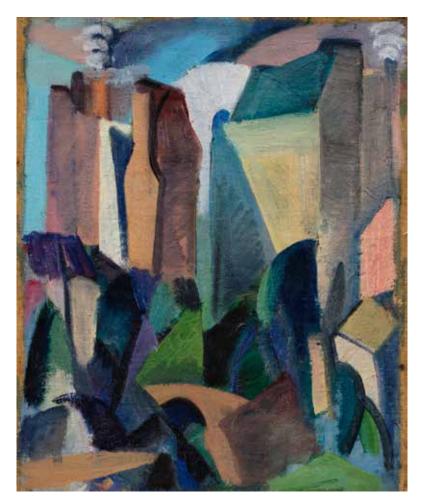
Galerie de Beaune, Paris. Private collection, Paris. Sale, Fine Art Auctions Miami, April 23, 2014, lot 14. Acquired by the present owner at the above sale.

John Ferren's exposure to both the Parisian avant-garde and later American abstract expressionist movements enabled him to cultivate a distinctive style that separated him from his peers. Ferren grew up in Oregon and California. Initially interested in sculpture, he enrolled in some courses at the San Francisco Art School and later apprenticed with a stone cutter until he accumulated enough funds for his grand tour of Europe. This trip left such a lasting impression that he decided to move to Paris for the foreseeable future in 1931, where he studied at the Académie Ranson, Académie de la Grande Chaumiere, and the Sorbonne. The move also coincided with a shift in his interest from sculpture to painting.

Grey Scale Composition is a major work marking the culmination of Ferren's formative years in Paris. Here, he found himself in circles with Piet Mondrian (1872-1944), Jean Hélion (1904-1987), Joan Miró (1893-1983), Barbara Hepworth (1903-1975), Ben Nicholson (1894-1982), and Pablo Picasso (1881-1973). Ferren blossomed in Paris, mastering and imparting his own twist on classical abstraction. In an interview he said, "Paris in the thirties was too intense to isolate any particular influence...the only one who really did influence me was Kandinsky, and he was only there in the latter part of my time there (John Ferren, interviews with Dorothy Gees Seckler, June 1965, Archives of American Art, 7.) Works from Kandinsky's oeuvre hailing from this period share striking similarities with Grey Scale Composition, which visually confirm the artist's influence over Ferren. The morphic elements blanketed with a muted palette illustrate classic abstraction. Yet, the curvilinear shapes enable Ferren to manipulate the plastic means of the composition, further enhancing the perspective and inherent movement that is ultimately present.

The following year, 1938, Ferren unexpectedly found himself enmeshed with the New York avant-garde scene following his passport being cancelled due to the onset of World War II. Here he would work alongside American Abstract Artists such as George L. K. Morris (1905-1975), Charles Green Shaw (1892-1974), and Carl Holty (1900-1973) who would influence his style. Ferren had the best of both worlds, whose exposure to profound members of both artistic circles morphed and cultivated his inspiration and style.





# PROPERTY FROM THE ARTISTS COUNCIL, PALM DESERT, CALIFORNIA

11

# **JAN MATULKA (1890-1972)**

Cityscape - New York and American Indian Girl Portrait: A Double-Sided Work oil on canvas 19 5/8 x 16 1/4 in. (49.8 x 41.3 cm.) The first, painted circa 1923; The second, painted circa 1918.

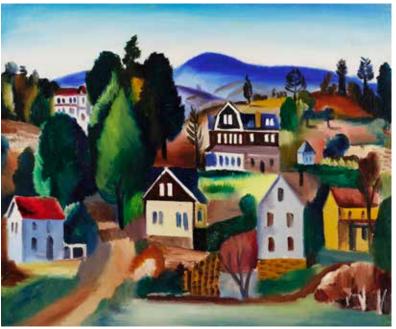
\$8,000 - 12,000

#### Provenance

Robert Schoelkopf Gallery, New York. Thomas McCormick Gallery, Chicago. Private collection, California. Gift to the present owner from the above, December 1, 2022.

Proceeds from the sale of this work will benefit the Artists Council, a nonprofit arts organization providing exhibitions, classes and special programs for the greater Coachella Valley community at the Artists Center in Palm Desert, California.





# PROPERTY FROM THE ARTISTS COUNCIL, PALM DESERT, CALIFORNIA

12

# **JAN MATULKA (1890-1972)**

Untitled: Storm King Landscape bears artist's estate stamp and signed 'Matulka' (on the reverse) oil on canvas 24 7/8 x 29 7/8 in. (63.2 x 75.9 cm.) Painted circa 1926.

\$6,000 - 8,000

# Provenance

Thomas McCormick Gallery, Chicago. Private collection, California. Gift to the present owner from the above, December 1, 2022.

Proceeds from the sale of this work will benefit the Artists Council, a nonprofit arts organization providing exhibitions, classes and special programs for the greater Coachella Valley community at the Artists Center in Palm Desert, California.



3

# **BORIS LOVET-LORSKI (1894-1973)**

Standing Nude inscribed 'Lovet-Lorski' (along the base) bronze with black patina 33 1/2 in. (85.1 cm.) high Modeled circa 1950s.

\$7,000 - 10,000

# Provenance

Alexander E. Racolin (1907-1996), New York.
Private collection, New York.
Private collection, San Diego.
Sale, John Moran Auctioneers, Monrovia, California, May 5, 2019, lot 194.
Acquired by the present owner at the above sale.

14

# PAUL HOWARD MANSHIP (1885-1966)

Diana

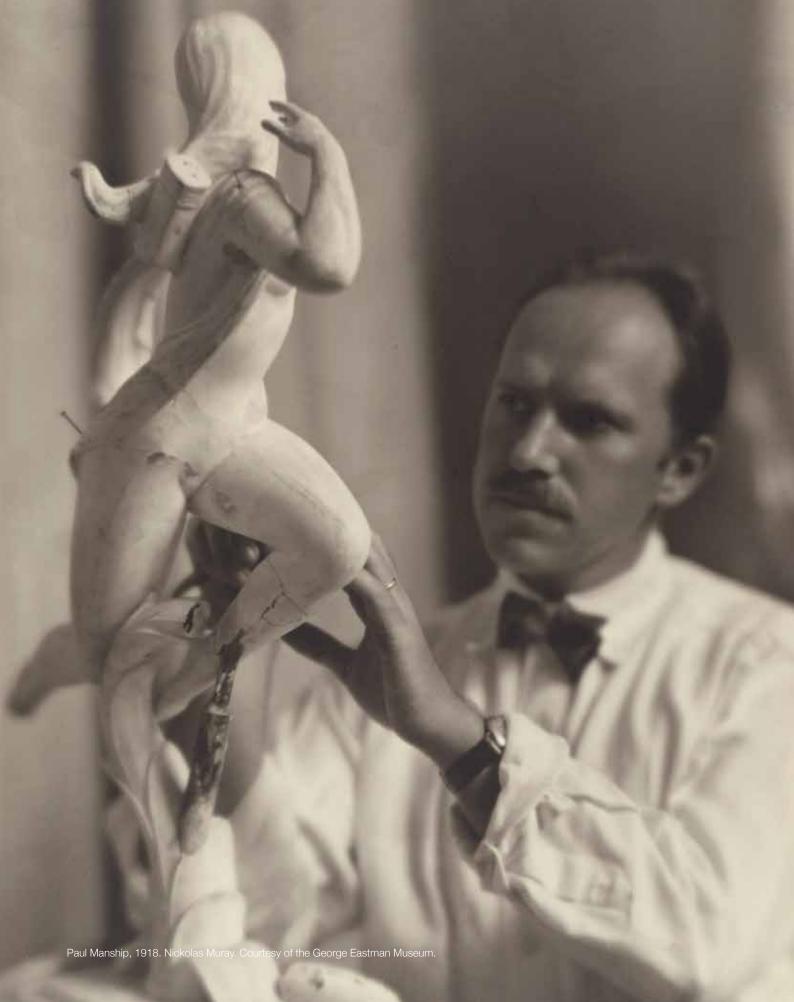
inscribed and dated 'PAUL MANSHIP / © 1921' (on the base) and inscribed with foundry mark 'ROMAN BRONZE WORKS N.Y.' (along the base) bronze with brown and verdigris patina 36 in. (91.4 cm.) high

\$500,000 - 700,000

# Provenance

By descent within the family of the artist to the present owner.





#### Literature

A.E. Gallatin, "An American Sculptor: Paul Manship," *The Studio: An Illustrated Magazine of Fine and Applied Art*, London, 1921, vol. 82, p. 139, another example illustrated.

"Unusual and Interesting: Strong Work by an American Sculptor," *The Illustrated London News*, August 6, 1921, vol. CLIX, p. 198, another example illustrated.

The National Sculpture Society, *Exhibition of American Sculpture*, exhibition catalogue, New York, April 14-August 1, 1923, p. 160, another example illustrated.

"'Diana,' by Paul Manship," *The Brooklyn Daily Eagle*, New York, April 29, 1923, vol. 83, no. 118, p. 2B, another example illustrated. "Architectural Sculpture," *The Journal of the American Institute of Architects*, New York, July 1923, vol. XI, no. 7, p. 281, another example illustrated.

Arts & Decoration, New York, March 1925, vol. XXII, p. 33, another example illustrated.

P. Redd, "Carte Exhibition Eclipses Others in Pittsburgh, City Planning Show is Not Sufficiently Clear for Studies, Pittsburgh Views in Photographic Salons Attractive, Institute Buys Manship Works," *The Pittsburgh Sunday Post*, March 15, 1925, no. 55, sec. 6, p. 7, another example illustrated.

"Manship Gets Medal: Sculptor Prize Award is Announced by Art Committe Jury," *The Philadelphia Inquirer*, May 7, 1925, vol. 192, no. 127, sec. bc, p. 11, another example listed.

"A New Diana," *The Philadelphia Inquirer*, October 31, 1926, vol. 195, no. 123, gravure. sec., p. 2, another example illustrated.

P. Vitry, Paul Manship: Sculpteur Américain, Paris, 1927, pp. 27-28, 33, 42-44, pl. 36, another example illustrated.

"Speed and Rhythm in Superb Sculpture at Toronto Art Gallery," *The Toronto Daily Star*, April 21, 1928, p. 7, another example illustrated.

"Philadelphia's Outdoor Sculpture Show an Example to Other Cities," *The Art Digest*, Hopewell, New Jersey, Mid-May 1928, vol. II, no. 16, p. 3, another example illustrated.

C.H. Bonte, "Art Alliance has a Sculpture Show, Fifth Outdoor Exhibition is Now to be Seen in Rittenhouse Square, Graphic Sketch Club's Annual and Some Block Prints by E.H. Suydam,"

The Philadelphia Inquirer, May 13, 1928, vol. 198, no. 134, sec. so, p. 6, another example listed.

"Sculpture, Common Sense and the Public," *Art and Archaeology*, Washington, June 1928, vol. XXV, no. 6, "p. 306, another example illustrated.

C.R. Mason, "Sculpture-In-The-Open-Air," *The American Magazine of Art*, Washington, D.C., July 1928, vol. XIX, no. 7, p. 389, another example listed.

The California Palace of the Legion of Honor, *Contemporary American Sculpture*, exhibition catalogue, San Francisco, 1929, pp. 221, 223, another example illustrated.

Averell House, *Sculpture by Paul Manship*, exhibition catalogue, New York, 1933, pp. 10, 12, no. 13, another example illustrated. G.W. Longstreet, M. Carter, *General Catalogue*, Boston, 1935, pp. 68-69, another example listed.

L. Mechlin, "Mythological Ideas are Dominant: Persons Who Have Achieved Fame are Presented Through Portrait Work in Bronze, Marble and Plaster-Beasts and Birds are Represented-Landscapes in Women's City Club Exhibit," *The Evening Star*, Washington, D.C., January 9, 1937, no. 33,856, sec. B, p. 3, another example illustrated. The Corcoran Gallery of Art, *Special Exhibition of Sculpture by Paul Manship*, exhibition catalogue, Washington, D.C., 1937, n.p., no. 58, another example listed.

The National Sculpture Society, *Paul Manship*, American Sculptors Series, Book 2, New York, 1947, pp. 16-17, another example illustrated.

E. Murtha, *Paul Manship*, New York, 1957, pp. 14, 18, 161-64, 195, cat. nos. 138, 166, 182, pl. 26, another example illustrated. Smithsonian Institution, *A Retrospective Exhibition of Sculpture by Paul Manship*, exhibition catalogue, Washington, D.C., 1958, n.p., no. 38, another example illustrated on the front cover.

D.E. Finley, W. Hancock, R.C. Murphy, *Paul Manship*, exhibition catalogue, Washington, D.C., 1966, pp. 2-3, another example illustrated

L.H. Dodd, Ph.D., L.H.D., *Golden Moments in American Sculpture*, Cambridge, Massachusetts, 1967, p. 73, another example listed. W. Craven, *Sculpture in America*, Cranbury, New Jersey, 1968, pp. 567, 697, another example listed.

C. Baraschi, *Sculpture of the Nude*, London, 1970, p. 251, fig. 247, another example illustrated.

W.H. Gerdts, *The Great American Nude: A History in Art*, New York, 1974, pp. 182, 221, figs. 9-10, another example illustrated. C.C. Vermeule, III, W. Cahn, R.V.N. Hadley, *Sculpture in the Isabella Stewart Gardner Museum*, Boston, 1977, pp. 165-66, 186, no. 210, another example illustrated.

R.V.N. Hadley, E. Sinaiko, ed., *Museums Discovered: The Isabella Stewart Gardner Museum*, Florida, 1981, pp. 192-93, another example illustrated.

W. Kloss, *Treasures from the National Museum of American Art*, exhibition catalogue, Washington, D.C., 1985, p. 227, another example illustrated.

Minnesota Museum of Art, *Paul Manship: Changing Taste in America*, exhibition catalogue, St. Paul, Minnesota, 1985, pp. 23, 30, 72-75, 98, 101, 106, 117, 139, 156, no. 45, another example illustrated. V. Colby, "Paul Manship, Sculptor: 1885-1966," *The Windsor Chronicle*, Windsor, Vermont, April 25, 1986, vol. XI, no. 76, p. 9, another example illustrated.

R. Netsky, "Once and Future Art: New Show Examines Century's Changing Sense of Aesthetics," *Democrat and Chronicle*, Rochester, New York, August 23, 1987, p. 3D, another example illustrated. H. Rand, *Paul Manship*, exhibition catalogue, 1989, Washington, D.C., pp. 73-79, figs. 64-67, another example illustrated.

J. Conner, J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works, 1893-1939*, Austin, 1989, pp. 136, 138, 142, 205, another example listed.

J. Manship, *Paul Manship*, New York, 1989, pp. 78-79, 83, 91, 94, 100-03, 111, 113, 133, 215, figs. 66, 92, 93, another example illustrated and details illustrated on the inside front and back covers. S.E. Menconi, *Uncommon Spirit: Sculpture in America 1800-1940*, exhibition catalogue, New York, 1989, pp. 82-83, no. 56, another example illustrated.

S. Rather, *Archaism, Modernism, and the Art of Paul Manship*, Austin, 1993, pp. 160-62, 265, fig. 94, another example illustrated. H.T. Goldfarb, *Passionate Acts in Greek Art and Myth*, exhibition catalogue, Boston, 1993, pp. 44-45, another example listed. F. Smyth, J. Warnement, B. Gessner, eds., *Sculpture: An Illustrated Catalogue*, National Gallery of Art, Washington, D.C., 1994, pp. 143, 271, another example illustrated.

H.T. Goldfarb, *The Isabella Stewart Gardner Museum: A Companion Guide and History*, New Haven, Connecticut, 1995, p. 37, another example illustrated.

P. Curtis, Sculpture 1900-1945: After Rodin, New York, 1999, pp. 228-29, 282, another example illustrated.

J. Day, "Sharing the Spotlight: Brookgreen's Sculptures Grab Glory in Rockefeller Center," *The State*, Columbia, South Carolina, August 15, 1999, no. 227, p. F8, another example illustrated.

D. Finn, ed., 20th-Century American Sculpture in the White House Garden, Japan, 2000, pp. 35, 135, another example illustrated.
D.B. Dearinger, ed., Paintings and Sculpture in the Collection of the National Academy of Design, Volume I 1826-1925, New York, 2004, pp. 378, 635, another example listed.

J. Marter, ed., *The Grove Encyclopedia of American Art*, New York, 2011, vol. 3, p. 239, another example illustrated.

J.D. Burke, W. Adelson, A.L. Duncan, *Saint Louis: The Saligman Collection, Paintings, Sculpture, Decorative Arts*, 2012, pp. 108, 114-16, 206, another example illustrated.

E. Heuer, *American Made: Paintings and Sculpture From the Demell Jacobsen Collection*, exhibition catalogue, Lewes, United Kingdom, 2022, p. 266, another example listed.



Other examples of this version can be found in the collections of the Carnegie Museum of Art, Pittsburgh (accession no. 25.3.3), the Colby College Museum of Art, Waterville, Maine (accession no. 1991.004), the Columbus Museum of Art (object ID 1980.024), the Isabella Stewart Gardner Museum, Boston (object no. SIIW7), the Minnesota Museum of American Art, St. Paul (accession no. 66.14.103a), and the Raclin Murphy Museum of Art, University of Notre Dame, Indiana (accession no. 1952.019).

Paul Manship's *Diana* is a *tour de force* within the artist's *oeuvre* that resides prominently between the frontier of modernism and the traditions of archaic design. Manship's synthesis of the academic principles of sculpture and the interpretation of classical subject matter with fresh, innovative techniques of design distinguished him from his contemporaries. As a result, Manship rose to become one of the most preeminent sculptors of the twentieth century, attracting both commercial success and praise from critics throughout his career. As Dr. Susan Rather notes, "His modernism lay in the greater importance of form than subject to the effect of his works and the provocative combination of stylization and naturalism; his conceptualized treatment of form, in particular, signified originality." (S. Rather, *Archaism, Modernism, and the Art of Paul Manship*, Austin, 1993, p. 106) *Diana* brilliantly exhibits these qualities that characterize Manship's most accomplished work and visually manifests his fascination with the myth of Diana and Acteon.

Born in Minnesota in 1885, Manship eventually left home at the age of nineteen for New York where he would go on to study alongside renowned sculptors of the period, such as Hermon Atkins MacNeil (1866-1947), Charles Grafly (1862-1929), and Solon Hannibal Borglum (1868-1922). From 1908 to 1909, Manship worked under the respected Beaux-Arts sculptor, Isidore Konti (1862-1938) and under Konti's tutelage, he exponentially developed his techniques as a modeler. Konti persuaded Manship to pursue admission to the American Academy in Rome and to compete for the esteemed Prix de Rome awarded to aspiring sculptors by the Rinehardt Fund of the Peabody Institute of Baltimore. Konti, a recipient of a Rome prize himself while a student in Vienna, understood the importance that such a venture would have on the young artist. At Konti's insistence, Manship entered the competition for the prize in 1909, despite his initial lack of interest in studying in Rome at the time, as he and his peers collectively considered the city irrelevant in the rise of Paris as the art center of the modern world. To both Manship and Konti's delight, Manship won the Prix de Rome with his relief Rest After Toil and moved to Rome later that year to begin his studies at the Academy.

During his three-year stay at the Academy, Manship thrived in his studies and took advantage of opportunities to travel through Italy and Greece, building a visual diary of forms that would inspire his work in years to come. In Italy, Manship studied the work of Michelangelo and Donatello and made observations of the Pompeian frescoes. In Greece, he bore witness to some of the most recent archeological discoveries being made and later traveled to the eastern Mediterranean in search of archaic artforms. At each site Manship visited, he was drawn to the simplicity of forms and the balance of decorative stylizations, especially those found in designs of hair and drapery. He was particularly impressed by the graceful qualities of design found in both the maidens he saw in the Pompeian frescoes and in Greek figurative sculpture. While many Western art authorities considered the archaic akin to the primitive, Manship was the first American sculptor to "exalt archaic principles over the classical art of Phidias and Polykleitos. Egypt provided another form of antiquity, and eventually he absorbed influences from the Minoan and Assyrian cultures, as well as from Gandharan and Kushan Greco-Indian sculpture." (H. Rand, Paul Manship, Washington, D.C., 1989, p. 20)

After completing his studies at the Academy, Manship returned to New York in 1912 to find an audience in favor of his developing style, and commissions soon followed. His education at the American Academy left him with an acute awareness of the classical subjects that formed the canon of art history that proceeded him and the imagery and characters he discovered in literary works, mythology and exotic, foreign cultures would inspire much of his *oeuvre*. Among the many subjects Manship studied, he took a great deal of interest in the Greek myth of Artemis and Actaeon and his exploration of depicting the fabled, wrathful meeting of these two characters in the round would lead to one of the most significant sculptures produced in Manship's career.

Diana, equated with the Greek goddess Artemis, was a woodland goddess of hunting and archery in Roman and Hellenistic religions and was considered a patroness and defender of the countryside, nature, wildlife, childbirth, crossroads, the night, and the moon. She also forcibly maintained her virginity and punished those who would violate her virgin state. Diana's mythology incorporated variants of earlier stories of Artemis, including the myth of Actaeon, the famed and ill destined young hunter and son to the priestly herdsman, Aristaeus. One day while hunting on Mt. Citheron, Actaeon came upon Diana at her bath. Offended by seeing her nude and to prevent Actaeon's boasting of his chance encounter, Diana cursed him and turned him into a stag. His hounds, trained to hunt and unable to recognize him, inevitably attacked and devoured him.

Manship began contemplating the myth of Diana and Acteon as early as 1915, producing sketches of the mythological characters during his first summer in Cornish, New Hampshire. He drafted the figure of Diana in various pencil studies, evolving his composition from a bowlike female form bearing similarities to Augustus Saint-Gaudens' (1848-1907) interpretation of the huntress to a uniquely free flowing figure complimented by separate designs of muscular hounds with gritted teeth. Rather than have Diana balanced gracefully on an elegantly designed pedestal as Gaudens did for several of his versions of Diana, Manship chose to depict Diana and her hound in flight, supported by the fronds that Manship designed to serve as their backdrop. Diana and her hound are characterized by smooth surfaces and Manship uses fluid, minimalistic lines to design their facial features and hair. Furthermore, Manship thoughtfully angled the dog's head toward Diana's hand and bow while its eyes center on Diana's expression, visually pulling the viewers focus in a triangular pattern. The resulting image produced in Diana masterfully exhibits Manship's ingenious style and composition.

Diana was produced with a companion piece, a sculpture of the illfated Acteon, of comparable size. "These pieces represent Manship at his most characteristic, with their use of mythological subjects, nude figures in motion, stylized animals and plants, and highly decorative patterns in which the voids are as calculated for effect as the solids. These two pieces have always been—with the Dancer and Gazelles— Manship's most popular works." (J. Manship, Paul Manship, New York, 1989, p. 101) Indeed, as Harry Rand astutely remarked, "Diana embodied the best of Manship's art, the highest aspirations of archaism and contemporary academicism, the promise for a legitimate and potent alternative to modernism, and an unsurpassable performance in bronzework. The piece left Walker Hancock [(1901-1998)], among others, dazzled by what was 'possibly the supreme example of the fluidity of line which Manship was able to achieve...Its lightness takes every advantage of bronze as a medium in contrast to many later works in which the emphasis is on solidity and volume." (H. Rand, Paul *Manship*, pp. 76-77)

In his creation of both *Diana* and *Actaeon*, Paul Manship affirmed his reputation as one of the twentieth century's master sculptors, and *Diana* became one of his most popular models. Manship would go on to create additional versions of *Diana*, but the present version is considered the original and remained the smallest version the artist completed on the subject. As the Art Deco style rose in popularity in the 1920s, so did taste for Manship's work. Manship's body of work represents some of the greatest contributions to American Art Deco design and *Diana* sits proudly in its lexicon, portraying the preservation of original, Neo-Classical forms with a uniquely Modern style.





# Limbert nec

# PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

15

# **LEON KROLL (1884-1974)**

Franziska

signed 'Leon Kroll' (lower right) and inscribed with title, inscribed 'ptd in New York' and inscribed 'No.45' (on the stretcher) oil on canvas 26 1/4 x 20 in. (66.7 x 50.8 cm.)

\$8,000 - 12,000

# Provenance

Carone Gallery, Fort Lauderdale, Florida. Acquired by the present owner from the above, 1980.

# Exhibited

Fort Lauderdale, Florida, Museum of Art, Leon Kroll (1884-1974), Paintings (1910-1960), January 9-February 24, 1980.

# PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

16

# **LEON KROLL (1884-1974)**

Woman Reading on Rocks signed and dated 'Leon Kroll 1965' (lower right) oil on canvas 16 1/8 x 24 1/4 in. (41 x 61.6 cm.) Painted in 1965.

\$4,000 - 6,000

# Provenance

Sale, Phillips, New York, May 22, 2001, lot 144.

Sale, Barridoff Auctions, South Portland, Maine, May 17, 2018, lot 64. (as *Girl Reading*) Acquired by the present owner at the above sale.

# PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

17

# **LEON KROLL (1884-1974)**

The Song signed and dated 'Leon Kroll 1919.' (lower center) oil on canvas 46 1/4 x 52 in. (117.5 x 132.1 cm.) Painted in 1919.

\$15,000 - 25,000



# Provenance

Private collection, acquired from the artist, circa 1919. Mr. and Mrs. Ted Zimmerman, Long Beach, California, by 1983. Joan D. Travis. California.

Estate of the above.

Sale, Sotheby's, New York, October 6, 2021, lot 29, sold by the above.

Acquired by the present owner at the above sale.

New York, National Academy of Design, Winter Exhibition, December, 1919-January 11, 1920, p. 18, no. 225.

Philadelphia, Pennsylvania Academy of the Fine Arts, 115th Annual Exhibition, February 8-March 28, 1920, p. 23, no. 51.

The Detroit Institute of Arts of the City of Detroit, Sixth Annual Exhibition of Selected Paintings by American Artists, April 20-May 1, 1920, n.p., no. 92, illustrated.

Art Institute of Chicago, The Thirty-Third Annual Exhibition of American Oil Paintings and Sculpture, November 4-December 12, 1920, n.p.,

Pittsburgh, Carnegie Institute, Twentieth Annual International Exhibition of Paintings, April 28-June 30, 1921, n.p., no. 169.

Cincinnati Museum, The Twenty-Ninth Annual Exhibition of American Art, May 27-July 31, 1922, p. 11, no. 29, illustrated.

(possibly) Los Angeles, California, Weingarten Galleries, n.d.

# Literature

R. Cortissoz, "Recent French and American Paintings, French Art at the Museum, Opening of the Winter Academy," New York Tribune, December 14, 1919, vol. LXXIX, no. 26,691, p. IV 13.

"Canvases That Helped Mark Art Season Big Success," The Evening State Journal, Lincoln, Nebraska, March 12, 1920, n.p.

W.H. de B. Nelson, "Pennsylvania Academy, March 1920," The International Studio, New York, March 1920, vol. LXX, no. 276, p. xxiv. "Annual Exhibition of Selected Paintings by American Artists," Bulletin of The Detroit Institute of Arts of the City of Detroit, May 1920, vol. 1, no. 8, p. 134.

"Bellows at Philadelphia," El Palacio, Santa Fe, May and June 1920, vol. VIII, nos. 5 and 6, p. 136.

L.M. McCauley, "The Chicago Exhibition," The American Magazine of Art, January 1921, vol. XII, no. 1, p. 21.

F. Bowers, N. Hale, eds., Leon Kroll: A Spoken Memoir, Charlottesville, Virginia, 1983, n.p., p. 136, no. 19, illustrated. (also as Song) P.H. Falk, A.A. Bien, eds., The Annual Exhibition Record of the Pennsylvania Academy of the Fine Arts: Volume III, 1914-1968, Madison, Connecticut, 1989, p. 277, no. 51.

P.H. Falk, A.A. Bien, eds., The Annual Exhibition Record of the Art Institute of Chicago: 1888-1950, Madison, Connecticut, 1990, p. 528,

P.H. Falk, A.A. Bien, eds., The Annual Exhibition Record of the National Academy of Design: 1901-1950, Madison, Connecticut, 1990, p. 311, no. 225.

P.H. Falk, ed., Record of the Carnegie Institute's International Exhibitions: 1896-1996, Madison, Connecticut, 1998, p. 188.



18

# **LOUIS RITMAN (1889-1963)**

Floral Arrangement signed 'L. RITMAN' (lower left) and bears artist's estate stamp (on the reverse) oil on canvas 32 1/8 x 20 7/8 in. (81.6 x 53 cm.)

\$4,000 - 6,000

# Provenance

R.H. Love Galleries, Chicago. Private collection, Chicago. Sale, Hindman, Chicago, February 25, 2007, lot 111.

Richard Lee Rothman, Esq. (1957-2014), Cooper City, Florida.

Mary Cantwell, Cooper City, Florida, wife of the above, by descent from the above, 2014. Pocock Fine Art & Antiques, Fort Lauderdale, Florida.

Acquired by the present owner from the above, February 2017.

18



# PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

19

# **LOUIS RITMAN (1889-1963)**

Floral Still Life

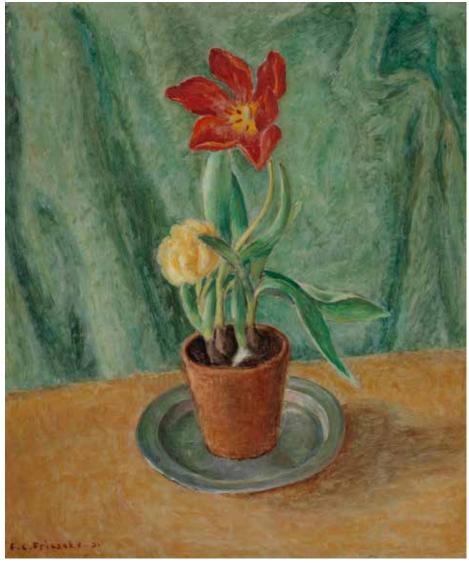
signed 'L. RITMAN' (lower left) and bears artist's estate stamp (on the reverse) oil on board 21 1/4 x 25 in. (54 x 63.5 cm.)

\$2,500 - 3,500

# Provenance

Jennifer O'Quinn, West Hills, California. Private collection, acquired from the above. Sale, Skinner, Boston, September 23, 2016, lot 394, sold by the above.

Acquired by the present owner at the above sale.



# PROPERTY FROM A PRIVATE CALIFORNIA ESTATE

20

# FREDERICK CARL FRIESEKE (1874-1939)

Tulips signed and dated 'F.C. Frieseke - 31' (lower left) oil on board 21 1/2 x 18 1/8 in. (54.6 x 47 cm.) Painted in 1931.

# \$8,000 - 12,000

# Provenance

Macbeth Gallery, New York.
Forest Huttenlocher (1880-1972), Des Moines, 1934.
Private collection, by descent within the family of the above.
Sale, Christie's, New York, May 5, 1999, lot 175.
Montgomery Gallery, San Francisco.
Acquired by the late owner from the above.

# Exhibited

(possibly) New York, Macbeth Gallery, *An Exhibition of Winter Landscapes and Other Subjects by F.C. Frieseke, N.A.*, March 14-26, 1932, n.p., no. 2.

This work is included in the draft Frieseke *Catalogue Raisonné*, compiled by Nicholas Kilmer, the artist's grandson, with the support of the Hollis Taggart Galleries. That draft is now in the collection of the Smithsonian Institution, Archives of American Art.

21

# WILLIAM MCGREGOR PAXTON (1869-1941)

Glitter signed 'PAXTON' (lower right) oil on canvas 45 x 36 1/4 in. (114.3 x 92.1 cm.) Executed circa 1930.

# \$40,000 - 60,000

# Provenance

Estate of the artist.

Vose Galleries, Boston, by January 1987.

Sale, Sotheby's, New York, December 3, 1987, lot 223.

Sale, Sotheby's, New York, May 27, 1999, lot 96.

Sale, Sotheby's, New York, September 29, 2010, lot 130.

Private collection, New Jersey.

Sale, Bonhams, New York, May 23, 2018, lot 40, sold by the above. Acquired by the present owner at the above sale.

#### Exhibited

Philadelphia, Pennsylvania Academy of the Fine Arts, 125th Annual Exhibition, January 26-March 16, 1930, p. 45, no. 336, illustrated. Boston, Horticultural Hall, Boston Tercentenary Fine Arts and Crafts Exhibition, July 1930, p. 5, no. 10, illustrated.

Boston, Museum of Fine Arts, *William McGregor Paxton, N.A., Memorial Exhibition of Paintings*, November 19-December 14, 1941, p. 18, no. 23.

Indianapolis Museum of Art, William McGregor Paxton, August 16-October 1, 1978, pp. 116, 142-44, pl. 61, no. 61, illustrated, and elsewhere.

Boston, Vose Galleries, *William McGregor Paxton, N.A. 1896-1941*, November 1979, p. 4, no. WP-10, illustrated.

Memphis, Tennessee and Youngstown, Ohio, The Dixon Gallery and Gardens and The Butler Institute of American Art, *William McGregor Paxton and Elizabeth Okie Paxton: An Artistic Partnership*, 2019. The San Diego Museum of Art, extended loan for public exhibition, 2021-22.

# Literature

A.S. Riggs, "The 125th Academy Show in Philadelphia," *Art and Archaeology*, Washington, D.C., March 1930, vol. XXIX, no. 3, pp. 133, 136-37, illustrated.

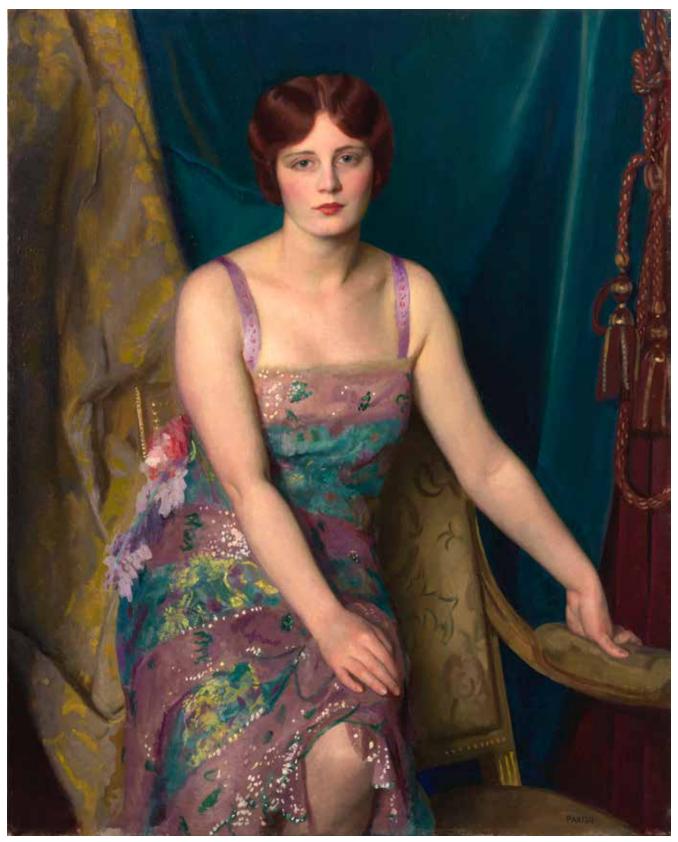
"Contemporary Paintings at Fine Arts Exhibition," *Daily Boston Globe*, July 13, 1930, p. B8, illustrated.

"Popular Awards for Exhibits, Tercentenary Fine Arts Show Closes," *The Boston Globe*, August 1, 1930, vol. CXVIII, no. 22, p. 6. "Paintings Prove Strongest in Appeal to the Public, Ballot at Tercentenary Fine Arts Exhibition Shows Sculptures-Second 'Glitter,' by W.M. Paxton, Gets Highest Vote," *The Boston Globe*, August 16, 1930, vol. CXVIII, no. 47, p. 5, illustrated.

The Magazine Antiques, New York, January 1987, vol. 131, p. 18. P.H. Falk, A.A. Bien, eds., The Annual Exhibition Record of the Pennsylvania Academy of the Fine Arts: Volume III, 1914-1968, Madison, Connecticut, 1989, p. 362, no. 336.

Glitter is an exemplary idealized portrait that beautifully demonstrates William McGregor Paxton's refined painterly techniques and exhibits his mature abilities as an artist to imbue the women and the romantic interiors they inhabit with an unparalleled elegance. Paxton was born in Baltimore, Maryland, in 1869 to James and Rose Doherty Paxton. By the mid-1870s, the Paxton family relocated to Newton Corner, Massachusetts outside of Boston to open a catering business and at age eighteen, Paxton gained admittance to the Cowles Art School on scholarship studying under Dennis Miller Bunker (1861-1890). From there, Paxton traveled to Paris to further his studies, first at the prestigious Ecole de Beaux Arts, under the tutelage of Jean-Léon Gérôme (1824-1904), one of the most prominent salon painters of his time, and then later at the Academie Julien. Paxton eventually returned to America and the Cowles Art School where he studied under Joseph De Camp (1858-1923). De Camp was a proponent of Tonalism, founder of "The Ten," and a notable member of the Boston School, of which Paxton would become a significant progenitor of alongside Edmund Charles Tarbell (1862-1938) and Frank Weston Benson (1862-1951).

After his marriage to fellow De Camp student, Elizabeth Vaughan Okie (1878-1972), Paxton went on to teach at the Museum of Fine Arts School in Boston from 1906 to 1913 and began solidifying his reputation as a sensitive academic painter - rendering beautiful portraits and genre scenes where refined women of society tend to leisurely activities. By the time he painted Glitter circa 1930, Paxton had solidified his reputation among the Boston School of painters, who were at the time working at the height of their artistic abilities producing many of their most celebrated works today. Paxton's fashionable sitter in the present work, identified as Mrs. Works of Boston, is depicted with rosy cheeks and plump, sensual arms wearing a luxuriously beaded gown. She sits delicately on the arm of a French-style chair with heavy, richly colored and intricately detailed curtains behind her. Paxton's restrained palette and precise rendering of both Mrs. Works and her setting align him with the academic tradition of Jean-Léon Gérôme (1824-1904), while his emphasis on the effects of light on flesh and fabric reveal the inspiration Paxton and others of the Boston School found in the work of Johannes Vermeer (1632-1675). Shortly after its completion, Paxton exhibited Glitter at the Boston Tercentenary Fine Arts and Crafts Exhibition in 1930 at Horticultural Hall where it received the highest number of votes for best picture.



22

# LILLA CABOT PERRY (1848-1933)

Easter Morning signed and dated 'Lilla Cabot Perry / •1915•' (lower left) oil on canvas 46 1/4 x 32 1/2 in. (117.5 x 81.9 cm.) Painted in 1915.

# \$30,000 - 50,000

#### Provenance

Estate of the artist.

Hirschl & Adler Galleries, Inc., New York, consigned from the above, 1981.

[With] Santa Fe East Gallery, transferred from and sold on behalf of the above, 1983.

Shirley Fox Garvey (1924-2018), Fort Worth.

Estate of the above.

Sale, Heritage Auctions, Dallas, May 3, 2019, lot 68161.

Acquired by the present owner at the above sale.

# Exhibited

Rochester, New York, The Memorial Art Gallery, A Collection of Paintings, Miniatures, and Sculptures from the Guild of Boston Artists, October 30-November 28, 1915, n.p., nos. 70, 29, and elsewhere. Saint Louis, City Art Museum, An Exhibition of Paintings, Miniatures and Sculpture by Members of The Guild of Boston Artists, May 7-n.d., 1916, p. 6, no. 29.

New York, Grand Central Palace, First Annual Exhibition of the Society of Independent Artists, April 10-May 6, 1917, n.p., no. 57. (as An Easter Morning)

The Guild of Boston Artists, Exhibition of Paintings by Lilla Cabot Perry, November 26-December 8, 1917.

Copley Society of Boston, Oil Paintings, Water Colors, Miniatures, and Small Sculpture, n.d. (as An Easter Chick)

Santa Fe East Gallery, *Lilla Cabot Perry: Days to Remember*, April 16-May 31, 1983, n.p., illustrated.

Fort Worth, Amon Carter Museum of American Art, extended loan for public exhibition, 2020-21.

# Literature

"Boston Art Works Seen in Worcester - More Than 60 Pieces Make Up 'Traveling Exhibit.' Display to Be Sent to Buffalo and Western Cities in Four Weeks," *Boston Evening Globe*, October 7, 1915, vol. LXXXVIII, no. 99, p. 16.

G.M. Hamblin, "Exhibit of Work by Boston Guild is Now on View, Paintings, Sculptures and Miniatures are Shown. Work Will Appeal to Tastes of Many, Baby's First Step Depicted by Marie Danforth Page," *The Minneapolis Sunday Tribune*, July 2, 1916, no. 39, p. 6. "Spirit of Poetry in Her Art, Exhibition of Paintings by Mrs. Lilla Cabot Perry Shows Unusual Versatility and Delicate Artistic Sentiment," *The Boston Sunday Globe*, December 2, 1917, vol. XCII, no. 154, p. 14. *The New Mexican*, Santa Fe, April 10, 1983, p. A-17, illustrated. M.L. Soderman-Olson, "Reconstructing Lilla Cabot

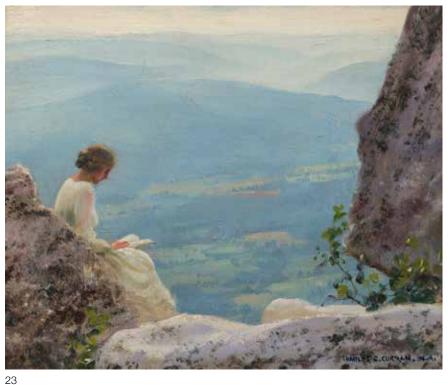
Perry--(1889-1933): A Study in Class and Gender," Ph.D. dissertation, The Graduate School of the University of Minnesota, Minneapolis, 2000, p. XXXI, fig. 157, illustrated.

Lilla Cabot Perry's Easter Morning painted in 1915 is an exceptional Impressionist portrait produced at the height of Perry's artistic career and beautifully demonstrates her unparalleled approach to blending eastern and western aesthetics. One of the most famous American women working in the Impressionist style at the turn of the 20th century, Perry was born the eldest of eight children to Dr. Samuel Cabot III (1815-1885) and Hannah Lowell (née Jackson) Cabot (1820-1879) on January 13, 1848. Receiving her education among prominent circles of Boston society, she eventually married Thomas Sargeant Perry (1845-1928), a Harvard alumnus scholar and linguist, on April 9, 1874. The Perry family travelled widely across Europe, allowing her to study and advance her artistic practice in Paris, Munich, Italy, England, and Spain. She first encountered the Impressionist style in 1889 when she came across the work of Claude Monet (1840-1926). Perry went on to befriend the famous painter and rented a summer home in Giverny near his for many years. Monet often gave Perry artistic advice and guidance on her technique and she in turn collected his works, promoting them among Boston society upon her return to the United States.

In 1897, Perry's husband received a position as an English professor at the Keio Gijuku University in Tokyo and the family moved to Japan where they would reside for the next three years. This chapter in Perry's artistic career was pivotal in her stylistic development, providing her with firsthand exposure to Japanese prints and textiles that influenced the French Impressionists. Soon after the family's arrival, she was introduced to Okakura Kakuzō (1863-1913), scholar, art critic, and co-founder of the Imperial Art School who was famous for promoting the appreciation of traditional Japanese forms and customs. With his assistance, Perry was able to exhibit her work in Tokyo in October of 1898 and later became an honorary member of the Nippon Bijutsu-In Art Association. Perry's participation and education in the Asian art world influenced her work considerably and lead to her development of a unique style that carefully blended artistic practices and aesthetics discernibly found in both eastern and western art traditions. The compositional arrangements, subject matter, and clean lines found in her work produced after her years in Japan reveal the impression classical Japanese artistic principals had on Perry, especially those of Japanese prints and paintings of the Ukiyo-e School.

The Perry family left Japan by 1901 and, after an interlude of several years spent between Boston and Paris, as well as electing numerous tours through Europe, they set sail for their permanent return to America in November of 1909. After settling in Boston, Perry began taking on a greater number of portrait commissions to financially support the family. In many of her portraits produced during this period, including the present work painted in 1915, Perry applies her Impressionistic hand to the quintessentially American family portrait and exhibits her American, French, and Japanese influences. In Easter Morning, Perry depicts a young mother sitting centered in the composition wearing a striking blue kimono with red and gold embellishments. On her lap sits her baby and standing next to her holding a small duckling in her hands is her young daughter wearing a large light blue bow in her hair and a flowing, youthful white dress. While the mother and baby look downward with loving curiosity at the small duckling, the young girl gazes outward to engage the viewer. While her subjects and palette are characteristically western in appearance, the clean lines of her composition and the objects, particularly the textiles that populate the scene, are inspired by Japanese aesthetics. The kimono worn by the mother and the gold silk screen with floral designs behind them are objects that signal the continued inspiration she found in Japanese customs and designs and are ones she utilizes in her other works from this period, such as in The Gold Screen (private collection) painted in 1914 and The Blue Kimono (private collection) also painted in 1915.





# PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

23

# CHARLES COURTNEY CURRAN (1861-1942)

Gray Rocks signed 'CHARLES C. CURRAN, N.A.' (lower right) oil on board 10 x 12 in. (25.4 x 30.5 cm.) Painted in 1928.

\$4,000 - 6,000

# Provenance

Mr. and Mrs. I. David Orr, New York, by 1964. By descent to the present owner within the family of the above.

# Exhibited

New York, National Arts Club, *Exhibition of Small Paintings*, February 8-29, 1928.



# PROPERTY FROM A PRIVATE COLLECTION, INDIANA

24

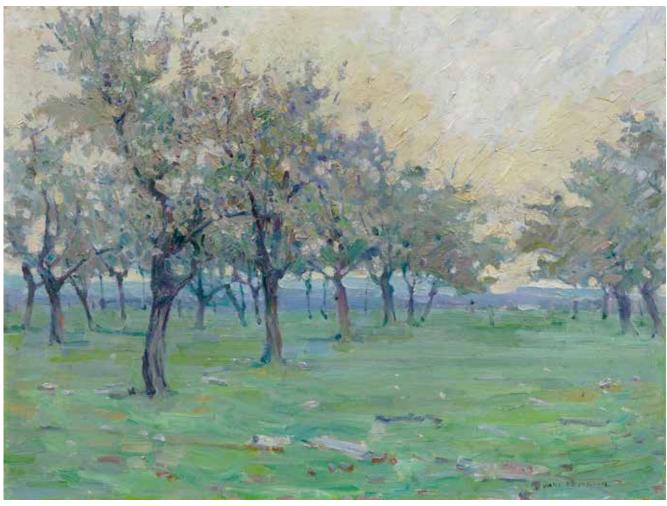
# **EDWARD HENRY POTTHAST (1857-1927)**

Coastal Landscape signed 'E Potthast' (lower right) oil on panel 8 x 10 in. (20.3 x 25.4 cm.)

\$5,000 - 7,000

# Provenance

Private collection, North Carolina. Estate of the above. Acquired by the present owner from the above, 2023.



# PROPERTY FROM A PRIVATE CALIFORNIA FAMILY COLLECTION

25

# **JANE PETERSON (1876-1965)**

Blossoming Orchard signed 'JANE PETERSON.' (lower right) oil on canvas 18 1/8 x 24 1/4 in. (46 x 61.6 cm.)

# \$12,000 - 18,000

## Provenance

Private collection, Northern California.

Private collection, San Francisco.

By descent to the present owners within the family of the above, 1985.

#### PROPERTY FROM A PRIVATE COLLECTOR

26

## JOHN SINGER SARGENT (1856-1925)

Sketch of a Graveyard, Constantinople oil on canvas inscribed 'sketch of a graveyard of Constantinople / to be returned to London.' (on an artist's label preserved on the backing board)
19 3/4 x 24 in. (50.2 x 61 cm.)
Painted in 1891.

#### \$300,000 - 500,000

#### Provenance

Francis Guillaume Ormond (1896-1971), Cornwall, England, nephew of the artist, by descent from the artist, 1925. By descent within the family of the above. Acquired by the present owner from the above.

#### Exhibited

(possibly) Boston, Copley Hall, The Boston Art Student's Association, *Paintings and Sketches by John S. Sargent*, February 20-March 13, 1899, p. 14 or 15, no. 65, 66, 70, or 77. (as *Sketch*) Washington, D.C., Corcoran Gallery of Art, *The Private World of John Singer Sargent*, April 18-June 14, 1964, no. 56, and elsewhere.

# Literature

C.M. Mount, John Singer Sargent: A Biography, New York, 1955, p. 447, K9116. (as Cemetery, Constantinople)
C.M. Mount, John Singer Sargent: A Biography, New York, 1969, p. 468, K9116. (as Cemetery, Constantinople)
R. Ormond, E. Kilmurray, John Singer Sargent, The Complete Paintings, Volume V: Figures and Landscapes, 1883-1899, London, 2010, p. 249, no. 950, illustrated.

Sketch of a Graveyard, Constantinople belongs to the select number of works that serve as a visual record of John Singer Sargent's lifelong sense of wanderlust. Born in Florence to American parents, Sargent had a nomadic upbringing that carried over well into adulthood with travels around the Mediterranean to Capri, Spain and Egypt (see Egyptian Woman sold at Bonhams in November 2023). As a result, his approach to tourism was not singular; he took a keen interest in exploring beyond architectural highlights to fully engage with the surrounding landscape, culture, and people. While Sargent found professional success in his fin de siècle society portraits, these works he completed outside the studio not only serve as mementos from his travels but reveal an intimate perspective on the beauty he observed in the natural world.

Early in Sargent's career, travel functioned as a means of education, with an 1879 trip to Spain serving as a pseudo-Grand Tour. Here he copied works in the Museo del Prado by Old Masters like Velazquez (1599-1660), Goya (1746-1828) and El Greco (1541-1614). His itinerary continued to the ruins of the Palace of Alhambra where he practiced rendering the effects of bright Mediterranean light on stone – an exercise that later proved fruitful in his handling of the gravestones in the present work. In the cantinas of Seville, he studied the movement of flamenco dancers. Subsequent visits took him further out of city centers and into

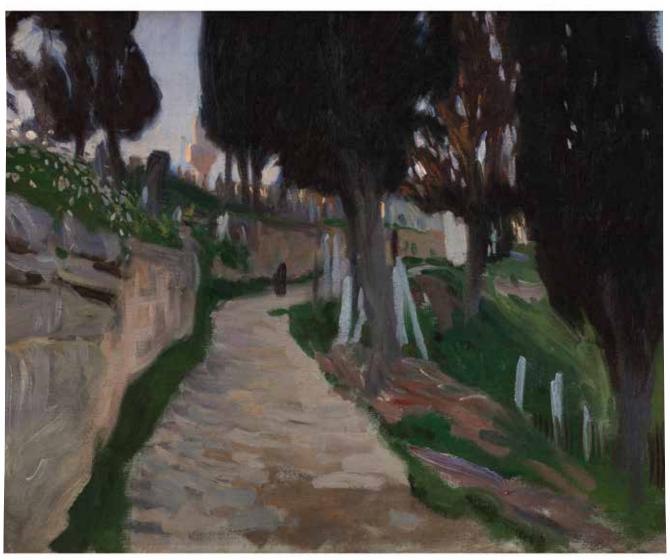
lush gardens and wild pomegranate groves. This well-rounded itinerary of education and immersion suited Sargent on future expeditions as he sought to venture further east.

In 1890 Sargent accepted a prestigious commission to decorate the Special Collections Hall at the Boston Public Library with a mural cycle depicting the *Triumph of Religion*. To prepare for the monumental project, Sargent set out on a three-month trip to familiarize himself with 'the legend, and myth, the history and archaeology, the symbols and religion' of the Near and Middle East.¹ The present lot was painted during this research excursion in the outskirts of present-day Istanbul likely around Eyub Cami on the Golden Horn.² Together with stops in Egypt and Greece and accompanied by his sketchbook, this trip followed a similar outline of both studying and sightseeing that Sargent first established on his Grand Tour.

The ancient city of Constantinople was a logical choice for Sargent's research since the Bosphorus River connected Europe and Asia geographically, culturally and commercially. Central to its skyline stands the Hagia Sophia, a historical site that has operated as both a church under the Byzantine Empire and a mosque under the Ottoman. Sargent painted the interior on two occasions with Sketch of Santa Sophia (Metropolitan Museum of Art, New York, object no. 50.130.18) in particular placing emphasis on the immense volume of the grand structure. Tourists and worshippers are indistinguishable from one another as Sargent paints them from high above, rendering each with quick dabs of black paint. Here the focus becomes the building itself rather than the people in it. Sketch of a Graveyard, Constantinople however offers a different perspective, placing viewers at ground level protected under the shade of cypress trees that grow infinitely out of the composition. Sargent has created a peaceful view of an otherwise solemn subject. Wildflowers bloom on the hillside behind a stone wall while the late afternoon sun casts long shadows on the curving pathway. It is an intimate scene that distinguishes the works Sargent painted as direct studies for his murals from those he painted as souvenirs.

The final panels of Sargent's mural series were not installed until 1919, nearly thirty years after he first accepted the commission. During that period, he would go on to visit Syria, Palestine, Lebanon and Italy all under the guise of research but never missing an opportunity to document the world around him.

<sup>1</sup>Hon. E. Charteris, K.C., *John Sargent*, New York, 1927, p. 114. <sup>2</sup>R. Ormond, E. Kilmurray, *John Singer Sargent*, *The Complete Paintings*, *Volume V: Figures and Landscapes*, 1883-1899, London, 2010, p. 249.



#### PROPERTY FROM A PROMINENT PRIVATE COLLECTION

27

#### **LOUIS COMFORT TIFFANY (1848-1933)**

Lazy Life Around the Old Sub-Treasury of Morocco, at Tangier signed 'Louis C. Tiffany' (lower right) watercolor and graphite on paper laid down on board 27 x 40 in. (68.6 x 101.6 cm.) Executed *circa* 1872.

# \$40,000 - 60,000

#### Provenance

American Society of Painters in Water Colors, New York, consigned from the artist, 1873.

John Taylor Johnston (1820-1893), New York, acquired from the above, 1873.

Sale, Somerville Art Gallery, New York, December 22, 1876, lot 284, sold by the above. (as *Tangiers, Old Treasury Building*)

Sarah Helen (née Griswold) Green (1815-1893), New York, acquired at the above sale.

Private collection, New York, acquired circa 1920s.

By descent to the present owner within the family of the above.

#### Exhibited

New York, National Academy of Design, Sixth Annual Exhibition of the American Society of Painters in Water Colors, 1873, p. 11, no. 64. New York, Brooklyn Art Association, Spring Exhibition, March 17-22, 1873, p. 18, no. 249. (as Lazy Life Around the Old Sub-Treasury at Morocco)

Philadelphia, *United States Centennial International Exhibition*, May 10-November 10, 1876, p. 26, no. 549b. (as *Lazy Life in Morocco*); p. 25, no. 277. (as *Lazy Life in the East - Gate of the Sub-Treasury, Tangiers*)

New York, National Academy of Design, *The Collection of Paintings, Drawings and Statuary: The Property of John Taylor Johnston, Esq. to be Sold at Auction*, November 29-December 22, 1876, no. 284. (as *Tangiers, Old Treasury Building*)

# Literature

"New York," Boston Daily Advertiser, May 7, 1872, vol. 119, no. 109, n.p., no. 64. (as The Entrance to the Prison, Tangier, Africa) "Artists at Work. Preparations for the Spring Exhibitions. Studios and Ateliers Brimming with Professional Business," The New York Hearld, December 21, 1872, whl. no. 13,271, p. 3. (as Outside of the Prison at Tangiers)

"Art Items," *Daily Evening Bulletin*, San Francisco, May 25, 1872, vol. XXXIV, no. 42, p. 3. (as *Entrance to the Prison, Tangier, Africa*) "Art Notes: American an Art Centre," *The Brooklyn Daily Union*, January 3, 1873, vol. X, no. 93, p. 2. (as *Outside Tangiers Prison*) "National Academy of Design. Exhibition of Water-Color Drawings," *Evening Post*, New York, February 5, 1873, vol. 72, p. 3. (as *Lazy Life*)

around the Old-Sub Treasury, Tangier, Morocco)

"Art Matters. National Academy of Design," *The New York Herald*, February 7, 1873, whl. no. 13,319, p. 3.

"Water Color Exhibition. American Pictures," *The World*, New York, February 10, 1873, vol. XIII, no. 4195, p. 2. (as *Old Sub-Treasury*) "American Society of Painters in Water Colors," *Evening Post*, New York, February 11, 1873, vol. 72, p. 2.

"Literature and Art. Art. The Academy Exhibition," The Christian Union, New York, February 12, 1873, vol. 11, no. 7, p. 127.

"The Water-Color Collection: Exhibition of the American Society of Painters in Water-Colors," *New York Times*, February 16, 1873, vol. XXII, no. 6681, p. 3.

"Art. Exhibition of the Watercolor Society," *The Independent*, New York, February 20, 1873, vol. XXV, no. 1264, p. 231.

"Fine Arts.," New-York Tribune, February 21, 1873, vol. XXXII, no. 9,949, p. 2. (as Lazy Life around the Old Sub Treasury of Morocco at Tangier)

"Art Notes: Exhibition of Water Colors," *The Examiner and The Chronicle*, New York, February 27, 1873, vol. L, no. 9, and vol. XXVII., no. 40, p. 3. (as *View of the Sub-Treasury of Morocco at Algiers*) "Art Notes. The Brooklyn Art Association. The Spring Exhibition," *The Examiner and The Chronicle*, New York, April 3, 1873, vol. L, no. 14, and vol. XXVII, no. 45, p. 3, (as *Old Sub-Treasury at Morocco*). F. Leslie, *Historical Register of the Centennial Exposition*, New York, 1876, p. 203. (as *Lazy Life in the East - Gate of the Sub-Treasury, Tangiers*)

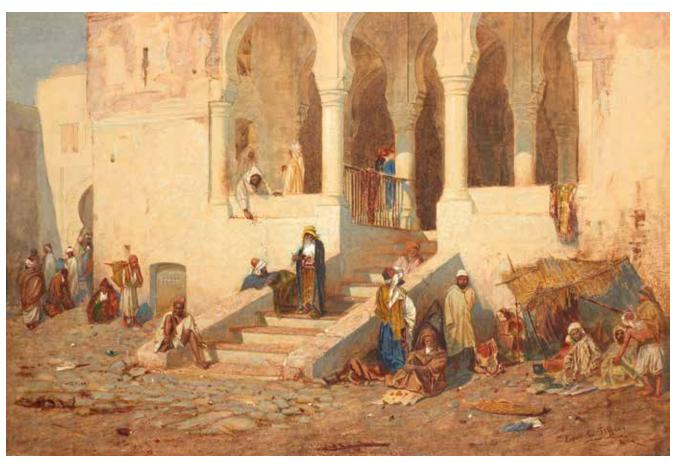
"The Centennial Exposition: Glimpses at the Art Collection," *The Connecticut Courant*, Hartford, June 8, 1876, vol. CXII, no. 24, p. 1. (as *The Old Treasury Building in Tangiers*)

"American Water-Colors. The Display at Philadelphia," New York Times, June 18, 1876, vol. XXV, no, 7725, p. 10.

"The Art Gallery. The Pictures at the Exposition," *Albany Evening Journal*, New York, September 19, 1876, vol. 47, no. 14,089, p. 1. (as *Lazy Life in the East*)

C.E. Clement, L. Hutton, *Artists of the Nineteenth Century and Their Works*, Boston and New York, 1896, vol. II, p. 296-97. (as *Lazy Life in the East*)

We are grateful to Dr. Roberta A. Mayer for her kind assistance with the cataloguing of this work and for preparing the following essay.





Louis Comfort Tiffany's fascination with North Africa and Moorish Spain was sparked by his early training with Samuel Colman (1832–1920) and then fueled by his 1868 studies in Paris. To build his portfolio, Tiffany embarked on an extensive overseas sketching trip in July 1870 in the company of Robert Swain Gifford (1840–1905). They spent nearly all of September in Morocco, one of the destinations described in Mark Twain's wildly popular *Innocents Abroad* (1869). The country was already well known to European Orientalist painters beginning with the French artist Eugène Delacroix (1798–1863) and had excited a new generation of artists such as Henri Regnault (1843–1871). Tiffany was one of the earliest American painters to pursue Morocco as a subject.

After many adventures and some setbacks due to illness and difficult weather, Tiffany and Gifford returned to New York City in February 1871. By the end of December 1872, a reporter for the *New York Herald* noted that Tiffany had:

"...recently ended a residence of many months in and near Tangiers [sic], Morocco, and brought back with him many picturesque and useful studies. Some of these have been used for composition, and Mr. Tiffany's easels are full of progressing works. 'Outside of the Prison at Tangiers' is one of the largest pictures of the kind ever painted in this country. It is in water colors, and will be exhibited next Spring by the American Water Color Society. It contains about twenty figures, and is principally noticeable for the accuracy with which it indicates the fanciful and picturesque ensemble of the people and locality.1"

The working title reveals that Tiffany's scene could be found in the eastern part of the casbah at the sultan's palace or Dar El Makhzen. This eighteenth-century complex included a court of law, a prison, and a treasury that contained a heavy wood vault known as the sub-treasury. Today the Kasbah Museum of Mediterranean Cultures occupies this site.

By February 1873, the painting was debuted in a gilt frame at the sixth annual exhibition of the American Society of Painters in Water Colors as Lazy Life Around the Old Sub-Treasury of Morocco, at Tangier. As is now evident, Tiffany's composition focused on the entrance to the subtreasury with a view into its interior of columns and horseshoe arches; it was located adjacent to the exterior wall of the prison. Tiffany enlivened the setting by casting it as a genre scene populated by men he had likely sketched on the streets and in the markets of Tangier, ranging from a stately elder on the center staircase to Arab street vendors and Berber

(Amazigh) nomads. In the press, Tiffany was described as a young man whose Parisian training was evident, as was his effective use of color, though the critics often wanted to see more refined naturalism in his figures.

Tiffany's painting was quickly purchased by John Taylor Johnston (1820–1893), a railroad investor, businessman, prominent art collector, and first president of the Metropolitan Museum of Art.<sup>2</sup> The next major venue for Tiffany's painting was the 1876 Centennial International Exhibition in Philadelphia.

By the end of 1876, Johnston was forced to auction his art collection for financial reasons, including Tiffany's *Tangiers, Old Treasury Building*, 27 x 41 inches.<sup>3</sup> It sold for \$1,000, the highest price achieved for Johnston's watercolors.<sup>4</sup> The buyer was Mrs. John C. [Cleve] Green, *née* Sarah Helen Griswold (1815–1893), then a widow.<sup>5</sup> She died in 1893, but sadly all three of her children predeceased her. After her death, the whereabouts of the painting was unknown until now.

Lazy Life Around the Old Sub-Treasury of Morocco, at Tangier stands as one of Tiffany's major early works and a depiction of a place that deeply resonated with his aesthetic interests. The title is based on a familiar Orientalist trope, yet Tiffany, in using such a large format for his watercolor, tried to convey his authentic experience of an unfamiliar cultural milieu where he witnessed an array of men in fascinating attire going about their daily lives.

- <sup>1</sup> "Artists at Work," New York Herald, December 21, 1872, 3.
- <sup>2</sup> "American Society of Painters in Water Colors," *Evening Post* (New York), February 11, 1873, 2; "Other Deaths: John Taylor Johnston," *New York Times*, March 25, 1893, 2.
- <sup>3</sup> Catalogue, the collection of paintings, drawings, and statuary, the property of John Taylor Johnston, Esq. to be sold at auction, R. Somerville, auctioneer, New York, December 19–20 and 22, 1876, no. 284.
- <sup>4</sup> "The Johnston Sale of Paintings," *Brooklyn Daily Eagle*, December 23, 1876, 3.
- <sup>5</sup> Clara Erskine Clement and Laurence Hutton, *Artists of the Nineteenth Century and Their Works* (Boston and New York: Houghton, Mifflin & Co., 1896), 297; Henry Hall, ed., *America's Successful Men of Affairs: An Encyclopedia of Contemporaneous Biography*, Vol. 1 (New York: New York Tribune, 1895), 279–80.

## PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

28

#### **THOMAS MORAN (1837-1926)**

Venice (The Splendor of Venice) signed with conjoined initials and dated 'TMoran. / 1899.' (lower left) oil on canvas 20 1/8 x 30 1/4 in. (51.1 x 76.8 cm.) Painted in 1899.

#### \$150,000 - 250,000

#### Provenance

Private collection, 1899.

Andrew Crispo Gallery, New York. (as *The Splendor of Venice*) The Thyssen-Bornemisza Collection, Lugano, Switzerland, 1981. Spanierman Gallery, LLC, New York, by 1988.

[With] Hirschl & Adler Galleries, Inc., New York, transferred from the above, 1988. (as *The Splendor of Venice*)

Spanierman Gallery, LLC, New York, returned from the above, 1988. Middendorf Gallery, Washington, D.C.

Private collection.

Sale, Doyle, New York, May 27, 2019, lot 25. (as Venice (The Splendor of Venice), 1899)

Acquired by the present owner at the above sale.

# Exhibited

New York, Century Association, November 4, 1899. The Museum of Fine Arts, Houston, *Nineteenth Century American Landscape Painting: Selections from the Thyssen-Bornemisza Collection*, October 29, 1982-January 23, 1983, pp. 84-85, no. 35, illustrated, and elsewhere. (as *The Splendor of Venice*) New York, Hirschl & Adler Galleries, Inc., *Adventure & Inspiration: American Artists in Other Lands*, April 16-June 3, 1988, p. 132-33, no. 91. (as *The Splendor of Venice*)

Fort Worth, Amon Carter Museum of American Art, extended loan for public exhibition, 2020-21.

### Literature

B. Novak, *The Thyssen-Bornemisza Collection: Nineteenth-century American painting*, New York, 1986, pp. 48, 184-85, 328, no. 56, illustrated. (as *The Splendor of Venice*)

This painting will be included in Stephen L. Good, Phyllis Braff, and Melissa Webster Speidel's forthcoming *catalogue raisonné* of Thomas Moran's paintings.

Sublime and romantic, Thomas Moran's Venice (The Splendor of Venice) and its view of the iconic architecture and lagoon of the city, was painted in 1899, just a little over a decade after the artist first visited the Italian city. Moran was introduced to Venice initially through the work of Romantic painters and writers, including J.M.W. Turner (1775-1851),

John Ruskin (1819-1900), and Lord Byron (1788-1824). When he first witnessed the city's splendor firsthand in May 1886, it was a thrilling and profound experience. Moran wrote to his wife Mary, "Venice is all, and more, than travelers have reported of it. It is wonderful. I shall make no attempt at description..." (as quoted in N.K. Anderson, T.P. Bruhn, J.L. Kinsey, A. Morand, *Thomas Moran*, New Haven, Connecticut, 1997, p. 122)

Moran returned to Venice on a second sketching trip in 1890, and he used the extensive plein air drawing and watercolor studies he produced on both of his visits as the basis for larger and more finished oil paintings he would create for many years in his studio, such as the present work. Like his Hudson River School contemporaries, including Albert Bierstadt (1830-1902) and Frederic Edwin Church (1826-1900), Moran travelled extensively through the United States and Europe seeking inspiration. Views of Venice are the most important and frequent subject for the artist, aside from the American West. In fact, after his initial 1886 trip to the city, Moran submitted a Venetian subject nearly every year he exhibited at the National Academy. (Thomas Moran, 1997, p. 123) Moran's American audience responded enthusiastically to his Venice subjects, drawn to the atmospheric and gauzy views of the scenic 'Floating City' that were so reminiscent of Turner's work. In his Venetian paintings, Moran excels at capturing, at once, the physical and picturesque details of the city while also expressing a sense of his own poetic and dream-like feelings about it.

Dominated by the double domes of Basilica di Santa Maria della Salute to the left and balanced with the Campanile and Doge's Palace at the right, the viewer enters the scene along the Giudecca before a lively vignette of sail boats. The boats, foreground quay, and buildings are painted with clarity in a bold and crisp color palette highlighted with punches of red and yellow, while the distant architecture is draped in gossamer layers of ivory, coral, and violet shadow. Swirling white clouds dominate the sky and are reflected in the still lagoon waters. The present painting's contrasting handling of close and distant light, and the color effects through mist and air, reveal the artist's sophisticated mastery of and ability to deftly articulate atmosphere. In Moran's jewel-toned Venice, the artist presents a sensory view of the architectural splendor of the city while also exploring light, color, and imagery influenced by the Romantics.

# "Venice is all, and more, than travelers have reported of it. It is wonderful. I shall make no attempt at description but will tell you all when I get back"

(Thomas Moran quoted in N.K. Anderson, T.P. Bruhn, J.L. Kinsey, A. Morand, Thomas Moran, New Haven, Connecticut, 1997, p. 122)



#### PROPERTY FROM A NOTABLE CALIFORNIA COLLECTION

29 W

# **CARL MILLES (1875-1955)**

Europa and the Bull

inscribed 'Carl Milles' (along the base) and inscribed with foundry mark 'Herman Bergman Fud.' (along the base)

bronze with dark brown patina 31 in. (78.7 cm.) high

Modeled circa 1926.

# \$80,000 - 120,000

#### Provenance

Private collection, Sweden, acquired from the artist, 1950s. Conner Rosenkranz, New York.
Acquired by the present owner from the above, 1988.

# Literature

"An Exhibition of the Work of Carl Milles," *The Architect & Building News*, London, February 25, 1927, vol. CXVII, no. 3036, p. 357, monumental version listed.

A. Palmgren, ed., Sweden: A Guide for Tourists, with 161 Illustrations, 8 Plans, and 10 Maps, Stockholm, 1929, p. 20, another example listed. (as Europa on Bull)

M.P. Verneuil, *Carl Milles: sculpteur suédois*, Paris and Brussels, 1929, vol. 1, pp. 54-55, pls. 32-33, another example illustrated.

S. Casson, XXth Century Sculptors, Oxford and London, 1930, pp. xi, 39, fig. 4, another example illustrated.

Orrefors Review, Nybro, 1949, p. 3, another example listed.

A. Westholm, *Milles: En Bok om Carl Milles Konst*, Stockholm, 1949, p. 52-53, figs. 36-38, another example illustrated. (as *The Europa Fountain*)

H. Cornell, *Carl Milles and The Milles Gardens*, Stockholm, 1957, pp. 18-19, 21, 28, nos. 13-17, 74, monumental version illustrated. Cranbrook Academy of Art, *Milles at Cranbrook*, Bloomfield Hills, Michigan, 1961, n.p., monumental version illustrated.

H. Cornell, Carl Milles Hans Werk, Sveriges, 1963, pp. 56, 58-59, 234, another example listed.

M.R. Rogers, *Carl Milles: An Interpretation of His Work*, Port Washington, New York, 1973, pp. 25, 52, 65, 69, pls. 33-37, no. 58a, monumental version illustrated.

R. Alley, Catalogue of the Tate Gallery's Collection of Modern Art other than Works by British Artists, Tate Gallery, London, 1981, pp. 518-19, another example illustrated.

E. Lidén, *Between Water and Heaven: Carl Milles Search for American Commissions*, Stockholm and Montclair, New Jersey, 1986, pp. 1, 13, 125, monumental version illustrated.

C. Milles, K.A. Arvidsson, ed., *Carl Milles: Episodes of My Life*, Stockholm, 1991, pp. 15, 24, monumental version illustrated. E. Näslund, *Carl Milles: en biografi*, Sweden, 1991, pp. 192-95, another example illustrated.

Palazzo Reale, *Carl Milles*, exhibition catalogue, Venice, 1994, n.p., no. 14, another example illustrated. (as *Europa e il Toro*)

D.A. Nawrocki, D. Clements, *Art in Detroit Public Places*, Detroit, 1999, revised ed., pp. 168-69, 178, no. E-13, monumental version illustrated. K.B. Eckert, B. Korab, R.M. Gavin, Jr., *Cranbrook: An Architectural Tour*, New York, 2001, pp. 96, 115, 119, 121, monumental version illustrated.

D.A. Nawrocki, D. Clements, *Art in Detroit Public Places*, Detroit, 2008, third ed., pp. 200-202, E-13, monumental version illustrated. S. Allgardh, E. Bergund, O. Wass, M. Wiberg, G. Wittkoff, *The Home and Art of Carl Milles*, Latvia, 2016, p. 53, monumental version illustrated.

Other examples of this version can be found in the collections of the Brooklyn Museum of Art, New York (accession no. 32.288), the Detroit Institute of Art (accession no. 29.357.A), the Tate Gallery, London (reference no. N04247), the Worcester Art Museum, Worcester, Massachusetts (object no. 1929.108), the Millesgården Museum,

Lidingö, Sweden, and previously in the renowned Wolf Family Collection of American sculpture, which their version was also cast by Herman Bergman Foundry.

Renowned for his expressive, monumental bronze fountains, Carl Milles was one of the preeminent sculptors working in the United States and Sweden during the first half of the 20th century. Milles' Europa and the Bull is considered the most iconic work in his *oeuvre* that beautifully exhibits both his affinity for traditional motifs and technical abilities as a master modeler. Born in Lagga, Sweden in 1875, Milles began his studies in 1892 apprenticing under a cabinet maker and attending classes at the Technical School of Stockholm. In 1897, Milles moved to Paris where he lived for several years, supporting himself as a cabinet maker while studying at the École des Beaux-Arts and working in Auguste Rodin's (1840-1917) studio. Milles began to receive recognition as a sculptor at the Paris Salons and spent the next several years traveling to Munich, Holland, and Belgium to expand his studies. By 1906, Milles returned to Sweden and along with his wife Olga, they acquired a property above lake Värtan on the island of Lidingö. Known today as Millesgården, this would be where over the course of the next fifty years the Milles family would build a home, space for artists' studios, and a sculpture garden. Milles enjoyed a successful career upon his return to Sweden, receiving major commissions at a time when many metropolitan centers were expanding and modernizing. During this period, Milles also became professor of modelling at the Royal Academy of Art in Stockholm from 1920 to 1931, further advancing his stature.

In 1921, the city of Halmstad received funds for a fountain to be installed in the Stora Torg and subsequently announced a competition for its design. Finding the submissions received insufficient, the authorities of the design committee turned to Milles to produce a fountain of their liking. This would be Milles' first large fountain commission and for the project, he quickly settled on a design of Europa and the Bull that would be placed centrally in a large fountain surrounded by four Tritons spewing water at the fountain's corners. The myth of Europa and the Bull is one of the most iconic from Greek mythology that was popularly studied and portrayed by Milles' contemporaries of the early 20th century, such as by Paul Manship (1885-1966) in his infamous *The Flight of Europa* (1925) among other sketches and models he produced on the subject.

For five years Milles sketched and modeled extensively to create his perfect vision of the moment the Phoenician princess Europa was abducted by the god Zeus, who transformed himself into a beautiful white bull and carried her across the sea of Crete to become his consort and the mother of his three sons. As seen in the present work and the monumental version, Milles skillfully contrasts the masculine strength of the powerful bull and the feminine beauty of the graceful Europa to create a balanced tension between the two forms. Milles' sculpture is often defined by its sense of movement and Europa's fluttering cloak and gaze elegantly conveys this. The Royal Court foundry Lauritz Rasmussen in Copenhagen was awarded the job to cast the sculpture group and the grouping including Europa och Tjuren or Europa and the Bull were finally delivered to Halmstad in 1926.

Milles would continue to work and exhibit in Sweden and across Europe until 1931 when he moved to the United States to accept a position as Professor of Sculpture at the Cranbrook Academy of Art in Bloomfield, Michigan thanks to the recommendation of newspaper publisher George Gough Booth (1864-1949). While at Cranbrook, Milles worked with architect and friend Eliel Saarinen (1873-1950) to design the grounds, which included a large fountain featuring reproductions of the monumental Europa and the Bull and the Triton figures spewing water that still stand today as proud fixtures of Cranbrook. Milles became a United States citizen in 1945 and remained in Michigan teaching at Cranbrook until 1951. However, he still spent summers in Sweden at Millesgården from 1945 until his death in 1955. While working in the United States, Milles produced his most monumental works and is recognized today as a significant contributor to the lexicon of American sculpture produced during the first half of the 20th century.



29 W

# PROPERTY FROM A PRIVATE COLLECTION, DELAWARE

30

# PAUL HOWARD MANSHIP (1885-1966)

Indian and Pronghorn Antelope

the first, inscribed and dated '•PAUL•MANSHIP• / •©•1914•' (on the base) and stamped with foundry mark 'GORHAM CO. FOUNDERS QAFD' (along the base); the second, dated and inscribed '•©•1914• / •PAUL•MANSHIP•' (on the base) and stamped with foundry mark 'GORHAM CO FOUNDERS / QAFE' (along the base) bronze with brown patina, each

the first, 12 3/4 in. (32.4 cm.) high; the second, 12 in. (30.5 cm.) high; on a 7/8 in. (2.2 cm.) high marble base, each Modeled in 1914, each; Cast *circa* 1915, each.

# \$400,000 - 600,000

#### Provenance

J. Alden Weir (1852-1919), New York, acquired from the artist. Cora (née Weir) Burlingham (1892-1986), New York, daughter of the above, by descent from the above, 1919.

Private collection, Connecticut.

Peter H. Davidson & Co., New York.

Harvey N. Saligman (1938-2013) and Linda Powell Saligman, St. Louis and Nantucket, by 2012.

Private collection, acquired from the above.

Acquired by the present owner from the above.

# Literature

Gorham Company, Bronze Division, Gorham Company, Bronze Division Papers: 4. Casting Records of Statuary and Small Bronzes Owned by Sculptors, Identification Assigned to Statuary and Bronzes, 1906-1930, New York, 1915, p. 182, nos. QAFD, QAFE, other examples listed. (as Indian and Antelope)

A.E. Gallatin, *Paul Manship: A Critical Essay on His Sculpture and an Iconography*, New York, 1917, p. 13, other examples listed and another example illustrated.

"Garden Statuary by Paul Manship: In Which Archaic Forms Are Modernized in a Pleasantly Sophisticated Manner," *House and Garden*, June 1921, vol. XXXIX, no. 6, p. 62, monumental version illustrated. P. Vitry, *Paul Manship: Sculpteur Americain*, Paris, 1927, p. 38, pls. 31, 32, another example illustrated.

E. Murtha, *Paul Manship*, New York, 1957, p. 152, nos. 51, 52. A.TE. Gardner, *American Sculpture: A Catalogue of the Collection of The Metropolitan Museum of Art*, New York, 1965, p. 151, 185, 188, nos. 48.149.28, 48.149.28, another example illustrated. (as *Indian Hunter* and *Pronghorn Antelope*)

L.H. Dodd, Ph.D., L.H.D., Golden Moments in American Sculpture,

Cambridge, Massachusetts, 1967, p. 73, monumental version listed. (as *Indian Hunter* and *Antelope*)

P.J. Broder, *Bronzes of the American West*, New York, 1973, p. 286, pl. 340, another example illustrated.

Detroit Institute of Arts, *The Influence of Paris: European and American Sculpture 1830-1930*, exhibition catalogue, Detroit, 1981, p. 27, no. 2, another example illustrated.

Minnesota Museum of Art, *Paul Manship: Changing Taste in America, Minneapolis, Minnesota*, exhibition catalogue, 1985, pp. 136-37, 156, nos. 97, 98, another example illustrated.

K. Greenthal, P.M. Kozol, J.S. Ramirez, J.L. Fairbanks, *American Figurative Sculpture in the Museum of Fine Arts Boston*, Boston, 1986, p. 400, monumental version listed.

Hirschl & Adler Galleries, Inc., From the Studio: Selections of American Sculpture, 1811-1941, New York, 1986, pp. 52-53, figs. 33a, 33b, another example illustrated.

- J. Conner, J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works, 1893-1939*, Austin, 1989, pp. 135, 138-39, 205, another example illustrated.
- J. Manship, *Paul Manship*, New York, 1989, pp. 54, 67-69, figs. 45, 60, 61, another example illustrated.
- H. Rand, *Paul Manship*, Washington, D.C., 1989, pp. 36, 40-41, figs. 26, 27, another example illustrated.

T. Tolles, ed., D.J. Hassler, J.M. Marter, T. Tolles, J.L. Thompson, *American Sculpture in The Metropolitan Museum of Art: Volume II. A Catalogue of Works by Artists Born between 1865 and 1885*, New York, 2001, pp. 751-53, 785-87, nos. 377, 378, another example illustrated. (as *Indian Hunter* and *Pronghorn Antelope*) Denver Art Museum, *Shaping the West: American Sculptors of the* 

19th Century, Denver, 2010, p. 9, another example illustrated.

J.D. Burke, W. Adelson, A.L. Duncan, Saint Louis: The Saligman
Collection, Paintings, Sculpture, Decorative Arts, 2012, pp. 34, 108-9,
115, 205, illustrated.

T. Tolles, T.B. Smith, C. Clark, B.W. Dippie, P.H. Hassrick, K. Lemmey, J. Murphy, *The American West in Bronze, 1850-1925*, New York, 2013, pp. 53-54, 158, 171, 190 nos., 32, 34, figs. 66, 67, another example illustrated. (as *Indian Hunter* and *Pronghorn Antelope*)

Other examples of this version can be found in the collections of the Metropolitan Museum of Art, New York (object nos. 48.149.28, 48.149.27), the Art Institute of Chicago (reference no. 1914.823a-b), the Detroit Institute of Arts (accession no. 60.64.B), the Buffalo Bill Center of the West, Cody, Wyoming (3.89A/B), the Saint Louis Art Museum (object nos. 75:1915, 76:1915), and the Amon Carter Museum of American Art, Fort Worth (accession no. 1997.3).





Indian and Pronghorn Antelope exhibits Paul Manship's mastered unification of the classical academic principles of sculpture with modern, innovative techniques of design that distinguished him from his contemporaries. As a result, Manship rose to become one of the most preeminent sculptors of the twentieth century, attracting both commercial success and praise from critics throughout his career. As Dr. Susan Rather notes, "His modernism lay in the greater importance of form than subject to the effect of his works and the provocative combination of stylization and naturalism; his conceptualized treatment of form, in particular, signified originality." (S. Rather, Archaism, Modernism, and the Art of Paul Manship, Austin, 1993, p. 106)

Born in Minnesota in 1885, Manship eventually left home at the age of nineteen for New York where he would go on to study alongside renowned sculptors of the period, such as Hermon Atkins MacNeil (1866-1947), Charles Grafly (1862-1929), and Solon Hannibal Borglum (1868-1922). From 1908 to 1909, Manship worked under the respected Beaux-Arts sculptor, Isidore Konti (1862-1938) and under Konti's tutelage, he exponentially developed his techniques as a modeler. In

1909, At Konti's insistence, Manship entered the competition for the esteemed Prix de Rome and admission to the American Academy. To both Manship and Konti's delight, Manship won the prize with his relief Rest After Toil and moved to Rome later that year to begin his studies at the Academy. During his three-year stay at the Academy, Manship thrived in his studies and took advantage of opportunities to travel through Italy and Greece, building a visual diary of forms that would inspire his work in years to come. At each site Manship visited, he was drawn to the simplicity of forms and the balance of decorative stylizations, especially those found in designs of hair and drapery. After completing his studies at the Academy, Manship returned to New York in 1912 to find an audience in favor of his developing style, and commissions soon followed.

Modeled in 1914, *Indian and Pronghorn Antelope* was initially designed by Manship as a pair meant to adorn two pedestals that flanked the mantelpiece of his New York apartment. The final designs exhibit Manship's affinity for rendering both human and animal form simplistically and in a style that is both classical and modern. Both are



constructed using reduced forms and carefully considered stylized lines that ultimately allow Manship to achieve his symbolic and sculptural motivations for the piece. Additionally, "Manship activated the empty air between the Indian and his prey. The separation of the two sculptures serves as a kind of 'spark gap'--the imagined flight of the arrow as it lands in the side of the rearing antelope carries the gaze to the Indian, completing the circuit." (H. Rand, Paul Manship, exhibition catalogue, Washington, D.C., 1989, p. 36) In Indian and Pronghorn Antelope, Manship also emphasizes the musculature of both the hunter and the antelope to effectively portray the tense, singular moment between the two as the hunter releases his bow sending his arrow into the antelope's side. Furthermore, he gives special attention to his designs for the grounds on which his hunter and antelope reside on, ultimately elevating the drama of the scene through the challenging, varied terrain and further creating space between the two.

Manship exhibited *Indian and Pronghorn Antelope* in 1914 in Philadelphia at the Pennsylvania Academy of the Fine Arts and the pair would become one of the artist's most commercially successful works. Upon seeing

them exhibited, Herbert L. Pratt (1871-1945) commissioned Manship to produce a heroic version for his gardens at his home in Glen Cove, Long Island, New York that now reside at the Mead Art Museum of Amherst College. In discussing the commission, Manship recalled, "[Herbert Pratt] came to see me and said, 'Now, what do you think you want to charge me for these things? ... I would have been delighted to do them for \$5,000 at that time. So he said, 'Now you just tell me what you think would be a nice comfortable figure for these.' 'Well,' I said, 'do you think \$15,000 would be too much to ask for them?' 'No,' he said. 'That's just right. That's fine.' So I thought that was a very encouraging way to treat a young sculptor. It meant that I really was free to do the best I could and add a little surplus possibly to keep me from worrying about the next turn of the wheel." (as quoted in J. Manship, Paul Manship, New York, 1989, p. 67) The commercial success Manship achieved through Indian and Pronghorn Antelope and his subsequent commission with Pratt helped solidify his artistic success. Indian and Pronghorn Antelope resides in his greater body of work as one of his finest achievements of design that blends in quintessential Manship fashion the traditions of archaic design and modernism.

#### PROPERTY FROM A PRIVATE COLLECTION, DELAWARE

31 W

# PAUL HOWARD MANSHIP (1885-1966) AND BARRY FAULKNER (1881-1966)

Important Tester Panel signed with initials 'BF' (lower left) and signed with initials 'PM' (lower right) oil and gold leaf on canvas laid down on board 73 1/4 x 50 3/4 in. (186.1 x 128.9 cm.) Painted circa 1917.

#### \$20.000 - 30.000

#### Provenance

Estate of the artist.

Private collection, Massachusetts, acquired from the above. Sale, Bonhams, New York, December 14, 2022, lot 26, sold by the above.

Acquired by the present owner at the above sale.

#### Literature

J. Manship, *Paul Manship*, New York, 1989, pp. 73, 215, pl. 63, illustrated.

B. Mueller, "Paul Manship and Barry Faulkner: Eternal Friendship Forged in the Eternal City," *Coming Home! A Retrospective Exhibit of Parrish, Manship, Faulkner and Zorach*, exhibition catalogue, Vermont, 2006, p. 21.

The present tester panel is an exceptional and unique example of Paul Manship and Barry Faulkner's best design and was created at a time when Manship was finalizing his designs for the John Pierpont Morgan Memorial (1915-20, obj. no. 20.265) at the Metropolitan Museum of Art. Paul Manship and Isabel (née McIlwaine) Manship (1883-1974) wed on New Year's Day, 1913 and the couple's first daughter, Pauline (1913-1988), was born at the end of that same year. In 1915, The Manships moved the family into 42 Washington Mews in Downtown New York shortly after its renovation into artist's studios and residences and Manship maintained a studio at number 44.

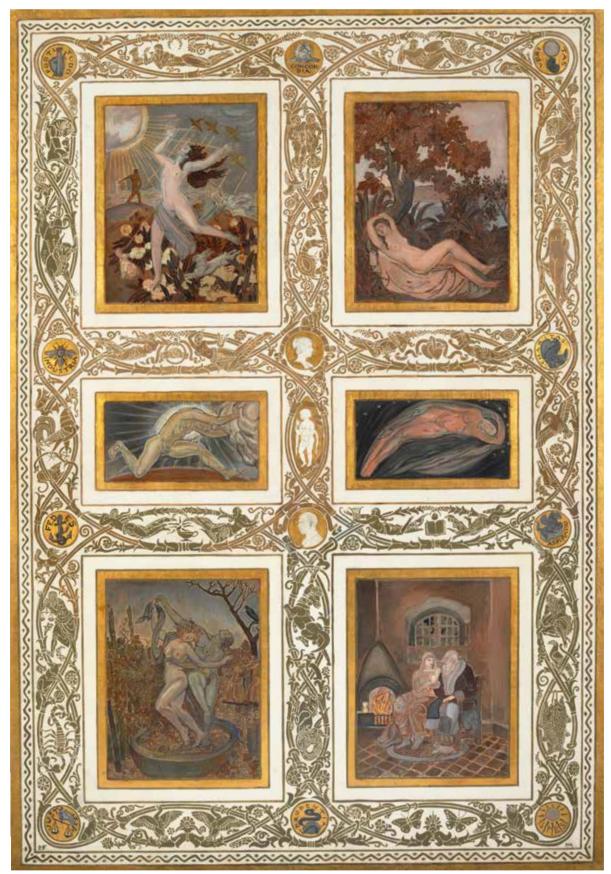
At that time Washington Mews was a thriving creative and artistic community, and the Manships hosted parties and entertained Gertrude (née Vanderbilt) Whitney (1875-1942), Charlie Chaplin (1899-1977), and Gaston Lachaise (1882-1935) among others. The desire for Manship to incorporate his art into his living space is shown in the few extant pieces of furniture Manship designed, including an oak liquor cabinet from 1918 designed by Manship, made by Luigi D'Olivio, and carved by Gaston Lachaise, now in the collection of Two Red Roses, St Petersburg, FL, as well as the bronze balcony rails, painted interior elements, and more installed in his later home on 319 East 72nd Street, New York (illustrated in Town & Country, vol. 81, 1927).

The design of the present tester panel is composed, perhaps intentionally, in a fashion similar to a paneled door and was designed

to be installed as a ceiling of an existing four-post or tester bed. It is composed of six rectangular paintings, the four larger ones depicting the Four Seasons and the two smaller central paintings depicting Dawn and Night, all designed by Manship and painted by Faulkner. The two central paintings, one depicting a nude Olympian male forcefully pushing away the clouds to reveal the sun, and the other a beautiful female shrouded by night in a starry sky, predate Day and Evening, two of the four sculptures Manship created for the 1939 New York World's Fair. The finely executed gilded borders by Manship include numerous zodiac symbols, including his much-loved animals - a crab, bull, scorpion, fish, lion and others; as well as the mythological and archaic figures for which Manship is also well known, and numerous gilded roundels indicating Roman virtues.

At the time of the panel's creation, Manship was finalizing his designs for the Morgan Memorial that was installed in 1920 at the Metropolitan Museum in New York. The arrangement of figural scenes within ornate scrolling borders is strikingly similar in composition to the memorial, and it may be that in creating this panel scheme Manship was exploring thoughts of his own legacy and family, as he was carving those figural attributes and virtues symbolic of the accomplishments of the great benefactor Morgan.

Manship first met Faulkner in 1909 when they were both studying at the American Academy in Rome. The friendship and career collaboration between them was close and long-lasting. Faulkner travelled with the Manships during trips to Italy in 1914, curtailed by the onset of the Great War, and he later travelled with Paul to France and then Greece and the Near East. Later Faulkner lived in a studio apartment above the Manships on 72nd Street. They worked on several common projects throughout their careers, including the memorial to fallen Academy fellows Harry Thrasher and Walter Ward at the American Academy in Rome, the fresco for which is considered some of Faulkner's finest work. Faulkner's execution of Manship's designs for such an intimate space in Manship's home further reveals the strength and closeness of their relationship, as well as the practical necessity, owing to Manship's color blindness, of Manship using a painter to execute these scenes. The present work provides important tangible insight into the creative practice, artistic vision and personal life of one of America's most famous twentieth-century century sculptors.





# PROPERTY FROM A NEW YORK PRIVATE COLLECTION

HAMILTON HAMILTON (1847-1928)
Woman with Flowers signed 'Hamilton Hamilton N.A.' (lower left) oil on canvas 24 3/4 x 30 in. (62.9 x 76.2 cm.)

\$30,000 - 50,000

# Provenance

Private collection, Jericho, New York. By descent to the present owners within the family of the above.



# PROPERTY FROM A PRIVATE COLLECTION, DEVON, ENGLAND

33

# **CECILIA BEAUX (1855-1942)**

Mrs. Isaiah Stetson signed and dated 'Cecilia Beaux -93' (lower left) oil on canvas 45 x 32 in. (114.3 x 81.3 cm.) Painted in 1893.

# \$8,000 - 12,000

#### Provenance

Louise Faulkner (née Stetson) Foote (1872-1961), Turnbridge Wells, England, daughter of the sitter, by 1955.

By descent to the present owner within the family of the above.

# Exhibited

New York, National Academy of Design, Sixty-Eighth Annual Exhibition, March 27-May 13, 1893, no. 339.

# Literature

"Art Notes," The Critic, New York, April 8, 1893, vol. xix, no. 581, p. 227

"Monthly Record of American Art," *The Magazine of Art*, New York, July 1893, vol. XVI, no. 8, p. xxii.

"New York: National Academy of Design," Appletons' Annual Cyclopaedia and Register of Important Events of the Year 1893, New York, 1894, vol. XXXIII, p. 314.

Biographical Sketches of American Artists, Lansing, Michigan, 1913, p. 31.

The Paintings and Drawings of Cecilia Beaux, Philadelphia, 1955, p. 99. (as STETSON, MRS. ISAIAH of Bangor, Maine, (Sarah Jewett Griffin Stetson))

M. Naylor, *The National Academy of Design Exhibition Record 1861-1900*, New York, 1973, vol. 1, p. 45, no. 339. (as *Portrait. Mrs. Isaiah Stetson*)

The present work depicts Sarah Jewett (née Griffin) Stetson (1831-1920) of Maine who married Isaiah Stetson (1812-1880) in 1867. The present work was awarded the Norman W. Dodge Prize when it was exhibited at the National Academy of Design's Sixty-Eighth Annual Exhibition in 1893. The prize was awarded annually to the best picture painted by a woman.



# PROPERTY SOLD TO BENEFIT THE ACQUISITIONS FUND OF THE WORCESTER ART MUSEUM

34

# **THOMAS DOUGHTY (1793-1856)**

Desert Rock Lighthouse, Maine signed 'TDoughty' (lower right) oil on canvas 27 1/4 x 34 1/4 in. (69.2 x 87 cm.) Painted in 1836.

# \$30,000 - 50,000

#### Provenance

Joan Peterson Klimann, Joan Peterson Gallery, Boston. Gift to the present owner from the above.

## Exhibited

Boston Atheneum, *Tenth Exhibition of Paintings*, 1836, p. 4, no. 46. London, British Institution, 1838.

Rockland, Maine, Farnsworth Art Museum, *Inventing Acadia: Artists and Tourists at Mount Desert*, June 13-October 24, 1999, pp. 29-30, 169, fig. 11, illustrated.

Thomas Doughty gained fame through capturing America's bucolic landscapes. The largely self-taught Hudson River School artist was born in Philadelphia but traveled extensively throughout the Northeast in the 1830s to capture the country's picturesque wilderness. The present work, Desert Rock Lighthouse, Maine, depicts the quaint calmness and seemingly pending tumultuous nature of the rocky Maine coastline. In the blink of an eye, a crack of thunder and buckets of rain could engulf the hazy atmosphere. Doughty revisited and experimented with this scene on several occasions, and in 1840 had an engraving of a similar version published in American Scenery. One critic remarked, "There is beautiful scenery in Maine, however; and Doughty...made a tour in search of it and filled a portfolio with sketches which (the most of them) might belong to any Tempe for their summer look..." (N.P. Willis, American Scenery, London, 1840, vol. II, p. 36-37). The artistic pilgrimage to revisit this scene on several occasions ultimately attributed to Doughty's mastery of landscape painting while imbuing the canvas with lyricism and subtle animacy.



# PROPERTY FROM A PRIVATE FAMILY COLLECTION, CALIFORNIA

35

# **JASPER FRANCIS CROPSEY (1823-1900)**

Landscape

signed and dated 'J.F. Cropsey / 1845.' (lower left within the composition)

oil on canvas

16 x 23 in. (40.6 x 58.4 cm.)

Painted circa 1845-47.

# \$30,000 - 50,000

#### Provenance

American Art-Union, New York, from the artist, 1847. Lewis K. Osborn (1812-1897), New York, acquired from the above, 1847.

Mary Emma (née Osborn) Hegeman (1859-1948), California, daughter of the above, by descent from the above, 1897.

Kathryn Abigail (née Hegeman) Lehman (1896-1976), California, daughter of the above, by descent from the above, 1948.

Alfred Rueben Lehman (1892-1992), California, husband of the above, by descent from the above, 1976.

Katherin Janet Lehman (1920-2009), California, daughter of the above, by descent from the above, 1992.

By descent to the present owners from the above, children of the above, 2020.

# Exhibited

New York, The American Art-Union, 1847, no. 39.

# Literature

"American Art-Union," *The Evening Post*, New York, December 20, 1847, vol. XLV, no. 18, p. 3, no. 39.

"Annual Distribution of the Pictures of the American Art Union," *The Evening Post*, New York, December 27, 1847, vol. XLV, no. 18, p. 2, no. 39.

American Art-Union, "List of Paintings distributed among the Members of the American Art-Union, at the Tabernacle, New-York, Friday, December 24, 1847," *Transactions of the American Art-Union*, New York, 1848, p. 34, no. 39.

W. Talbot, *Jasper F. Cropsey 1823-1900*, Ph.D. dissertation, New York University, 1977, p. 282, no. 39.

A.M. Speiser, ed., *Jasper Francis Cropsey: Catalogue Raisonné, Works in Oil, Volume One: 1842-1863*, Hastings-on-Hudson, New York, 2013, pp. 48, 423, 434, 456, no. 93, NCF 882.

# PROPERTY FROM A PRIVATE COLLECTOR, GREAT NECK, NEW YORK

36

#### **GEORGE HENRY DURRIE (1820-1863)**

Gathering Wood for Winter signed and dated 'G.H.DURRIE / 1855' (lower left) oil on canvas 26 1/8 x 36 1/4 in. (66.4 x 92.1 cm.) Painted in 1855.

#### \$150,000 - 250,000

#### Provenance

Norman Bailey Woolworth (1901-1962), Winthrop, Maine, 1959. Estate of the above.

Coe Kerr Gallery, New York, by 1969. (as *Wood for Winter*) William N. Banks, Jr. (1924-2019), Newnan, Georgia, acquired from the above, March 23, 1972.

Estate of the above.

Sale, Brunk Auctions, Asheville, North Carolina, September 12, 2020, lot 87, sold by the above. (as *Gathering Wood for Winter, New Haven, 1855*)

Acquired by the present owner at the above sale.

#### Exhibited

Easthampton, New York, Guild Hall Museum, Winter Theme, December 5, 1970-January 2, 1971.

Atlanta, The High Museum of Art, *The Beckoning Land: Nature and the American Artist, A Selection of Nineteenth Century Paintings*, April 17-June 13, 1971, pp. 24, 54, no. 32, illustrated. (as *Wood for Christmas*)

New York, Hirschl & Adler Galleries Inc., Forty Masterworks of American Art, October 28-November 14, 1970, p. 33, no. 20, illustrated. (as Landscape with Oxen and Horse)
Hanover, New Hampshire, Hood Museum of Art, Dartmouth College, Winter, February 1-March 16, 1986, pp. 39, 42, 73, 137, no. 25, illustrated

Atlanta, The High Museum of Art, *Georgia Collects*, January 24-March 6, 1989, pp. 66, 203, illustrated.

#### Literature

K.G. Farnham, "Living with Antiques: The Georgia-Banks House in the Georgia Piedmont," *The Magazine Antiques*, New York, September 1972, vol. 102, no. 3, p. 445, pl. IX, illustrated.

M.Y. Hutson, "George Henry Durrie, an American Winter Landscape Painter," *The Magazine Antiques*, New York, February 1973, v. 103, p. 302, fig. 5, illustrated.

M.Y. Hutson, "The American Winter Landscape, 1830-1870," *American Art Review*, January-February 1975, vol. 2, no. 1, p. 72-73, detail illustrated on the front cover.

M.Y. Hutson, George Henry Durrie (1820-1863): American Winter Landscapist, Renowned Through Currier and Ives, Chester, Connecticut, 1977, pp. 10, 91, 93, 103, 221, 234, fig. 106, no. 159, illustrated.

United Nations, "Designs," Financial Report and Accounts for the year 1978 and Report of the Board of Auditors, General Assembly, Official Records, sess. 34, supp. No.5B (A/34/5/Add.2), 1979, sec. 8, p. 58. Historic Houses of the South, New York, 1984, p. 136, illustrated. Harper's Magazine, New York, February 1986, vol. 272, no. 1629, detail illustrated on the front cover.

K. Wheeling, "Winter - The Road: A Panegyric in Art," *The Carriage Journal*, Salem, New Jersey, Winter 1988, vol. 26, no. 3, p. 126. W.H. Gerdts, *Art Across America: Two Centuries of Regional Painting, 1710-1920*, New York, 1990, v. 1, pp. 113-14, 407, no. 1.114, illustrated.

Gathering Wood for Winter is a quintessential example of George Henry Durrie's most celebrated idyllic rural winter scenes inspired by the landscape of his hometown of New Haven, Connecticut and popularized by the lithographic firm Currier & Ives. Born in 1820 the second child of six to John (1792-1857) and Clarissa (née Clark) Durrie (1795-1887) of Hartford, George Henry Durrie began his artistic career

at a young age working as a portraitist painting commissions throughout rural Connecticut, New York, Massachusetts, New Jersey, and Virgina. Portrait commissions provided Durrie with a reliable income, but by the late 1840s, he began to shift his focus to landscapes, particularly those of rural Connecticut, and quickly established a name for himself painting scenes of everyday rural life often centered around farmhouses, schoolhouses, country inns, and barnyards.

By the 1850s, Durrie's mature style as a landscape painter was realized, and he began producing the winter scenes that would come to define his career. The period between 1853 and 1857 would be pivotal for Durrie, as Martha Young Hutson-Saxton notes, "Durrie was evolving a favorite subject of the isolated country farmhouse or inn located on a snow-covered road with one or two farmers and/or sleigh approaching or leaving. The road leads the eye diagonally into the picture space. The main building in the mid-ground is flanked by trees, and beyond it lies a distant, hilly background. Sometimes the distant hill is recognizable as New Haven's East or West Rocks. Frequently the profile of the Mount Carmel range (sometimes called the Sleeping Giant) appears, these hills are north of New Haven. Drawing his scenes from the countryside around his home, Durrie probably combined various locations and only occasionally painted an actual homestead." (M.Y. Hutson, George Henry Durrie (1820-1863): American Winter Landscapist, Renowned Through Currier and Ives, Chester, Connecticut, 1977, p. 90) The evolution of Durrie's favored subject and the compositional formula that he found most successful are evident in Gathering Wood for Winter painted in 1855.

In Gathering Wood for Winter, Durrie depicts a red farmhouse with an adjoining barn at center, isolated in the hilly landscape of New Haven. Flanking both sides of the picture plane are intricately designed arrangements of dead trees and frosted-over brush. In the foreground, a farmer leads a horse and two cattle pulling a sled loaded with timber through a snow-covered path. Ahead, two boys emulate the farmer's wholesome, hard work by piling kindling on their toy sled, signaling the teaching of honest, hard work from one generation to the next. Durrie's emphasis on instilling narrative in his winter scenes over accurate topographical representations of place contribute to the work's approachability. Furthermore, while many artists of the Hudson River School concerned themselves with either eliminating the presence of human intervention in nature or showing nature's power over humans, Durrie focused instead on depicting the ways in which nature belonged to man and treated both as an integrated whole.

When discussing the present work, Hutson-Saxton remarked, "There is an ingenious spontaneity about the picture which makes it one of the more delightful paintings from mid-nineteenth century America. The soaring dead tree with its uplifted branches and foliage is as unreal, fanciful and naive as anything one could possibly imagine in a sober New England landscape. Durrie's pleasure in his craft is fully stated here, as well as the youthful exuberance of his personality." (M.Y. Hutson, George Henry Durrie (1820-1863): American Winter Landscapist, Renowned Through Currier and Ives, p. 91) Durrie's mastered technical prowess is on full display in Gathering Wood for Winter, employing delicate, yet spontaneous brushwork as he carefully considered each branch of the trees and mound of snow. Furthermore, Durrie uses a rich color palette associated only with his best winter scenes, imbuing the canvas with a brightness of color that reflects the warmth of his figures that populate the scene.

Gathering Wood for Winter resides prominently alongside Durrie's other most accomplished works that are defined by both their methodical compositional designs and refined attention to detail and atmospheric effects. These works are also distinctly American in their subject matter, often conveying jovial and tranquil moods. At a time when much of America was grappling with the onset of rapid industrialization and coming to terms with a growing, crowded urban landscape, Durrie's winter scenes provided an escape into a simpler, romanticized bucolic way of life that still resonates with viewers of his work.





# PROPERTY FROM A PRIVATE COLLECTOR, GREAT NECK, NEW YORK

37

# **RALPH ALBERT BLAKELOCK (1847-1919)**

Figure in a Woodland Landscape signed with initials 'R.A.B.' (lower right) oil on canvas 20 x 14 1/8 in. (50.8 x 35.9 cm.)

\$10,000 - 15,000

# Provenance

Anna M. (née Childs) Vickers (1854-1944), Los Angeles, circa 1895. Adamson-Duvannes Galleries, Los Angeles. Sale, Abell Auction Company, Los Angeles, June 9, 2024, lot 786. Acquired by the present owner at the above sale.





# PROPERTY FROM A PRIVATE COLLECTOR, GREAT NECK, NEW YORK

38

# **CHARLES CARYL COLEMAN (1840-1928)**

Shepherdes

signed with monogramed initials, inscribed and dated 'CCC / Capri / 1888' (lower left)

oil on canvas

23 3/4 x 30 7/8 in. (60.3 x 78.4 cm.)

Painted in 1888.

# \$12,000 - 18,000

# Provenance

Thomson Galleries, Detroit.

Alexander Gallery, New York. (as *Capri*)

Acquired by the present owner from the above, June 2023.

This work will be included in Dr. Adrienne Baxter Bell's A Conversation of Cultures: Charles Caryl Coleman and American Expatriate Artists in Gilded Age Italy, which contains the first catalogue of the artist's work.

# PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

39

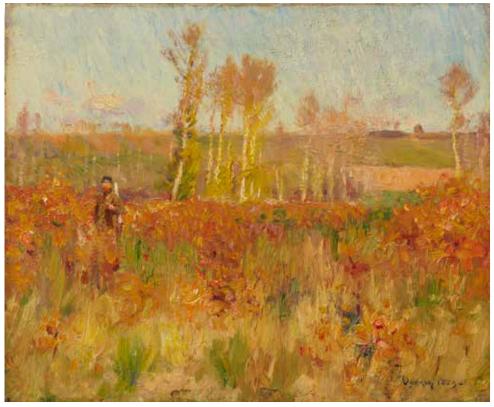
# **JAMES EDWARD BUTTERSWORTH (1817-1894)**

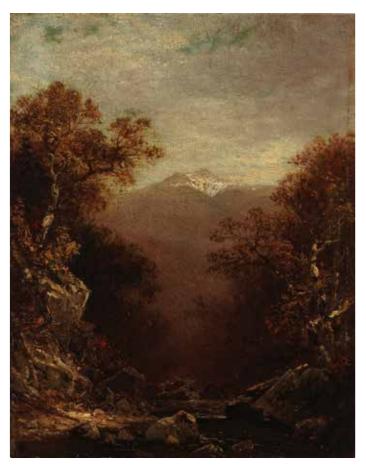
American Frigate and Shipping Off White Cliffs signed 'J. Buttersworth' (lower right) oil on canvas 24 x 36 in. (61 x 91.4 cm.) Painted *circa* 1840.

# \$15,000 - 25,000

#### Provenance

Private collection, London, *circa* 1950s. By descent to the present owner within the family of the above.





# PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

40

# **ROBERT WILLIAM VONNOH (1858-1933)**

The Hunter signed and dated "Vonnoh 1889-" (lower right) oil on canvas 15 1/4 x 18 1/4 in. (38.7 x 46.3 cm.) Painted in 1889.

# \$10,000 - 15,000

# Provenance

Wickersham Gallery, New York.
Mr. and Mrs. I. David Orr, New York, acquired from the above, 1965.
By descent to the present owner within the family of the above.

# PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

41

# **DAVID JOHNSON (1827-1908)**

Mount Lafayette inscribed with title and signed and dated 'David Johnson. / 1873.' (on the reverse) oil on panel 8 x 6 3/8 in. (20.3 x 16.2 cm.) Painted in 1873.

# \$4,000 - 6,000

# Provenance

Mr. and Mrs. I. David Orr, New York, by 1964. By descent to the present owner within the family of the above.





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# PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

42

# **WORTHINGTON WHITTREDGE (1820-1910)**

Autumn Summit, New Jersey signed 'W. Whittredge.' (lower right) oil on canvas 12 3/4 x 18 3/4 in. (32.4 x 47.6 cm.)

\$12,000 - 18,000

# Provenance

Wickersham Gallery, New York.
Mr. and Mrs. I. David Orr, New York, acquired from the above, 1964.
By descent to the present owner within the family of the above.

# PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

43

# **WORTHINGTON WHITTREDGE (1820-1910)**

Study in the Forest signed 'Whittridge.' (lower left) oil on canvas 15 1/4 x 23 1/4 in. (38.7 x 59 cm.)

\$6,000 - 8,000

# Provenance

Kennedy Galleries, Inc., New York. Mr. and Mrs. I. David Orr, New York, acquired from the above, 1965. By descent to the present owner within the family of the above.

## PROPERTY FROM A PRIVATE COLLECTION, DELAWARE

11

# **ARTHUR FITZWILLIAM TAIT (1819-1905)**

A Slight Chance signed, inscribed and dated 'A.F. Tait NY 83' (lower left) oil on canvas 20 x 30 in. (50.8 x 76.2 cm.) Painted in 1883.

# \$300,000 - 500,000

#### Provenance

Sale, Edward Schenck, New York, April 3-4, 1883.

Norman James, Baltimore.

Sale, The Anderson Galleries, New York, November 16, 1928, lot 471. (as Deer Hunting on an Adirondack Lake)

Yale University Art Gallery, New Haven, Connecticut.

Vose Galleries. Boston, acquired from the above, 1969.

Private collection, acquired from the above, circa 1969.

Private collection, by descent from the above.

Sale, Sotheby's, New York, May 20, 2015, lot 83. (as A Slight Chance (A Good Chance))

Private collection.

Sale, Jackson Hole Art Auction, Jackson, Wyoming, September 14-15, 2018, lot 281.

Private collection, acquired at the above sale. Acquired by the present owner from the above.

#### Literature

W.H. Cadbury, H.F. Marsh, *Arthur Fitzwilliam Tait: Artist in the Adirondacks*, Newark, Delaware, 1986, pp. 263-64, 343, no. 83.7, illustrated

Through the modern lens, hunting can appear as a barbaric practice, though being one of the oldest professions, the exercise of pursuing animals for sustenance is born into the DNA of our species as a fundamental part of existence and survival. Over the last several millennia, we have adapted our means and tools for hunting to be more efficient and accurate. By the time Arthur Fitzwilliam Tait was exposed to the experience of hunting in 1800's England, it had adapted to be more of an art form than necessity for survival, regularly perceived as a sign of social hierarchy and status. When Tait came to the United States in 1850, hunting and fishing were regular activities for many an outdoorsman, with the popularization of hunting and fishing being promoted through publications and advertising. It is through this lens of hunting for sport that Arthur Fitzwilliam Tait was able to contextualize for those unfamiliar with the practice and articulate the thrill, excitement, tension, and at times disappointment, that came with this exercise.

The long-barreled firearm we know today as a rifle was first noted by historians in 15th century Europe, though the technology for such weapons was archaic compared to the weapons of Tait's time. In both Europe and the America's at the beginning of the 19th century, many scientists were working to design and perfect breech-loading repeating rifles, rather than the traditional muzzle-loaded muskets which were much less accurate and took significantly longer to reload. In Tait's early hunting scenes, such as *Duck Shooting, Some of the Right Sort* which was executed in 1853, we can see that hunters of the day were still using muzzle loaders, as the figure to the right is re-loading his weapon by using the ramrod to ensure the next shot is properly packed into the rifle. By the 1850's, multiple arms developers

were in the process of creating the first mass-produceable repeating rifles, which is a rifle that can load multiple cartridges ahead of time to be stored on the weapon itself and allowed for a continuous burst of fire during which the user could mechanically cycle in unused rounds without stopping to reload. The Winchester Repeating Arms Company's creation of the Model 1866 lever action rifle immediately following the end of the Civil War dramatically changed the weaponry history as one of the first mass produced rifles, though it was the company's Model 1873 which dramatically changed the course of history, as it was one of the most successful rifles of its day and it was dubbed by the company, "The Gun That Won the West". In the present work, A Slight Chance, the figure in the front of the canoe is holding a lever-action rifle.

An avid sportsman himself, and stickler for authenticity, Tait capitalized on the growing popularity of sport hunting and created works that tapped into the nostalgia of the pursuit of the hunt. In the present work, Tait presents the viewer with a brisk, foggy, mountainous morning, likely taking place shortly after sunrise, as that is when the animals would venture to the watering hole for a drink before returning to the woods for the day, as it is unsafe to be near the water with the sun in the sky, as it leaves them exposed to all means of predators. In the immediate foreground is a string of lily pads ambling about the water, along with a pair of hunters in a birchbark canoe, most commonly associated with the Algonquian peoples, who have just rounded a turn in the river. On the rear of the canoe is the rower, who is responsible for keeping the small, lightweight craft stable and moving quietly through the water; in the front of the canoe is the shooter, rifle hammer cocked and ready to fire once the prey is in sight. Just beyond the pair is an oversized boulder strewn with mossy vegetation and a large, downed tree, which partially impedes their vision down river to the subject of their conquest. The shooter can clearly see a large buck and doe at the waters edge, with the doe's head angled away from the viewer, while the buck is alert, head up and looking in the direction of the possible threats. It is unclear if the buck has caught scent or sound of the two huntsmen heading his way, and it is in this tension that Tait has masterfully captured the most pivotal moment of the hunter's experience. If the shooter is able to draw up the rifle and fire off an accurate shot in the next few seconds, their endeavors will have been successful and the mighty buck will soon be going back with them. If the deer has become aware of their arrival or the shot is a miss, the two will quickly turn tail and head into the dense forest just beyond the riverbank, not to be seen again anytime soon. Once the shot has been taken, all animals great and small in the vicinity are now on high alert and unlikely to leave the dense forest, leaving the hunters hopes for taking home a trophy dashed. Just beyond the two deer, Tait has added in a flock of waterfowl in flight just above the water, adding to the drama and natural spectacle of the scene. In each of these minute details, Tait's masterful rendering of A Slight Chance perfectly encapsulates the feelings of hope and strain for a hunter on the precipice of taking the shot that would determine whether they are a success or failure.



#### PROPERTY FROM A PRIVATE COLLECTION, DELAWARE

45

#### **WORTHINGTON WHITTREDGE (1820-1910)**

Landscape with Teepee and Indians oil on canvas 6 5/8 x 11 5/8 in. (16.8 x 29.5 cm.)

#### \$180,000 - 220,000

#### Provenance

Alexander Gallery, New York.

Private collection, acquired from the above, 1996.

Sale, Sotheby's, New York, May 20, 2015, lot 38, sold by the above.

Private collection, acquired at the above sale.

Acquired by the present owner from the above.

"Western Landscapes occupy an unusually prominent place in the *oeuvre* of Worthington Whittredge for a self-proclaimed member of the Hudson River School. Executed over an eleven-year span, they chart the artist's progress at the height of his career, when he was considered among America's premier landscape painters. Their legacy consists of over forty oil sketches and studio paintings." (A. Janson, *Worthington Whittredge*, New York, 1989, p. 111.)

In June of 1866, Worthington Whittredge ventured west for the first time at the invitation of General John Pope (1822-1892), to accompany his survey of the great plains and southwestern territories. Leaving out of Fort Leavenworth, Kansas, they headed off toward Kearney, Nebraska, most likely along the Oregon Trail. Once in Kearney, they forded up the Platte River until they reached the confluence of the North and South Platte Rivers, choosing to follow the South into Colorado towards Fort Collins and then Denver. After a quick rest in Denver, the group headed down the Front Range and crossing over the Rocky Mountain range near the Spanish Peaks to join the Santa Fe Trail. They explored New Mexico extensively before returning on the Cimarron trail to Fort Riley, Kansas, where Whittredge caught a train on the Southern Pacific Railroad back to New York. To document the light and atmosphere on the journey, Whittredge created numerous sketches on half sheets of paper, approximately 10 x 23 inches in size. These sheets were highly portable and the ideal size to capture the seemingly endless horizontal expanses of the Great Plains.

Once back in New York, Whittredge used the sketches and transformed them into oil paintings. This adventure left a profound impression on the artist and in his own words, "I had never seen the plains or anything like them. They impressed me deeply. I cared more for them than for the mountains, and very few of my Western pictures have been produced

from sketches made in the mountains, but rather from those made on the plains with mountains in the distance. Whoever crossed the plains at that period, not withstanding its herds of buffalo and flocks of antelope, its wild horses, deer and fleet rabbits, could hardly fail to be impressed with its vastness and silence and the appearance everywhere of an innocent, primitive existence." (W. Whittredge, ed. J. I. H. Baur, *Autobiography*, New York, 1942, p. 45.)

In this jewel-box example, Whittredge depicts an intimate scene of Native Americans at camp. In the immediate foreground, a group of natives are going about the daily tasks of cooking and tending to camp around a tipi. The tipi is a structure specific to the native tribes of the Great Plains that can be distinguished from other conical tents by the smoke flaps at the top of the structure, as seen in the present work. The tipi was an essential part of the nomadic tradition of the Plains tribes, as it was highly durable, easy to assemble/disassemble, and most importantly, very portable. Just beyond the structure, a native warrior on horseback is returning to camp, spear in hand. The low, horizon line and dramatic, cloud filled sky captures the vastness of the region. Unlike all other works by Whittredge that depict Native Americans, the present work presents the figures much closer to the viewer, indicating a level of understanding and affection that the artist had with his subjects. At this time in history, the tensions between the itinerant Native Americans of the Great Plains and Mountain West and the immigrants settling into the region was palpable. These Native tribes and settlers were in ongoing conflict over land and resources, so they were naturally wary to allow close physical proximity. Whittredge's reverent depictions of the indigenous people capture the nomadic culture and lifestyle of a people that would be tragically extinguished by the end of the century.

Executed immediately following the bloody and destructive Civil War and whilst coping with a country uncertain of its future, the untamed Western territories provided a source of hope for a nation in search of a new identity. Whittredge's paintings of the unpolished lands and inhabitants of the American West, such as *Landscape with Teepee and Indians*, present to the viewer his unblemished vision and unbridled enthusiasm for all he had experienced on his journey out West, and encouraged others to do the same.



# PROPERTY FROM A PRIVATE COLLECTION, DELAWARE

46

# **ARTHUR FITZWILLIAM TAIT (1819-1905)**

The Last Shot oil on canvas 26 1/8 x 36 1/8 in. (66.4 x 91.8 cm.) Painted *circa* 1852-64.

#### \$70,000 - 100,000

# Provenance

John Clement Myers (1878-1952), Ashland, Ohio. Ashland College, Ashland, Ohio. Sale, Gray's Auctioneers, LLC, Cleveland, April 13, 2022, lot 8. Private collection, acquired at the above sale. Acquired by the present owner from the above.

#### Exhibited

New York, Near East Foundation, April 1952.

# Literature

"Near East Group Stages Art Show: Paintings Depicting Pioneer Far West to Raise Funds for Self-Help Program," New York Times, April 16, 1952, vol. Cl, no. 34,416, p. 25.

The Last Shot dramatically illustrates the violence and danger of westward expansion in nineteenth century America. In 1852, Arthur Fitzwilliam Tait collaborated with Louis Maurer (1832-1932), a German-American lithographer, on a series of western scenes that conveyed the action and drama of the wild west. Maurer delineated Tait's canvases which were later mass-produced as lithographs by Currier & Ives. In the present work, horses in the distance gallop furiously away. The focal point of the composition is centered on two men and their respective steeds. The fallen man in the foreground, who likely tumbled off his horse when it was struck by an enemies' arrow, reaches for his musket while firing off the clutched pistol. The bullet lodges into the chest of the Native American warrior who motions his hatchet up to the sky in furry. The emotions are palpable in the scene but further allude and communicate to viewers the tensions ever-present in the wild west.



## PROPERTY FROM A PRIVATE COLLECTION, DELAWARE

47

#### **JAMES EARLE FRASER (1876-1953)**

The End of the Trail

inscribed '© FRASER. 1918' (on the base) and inscribed with foundry mark 'ROMAN BRONZE WORKS N-Y-' (along the base) and inscribed and numbered 'RB 9' (underneath the base) bronze with brown patina 33 1/4 in. (84.5 cm.) high Modeled in 1894; Cast in 1918.

# \$500,000 - 700,000

#### Provenance

Private collection.

Estate of the above.

Private collection, Massachusetts, acquired from the above, 1950's. Private collection, Massachusetts, by descent from the above. Acquired by the present owner from the above, *circa* 2015.

#### Literature

L.H. Dodd, *The Golden Age of American Sculpture*, Boston, 1936, p. 102, another example illustrated.

W. Craven, *Sculpture in America*, New York, 1968, pp. 493, 511, fig. 13.18, another example illustrated.

Kennedy Galleries, Inc., James Earle Fraser: American Sculptor, A Retrospective Exhibition of Bronzes from Works of 1913 to 1953, exhibition catalogue, New York, 1969, pp. 3, 5, 7-10, 14, 16-17, 26, 34, 50, 59, nos. 4-5, other examples illustrated.

D. Krakel, *End of the Trail: The Odyssey of a Statue*, Norman, Oklahoma, 1973, another example illustrated on the front cover. (as *End of the Trail*)

P.J. Broder, *Bronzes of the American West*, New York, 1974, pp. 178-87, 190, 379, nos. 178-185, 489, other examples illustrated.

A.L. Freundlich, *The Sculpture of James Earle Fraser*, Boca Raton, Florida, 2001, pp. 1, 6-7, 165-67, another example illustrated.

Denver Art Museum, *Shaping the West: American Sculptors of the 19th Century*, Denver, 2010, pp. 10-11, another example illustrated.

T. Tolles, T.B. Smith, C. Clark, B.W. Dippie, P.H. Hassrick, K. Lemmey, J. Murphy, *The American West in Bronze*, 1850-1925, New York, 2013, pp. 11, 25, 49-51, 154, 189, no. 61, fig. 13, other examples illustrated. (as *End of the Trail*)

Another example of this version can be found in the collection of The Metropolitan Museum of Art, New York (object no. 2010.73).

According to the Roman Bronze Work Foundry Files at the Amon Carter Museum of American Art in Fort Worth, this example was cast on June 29th, 1918.

For a significant period of early modern art history the bronze medium was limited to academic copies of athletic Greek gods in contorted stances, but Western Art revitalized this medium as an independent and worthy art form. Much like the Greeks immortalized the Gods of Olympus, Western sculptors preserved the myth of the Frontier. Chief among these celebrated images of the Old West are Frederic Remington's *The Bronco Buster*, Cyrus Dallin's *Appeal to the Great* 

Spirit, countless Charles Marion Russell works, and the present lot - James Earle Fraser's End of the Trail.

Fraser first developed this now iconic image of a weary Native American warrior dramatically slumped over his equally fatigued horse in 1894 at just seventeen years old. He was inspired by his experiences as a boy growing up in the Dakota Territory and from the exhibitions he had seen at the World's Colombian Exposition in Chicago the year prior. This early version launched his career when he won \$1,000 from the American Art Association. In later reworkings, the feeling of exhaustion is only amplified by the addition of a spear which slowly slips out of the rider's arm creating a strong downward diagonal line that echoes the sunken heads of both figures. The image continued to gain widespread popularity when a monumental plaster version won a gold medal while on view at the 1915 Panama Pacific Exhibition in San Francisco. Soon thereafter Fraser made two bronze editions in reduced size – a 44 in. cast at the Gorham Foundry and together with the present version, a 33 in. cast at Roman Bronze Works.

End of the Trail has resonated with many for both its geographical and cultural signaling of the end of the Frontier Era.¹ For early settlers, a geographical notion of the American West meant exploration of anything that was part of the New World. As expansion continued however, the end of the trail meant Indian nations being increasingly confined to government reservations. When commenting on the work Fraser noted that "I realized that they were always being sent farther West, and I often heard my father say that the Indians would someday be pushed into the Pacific Ocean."² This embodiment of the vanishing West is best conveyed in bronze and appreciated in the round, with every angle from the horse's windblown tail to the rider's limp ankles depicting heartbreak and defeat.

Today the Pan-Pacific plaster model remains a fixture of the National Cowboy Hall of Fame in Oklahoma City, with examples of the smaller bronze versions in the permanent collections of The Art Institute of Chicago (1991.325) and the Metropolitan Museum of Art (2010.73). Despite reaching the *End of the Trail*, this lifetime cast has remained a resilient image that ultimately eclipses the myth of the Old West to firmly ground the hardships of our Indian Nations in reality.

<sup>1</sup>J. Broder, *Bronzes of the American West*, New York, 1974, p. 18. <sup>2</sup>Quoted in M. Bush, *James Earle Fraser, American Sculptor: A Retrospective Exhibition of Bronzes from Works of 1913–1953*, New York, 1969, p.7.



# PROPERTY FROM A PRIVATE COLLECTION, DELAWARE

48

# **THOMAS MORAN (1837-1926)**

Hot Springs of Gardiners River, Yellowstone National Park, Wyoming Territory signed with conjoined initials and dated 'TMoran. / 1872.' (lower left) watercolor and graphite on paper 13 7/8 x 10 1/4 in. (35.2 x 26 cm.) Executed in 1872.

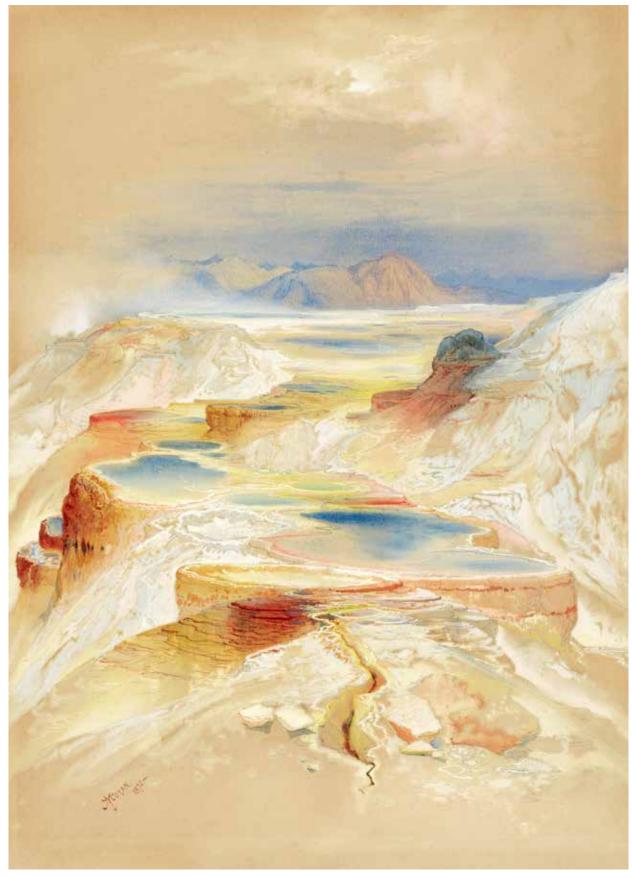
# \$300,000 - 500,000

## Provenance

Kennedy Galleries, Inc., New York. (as *Minerva Terrace, Gardiner's River*) Private collection, acquired by 1998. Acquired by the present owner from the above.

## Exhibited

Canberra, National Gallery of Australia, *New Worlds from Old: 19th Century Australian & American Landscapes*, March 7–May 17, 1998, pp. 171, 252, no. 79, illustrated, and elsewhere. (as *Hot Springs of Gardiners River, Yellowstone National Park*)
Dallas Museum of Art, *Thomas Moran and the Spirit of Place*, March 4–May 6, 2001.
Billings, Montana, Yellowstone Art Museum, 2003.





Thomas Moran, *Mammoth Hot Springs, Yellowstone*, 1872, watercolor and pencil on paper, sheet: 14  $1/4 \times 10 3/8$  in. (36.3 x 26.4 cm.), Smithsonian American Art Museum, Gift of Mrs. Armistead Peter III, 1958.5.2

"I have always held that the grandest, most beautiful, or wonderful in Nature would, in capable hands, make the grandest, most beautiful, or wonderful pictures; and the business of a great painter should be the representation of great scenes in nature. All the above characteristics attach to the Yellowstone region and if I fail to prove this, I fail to prove myself worth of [the] name of painter"

(Thomas Moran letter to Ferdinand Hayden, March 11, 1872).

The American fascination with the area that encompasses modern day northwestern Wyoming and southwestern Montana, was initially spurred on by the reports of boiling rivers, spouting geysers, and wonderous mountains created following the 1859-60 expedition led by Captain William F. Raynolds (1820-1894), accompanied by geologist Ferdinand V. Hayden (1829-1887) and famed mountain man Jim Bridger (1804-1881). 11 years later and with immense governmental support, Hayden returned to the Wyoming territory with a large cohort to explore and document the region, which resulted in the creation of the Hayden Geological Survey of 1871. The Federal government commissioned Hayden's expedition to create a guide for the future use of the land and its resources, including complete documentation of the surveys to include pictorial documentation, in addition to the maps and surveys created by the cartographers and topographers. Two of the foremost artists chosen to accompany Hayden on this excursion were photographer William Henry Jackson (1843-1942) to capture large format images of the landscape and British-born painter Thomas Moran. Thomas Moran was asked to join as the painter of the journey at the recommendation of Pacific Northern Railroad magnate Jay Cooke (1821-1905), however, Moran needed to obtain separate funding to accompany the expedition. Moran was able to secure financing from two sources, Scribner's Monthly magazine in exchange for use of illustrations to be used in the publication to accompany a story about Yellowstone and Jay Cooke, in exchange for a dozen watercolors made on the journey.

Yellowstone's name is derived from the sulfuric yellow deposits in the area, which are a byproduct of the immense volcanic activity in Yellowstone Caldera. Including over half of the world's geysers and hydrothermal features, Yellowstone contains at least 10,000 geothermal features including geysers, hot springs, mudpots, and fumaroles. These geothermal elements are a geographic anomaly particular to the area and left an indelible mark on Moran, as during his 40 plus day journey through the region, he created watercolor sketches of over 30 different geological sites and panoramas. Amongst Moran's most prominent and awe-inspiring depictions of Yellowstone are those he created of the terraces of the Mammoth Hot Springs.

Mammoth Hot Springs is a complex of hot springs on a hill of travertine to the west of the Gardiner River in the northwest corner of Yellowstone National Park, just over a mile south of the Montana/Wyoming border. Because the hot water flows through limestone rich rock formations, it contains high levels of calcium carbonite, which creates a white residue on the stone and provides an ample food source for the algae living in the warm pools, which have colored the stone into shades of brown, orange, red, and green. In Hot Springs of Gardiners River, Yellowstone National Park, Wyoming Territory, Moran depicts a series of these terraces with steaming, mineral-rich reflecting pools in the fore and middle ground.

Hot Springs of Gardiners River, Yellowstone National Park, Wyoming Territory is a stunning example of Moran's mastery of the medium of watercolor. Between his precise brushstrokes to give definition to the craggy rock formations and deft handling of multiple washes to create nuances of color to the water, his technique creates a magically sublime effect that is undoubtedly influenced by the foremost watercolorist in history, Joseph Mallord William Turner RA (1775-1851). Moran's ability to capture the otherworldly landscape of Yellowstone accurately and with such immense clarity of detail, works such as the present watercolor and Mammoth Hot Springs, Yellowstone (1872, Smithsonian American Art Museum, Washington, D.C., object no. 1958.5.2) were essential for Hayden's report to convince congress and the American public to recognize the Yellowstone regions indisputable value and need for preservation.

Hayden's comprehensive report, along with Moran's paintings and Jackson's photographs that revealed the scale and splendor of the beautiful Yellowstone region where written or oral descriptions failed, ultimately convinced the U.S. Congress to enact *The Act of Dedication* law, which established Yellowstone National Park as the first national park globally, and was signed into law on March 1st, 1872, by President Ulysses S. Grant. Moran's interpretation of the geography and the images he produced depicting the wild and fantastical landscape were critical to the creation of Yellowstone as a national park, as the images established the land as the "jewel box" of the American West.

### PROPERTY FROM A PRIVATE COLLECTION, DELAWARE

40

## CHARLES M. RUSSELL (1864-1926)

The Bluffers inscribed with foundry mark 'Cal. Br. Foun / L.A.' (along the base) and inscribed '© CM Russell' and inscribed with the artist's device (along the base) bronze with brown patina 7 3/4 in. (19.7 cm.) high

### \$200,000 - 300,000

#### Provenance

Col. Raymond Leyden Harrison (1896-1960), Albuquerque, 1940s. Private collection, by descent from the above.

Sale, Coeur d'Alene Art Auction, Hayden, Idaho, July 26, 2014, lot 181.

Private collection, acquired at the above sale. Acquired by the present owner from the above.

#### Literature

F.G. Renner, Charles M. Russell: Paintings, Drawings, and Sculpture in the Amon G. Carter Museum, Austin and London, 1972, pp. xv, 111, 145, another example illustrated.

P.J. Broder, *Bronzes of the American West*, New York, 1974, pp. 172, 398, pl. 167, another example illustrated.

F.G. Renner, Charles M. Russell: Paintings, Drawings, and Sculpture in the Amon Carter Museum, New York, 1984, p. 87, another example illustrated.

R. Stewart, *Charles M. Russell: Sculptor*, Fort Worth, 1994, pp. 82, 101, 130, 277-80, 398, another example illustrated.

Charles Marion Russell is one of the most prominent and beloved figures in Western Art. Though born to an upper-class family in St. Louis, Russell became a cowboy in his own right when he moved to Montana at just sixteen. He was soon given the nickname 'Kid' Russell after taking work as a wrangler and night-herder, leaving his days on the Great Plains open for sketching, painting, and sculpting. The largely self-taught artist began his sculpture path with wax and clay works chiefly made for his friends and family. These humble beginnings evolved into the esteemed highly narrative formal bronze sculptures he made over the last twenty years of his work.

The Bluffers is a highly rare bronze that presents a moment of tension and posturing between two of the most powerful and massive animals in North America. The Bison is twisting mid-stride planting his right front hoof and raising his head just as the Grizzly is rearing up on its hind legs, mouth open, at the very least in a display of teeth, if not a threatening bellow. A mature Bison has few natural predators, but the Grizzly is one potential and formidable foe. As Russell indicates in the title The Bluffers, as well as the alternate title Trying Conclusions, the artist seems to think nothing much is going to come of this encounter beyond the moment here captured. The bronze was originally modeled in 1924, but the subject was familiar to Russell for he had depicted it more than two decades prior as an illustration. Entitled Death Battle of a Buffalo and Grizzly Bear, in 1902 Russell produced one of the possible violent moments that could follow the action in The Bluffers. Death Battle was executed by Russell to illustrate William A. Allen's account Adventures with Indians and Game, or Twenty Years in the Rocky Mountains. Perhaps with the advantage of time Russell's bronze version of the interaction has the two titans measuring each other up rather than battling to the death.

According to Rick Stewart in *Charles M. Russell: Sculptor* the real number of casts made during Nancy Russell's lifetime of *The Bluffers* was around five or six. (p. 279) The first few casts of the work were produced by the Roman Bronze Works in New York. There are no records indicating the sale of the work in the artist's lifetime beyond the first two casts, and only the second cast can conclusively be said to have been sold as it entered George Sack's collection in 1925. Subsequent casts, at Mrs. Russell's direction, were cast by the California Bronze Company in Los Angeles.



## PROPERTY FROM A PRIVATE COLLECTION, DELAWARE

50

# **CARL CLEMENS MORITZ RUNGIUS (1869-1959)**

Prairie Wolf signed 'C. Rungius' (lower right) oil on canvas 30 1/8 x 40 1/4 in. (76.5 x 102.2 cm.)

## \$150,000 - 250,000

#### Provenance

New York Zoological Society, New York.
Tessler Family Foundation, Wilson, Wyoming.
Gerald Peters Gallery, Sante Fe.
William I. Koch (b. 1940), acquired from the above.

Sale, Christie's, New York, May 21, 2015, lot 19, sold by the above. Private collection.

Sale, Santa Fe Art Auction, Santa Fe, December 4, 2016, lot 275. Private collection, acquired at the above sale. Acquired by the present owner from the above.

#### Exhibited

Palm Beach, The Society of the Four Arts, *Recapturing the Real West: Collections of William I. Koch*, February 4-April 5, 2012.

This painting will be included in the forthcoming Carl Rungius Catalogue Raisonné, directed by Dr. Adam Duncan Harris (an independent project of the National Museum of Wildlife Art).

In 1913 Carl Rungius was commissioned by the New York Zoological Society to paint a group of Pronghorns near the Green River in Wyoming. The project sparked a twenty-two-painting series called *Gallery of Wild Animal Paintings* that documented big game and endangered species throughout North America. The two-decade project was both a celebration of wildlife and a means of educating members of the public who would otherwise not have the means of viewing these majestic creatures in their natural habitats. Carl Rungius' *Prairie Wolf* is part of this seminal series celebrating Western wildlife.

Born in Germany in 1869, Rungius took a serious interest in drawing, the outdoors, and animals from an early age. His grandfather was a taxidermist and animal hunter, granting him additional exposure. "I had the good fortune to have a single-track mind, so I was a very poor scholar in general, being interested only in drawing, zoology, collecting butterflies and similar pursuits. Nature is still the best teacher, and I paint it as I feel it." At the invitation of his uncle, Rungius went to America on a moose hunting trip in 1894 - nearly three years later he would fully settle

in the United States. Rungius' arrival stateside not only kickstarted his career as the nation's pre-eminent wildlife painter but coincided with the burgeoning conservationist movement.

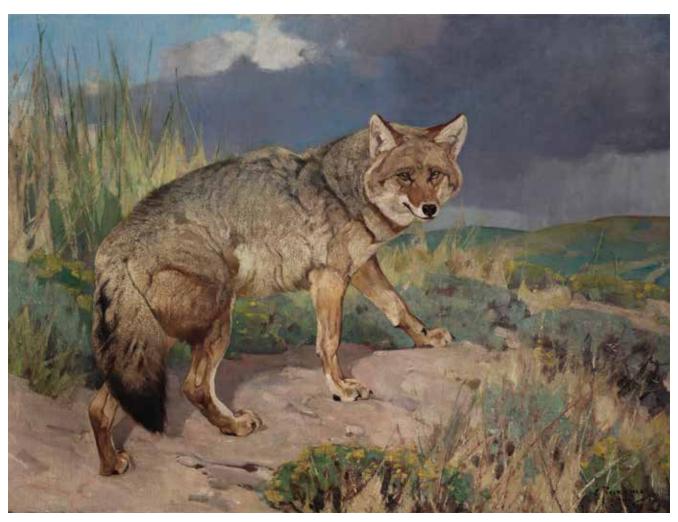
Rungius was first introduced to the New York Zoological Society through his business relationship with its founding director William Temple Hornaday. Hornaday was a key champion of the Society's early objectives to open a zoological park (today's Bronx Zoo), promote the study of zoology and to preserve wildlife. It was a relationship that continued well into Rungius maturity with Hornaday writing him over a decade later to extol that his "latest pictures clearly indicate that you have greatly changed your technique and that you are now an out-anout impressionist."<sup>2</sup>

While Rungius' brushwork did get more impressionistic in his maturity, he never sacrificed accuracy in depicting animal anatomy and musculature. In the present work, this loose brushwork is evident in the tall grass and brooding atmosphere behind the canine. Native to Wyoming the prairie wolf, or more accurately the coyote, is smaller relative of the grey wolf with longer ears along with a thinner frame and muzzle. Precision shines through in Rungius handling of the animal's coarse fur. Variegated hues of gray make up its guard hairs, while the soft underfur is rendered in lighter hues, all contrasted by the jet-black pigment at the tip of the coyote's bushy tail. Rungius has captured the animal in a three-quarter view caught between stalking its prey and being pursued by the viewers eye - a reminder that coyote's greatest threat remains humans.

Prairie Wolf together with the twenty-one other works that make up Carl Rungius' Gallery of Wild Animal Paintings series is a celebration of our native species while serving as a reminder of the importance of conservation practices.

<sup>1</sup>A.D. Harris, Wildlife in American Art: Masterworks from the National Museum of Wildlife Art, Norman, Oklahoma, 2003, p. 152.

<sup>2</sup>D. Crouch, *Carl Rungius: The Complete Prints: A Catalog Raisonné*, Missoula, Montana, 1989, p 6.



## PROPERTY FROM A PRIVATE COLLECTION, DELAWARE

51

# **VICTOR HIGGINS (1884-1949)**

Petunias

signed 'VICTOR HIGGINS-' (lower right) and inscribed with title and signed again (on a section of the original stretcher adhered to the backing board) oil on canvas 43 x 40 in. (109.2 x 101.6 cm.) Painted *circa* 1928-30.

## \$250,000 - 350,000

#### Provenance

John C. Parsons, by 1987. Private collection, acquired from the above, by 1993. Acquired by the present owner from the above.

#### Exhibited

Colorado Springs Fine Art Center, *Masters of the Taos Tradition: The Gerald Peters Collection*, April 1993–November 1995, pp. 33, 40, illustrated, and elsewhere.

Indianapolis Museum of Art, *Eloquent Objects: Georgia O'Keeffe and Still Life Art in New Mexico*, November 1, 2014-January 25, 2015, pp. 3, 156, pl. 77, illustrated, and elsewhere.

## Literature

J. Baker, Henry Lee McFee and Formalist Realism in American Still Life, 1923-1936, London and Toronto, 1987, p. 79, pl. 12, illustrated. D.A. Porter, Victor Higgins: An American Master, Salt Lake City, 1991, pp. 139, 302, no. 147, illustrated.

Victor Higgins pursued an artistic life by his own imagination and initiative. He was largely self-guided in art until the age of 15, when his parents allowed him to leave rural Indiana and pursue further artistic training. Higgins' parents had believed he was going to Indianapolis but Higgins set his sights on the larger metropolis of Chicago. This fateful decision led to greater opportunities, namely, training at the Art Institute of Chicago and the patronage of the Mayor of Chicago, Carter Henry Harrison, Jr. The Mayor sponsored Higgins' artistic training in Europe; and between 1910 and 1914, Higgins attended the Académie de la Grande Chaumière in Paris and apprenticed in a studio in Munich.

His time in Europe was formative for a few reasons – he fine-tuned his painting technique which was 'as bold and descriptive as that found in any of Whistler's oils' and 'painted for the sake of painting...moving beyond the need to imitate nature.' <sup>1</sup> With a practiced technique under his belt, Higgins was free to explore color as it related to the simplification of form. Understanding the European Realist and Modernist traditions offered him a framework for developing a uniquely American Modernist visual language. Europe was also where he first met two other Chicagobased artists – Walter Ufer and Ernest Martin Hennings – who were also sponsored by Mayor Harrison. When all three artists returned to the United States in 1914 at the outbreak of World War I, they took up the Mayor's offer to travel to the American Southwest and paint its natural beauty. This seminal trip to New Mexico greatly inspired Higgins – Taos became a 'panoramic theater of pictorial possibilities' and muse. <sup>2</sup>

The present work is one of Higgins's well-known still lifes from his 'Second Taos Period' (1919-1928) which exhibits a subject in service of formalism. In *Petunias*, Higgins transcends the genre with a not-so-still

life. Through the juxtaposition of formal elements (straight and curvilinear line, high and low saturation, and warm and cool tones), the present work can arguably be considered a *floral portrait* for the way that it expresses the character of its subject.

Like a live model, Higgins positions his petunias on a stool. While many of his floral subjects depict cut flower arrangements, the present work depicts a plant in a cachepot. In this way, Higgins presents the petunia as a living specimen, which is to say, with vitality. Petunias naturally exhibit mounding and trailing habits, but in the present work, they bend to Higgins' artistic will—fanning out and arching upright. The curvilinear forms of each vine are echoed in the stylized, unfurling floral motif that frames the door. Higgins also depicts each vine and bloom with specificity, occupying their own space uniformly. Higgins depicts three petunia varieties on one plant as a conceit, for the pure visual delight of heightening color contrast and establishing a dynamic, diagonal rhythm between the flowers.

Higgins himself drew a comparison between the genres of still life and portraiture in later life, favoring the former over the latter— 'Perhaps doing a Still-Life is most satisfactory. Still Lifes are very patient. They stand a lot of pushing around without complaining. And they do not talk back while the painter is thinking of some quality of design or painting. And they do not blow sand or dust into the canvas or blow it down while the painter is doing something else with both hands full. And they do not borrow their pay in advance and not come back.' <sup>3</sup>

Petunias dates to a period in the late 1920s when Higgins was most influenced by Jay Hambidge's theory of 'Dynamic Symmetry.' This theory espoused a rigorous approach to composition and proportioning. Consequently, Higgins's still lifes of this period, such as the present work, exhibit 'elements of dissonance' with 'arcing patterns play[ing] against one another' while 'a struggle goes on between vertical, diagonal, and horizontal lines.' <sup>4</sup>

Higgins enjoyed painting still lifes his entire career. Inspired by his father's love of flowers as well as his own garden, he returned to them 'particularly after long periods of painting the Taos Pueblo and other exciting spots and unspoiled scenery around the New Mexico countryside.'  $^{5}$ 

- <sup>1</sup> D.A. Porter, *Victor Higgins: 1884-1949*, Indianapolis, The Art Gallery of The University of Notre Dame, 1975, p. 8.
- <sup>2</sup> Ibid.
- <sup>3</sup> D. A. Porter, *Victor Higgins: An American Master*, Salt Lake City, Peregrine Smith Books, 1991, pp. 113, 290.
- <sup>4</sup> Ibid, p. 137.
- <sup>5</sup> Ibid, p. 134.



"It has always been my ambition to spend years out West painting the American Indian. What finer thing could one do for these brave fine people, who are so rapidly disappearing, than to go out to their reservations, live with them, study them and preserve their wonderful features and types?"

(Winold Reiss quoted in J.C. Stewart, To Color America: Portraits by Winold Reiss, Washington, D.C., 1989, pp. 70, 90)

## PROPERTY FROM A PRIVATE COLLECTION, DELAWARE

52

## **WINOLD REISS (1886-1953)**

Falling Over the Bank signed 'WINOLD / REISS' (lower right) oil on canvas 48 x 36 in. (121.9 x 91.4 cm.) Painted in 1928.

#### \$600,000 - 800,000

#### Provenance

Longchamps Restaurants, New York, acquired from the artist, 1941. Judy Goffman Fine Art, Blue Bell, Pennsylvania. Private collection, Delaware, *circa* 1970. Debra Force Fine Art, New York, consigned from the above. Private collection, acquired from the above, 2013. Sale, Santa Fe Art Auction, Santa Fe, December 4, 2016, lot 291. Private collection, acquired at the above sale. Acquired by the present owner from the above.

#### **Exhibited**

New York, National Academy of Design, 104th Annual Exhibition, March 20–April 7, 1929, no. 140.

Cincipnati Art Museum, American Indians—Past and Present &

Cincinnati Art Museum, *American Indians—Past and Present & Paintings by Winold Reiss*, December 9, 1933-February 1934, and elsewhere.

#### Literature

Travel, New York, July 1929, vol. LIII, no. 3, illustrated on the front cover.

New York World, March 24, 1929, illustrated.

New York Times, April 7, 1929, vol. LXXVIII, no. 25,006, rotogravure picture section, n.p., illustrated.

J.C. Stewart, Winold Reiss: An Illustrated Checklist of his Portraits, Washington, D.C., 1990, p. 69.

Winold Reiss was born into an artistic family, the son of an artist who trained in landscape painting and portraiture at the Dusseldorf Academy in Germany. Under his father's tutelage, Reiss learned to work with the precision and fidelity to nature that characterized this school. In 1911, Reiss left behind his father's apprenticeship and the tradition of peasant portraiture to attend the Academy of Fine Arts in Munich. Reiss's two years in Munich were short yet transformative for his exposure to *Jugendstil* and Secessionist ideology. This radical environment promoted the idea of an artist's freedom to present works directly to the public and taught Reiss to "ignore the traditional rules of perspective and modeling and to concentrate on the composition of elements on, rather than behind, the picture plane." Reiss was also exposed at this time to Fauvism and Expressionism which served as catalysts for his own expressive use of color to define form.

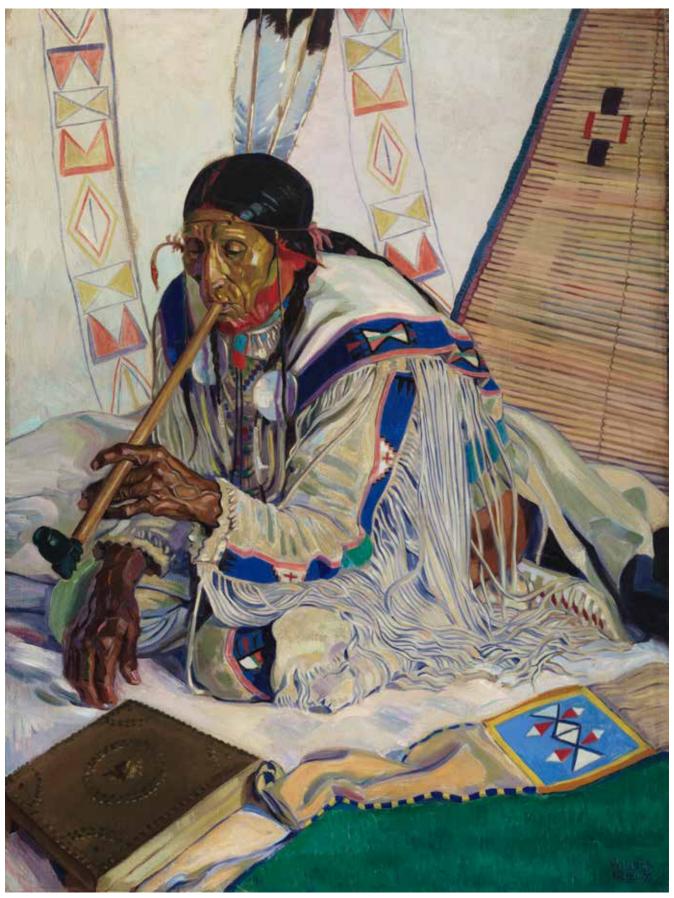
In 1913, against his father's wishes but perhaps in keeping with his father's roving spirit, Reiss emigrated to the United States. Timing was on his side as he left Germany on the eve of rising militarism and arrived in New York at the dawn of the Art Deco movement. Reiss was quickly recognized for his synthesis of fine art and design principles, and he worked as a highly successful commercial artist and interior designer—in spite of Anti-German sentiment—through the late 1910s.

Native American culture captured Reiss's imagination from a young age and drew him to America. He grew up in southern Germany reading the stories of Karl May (1842-1912) and James Fenimore Cooper (1789-1851) who popularized stories of travel and exploration on the American Frontier. In 1919, Reiss took his first trip out West to Browning, Montana to experience Plains culture firsthand. He returned to Montana in the Summer of 1927—this time in Glacier National Park and by commission of the Great Northern Railway-to paint Native American portraits for use in advertising calendars. Reiss worked prodigiously, producing fifty-two portraits between July and September 1927, rendering Native Americans with "far greater detail and accuracy of dress than he had in the 1919 portraits."<sup>2</sup> He sold the entire collection of portraits to the founder of the Great Northern Railway, and this success enabled him to return to Glacier National Park and also Waterton Lakes National Park in Alberta, Canada, in the subsequent summers of 1928 and 1929.

The present work was dated by W. Tjark Reiss to 1928 with the sitter and location identified as Falling Over the Bank from Waterton Lakes National Park.³ It depicts a prominent member of the Blood tribe (Kainai Nation) of Southern Alberta, Canada, one of three nations in the Niitsítapi (Blackfoot Confederacy) of the Northern Plains. The beadwork and paraphernalia are historically accurate for the Blackfoot and the work depicts *Falling Over the Bank* with a ceremonial pipe and feather headband. Reiss exhibits a Fauvist use of color on the sitter's face, utilizing complementary colors of purple and gold and green and orange to establish sharp contrast and therefore volume. Falling Over the Bank is a significant portrait from Reiss's golden era of patronage that reflects his technical mastery, his Humanist eye, and his devotion to close observation.

<sup>1</sup>J.C. Stewart, *To Color America: Portraits by Winold Reiss*, Washington, D.C., 1989, p. 22 <sup>2</sup>Ibid, p. 78.

 $^3\textit{Travel},$  July 1929, New York, Robert M. McBride & Co., cover illustration, p. 4.



### PROPERTY FROM A PRIVATE COLLECTION, DELAWARE

53

# FRANK TENNEY JOHNSON (1874-1939)

Mountain Meadows

signed and dated 'F Tenney Johnson / 1929' (lower left) and inscribed with title, signed again and inscribed '22 Champion Place Alhambra, Calif. / RETURN TO BILTMORE SALON' (on the stretcher) oil on canvas

40 1/8 x 50 1/8 in. (101.9 x 127.3 cm.) Painted in 1929.

#### \$800,000 - 1,200,000

#### Provenance

The Biltmore Salon, Los Angeles, by 1931.
The Huntington Library, San Marino, California.
Private Collection, Wyoming, 1996.
Sale, Santa Fe Art Auctions, Santa Fe, December 3, 2016, lot 345.
Private collection, acquired at the above sale.
Acquired by the present owner from the above.

#### Exhibited

New York, The National Academy of Design, *Winter Exhibition*, November 12-December 1, 1929, p. 19, no. 14. Fort Worth Museum of Art, one man exhibition, March 1930, and elsewhere

Los Angeles, *Twenty-Third Annual California Art Club*, November 18-December 31, 1932.

Cody, Wyoming, Buffalo Bill Historical Center, extended loan for public exhibition, 1997–2007.

Santa Fe, Gerald Peters Gallery, *Frank Tenney Johnson and the American West*, October 6–November 17, 2000, pp. 76-77, pl. 20, illustrated.

#### Literature

E.C. Maxwell, "The Western Background of F. Tenney Johnson," *California Graphic*, October 15, 1930, p. 6, illustrated.
E.C. Maxwell, "When Romance Rides: The Art of F. Tenney Johnson, A.N.A." *Overland Monthly* and *Out West Magazine*, California, December 1931, vol. 89, no. 12, p. 18, illustrated. (as *Mountain Meadow*)

P.H. Falk, A.A. Bien, eds., *The Annual Exhibition Record of the National Academy of Design: 1901-1950*, Madison, Connecticut, 1990, p. 289, no. 14.

M. Webster, Frank Tenney Johnson: And the American West, Santa Fe, 2011, pp. 76-77, illustrated.

We wish to thank Melissa Webster Speidel for her kind assistance in cataloging this lot. This painting is included in the *catalogue raisonné* database Melissa Webster Speidel is compiling of the artist's oil paintings.

While Frank Tenney Johnson is best celebrated for his starlit nocturnes of cowboys at rest, perhaps more important to his *oeuvre* is the daytime scene, *Mountain Meadows*. Together with Charles Russell (1864-1926) and Frederic Remington (1861-1909), these artists captured an era of prairie schooners traveling across grassy plains, dusty cattle ranches, and wild untamed broncos. Johnson's biographer Harold McCracken notes, "There is nothing in our history that is more dramatically colorful or more purely American than that story." Of the trio however, Johnson was the only one who would go on to achieve the highest honor in American Art - membership as a National Academician. Painted the same year Frank Tenney Johnson was elected an Associate National Academician, *Mountain Meadows* is a seminal work that brought him one step closer to full membership.

In 1918 Frank Tenney Johnson began exhibiting at the conservative but prestigious National Academy of Design. With the exception of 1921, he would continue to exhibit there annually until his death in 1939. Much like the Paris Salon or the Royal Academy in London, the National Academy of Design was a forum for artists to showcase their best work.

While anyone was eligible to submit works to a jury for consideration in the annual exhibition, only those artists who were elected members of the Academy had the added distinction of including the suffixes ANA (Associate National Academician) and NA (National Academician) to their signatures. These two and three letter initials served as a status symbol that signaled an artist was worthy of recognition in the canon of American Art. It was a feat that would be even more impressive for Johnson to achieve since "Western subjects and cowboys in particular were not in good favor with the National Academy."<sup>2</sup>

Johnson's journey to the Academy began at age fourteen when his family moved from their lowa farm near the Overland Trail to Milwaukee. In a big city for the first time, he was inspired by visits to the Layton Art Gallery, Milwaukee's first public art museum, and resolved to become an artist. As a self-motivated and enterprising young man, he dropped out of school to apprentice under two German expatriate artists who shaped his work in different ways. From Friedrich Wilhelm Heine (1845-1921), he gained a strong technical background and exposure to commercial art-making, and from Richard Lorenz (1858-1915), he found a champion of Western subjects and a kindred spirit. He went on to New York City pursuing additional training at the Art Students League under John Henry Twachtman (1853-1902) then under National Academicians Robert Henri (1865-1929) and William Merritt Chase (1849-1916). Beyond apprenticeships though, it was a 1903 commission with Field & Stream magazine that enabled him to travel extensively throughout Colorado where he found the heroic cowboy archetype that would inspire his work for nearly four decades.

Measuring a grand 40 by 50 inches Mountain Meadows follows the same composition as a similar but smaller work, Colorado Forest Ranger (Figge Art Museum, Iowa, 50.0876). In each version, a crosslegged ranger pauses for a cigarette break in a grassy clearing framed by boulders and fallen timber. Billowing clouds begin to form over the range, interrupting an otherwise bluebird day. As the inclement weather approaches the rocky peak begins to cast long shadows onto the glassy lake in the middle distance. While sitter and steed gaze in opposite directions, each blissfully unaware of the changing conditions, they are united by the thin strip of brown pigment making up the slack leather reins. Johnson further unites the figural vignettes by matching the cream coloring of the ranger's crisp shirt with his horse's coat. Subtle differences in brushwork however distinguish the two works. In Mountain Meadows the ranger has more pronounced smile lines, a sheen on his upper cheek bone and freshly starched collar. Rather than having a series of preparatory studies that developed these more finished details, Melissa Speidel argues the smaller version may have been completed to capitalize on the success of the present lot.3

Mountain Meadows continued to be shown beyond the National Academy with its inclusion in a 1930 one-man exhibition that toured the Fort Worth Museum of Art and Dallas's Highland Park Society of Arts. When Johnson was finally bestowed with full Academy membership near the end of his life, a lengthy article was published in the Los Angeles Herald Express: 'F. Tenney Johnson, will now have the right to use 'N.A.' after his name, for this well-known artist has received the coveted honor of full membership in the National Academy the highest honor awarded to an American artist... The membership is limited to 125 artists for the entire country.'4 With both institutional provenance and National Academy exhibition history, Frank Tenney Johnson's Mountain Meadows is a celebration of the Frontier that has continued to secure Western Art's place within the greater framework of American Art for years to come.

<sup>1</sup>H. McCracken, The Frank Tenney Johnson Book: A Master Painter of The Old West, New York, 1974, p. 9. <sup>2</sup>ibid p. 30

<sup>3</sup>M. Webster, *Frank Tenney Johnson and the American West*, Santa Fe, 2000, p. 76.

<sup>4</sup>H. McCracken, p 190.



# PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, CALIFORNIA

54

## **NEWELL CONVERS WYETH (1882-1945)**

"Who's afraid of his guns?" shouted McFarlane. "He daren't shoot in a square fight!" (Colts 45) signed 'N.C. WYETH' (upper left) oil on canvas 34 1/4 x 25 in. (87 x 63.5 cm.) Painted in 1912.

## \$250,000 - 350,000

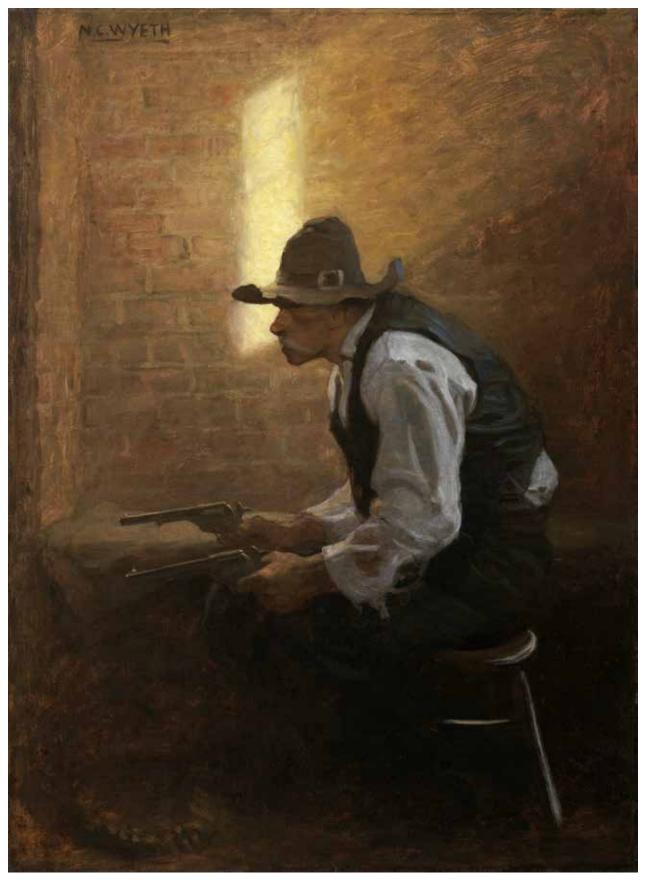
## Provenance

Private collection, Santa Fe. McAdoo Galleries, Inc., Santa Fe. (as *Untitled*) Private collection, Sedona, acquired from the above, 1978. By descent to the present owner from the above.

## Literature

E.R. Mirrielees, "The Shooting at Raeder," *McClure's Magazine*, New York, June 1912, vol. xxxix, no. 2, p. 191, illustrated. (as "Who's afraid of his guns?" shouted McFarlane. "He daren't shoot in a square fight!") D. Allen, D. Allen, Jr., N. C. Wyeth, The Collected Paintings, Illustrations and Murals, New York, 1972, p. 266. (as "Who's afraid of his guns?" shouted McFarlane. "He daren't shoot in a square fight!") "Santa Fe," Dandick's Travel Tips, Scottsdale, 1977, illustrated on the front cover. McAdoo Galleries, Inc., untitled brochure, Santa Fe, vol. III, no. II, n.d., illustrated on the front cover. (as *Untitled*).

C.B. Podmaniczky, N.C. Wyeth Catalogue Raisonné of Paintings, vol. I, Chadds Ford, Pennsylvania, 2008, no. I.440 (644), p. 259, illustrated.

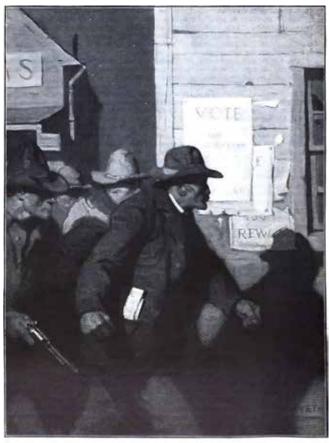


When considering the complete *oeuvre* of Newell Convers Wyeth, one cannot ignore his early and enduring fascination with the Old West, which was likely fueled by exposure to works done by Frederic Sackrider Remington (1861-1909) during his excursions west during the 1880's and 1890's. Having decided to become an artist himself at a young age, Wyeth sought an arts education at the Massachusetts Normal Art School near his childhood home in Massachusetts, but quickly found that he needed a greater level of excellence than was available locally. At the recommendation of friends and teachers, Wyeth relocated to Wilmington Delaware in the fall of 1902 to seek one of the twelve spots to study under famed illustrator Howard Pyle (1853-1911). During his early classes in 1903 at the Howard Pyle's School of Art, Wyeth began to execute Western-themed illustrations of his own creation which were quickly picked up by large publishers, including *The Saturday Evening Post* and *Harper's Weekly*.

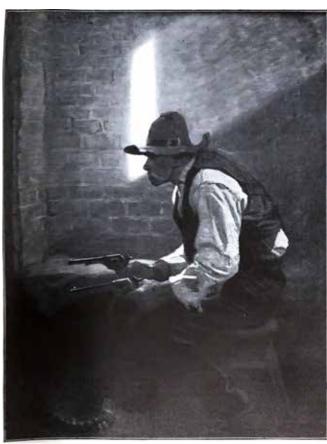
Ever the stickler for authenticity, Pyle urged his students to deeply research the subjects they sought to illustrate and emphasized the necessity for firsthand experience to accurately execute the renderings, so after these works were produced, Pyle encouraged Wyeth to travel West. With this encouragement and Pyle's assistance in arranging a deal with Scribner's to fund the trip in exchange for the right of refusal for any pictures created on the excursion, as well as a few other publications, the then 22-year-old Wyeth headed for the western territories and states for the first time in the autumn of 1904. As noted Wyeth scholar Victoria Manning wrote of this adventure, "After a fifty-four-hour train ride through the Great Plains to Denver, Wyeth participated in a roundup for nine days. He was in the saddle from 5:30 am to dusk, observing "horse pitching and bucking" according to one of his letters. Later, he became a cowpuncher for the "Has Knife" outfit. He intended at first to sketch only as a guest, but eventually he felt compelled to actively join in the work. His trip continued from Colorado to the Navajo reservation, where he sketched Indians and hogans. In the midst of his many adventures, Mexicans raided Muddy Springs Post, stealing \$500, including \$85 from Wyeth. He enthusiastically joined the manhunt for several days, hoping to capture the thieves, but the posse proved unsuccessful. To earn money, he was forced to take a job as a mail carrier between Fort Defiance, Arizona and Reitz's Trading Post [Two Gray Hills] in New Mexico. The lonely trip took three days and covered one hundred miles over rugged terrain in the cold blowing sand and snow of Southwestern November." (V. Manning, in Visions of Adventure, N. C. Wyeth and the Brandywine Artists, New York, 2000, p. 77.)

Wyeth returned from his trip west in December of 1904 and was immediately inundated with requests from publishers to produce illustrations to accompany the literary tales portraying the Wild West which were much beloved by the American People. The upward trajectory continued and in October of 1905, Curtis Publishing Company, whose publications include Ladies' Home Journal and The Saturday Evening Post, held a special exhibition of Wyeth's drawings in Philadelphia and engaged him to create more for the The Saturday Evening Post. His western pictures continued to bring him great success, so in 1906 Wyeth headed West again, though this time funded by Outing Magazine, where he had much better luck in keeping his funds from theft and returned with many pieces of Western and Native American costuming to use for future commissions. Though this would be his last trip West, the lessons and inspiration he would take would continue to make a profound impact on his career and creative output for many years to come.

Perhaps the most enduring reason publishers continued to commission his skills as an illustrator was Wyeth's ability to capture the climax of the story in pictorial form and bring life to the story, an ability few other illustrators were able to do in an authentic way for the Western genre. A prime example of this ability to capture the most exciting moment of the tale and create tension through illustration is the present work, "Who's afraid of his guns?". This work, along with ""The Swede's innocent all



"THE SWEDE'S INNOCENT ALL RIGHT. AND HE'S GOT TWO GUNS." "WHO'S AFRAID



OF HIS GUNSP' SHOUTED NAVARLANG, "HE DAREN'T SHOOT IN A SQUARE FIGHT!"

right. And he's got two guns." were created for The Shooting at Raeder by Edith Ronald Mirrielees, published in McClure's Magazine in June of 1912. The plot for The Shooting at Raeder centers around the protagonist, Brick Forbes, the Grass County attorney who had traveled into the small town of Raeder to campaign for renomination the day before the Republican Convention. The evening prior, a barman at Raeder's Saloon was shot and Forbes arrives with the town in a frenzy to punish the would-be shooter Mr. Olsen, a "crazy Swede sheepherder" as the town physician describes. Forbes overhears conflicting reports regarding the alleged shooting and immediately sets off to the jail to speak with the Sheriff to determine what is being done by law enforcement to keep the peace. The Sheriff, wanting to do nothing that could endanger his own re-election, dismisses Forbes' idea to have the prisoner transferred to another jail for safety and is being called out of town, presumably to give the townspeople the opportunity to lynch Olsen in his absence. Upon this realization, Forbes takes the Sheriff's pistols and gives them to Olsen in the jail cell to defend himself while Forbes leaves the jail to meet with the local schoolteacher to formulate a plan to get Olsen safely out of town on the noon train, which stops just behind the jail. On his way back to the jail from his meeting with the teacher, Forbes discovers that the Sheriff has told the townsfolk of him giving Olsen the pistols and desire to get him out of town.

Forbes returns to the jail shortly before the crescendo of the tale, which Wyeth has chosen to portray in two panels. In the left panel, "The Swede's innocent all right. And he's got two guns.", Wyeth has portrayed a group of men in western garb heading towards the jail, fists tight or holding pistols, preparing to enact vigilante justice. Each of the figures is imbued with righteous anger, striding with the confidence that they are acting in the best interest of their community. In the right panel, "Who's afraid of his guns?", we see a darkened jail cell with a seated Olsen holding two pistols trained at the jail door. The darkened scene is illuminated only by the light coming through a thin vertical window, though Olsen appears stern and resolute in his self-determination of defense. From these images, Wyeth has created immense tension within the reader that the only possible outcome for the story is to end in a shootout between the townsfolk and Olsen. As noted Wyeth Scholar Kate F. Jennings wrote, "N.C. Wyeth's pictures convey both the rich color of the surroundings and the striking events and wonderous that occurred between man and nature and often, between man and man." (K.F. Jennings, N. C. Wyeth, New York, 1992, p. 19.)

Though luckily for Mr. Olsen, Forbes has hatched a plan with the local schoolteacher to give the illusion that Olsen is surrounded by schoolchildren in the jail cell. Out of fear of harming their children, the vigilante townsfolk refrain from shooting and Olsen slips out the back door of the jail to catch the train. It is only at the wail of the train leaving the station that Forbes opens the jail cell door, revealing that the 'children' are dummies and pets dressed in children's clothing. The lynch mob, rather than being angry, burst into fits of laughter and applaud Forbes' ingenuity and gumption.

Much like Wyeth, the writer of The Shooting at Raeder Edith Ronald Mirrielees undoubtedly likely drew from her own life experience to lend authenticity to her creative endeavors. Though born in Illinois, Mirrielees grew up in Big Timber, the county seat of Sweet Grass County, Montana, which is a stop along the Northern Pacific Railroad and a major woolshipping depot. Big Timber was initially settled by Irish immigrants and the economy focused around the sawmill, though in the 1880's there was a large influx of Scandinavian, particularly Swedish, immigrants to the area that guickly expanded the area's wool production, and by 1895, Big Timber had the largest wool market in the United States, shipping more than five million pounds of wool that year. This immense success would undoubtedly create animosity towards the immigrant population from the nativist circles, and likely provided inspiration for *The Shooting* at Raeder. "Who's afraid of his guns?" is an example of N.C. Wyeth at the peak of his powers, capturing the most pivotal moment of a story, significantly enriching the reader's experience and narrative.

# Property from the Estate of Linda L. Bean

Lots 55 - 61

Bonhams is pleased to offer a selection of masterful works of American Art from the extensive collection of Linda L. Bean. An esteemed businesswoman and philanthropist, Bean was a passionate connoisseur of the arts – not only interested in curating her own collection but in supporting and uplifting cultural and historical institutions.

Bean was the granddaughter of the founder of the clothing and outdoor lifestyle empire L.L. Bean and served for nearly 50 years on the company's Board of Directors, a period in which the company grew from a small hunting and fishing business into a multi-billion-dollar international brand. In addition to her work with L.L. Bean, she was a real estate investor with particular interest in historic homes and commercial buildings as well as the founder of an employee-shareholder-owned lobster business.

Bean was a lifelong resident of Maine and well known for her devotion to the state's history, art, and people. Her collecting was extensive and centered around Maine's history including first edition books, 19th century pottery, tall clocks, and 20th century milk bottles.

Her love for Maine also drew her to the works of the Wyeth family, three generations of renowned American artists who have maintained a summer home, Eight Bells, in the fishing village of Port Clyde, Maine for the last century. An interest that began with a book she found of N.C. Wyeth's letters at an antiques show in 1992, Bean was drawn to the family for their ability to capture Maine in all its glory. This discovery blossomed into a 30-year collecting journey of the family's paintings and illustrations and culminated in the founding of the N.C. Wyeth Research Foundation and Reading Libraries in 2018.

Bean's steadfast commitment to Maine was also evident in her extensive philanthropic work including significant contributions to organizations like the Monhegan Museum of Art and History, the Farnsworth Art Museum, and the Maine Historical Society. She also served as a trustee for the Brandywine Conservancy and Museum of Art in Chadds Ford, Pennsylvania, well-known for their extensive collection of works by the Wyeth family.



#### PROPERTY FROM THE ESTATE OF LINDA L. BEAN

55

#### **NEWELL CONVERS WYETH (1882-1945)**

First Farmer of the Land, Composition Drawing signed with initials 'N.C.W.' (lower left) charcoal on paper laid down on board 42 x 34 7/8 in. (106.7 x 88.6 cm.) Executed in 1945.

#### \$60,000 - 80,000

#### Provenance

Carolyn Brenneman (née Bockius) Wyeth (1886-1973), Chadds Ford, Pennsylvania, wife of the artist, by descent from the artist, 1945. Private collection, Chadds Ford, Pennsylvania, by 1974. Rosemarie Wolfe (1925-2020), Cape Elizabeth, Maine and Palm Beach, Florida.

Estate of the above.

Sale, Thomaston Place Auction Galleries, Thomaston, Maine, August 30, 2020, lot 2116, sold by the above. (as *The Composition Drawing for His Last Unfinished Painting*)

Acquired by the late owner at the above sale.

#### **Exhibited**

Chadds Ford, Pennsylvania, Brandywine River Museum, *Harvest Exhibition*, September 6-November 24, 1974.

#### Literature

American History Illustrated, Gettysburg, Pennsylvania, vol. IX, no. 2, May 1974, final version illustrated on the front cover. (as Washington the Farmer)

D. Michaelis, *N.C. Wyeth: A Biography*, New York, 1998, pp. 416-417, 545, illustrated, final version illustrated.

C. B. Podmaniczky, *N. C. Wyeth: Catalogue Raisonné of Paintings, Volume Two*, London, 2008, pp. 593-594, 891, no. 1322 (1117), listed, final version illustrated.

Brandywine River Museum of Art, *N.C. Wyeth: New Perspectives*, exhibition catalogue, Italy, 2019, p. 103, fig. 8, illustrated, final version illustrated.

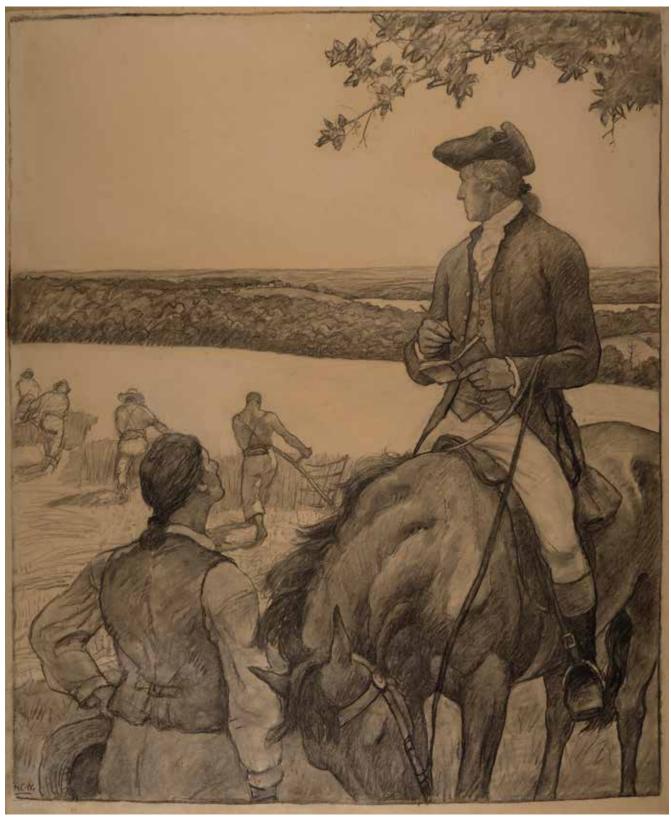
C. Achterhof, "N.C. Wyeth work leads sales of 'Summer's Bounty I'," Wiscasset Newspaper, Maine, September 10, 2020, n.p., illustrated. (as First Farmer of the Land)

N.C. Wyeth's Studio, October 1945, N.C. Wyeth Correspondence Collection of Betsy James Wyeth, Walter and Leonore Annenberg Research Center, Brandywine Museum of Art. Gift of Betsy James Wyeth, 2024.

In October 1945, N.C. Wyeth found himself working on what unknowingly would be his last illustration commission before his unexpected and tragic death that same month. A photograph of his studio taken at this time illustrates Wyeth's creative process for the commission he received from Country Gentleman magazine. In the image, the unfinished oil titled First Farmer of the Land is visible on an easel at center, flanked by a bust of George Washington (1732-1799) in a tricorne hat and the present preparatory sketch. This ensemble speaks to the painstaking detail and research involved in Wyeth's artistic process. Not included in the image but addressed in a letter to the art editor of Country Gentleman, Wyeth mentions how he consulted other agriculture and literary sources on the first President of the United States while developing the composition for his work.

Washington's image and likeness are captured in hundreds of paintings, engravings, and sculptures that document his role as Commanderin-Chief of the Continental Army and later as the first President of the United States. N.C. Wyeth contributed countless works to the canon of Washington images, such as In a Dream I Meet General Washington (Brandywine Museum of Art 91.9), George Washington at Yorktown (University Museums, Iowa State University), and Reception to Washington on April 21, 1789, at Trenton on his way to New York to Assume the Duties of the Presidency of the United States (Thomas Edison State University). In First Farmer of the Land, Wyeth's composition fashions Washington as a farmer overseeing his fields, an infrequent manifestation in his visual culture. At Mount Vernon, Washington had over 3,000 acres of farmland at his disposal. His interest in farming coincided simultaneously with America's heightened interest in agriculture reform that would blossom into the Philadelphia Society for the Promotion of Agriculture, of which Washington was appointed an honorary member in 1785.

The present sketch illustrates the labor that was involved in maintaining Washington's farmland at Mount Vernon. Washington, depicted atop his steed, is seen gazing at his workers tending to the crops. An overseer in the foreground has his eyes transfixed on Washington, awaiting his orders. Initially, Mount Vernon's fields cultivated tobacco, but switched to wheat in 1766 as the latter fared better in the soil. Enslaved laborers can be seen reaping the wheat with scythes in the background of the composition. Washington hastily jots down notes to record crucial data to illicit efficient and effective means of farming at Mount Vernon. His handwritten records and observations survive to this day in the Library of Congress and speak to the First President's crucial role as one of the nation's founding farmers.



#### PROPERTY FROM THE ESTATE OF LINDA L. BEAN

56

# **NEWELL CONVERS WYETH (1882-1945)**

Untitled (The Family Home, Chadds Ford) signed 'N.C. WYETH' (on the reverse) oil on canvas 16 1/8 x 20 in. (41 x 50.8 cm.) Painted circa 1912-15.

## \$30,000 - 50,000

## Provenance

Ann Wyeth McCoy (1915-2005), Chadds Ford, Pennsylvania, daughter of the artist, from the artist, by 1945.

Ann Brelsford McCoy (born 1940), Chadds Ford, Pennsylvania, daughter of the above, from the above, circa 1996.

[With] Heather James Fine Art, Palm Desert, California, 2017.

Sale, Grogan & Company, Boston, November 11, 2018, lot 55. (as Sketch of the Family Home, Chadds Ford)

Acquired by the late owner at the above sale.

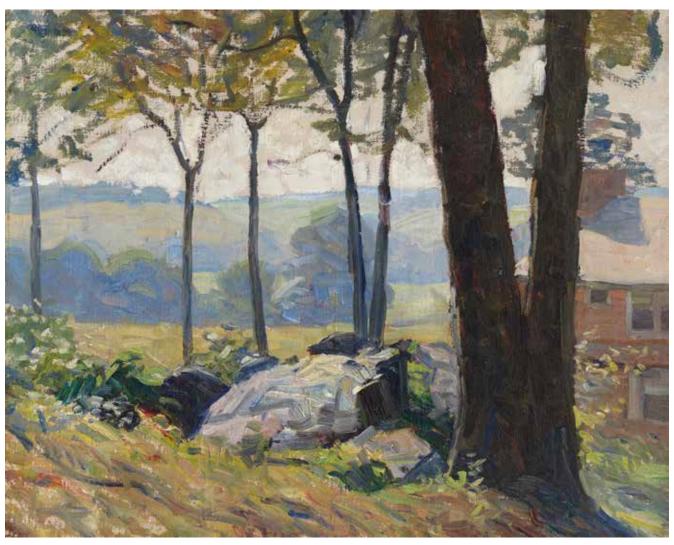
## Exhibited

Palm Desert, California, Heather James Fine Art, The Art of the Wyeth Family, February 1-May 31, 2017.

#### Literature

C.B. Podmaniczky, N.C. Wyeth Catalogue Raisonné of Paintings, vol. II, Chadds Ford, Pennsylvania, 2008, pp. 723, 913, no. L.83 (561), illustrated.

The present work is believed to depict the Wyeth family home in Chadds Ford, Pennsylvania before an addition was added to the home.



#### PROPERTY FROM THE ESTATE OF LINDA L. BEAN

57

## **ANDREW WYETH (1917-2009)**

Threatening Sky signed 'Andrew Wyeth' (lower left) watercolor on paper 18 x 22 in. (45.7 x 55.9 cm.) Executed in 1938.

# \$100,000 - 150,000

#### Provenance

Nicholas Wyeth, Inc., Cushing, Maine. Acquired by the late owner from the above.

#### Exhibited

Portland, Maine, Portland Museum of Art, *Andrew Wyeth in Maine*, February 3-March 5, 1978. (as *Threatening Skies*)

Rockland, Maine, William A. Farnsworth Library and Art Museum, January 1985.

The Andrew & Betsy Wyeth Study Center of the Brandywine Museum of Art confirms that this object is recorded in Betsy James Wyeth's files.

Andrew Wyeth's *Threatening Sky* is an extraordinary watercolor executed in 1938, most likely near the family's summer home, Eight Bells in Port Clyde, Maine. Set among the mid-day light of a crisp, breezy day, Wyeth depicts a lone figure gazing out at the expanse of the rocky coastal wetlands surrounding them. Wyeth uses expressive brushstrokes of intense shades of blue, gray, green, and brown to construct the landscape. The figure appears almost translucent—a ghostly specter moving through the landscape as the day's light breaks through the clouds overhead. The resulting image is one that beautifully demonstrates Wyeth's fluid handling and exultant use of color, while also revealing his proclivity for the people and places of Maine.

Wyeth and his family began summering in Maine in the mid-1920s. While the Wyeth's home Eight Bells was being restored, the family stayed at the Wawenock Hotel in Port Clyde and it was during these summers that Wyeth developed a friendship with Douglas and Walter Anderson, sons of the hotel's cook. Wyeth and Walter were inseparable, and the pair spent their days exploring Port Clyde's coast and the nearby islands. It was during these outings that Wyeth was able to observe the local fishermen, lobstermen, and clam diggers that would inspire much of his early work depicting Maine. Richard Meryman wrote in his biography on the artist, "Almost daily they rowed to the islands in Andrew's dory. Walt digging clams for lunch while Andrew did watercolors, his pants stiff with paint. Walt knew the shallow reefs in the open sea, and they rode the combers that broke over the barely submerged rocks. Or they sat silently drifting, a chip on the palm of the sea. They rowed out to islands at night, through fields of phosphorescence. 'The water was filled with fire,' Wyeth once wrote in a letter, and each dip of the blade of the oar made the water into a star light sky.' Andrew learned to row standing up, facing forward, rhythmically pushing the oars. He learned how to read the impending weather, the spots to be safe in case of squalls." (R. Meryman, *Andrew Wyeth: A Secret Life*, New York, 1996, p. 109)



#### PROPERTY FROM THE ESTATE OF LINDA L. BEAN

58

## **ANDREW WYETH (1917-2009)**

Rockweed on Monhegan signed 'Andrew Wyeth' (lower right) and inscribed and dated 'Painted in Port Clyde Me / Summer 1937' and signed again (on the reverse) watercolor and graphite on paper laid down on board 14 5/8 x 20 7/8 in. (37.1 x 53 cm.) Executed in 1937.

#### \$60,000 - 80,000

#### Provenance

Private collection, 1937.

Marine Arts Gallery, Salem, Massachusetts.

Tom Veilleux Gallery, Portland, Maine, by 2008.

Acquired by the late owner from the above.

### Exhibited

Portland, Maine, Tom Veilleux Gallery, Classic American Paintings and Sculpture, 2008, n.p.

New York, 67th Regiment Armory, Works on Paper, February 26-March 2, 2009.

Philadelphia, Pennsylvania Academy of the Fine Arts, *USArtists American Fine Arts Show*, October 1-3, 2010.

Boston, Cyclorama, Boston Center for the Arts, *AD 20/21: Art & Design of the 20th & 21st Centuries*, April 7-10, 2011.

Ogunquit, Maine, Ogunquit Museum of American Art, *Andrew Wyeth:* The Linda L. Bean Collection, June 26-October 31, 2014.

#### Literature

N.C. Wyeth, letter to Robert Macbeth, Chadds Ford, Pennsylvania, October 6, 1937. Macbeth Gallery records, 1947-1948, Series 1L Correspondence Files, 1838-1968, Archives of American Art, Smithsonian Institution, page B, no. 34.

"An Out of the Ordinary Works on Paper," *Antiques and the Arts Weekly*, Newtown, Connecticut, March 26, 2009.

L. Kirwin, Lists, To-dos, Illustrated Inventories, Collected Thoughts and Other Artists' Enumerations from the Smithsonian's Archives of American Art, New York, 2010, p. 195, no. 34.

"AD 2021 Serious Buyers Spotted, Sold Tickets Sprouted," *Antiques and the Arts Weekly*, Newtown, Connecticut, May 3, 2011.

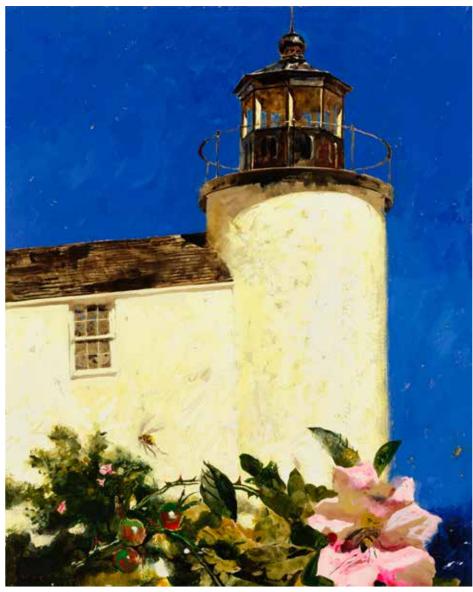
The Andrew & Betsy Wyeth Study Center of the Brandywine Museum of Art confirms that this object is recorded in Betsy James Wyeth's files.

Monhegan Island in Maine has mystified generations of American artists. George Bellows (1882-1925), Robert Henri (1865-1929), Edward Hopper (1882-1967) and Rockwell Kent (1882-1971) have fashioned the landscape in varying media. The present work by Andrew Wyeth attests to the Wyeth family's long-standing fascination with the island.

Throughout the summer of 1937, Wyeth intensely prepared for his first solo exhibition at Macbeth Gallery in New York. In September, Wyeth shipped 48 watercolors, including the present work, to Chadds Ford, Pennsylvania to be reviewed firsthand by his father, N.C. Wyeth (1882-1945). Since this was Andrew's formal debut in the art world, N.C. took over to ensure that all the works were titled, matted, and cataloged accordingly. On September 26, 1937, N.C. penned a letter to Andrew saying, "...I am placing a number, small and in ink, on the back of each watercolor, and will make a corresponding list, each with a title, (I will not write a title on the picture but will confine this to my written list). These will serve to identify your different pictures at least. You can always change the titles if you wish...There's one thing you must prepare to do at Macbeth's when you next come face-to-face with your works. Sign them." (B.J. Wyeth, ed., *The Wyeths: The Letters of N.C. Wyeth, 1901-1945*, Boston, 1971, p. 766).

A small "34" on the verso of the present work corresponds to the list of titles for the group in N.C. Wyeth's hand that is currently in the Archives of American Art. The list was sent to Robert Macbeth along with a catalogue introduction written by N.C. himself. Although *Rockweed on Monhegan* was not included in his sold-out debut exhibition, it evokes similar artistic undertones executed by the "spirited and exuberant" artist that the proud father penned for the catalogue's introduction.





## PROPERTY FROM THE ESTATE OF LINDA L. BEAN

59

# **JAMIE WYETH (BORN 1946)**

Bees at Sea—a Study signed 'J Wyeth' (lower left) oil, gouache and graphite on tan Bristol board 20 x 16 in. (50.8 x 40.6 cm.) Painted in 1993.

# \$30,000 - 50,000

## Provenance

Nicholas Wyeth, Inc., New York. (as *A Bees at Sea Study*) James Graham & Sons, New York. (as *A Bee's at Sea Study*) Adelson Galleries, Inc., New York, 2005. Acquired by the late owner from the above, 2005.

# Literature

C. Crosman, "Southern Island Light," *The Island Journal*, Rockland, Maine, 1995, vol. 12, p. 51, illustrated. (as *Bees at Sea—Study #1*) *The Saturday Evening Post*, New York, July/August 2016, finished version illustrated on the front cover.

Jamie Wyeth's *Bees at Sea—a Study* depicts the Tenants Harbor Lighthouse on Southern Island, Maine. The finished version by the same title is illustrated on the cover of the July /August 2016 issue of *The Saturday Evening Post*.



## PROPERTY FROM THE ESTATE OF LINDA L. BEAN

60

## **JAMIE WYETH (BORN 1946)**

a.w. getting fidgety posing inscribed with title (upper left) and inscribed 'SANDY BRANT' (center left) and signed 'J. Wyeth' (lower right) watercolor, gouache, charcoal and graphite on toned paperboard 24 x 18 in. (61 x 45.7 cm.) Executed in 1976-97.

# \$30,000 - 50,000

# Provenance

Lloyd Lisk.

Acquired by the late owner from the above, circa 2000s.

According to the art historian David Houston, "The 1970s saw Jamie Wyeth working in New York in the epicenter of art, fashion, and high society. He was introduced to Andy Warhol (1928-1987) by the photographer and socialite Peter Beard (1938-2020), and Warhol and Wyeth painted each other's portraits in 1976, an arrangement facilitated by Wyeth's friendship with Lincoln Kirstein (1907-1996). Over the next four years Wyeth enjoyed two extended residencies at the Factory, participated in four exhibitions, and shared an exhibition catalogue with Andy Warhol. Jamie Wyeth's portraits of his Factory days are at once grander in spirit and more loosely rendered and casual in mood. His sketches of Warhol on brown cardboard are freely handled and capture a casual snapshot aesthetic typical of the Factory, but unique in Wyeth's work." (D. Houston, "Jamie Wyeth and Recent American Realism," Jamie Wyeth, Boston, 2014, pp. 18-19)



## PROPERTY FROM THE ESTATE OF LINDA L. BEAN

61

# **ANDREW WYETH (1917-2009)**

Her Head signed 'A. Wyeth' (lower right) graphite on paper 17 3/4 x 23 1/2 in. (45.1 x 60 cm.) Executed in 1973.

# \$8,000 - 12,000

## Provenance

Leonard E.B. Andrews (1925-2009), Malvern, Pennsylvania, acquired from the artist, April 1, 1986.

Private collection, Shibuya, Tokyo, Japan, 1989.

Pacific Sun Trading Company, Wellesley, Massachusetts, November 2005.

Adelson Galleries, Inc., New York, 2006.

Acquired by the late owner from the above, 2006.

# Exhibited

Washington, D.C., National Gallery of Art, *Andrew Wyeth: The Helga Pictures*, May 24-September 27, 1987, pp. 77, 195, 208, no. 63, illustrated, and elsewhere.

New York, Adelson Galleries, Inc., *Andrew Wyeth: Helga on Paper*, November 3-December 22, 2006, pp. 21, 121, no. 3, illustrated. Ogunquit, Maine, Ogunquit Museum of Art, *Andrew Wyeth: The Linda L. Bean Collection*, June 26-October 31, 2014.

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## PROPERTY FROM A NEW YORK PRIVATE COLLECTOR

62

# **ANDREW WYETH (1917-2009)**

Toll Rope Study - 7 signed 'A. Wyeth.' (lower right) graphite, charcoal and ink on paper 20 x 14 7/8 in. (50.8 x 37.8 cm.) Executed in 1951.

# \$20,000 - 30,000

## Provenance

M. Knoedler & Co., Inc., New York, consigned from the artist, May 25, 1961. (as *Study for The Toll Rope*)

Lester Francis Avnet (1912-1970) and Joan Bertha (née Grossman) Avnet (1913-1994), New York, acquired from the above, January 1966. Sale, Christie's, London, February 25, 1972, lot 206. (as *Study for 'The Toll Rope'*)

Acquired by the present owner at the above sale.

The Andrew & Betsy Wyeth Study Center of the Brandywine Museum of Art confirms that this object is recorded in Betsy James Wyeth's files.

The present work is a preparatory sketch for Andrew Wyeth's finished painting, *Toll Rope*. (1951, Delaware Art Museum, Wilmington, obj. no. 1977-351) *Toll Rope* depicts the inside of the belfry of the church in Wylie's Corner, Maine. Commenting on the subject, Wyeth remarked, "I liked going up in the belfry. The dry quality of that church steeple, the dried flowers, and the sea anchor wrapped in black crepe from the seamen's funerals made a strong impression on me—totally New England." (as quoted in A. Wyeth, T. Hoving, *Andrew Wyeth: Autobiography*, Boston, 1995, p. 31)



# PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

63

# LEON DABO (1865-1960)

Woodstock After Rain

signed with artist's monogram and signed 'LEON DABO,' (lower left) and inscribed with title, dated '1911' and signed again (on the reverse, prior to lining)

oil on canvas

24 1/4 x 30 1/4 in. (61.6 x 76.8 cm.)

Painted in 1911.

\$6,000 - 8,000

## Provenance

Graham Galleries, New York. (as *After the Rain at Woodstock*) Sale, Sotheby's, New York, May 16, 1973, lot 163. (as *After the Rain at Woodstock*)

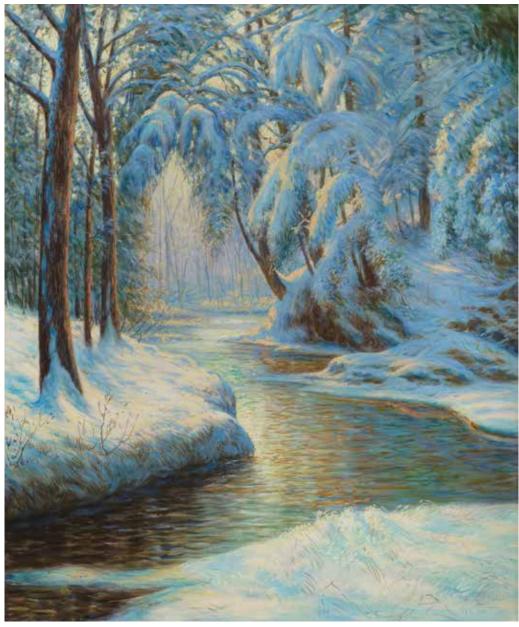
Sale, Sotheby's, New York, September 28, 1995, lot 163. (as After the Rain at Woodstock)

Sale, Hindman, Chicago, May 23, 2004, lot 172. (as After the Rain at Woodstock)

Private collection, New York.

Sale, Shannon's, Milford, Connecticut, October 24, 2013, lot 2. (as Woodstock After the Rain)

Acquired by the present owner at the above sale.



# PROPERTY FROM A PRIVATE COLLECTOR, GREAT NECK, NEW YORK

64

# WALTER LAUNT PALMER (1854-1932)

Winter Silence signed 'W.L. PALMER.' (lower right) oil on canvas 32 1/4 x 25 1/4 in. (81.9 x 64.1 cm.)

\$40,000 - 60,000

## Provenance

Dr. Gerald Charles Cooney (1896-1985) and Claire Virginia (née Thompson) Conney (1898-1990), Syracuse, New York, circa 1940. Private collection, by descent within the family of the above. Acquired by the present owner from the above, 2024.





66

# PROPERTY FROM A PRIVATE COLLECTION, SOUTH CAROLINA PROPERTY FROM A PRIVATE ESTATE

65

# FREDERICK JUDD WAUGH (1861-1940)

Coastal Landscape signed and dated 'F.J. Waugh / 1905' (lower right) oil on canvas  $16 \times 21 \, 1/8$  in. (40.6 x 53.7 cm.) Painted in 1905.

\$4,000 - 6,000

## Provenance

Private collection, grandnephew of the artist, by descent within the family of the artist.

Acquired by the present owner from the above, circa 1980-85.

66

## **DWIGHT WILLIAM TRYON (1849-1925)**

Morning Early Spring signed and dated 'D. W. Tryon 1917' (lower left) and inscribed with title, and signed and dated again (on the reverse) pastel and graphite on paper laid down on board 8 x 11 7/8 in. (20.3 x 30.2 cm.) Executed in 1917.

\$3,000 - 5,000

# Provenance

Joseph M. Van Horn (1932-1983), Cambridge, Massachusetts. By descent to the late owner from the above, fiancée of the above, 1983.



#### PROPERTY FROM A PRIVATE ESTATE, TEXAS

67

### **GEORGE INNESS (1825-1894)**

Morning, Englewood signed 'G. Inness' (lower right) oil on canvas 20 1/4 x 30 1/8 in. (51.4 x 76.5 cm.) Painted *circa* 1893.

### \$25,000 - 35,000

#### Provenance

John Harsen Rhoades, Sr. (1838-1906), New York. Bessie (née Rhoades) Chisholm (1867-1940), Fairfield, Connecticut, by descent from the above, 1906.

Harold Somers, New York, by 1921.

M. Knoedler & Co., New York, consigned from the above, 1921. (as *Englewood*)

William Taylor Cresmer (1877-1959), Chicago, acquired from the above, 1922.

Wilma Cresmer (b.1905), Chicago, gift from the above, 1925. D.J. Worthington, Chicago.

Grand Central Art Galleries, Inc., New York, 1960-62. (as *Englewood*) George A. Butler, Houston, (probably) acquired from the above, 1962. Estate of the above, by 1992.

Private collection, 1992.

Sale, Hart Galleries, Houston, September 20, 1998, lot 804. Acquired by the late owner at the above sale.

### Exhibited

(probably) Art Institute of Chicago, *Paintings from the Collection of R. F. Angell, Mr. and Mrs. William T. Cresmer, Mr. and Mrs. Max Epstein, Martin A. Ryerson*, June 1-October 1, 1923.

#### Literature

L.M. McCauley, "Some Collectors of Paintings," *Art and Archaeology*, Washington, D.C., September-October 1921, vol. 12, nos. 3-4, p. 172. (as *Morning Englewood*)

L. Ireland, D.B. Goodall, R.G. McIntyre, Works of George Inness, Austin, 1965, p. 393, no. 1497, illustrated.

M. Quick, George Inness: A Catalogue Raisonné, Volume Two, New Brunswick, New Jersey, 2007, pp. 400, 527, no. 1102, illustrated.



# PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

68

#### **RICHARD HAYLEY LEVER (1876-1958)**

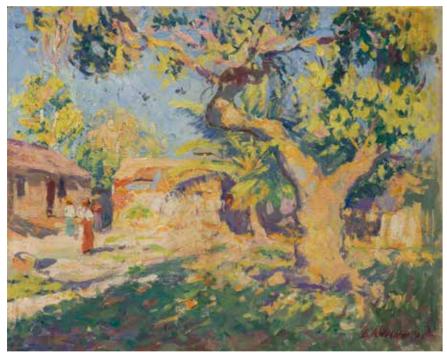
Douarnenez, Brittany signed 'Hayley Lever' (lower right) and signed again, dated '1928' and inscribed with title (on the reverse) oil on canvasboard 16 1/8 x 20 1/4 in. (41 x 51.4 cm.) Painted in 1928.

\$10,000 - 15,000

#### Provenance

Castellane Gallery, New York.
Mr. and Mrs. I. David Orr, New York, by 1964.
By descent to the present owner within the family of the above.





# PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

69

### **E. AMBROSE WEBSTER (1869-1935)**

Late Afternoon, Montego Bay, Jamaica signed and dated 'E.A. Webster '06' (lower right)

oil on canvas 14 3/8 x 18 7/8 in. (36.5 x 47.9 cm.) Painted in 1906.

\$8,000 - 12,000

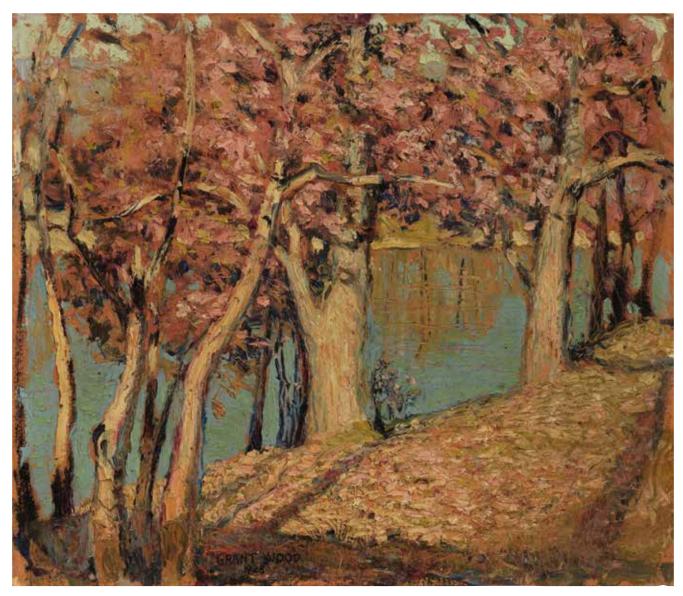
# Provenance

Babcock Galleries, New York.
Mr. and Mrs. I. David Orr, New York, acquired from the above, 1965.
By descent to the present owner within the family of the above.

#### Exhibited

New York, Babcock Galleries, *E. Ambrose* Webster 1869-1935: A Retrospective of Paintings, November 2-27, 1965, n.p., no. 1, illustrated. (as Street Scene, Jamaica)

69



# PROPERTY FROM A PRIVATE COLLECTION, CARMEL VALLEY, CALIFORNIA

70

# **GRANT WOOD (1891-1942)**

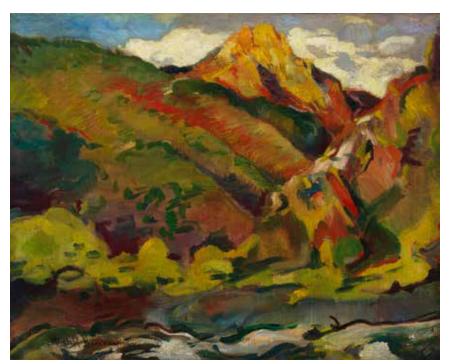
Landscape signed and dated 'GRANT WOOD / 1928' (lower center) oil on board 13 x 15 1/8 in. (33 x 38.4 cm.) Painted in 1928.

# \$20,000 - 30,000

# Provenance

George and Ruth Dutton, Cedar Rapids, Iowa, acquired from the artist.

by descent to the present owner from the above, goddaughter of the above.



# PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

71

# **HUGH HENRY BRECKENRIDGE (1870-1937)**

Untitled (Mountain Scene) signed 'Hugh H. Breckenridge' (lower left) oil on canvas 16 1/4 x 19 3/4 in. (41.3 x 50.2 cm.) Painted in 1928.

\$6,000 - 8,000

#### Provenance

Castellane Gallery, New York, 1965. Mr. and Mrs. I. David Orr, New York, acquired from the above. By descent to the present owner within the family of the above.

71



# PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

72

## **WILLIAM JAMES GLACKENS (1870-1938)**

Cucumbers and Lemons in Blue Platter inscribed with title and bears artist's estate stamp (on the reverse) oil on canvas laid down on board  $12 \times 16$  in. (30.5  $\times 40.6$  cm.)

\$10,000 - 15,000

#### Provenance

Estate of the artist.

Kraushaar Galleries, New York.

Mr. and Mrs. I. David Orr, New York, acquired from the above, 1959-60.

By descent to the present owner within the family of the above.

72



# PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

# WILLIAM JAMES GLACKENS (1870-1938) Nude in Blue Chair

signed with initials 'WG.' (upper right) oil on canvas 15 5/8 x 12 1/2 in. (39.7 x 31.8 cm.)

\$12,000 - 18,000

# Provenance

Estate of the artist. Kraushaar Galleries, New York. Mr. and Mrs. I. David Orr, New York, acquired from the above, 1959-60. By descent to the present owner within the family of the above.





# PROPERTY FROM A PRIVATE COLLECTION. FLORIDA

74

# ANNA VAUGHN HYATT HUNTINGTON (1876-1973)

Reaching Jaguar (Panther) inscribed 'A.V. Hyatt' (on the base) and numbered '#19' (on the base) and stamped with foundry mark and number 'GORHAM CO. FOUNDERS / Q493' (on the base) bronze with brown and verdigris patina 6 1/2 in. (16.5 cm.) high Modeled in 1917; Cast circa 1928.

### \$4,000 - 6,000

#### Literature

Gorham Company, Bronze Division, Gorham Company, Bronze Division Papers: 3. Casting Records of Statuary and Small Bronzes Owned by Gorham, Q Numbers Assigned to Bronzes, 1905-1970, New York, 1917, p. 27, no. Q493, another example listed. (as Reaching Panther)
Gorham Company, Bronze Division, Gorham Company, Bronze Division Papers: 5. Records of Royalties Paid to Sculptors for Casting Their Works, New York, 1917, n.p., no. Q493, another example listed. (as Panther)

There are 23 known versions of Anna Vaughn Hyatt Huntington's *Reaching Jaguar (Panther)* of this size, including the present work numbered 19, cast by Gorham Manufacturing Company, Bronze Division between 1917 and 1948.

# PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

75

### **BESSIE POTTER VONNOH (1872-1955)**

His First Journey

inscribed and dated 'Bessie Potter Vonnoh / 1902' (on the base) and inscribed with foundry mark and dated 'Roman Bronze Works / N.Y. 1903' (on the underside) bronze with dark brown patina 4 3/4 in. (12.1 cm.) high Modeled in 1902; Cast in 1903.

#### \$2,000 - 3,000

#### Provenance

Robert Schoelkopf Gallery, New York. Mr. and Mrs. I. David Orr, New York, acquired from the above, 1968. By descent to the present owner within the family of the above.

#### Literature

J. Aronson, Bessie Potter Vonnoh: Sculptor of Women, Cincinnati, 2008, p. 116, fig. 48, another example illustrated.

According to Julie Aronson, by the end of 1914, Roman Bronze Works produced at least twenty-six casts of *His First Journey*. A total of thirty-nine casts completes this edition. (J. Aronson, *Bessie Potter Vonnoh: Sculptor of Women*, Cincinnati, 2008, p.116)



# PROPERTY FROM A PRIVATE COLLECTION, MINNESOTA

76

# ERIC SLOANE (1905-1985)

Covered Bridge with Figures signed 'SLOANE' (lower left) oil on Masonite 22 7/8 x 31 in. (58.1 x 78.7 cm.)

\$10,000 - 15,000

### Provenance

Abercrombie & Fitch, Co., New York.
Robert Holt Myers (1918-2002), Chevy Chase, Maryland.
Stephen H. Myers, Lafayette, Louisiana, son of the above, by descent from the above, 2002.
Acquired by the present owner from the above.



# PROPERTY FROM A PRIVATE COLLECTION, LONDON

77

# **GUY CARLETON WIGGINS (1883-1962)**

Fifth Avenue in the Snow signed 'Guy Wiggins NA.' (lower right) oil on canvas 25 x 30 1/8 in. (63.5 x 76.5 cm.)

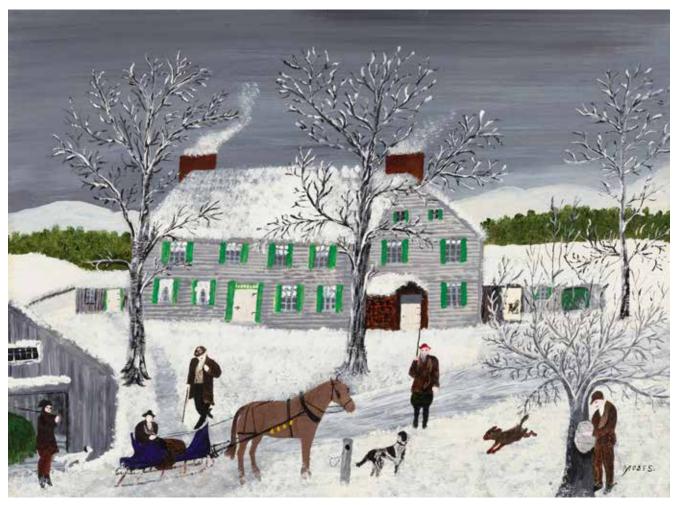
\$25,000 - 35,000

### Provenance

Frank Sinatra (1915-1998), Los Angeles. Sale, Christie's, New York, November 30, 1995, lot 61, sold by the above.

Acquired by the present owner at the above sale.

This lot is accompanied by a letter of authentication from Noel Wiggins. We would like to thank Noel Wiggins for his kind assistance in cataloguing this lot.



### PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

78

### ANNA MARY ROBERTSON "GRANDMA" MOSES (1860-1961)

The Betsey Russell Winter House signed 'MOSES.' (lower right) oil on board 12 x 16 in. (30.5 x 40.6 cm.) Painted in 1948.

### \$25,000 - 35,000

# Provenance

Galerie St. Etienne, New York.

Private collection, (probably) acquired from the above, 1949.

Private collection, niece of the above, by descent from the above.

Private collection, Santa Fe, daughter of the above, by descent from the above, by 1991.

Sale, Butterfield & Butterfield, San Francisco, June 9, 2002, lot 8139, sold by the above. (as *The Betsey Russell House, Winter, 1948*) Private collection, California, acquired at the above sale. By descent to the present owner from the above, 2024.

#### Literature

O. Kallir, *Grandma Moses*, New York, 1973, p. 303, no. 778, illustrated.

This work, painted on July 26, 1948, was assigned number 1278 by the artist and entered into her record book on page 46.

The copyright for this picture is reserved to Grandma Moses Properties, Co., New York.



# PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

79

# JOHN KOCH (1909-1978)

Children at Play signed 'Koch' (lower right) oil on canvas 18 1/8 x 18 1/8 in. (46 x 46 cm.)

\$8,000 - 12,000

#### Provenance

Sale, Christie's, New York, May 23, 1990, lot 256. Victor Niederhoffer (b.1943), acquired at the above sale. Sale, Freeman's, Philadelphia, June 19, 2019, lot 141, sold by the above.

Acquired by the present owner at the above sale.



# PROPERTY FROM A NOTABLE CALIFORNIA COLLECTION

80

# **ROBERT VICKREY (1926-2011)**

Nun Against Wall signed 'Robert Vickrey' (lower left) tempera on canvasboard 29 7/8 x 20 in. (75.9 x 50.8 cm.)

\$6,000 - 8,000

#### Provenance

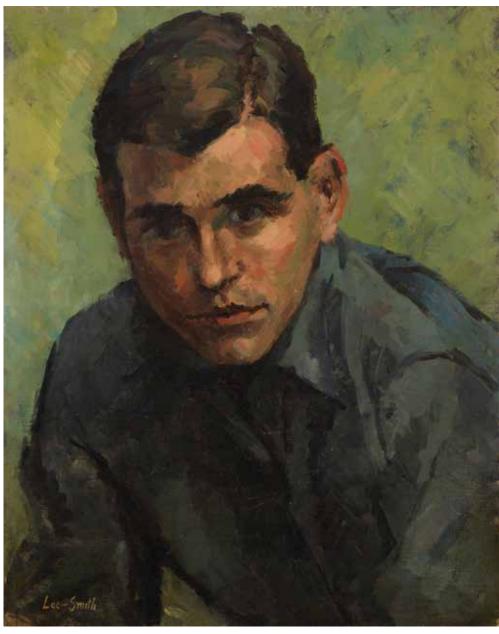
Midtown Galleries, New York, consigned from the artist, 1960. Evelyn Annenberg Jaffe Hall (1911-2005), New York, acquired from the above, October 27, 1960.

Estate of the above.

Sale, Christie's, New York, March 2, 2006, lot 175, sold by the above. Acquired by the present owner at the above sale.

#### Exhibited

New York, Midtown Galleries, *Robert Vickrey*, October 25-November 19, 1960, n.p., no. 14.



# PROPERTY FROM A PRIVATE COLLECTOR, NEW YORK

81

# **HUGHIE LEE-SMITH (1915-1999)**

Portrait of Man signed 'Lee-Smith' (lower left) oil on canvasboard 19 7/8 x 15 7/8 in. (50.5 x 40.3 cm.) Painted *circa* 1949.

\$20,000 - 30,000

# Provenance

Private collection, Old Westbury, New York. Estate of the above. Acquired by the present owner from the above, November 2024.

# Exhibited

New York, Karma, *Hughie Lee-Smith*, August 3-September 17, 2022, p. 63, illustrated, and elsewhere.



# PROPERTY FROM THE ARTISTS COUNCIL, PALM DESERT, CALIFORNIA

82

# **DAVID CLYDE DRISKELL (1931-2020)**

Angel in the Garden signed 'Driskell' (lower left) and inscribed with title and dated '2005/2006' (on the verso) collage and mixed media on paper 30 x 22 1/4 in. (76.2 x 56.5 cm.) Executed in 2005-06.

\$5,000 - 7,000

#### Provenance

DC Moore Gallery, New York.
Private collection, California.
Gift to the present owner from the above, December 1, 2022.

#### Exhibited

Rockland, Maine, Center for Contemporary Art, *David Driskell: Painting Across the Decade 1996-2006*, June 2-July 23, 2006, n.p., illustrated, and elsewhere.

Proceeds from the sale of this work will benefit the Artists Council, a nonprofit arts organization providing exhibitions, classes and special programs for the greater Coachella Valley community at the Artists Center in Palm Desert, California.



# PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

83

# **ERNEST FIENE (1894-1965)**

South American Labor (A Mural Study) oil on Masonite 30 3/8 x 55 1/4 in. (77.2 x 140.3 cm.) Painted circa 1935-37.

\$5,000 - 7,000

### Provenance

Estate of the artist.

Sale, Tepper Galleries, New York, May 2, 1996, lot 45, sold by the above.

Private collection, acquired at the above sale.

Sale, Doyle, New York, November 15, 2017, lot 83, sold by the above. (as South American Labor, A Mural Study II)

Acquired by the present owner at the above sale.

#### Exhibited

New York, ACA Galleries, *Ernest Fiene: Art of the City, 1925-1955*, May 2-23, 1981, n.p., no. 19. New York, Sid Deutsch Gallery, n.d.



# PROPERTY FROM A NOTABLE CALIFORNIA COLLECTION

# WILLIAM GROPPER (1897-1977)

The Operator signed 'GROPPER' (lower right) oil on canvas 20 1/8 x 24 7/8 in. (51.1 x 63.2 cm.) Painted in 1952.

### \$8,000 - 12,000

#### Provenance

Mr. and Mrs. Leon Rudin, Princeton, New Jersey and New York. Harold Nestler (1913-2012) and Gertrude (née Karlin) Nestler (1919-2012), Woodstock, New York and Delray Beach, Florida. Private collection, by descent from the above, 2012. Sale, Christie's, New York, December 5, 2013, lot 142. Acquired by the present owner at the above sale.

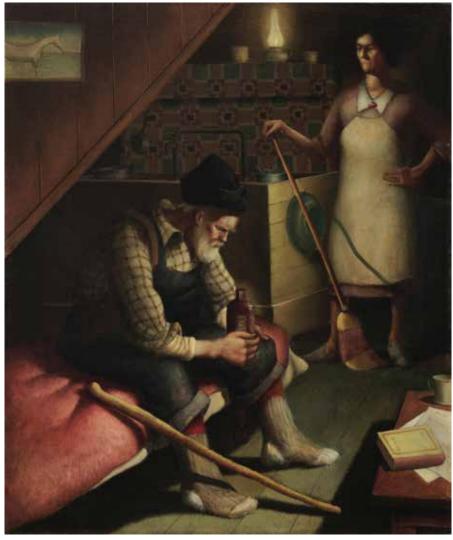
### Exhibited

(probably) New York, ACA Gallery, November 22-December 11, 1965. (as Operator)

(possibly) New York, ACA Gallery, June 19-September 16, 1967.

(probably) "Reviews and Previews," Art News, New York, vol. 64. no. 7, November 1965, p. 14.

(possibly) "ACA Summer Group," Arts Magazine, New York, vol. 42, no. 1, September/October 1967, p. 60.



# PROPERTY FROM A PRIVATE COLLECTION, BRUNSWICK, MAINE

85

### PAUL SAMPLE (1896-1974)

Whiskey for Old Jim's Cold

signed 'PAUL SAMPLE' (lower right) and inscribed with title and signed again (on a section of the original stretcher adhered to the replacement stretchers)

oil on canvas

30 x 25 1/8 in. (76.2 x 63.8 cm.)

Painted in 1937.

# \$12,000 - 18,000

#### Provenance

Ferargil Galleries, New York, 1937. (as *Old Jim*) Kennedy Galleries, Inc., New York. (as *Old Jim*)

Sale, New York, Sotheby's Park-Bernet, March 19-20, 1969, lot 195. (as Whiskey for Jim's Cold)

Private collection, Pennsylvania.

Acquired by the present owner from the above, 2024.

#### Exhibited

Providence, Rhode Island School of Design, 1937-38. New York, National Academy of Design, *Special Exhibition*, May 8-July 25, 1939, no. 68. (as *Whiskey for Jim's Cold*) Norman, Oklahoma, Fred Jones Junior Museum, The University of Oklahoma, 1944. (as *Old Jim*)

Colorado Springs Fine Arts Center, 5th Annual Exhibition, 1940. (as Whiskey for Jim's Cold)

Manchester, New Hampshire, The Currier Gallery of Art, Paul Sample, Retrospective Exhibition, July 15-September 15, 1948, no. 28. (as *Whiskey for Jim's Cold*)

#### Literature

Year Book, Rhode Island School of Design, 1938, p. 58.

A. Frankenstein, "Paul Sample," Magazine of Art, Washington, D.C., July 1938, vol. 31, no. 7, p. 390, illustrated. (as Whiskey for Jim's Cold) H. Salpeter, "Paul Sample likes painting the cold New England winter, perhaps because the frost stings his senses into sharper awareness," Esquire, New York, 1942, vol. 17. (as Whiskey for Jim's Cold)

The Oklahoma Daily, Norman, Oklahoma, November 14, 1944, no. 49, p. 7. (as Old Jim)

P.F. Glick, R.L. McGrath, *Paul Sample: Painter of the American Scene*, exhibition catalogue, Hanover, New Hampshire, 1988, p. 25. (as *Whiskey for Jim's Cold*).



# PROPERTY FROM A PRIVATE COLLECTION, SOUTH CAROLINA

86

## FRANK EARLE SCHOONOVER (1877-1972)

"Listen, Mike! There's Nobody Here"

inscribed with artist's inventory number '923' three times (on the turnover edges) and inscribed with title and the artist's inventory number again (on the stretcher) oil on canvas

oil on canvas 36 x 24 in. (91.4 x 61 cm.)

Painted in 1919. **\$4,000 - 6,000** 

## Provenance

Sale, Phillips, New York, June 6, 1981, lot 228. (as The Secret Meeting)

Acquired by the present owner at the above sale.

### Literature

O.F. Lewis, "Man to Man," *The Ladies' Home Journal*, Philadelphia, January 1920, vol. 37, no. 1, p. 14, illustrated. (as *Listen, Mike! There's Nobody Here. Go Down in the Street, Opposite the Bedroom Window. Whistle Twice if Anything Breaks*)

J. Schoonover, L.S. Smith, L. Dean, Frank E. Schoonover: Catalogue Raisonné, New Castle, Delaware, 2009, vol. 1, pp. 312, 808, no. 923, illustrated.







### PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

87

# **WALT KUHN (1877-1949)**

Three Studies: Two for Chico in Top Hat and one for Musical Clown the first, signed, inscribed and dated 'Walt Kuhn "Study for Chico in Top Hat" / 1948' (lower right); the second, inscribed, signed and dated 'Study for "Chico" Walt Kuhn / 1948' (lower center); the third, signed and dated 'Walt Kuhn / 1938' (lower right)

ink and ink wash on paper, each

the first, 12  $3/8 \times 9$  1/8 in. (31.4 x 23.2 cm.); the second, 15 x 10 5/8 in. (38.1 x 27 cm.); the third, 13 1/4 x 9 1/8 in. (33.7 x 23.2 cm.) The first, and second, executed in 1948; The third, executed in 1938.

\$3,000 - 5,000

### Provenance

Private collection, New Jersey. Acquired by the present owner from the above.

The first two studies executed by Walt Kuhn were completed in preparation for his painting, *Chico in Top Hat* (Thyssen-Bornemisza Museo Nacional, Madrid, Spain, inv. no. CTB.1975.53) and the third study was executed in preparation for his painting, *Musical Clown* (1938, Whitney Museum of American Art, New York, accession no. 43.10).

# PROPERTY FROM THE ESTATE OF VIRGINIA KRAFT PAYSON

88

### **GEORGE BELLOWS (1882-1925)**

Mr. Barnstable Awakes signed 'Geo Bellows.' (upper right) and inscribed with title (lower center) conté crayon on paper 29 1/8 x 22 1/4 in. (74 x 56.5 cm.) Executed in 1922.

#### \$10,000 - 15,000

#### Provenance

H.V. Allison & Co., Inc., New York.
Charles Shipman Payson (1898-1985),
Lexington, Kentucky, acquired from the
above, by 1985.
By descent to the late owner from the above,
wife of the above, 1985.

#### Literature

Artist's Record Book B, p. 292, no. 8. "Men Like Gods," *Hearst International*, New York, January 1923, vol. XLIII, no. 1, p. 37, illustrated.

The present work was used in the series Men Like Gods by H.G. Wells (1866-1946) published in Hearst International. The series was based on his 1923 novel of the same title.

# PROPERTY FROM THE ESTATE OF VIRGINIA KRAFT PAYSON

89

#### **GEORGE BELLOWS (1882-1925)**

Breakfast is Served signed 'Geo Bellows' (lower left) and inscribed with title (lower center) conté crayon on paper 26 3/8 x 20 5/8 in. (67 x 52.4 cm.) Executed in 1922.

#### \$10,000 - 15,000

#### Provenance

H.V. Allison & Co., Inc., New York. Charles Shipman Payson (1898-1985), Lexington, Kentucky, acquired from the above, by 1985. By descent to the late owner from the above,

By descent to the late owner from the above wife of the above, 1985.

#### Literature

Artist's Record Book B, p. 292, no. 9. "Men Like Gods," *Hearst International*, New York, January 1923, vol. XLIII, no. 1, p. 36, illustrated.

The present work was used in the series *Men Like Gods* by H.G. Wells (1866-1946) published in *Hearst International*. The series was based on his 1923 novel of the same title.

#### **END OF SALE**



88



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# **GILBERT STUART (1755-1828)**

Portrait of Captain Sir John Jervis, later 1st Earl of St Vincent, in full-dress uniform, standing in a coastal landscape with the fleet in the distance. (detail) 224 x 141cm (88 3/16 x 55 1/2in).

£100,000 - 150,000 \*

\* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

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Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000, payment may also be made in or by the following methods:

- (i) Cash. Please note that the amount of cash that can be accepted from a given buyer is limited to US \$5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.
- Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.
- Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the buyer or record. Only one debit or credit card may be

used for payment of an account balance. This method of payment may not be available to first time buyers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the seller by law, we may at our election:

- (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the seller arising out of the buyer's breach;
- (b) cancel the sale, retaining as liquidated damages all payments and deposits made by the buyer;
- (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or
- (d) reveal the buyer's identity and contact details to the seller.

In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, hammer prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

- 5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale (or, for online-only sales, explicitly stated in the lot description), all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.
- 6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner we, as auctioneer, may decide. In the event of any dispute between bidders, or in the event we, as auctioneer, doubt the validity of any bid, we, as auctioneer, shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations

- and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the seller to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.
- 7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.
- All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The ¤ symbol next to the lot number denotes no reserve. The reserve is the confidential minimum hammer price at which such lot will be sold and it does not exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the seller, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If any opening or subsequent bid is below the reserve for a lot, the auctioneer (or, for online-only sales, on the close of the lot by Bonhams' online bidding system), may reject such opening bid and withdraw the item from sale. SELLERS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.
- Other than as provided in the "LIMITED RIGHT OF RESCISSION" section of these Conditions of Sale with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the seller shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the seller any representation or warranty, oral or written, with respect to any property.
- 10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of US \$5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's

- entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.
- 11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the seller make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.
- 12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our. your, or such third-party's technology, equipment, or connection.

By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

- 13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.
- 14. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at http://www. bonhams.com/legals/9945/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.
- 15. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the seller by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth in the "MEDIATION AND ARBITRATION PROCEDURES" section of these Conditions of Sale.

# SPECIAL TERMS AND CONDITIONS FOR WINES AND SPIRITS AUCTIONS

- a. Bidders and buyers must be at least 21 years of age to participate in the auction and have the legal authority to buy, receive and possess the alcoholic beverage lots offered in the sale. Each winning bidder shall present satisfactory legal documentation that he or she is at least 21 years of age. In the case of a purchaser that is a corporation, partnership or similar entity, the person receiving the purchased lots on its behalf must meet the foregoing requirements.
- b. All payments for purchased property must be made directly to Bonhams. Accounts must be settled in full before property will be released. All purchases must be removed from the off-site, third-party storage facility designated in the "COLLECTION OF PURCHASES FROM WINE AND SPIRITS AUCTIONS" section of the Buyer's Guide, where it is stored in climate-controlled conditions, within 30 days of the auction. Bonhams accepts no responsibility or liability for any damage to property that is not collected more than 14 days after the auction. Any property not so collected will incur storage charges, starting on day 15, at the then applicable rates charged by the third-party facility where sold property is stored for post-sale collection by buyers. Such third-party storage facility may charge, and the buyer agrees to pay, storage fees per lot, on a daily or a monthly basis. If any property has not been collected within 30 days from the date of sale, at the option of Bonhams the property may be transferred to and stored at a bonded warehouse the buyer's sole risk and expense, and the buyer agrees to pay all transfer and storage expenses associated therewith.
- c. Packing and handling of purchased lots are the sole responsibility of the buyer. Buyer will bear the cost and risk of any packing, pick-up, shipping, insurance and any applicable taxes thereon. Bonhams assumes no liability for assisting with any packing, shipping or insurance arrangements. Packing and handling arrangements may be available through the third party storage facility where the property is stored for post-sale collection or through other third party service providers. Buyers must arrange for such services directly with the third party provider independently at the buyer's sole risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us.
- d. Bonhams makes no representations as to the legal rights of anyone to ship or import alcoholic beverages into or within any state or jurisdiction. Purchasers are required to comply with their respective states' or jurisdictions' regulations regarding the importation, exportation and shipment of alcoholic beverages, and purchasers are solely responsible for the importation, exportation and shipment of alcoholic beverage products purchased. All alcoholic beverage property, however shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is 21 years of age or older. In addition, many jurisdictions prohibit the importation, or limit the quantity, of alcoholic beverages entering such jurisdiction, and some jurisdictions require the purchaser, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the purchaser's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses, and any delay in obtaining or the denial of any such permit or license shall not serve as

- the basis for any cancellation or rescission of any purchase made hereunder or any delay in making full payment for the purchase when due.
- e. All Wines and Spirits lots are sold in Massachusetts and title passes to the buyer in Massachusetts. All sales are subject to applicable taxes.

# SPECIAL TERMS AND CONDITIONS FOR COINS AND BANKNOTES AUCTIONS

- a. Bonhams has utilized adjectival, descriptive grading to describe the conditions of coins and banknotes in the catalog rather than the Sheldon numerical scale. Grading is subjective and open to interpretation. Prospective bidders are encouraged to make their own examination of the numismatic lots offered and not rely on any other party's opinion as to grade or other attributes, as opinions differ and grading standards change over time.
- b. Many of the numismatic lots have been graded by third party grading service(s) including but not limited to PCGS, NGC, and/or ANACS. To the extent Bonhams provides such grading information in the cataloguing of a lot, it does so without any express or implied warranty or guarantee, and such information's inclusion does not mean that Bonhams or the seller agrees or disagrees with the information that such third party grading service(s) have provided. Bonhams and its sellers shall not be bound by any prior or subsequent opinion or certification (or lack thereof) by any third party grading service, and bidders on numismatic lots hereby acknowledge and agree that any such opinion or certification (or lack thereof) shall not be used as the basis for any attempted rescission of sale. THE BUYER ASSUMES ALL RISKS RELATING TO GRADING, CONDITION. RARITY AND VALUATION OF NUMISMATIC LOTS.
- c. Catalog illustrations of numismatic lots may not be to scale or reflect the depicted items' actual size.

# SPECIAL TERMS AND CONDITIONS FOR ARMS AND MILITARIA AUCTIONS

a. Certain classifications of firearms require licensures and/or are subject other regulatory restrictions. Prospective bidders are responsible for checking with their local (e.g. state) regulatory authorities regarding any applicable restrictions and/or license/ permit requirements before bidding. Each lot offered in the sale will be classified as "Antique Pre-1899," "Curio/Relic," Modern firearm," or "Modern handgun." Firearms classified as "Antique Pre-1899" do not require any licensing to purchase and can be released directly to the buyer. Firearms classified as "Modern firearm" or Modern handgun" will only be released to persons possessing a valid Federal Firearms Dealer License. Firearms classified as "Curio/Relic" may be released to persons possessing a valid Federal Firearms Dealer License or persons possessing a valid Federal Firearms Collector of Curios and Relics License. Items that meet the age requirements but have been altered from their original configuration may NOT be delivered on a Federal Firearms Collector of Curios and Relics License. The transfer of certain types of firearms (including without limitation handguns and certain rifles) to residents may be regulated by certain state (including Massachusetts) laws. It is the prospective buyer's responsibility to determine the legality of possession or ownership of any firearms, including transference of such, in his or her state of residence prior to bidding. Additionally, some states have restrictions

- on transfers to persons holding a Federal Firearms Collector of Curios and Relics License. If you determine after purchasing a firearm that it is not transferrable in your state, Bonhams will not cancel the sale and you will be responsible for payment in full
- b. Persons holding a valid Federal Firearms Dealer License may take possession of any purchase on the day of the sale upon presenting a signed copy of their Federal Firearms Dealer License provided payment to Bonhams has been made in full. If a person holding a Federal Firearms Dealer License is sending an agent to pick up purchased lot(s), that agent must be a bona fide, paid employee of the company.
- c. If you possess a valid Federal Firearms Collector of Curios & Relics License, any purchased lots that qualify as such may be transferred directly to you at time of pickup. You must provide a signed copy of your current Federal Firearms Collector of Curios & Relics License at time of pickup. A Massachusetts resident presenting a Federal Firearms Collector of Curios & Relics at time of pickup must also present a copy of their valid Massachusetts License to Carry, Firearms Identification Card, or Machine Gun License.
- d. If you are a Massachusetts resident and are the successful bidder on a firearm classified as "Curio/Relic," "Modern firearm," or "Modern handgun" and do not possess a valid Federal Firearms License, you must arrange for the transfer of the firearm from Bonhams to a dealer in Massachusetts holding a Federal Firearms Dealer License of your choice who will then conduct the necessary background check and document the transfer in accordance with Massachusetts law. Any such fees charged by a dealer are solely the responsibility of the buyer.
- e. If you live in a state other than Massachusetts, you must arrange for the shipment of firearms lots classified as "Curio/Relic," "Modern firearm," or "Modern handgun" to a dealer in your state holding a Federal Firearms Dealer License who will then transfer the firearm to you. A holder of a valid Federal Firearms Dealer License who lives in another state is permitted to pick up firearms lots designated as "Curio/Relic," "Modern firearm," or "Modern handgun." A holder of a valid Federal Firearms Collector of Curios & Relics License who lives in another state is permitted to pick up firearm lots designated as "Curio/Relic" at Bonhams' Marlborough office. Some states have restrictions on transfers to Federal Firearms Collector of Curios & Relics license holders. It is the buyer's responsibility to be familiar with all applicable laws and regulations. To purchase with a Federal Firearms Collector of Curio & Relic License, the firearm must be listed as acceptable on the ATF list for collectors of curios, accessible at: https://www.atf.gov/file/128116/ download and https://www.atf.gov/file/2026/ download. Buyers are responsible for checking all regulatory authorities regarding any applicable restrictions and/or license/permit requirements before shipping any lot.

### **SALES AND USE TAX**

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the

property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freightforwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax

#### LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the seller monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the seller monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the seller to pay the balance of the original purchase price to the original buyer. Should the seller fail to pay such amount promptly, we may disclose the identity of the seller and assign to the original buyer our rights against the seller with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as seller's agent with respect to said lot shall automatically terminate

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the seller's warranty of title and other representations and warranties made by the seller for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within 21 days of the sale of any such lot, the original buyer gives written notice to Bonhams alleging that the lot is a counterfeit and within ten (10) days after giving

such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication. For purposes of subsections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

#### LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE SELLER MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS SELLER TO A BUYER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

# MEDIATION AND ARBITRATION PROCEDURES

- (a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.
- (b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in

or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

- (c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:
  - (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
  - (ii) The arbitration shall be conducted in New York, New York; and
  - (iii) Discovery and the procedure for the arbitration shall be as follows:
  - A. All arbitration proceedings shall be confidential;
  - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences:
  - C. Discovery, if any, shall be limited as follows: (I)
    Requests for no more than 10 categories of
    documents, to be provided to the requesting
    party within 14 days of written request therefor;
    (II) No more than two (2) depositions per party,
    provided however, the deposition(s) are to be
    completed within one (1) day; (III) Compliance
    with the above shall be enforced by the arbitrator
    in accordance with New York law;
  - Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
  - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

### LOT SYMBOLS KEY

The lot symbols used in the catalog have the following meanings:

## **¤** No Reserve

Unless indicated by the **p** symbol next to the lot number (or bearing an explicit statement such as "No Reserve" or "Without Reserve"), which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum hammer price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

#### Bonhams' Ownership Interest in Property Offered at Auction

The ▲ symbol indicates that Bonhams or one of its affiliated companies within the Bonhams Group

owns the lot in whole or in part or has an economic interest equivalent to an ownership interest in the lot

#### ☐ Bidding by Interested Parties

We will mark the lost with the ∏ symbol when a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot. Such interested parties may be beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party who is recognized as the successful bidder on a lot must pay the purchase price in full and is subject to these Conditions of Sale.

# Guaranteed Property/Third Party Irrevocable Bid

The o symbol indicates that the seller of the lot has been guaranteed a minimum price for its property by Bonhams or by a third party, or jointly by Bonhams and a third party (called third party guarantor). Such guaranteed minimum price may apply only to the lot or on an aggregate basis to all or a portion of the seller's consigned property, which may be offered in one or more auctions. Bonhams and/or any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. The third party guarantor typically provides an irrevocable written bid on the guaranteed lot prior to the auction at a level that ensures the lot will sell. If there are competing bids at the auction, the third party guarantor may also bid a higher amount than the irrevocable bid submitted. In exchange for sharing or assuming in full this risk, Bonhams may compensate the third party quarantor by paying it a fixed and/or contingent financing fee based on the hammer price achieved. Where the third party guarantor is the successful bidder on the lot, the financing fee for providing the bid may be netted against the full purchase price owing, and in such

case Bonhams will report the purchase price net of such financing fee. Third party guarantors are required by Bonhams to disclose their financial interest to anyone whom they are advising in connection with the guaranteed lot.

#### **Ω** Import Duty

The  $\Omega$  symbol indicates that the lot is subject to US Customs duty or tariff and/or related import fees payable by the buyer as part of the purchase price. Please refer to the Specialist Department managing the auction for details.

#### Y Restricted Materials

A lot with the Y symbol has been identified at the time of cataloguing as made of or containing certain restricted plant or animal material such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers woods that may be subject to import or export restrictions or may otherwise require the granting of one or more export or import licenses or certificates, or that may be subject to similar restrictions regulating intrastate or interstate transport or trade within the United States at the state or federal level, or may be banned from export or import altogether by some countries. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

#### ① Lot Shown with a Display-Only Part

A lot with the **(D)** symbol may be pictured or displayed with a component, such as a stand, a watchband, or snuff bottle stopper, that is shown for display purposes only and is not part of the lot being offered for sale. In certain instance, the display-only component may be made of or incorporate restricted materials and may be available for personal pick-up, free of charge (separate from the purchased lot) from the saleroom location where the lot was sold. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

#### W Oversized Lot

The W symbol indicates that the lot is oversized or otherwise such that it must be collected from our designated warehouse.

Please refer to the Offsite Sold Property Storage section of the Buver's Guide for details.

#### P Premium ("Purple Paddle") Lot Subject to Restricted Bidding

Lots bearing the "P" symbol will not be available for online bidding, and bidders wishing to register to bid on such lots must do so in advance and may be required to provide a bank letter of reference or other credentials in advance of being permitted to bid on the lot. If you will not be attending the auction in person, contact the Specialist Department managing the auction or Bonhams' Client Service Office at least one business day in advance of the auction date to arrange a telephone bid or an absentee bid.

Lot symbols appear adjacent to the subject lot number in the catalog and are provided as a convenience to bidders; we do not accept any liability for errors or omissions in marking lots.

# Including

PROPERTY FROM THE ARTISTS COUNCIL, PALM DESERT, CALIFORNIA
PROPERTY FROM THE COLLECTION OF CYNTHIA S. MONACO
PROPERTY FROM THE ESTATE OF LINDA L. BEAN
PROPERTY FROM THE ESTATE OF VIRGINIA KRAFT PAYSON
PROPERTY SOLD TO BENEFIT THE ACQUISITIONS FUND OF THE WORCESTER ART MUSEUM

# W Lots

29, 31

# Buyer's Guide

#### **BUYING AND BIDDING AT AUCTION**

Whether you are an experienced bidder or an enthusiastic novice. auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or contact our Client Services Department at Tel: 1-800-959- 4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

#### Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

#### **Previews**

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

#### **Estimates**

Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates

#### Reserve

Unless indicated by the a symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

# Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a **\( \Delta\)** symbol next to the lot number(s). Bonhams may also offer property for a seller that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a O symbol next to the lot number(s).

#### **Bidding at Auction**

You must be 18 years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you

before allowing you to bid. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, from online bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer (or, for online-only sales, Bonhams' online bidding system) may also execute bids on behalf of the seller up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

#### In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

#### **Absentee Bids**

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest hammer price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest hammer price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/ us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

#### By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www. bonhams.com/us for details.

In order to bid online in a sale, you must be 18 years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

#### **Bid Increments**

For live auctions, Bonhams generally uses the following increment multiples as bidding progresses

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	.by \$1,000s
\$20,000-50,000	.by \$2,000/5,000/8,000s
\$50,000-100,000	.by \$5,000s
\$100,000-200,000	.by \$10,000s
above \$200,000	.at auctioneer's discretion
For online-only auctions, Bon	

llowina increment multiples as bidding progresses:

	· · · -
\$50-200	.by \$10s
\$200-500	.by \$20/40/60/80s
\$500-1,000	.by \$50s
\$1,000-2,000	.by \$100s
\$2,000-5,000	.by \$200/400/600/800s
\$5,000-10,000	.by \$500s
\$10,000-20,000	.by \$1,000s
\$20,000-50,000	.by \$2,000/4,000/6,000/8,000s
\$50,000-100,000	.by \$5,000s
\$100,000-200,000	.by \$10,000s
above \$200,000	.at auctioneer's discretion

The auctioneer (or, for online-only sales, Bonhams' online bidding system) shall have full discretion, as outlined in the Conditions of Sale to split or reject any bid at any time.

# Buyer's Guide - continued

#### **Currency Converter**

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

#### **Buyer's Premium**

A buyer's premium is added to the winning hammer price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning hammer price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment. All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

#### **Payment**

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

#### Sales Tax

Buyers must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice if Bonhams is required to collect and remit sales tax in the subject jurisdiction based on our local nexus and applicable law, unless a valid resale number has been furnished. If you wish to use your resale license please contact the Client Services Department for our form.

#### **Regulated Species Materials**

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a "Y" next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be

paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Certain third-party agents may be available to assist the buyer in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

#### **COLLECTION OF PURCHASES**

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time.

If you are sending a third party to collect, please provide details to our Client Services Department prior to your scheduled pickup or we will be unable to release your property.

To schedule collection of purchases:

- For property from NEW YORK Sales and LOS ANGELES auctions: please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US), or via email at invoices.us@bonhams.com.
- For property form BOSTON Sales and MARLBOROUGH auctions: please use the online scheduler, available at https://skinner. appointlet.com/, or contact our Client Services Department at Tel: 1-508-970-3000 or via email at bids@bonhamsskinner.com.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a Bonhams' shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/ export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

#### **Handling and Storage Charges**

Storage charges of US \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer's risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

#### Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 14 days, after which time they may be transferred to offsite storage at the buyer's risk and expense.

#### Offsite Sold Property Storage

All lots marked with a "W" in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

The transfer of lots to the warehouse of Door To Door is at the buyer's risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

#### **FURNITURE/LARGE OBJECTS**

Transfer ..........\$75
Daily storage .....\$10
Full Value Protection (on Hammer + Premium + tax): 0.3%

#### SMALL OBJECTS

Transfer.......\$37.50

Daily storage.....\$5

Full Value Protection (on Hammer + Premium + tax): 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

- A. NEW YORK Sales (and New York Online Sales).
  Unless you are otherwise notified:
  - W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays* will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on Wednesdays. Purchases will be available for collection on *Fridays* of the same week from Door To Door.
  - W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays* will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect

# Buyer's Guide - continued

W lots from Bonhams by 5pm Eastern Time on Mondays. Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address: Door To Door Services 50 Tannery Rd. Somerville, NJ 08876

# B. LOS ANGELES Sales (and Los Angeles Online Sales)

 You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address: Door to Door Services 6280 Peachtree St. Commerce, CA, 90040

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dtdusa.com.

#### **Payment**

Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a "Release Order" obtained from the Cashier's Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at https://www.dtdusa.com/terms-and- conditions and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

# COLLECTION OF PURCHASES FROM WINES AND SPIRITS AUCTIONS

All alcoholic beverage property, however collected, shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is at least 21 years of age.

Subject to the terms set forth in this section and in the Conditions of Sale, we will make your purchase(s) available for collection in a manner that is commercially reasonable and facilitates the safe handling of the property. The inherent nature of fine wine and spirits requires that due care be taken in storage and handling. We request your partnership in making sure no harm arises during storage or collection. Bottles that are old

or unusually shaped need to be collected in person. We shall have professional discretion when the circumstance arises

#### Collection

Full payment must be received and processed by Bonhams following the close of the auction, prior to release of any purchases.

All purchases must be paid for and removed from Gordon's premises within 30 days of the auction at which they were purchased. Any property not collected within 14 days of the auction in which it was purchased will be subject to storage charges at the then applicable rates charged by Gordan's starting on day 15 following the auction. The buyer agrees to pay such storage charges which may be calculated and invoiced per lot on a daily or monthly basis. Any applicable payments to Gordon's or other designated third party shipper must be paid for in full prior to the release of property.

All purchases must be collected from climate-controlled, off-site storage at the location designated below (unless otherwise noticed to you in writing after the auction). Collection is available only by prior appointment at:

Gordon's Fine Wines Baker's Best 150 Gould Street Needham, MA 02494

Please schedule your collection with Gordon's Fine Wines ("Gordon's") directly using the automated scheduler (included with your payment confirmation email which you will receive from Bonhams) at least three (3) business days in advance of your desired collection appointment day. For questions please contact wine@bonhams.com or staff@gordons.com. Contact staff@gordons.com for additional storage or delivery services.

Full payment of all applicable charges must be received prior to release of any purchases. Purchased property will only be released to those over 21 years of age. Valid government issued proof of age will be required. For any third-party collections (i.e. collection by the buyer's authorized agent), an Authorized Release Form must be signed by the buyer of record and submitted to Gordon's prior to collection.

#### **Local Delivery**

As an ancillary, third-party service, subject to availability, buyers may independently engage Gordon's directly for the packing and delivery of purchases inside Route 495 for a fee. Deliveries are generally available Monday through Friday during normal business hours. All costs associated with delivery must be paid to Gordon's directly. Buyers must arrange for such services directly with Gordan's (or any other the third party service provider of buyer's choice). Such services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them. Purchases will only be delivered to, and must be signed for by an individual who is no less than 21 years of age, and presents satisfactory age identification.

#### Shipping

Buyers are required to comply with their respective states' or jurisdictions' regulations regarding the importation, exportation and shipment of alcoholic beverages. Buyers are solely responsible for the importation, exportation and shipment of alcoholic beverage products purchased. Many jurisdictions prohibit or limit the importation of alcoholic beverages, and some jurisdictions require the buyer, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the buyer's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses.

It is the buyer's sole responsibility to collect purchased property or to make independent arrangements for collection and delivery service, and to ensure that such service provider is duly licensed or permitted to transport wine and/or spirits, as the case may be, to the relevant destination. Such third party services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them.

# **Auction Registration Form**

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(Attendee / Absentee / Please circle your bidding	Online /	Telephone Biddin	g)		sonnams		
			Sale title: American Art	Se	le date: April 30, 2025		
Da della sussala su (fa u affi			Sale no. 30699		lle venue: New York		
Paddle number (for office General Notice: This sale will with Bonhams Conditions of buying at the sale will be gov conditions. Please read the C with the Buyer's Guide relating published notices and terms Payment by personal or busing property not being released u bank. Checks must be drawn	Il be conduct Sale, and yo erned by suc conditions of ag to this sale relating to bi less check m ntil purchase	ted in accordance ur bidding and ch terms and Sale in conjunction e and other dding. lay result in your funds clear our	General Bid Increments:         \$10 - 200       by 10s         \$200 - 500       by 20 / 50 /         \$500 - 1,000       by 50s         \$1,000 - 2,000       by 100s         \$2,000 - 5,000       by 200 / 50         \$5,000 - 10,000       by 500s	- 20,000by 1,000s - 50,000by 2,000 / 5,000 / 8,000s - 100,000by 5,000s 0 - 200,000by 10,000s 00,000at the auctioneer's discretion oneer has discretion to split any bid at any time			
Notice to Absentee Bidders:		· · ·	Customer Number	Tit	le		
provide details of the lots on valuest 24 hours prior to the sale	e. Bids will be	e rounded down	First Name Last Name				
to the nearest increment. Plea the catalog for further informa			Company name (to be invoiced if ap	pplicable)			
Bonhams to execute absented will endeavor to execute bids	on your beha		Address				
liable for any errors or non-ex			City Cour		ounty / State		
<b>Notice to First Time Bidder</b> provide photographic proof of	ID - passpor	t, driving license, ID	Post / Zip code	Co	puntry		
card, together with proof of accard statement etc. Corporate	e clients shou	ıld also provide a	Telephone mobile	Te	lephone daytime		
copy of their articles of associ documents, together with a le	tter authorizir	ng the individual to	Telephone evening				
bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.			Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.				
Notice to online bidders; If you have forgotten your username and password for <a href="www.bonhams.com">www.bonhams.com</a> , please contact Client Services.			E-mail (in capitals)  By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.				
If successful  I will collect the purchases myself Please contact me with a shipping quote (if applicable)  I will arrange a third party to collect my purchase(s)			I am registering to bid as a private	e client	am registering to bid as a trade client		
			Resale: please enter your resale license number here We may contact you for additional information.				
Please email the completed requested information to:	Registration	Form and	SHIPPING				
Bonhams Client Services Depa 580 Madison Avenue	rtment		Shipping Address (if different than above):  Address: Country:				
New York, New York 10022 Tel +1 (212) 644 9001 bids.us@bonhams.com			City:	ZIPcode:			
			Please note that all telephone calls are recorded.				
Type of bid (A-Absentee, T-Telephone)	Lot no.		discrepancy, lot number and not lot nline there is no need to complete the		MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*		
You instruct us to execute amount indicated above.	each abser	ntee bid up to the co	by Bonhar		usive of Buyer's Premium and tax) to be executed contact you by telephone or should the connection		
	Y THE BUY	ER'S PREMIUM, AN	Y APPLICABLE TAXES, AND ANY (		ND SHALL BE LEGALLY BOUND BY THEM, TIONED IN THE BUYER'S GUIDE OR		
Your signature:				Date:			

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