The painting depicts a desolate winter scene. In the foreground, a body of water is partially frozen, with large, irregular chunks of white snow and ice floating on its surface. Two dark, severed limbs, possibly hands or forearms, are shown floating in the water. One limb is on the left, and the other is on the right, both appearing to be in motion. The background shows a flat, snow-covered landscape with sparse, bare trees and a hazy, overcast sky. The overall color palette is muted, dominated by whites, greys, and earthy browns, with a touch of blue in the water.

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ILLUSTRATIONS

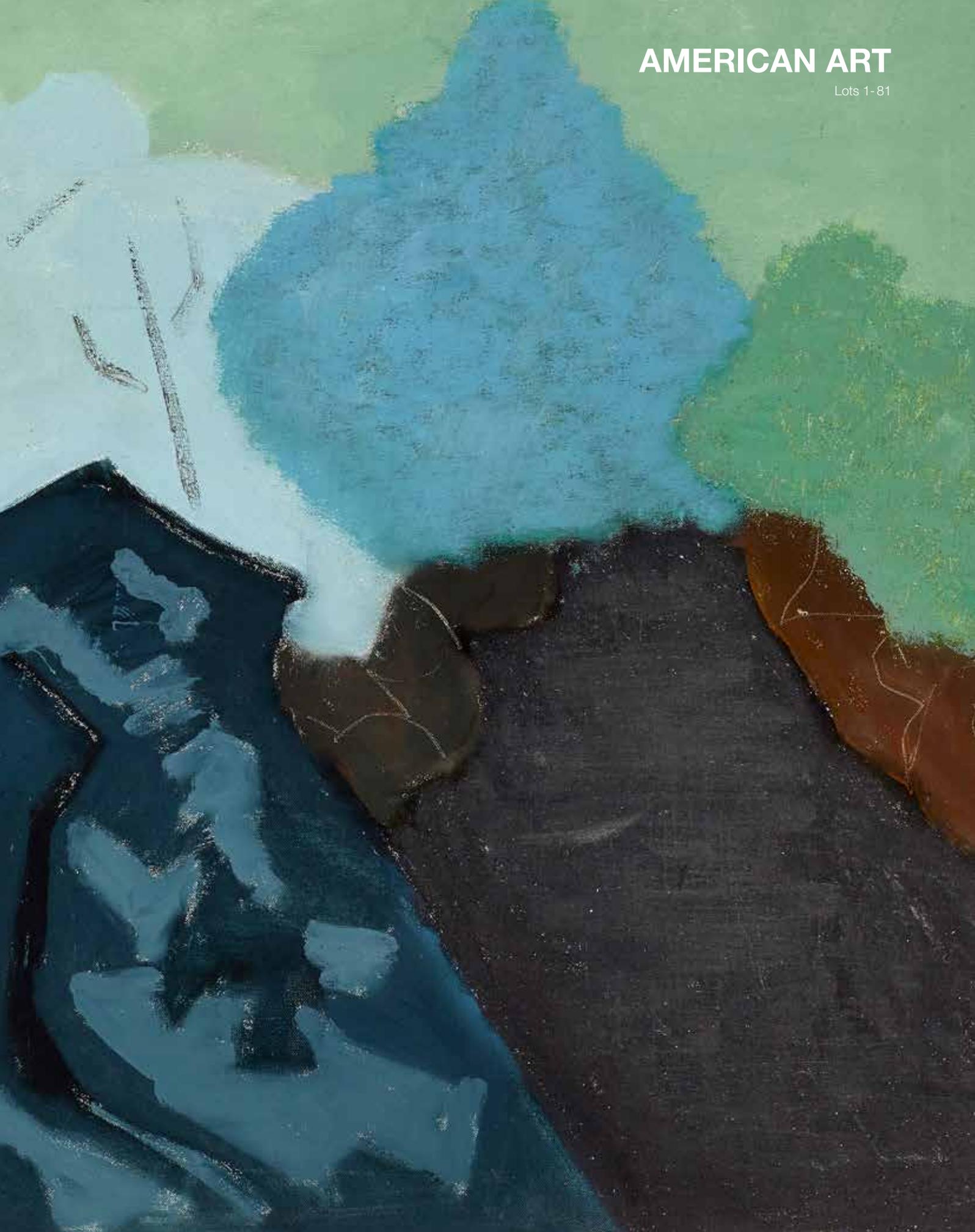
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Milton Avery 1950

AMERICAN ART

Lots 1-81





1

SUZY FRELINGHUYSEN (1911-1988)

Composition: The Ring
signed and dated 'Suzy Frelinghuysen / 1943' (on the reverse)
oil and collage on Masonite
23 3/4 x 19 7/8in

\$30,000 - 50,000

Provenance

The artist.
(probably) By descent to the present owner.

Born into a prominent New Jersey family, Suzy Frelinghuysen moved to New York before she was twenty in order to study music. In 1935 she married the American artist George L.K. Morris. Being of similar background, the affluent couple, along with Albert E. Gallatin and Charles Green Shaw, formed a group known as the Park Avenue Cubists. Their work reflected the influence of European Modernists such as Pablo Picasso, Georges Braque and Fernand Léger.

Though well known in artistic circles, Frelinghuysen also had a career as an accomplished singer and for a number of years appeared with the New York City Opera. *Composition: The Ring* certainly reflects her combined interest in music and art. The Synthetic Cubist collage elements in the present work consists of a cover from a French, circa 1900, piano and voice transcription of *Die Walküre* from Wagner's Ring Cycle. As a dramatic soprano, she would have no doubt trained for a number of Wagnerian roles and this cover may well have come from her personal collection of sheet music. The two fractured profiles of stringed instruments featuring scrolled and bent necks as well as a sheet of blank staff paper further accentuate the theme of the painting. The sheet of staff paper peers out from underneath the collage elements as if it were looking for notes to fill it.



2

CHAIM GROSS (1904-1991)

Handstand

inscribed 'Chaim / Gross' with the artist's device and stamped '1/6' (on the base) and inscribed 'Bedi-Makky Art / Fou. / N.Y.' (along the base)

bronze with brown patina

25in high on a 1 1/2in marble base

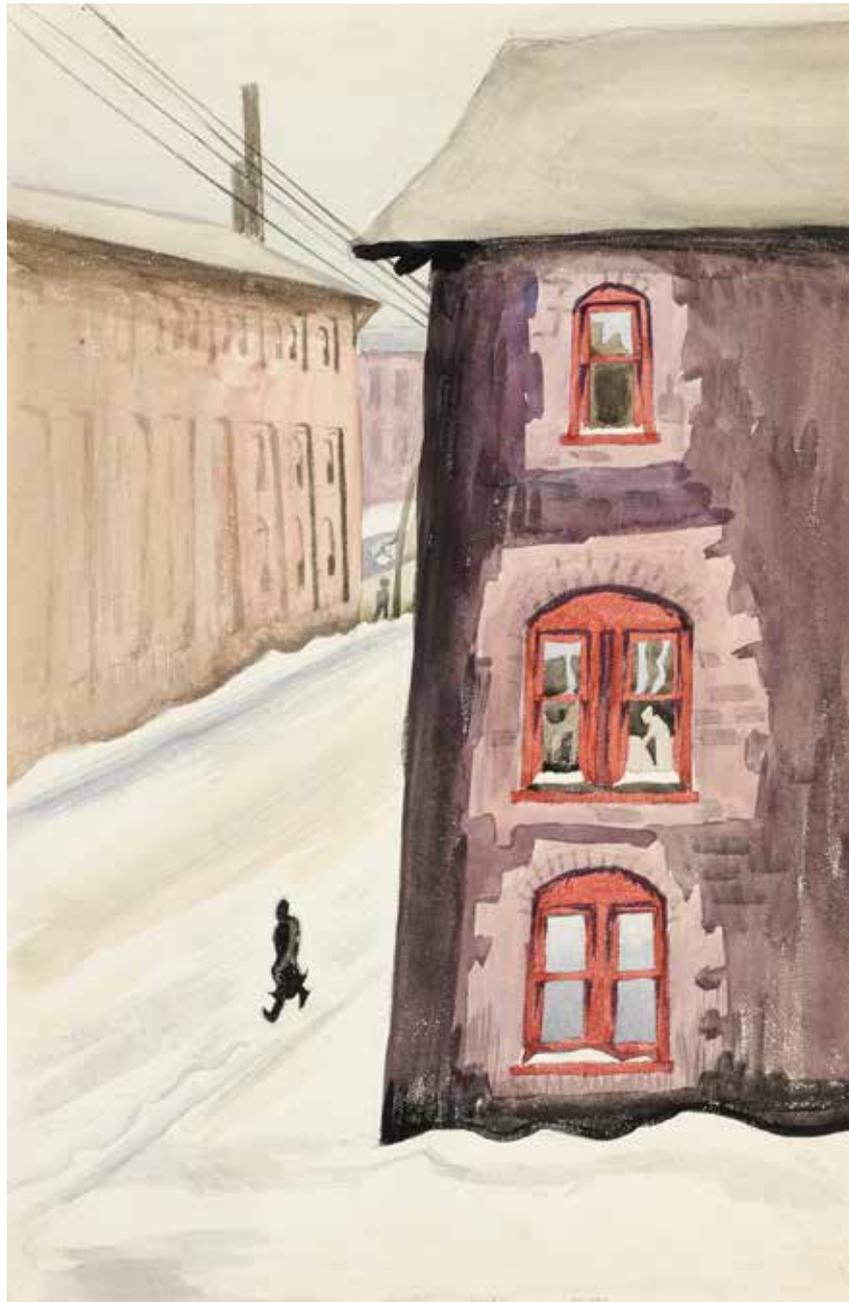
Modeled in 1959.

\$10,000 - 15,000

Literature

F. Getlein, *Chaim Gross*, New York, 1974, n.p., no. 163, another example illustrated.

We would like to thank Mr. Zak Vreeland for his assistance cataloging this lot.



PROPERTY FROM A PRIVATE COLLECTION

3

CHARLES BURCHFIELD (1893-1967)

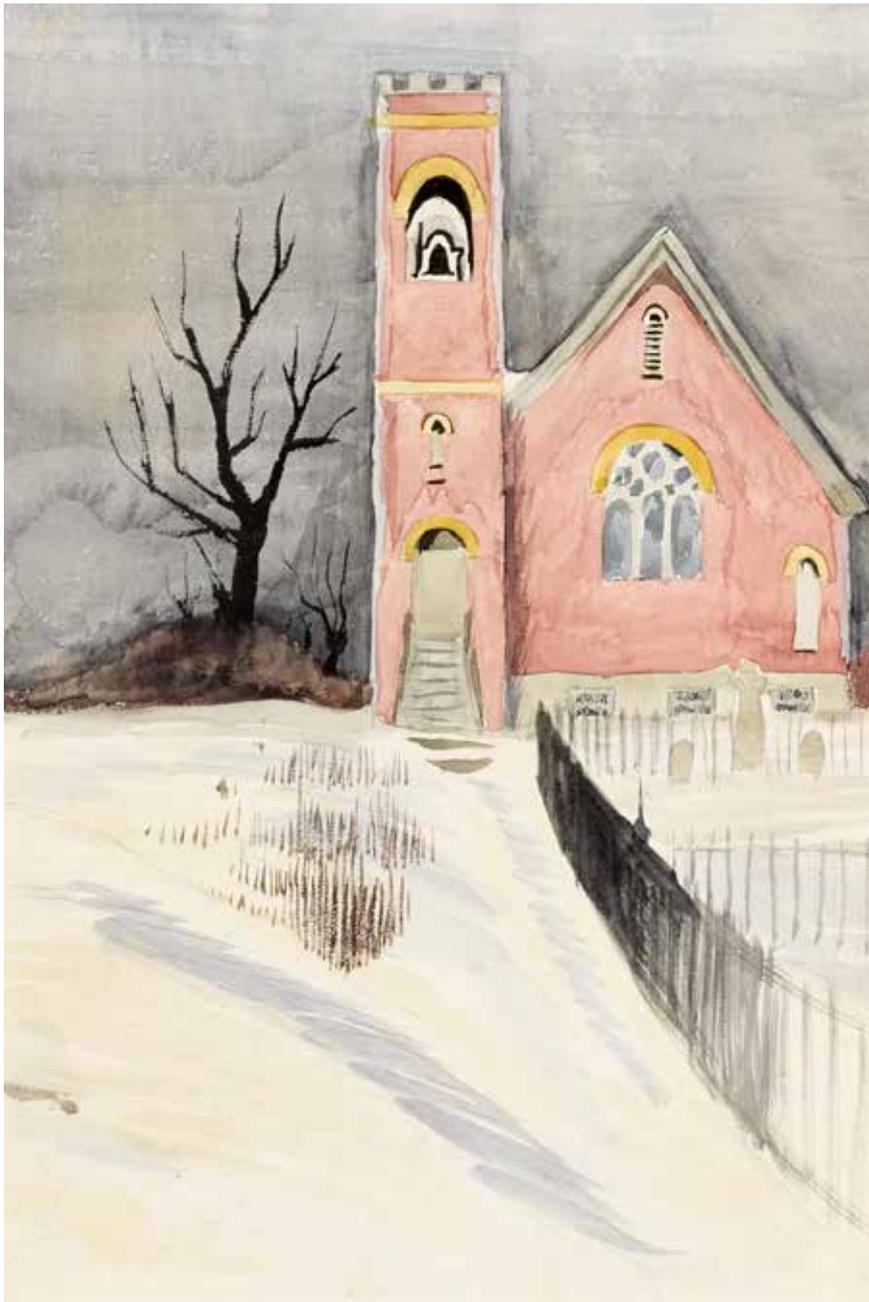
Street Scene with Figure
dated 'Jan 9, 1917 -' (on the reverse)
watercolor and pencil on paper
18 x 12in

\$12,000 - 18,000

Provenance

Private collection, New York.
By descent to the present owner, 1999.

Accompanying this lot is a detailed research report completed by The Burchfield Penney Art Center, Buffalo, New York, dated March 2016. In the report, Nancy Weekly compares the present work to one of similar characteristics in the Burchfield Penney Art Center's collection, *Untitled (Walking Figure)*, dated a year prior, 1918 (watercolor, gouache and pencil on paper, 18 x 11 1/4 in., Gift of Tony Sisti, 1979). She writes, "During the first few days in January 1918, Burchfield mistakenly wrote '1917' in his journal, so it is possible that the *Street Scene with Figure* might have been painted January 9, 1918—the day before the painting in the Museum's collection—and Burchfield made an error when recording the date on the back."



PROPERTY FROM A PRIVATE COLLECTION

4

CHARLES BURCHFIELD (1893-1967)

Churchyard in Winter
dated 'Jan 5, 1918' (on the reverse)
watercolor and pencil on paper
14 x 10in

\$10,000 - 15,000

Provenance

Private collection, New York.
By descent to the present owner, 1999.

Accompanying this lot is a detailed research report completed by The Burchfield Penney Art Center, Buffalo, New York, dated March 2016.



5

EDWARD HOPPER (1882-1967)

Standing Woman

signed and dated 'EHopper / 1900' (lower right)

ink and pencil on paper

22 1/2 x 14in

\$20,000 - 30,000

Provenance

The artist.

Frank K. M. Rehn Gallery, New York, acquired from the above.

Mr. and Mrs. John Clancy, New York.

Mr. and Mrs. Walter Fillin, Rockville Centre, New York.

Dr. and Mrs. Theodore Leshner, Brooklyn, New York.

P.B.O. Fine Arts, Brooklyn, New York.

Private collection, Brooklyn, New York.

Forum Gallery, New York.

Acquired by the present owner from the above, 2008.

Exhibited

New York, DC Moore Gallery, *Inspiration and Innovation: American Drawings and Watercolors, 1900-1960*, March 5-30, 2002.

New York, Forum Gallery, *New Acquisitions*, July 10-August 22, 2008.



PROPERTY FROM A NEW YORK COLLECTION

6^A

STUART DAVIS (1892-1964)

Cats

signed 'Stuart Davis 1912' (lower left)

watercolor and pencil on paper

14 7/8 x 11in

\$15,000 - 25,000

Provenance

The artist.

Estate of the above.

Wyatt and Mariam Davis, Santa Fe, New Mexico.

Mariam Davis, Albuquerque, New Mexico, 1984.

Private collection, New York, 1988.

with Salander-O'Reilly Galleries, New York.

Acquired by the present owner from the above, 2003.

Exhibited

(probably) New York, Folsom Galleries, *Initial Exhibition of the American Salon of Humorists*, April 17-May 1, 1915, no. 46 (as *Galley Slaves in a Summer Hotel*).

New York, Sheridan Square Gallery, *Watercolors and Drawings by Stuart Davis*, December 8-18, 1917 (as *Servant Girls No. 1*).

Newark, New Jersey, Newark Museum and Public Library, *Paintings by Stuart Davis*, February 7-March 1, 1925 (as *Servant Girls' Toilette*).

New York, Whitney Studio Club, *Retrospective Exhibition of Paintings by Stuart Davis*, December 8-22, 1926, no. 6.

New York, Mary Ryan Gallery, *Stuart Davis: Early Watercolors and Drawings, 1910-1918*, July 22-August 15, 1987 (as *Woman Washing Hair*).

Literature

W.G. Bowdoin, "Modern Work of Stuart Davis at Village Show," *New York Evening World*, December 13, 1917 (as *Servant Girls No. 1*).

M. Eastman, "Portrait of a City," *The Liberator*, August 1918, p. 22, illustrated (as *A Back Window in New York*).

"Cross Word Puzzle Motif in Art Expressed on Canvas at Museum," *Newark Evening News*, February 7, 1925, suppl. sec., p. 11 (as *Servant Girls' Toilette*).

K. Wilkin, *Stuart Davis*, New York, 1987, p. 8, pl. 3, illustrated (as *Woman Washing Hair*).

K. Wilkin, "Expert Opinion: Karen Wilkin on Stuart Davis – The Ace of American Modernists," *Auction Forum USA*, June 1991, p. 2, illustrated.

A. Boyajian and M. Rutkowski, *Stuart Davis - A Catalogue Raisonné*, vol. two, New Haven, Connecticut, 2007, p. 465-66, no. 972, illustrated.



PROPERTY FROM A NEW YORK COLLECTOR

7

THERESA FERBER BERNSTEIN (1890-2002)

Sailors in Parade

signed and dated 'T. Bernstein 16' (lower left)

oil on canvas

27 x 35 1/4in

\$10,000 - 15,000

Provenance

Robert Paul Weimann III Fine Arts, Clinton, Connecticut.

Acquired by the present owner from the above, 1990.



PROPERTY FROM A NEW YORK COLLECTION

8*

STUART DAVIS (1892-1964)

The Whippets

signed and dated 'Stuart Davis 1915' (lower left)

oil on canvas

30 x 38in

\$80,000 - 120,000

Provenance

The artist.

Private collection, California.

Sale, Parke-Bernet Galleries, Inc., New York, April 11, 1962, lot 164.

Dr. Morris W. Primoff, Palm Springs, California.

Estate of the above.

Sale, William Doyle Galleries, New York, April 1, 1987, lot 153.

Francine LeFrak, New York.

Private collection, New York, 1992.

Private collection, New York.

Jack Nicholson, Beverly Hills, California, by 1993.

Jordan-Volpe Fine Art, New York.

Langdale Price, Phoenix, Arizona, 1994.

McClees Galleries, Haverford, Pennsylvania.

Acquired by the present owner from the above, 2006.

Exhibited

Palm Springs, California, Palm Springs Desert Museum, *Desert Art Collections*, March 21-June 2, 1985, p. 24, illustrated.

Bronx, New York, Lehman College Art Gallery, *American Modernists: The Paris Experience*, November 2-December 15, 1989, no. 17.

Literature

W. Zimmer, "Lehman Makes Modernism More Vivid," *The New York Times*, November 19, 1989, p. 36.

A. Boyajian and M. Rutkowski, *Stuart Davis - A Catalogue Raisonné*, vol. three, New Haven, Connecticut, 2007, p. 29-30, no. 1364, illustrated.



PROPERTY FROM A PRIVATE COLLECTION

9

CHARLES BURCHFIELD (1893-1967)

Untitled (Hilltops)

watercolor and pencil on paper

21 x 30in

Executed *circa* 1920s.

\$10,000 - 15,000

Provenance

Private collection, New York.

By descent to the present owner, 1999.

Accompanying this lot is a detailed research report completed by The Burchfield Penney Art Center, Buffalo, New York, dated March 2016.



10

REGINALD MARSH (1898-1954)

Coney Island

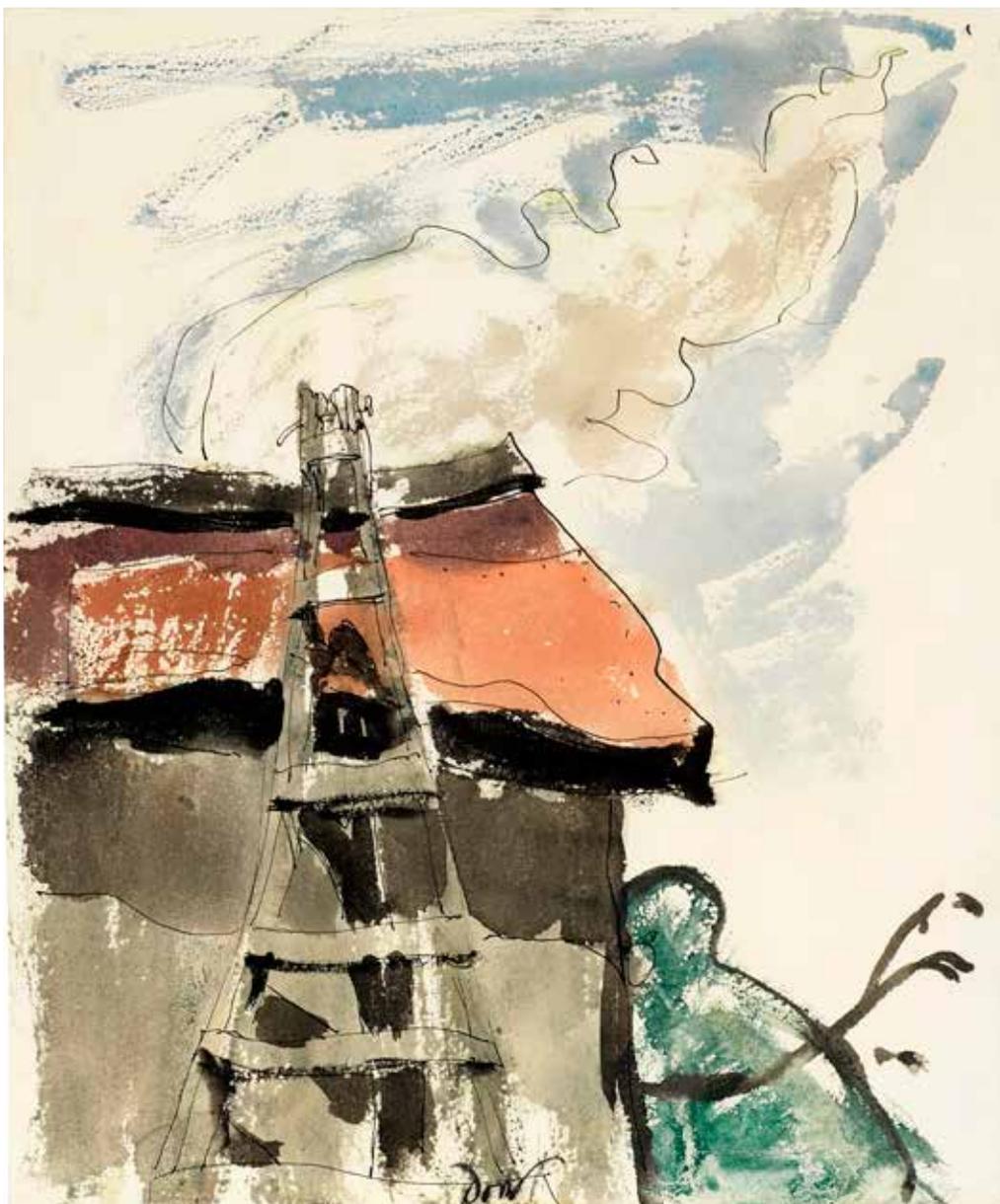
signed and dated 'R. Marsh 52' (lower right)

oil on board

16 1/8 x 19 7/8in

\$20,000 - 30,000

We wish to thank Norman Sasowsky for his assistance cataloguing this lot.



PROPERTY FROM A NEW YORK COLLECTION

11▲

ARTHUR DOVE (1880-1946)

Ladder

signed 'Dove' (lower center)

watercolor and ink on paper

12 x 10in

Executed in 1934.

\$40,000 - 60,000

Provenance

The artist.

Estate of the above.

The Downtown Gallery, New York.

Private collection, New York.

with Salander-O'Reilly Galleries, New York.

Private collection, New York, acquired from the above.

Acquired by the present owner from the above, 2007.

Exhibited

New York, *An American Place*, n.d., no. 157.

New York, The Downtown Gallery, *circa* 1970.

New York, Tibor de Nagy Gallery, *Town and Country - Curated by Trevor Winkfield*, June 17-August 13, 2010.

New York, Babcock Galleries, *Giants: American Modern Masters*, October 14-December 17, 2010, no. 47.



PROPERTY FROM A NEW YORK COLLECTION

12▲

JOHN MARIN (1870-1953)

Deer Isle, Maine

signed and dated 'Marin / 26' (lower right)

watercolor and graphite on paper

14 x 18in

\$30,000 - 50,000

Provenance

The artist.

Estate of the above.

Kennedy Galleries, New York.

Private collection.

Acquired by the present owner from the above, 2007.

Exhibited

New York, Babcock Galleries, *American Paper: 1865-1965*, March 5-May 6, 2009, no. 54.

New York, Babcock Galleries, *Giants: American Modern Masters*, October 14-December 17, 2010, no.6.

Literature

S. Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, vol. II, Tucson, Arizona, 1970, p. 564, no. 26.14, illustrated.

PROPERTY FROM THE ESTATE OF ALAN J. BRODER, NEW YORK

13

MILTON AVERY (1885-1965)

Pale Trees – Dark Pool

signed and dated 'Milton Avery / 1950' (lower left) and signed and dated again and inscribed with title and dimensions (on the reverse)
oil on canvas

24 x 36in

\$400,000 - 600,000

Provenance

The artist.

Mrs. Ruth Broder, New York, possibly acquired from the above, circa 1965.

Mr. Alan J. Broder, by descent.

Estate of the above.

One of the most celebrated modernist American painters, Milton Avery, was born in upstate New York in 1885 and grew up in Hartford, Connecticut. The son of a tanner, Avery began his foray into blue collar work at the age of sixteen to support his family, holding jobs as a factory worker and file clerk. His premature interest in art would lead him to attend life drawing classes at the Connecticut League of Art Students when he was twenty years old. There, Avery received a traditional studio education that allowed him to develop his craft, first with a series of genre subjects and traditional realism, which would later influence his experiments with color and composition. With his first public exhibition in Hartford in 1915 under his belt, Avery went on to study at the School of Art Society in Hartford and then moved to New York City in the early 1920s in order to be closer to Sally Michel, who would later become his wife. Twenty years his junior, Michel attended the renowned Art Students League, where Avery would eventually practice. When they married in 1926, Michel's income as an illustrator allowed Avery to paint full time.

The 1920s saw Avery's work greatly influenced by American Impressionism with his use of color and subject matter. Yet only when he dove into the realm of abstraction, taking a cue from the Fauvist movement in Europe, did Avery start to achieve a unique look and feel to his pictures that would resonate for decades. Eliminating fussier details and representing his figures, interiors, landscapes and seascapes with strokes of flat yet distinct color, Avery became one of the first American artists to successfully mimic the emotion of his Continental counterparts and their symphonic compositions. In 1928, Avery exhibited alongside Mark Rothko in a group show at The Opportunity Gallery, which inspired a long and admirable friendship between the two artists who sought to change the field of modern art in America with their interpretations of color and abstraction. Rothko would become a champion of Avery's work, praising his every day sources of inspiration, while Avery solidified his influence over this new generation of painters.

Famously, Avery was a man of few words and his subtle yet expressive *oeuvre* does little to dispel that notion. The present lot, *Pale Trees - Dark Pool* is classic Avery at his most elementary and refined. Painted in 1950, this work represents the artist's continual inspiration from the natural world and his concern with color field painting. With its rustic palette of light grey, lime green and stone blue the work allows the viewer to focus on each individual block and space before resting along the horizon line of geometric tree branches. With a sincere and intellectual simplicity, Avery manages to communicate his surroundings with a few brush strokes in a limited range of colors, a hallmark of his compositions that would make him one of the most highly collectible and admired artists in contemporary American culture. The 1950s was a period of great simplicity for Avery, after mounting his first solo show at The Phipps Collection in Washington, D.C. in 1944 and later surviving a heart attack in 1949.

Avery and his work would come to be regarded as invaluable to the history and changing aesthetics of American art, bearing the brunt of fashion when deemed too representational for the Abstract Expressionists and having first been too radical for the portrait painters and traditionalists throughout his formal education. Yet with his surviving work we are able to feel the maturation of the American eye and appreciate the widespread popularity of genius when it invents a new language to see with. Avery's work is included in some of the most important permanent collections in the country, such as The Metropolitan Museum, New York, the Museum of Fine Arts, Boston, Massachusetts, the Museum of Modern Art, New York, The National Gallery of Art, Washington, D.C., and The Harvard University Art Museums, Boston, Massachusetts.





PROPERTY FROM A DESCENDANT OF THE ARTIST

14[▲]

EDWIN WALTER DICKINSON (1891-1978)

Locust Woods and Grass, Truro
signed and dated 'E.W. Dickinson 1934' (lower left)
oil on canvas
26 x 30 1/8in

\$15,000 - 25,000

Provenance

The artist.
By descent to the present owner, 1978.

Exhibited

Wilmington, Delaware, 1943.
Brooklyn, New York, Pratt Institute, *Paintings and Drawings by Edwin Dickinson*, March 10-26, 1970.

New York, Hirschl & Adler Galleries, *Realism and Abstraction: Counterpoints in American Drawings, 1900-1940*, November 12-December 30, 1983.
Boston, Massachusetts, Alpha Gallery, *Edwin Dickinson*, March 9-April 3, 1985.
New York, Babcock Galleries, *Edwin Dickinson in Retrospect*, November 28, 2011-January 27, 2012, p. 10, no. 19, illustrated.



PROPERTY FROM A NEW YORK COLLECTION

15[▲]

JOSEPH STELLA (1877-1946)

Collage #20, Red Seal
signed 'Joseph Stella' (lower right)
collage on paper
18 1/2 x 12in
Executed circa 1920-22.

\$10,000 - 15,000

Provenance

Zabriskie Gallery, New York.
Private collection, circa 1971.
Sale, Sotheby's, New York, May 17, 2012, lot 29.
Acquired by the present owner from the above.

Exhibited

Fort Worth, Texas, Amon Carter Museum, and elsewhere, *Visual Poetry: The Drawings of Joseph Stella*, February-November 1990, p. 82, fig. 80, illustrated.

Literature

J.I.H. Baur, *Joseph Stella*, New York, 1971, n.p., no. 72, illustrated.



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

16

ROBERT REMSEN VICKREY (1926-2011)

Kim

signed 'Robert Vickrey' (lower left)

tempera on board

14 7/8 x 21 1/8 in

\$8,000 - 12,000

Provenance

The artist.

Hirschl & Adler Galleries, New York, 1980.

Gallery Nicholas, Palm Beach, Florida.

Private collection.

Private collection, New York, acquired from the above.



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

17

JOHN WILDE (1919-2006)

Baseball Scene

signed 'John Wilde' (lower left)

oil on Masonite

7 1/2 x 17 5/8in

\$5,000 - 7,000

PROPERTY FROM AN IMPORTANT NORTH CAROLINA COLLECTION

18

ANDREW WYETH (1917-2009)

Grape Wine Study

signed and inscribed 'Andrew Wyeth / Study for Grape Wine' (lower left)

pencil on paper

image, 14 x 12in; sheet, 16 7/8 x 13 7/8in

Executed in 1966.

\$50,000 - 70,000

Provenance

Coe Kerr Gallery, New York, 1970.

Bernard Gerwitz, Washington, D.C.

John H. Surovek Fine Arts, Inc., Palm Beach, Florida.

Private collection, North Carolina, acquired from the above.

Gift to the present owner, 2006.

Exhibited

New York, Kennedy Galleries, *Rare Masterpieces of the 18th, 19th and 20th Centuries*, September 1-30, 1974, n.p., illustrated.

Greenville, South Carolina, Greenville County Museum of Art, and elsewhere, *Andrew Wyeth: America's Painter*, June 18, 1996-February 16, 1997, n.p., no. 11, illustrated.

New York, Adelson Galleries, *Andrew Wyeth: Seven Decades*, November 18-December 20, 2014.

Literature

P. Cummings, *American Drawings: The 20th Century*, New York, 1976, n.p., illustrated.

An American Collection, Palm Beach, Florida, 1990, n.p., illustrated.

This drawing will be included in Betsy James Wyeth's forthcoming *catalogue raisonné* of the artist's work.



Andrew Wyeth, *Grape Wine*, 1966, tempera on Masonite, 25 7/8 x 29 1/8in. Gift of Amanda K. Berls, 1967 (67.61). Image copyright © The Metropolitan Museum of Art, New York. Image source: Art Resource, New York. Artwork © 2016 Andrew Wyeth / Artists Rights Society (ARS).



PROPERTY FROM AN IMPORTANT NORTH CAROLINA COLLECTION

19

ANDREW WYETH (1917-2009)

Loden Coat Study
signed 'Andrew Wyeth' (lower right)
watercolor and pencil on paper
29 x 21 3/8in
Executed in 1975.

\$200,000 - 300,000

Provenance

The artist.
Leonard B. Andrews, Malvern, Pennsylvania, 1986.
AM Art, Inc., Shibuya, Tokyo, Japan, 1989.
Pacific Sun Trading Company, Wellesley, Massachusetts, 2005.
Private collection, North Carolina.
Gift to the present owner, 2006.

Exhibited

Washington, D.C., National Gallery of Art, and elsewhere, *Andrew Wyeth: The Helga Pictures*, May 24, 1987-December 16, 1990, p. 143, no. 170, illustrated.
Chadds Ford, Pennsylvania, Brandywine River Museum, and elsewhere, *The Helga Pictures: Then and Now*, September 24, 1992-October 17, 1993.
West Palm Beach, Florida, Norton Museum of Art, and elsewhere, *Andrew Wyeth: The Helga Pictures*, January 13, 1996-June 29, 1997.
Omaha, Nebraska, Joslyn Art Museum, and elsewhere, *Andrew Wyeth's Helga Pictures: An Intimate Study*, May 4, 2002-January 5, 2003.
Lafayette, Louisiana, University of Louisiana, Paul and Lulu Hilliard University Art Museum, and elsewhere, *Andrew Wyeth: The Helga Pictures*, April 21, 2004-January 9, 2005, p. 13, 73, no. 52, illustrated (also in Chinese translated publication, Washington, D.C., 2004).

This watercolor will be included in Betsy James Wyeth's forthcoming *catalogue raisonné* of the artist's work.

Over a fifteen-year period, beginning in 1971, Andrew Wyeth painted the model Helga Testorf almost exclusively and in complete seclusion. He worked tirelessly on the series, sitting for long sessions with the model, recording every feature and curve of her form. The Helga Pictures became a series so deeply important to Wyeth, he preserved the entire body of work in his studio, never seen by his peers or family for nearly two decades. Wyeth did not commit his signature to the numerous paper sheets and tempera panels depicting Helga until 1985 when the series was resolved and he eventually revealed the works to the public. Once exhibited, The Helga Pictures became a sensation, one such painting gracing the cover of *Time Magazine*, in August of 1986. The portfolio was received with high regard and fascination, securing the artist's position as one of the most important artists of the 20th century.

Among the many representations of Helga, some of the most widely recognized are those of the model wearing her loden coat. The present work, *Loden Coat Study*, pictures Helga from behind, walking up the hill to the neighboring Kuerner family home. Helga and Wyeth took long walks in the woods and farm surrounding the Wyeths' home in Chadds Ford, Pennsylvania, stopping to sit for staged portraits or continuing on foot over the soft earth, him following on her heels, recording it all by hand.

The Austrian garment, a deep green colored coat of heavy wool, was a staple among the model's winter wardrobe and is featured in many of the Helga portraits. The present work is a study for the painting *Loden Coat*, 1975, Private collection (fig. 1). Reduced in composition, *Loden Coat Study* illustrates Helga in the center of the page. Wyeth sketches in pencil, loosely outlining the clothed figure. With vibrant pigment the loden coat is livened in an earthy green watercolor, which records the strokes of his brush in sweeping streaks and more textured areas of application. The finishing touch of brown shapes her satchel bag and forms her leather boots and parted hair.



Lot 19: copyright©PacificSunTradingCompany

Fig. 1: Andrew Wyeth, *Loden Coat*, 1975, watercolor on paper, Private Collection, © 2016 Andrew Wyeth / Artists Rights Society (ARS).



PROPERTY FROM AN IMPORTANT NORTH CAROLINA COLLECTION

20

ANDREW WYETH (1917-2009)

Guarded

signed 'Andrew Wyeth' (upper right)

drybrush and pencil on paper

20 x 14in

Executed in 2001.

\$300,000 - 500,000

Provenance

The artist.

Mr. and Mrs. Frank E. Fowler, Lookout Mountain, Tennessee, 2001.

Private collection, North Carolina, acquired from the above.

Gift to the present owner, 2006.

Exhibited

New York, Adelson Galleries, *Andrew Wyeth: Seven Decades*, November 18-December 20, 2014.

This drybrush will be included in Betsy James Wyeth's forthcoming *catalogue raisonné* of the artist's work.

“The difference between me and a lot of painters is that I have to have a personal contact with my models. I don't mean sexual love, I mean real love. Many artists tell me they don't even recall the names of their models. I have to fall in love with mine—hell, I do much the same with a tree or a dog. I have to become enamored, smitten.”

- Andrew Wyeth



PROPERTY FROM AN IMPORTANT NORTH CAROLINA COLLECTION

21

ANDREW WYETH (1917-2009)

Breakup

signed 'A. Wyeth' (lower right)

tempera on panel

20 x 28in

Painted in 1994.

\$1,500,000 - 2,500,000

Provenance

The artist.

Private collection, North Carolina, 1994.

Gift to the present owner, 2006.

Exhibited

Chadds Ford, Pennsylvania, Brandywine River Museum, *Andrew Wyeth Gallery*, May 16-November 17, 1994.

Greenville, South Carolina, Greenville County Museum of Art, and elsewhere, *Andrew Wyeth - America's Painter*, June 18, 1996-February 16, 1997, n.p., no. 49.

Rockland, Maine, William A. Farnsworth Library and Art Museum, and elsewhere, *Wondrous Strange - The Wyeth Tradition - Howard Pyle, N.C. Wyeth, Andrew Wyeth, James Wyeth*, June 21, 1998-February 21, 1999, p. 114, illustrated.

Jackson, Mississippi, Mississippi Museum of Art, and elsewhere, *Andrew Wyeth: Close Friends*, February 3-December 31, 2001, p. 151, illustrated.

Chadds Ford, Pennsylvania, Brandywine River Museum, *Works by Andrew Wyeth and Golden Impressions by Donald Pywell*, November 28, 2003-January 11, 2004.

Atlanta, Georgia, High Museum of Art, and elsewhere, *Andrew Wyeth: Memory & Magic*, November 12, 2005-July 16, 2006, pp. 23, 55, 58, 201, pl. 78, illustrated.

New York, Adelson Galleries, *Andrew Wyeth: Seven Decades*, November 18, 2014-December 20, 2014, n.p., illustrated.

Literature

G.G. Colt, "Wyeth - Face to Face," *Life*, March 1997, n.p., illustrated.

M. Barlow, *Grove Encyclopedia of American Art*, Oxford, England, 2011, n.p.

This lot is being sold with a pair of bronze hands cast from a mold of the artist's hands, by Laran Bronze Foundry, Inc., Chester, Pennsylvania, circa 1985-86, which he used to render the present work. The hands, illustrated on page 30, were a gift to the present owner from Betsy James Wyeth who also retained a pair for the family.

This tempera will be included in Betsy James Wyeth's forthcoming *catalogue raisonné* of the artist's work.





Andrew Wyeth, born in 1917, was the son of the beloved illustrator N. C. Wyeth. From a young age, Wyeth was tutored at home by his father, who naturally introduced the child to literature, poetry and music. By the age of six, Wyeth proved to be skilled at drawing and principally captivated by the picture books and related imagery his father presented him, including the works of N.C.'s teacher, the prominent American illustrator, Howard Pyle. At the age of fifteen, Wyeth began formal training under his father that continued for the next two years. Under this strict tutoring, the artist produced numerous drawings, from still lifes to figure studies. This period of study was both comprehensive and immersive; Wyeth visited numerous museums and public exhibitions as well as dutifully studied art history books. Apart from the curriculum encouraged by N.C., Wyeth explored his own subjects of inspiration, including the woods and cornfields that surrounded his home in Chadds Ford, Pennsylvania, and further developed his skill for observation and exact draftsmanship.

His early watercolors of Maine observed an Impressionistic quality and were referred to as his "blue sky" period. Executed in his early twenties, such works consisted of deep, exaggerated tones, using blues, purple, and brown. Becoming almost immediately popular, these landscapes were soon exhibited at Macbeth Gallery in New York. The artist soon evolved his signature style, one as unique as it was personal. His color palette shifted to mostly earthy tones, and his compositions focused on figures and landscape. While he endured traditional artistic training during his formative years, he later abandoned much of the confines of that formality, and rarely acknowledged the academic techniques involved in producing his art. Wyeth became primarily concerned with light, atmosphere, and the emotional impact of telling his story.

A common element that we see in Wyeth's artwork is his occupation with the psychological. This theme is most visible in his self-portraits; *Breakup*, as well as other accomplished works, provide deeper meaning to the objects and places represented. It is through these varied self-portraits that we begin to understand how Wyeth viewed himself as an artist and individual.

The present work centers two hands which emerge from a fragmented landscape worn by winter. The hands pictured are those of the artist, painted from bronze casts. Heavy ice and snow have collected along the river bank and parted to reveal the frozen earth beneath. The color palette of predominantly brown, tan and white is typical of the artist's Chadds Ford, Pennsylvania, pictures, and had for years characterized Wyeth's depictions of the region. In this self-portrait Wyeth illustrates his hands, ghostlike after having survived the ravages of winter. Yet, in stark contrast to their ghostlike presence, the hands appear almost lifelike perched atop a glowing white ice floe. With great detail, Wyeth studied the landscape, creating a hyper-realistic depiction, which transports the viewer to the year of 1999, the coldest on record, when the Brandywine River was frozen solid. As the season's freeze came to an end, Wyeth illustrated the thaw as thick masses of ice broken into floes, razor sharp, migrating down river. The leaves and earth seen suspended in the layers of ice appear as fossils from the past, remnants of a previous season which seems long-forgotten.

Winter was one of Wyeth's favorite seasons. For all of its cold and lonesome qualities, Wyeth found comfort in this time of year, and used the wintertime as an outlet to express emotions of melancholy and defeat through his pictures. The artist wrote, "I prefer winter and fall, when you feel the bone structure in the landscape—the loneliness of it—the dead feeling of winter. Something waits beneath it—the whole story doesn't show." (W.M. Corn, *The Art of Andrew Wyeth*, San Francisco, California, 1973, p. 66)

The natural behaviors of winter, the gradual building and layering of thick masses of nature, imitate the technique required when painting with tempera, the medium used in the present work. Wyeth once explained, "Tempera is something with which I build—like building in great layers the way the earth was itself built. Tempera is not the medium for swiftness." (T. Hoving, *Andrew Wyeth: Autobiography*, New York, 1995, p. 11) The layered ice and frozen earth illustrated in *Breakup* echo an exhausted effort in creating such a vivid, detailed work of great psychological and geographic resonance. His handling of tempera, so deliberate and laborious, further elevate the work to one of great achievement and personal vision.

The artist's wife, Betsy Wyeth, had in 1976 commissioned the hand surgeon Dr. Adrian E. Flatt to make a cast of her husband's hands in fiberglass. The hands were later cast in bronze by Laran Bronze Foundry, Inc., in Chester, Pennsylvania, in 1985-86. These bronze hands sat on a windowsill in Wyeth's home overlooking the nearby Brandywine River. Through this window, he would view the bronze sculptures against the backdrop of the Brandywine Valley, producing the subject and inspiration for this self-portrait.

Andrew Wyeth, 1994, Image © David Alan Harvey / Magnum Photos.

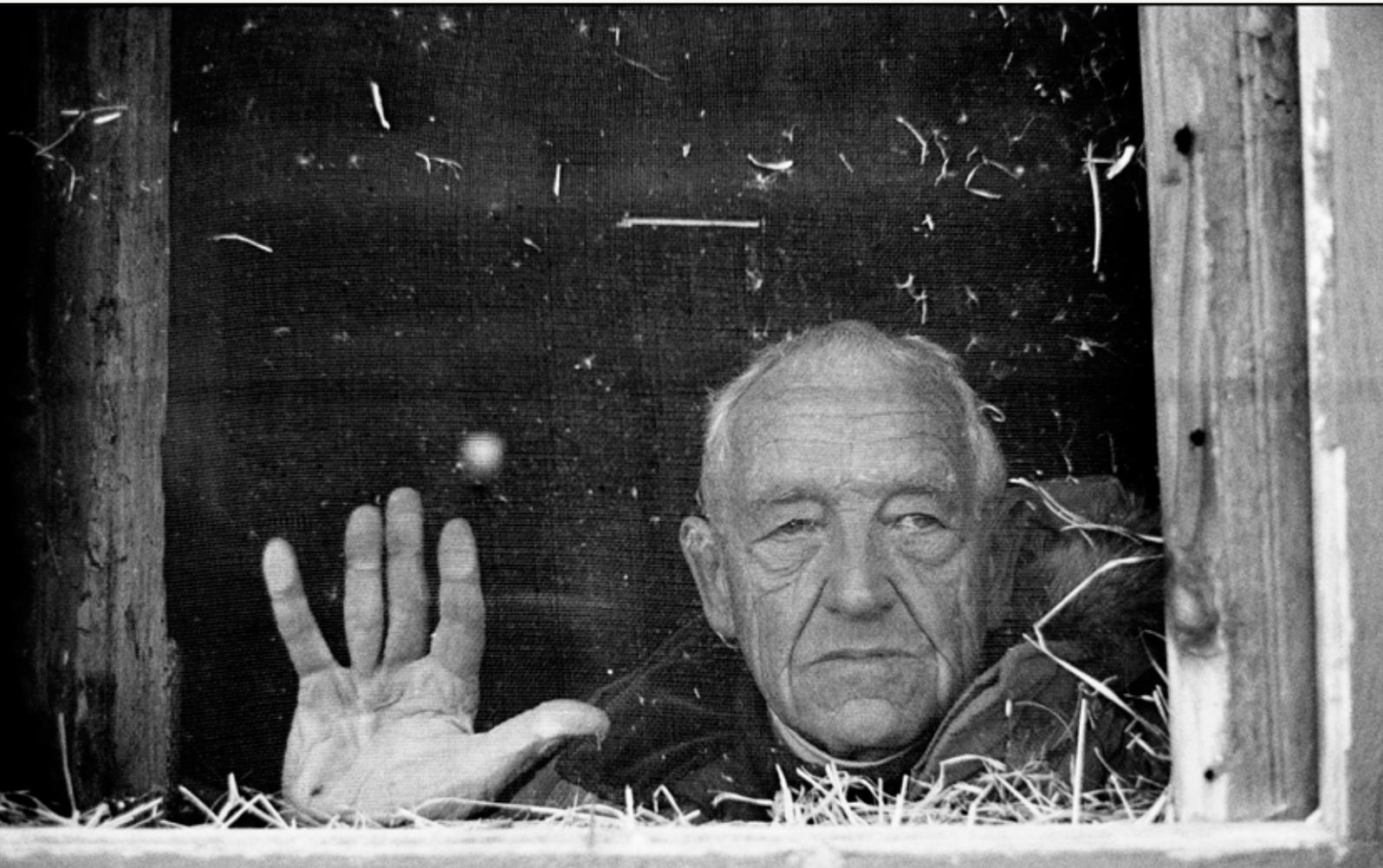




Fig. 1: *The Revenant*, 1949, tempera on panel, New Britain Museum of American Art, New Britain, Connecticut, Harriet Russell Stanley Fund, 1952.12, © 2016 Andrew Wyeth / Artists Rights Society (ARS).

The bronze hands we see illustrated in *Breakup* are not absolute portraits of the artist's physical anatomy, but exist rather as a symbol of the artist's life and work, as further suggested by the permanent memorial created by these sculptures. These hands are seen removed from a body, yet still appear to be alive, almost emerging from the water beneath, leaving fingerprints in the snow which signal their weight and movement. The artist recreates the sculpture hands as a lasting symbol of his identity, seen here as living objects, yet detached from the controlling human mind. The artist acknowledged his preference for feeling disconnected from his subjects, specifically when producing self-renderings. Portraiture was a difficult subject for him to master, as evidenced by one admission: "I wish I could paint without me existing—that just my hands were there." (J. Wilmerding, "Andrew Wyeth's Language of Things," *Andrew Wyeth: Memory & Magic*, Atlanta, Georgia, 2005, p. 53) Furthermore, he confessed that his creativity was at its best when he felt removed or disconnected from himself. His body was a reminder of his human state, and once removed from it, his mind was allowed clarity and artistic freedom.

Comparatively, *The Revenant* (fig. 1), completed in 1949, is a rare self-portrait by the artist, as it is straight-forward in format. We see a three-quarter view of the artist's body, and he stares directly at the viewer. This work is unique for this reason. Wyeth quite often avoided direct contact if he had an audience during his artistic process, and behaved

similarly with his models. Many of his subjects glance sideways, seemingly removed from him and unaffected by the observer. Seen in a whitewashed interior, the artist wears a similarly faded ensemble, and his face is obscured. Either fading away or resurrected as a ghost, he appears almost as quickly as he is soon to disappear. The artist once remarked, "When I'm alone in the woods, across the fields, I forget all about myself. I don't exist... but if I'm suddenly reminded of myself, that I'm me—then everything falls to pieces." (Ibid, p. 53) Wyeth has illustrated here this same conflict, appearing as a haunting reminder of himself, much like the resurrected hands in *Breakup*. In *The Revenant*, he fades in and out between self-consciousness and absence.

Wyeth was an artist who favored communication through symbols and metaphors. Contrary to the example presented by *The Revenant*, he rarely used his own likeness in his self-portraits. John Wilmerding's essay in *Andrew Wyeth: Memory & Magic* sheds light on this unique device: "As long as he imagines himself as a thing or a part of a landscape, Wyeth can maintain the fiction that he is an invisible seer. Perhaps he so rarely painted conventional self-portraits because to do so would entail looking into a mirror, thus shattering his cherished concept of himself as a concealed onlooker." (Ibid, p. 55).

Another symbolic portrait which further explores Wyeth's psyche is *Trodden Weed* (fig. 2), completed shortly after *The Revenant*, in 1951. Compositionally, *Trodden Weed* employs a similar format to *Breakup*.





Fig. 2: *Trodden Weed*, 1951, tempera on panel, Private Collection, © 2016 Andrew Wyeth / Artists Rights Society (ARS).

“I wish I could paint
without me existing –
that just my hands
were there.”

- Andrew Wyeth

The artist's boots are pictured in motion walking through a field. This down-cast view shows a detailed landscape; each blade of grass appears crushed and flattened under heavy soles. The work was painted after the artist underwent a dangerous operation during which he almost died. The delicate grass so quickly destroyed underfoot pays homage to the fragility of life, and surely to the trauma that occupied him after surgery. Both *Trodden Weed* and *Breakup* address different stages of the artist's life when he was similarly consumed by his physical health and grander ideas of mortality.

The artist Mary Rothko once noted that Wyeth's artwork is “about the pursuit of strangeness.” This strangeness is what made the artist an admired voice among the emerging twentieth century realist painters. These haunting self-portraits, as well as the broader catalogue of the artist's work, document his life story. It is with careful attention that we dissect the symbols and figures he so deliberately illustrates. There is something complex about even the simplest of forms. Nothing is as it seems.

PROPERTY FROM AN IMPORTANT NORTH CAROLINA COLLECTION

22

ANDREW WYETH (1917-2009)

Only Child

signed 'Andrew Wyeth' (lower left) and inscribed with title 'this is my granddaughter / Victoria Wyeth / title, / The Only Child' (on the reverse)

watercolor on paper

22 x 30in

Executed in 1999.

\$300,000 - 500,000

Provenance

The artist.

Private collection, North Carolina, 1999.

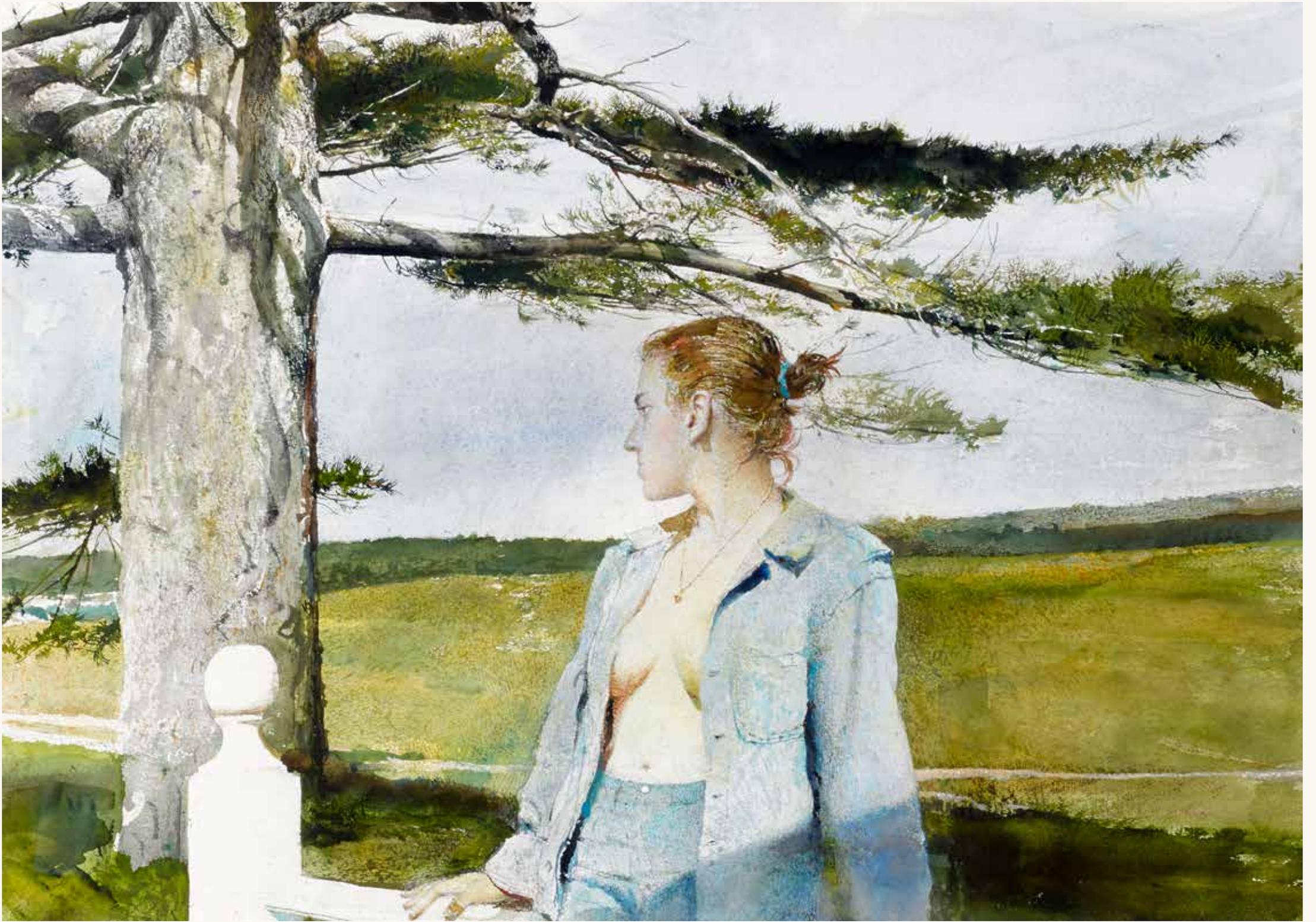
Gift to the present owner, 2006.

Exhibited

Boca Raton, Florida, Boca Raton Museum of Art, *Andrew Wyeth: American Master*, January 26-April 17, 2005, n.p., illustrated.

New York, Adelson Galleries, *Andrew Wyeth: Seven Decades*, November 18-December 20, 2014.

This watercolor will be included in Betsy James Wyeth's forthcoming *catalogue raisonné* of the artist's work.





PROPERTY FROM AN IMPORTANT NORTH CAROLINA COLLECTION

23

ANDREW WYETH (1917-2009)

Nude: A Double-Sided Work
signed 'A. Wyeth' (lower left)
pencil on paper
13 7/8 x 17 1/8 in
Executed in 1972.

\$50,000 - 70,000

Provenance

The artist.

Leonard B. Andrews, Malvern, Pennsylvania, 1986.

AM Art, Inc., Shibuya, Tokyo, Japan, 1989.

Pacific Sun Trading Company, Wellesley, Massachusetts, 2005.

Private collection, North Carolina.

Gift to the present owner, 2006.

Exhibited

Washington, D.C., National Gallery of Art, and elsewhere, *Andrew Wyeth: The Helga Pictures*, May 24, 1987-December 16, 1990, p. 86-87, nos. 80 and 83, each illustrated (also in translated publication, Tokyo, Japan, 1987).

Chadds Ford, Pennsylvania, Brandywine River Museum, and elsewhere, *The Helga Pictures: Then and Now*, September 24, 1992-October 17, 1993.

West Palm Beach, Florida, Norton Museum of Art, and elsewhere, *Andrew Wyeth: The Helga Pictures*, January 13, 1996-June 29, 1997.

Omaha, Nebraska, Joslyn Art Museum, and elsewhere, *Andrew Wyeth's Helga Pictures: An Intimate Study*, May 4, 2002-January 5, 2003.

Lafayette, Louisiana, University of Louisiana, Paul and Lulu Hilliard University Art Museum, and elsewhere, *Andrew Wyeth: The Helga Pictures*, April 21, 2004-January 9, 2005, p. 46, no. 29, recto illustrated.

New York, Adelson Galleries, *Andrew Wyeth: Helga on Paper*, November 3-December 22, 2006, p. 56, no. 30, recto illustrated.

This drawing will be included in Betsy James Wyeth's forthcoming *catalogue raisonné* of the artist's work.

copyright©PacificSunTradingCompany



(recto)



(verso)

PROPERTY FROM AN IMPORTANT NORTH CAROLINA COLLECTION

24

ANDREW WYETH (1917-2009)

Untitled

signed 'A. Wyeth' (lower right)
watercolor and pencil on paper

14 x 20in

Executed in 1972.

\$120,000 - 180,000

Provenance

The artist.

Leonard B. Andrews, Malvern, Pennsylvania, 1986.

AM Art, Inc., Shibuya, Tokyo, Japan, 1989.

Pacific Sun Trading Company, Wellesley, Massachusetts, 2005.

Private collection, North Carolina.

Gift to the present owner, 2006.

Exhibited

Washington, D.C., National Gallery of Art, and elsewhere, *Andrew Wyeth: The Helga Pictures*, May 24, 1987-December 16, 1990, p. 192, no. 235, illustrated (also in translated publication, Tokyo, Japan, 1987).

West Palm Beach, Florida, Norton Museum of Art, and elsewhere, *Andrew Wyeth: The Helga Pictures*, January 13, 1996-June 29, 1997.

Naples, Florida, Naples Museum of Art, *Andrew Wyeth and Family*, January 21-May 14, 2006.

This watercolor will be included in Betsy James Wyeth's forthcoming *catalogue raisonné* of the artist's work.

Andrew Wyeth first met the model Helga Testorf at the Kuerner family's home, and as the artist himself remembers, he was enamored. "I was entranced the instant I saw her. I thought she was the personification of all young Prussian girls . . . Amazingly blond, fit, compassionate. I was totally fascinated by her." (T. Hoving, "The Horse's Mouth," *Andrew Wyeth: Helga on Paper*, New York, 2006, p. 14-13.) With little persuasion, Helga agreed to sit for the artist. This was the beginning of a long relationship, one of great admiration and purpose.

In a departure from the familiar nude portraits of Helga, the present work shows her in a uniform of winter layers and fur hat. She stares out the window at the world beyond. To the viewer the untouched, white sheet of paper visible at left beyond her gaze, takes shape as an open farmhouse window that allows the crisp winter air into their dwelling. This area of exposed sheet, a gaping negative space in the composition, manages to still illuminate the figure's face like a spotlight of pure, white light washing over her fair features. The earthy brown and soft green pallet that Wyeth assigns to many of his Chadds Ford, Pennsylvania, watercolors is present here and Helga seamlessly blends with the natural wooden structure that encloses her.

It is in each of the varied portraits of Helga, we see the affection he felt for his favorite model, when interviewed by Thomas Hoving the artist recalled, "they weren't paintings to me but attempts to discover something about this lady. They were a complex mental process." (T. Hoving, "The Helga Series," *Andrew Wyeth: Helga on Paper*, New York, 2006, p. 15)



PROPERTY FROM AN IMPORTANT NORTH CAROLINA COLLECTION

25

JAMIE WYETH (BORN 1946)

Declaration of Independence
signed 'J. Wyeth' (lower left)
oil on canvas
40 x 30 1/4in
Painted in 2002.

\$250,000 - 350,000

Provenance

The artist.
with Frank E. Fowler, Lookout Mountain, Tennessee.
Private collection, North Carolina, acquired from the above.
Gift to the present owner, 2006.

This work has been recorded in the database of the artist's work being compiled by the Wyeth Center at the William A. Farnsworth Museum, Rockland, Maine.

On June 11, 1776, Thomas Jefferson was tasked with the duty to draft the document that was to become known as the Declaration of Independence. Though he was the youngest member of the Continental Congress and not known for his oratory, he was chosen for, what in John Adams' words was, his "...peculiar felicity of expression." The young Jefferson set about the chore before him by sequestering himself in rooms at Market and Seventh Street in Philadelphia, a short walk down from the Pennsylvania State House later to be known as Independence Hall. Although part of a committee of five that included Adams and Benjamin Franklin, he spent the better part of three weeks independently revising and editing a number of drafts to the document. He is said to have each day risen before dawn and set himself down at his desk with tea and biscuits.

In the mid 1970s, in response to the Bicentennial year, Jamie Wyeth produced several portraits of Thomas Jefferson. Each consisted of head studies set against a plain background with the founding father in high collar, gazing nobly past the viewer. Although based on historical representations of the man, they embody the type of character studies not unlike those that both he and his father Andrew had executed of the local citizenry in Maine.

In the present work, however, we encounter an entirely different kind of depiction of Jefferson. Here, the youngest Wyeth appears to be deliberately channeling his grandfather N. C. Wyeth who tackled the same subject for a 1940 calendar illustration titled *America in the Making*. Nearly all of the compositional elements are included in the works of each artist, Jefferson is seated at his candlelit desk poring over drafts, a tall case clock looms in the background and dawn is breaking over a Philadelphia skyline in the paned window behind. Rather than the straightforward composition of his grandfather, Jamie has instead animated his canvas by placing the desk and room at an angle with the focus on the mass of crumpled drafts in the foreground. Lit by the glow of the candles they form a veritable bonfire before their author. The hood of the clock eerily emerges from the background almost disembodied from its trunk. Its glass face also reflects the candle's glow entirely obscuring the work's dial. The figure of Jefferson with his tussled hair, surrounded by his earlier efforts appears more in a quandary of second thoughts than contemplative.

Jefferson completed his draft of the Declaration on June 28th and it was submitted to the Congress who edited about a quarter of it. Famously signed on the 4th of July, the document was announced to the public on the 8th.

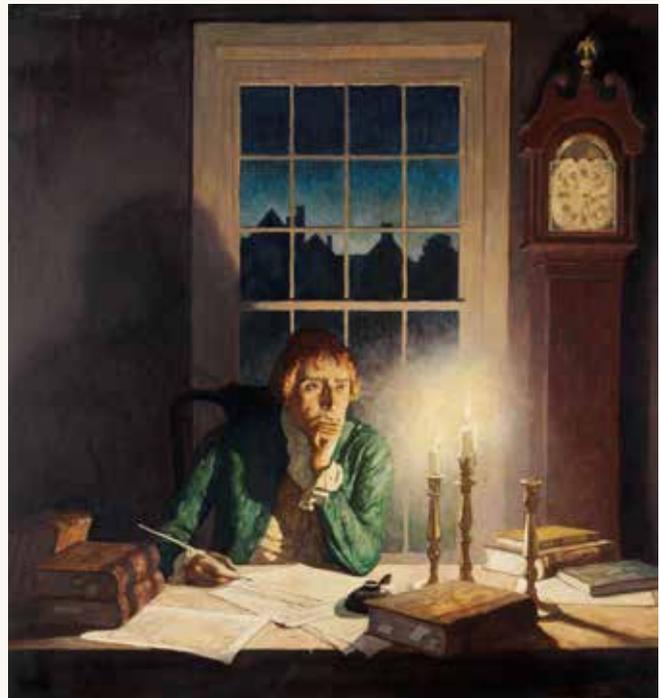


Fig. 1: Newell Convers Wyeth, *America in the Making Series: Thomas Jefferson*, 1938-39, Gift of John Morrell and Company, Ottumwa, Iowa. In the permanent collection, Brunner Art Museum, University Museums, Iowa State University, Ames, Iowa





PROPERTY FROM AN IMPORTANT NORTH CAROLINA COLLECTION

26

NEWELL CONVERS WYETH (1882-1945)

So Hate That is Brother to Death Was in the Heart of Craftainy the
Harper for Cormac Conloingias (The Lovers)

signed 'N.C. Wyeth' (lower right)

oil on canvas

22 1/2 x 52in

Painted circa 1919.

\$80,000 - 120,000

Provenance

The artist.

Mrs. N.C. Wyeth, by descent.

Carolyn Wyeth, the artist's daughter, by descent.

Fenn Galleries, Ltd., Santa Fe, New Mexico, circa 1969.

Mr. and Mrs. Thomas Beard, III.

Frank E. Fowler, Lookout Mountain, Tennessee, 1991.

Private collection, North Carolina, acquired from the above.

Gift to the present owner, 2006.

Exhibited

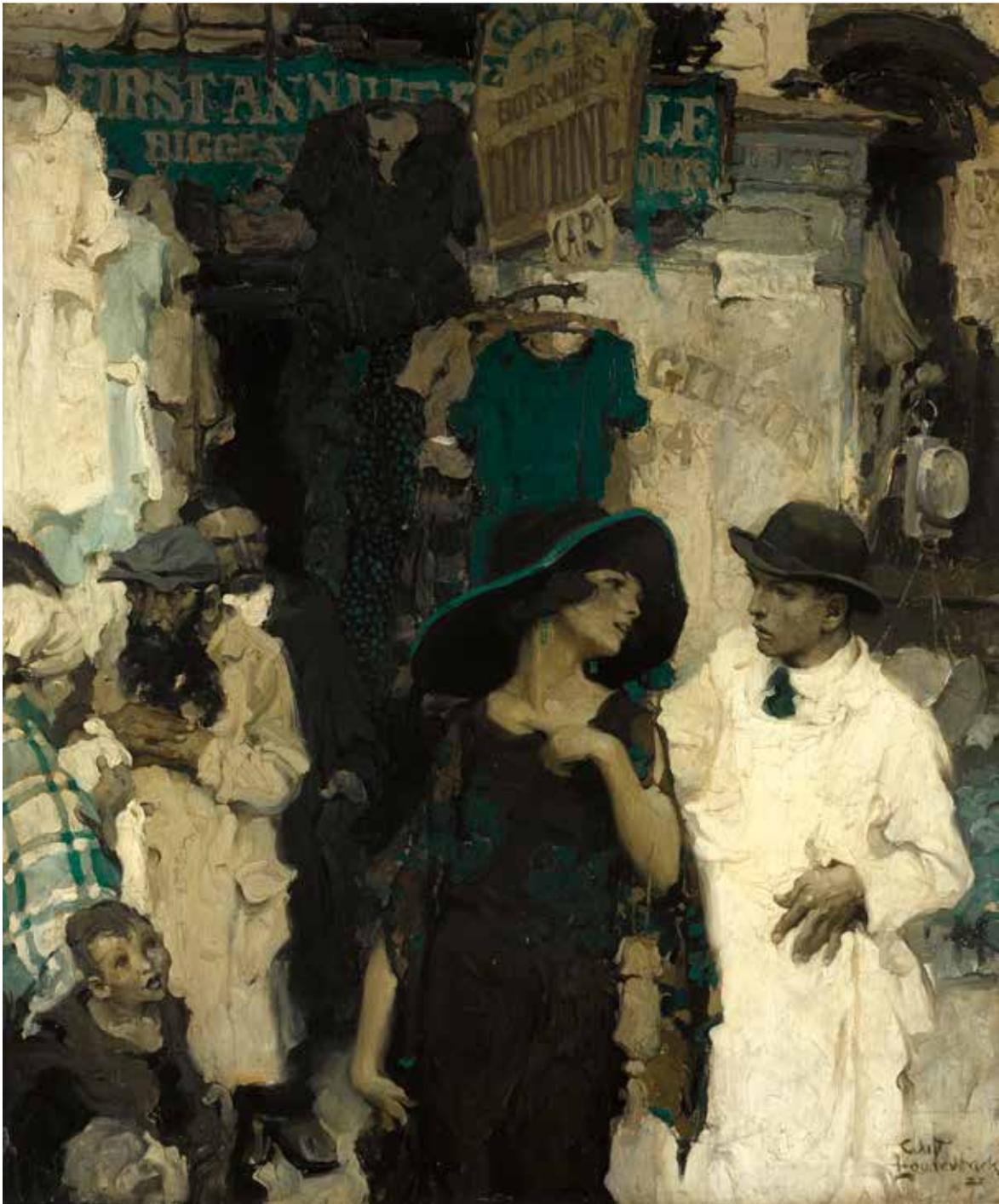
Memphis, Tennessee, Memphis Brooks Museum of Art, and elsewhere, *Howard Pyle and the Wyeths: Four Generations of American Imagination*, September 1-October 23, 1983, pp. 43, 81, 96, no. 36, illustrated (as *The Lovers*).

Literature

E. Cox, "The Planting of the Trees: The Story of Sceanba's Love," *Delineator* 86, April 1919, p. 14-15, illustrated.

D. Allen and D. Allen, Jr., *N.C. Wyeth, The Collected Paintings, Illustrations and Murals*, New York, 1972, n.p., no. 257.

C.B. Podmaniczky, *N.C. Wyeth: Catalogue Raisonné of Paintings*, vol. 1, London, 2008, p. 359, no. I.783, illustrated.



27

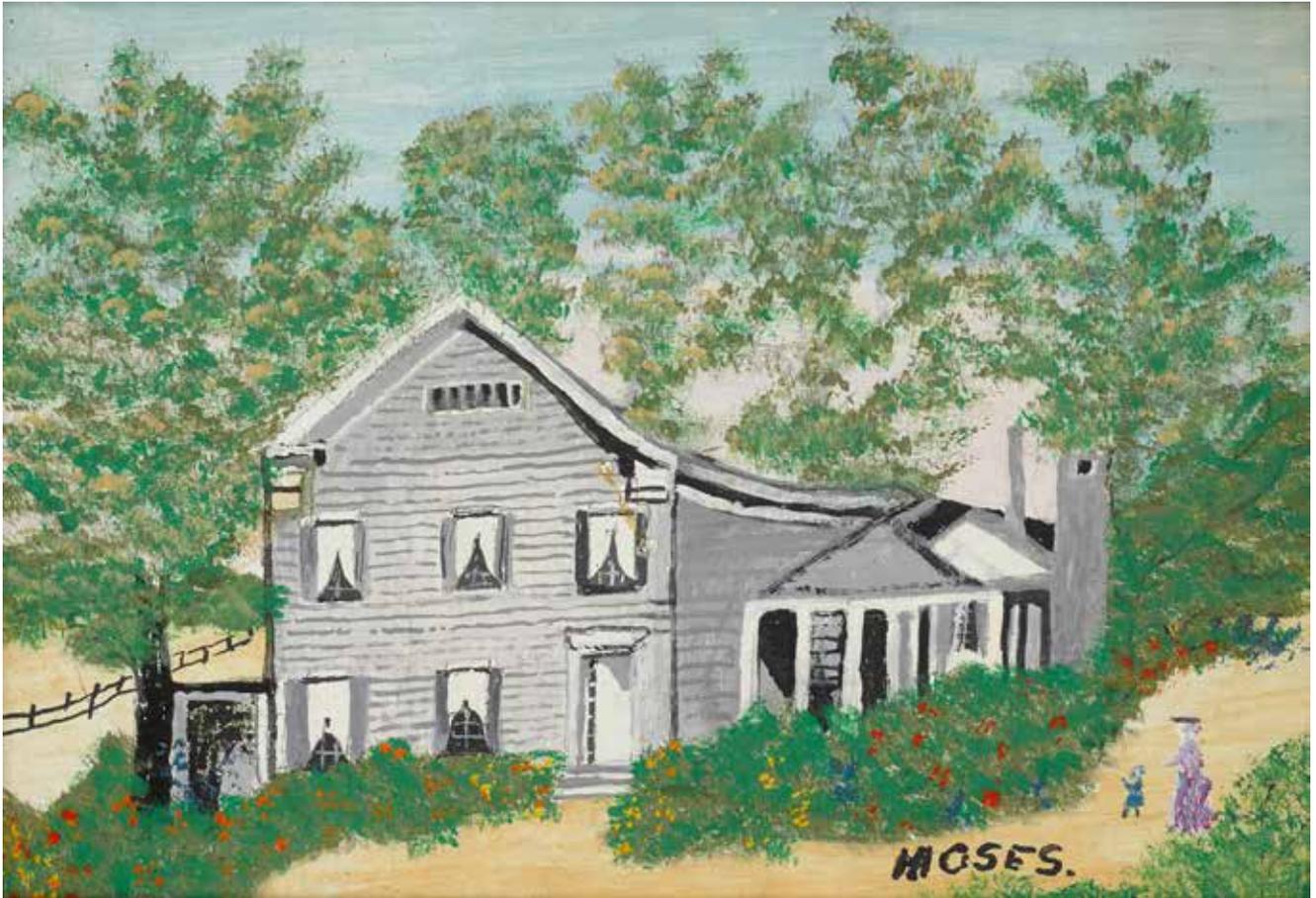
WALT LOUDERBACK (1887-1941)

Third Avenue, Lower East Side
signed and dated 'Walt / Louderback / 22' (lower right)
oil on panel
36 x 30in

\$7,000 - 10,000

Provenance

Dorrance Sullivan Co., Inc., New York.
Private collection, Hollywood, California.
Sale, Bonhams, San Francisco, California, November 7, 1990, lot
3847.
Private collection, San Francisco, California, acquired from the above.
By descent to the present owner from the above.



28

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

Gray House

signed 'Moses.' (lower right) and dated 'Nov. 6, 1956,' numbered '1736' and inscribed with title (on a label affixed to the reverse)

oil on board

6 x 8 3/4 in

\$7,000 - 10,000

Provenance

The artist.

Mr. G. Greaves, gift of the above.

By descent to the present owner from the above.

Literature

O. Kallir, *Grandma Moses*, New York, 1973, p. 317, no. 1247, illustrated.

The copyright to this painting is reserved by Grandma Moses Properties Co., Inc., New York.

The figure at lower right is believed to be the artist herself. When Grandma Moses would insert herself in a landscape scene, these miniature self-portraits usually pictured the artist in a purple dress or a bold black hat. It is no surprise the artist would have picked this more personal landscape as it were to be a gift for her friend.



29

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

Untitled (Winter Scene)

signed 'Moses. / ©' (lower right)

oil on board

10 3/4 x 15 1/4in

\$20,000 - 30,000

Provenance

Private collection, Canada.

Acquired by the present owner from the above, 2001.

The present work has been confirmed authentic and assigned the provisional *catalogue raisonné* number 1621.

The copyright to this painting is reserved by Grandma Moses Properties, Co., Inc., New York.



30

GUY CARLETON WIGGINS (1883-1962)

Wall Street and the Sub-Treasury

signed 'Guy Wiggins NA' (lower right) and signed again and inscribed with title 'Wall St / and the Sub Treasury / Guy Wiggins NA.' (on the reverse)

oil on canvas

20 x 24in

\$50,000 - 70,000

Provenance

The artist.

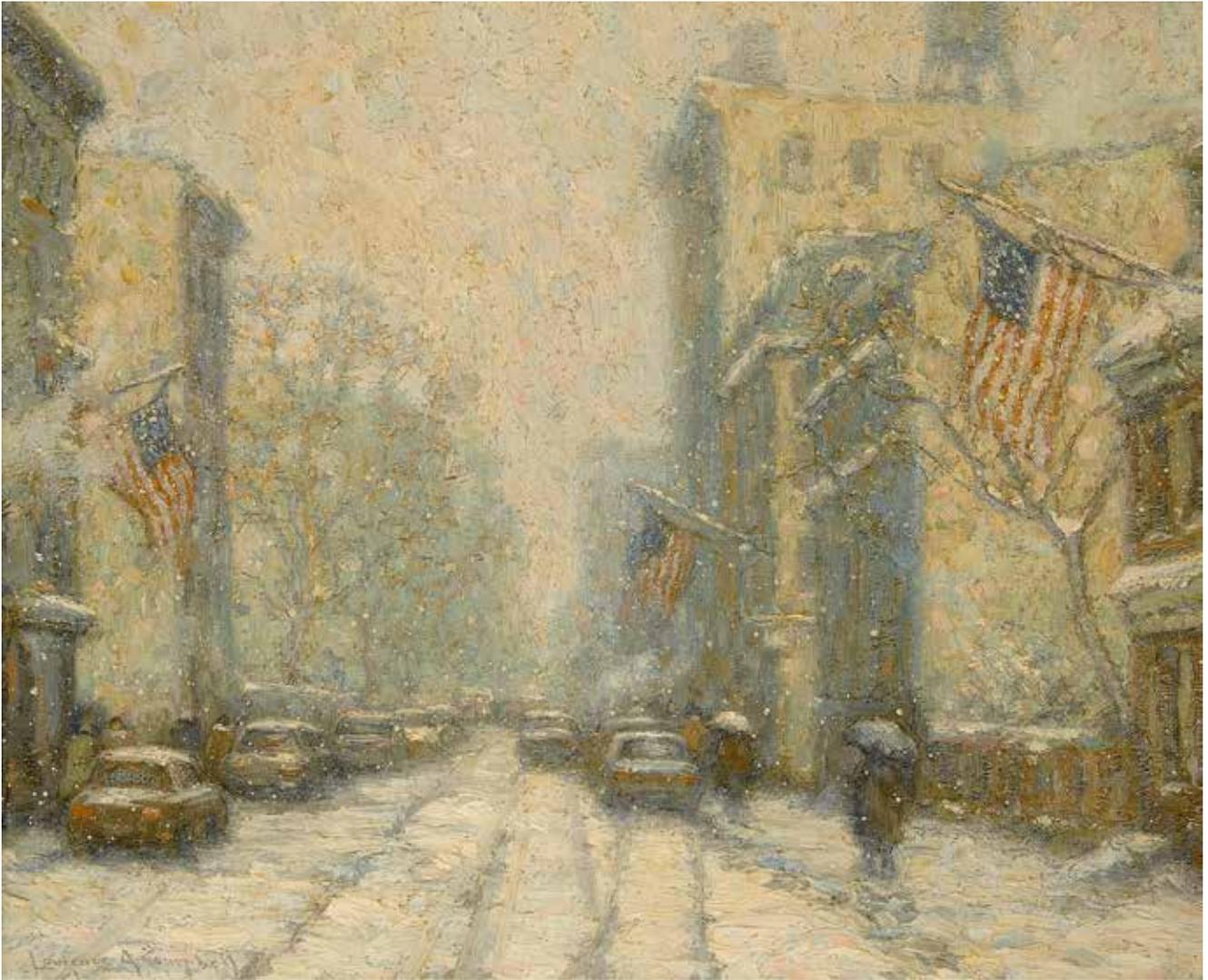
Mr. and Mrs. Leo Corrigan, Highland Park, Texas, acquired from the above.

Private collection, by descent.

Private collection, by descent.

Private collection, Dallas, Texas, acquired from the above.

A letter written by Guy A. Wiggins, authenticating and describing the painting, accompanies the lot.



PROPERTY FROM A PRIVATE TEXAS COLLECTION

31

LAURENCE A. CAMPBELL (BORN 1939)

Arch Street, Philadelphia

signed 'Laurence A Campbell' (lower left) and inscribed with title 'Arch Street Philadelphia' (on the stretcher)

oil on canvas

16 x 20in

\$7,000 - 10,000

Provenance

Private collection, Massachusetts.

Sale, Shannon's Fine Art Auctioneers, Milford, Connecticut, May 1, 2008, lot 34.

Acquired by the present owner from the above.



32

WALTER ELMER SCHOFIELD (1867-1944)

Old Mill House

oil on canvas

30 1/4 x 36in

\$25,000 - 35,000

Provenance

Private collection, New Jersey.

Private collection, gift from the above, *circa* 1950s.

By descent to the present owner.



PROPERTY FROM A NEW YORK COLLECTION

33▲

EDWARD WILLIS REDFIELD (1869-1965)

The Bridge of Charenton

signed and dated 'EW Redfield 98' (lower left)

oil on canvas

24 x 32in

\$50,000 - 70,000

Provenance

Goldenfield Galleries, Los Angeles, California.

Sale, Christie's, New York, May 24, 2007, lot 45.

Private collection.

Birnam Wood Galleries, New York.

Acquired by the present owner from the above, 2011.

Exhibited

(possibly) Paris, France, *Exposition Universelle Internationale*, 1900.

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts,

Seventieth Annual Exhibition, January 14-February 23, 1901, no. 341.

Literature

J.M.W. Fletcher, *Edward Willis Redfield, 1869-1965, An American Impressionist: His Paintings and The Man Behind the Palette*, Lahaska, Pennsylvania, 1996, p. 156, no. 89 (as *The Bridge at Charenton*).

J.M.W. Fletcher, *Edward Willis Redfield, An American Impressionist, 1869-1965: The Redfield Letters*, Lahaska, Pennsylvania, 2002, p. 404, no. 300, illustrated (as *Bridge At Charenton*).

J.M. Alterman, *New Hope for American Art*, Lambertville, New Jersey, 2005, p. 456, illustrated.

This painting will be included in the forthcoming *catalogue raisonné* of Edward Redfield's work being compiled by Dr. Thomas Folk.

PROPERTY FROM A NEW YORK COLLECTION

34[▲]

ROBERT REID (1862-1929)

Opal
signed 'Robert Reid' (lower left)
oil on canvas
72 x 36in
Painted circa 1895.

\$60,000 - 80,000

Provenance

The artist.
Arthur Perkins, New York, acquired from the above.
The Honorable John A. Wakefield, Omaha, Nebraska, 1898.
Omaha Public Library, Omaha, Nebraska, gift of the above, 1899.
Brown Corbin Fine Arts, Milton, Massachusetts, 1996.
Adelson Galleries, New York, 1997.
Acquired by the present owner from the above, 1999.

Exhibited

New York, Society of American Artists, 1897.
Philadelphia, Pennsylvania, Pennsylvania Academy of Fine Arts, *Sixty-Seventh Annual Exhibition*, January 10-February 22, 1898, no. 375.
New York, Durand-Ruel Galleries, *Robert Reid*, April 1898.
Omaha, Nebraska, *Trans-Mississippi and International Exposition*, June 1-November 1, 1898, no. 455.
New York, M. Knoedler & Co., *Paintings by the Ten American Painters*, March 15-27, 1915, no. 25.
New York, Spanierman Gallery, *Ten American Painters*, May 8-June 9, 1990, p. 183, no. 25, illustrated.
New York, Adelson Galleries, *American Impressionist Selections*, July-September, 1997.

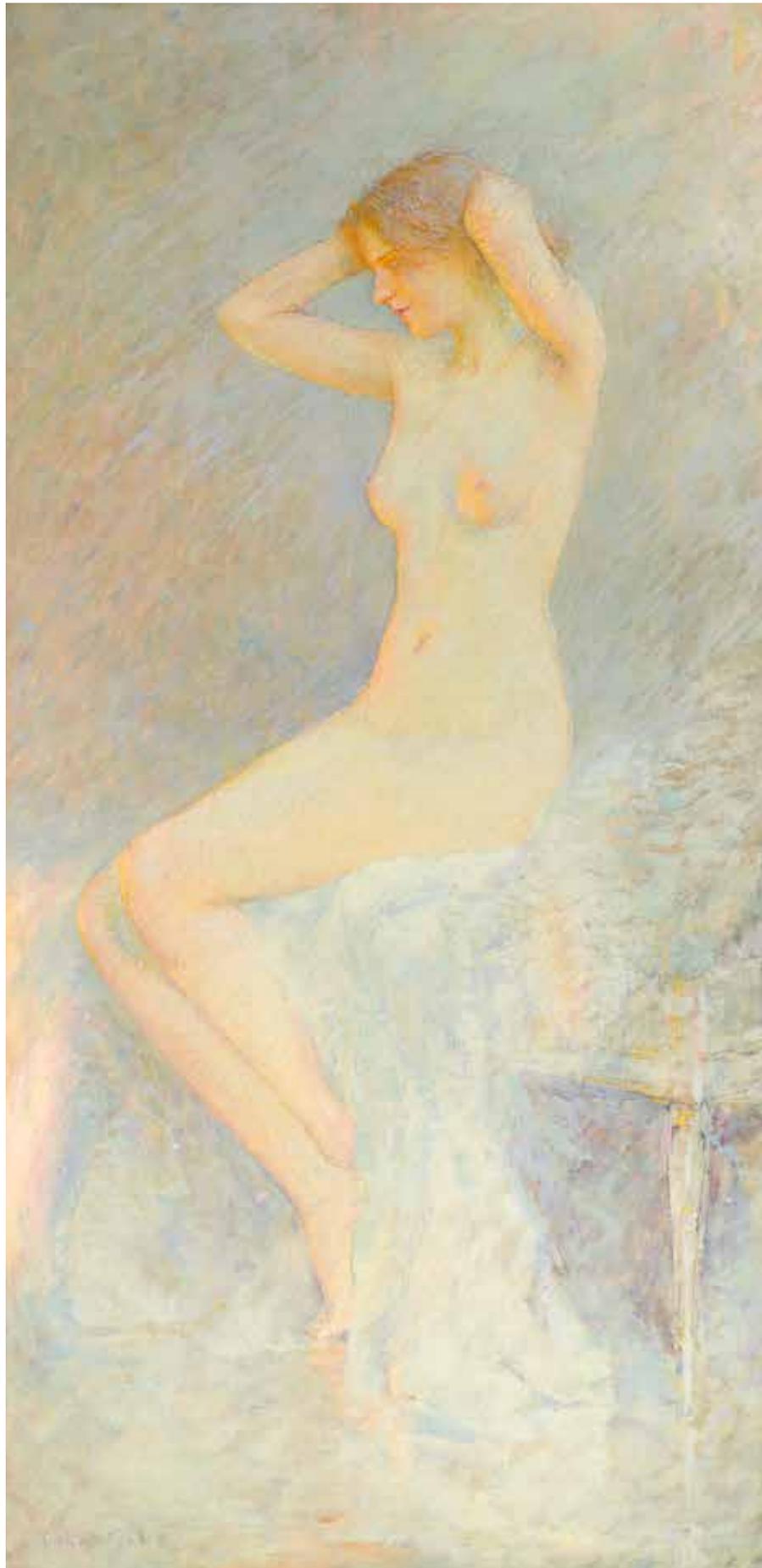
Literature

"The Week in the Art World," *The New York Times*, April 23, 1898, p. 270.
The Critic, vol. 29, 1898, n.p.
Omaha World Herald, December 18, 1898, p. 2.
F.N. Levy, ed., *American Art Annual, 1898*, London, 1899, p. 321, 327, no. 455.
"Omaha's Best Art Obscured," *Omaha World Herald*, March 21, 1937, p. 12, illustrated.
W.H. Gerdts, *American Impressionism*, New York, 1984, p. 183.

Robert Reid's *Opal* is one of his largest, finest and most distinguished works. Its extensive and important early exhibition history only supports this claim, as does the significant recognition the work received from critics. In 1898, *The New York Times* noted that Reid was seen as "a strong and facile draughtsman [with a] fine and refined color scheme...[and] *Opal* [is] a remarkably strong life-size nude study." The same year, *The Critic* discusses *Opal* at length and sees it as "happily named...delicate and harmonious to an unusual degree." In more recent literature, Dr. William Gerdts wrote in 1984, in his book *American Impressionism*, that *Opal* is a variant of Reid's "principal theme" and likened it to the work of Albert Bernard.

The subject of this painting, referring both to the iridescent, variably colored and seemingly magical stone for which it is titled, and to the venerable and vulnerable woman rendered, was also explored by other artists of the era including Edmund Tarbell and Childe Hassam. Reid's *Opal* is, however, the most important known exploration of the theme. Its large, almost life-size scale, dazzling chromatic presence, technical fluency and noble sentiment all contribute to its understanding as a definitive Reid masterpiece.

An inscription on the original stretcher bar (now affixed to a modern stretcher) ascribes the early provenance of the work as follows: 'Robert Reid / Opal / Presented to / Arthur Perkins 141 E 23rd Street ASA.' The present work was subsequently owned by the Honorable John A. Wakefield who was the Secretary to the Board of Directors of the *Trans-Mississippi and International Exposition* in Omaha, Nebraska, in 1898. He later gifted the painting to the Omaha Public Library where it remained for ninety-seven years.





**PROPERTY FROM THE ESTATE OF ELINOR H. ROSENBERG,
PITTSBURGH, PENNSYLVANIA**

35

HARRIET WHITNEY FRISHMUTH (1880-1980)

The Star

inscribed 'HARRIET W FRISHMUTH 1918' (on the base) and stamped 'GORHAM CO FOUNDERS / Q505' and inscribed '#206' (along the base)

bronze with brown patina

19 1/4in high on a 3/4in marble base

\$8,000 - 12,000

Provenance

(probably) Estate of Kathryn Nash.

(probably) Sale, K. S. Hays and Associates, Louisville, Kentucky, August 18, 1987.

Private collection, New York, probably acquired from the above. Estate of the above.

Literature

J. Conner, L.R. Lehmebeck, T. Tolles, *Captured Motion: The Sculpture of Harriet Whitney Frishmuth*, New York, 2006, pp. 143-45, no. 1918:3, another example illustrated.

According to *Captured Motion: The Sculpture of Harriet Whitney Frishmuth*, Gorham Co. Founders produced a total of three hundred forty-five casts for this edition. The present work is number two hundred and six in this edition which was cast over a period of approximately thirty years beginning in 1920.



PROPERTY FROM THE ESTATE OF PATRICIA ANAWALT, BRENTWOOD, CALIFORNIA

36

ELIHU VEDDER (1836-1923)

The Patrician

signed with artist's monogram, dated and inscribed 'EV Rome / April 30 - 1873.' (lower left)
and signed, dated and inscribed again 'Painted by / Elihu Vedder. / Rome 1873' (on the reverse)

oil on canvas

22 1/4 x 9 3/4in

\$10,000 - 15,000

Provenance

Acquired by the present owner, by 1979.

**PROPERTY FROM THE ESTATE OF PATRICIA ANAWALT,
BRENTWOOD, CALIFORNIA**

37

WILLIAM MCGREGOR PAXTON (1869-1941)

The Yellow Jacket
signed and dated 'Paxton / 1907' (upper left)
oil on canvas
27 1/4 x 22 1/4in

\$100,000 - 150,000

Provenance

The artist.
Mr. Bela Lyon Pratt.
Mrs. Sargent Kennedy, Cambridge, Massachusetts, by descent.
Cynthia K. Sam, Cambridge, Massachusetts, by descent.
Vose Galleries, Boston, Massachusetts.
Acquired by the present owner from the above, 1978.

Exhibited

Philadelphia, Pennsylvania, The Pennsylvania Academy of Fine Art, *103rd Annual Exhibition*, January 20-February 29, 1908, no. 226.
Boston, Massachusetts, Rowland's Gallery, April 1908.
Worcester, Massachusetts, Worcester Art Museum, *11th Annual Exhibition of Paintings*, May 29-September 20, 1908, no. 91.
Boston, Massachusetts, St. Botolph Club, *Paintings by William M. Paxton*, March 1-13, 1909, no. 8.
Providence, Rhode Island, Rhode Island School of Design, *Paintings by William McGregor Paxton*, March 24-April 16, 1909.
Boston, Massachusetts, Museum of Fine Arts, *William M. Paxton, N.A.*, November 19-December 14, 1941, no. 65.
Indianapolis, Indiana, Indianapolis Museum of Art, and elsewhere, *William McGregor Paxton, 1869-1941*, August 16, 1978-May 6, 1979, n.p., no. 14, illustrated.
Seattle, Washington, Henry Art Gallery, University of Washington, and elsewhere, *American Impressionism*, November 15, 1979-August 31, 1980, p. 95-96, 134, illustrated.

Literature

L.J. Docherty, *Women as Readers: Visual Interpretations*, Worcester, Massachusetts, 1998, p. 374, fig. 19, illustrated.

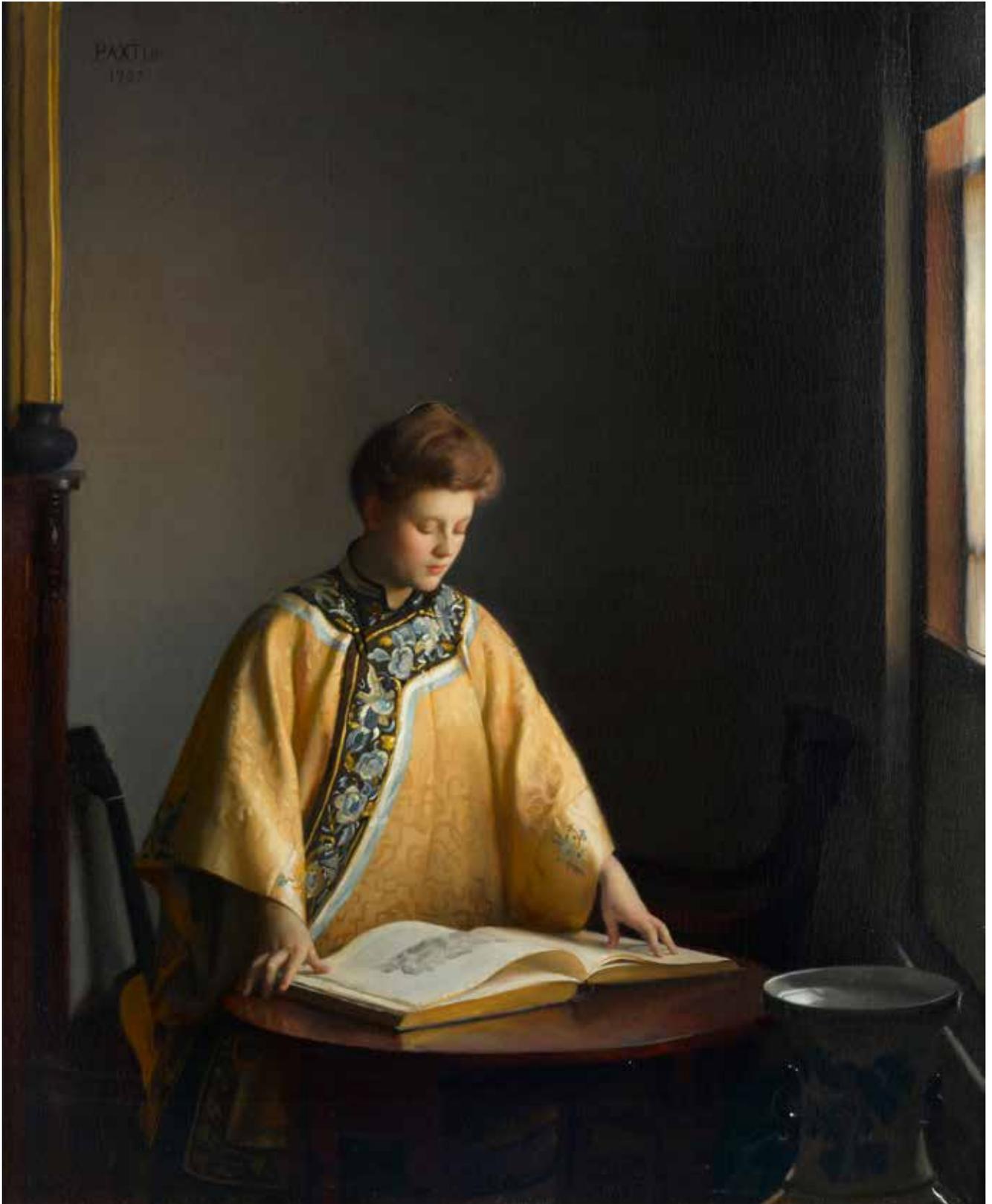


Fig. 1: Johannes Vermeer, *The Milkmaid*, circa 1660, oil on canvas, 18 x 16in, Rijksmuseum, Amsterdam.

Best known for his idealized portraits of women in romantic interiors, the American artist William McGregor Paxton was born in Baltimore, Maryland, in 1869. His family relocated outside of Boston to open a business when Paxton was a child and it was there he would receive his first formal artistic education, attending the Cowles Art School on scholarship when he was eighteen. From there he traveled to Paris to further his studies, first at the prestigious Ecole de Beaux Arts, under the tutelage of Jean-Léon Gérôme, one of the most prominent salon painters of his time, and then later at the Academie Julien. Paxton would eventually return stateside to Cowles where he studied with Joseph De Camp, a noted proponent of Tonalism, founder of Ten American Painters and a member of the Boston School, headed by the artists Edmund Charles Tarbell and Emil Otto Grundmann. Despite his Continental pedigree, Paxton would be inevitably linked to the Boston School throughout his career.

After his marriage to fellow De Camp student, Elizabeth Vaughan Okie, who would later manage Paxton's career and model for countless compositions, Paxton went on to teach at the Museum of Fine Arts School in Boston from 1906 to 1913. During this time, Paxton was beginning to solidify his reputation as a sensitive academic painter – redering beautiful genre scenes where high society ladies attended to leisurely activities bathed in golden light – the present work, *The Yellow Jacket*, is a prime example of this genre. Undoubtedly influenced by his French education, and the *oeuvre* of Johannes Vermeer, whose compositional ambiguity Paxton would later admit to admiring, Paxton created aesthetic narratives open to interpretation and considerate of the times he lived in. Painted in 1907, *The Yellow Jacket*, is a purely pleasurable interior scene with Paxton's hallmark touches; an elegant woman in a refined Chinese jacket – Chinoiserie was still the rage at the turn of the century as decorative Asian elements made their way onto many an American painter's canvas – appears to study an impressive tome on a table beside a small window. The subtle rim of a porcelain vase can be seen in the forefront while a guitar rests against the wall behind the figure. The cool tones of grey offset the golden fabric of the highly stylized jacket and the figure is bathed in a subtle glow from the window she stands in front of, this positioning can similarly be seen in many of Vermeer's own compositions, such as *The Milkmaid*, executed circa 1660 (fig. 1).

In Vermeer's painting, a white capped milkmaid stands beside a window, clad in her own yellow jacket. She pours milk from a clay jug into a bowl on a table set with bread and other sundries. At first a simple frame, the work resists abstraction and instead entices the viewer with countless, unanswered questions. Like Vermeer's milkmaid, Paxton's reader is nameless, in a softer focus yet distinctly rendered, as if observed through a veil during this solitary act. Though composed of intentional props, which add depth and texture, Paxton's semi-portrait invites the viewer to interpret his sitter as they will: a member of the leisure class confounded by her husband or father's literature; a scholar in her own right, concerned with the culture of the Far East; or merely a guest in the tasteful home she visits, haphazardly encountering an open volume on the parlor table. Paxton's career was greatly celebrated for the realistic intimacy portrayed in his work, a style that hallmarked turn of the century America.





38

THOMAS BALL (1819-1911)

La Petite Pensée

signed and dated 'T. Ball. 1870' (on the reverse)

marble

19 1/2in high

\$12,000 - 18,000

Provenance

The Wright Family, Westfield, New York, by 1880.

Private collection, New York.

Literature

T. Tolles, ed., *American Sculpture in the Metropolitan Museum of Art, A Catalogue of Works by Artists Born Before 1865*, vol. I, New York, 2001, pp. 82-83, no. 32, another example illustrated.

Other examples of this marble exist in public collections such as The Metropolitan Museum of Art, New York; the Allentown Art Museum, Allentown, Pennsylvania; the Boston Public Library, Boston, Massachusetts; Indiana University Art Museum, Bloomington, Indiana; Munson-Williams-Proctor Institute Museum of Art, Utica, New York; the National Museum of American Art, Washington, D.C.

PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

39

HAMILTON HAMILTON (1847-1928)

A Conversation

signed and dated 'Hamilton Hamilton / 1883' (lower left)

oil on canvas

45 x 30in

\$15,000 - 25,000





40

JOHN GEORGE BROWN (1831-1913)

A Slight Misunderstanding

signed 'copyright / J.G. Brown N.A.' (lower right) and inscribed with title (on a label affixed to the stretcher)

oil on canvas

25 1/4 x 20 1/8 in

Painted circa 1894.

\$15,000 - 25,000

Provenance

Private collection, Seattle, Washington.

Private collection, Seattle, Washington, by descent from the above.

We wish to thank Martha Hoppin for her assistance cataloguing this lot.



PROPERTY FROM A PRIVATE COLLECTION, PORTLAND, OREGON

41

JOHN GEORGE BROWN (1831-1913)

Boy with Puppy

signed and dated 'J.G. Brown. N.A. / 1880' (lower right)

oil on canvas

24 1/8 x 15 1/4in

\$10,000 - 15,000

Provenance

Private collection, Kentucky.

By descent to the present owner from the above.

We wish to thank Martha Hoppin for her assistance cataloguing this lot.



PROPERTY FROM THE ESTATE OF ELINOR H. ROSENBERG, PITTSBURGH, PENNSYLVANIA

42

ALEXANDER PHIMISTER PROCTOR (1862-1950)

Fawn (Fate)

inscribed 'A.P. PROCTOR / 1893' and 'COPY RT 95' (on the base) and stamped 'GORHAM CO. FOUNDERS Q Q L' (along the base)

bronze with brown and green patina

6 3/4in high

Modeled in 1887.

\$3,000 - 5,000

Literature

A.P. Proctor, *Sculptor in Buckskin: An Autobiography*, Norman, Oklahoma, 1971, pp. 94-97, 125, 207, another example illustrated (as *Fate*).

G.B. Opitz, *Dictionary of American Sculptors: 18th Century to the Present*, Poughkeepsie, New York, 1984, p. 322, another example recorded (as *Fawn*).

T. Tolles, ed., *American Sculpture in The Metropolitan Museum of Art: A Catalogue of Works by Artists Born Before 1865*, vol. I, New York, 1999, p. 413, another example illustrated (as *Fawn*).



PROPERTY FROM THE ESTATE OF PATRICIA ANAWALT, BRENTWOOD, CALIFORNIA

43

ALBERT BIERSTADT (1830-1902)

Coastal Landscape

bears signature 'Bierstadt' (lower right)

oil on paper laid down on board

7 1/8 x 17 1/2in

\$20,000 - 30,000

Provenance

Sale, Christie's, Los Angeles, California, October 24, 2007, lot 30.

Acquired by the present owner from the above.

PROPERTY FROM A PRIVATE COLLECTION, UPSTATE NEW YORK

44

MARTIN JOHNSON HEADE (1819-1904)

Autumn in the Marsh
signed 'MJ Heade' (lower left)
oil on canvas
13 x 26in
Painted circa 1866-76.

\$200,000 - 300,000

Provenance

The artist.
Joseph Bradley Heed, half-brother of the artist.
Charles Rittenhouse Heed, Philadelphia, Pennsylvania, son of the above, by descent.
Charles Heed, Devon, Pennsylvania, son of the above, by descent.
Private collection.
with Andrew Crispo Gallery, New York.
Acquired by the present owner, circa 1980s.

Exhibited

New York, Andrew Crispo Gallery, *The Splendor of the Nineteenth Century in America*, December 18, 1980-January 15, 1981, no. 17.

Literature

T.E. Stebbins, Jr., *The Life and Works of Martin Johnson Heade*, New Haven, Connecticut, 1975, p. 252, no. 205, illustrated.
T.E. Stebbins, Jr., *The Life and Works of Martin Johnson Heade: A Critical Analysis and Catalogue Raisonné*, New Haven, Connecticut, 2000, p. 239, no. 152, illustrated.

In the fall of 1858, Martin Johnson Heade secured the last open studio at the Tenth Street Studio Building in Manhattan. Considered by others to be the least desirable of spaces due to its southern exposure, Heade was instead thrilled with his placement. During this period of artistic prosperity, the creative space was overflowing with nineteenth century and Hudson River School painters allowing Heade to encounter and befriend other like-minded contemporaries.

While many of these artists shared inspiration found in locations and subjects, Heade was divergent. He gave equal opportunity to both landscape and still-life themes and he sought out niches within those categories allowing his work to stand out amongst other artists of that period. One of the subjects that Heade devoted extensive exploration and development to, more so than any other nineteenth century painter, was that of Northeastern marshland.

Beginning in 1859, only one year after moving his studio to Manhattan, and until 1863, when the artist commenced an extended trip to Brazil, Heade rendered a body of work that is today referred to as his "early" marsh pictures. During this period, the artist experimented with marsh imagery on an expedient level, sometimes executing and augmenting the paintings with the light of a sunrise or, alternatively, the warmth of a sunset.

In the subsequent years of 1863 to 1866, Heade's marsh pictures continued to evolve in relation to their earlier counterparts. With time, he was able to perfect his dramatic, storm-forming skies and settle into a more vivid range of atmosphere. While very few of the Heade marsh pictures are dated, the present work has been assigned the range of circa 1866-76 by scholar T.E. Stebbins and, accordingly, appears to be more mature than those of the earlier period.

Noticeably more pronounced than other works of the subject, the mountain range in the background of *Autumn in the Marsh* unguates in a fashion complimentary to the hay stacks and reflects the colors of fall in New England. The foliage and warm autumnal colors, also represented in the foreground, lead one to inherently consider this a Massachusetts scene (the artist's favorite marshes to paint included those of Newbury and Newburyport) yet his exploration of Connecticut, Long Island, New Jersey and Rhode Island make that calculated assumption difficult to confirm. The haystacks, varying in size, hold a tremendous amount of detail, balancing out the heavy foliage on the opposite side of the winding stream. As that stream works its way back through the marsh it creates a divide between unbridled nature and its calm, organized and developed counterpart.

Martin Johnson Heade, who prided himself on originality, embraced the marsh subject for nearly fifty years with more enthusiasm and dedication than any of his contemporaries. While the untrained eye might argue that this body of work is repetitive at first blush, it is obvious that each of Heade's marsh scenes holds a unique application of the subject – *Autumn in the Marsh* being no exception.





45
HUGH BOLTON JONES (1848-1927)
Spring Landscape
signed 'H. Bolton Jones' (lower left)
oil on canvas
22 1/4 x 32 1/4in

\$8,000 - 12,000

Provenance
Private collection, Massachusetts.



46

JOHN GEORGE BROWN (1831-1913)

Pa(t)ring

signed 'J.G. Brown. N. A.' (lower right)

oil on canvas laid down on Masonite

31 3/8 x 43 1/4in

Painted circa 1884.

\$25,000 - 35,000

Provenance

Private collection, Seattle, Washington.

Private collection, Seattle, Washington, by descent from the above.

Exhibited

New York, National Academy of Design, Autumn 1884.

Literature

"Fine Arts," *Brooklyn Daily Eagle*, November 8, 1884, n.p.

M.F.G., "The Fall Exhibition," *Albany Evening Journal*, November 25, 1884, n.p.

M. Hoppin, *The World of J.G. Brown*, Chesterfield, Massachusetts, 2010, p. 252.

We wish to thank Martha Hoppin for her assistance cataloguing this lot.



47

SEYMOUR JOSEPH GUY (1824-1910)

Arithmetics

signed with artist's monogram and dated indistinctly 'SJGuy 187**' (lower right)

oil on canvas

12 x 20in

\$8,000 - 12,000

Provenance

Private collection, Pacific Northwest.

By descent to the present owner, *circa* 1990.



48

JOSEPH BARTHOLOMEW KIDD (1806-1889)

Baltimore Oriole (after John James Audubon)

oil on canvas

26 x 20 1/2 in

\$25,000 - 35,000

Provenance

Mrs. John James (Lucy Blackwell) Audubon.

The Shaffer Collection, Cincinnati, Ohio, by 1964.

W. Graham Arader III, King of Prussia, Pennsylvania.

Private collection, San Francisco, California, acquired from the above.

Literature

A. Ford, *John James Audubon*, Norman, Oklahoma, 1964, p. 441.

Joseph Bartholemew Kidd rendered the present work based on the John James Audubon illustration of the Baltimore Oriole for *Birds of America*, in 1825. Audubon's rendering was based on birds he studied in Louisiana.

KARL THEODORE FRANCIS BITTER (1867-1915)**Boy Stealing Geese**

inscribed 'Karl Bitter' and '1895.' (on the base) and 'Cast By A.T. Lorme. / N.Y. 1896.' (on the reverse)
 bronze with brown patina
 57in high

\$50,000 - 70,000**Provenance**

The artist.

Mrs. Marie A. (Schevill) Bitter, New York, the artist's wife, by descent.
 Mrs. Marietta (Bitter) Abel, New York, the artist's daughter, by descent.
 By descent to the present owner from the above.

Born in Vienna in 1867, Karl Bitter trained at the *Kunstgewerbeschule* and subsequently the prestigious *Kunstakademie* while at the same time working as a sculptural apprentice. He fled his native Austria in protest of his peacetime conscription into the military and landed in America in 1888. In the United States, Bitter quickly found work doing architectural decoration and was soon employed by the influential architect Richard Morris Hunt. Within two years, Bitter was successfully competing for the commission of the bronze doors at Trinity Church in Manhattan and soon thereafter, contributing works to the Administration Building for the Columbian Exposition in Chicago in 1893.

Numerous large-scale public commissions followed in New York and throughout the Midwest. Noted for his organizational skills, Bitter was named President of the National Sculpture Society from 1906-08 and in 1901 directed the sculptural campaigns for the Pan-American Exposition in Buffalo, New York, The Louisiana Purchase Exposition, St. Louis, Missouri in 1904 and ultimately the Panama-Pacific International Exposition, San Francisco, California in 1915. He is perhaps best known in Manhattan for his memorial to Carl Schurz and his design for the Pulitzer Fountain in Grand Army Plaza, which was completed posthumously following his untimely death in 1915, having been struck by a reckless driver after leaving a performance at the Metropolitan Opera.



Fig. 1: *Girl with Geese* fountain at the Rockefeller's Pocantico Hills Estate, Kykuit. Source: Ferdinand Schevill, 1914, published in *Karl Bitter: A Biography*, Chicago, Illinois, 1917, no. 36.

In addition to the figure of *Abundance (Pomona)*, which surmounts the Pulitzer Fountain, Bitter executed a number of other fountains including *Girl with Geese* for John D. Rockefeller Jr.'s Pocantico Hills estate, Kykuit (fig. 1). Only two casts of *Boy Stealing Geese* were made. The original cast was commissioned by George W. Vanderbilt for his home at Biltmore Estate in Asheville, North Carolina. It was installed in the Winter Garden at Biltmore in December 1895, where it is still on display (fig. 2). This lot, the second and final casting of *Boy Stealing Geese* was cast in 1896 and was displayed at Bitter's home.

Sculptural groups of children with geese date back to ancient times. Through his studies and most likely access to plaster casts, Bitter would have been aware of the Hellenistic group of sculpture, *Boy Struggling with a Goose*. Bitter's 1895 composition, however, is much more ambitious and animated, with the boy hoisting the entire bird in his arms while another spreads its wings and attempts to take flight from below his stance. One can almost hear the cacophony of goose honks and cries amidst the clamor.

The artist revisited the subject nearly twenty years later with his *Girl with Geese* bronze sculptural group for the Rockefellers. In this work, the struggle has lessened and the smiling girl cradles a more compliant waterfowl in her arms while its companions cavort at her feet.

According to family lore, the employment of geese in Bitter's sculpture may have had a more personal meaning. The artist is said to have owned a trained pet goose, Fifi, that he used as a model, which purportedly walked on a leash in Central Park, and accompanied the family on vacations.



Fig. 2: Original casting of *Boy Stealing Geese* pictured in situ at the Vanderbilts' Biltmore Estate indoor Winter Garden. Used with permission from The Biltmore Company, Asheville, North Carolina.







50

HARRIET WHITNEY FRISHMUTH (1880-1980)

The Vine
 inscribed 'HARRIET W. FRISHMUTH / 1921' and 'R.B.W.' (along the base)
 bronze with brown patina
 11 3/4in high on a 3/4in marble base
 Modeled in 1921.

\$8,000 - 12,000

Literature

J. Conner, L.R. Lehmebeck, T. Tolles, *Captured Motion: The Sculpture of Harriet Whitney Frishmuth*, New York, 2006, p. 150-51, no. 1921:1, another example illustrated.

According to *Captured Motion: The Sculpture of Harriet Whitney Frishmuth*, Roman Bronze Works produced forty-six casts of *The Vine*. The present work is among one of the casts from this limited production. Another three hundred and seventeen casts were produced by Gorham Co. Founders, from a total edition of three hundred and ninety-six casts from 1921 to 1966.

51

LOUIS ASTON KNIGHT (1873-1948)

Cottage Garden in Bloom, Paris
 signed 'Aston Knight / Paris' (lower left)
 oil on canvas
 25 3/4 x 32in

\$10,000 - 15,000

Provenance

The artist.
 Joseph E. McAdams, Springfield, Ohio, possibly acquired from the above.
 By descent to the present owner.



52

BESSIE POTTER VONNOH (1872-1955)

Mother and Child

inscribed 'Bessie Potter Vonnoh / 1902 / No. XV' (on the base) and

inscribed 'ROMAN BRONZE WORKS N.Y.' (along the base)

bronze with brown patina

10 3/4in high

Modeled in 1902.

\$4,000 - 6,000

Provenance

Private collection, Illinois, circa 1920s.

Literature

J. Aronson, *Bessie Potter Vonnoh, Sculptor of Women*, Athens, Ohio, 2008, p. 124, fig. 51, another example illustrated.



53

JANET SCUDDER (1873-1940)

Frog Fountain

inscribed 'JANET SCUDDER 1901' and 'E. GRUET Jne. FONDEUR
PARIS.' (along the base)

bronze with vertigris patina

37 1/2in high

\$30,000 - 50,000

Provenance

The artist.

Anne Archbold, Bar Harbor, Maine and Washington, D.C., acquired
from the above.

John D. Archbold, Foxlease Farm, Upperville, Virginia.

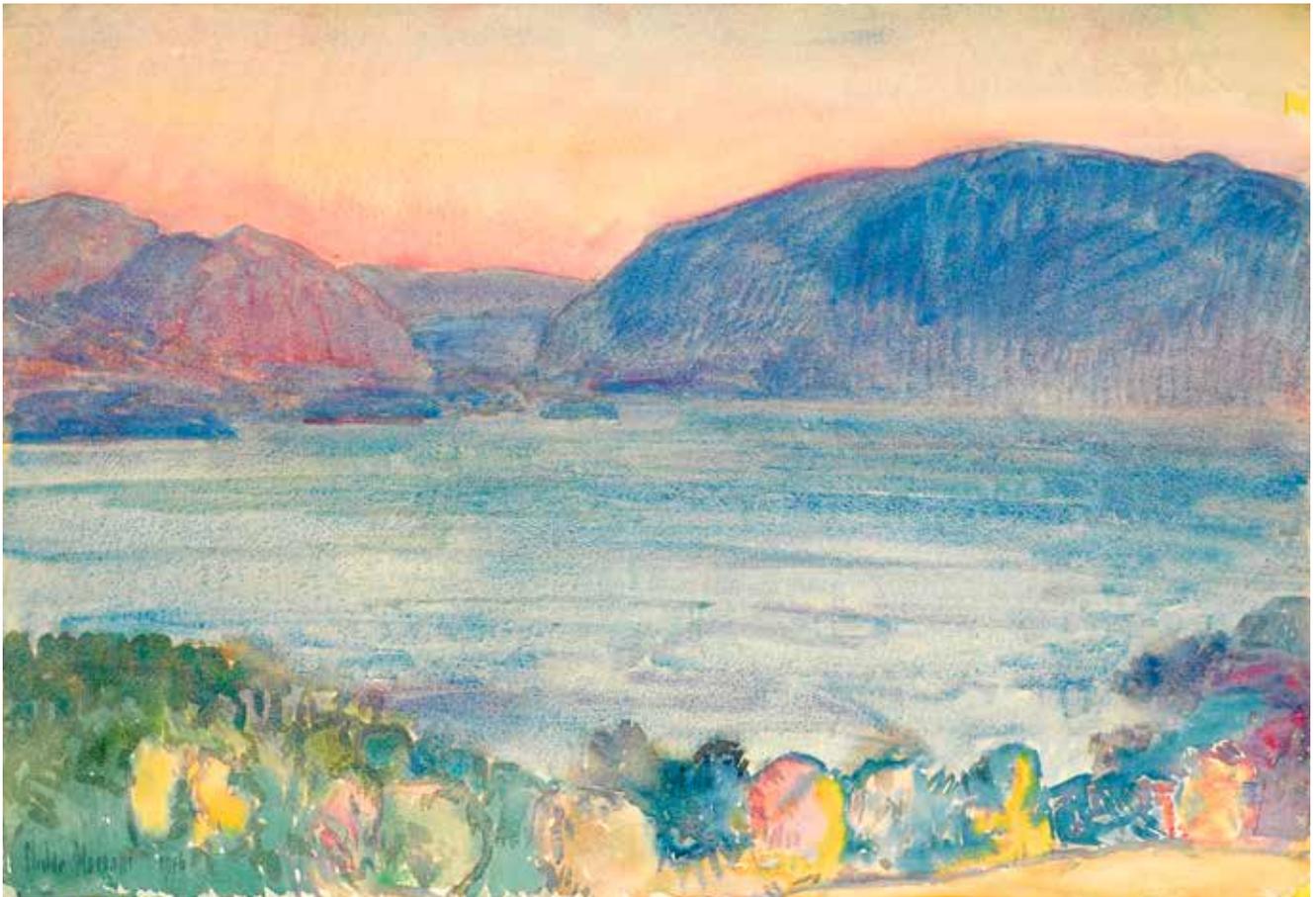
Acquired by the present owner from the above.

Literature

T. Tolles, ed., *American Sculpture in the Metropolitan Museum of Art,
A Catalogue of Works by Artists Born before 1865*, vol. II, New York,
2001, pp. 526-27, no. 234, another example illustrated.

According to *American Sculpture in the Metropolitan Museum of Art,
A Catalogue of Works by Artists Born before 1865*, *Frog Fountain*
was modeled in Paris by Janet Scudder in 1901 and produced in an
edition of four casts. In 1906, a fifth and final version of the sculpture
was cast at the request of The Metropolitan Museum of Art, New York,
and resides in their collection. Another example of this work can also
be found at the Indianapolis Museum of Art, Indianapolis, Indiana.

The present work is piped as a fountain.



54

CHILDE HASSAM (1859-1935)

At Sunset Above Newburgh
 signed and dated 'Childe Hassam 1916' (lower left)
 watercolor on paper
 15 x 22in

\$25,000 - 35,000

Provenance

The artist.
 American Academy of Arts and Letters, New York, by bequest from the above, 1935.
 Milch Galleries, New York, 1951.
 Mr. John Fox, Boston, Massachusetts, acquired from the above, 1951.
 Michael St. Clair, New York, 1960.
 Estate of the above, 1999.

Exhibited

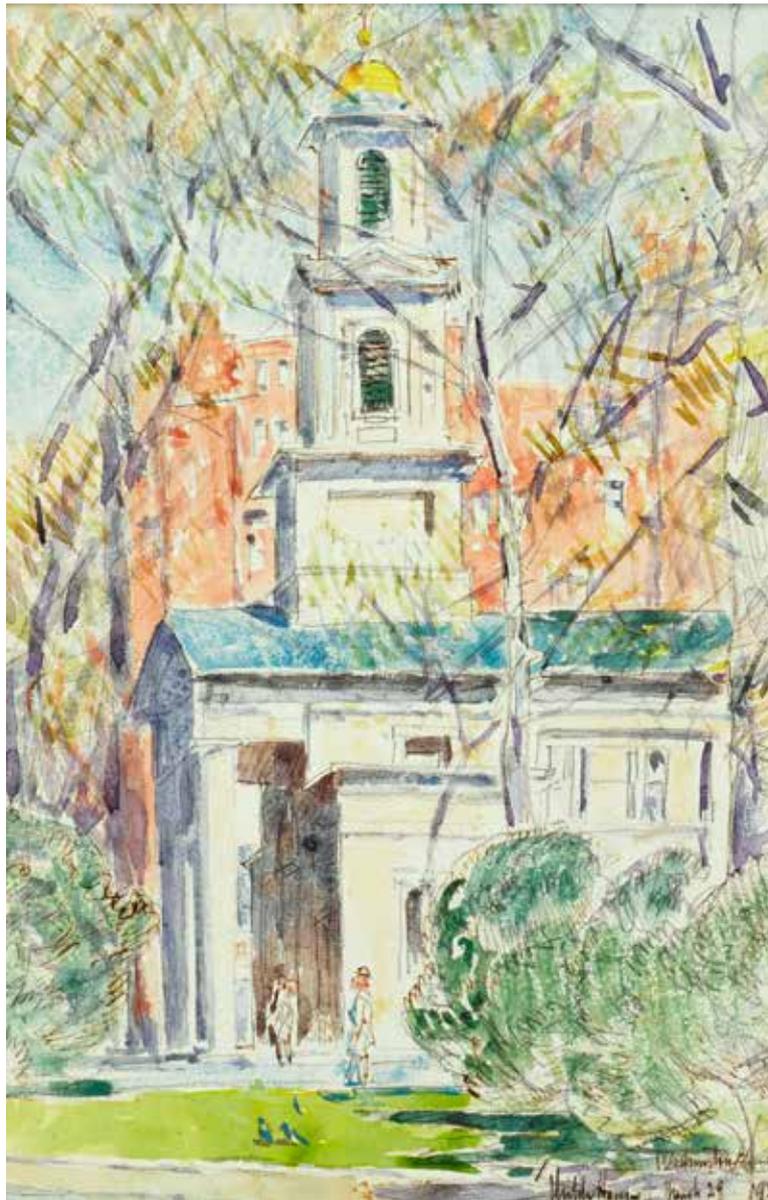
New York, Montross Gallery, *Exhibition of Pictures by Childe Hassam*, January 4-20, 1917, n.p., no. 50.
 Boston, Massachusetts, Copley Gallery, *Pictures by Childe Hassam*, February 5-17, 1917, no. 16.
 Cincinnati, Ohio, Cincinnati Art Museum, *Twenty-Fourth Annual Exhibition of American Art*, May 26-July 31, 1917, no. 60.
 Detroit, Michigan, Detroit Museum of Art, *Exhibition of Watercolors by American Artists*, January 1-February 12, 1919, no. 27.
 Chicago, Illinois, The Art Institute of Chicago, *Thirty-First Annual Exhibition of Water Colors, Pastels, and Miniatures by American Artists*, May 15-June 15, 1919, no. 308.

Boston, Massachusetts, Vose Galleries, *Exhibition of Water Colors by Childe Hassam, N.A.*, April 19-May 1, 1920, no. 17.
 New York, Milch Gallery, *Exhibition of Water Colors by Childe Hassam*, November 15-27, 1920, n.p., no. 10.
 New York, American Fine Arts Building, *First Combined Exhibition of the New York Water Color Club and American Water Color Society*, December 31, 1921-January 15, 1922, no. 389.
 Chicago, Illinois, Art Institute of Chicago, *The Second International Water Color Exhibition*, April 15-May 21, 1922, no. 54.
 New York, Babcock Galleries, *Childe Hassam: Exhibition of Watercolors, Pastels and Drawings*, May 16-June 11, 1960, no. 20.

Literature

Babcock Galleries, *John Frederick Kensett, Childe Hassam, Marsden Hartley*, New York, 2001, p. 26-27, illustrated.

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



PROPERTY FROM A NEW YORK COLLECTION

55▲

CHILDE HASSAM (1859-1935)

St. John's Morning, Washington, D.C.

signed, dated and inscribed 'Washington / Childe Hassam March 29 1926' (lower right) and inscribed again with title (on the reverse)

watercolor and pencil on paper

12 7/8 x 9in

\$20,000 - 30,000

Provenance

Sale, Swann Galleries, New York, May 23, 2002, lot 88.

Mark Borghi Fine Art, New York, acquired from the above.

Brock & Co., Boston, Massachusetts.

Acquired by the present owner from the above, 2003.

Exhibited

(possibly) New York, Arthur Harlow & Co., *Etchings, Lithographs, Lithotints, Drawings, Water Colors and Pastels by Childe Hassam*, January 22-February 11, 1927, no. 106 or 107.

Literature

(possibly) B. Weinberg, ed., *Childe Hassam: American Impressionist*, New York, 2004, p. 399, no. 106 or 107.

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



56

HARRIET WHITNEY FRISHMUTH (1880-1980)

Sweet Grapes

inscribed indistinctly '© / HARRIET W. FRISHMUTH / 1927' (on the base) and stamped 'ROMAN BRONZE WORKS INC. N.Y.' (along the base)

bronze with greenish-brown patina

19 1/4in high

Modeled in 1927.

\$15,000 - 25,000

Provenance

The artist.

Ruth Talcott, Southbury, Connecticut.

Acquired by the present owner from the above, circa 1977.

Literature

J. Conner, L.R. Lehmbek, T. Tolles, *Captured Motion: The Sculpture of Harriet Whitney Frishmuth*, New York, 2006, p. 254, no. 1927:4, another example illustrated.

As recorded in *Captured Motion: The Sculpture of Harriet Whitney Frishmuth*, the present work, *Sweet Grapes*, one of the more introspective subjects crafted by the artist, was modeled after the dancer Rose Yasgour, in 1927. Originally conceived as a twenty-inch statuette, the design was later enlarged to a fifty-five-inch version the next year. This small statuette was reproduced in an edition of twenty-six casts, including a metal pattern cast, from 1928 to 1971. Only eight casts were produced by Roman Bronze Works, Inc., and the remaining seventeen casts were completed by Gorham Co. Founders.



57

LOUIS RITMAN (1889-1963)

A Pause

bears estate stamp (lower right) and stamped with estate seal (on the reverse)

oil on canvas

25 1/2 x 32in

\$10,000 - 15,000

Provenance

The artist.

Estate of the above.

Sale, Christie's, Los Angeles, California, April 29, 1998, lot 75.

Private collection, Arizona, acquired from the above.



58

CHARLES HERBERT WOODBURY (1864-1940)

The Breaker

signed and dated 'Charles H Woodbury '99' (lower right)

oil on canvas

36 1/4 x 40in

\$8,000 - 12,000

Provenance

The artist.

Estate of the above.

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

Acquired by the present owner from the above, 1978.



59

FREDERICK JUDD WAUGH (1861-1940)

The Setting Sun

signed 'Waugh' (lower right) and inscribed with title (on the reverse)

oil on board

48 x 60in

\$20,000 - 30,000

Provenance

Grand Central Art Galleries, New York.

Mr. and Mrs. Ernst M. and Helen S. Ruder, acquired from the above, 1941.

Private collection, Seattle, Washington, by descent from the above.



PROPERTY FROM A PRIVATE COLLECTION, MICHIGAN

60

GIFFORD BEAL (1879-1956)

Bass Rocks, Gloucester
signed 'Gifford Beal' (lower right)
oil on board
20 x 24in
Painted circa 1923-30.

\$70,000 - 90,000

Provenance

(possibly) C.W. Kraushaar Art Galleries, New York.
Private collection.
Sale, Christie's, New York, May 26, 1993, lot 162.
Mr. and Mrs. Samuel B. Lawrence, Orlando, Florida.
Sale, Christie's, New York, November 29, 2007, lot 13.
Acquired by the present owner from the above.

Exhibited

Winter Park, Florida, Rollins College, Cornell Fine Arts Museum,
*The Independents: The Ashcan School and Their Circle from Florida
Collections*, March 9-May 5, 1996, p. 95, no. 71, illustrated.
St. Petersburg, Florida, Museum of Fine Arts, *In the American Spirit:
Realism and Impressions from the Lawrence Collection*, March 21-
June 13, 1999, p. 19, 21, 78, 84, no. 2, illustrated.



61

GIFFORD BEAL (1879-1956)

Central Park Hack

oil on Masonite

32 1/2 x 48in

\$20,000 - 30,000

Provenance

The artist.

Estate of the above.

Kraushaar Galleries, New York.

Private collection, New York.

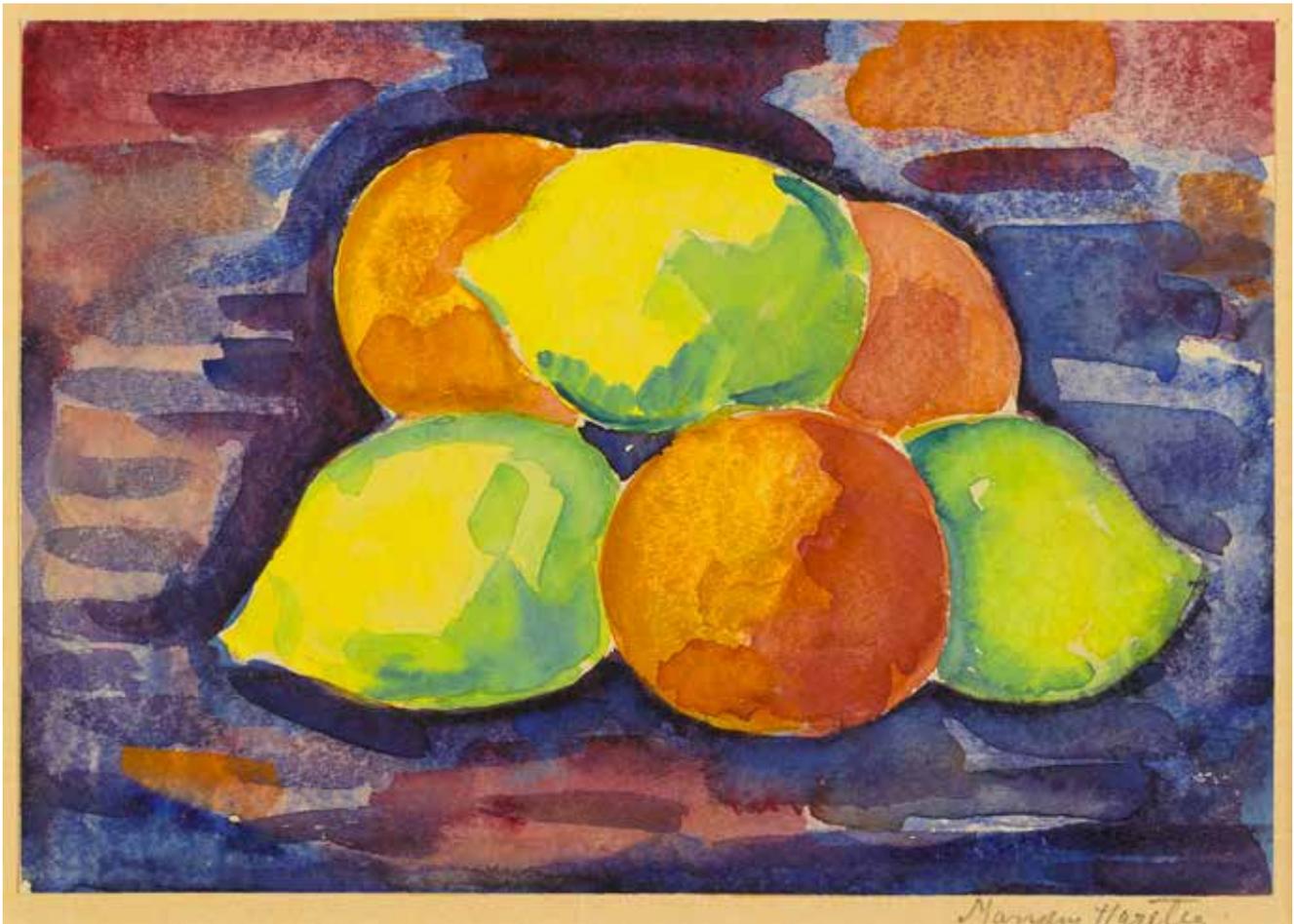
Exhibited

(probably) Providence, Rhode Island, Rhode Island School of Design,

Museum of Fine Art, on loan, n.d.

New York, Kraushaar Galleries, *Gifford Beal*, April 5-24, 1948, n.p.,

no. 11.



PROPERTY FROM A NEW YORK COLLECTION

62▲

MARSDEN HARTLEY (1877-1943)

Fruit Still Life

signed 'Marsden Hartley' (lower right)

watercolor and pencil on paper laid down on paper

image, 6 5/8 x 9 5/8in; sheet, 11 3/4 x 14 3/4in

Executed circa 1918-23.

\$20,000 - 30,000

Provenance

The artist.

Private collection.

Bernard Danenberg Galleries, Inc., New York.

U.S.X. Corporate Collection, Pittsburgh, Pennsylvania.

Sale, Christie's, New York, September 27, 1990, lot 244.

Acquired by the present owner from the above.

Exhibited

Pittsburgh, Pennsylvania, Carnegie Institute, *Pittsburgh Corporations Collect*, October

1975-January 1976, no. 138.

New York, Babcock Galleries, *Giants: American Modern Masters*, October 14-December 17,

2010, no. 41.

Greenville, South Carolina, Greenville County Museum of Art, *Arlie Kuntz, Marsden Hartley and American Modernism*, August 6-September 21, 2014.



PROPERTY FROM A NEW YORK COLLECTION

63▲

ARTHUR DOVE (1880-1946)

Switch Engine
signed 'Dove.' (lower center)
watercolor on paper
5 x 7in
Executed in 1937.

\$40,000 - 60,000

Provenance

The Downtown Gallery, New York.
Sale, Sotheby Parke-Bernet, Inc., New York, April 21, 1978, lot 146.
Private collection.
Sale, Christie's, New York, March 2, 2006, lot 183.
Acquired by the present owner from the above.

Exhibited

New York, Andrew Crispo Gallery, *Ten American Masters of Watercolor*, 1974, no. 52.
New York, Babcock Galleries, *Giants: American Modern Masters*, October 14-December 17, 2010, no. 38.



PROPERTY FROM A NEW YORK COLLECTION

64▲

MARSDEN HARTLEY (1877-1943)

The Cedar Hedge (Spring Breezes and Rains)

signed and dated 'Edmund Marsden Hartley. / 1907.' (lower right)

oil on canvas

16 x 20in

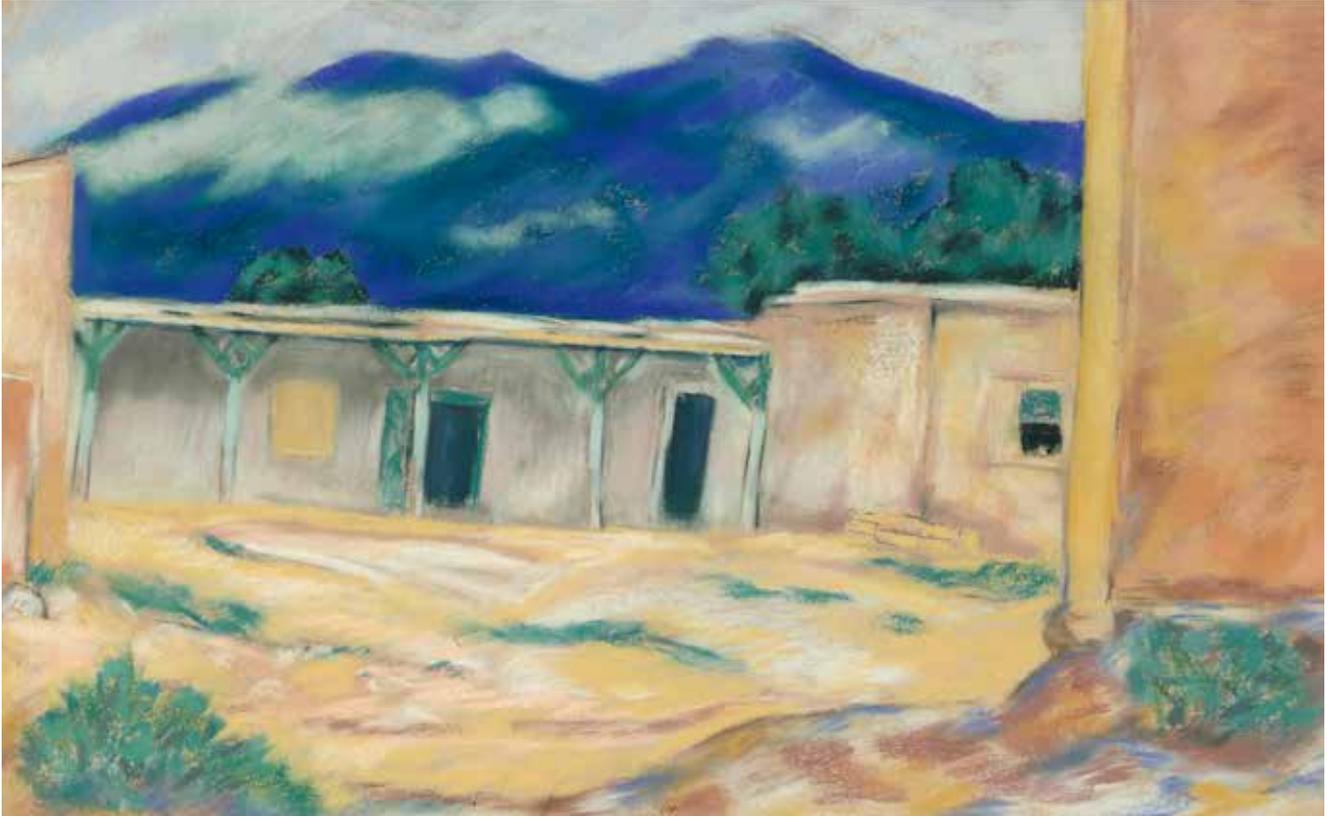
\$40,000 - 60,000

Provenance

Private collection, Ohio.

Sale, Christie's, New York, May 16, 2012, lot 56.

Acquired by the present owner from the above.



65

MARSDEN HARTLEY (1877-1943)

Taos, New Mexico

signed, dated and inscribed 'Marsden Hartley / Taos NM. 1918' (lower left)

pastel on board

17 1/4 x 28in

\$70,000 - 90,000

Provenance

Private collection, New York.

Private collection, Berkeley, California, by descent.

Private collection, Northern California, by descent.

PROPERTY FROM A PRIVATE COLLECTOR

66

GEORGIA O'KEEFFE (1887-1986)

It Was Yellow & Pink I

oil on canvas

30 x 26in

Painted in 1959.

\$500,000 - 700,000

Provenance

The artist.

The Downtown Gallery, New York.

A. Leon Fergenson and Constance Friend Fergenson, New York, 1961.

Estate of the above.

Sale, Christie's, New York, May 25, 2006, lot 121.

M.S. Rau Antiques, New Orleans, Louisiana.

Private collection, Texas, acquired from the above, 2007.

Exhibited

New York, The Downtown Gallery, *Spring 1961 Exhibition*, 1961.

Literature

B.B. Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, vol. two, New Haven, Connecticut, 1999, p. 846, no. 1354, illustrated.

Arguably one of the most important and influential American artists of the twentieth century, Georgia Totto O'Keeffe was born in Sun Prairie, Wisconsin, in 1887. The second of seven children born to Francis and Ada O'Keeffe, a pair of dairy farmers of Irish and Hungarian descent. Georgia was their first daughter, soon to be followed by another, with whom she would take watercolor lessons from the local artist, Sara Mann. At ten years old, O'Keeffe had decided that she would become an artist, continuing her formal education through high school in Wisconsin and then later Virginia where her family relocated in 1902. She attended the renowned School of the Art Institute of Chicago from 1905 to 1906 and then went on to study under William Merritt Chase, Kenyon Cox and F. Luis Mora at the Art Students League, in New York City, in 1907. During this period, O'Keeffe was instructed to paint like the masters, evident from her prize-winning still life, *Dead Rabbit with a Copper Pot*, which no doubt appealed to her traditional teachers, each known for their romantic yet realistic portraiture, Chase being the most distinct and later celebrated in the canon of American Art. Yet O'Keeffe found herself emotionally unattached in keeping with this tradition, uninterested in merely learning how 'to paint like everyone else,' and instead found herself radically affected by the practices and writings of Arthur Wesley Dow. Dow, himself once a teacher at the Art Students League until 1903, believed that rather than painting directly and solely from nature, artists should learn to interpret their surroundings by taking color and composition into consideration. Unwilling to create 'art for art's sake' as a purely decorative force, Dow praised abstraction and urged his students 'to fill a space in a beautiful way,' an idea O'Keeffe would take to heart with her later, iconic body of work.

Although highly influenced by Dow and his ideas, O'Keeffe was nonetheless frustrated by the fear that she may never distinguish herself as an artist. After two years of teaching art in Amarillo, Texas, O'Keeffe returned to New York and spent a year attending the Teachers College of Columbia University, as both a student under Dow and a summer teaching assistant to Alon Bement. While teaching in South Carolina, O'Keeffe had produced some charcoal drawings which she later sent to her friend, Anita Pollitzer, back in

New York. Pollitzer promptly delivered the work to Alfred Stieglitz, the noted photographer and champion of Modern Art in America, at his 291 Gallery. Stieglitz, whom O'Keeffe would later marry, organized the artist's first solo show in 1917. Thus beginning a fruitful and complicated partnership, both in their artistic practices and private lives, that would last until Stieglitz's death in 1946.

During their marriage, O'Keeffe spent time in Lake George, New York, where the Stieglitz family had a home. She found the surroundings 'too green,' and the region a stark contrast to the vistas of Northern New Mexico, where she first traveled in 1929. In that vast and arid environment, O'Keeffe would find her 'spiritual home,' belonging to the land like no other place she had ever inhabited, a far cry from metropolitan Manhattan – which she would famously depict in geometric abstraction at nightfall – and the plains of her native Midwest. Spending time in both Abiquiu and Ghost Ranch, O'Keeffe would draw from an endless well of inspiration, in both the natural landscape, horizon line and what bones she could cull from the sand, she produced some of her most important and original work to date.

The present lot, *It Was Yellow & Pink I*, depicts an aerial view of a winding riverbed as it curves deep into the earth. Believed to have been inspired by O'Keeffe's airplane trips, and subsequent vantage point, the work, which was painted in 1959, whispers of Dow's early influence over the now established artist with his urging to consider the emotion of color and line found in nature. The warm, honeyed hues of the riverbed embrace the flowing lines of pink that seem to engulf the composition and then extend outward, on an endless trip we cannot travel. Like O'Keeffe's famous flower paintings, this work suspends the viewer between dream and reality; a ribbon of pink is not only a river, but a streak of sunset, the paler edge of a limb or the slope of a mountain. Though she would travel often, O'Keeffe always admitted to her fear of flying. Yet she did find pleasure in her skyward glance:

"I am afraid to fly—but after the plane takes off I enjoy what I see from the air and forget the hazards...I was surprised that there were so many desert areas with large riverbeds running through them...The color used for the paintings had little to do with what I had seen—the color grew as I painted. Edith Halpert was still my dealer at the time and she wondered what the paintings were about. She thought maybe trees. I thought that as good as anything for her to think—as for me, they were just shapes. But one day I saw a man looking around at my Halpert showing. I heard him remark, 'They must be of rivers seen from the air.' I was pleased that someone had seen what I saw and remembered it my way." (G. O'Keeffe, *Georgia O'Keeffe*, New York, 1976, n.p.)

It Was Yellow & Pink I is the product of O'Keeffe's encounters with the land she loved from a unique perspective, with all the abstraction and purity of feeling she so believed in. *It was Yellow and Pink II*, 1959, is in the collection of the Cleveland Museum of Art, Cleveland, Ohio, and *It was Yellow and Pink III*, 1960, is in the collection of the Art Institute of Chicago, Chicago, Illinois.



PROPERTY FROM A NEW YORK COLLECTION

67[▲]

MARSDEN HARTLEY (1877-1943)

Starfish

oil on canvas

16 x 20in

Painted *circa* 1938.

\$200,000 - 300,000

Provenance

The artist.

Estate of the above, no. 243.

Babcock Galleries, New York, 1958.

Private collection, acquired from the above, *circa* 1959.

Sale, Parke-Bernet Galleries, Inc., New York, February 20, 1963, lot 40.

Babcock Galleries, New York, acquired from the above.

Private collection, New York, acquired from the above, *circa* 1963.

Acquired by the present owner from the above, 2008.

Exhibited

New York, Babcock Galleries, *Marsden Hartley: 1877-1943*, December 8, 1958-January 3, 1959, no. 17.

New York, Babcock Galleries, *Hartley 1877-1943: Exhibition of Paintings*, January 4-30, 1960, no. 21.

New York, The American Federation of Arts, *Late Works of Marsden Hartley*, October 1966-October 1967, no. 20.

Southampton, New York, Tripoli Gallery, *Water*, August 15-September 9, 2013.

Marsden Hartley was among the finest of America's first generation of modernist artists, a cosmopolitan internationally known painter who created some of the most compelling and important American paintings of the 20th century. Yet it was only in the last decade of his life, when he returned to his native ground in the state of Maine, that his paintings take on a sense of poignant insight and intimate spiritual resolution not often present in his earlier work.

Gail Scott has noted that in Hartley's late works "what is left unsaid, the profoundly empty space behind the image, conveys as much as the actual object. Suspended in this Zen-like emptiness are small mundane objects... depicted as deceptively simple—even, at times, ungainly—directness." *Starfish* is a cogent example of a sublime and poignant Hartley image in which isolation and beauty are equated.

During the last five years of Hartley's life, he produced a remarkable group of approximately seventy finished still life paintings. These works tend to measure from approximately 8 x 16 inches to 22 x 28 inches. Sea gulls, ducks, mackerel, cod, seahorses, shells and other marine life fill his compositions – images rife with associations of isolation and longing, the passage of time and introspection about his own life. Most paintings have that "ungainly directness." However, *Starfish* is one of the few late pictures which break through that ungainliness and manifest a visual elegance and technical painterly fluency encountered only in Hartley at his best. *Starfish* is notable for its fluent brushwork, simplicity of design and its powerfully direct poetic introspection.

This work has been requested for inclusion in the traveling exhibition *Nature and Spirit: Marsden Hartley's Mysticism*, on view at the Amon Carter Museum of American Art, Fort Worth, Texas, February 4-April 22, 2017, and The Smithsonian American Art Museum, Washington, D.C., May 27-September 4, 2017.





PROPERTY FROM A NEW YORK COLLECTION

68▲

CHARLES SHEELER (1883-1965)

Still Life

signed and dated 'Sheeler - 1925' (lower right)

oil on canvas

12 x 10in

\$150,000 - 250,000

Provenance

Private collection, New York.

Hirschl & Adler Galleries, New York, 1981.

John Berggruen Gallery, San Francisco, California, acquired from the above, 1981.

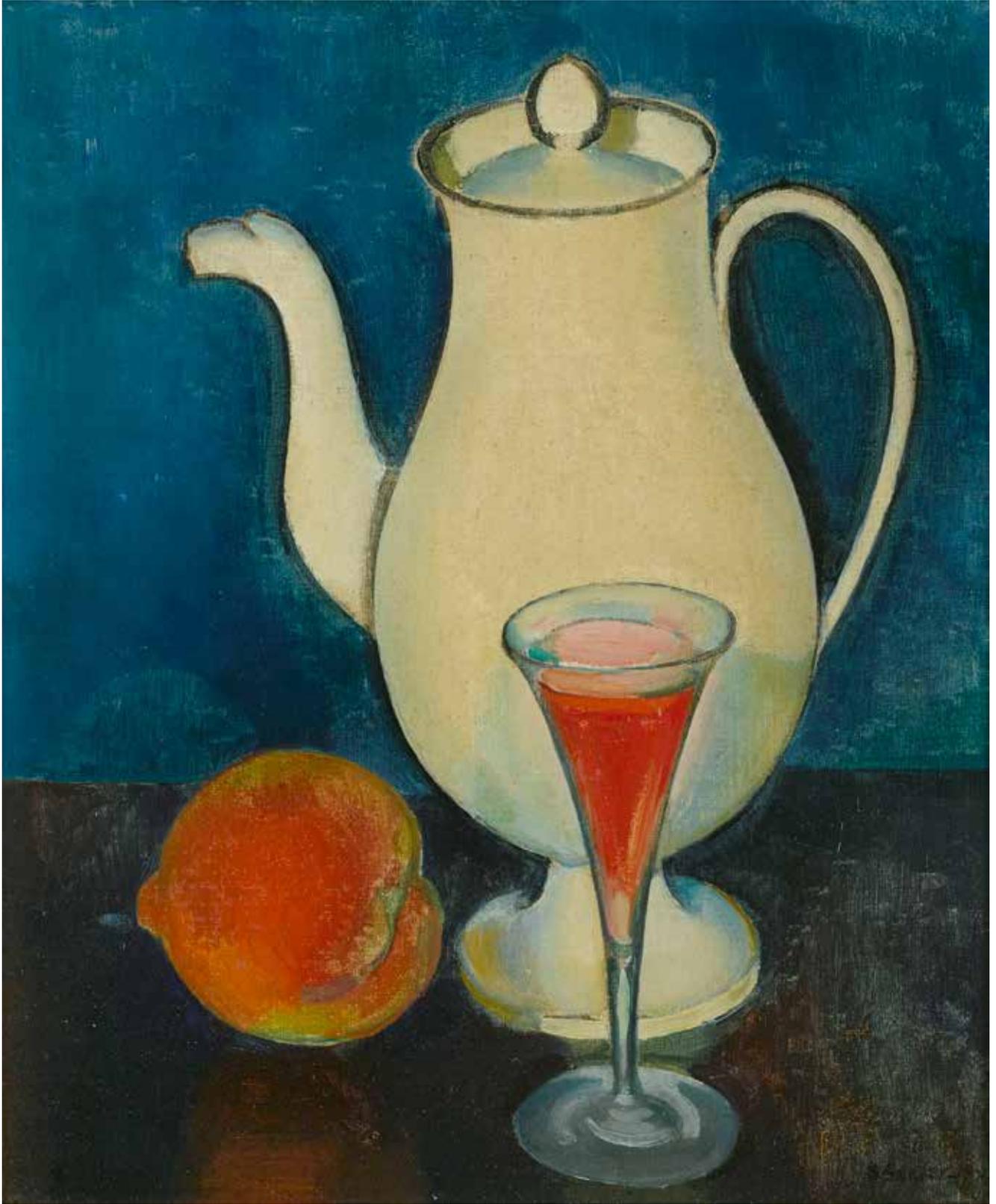
Harriet Walker Henderson, 1981.

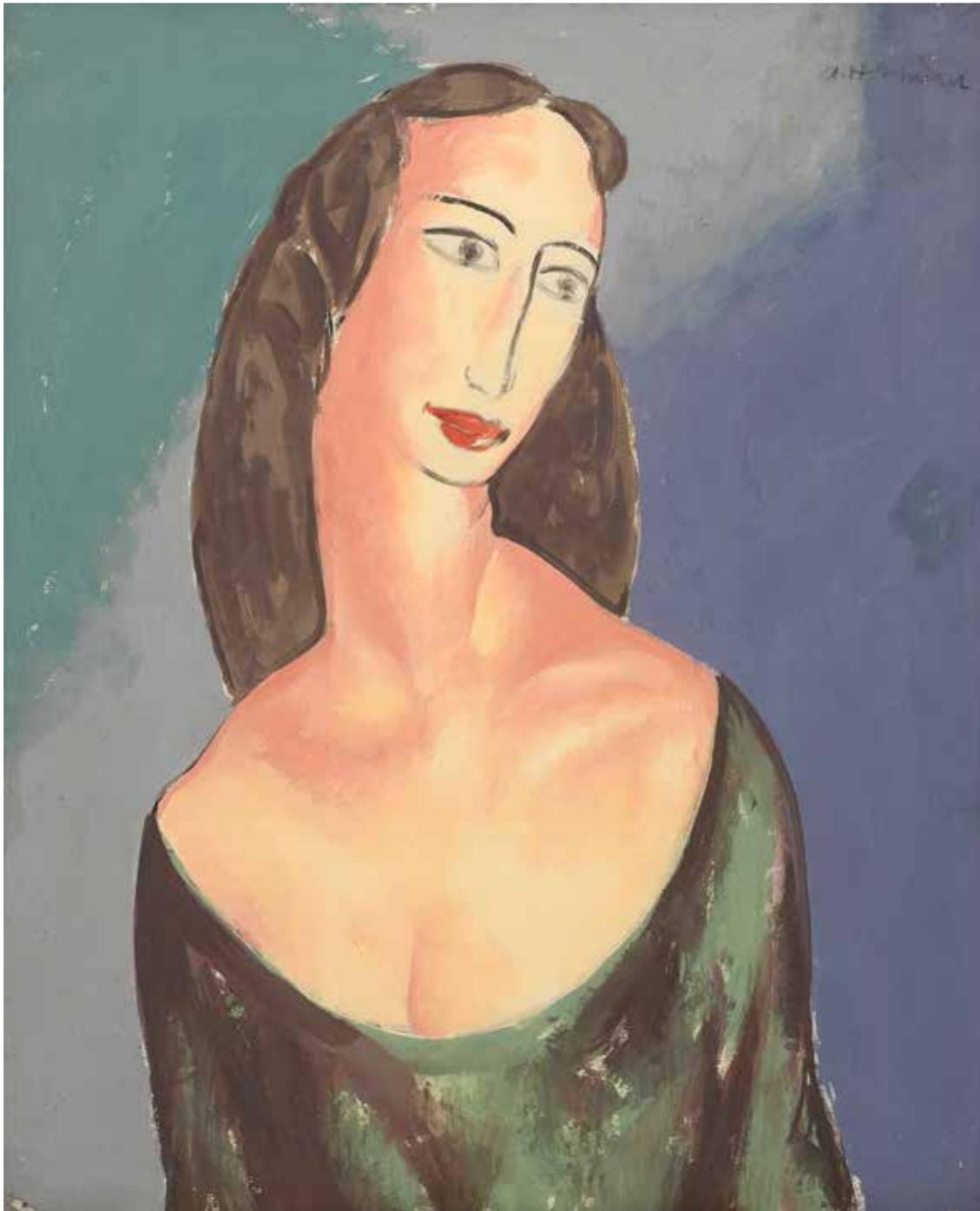
Sale, Sotheby's, New York, November 28, 2007, lot 22.

Acquired by the present owner from the above.

“for Sheeler...it is in the shape of the thing that the essence lies.”

- William Carlos Williams





PROPERTY FROM A NEW YORK COLLECTION

69▲

ALFRED HENRY MAURER (1868-1932)

Portrait of Janet
signed 'A.H. Maurer' (upper right)
gouache on paper
21 1/8 x 17 5/8 in
Executed *circa* 1925-26.

\$12,000 - 18,000

Provenance

Bertha Schaefer, New York.
Estate of the above, until 1974.
Philip and Muriel Berman.
Sale, Sotheby's, New York, March 1, 2006, lot 142.
Acquired by the present owner from the above.

Exhibited

New York, Babcock Galleries, *Face to Face*, May 1-June 30, 2012,
no. 16.



70

GUY PÈNE DU BOIS (1884-1958)

Lady in a Gray Suit

oil on canvas

30 1/4 x 25in

\$7,000 - 10,000

Provenance

The artist.

Estate of the above, no. 80.

with James Graham & Sons, New York.

Sale, Shannon's Fine Art Auctioneers, Milford, Connecticut, October 25, 2007, lot 270.

Acquired by the present owner from the above.



PROPERTY FROM A NEW YORK COLLECTION

71[▲]

ABBOTT HANDERSON THAYER (1849-1921)

Self-Portrait

oil on laminated wood panel

53 3/4 x 24 1/8 in

Painted circa 1919.

\$30,000 - 50,000

Provenance

The artist.

Private collection, New Hampshire.

Mary Armory Greene.

Babcock Galleries, New York.

Private collection, Massachusetts, 1993.

Acquired by the present owner from the above, 2007.

Exhibited

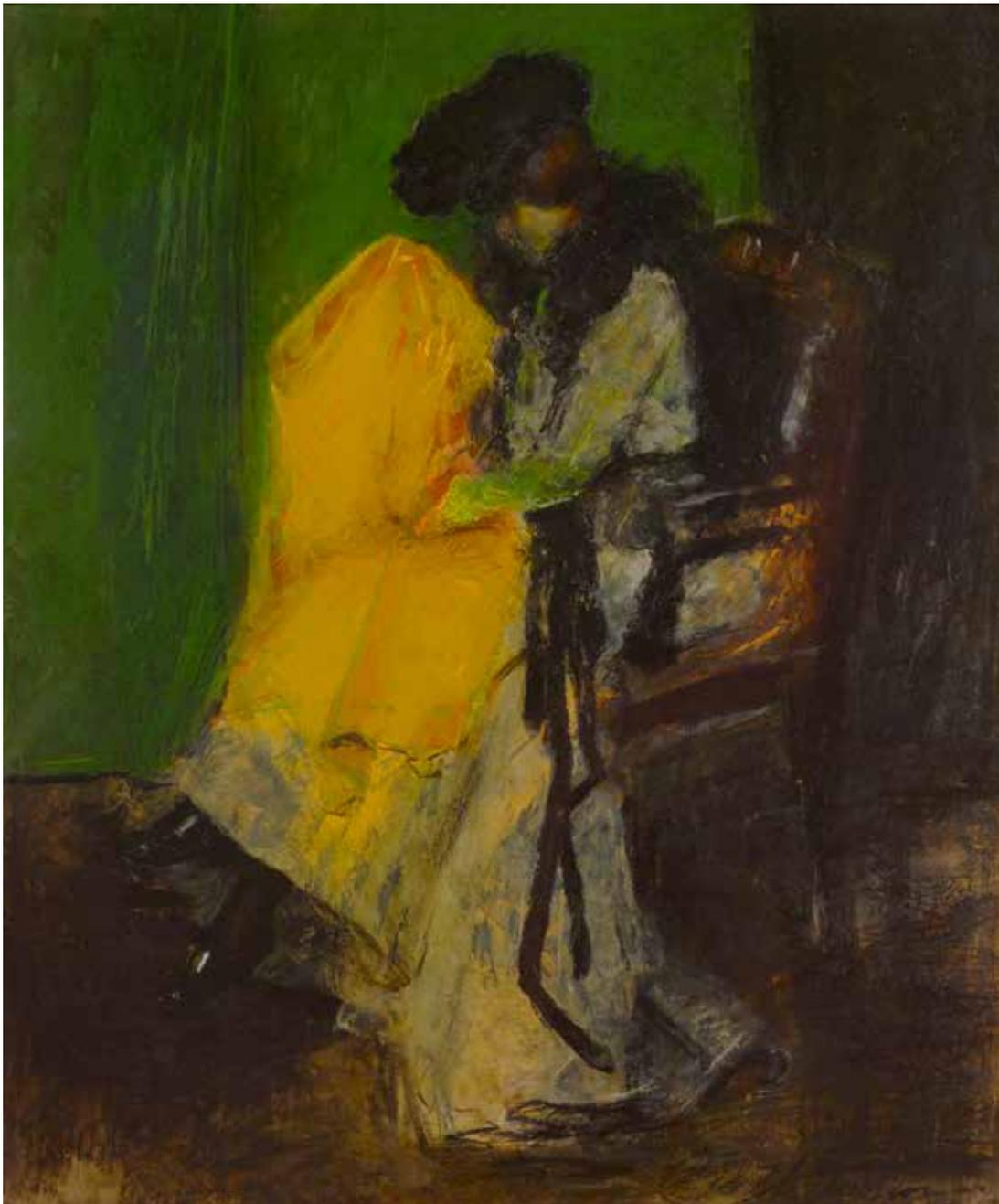
New York, Hirsch & Adler Galleries, *The Artist's World: From Ingres to Diebenkorn*, November 20, 1997-January 3, 1998.

New York, Babcock Galleries, *Face to Face*, May 1-June 30, 2012, no. 3.

Literature

R. Anderson, *Abbott Handerson Thayer*, Syracuse, New York, 1982, pp. 33-39, other examples illustrated.

Similar portraits painted by the artist during this period also exist in the collections of the Cleveland Museum of Art, Cleveland, Ohio, and the National Portrait Gallery, Smithsonian Institution, Washington, D.C.



PROPERTY FROM A NEW YORK COLLECTION

72[▲]

CHARLES WEBSTER HAWTHORNE (1872-1930)

The Yellow Shawl
signed 'CW Hawthorne' (lower right)
oil on board laid down on board
26 x 22in
Painted circa 1903.

\$40,000 - 60,000

Provenance

Private collection, New England.
Private collection, Georgia, 2003.
Acquired by the present owner from the above, 2010.

Exhibited

(possibly) New York, National Academy of Design, *Seventy-Eighth Annual Exhibition*, January 1903, no. 42 (as *Girl in Yellow*).

PROPERTY FROM A NEW YORK COLLECTION

73[▲]

ELIHU VEDDER (1836-1923)

Off Pier Head, Viareggio, Italy

signed, dated and inscribed 'Elihu Vedder / Roma 1881 / N.Y. -- 83' (lower right) and inscribed and dated again 'Rome - 86' (lower right)

oil on canvas

24 x 37 3/4in

\$70,000 - 100,000

Provenance

The artist.

Mrs. J.S. Cabot, Boston, Massachusetts, 1887.

The Farnolli Collection, Newport, Rhode Island, and Los Angeles, California.

Private collection, Massachusetts.

Private collection, Michigan.

Godel & Co. Fine Art, New York.

Private collection, Massachusetts.

Acquired by the present owner from the above, 2009.

Exhibited

Boston, Massachusetts, Williams and Everett, 1883, no. 8.

Boston, Massachusetts, Doll & Richards, 1887.

New York, Richard York Gallery, *The Italian Presence in American Art: 1860-1920*, November 17-December 29, 1989, p. 37, no. 47, illustrated.

New York, Questroyal Fine Art, *Myth and Reality: Elihu Vedder and American Painters in Italy*, May 10-31, 2012, n.p.

Literature

E. Vedder, *The Digressions of V. Written for His Own Fun and That of His Friends*, Boston, Massachusetts, 1910, p. 486.

R. Soria, *Elihu Vedder - American Visionary Artist in Rome (1836-1923)*, Rutherford, New Jersey, 1970, p. 328, no. 405.

J. Hayward, *The Italian Presence in American Art, 1860-1920*, New York, 1989, p. 37, illustrated.

Elihu Vedder was one of America's greatest and most original expatriate artists. Vedder loved Italy and had homes in Rome and on the Isle of Capri. The late Joshua C. Taylor noted that "All of Vedder's landscapes are small, and many of them tiny" (J.C. Taylor, *Perceptions and Evocations: The Art of Elihu Vedder*, Washington, D.C., 1979, p. 94) and indeed a small 8x12 inch version of *Off Pier Head, Viareggio, Italy* does exist. However, there are a few pictures from Vedder's peripatetic and dynamic career that stand out as his iconic masterworks in terms of their exceptional quality, compelling subjects and large size. In this respect, *Off Pier Head, Viareggio, Italy* of 1881-1886 joins such paintings as *The Questioner of the Sphinx*, 1863 (Museum of Fine Arts, Boston, Massachusetts), *The Lair of the Sea Serpent* 1864 and 1889 (versions at both the Museum of Fine Arts, Boston, Massachusetts and The Metropolitan Museum of Art, New York) and *The Cumaean Sibyl*, 1876 (Detroit Institute of Arts, Detroit, Michigan) as a Vedder masterpiece. The importance of the present work is noted by every scholar of the artist's work and is included in Vedder's famous autobiographical *The Digressions of V.* published in Boston, Massachusetts in 1910 where he lists it as having been in the collection of Mrs. J. S. Cabot since 1887. *Off Pier Head, Viareggio, Italy* is Vedder's most animated and deeply felt marine subject.







**PROPERTY OF THE UNION LEAGUE CLUB OF CHICAGO,
SOLD TO BENEFIT ACQUISITIONS**

74

HOVSEP PUSHMAN (1877-1966)

Autumn Winds

signed 'Pushman' (lower right)

oil and gold leaf on panel laid to canvas

25 1/4 x 14 3/8 in

\$20,000 - 30,000

Provenance

Mary Sharp Foucht.

Estate of the above, 1974.

Union League Civic & Arts Foundation, Chicago, Illinois, gift of the above, 1975.

Acquired by the present owner from the above, 1986.

**PROPERTY OF THE UNION LEAGUE CLUB OF CHICAGO,
SOLD TO BENEFIT ACQUISITIONS**

75

HOVSEP PUSHMAN (1877-1966)

Dancing Girl No. 2

signed 'Pushman' (lower right)

oil on panel lined with canvas

22 7/8 x 25 in

\$20,000 - 30,000

Provenance

Mary Sharp Foucht.

Estate of the above, 1974.

Union League Civic & Arts Foundation, Chicago, Illinois, gift of the above, 1975.

Acquired by the present owner from the above, 1986.



76

EDWARD FRANCIS MCCARTAN (1879-1947)

Dionysus (Boy and Panther Cub)

inscribed 'E. McCartan / 1925 No. 2' (on the base) and 'ROMAN
BRONZE WORKS N-Y-' (along the base)

bronze with brown patina and traces of gilt

26 3/8in high on a 3in wooden base

Modeled in 1923.

\$20,000 - 30,000

Provenance

Private collection, Southern California.

Literature

T. Tolles, ed., *American Sculpture in the Metropolitan Museum of Art, A Catalogue of Works by Artists Born before 1865*, vol. II, New York, 2001, p. 637.

As recorded in *American Sculpture in the Metropolitan Museum of Art, A Catalogue of Works by Artists Born before 1865*, *Dionysus (Boy and Panther Cub)* was originally modeled and cast in bronze in 1923, the present work being one among this edition. Later remodeled in 1936, the work was enlarged and cast in gilt-bronze for the Huntington Sculpture Garden at Brookgreen Gardens, Murrells Inlet, South Carolina (fig. 1). Other works by Edward McCartan can be found in public collections such as the Fogg Museum of Art, Harvard Art Museums, Boston, Massachusetts; Buffalo Fine Arts Academy and Albright-Knox Art Gallery, Buffalo, New York; the Metropolitan Museum of Art, New York; Saint Louis Art Museum, Saint Louis, Missouri.



PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

77

JOHN LA FARGE (1835-1910)

The Baptism of Christ (after Nicholas Poussin)
 watercolor, gouache and pencil on paperboard
image, 10 1/4 x 7 1/2in; sheet, 14 3/4 x 11 1/8in
 Executed circa 1902.

\$7,000 - 10,000

Provenance

The artist.
 Estate of the above.
 (probably) Mr. Moritz Bernard Philipp, New York, acquired from the above.
 Jane Peterson, New York, the artist, by descent from the above, 1929.
 Donald Witherstein, Boston, Massachusetts, 1947.
 Victor D. Spark, New York, acquired from the above, 1952.
 Wilbur Family Collection, Hillsborough, California, probably acquired from the above, after 1968.
 Gift to the present owner from the above.

Exhibited

New York, M. Knoedler & Co., *Exhibition of Glass, Oil and Water Color Paintings and Sketches by John La Farge, N.A.*, February 15-27, 1909, no. 84 (as *The Baptism of Our Lord. Imitation of Poussin*).
 Boston, Massachusetts, Doll and Richards, *Catalogue of Oil and Water Color Paintings and Sketches by John La Farge, N.A.*, March 18-April 1, 1909, no. 42.
 New York, Century Association, *Exhibition Records of the Century Association*, June 5, 1909, no. 84.

The present work was derived from Nicolas Poussin's famous painting, *The Baptism of Christ*, circa 1658, at the Philadelphia Museum of Art, Pennsylvania. La Farge used this subject for three separate window commissions. In 1902-03, the artist used Poussin's scene for the baptistry at Emmanuel Church in Baltimore, Maryland. The landscape seen in the background of the present work most closely correspond to the stained glass window in this location and is the only known study for any of these windows.



Fig. 1: Nicolas Poussin, *The Baptism of Christ*, circa 1658, oil on canvas, Philadelphia Museum of Art, Pennsylvania, John G. Johnson Collection, cat. no. 773.

We wish to thank Dr. James L. Yarnall, Professor of Art History and Chair of the Department of Art and Art History, Salve Regina University, Newport, Rhode Island, for his assistance cataloguing this lot.



78

KARL BODMER (1808-1892)

Blackfoot Warrior, Fort McKenzie
 signed 'Bodmer' (lower left) and titled 'McKinziy' [sic] (upper right)
 pencil on paper
 7 5/8 x 5 1/8 in
 Executed in 1833.

\$20,000 - 30,000

Provenance

W. Graham Arader III, King of Prussia, Pennsylvania.
 Private collection, San Francisco, California, acquired from the above.

Karl Bodmer joined Alexander Phillip Maximilian (1782-1867), the Prince from the Prussian principality of Weid-Neuwied, in 1832 on a trip through North America. Bodmer was assigned the task of recording a visual history of the land and its people, producing various portraits of the Indians and documenting artifacts of their culture. In the summer of 1833, Maximilian and Bodmer traveled roughly 2,500 river miles north of St. Louis, Missouri, to Fort McKenzie on the Missouri River. During their month long stay they witnessed the annual fur trading rendezvous that brought thousands of Indians, mainly Blackfeet, to the fort. On August 28th, the two observed the fierce battle between the Blackfeet and a party of Assiniboin and Crees. The present work is believed to be the only known rendering completed by an eye witness during the raid, supporting it as the most important Karl Bodmer drawing in private hands.

Accompanying this lot is the etching for which this work was a study (fig. 1).

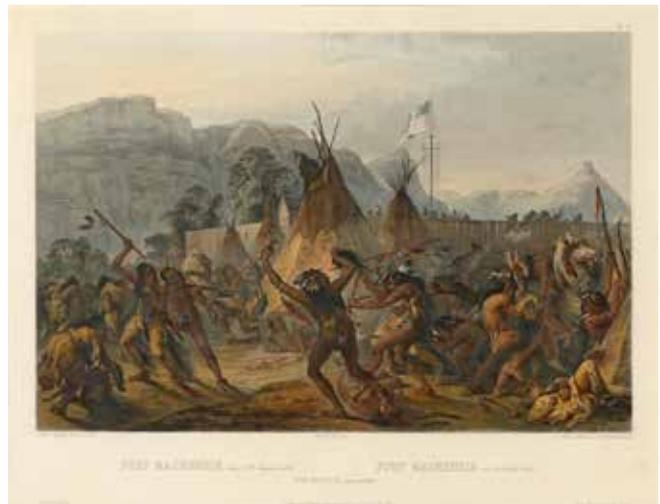


Fig 1: After Karl Bodmer (1808-1892), *Fort McKenzie*, hand colored etching and aquatint, 1842 (*Travels in the Interior of North America in the Years 1832 to 1834*, London: Ackermann and Company, 1839-1843.)



79

FREDERIC REMINGTON (1861-1909)

Don Cossack
signed 'Frederic Remington' (lower left)
gouache, watercolor and pen on paper
21 1/4 x 17 1/4 in
Executed in 1892.

\$70,000 - 90,000

Provenance

Sale, Samuel T. Freeman & Co., Philadelphia, Pennsylvania, May 27,
1969, lot 45.
Private collection, Eastern Virginia, acquired from the above.
By descent to the present owner from the above.

Exhibited

Fort Worth, Texas, Amon Carter Museum, *Frederic Remington*,
January 1973, p. 23, 46, no. 33, illustrated (as *Russian Soldier (A
Russian Cossack)*).

Literature

F.H. Smith, *American Illustrators*, New York, 1892, n.p., illustrated (as
A Russian Cossack).
P.H. Hassrick and M.J. Webster, *Frederic Remington: A Catalogue
Raisonné of Paintings, Watercolors and Drawings*, vol. I, Cody,
Wyoming, 1996, p. 404, no. 1351, illustrated.



80

CHARLES MARION RUSSELL (1863-1925)

Oh! Mother, What Is It?

inscribed 'C.M. Russell / © 1914' with skull insignia (on the base) and stamped 'B ZOPPO. / FOUNDRY. N.Y.' (along the base)

bronze with brown patina

3 3/4in high and 8 1/2in wide

Modeled in 1914.

\$25,000 - 35,000

Provenance

The artist.

Reverend Granville G. Bennett, gift of the above, *circa* mid-1910s.

By descent to the present owner.

Literature

R. Stewart, *Charles M. Russell: Sculptor*, Fort Worth, Texas, 1994, pp. 197-200, no. R-12, other examples illustrated.

According to Rick Stewart's book, *Charles M. Russell: Sculptor*, of approximately twenty casts produced during the artist's lifetime, an estimated twelve casts were produced by B. Zoppo Foundry, New York, prior to 1916.



81

CHARLES HENRY HUMPHRISS (1867-1934)

Indian Chiefs: A Pair of Bookends
the first, inscribed 'C.H. Humphriss / 1912' (on the base); the second, inscribed 'Chs.
Humphriss' (on the base) and 'ROMAN BRONZE WORKS N-Y-' (on the reverse)
each, bronze with brown patina
each, 9 1/4in high

\$7,000 - 10,000

Provenance

Private collection, Cleveland, Ohio.

END OF SALE

**IMPRESSIONIST
& MODERN ART**

Wednesday May 11, 4pm
New York

PREVIEW

May 7-11



AUGUSTE RODIN (1840-1917)

Eve, petit modèle, version à la base carrée, dite aussi 'aux pieds plats'
bronze with rich dark brown patina
29 5/8 in (75.2 cm) (height)
\$1,000,000 - 1,500,000

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**POST-WAR
& CONTEMPORARY ART**

Thursday May 12, 4pm
New York

WAYNE THIEBAUD (B. 1920)

Two Hamburgers, 2000

oil on panel

8 x 12 7/8in.

\$800,000 - 1,200,000

Art © Wayne Thiebaud/
Licensed by VAGA, New York, NY

PREVIEW

May 7-12

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Bonhams

INVITATION

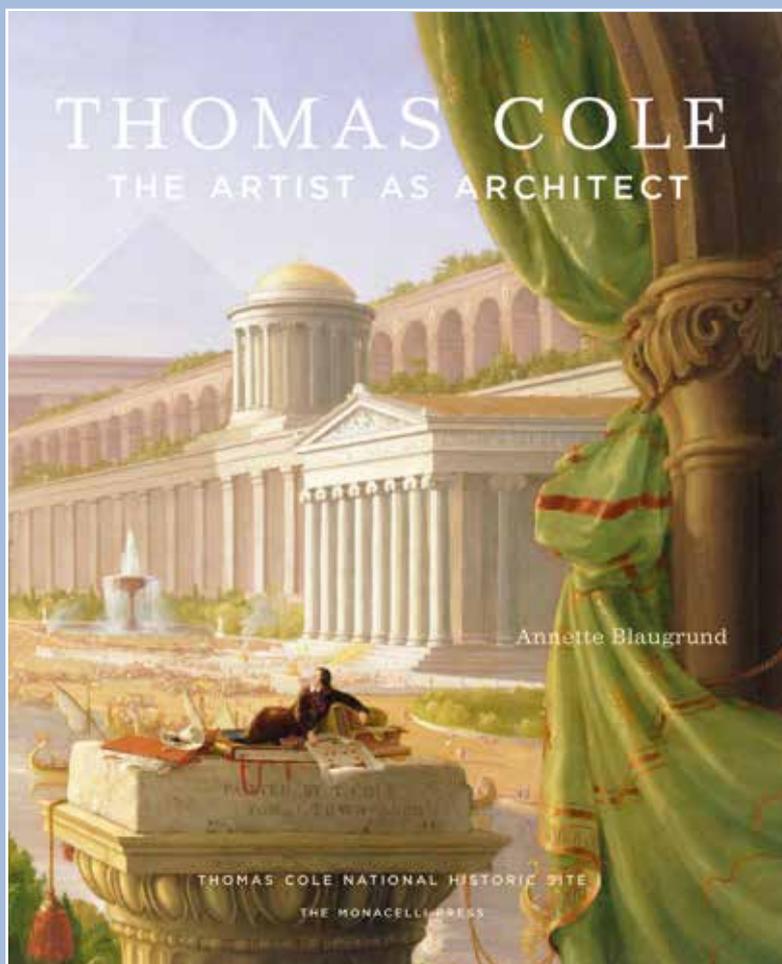
THE DIRECTORS OF BONHAMS CORDIALLY INVITE YOU AND A GUEST TO JOIN US FOR

A LECTURE, RECEPTION AND BOOK-SIGNING FOR *THOMAS COLE: THE ARTIST AS ARCHITECT* WITH AUTHOR ANNETTE BLAUGRUND, FOLLOWED BY A SPECIAL PREVIEW OF AMERICAN ART.

SUNDAY MAY 15, 2PM
Bonhams New York
580 Madison Avenue at 56th Street

KINDLY RSVP BY MAY 13
events.us@bonhams.com

AMERICAN ART AUCTION
May 18



Bonhams

NEW YORK

bonhams.com/americanpaintings

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for

the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser 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 purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser 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 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.

3. 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, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, 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 therefor to protect such interest. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition **ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES.** No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers 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. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. 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 consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

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 such mediator's fees. 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 arbitration, mediation 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 arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national 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 a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. 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 national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

CONDITIONS OF SALE - CONTINUED

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; 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 California law;

(D) 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 arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD 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 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 consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser'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 PURCHASER'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 **BOLD TYPE** heading of the print catalog entry. 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) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) 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; (d) 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 (e) 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.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR 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 PURCHASER 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 PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING 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 call our Client Services Department at +1 (800) 223 2854 ext. 3550.

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.

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.

Reserves

Unless indicated by the ρ 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 consignor 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 \blacktriangle symbol next to the lot number(s).

Bonhams may also offer property for a consignor 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 \circ symbol next to the lot number(s).

Bidding at Auction

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, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

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, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot 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 bid 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 bid 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 San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, 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.

Online

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.

Bid Increments

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

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

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 bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid 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

All buyers are asked to pay and pick up by 3pm on the business day following the auction. 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 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. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO 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.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Thursday May 26 without penalty. After Thursday May 26, collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.



IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **4PM ON THURSDAY MAY 26** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 9AM ON TUESDAY MAY 31.

Address

Cadogan Tate
301 Norman Ave
Brooklyn, NY 11222

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Insurance (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Insurance (on Hammer + Premium + tax) 0.3%

Please contact Catherine More at Cadogan Tate Fine Art Storage at
+1 (917) 464 4346
+1 (347) 468 9916 (fax)
c.more@cadogantatfineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at
+1 (917) 464 4346 or
c.more@cadogantatfineart.com

PAYMENT

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

May be made by cash, check, or credit card.

Lots will only be released from Cadogan Tate's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE

Cadogan Tate does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Cadogan Tate reserves a lien over all goods in their possession for payment of storage and all other charges due them.

OVERSIZED LOTS

- 8 61
- 25 71
- 26
- 34
- 38
- 39
- 46
- 49
- 58
- 59

GLOSSARY

Typical Headings Used in the Catalog

The following are examples of the terminology used in the catalog. While every reasonable effort has been made to ensure that the statements made in the catalog are correct, all statements and terms in this catalog are subject to the provisions of the Conditions of Sale (particularly paragraphs 7 and 8) and the Galleries and Consignors make no warranties or representations with respect to any lot.

AUTHORSHIP

(Artist)

This is our highest category of authenticity and, as such, indicates that the work, in our best judgment, is by the named artist. (No unqualified statement as to authorship is made or intended.)

Attributed to (Artist)

In our best judgment a work of the period and in the style of the artist; may be the work of the artist, in whole or in part, but less certainty of authorship than in the preceding category.

Studio of (Artist)

In our best judgment a work by an unknown handworking in the artist's studio.

Circle of (Artist)

In our best judgment a work of the period of the artist and closely related to the artist's style.

Follower of (Artist)

In our best judgment a work by an artist working in the artist's style, in his lifetime or shortly thereafter.

Manner of (Artist)

In our best judgment a work in the style of the artist, possibly of a later date.

After (Artist)

In our best judgment a copy of the known work by the artist.

TITLE

If there is a generally accepted title of the lot, that title is given at the beginning of the description. If the work does not have a title or the title is not known to us, a descriptive title is given.

SIGNATURE

Signed

The signature is, in our opinion, the signature of the artist.

Bears Signature

Has a signature which, in our opinion, might be the signature of the artist.

CONDITIONS

No statement is implied or intended regarding the imperfections or general condition of a work. If you have questions on the condition of a work, the appropriate department would be glad to provide its opinion, but all works are sold as viewed.

Bonhams and the Seller assume no risk or responsibility for the authenticity of authorship of lots executed before 1870.

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\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
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City		County / State	
Post / Zip code		Country	
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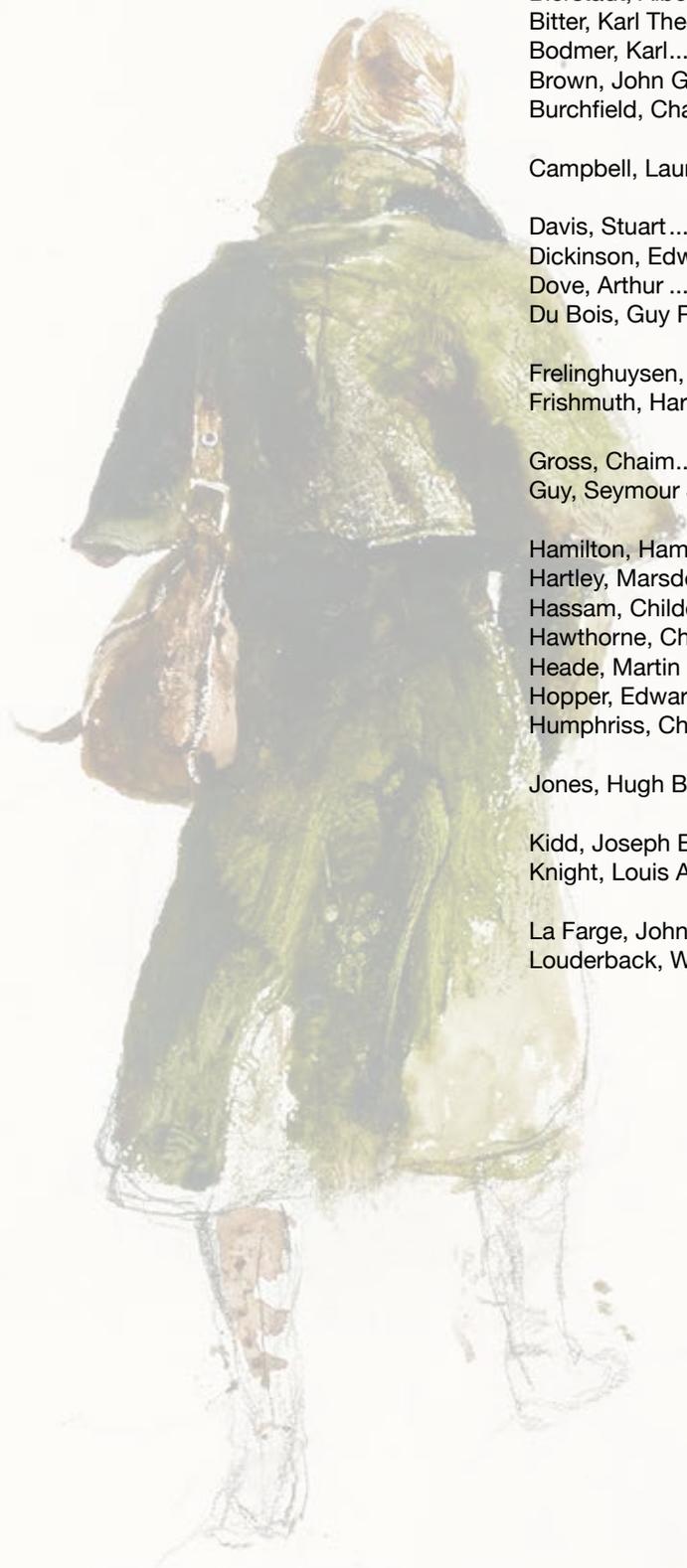
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INDEX

Avery, Milton.....	13	Marin, John.....	12
Ball, Thomas.....	38	Marsh, Reginald	10
Beal, Gifford	60, 61	Maurer, Alfred Henry.....	69
Bernstein, Theresa Ferber	7	McCartan, Edward Francis.....	76
Bierstadt, Albert	43	Moses, Anna Mary Robertson	
Bitter, Karl Theodore Francis.....	49	“Grandma”	28, 29
Bodmer, Karl.....	78	O’Keeffe, Georgia.....	66
Brown, John George	40, 41, 46	Paxton, William McGregor.....	37
Burchfield, Charles	3, 4, 9	Proctor, Alexander Phimister.....	42
Campbell, Laurence A.	31	Pushman, Hovsep	74, 75
Davis, Stuart.....	6, 8	Redfield, Edward Willis.....	33
Dickinson, Edwin Walter	14	Reid, Robert	34
Dove, Arthur	11, 63	Remington, Frederic	79
Du Bois, Guy Pène	70	Ritman, Louis	57
Frelinghuysen, Suzy	1	Russell, Charles Marion.....	80
Frishmuth, Harriet Whitney....	35, 50, 56	Schofield, Walter Elmer	32
Gross, Chaim.....	2	Scudder, Janet	53
Guy, Seymour Joseph	47	Sheeler, Charles	68
Hamilton, Hamilton.....	39	Stella, Joseph.....	15
Hartley, Marsden	62, 64, 65, 67	Thayer, Abbott Handerson	71
Hassam, Childe	54, 55	Vedder, Elihu.....	36, 73
Hawthorne, Charles Webster	72	Vickrey, Robert Remsen	16
Heade, Martin Johnson	44	Vonnoh, Bessie Potter.....	52
Hopper, Edward.....	5	Waugh, Frederick Judd	59
Humphriss, Charles Henry	81	Wiggins, Guy Carleton.....	30
Jones, Hugh Bolton.....	45	Wilde, John.....	17
Kidd, Joseph Bartholemew	48	Woodbury, Charles Herbert.....	58
Knight, Louis Aston	51	Wyeth, Andrew	
La Farge, John.....	77 18, 19, 20, 21, 22, 23, 24	
Louderback, Walt	27	Wyeth, Jamie.....	25
		Wyeth, Newell Convers	26



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