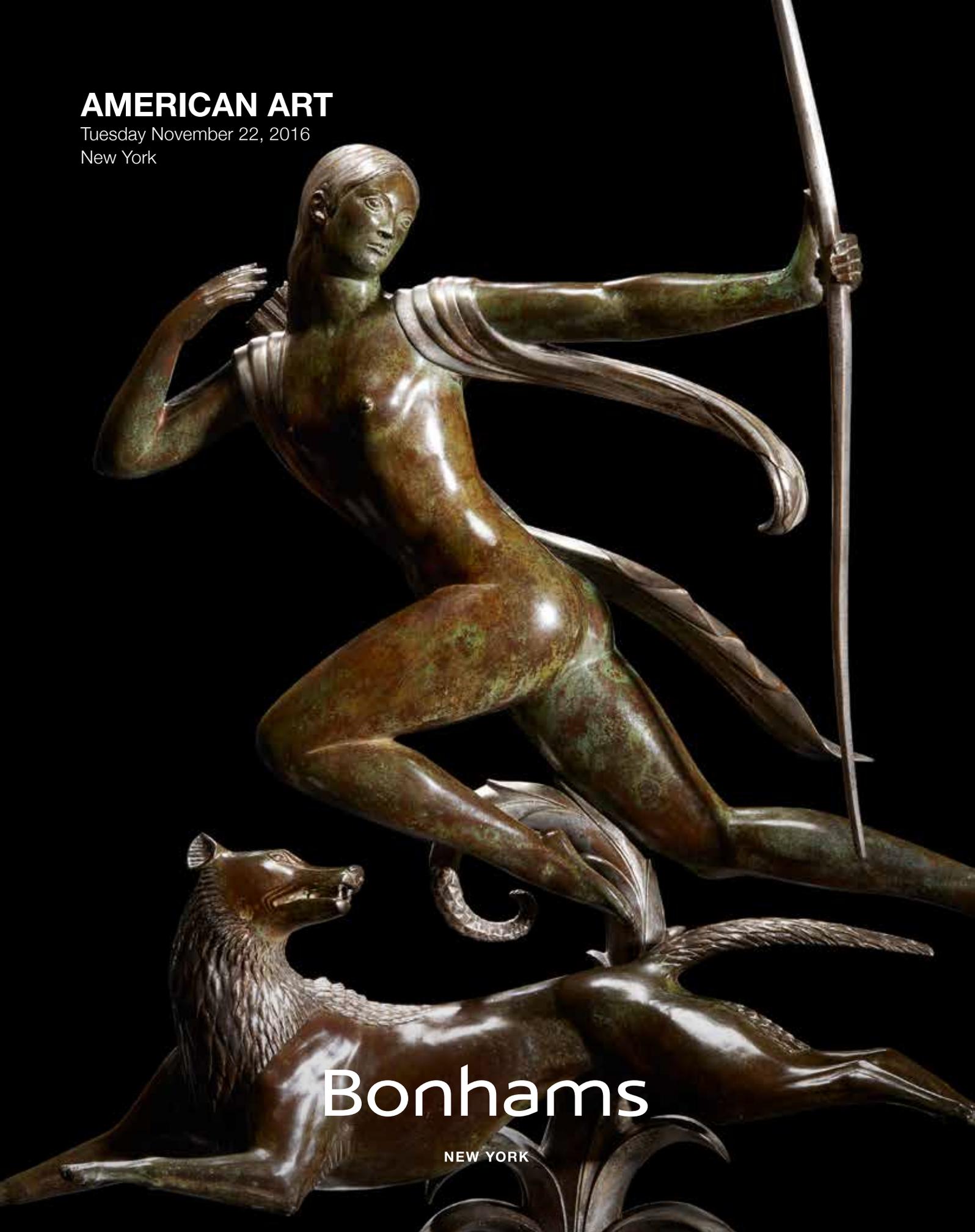


AMERICAN ART

Tuesday November 22, 2016

New York



Bonhams

NEW YORK



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Tuesday November 22, 2016 at 2pm
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Lots 1 - 98

CATALOG: \$35

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Please contact client services with any bidding inquiries.

Please see pages 116-119 for bidder information including Conditions of Sale, after-sale collection and shipment. All items listed on page 119, will be transferred to offsite storage along with all other items purchased, if not removed by 4pm on Friday December 2.

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ILLUSTRATIONS

Front Cover: Lot 9
Inside Front Cover: Lot 47
Session Page: Lot 31
Inside Back Cover: Lot 79
Back Cover: Lot 81



Mabel Hassam.



PROPERTY FROM A PRIVATE COLLECTION

1
CHARLES BURCHFIELD (1893-1967)
 Night Scene at Dock
 bears inscription 'Night Scene at Dock / #57 / 85' (on the reverse)
 watercolor, gouache and pencil on paper laid down on board
 14 1/4 x 18 7/8in

\$15,000 - 25,000

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 October 2016.



PROPERTY FROM A NEW YORK COLLECTION

2▲
CHARLES DEMUTH (1883-1935)
 Trees and Houses (Provincetown)
 signed and dated 'C Demuth • 1916 -' (lower left)
 watercolor and pencil on paper
 10 x 13 1/2in

\$40,000 - 60,000

Provenance
 The artist.
 Estate of the above.
 Robert Locher, Lancaster, Pennsylvania, bequest from the above, 1935.
 Nelson Goodman, Schwenksville, Pennsylvania, acquired from the above, 1956.
 Sale, Sotheby's, New York, March 15, 2000, lot 153.
 Vance Jordan Fine Art, New York, acquired from the above.
 Thomas Colville Fine Art, New York.
 Acquired by the present owner from the above, 2006.

Exhibited
 Providence, Rhode Island, Rhode Island School of Design, *Demuth Exhibition*, 1939.
 Boston, Massachusetts, Fogg Art Museum, Harvard Art Museums, on loan 1972-circa 1995.
 New York, Babcock Galleries, *When Modern Was Modern: 1908-1929*, September-December, 2007, no. 26.
 New York, Babcock Galleries, *GIANTS: American Modern Masters*, October 14-December 17, 2010, no. 5.

Literature
 E. Farnham, *Charles Demuth: His Life, Psychology and Works*, Ph.D. Dissertation, Ohio State University, 1959, vol. II, pp. 494-95, no. 220.
 G. Greer and A. Smith, *American Paintings 1860-1960*, New York, 2000, pp. 36-37, illustrated.



PROPERTY FROM A PRIVATE COLLECTION

3
CHARLES BURCHFIELD (1893-1967)
 Fish Houses
 bears inscription 'MAR - 9 - 1917 / # 534 / 552' and '#166222717'
 (on the reverse)
 watercolor and gouache on paper laid down on board
 18 x 21in

\$20,000 - 30,000

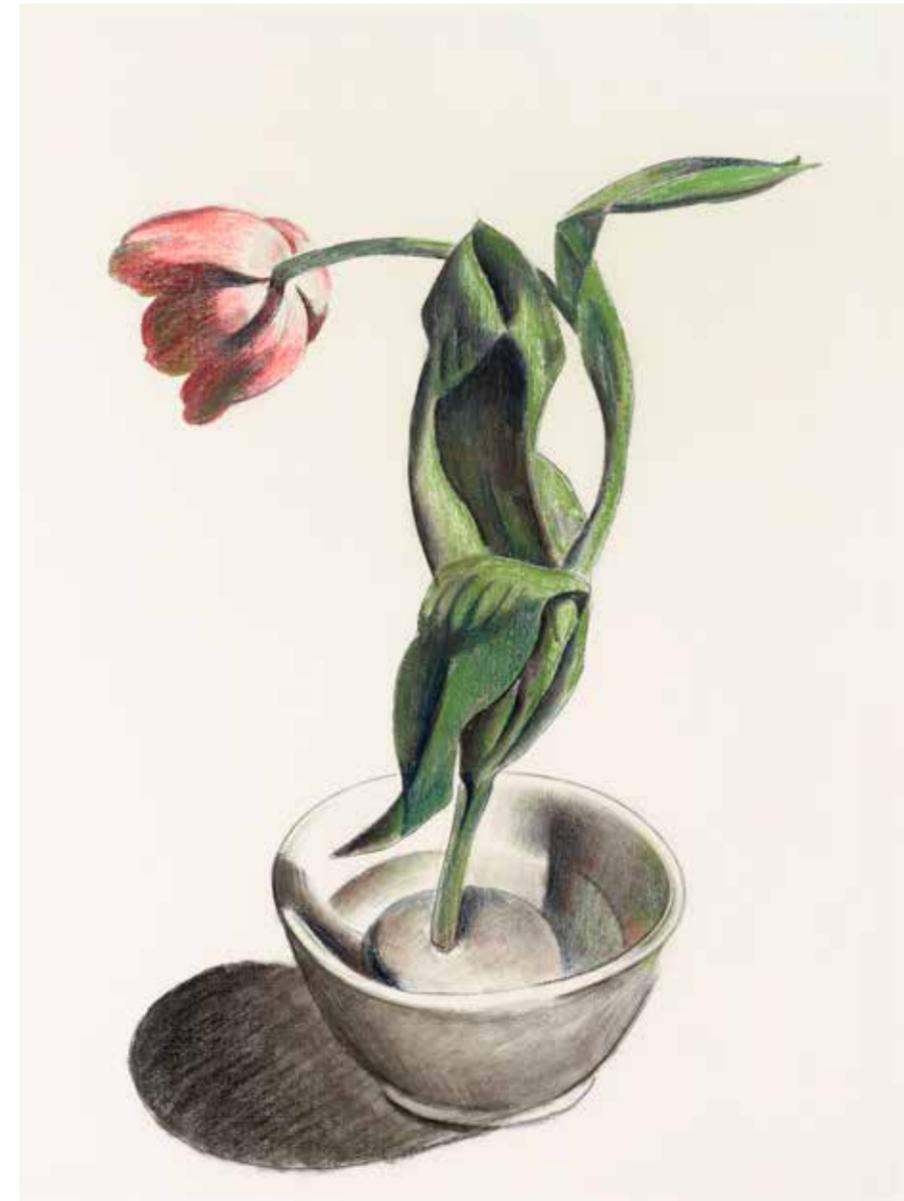
Provenance
 Private collection, New York.
 By descent to the present owner, 1999.

On March 9, 1917, Charles Burchfield recorded the following observation in his journal:

"A morning with the peculiar blk haze coming down from the Zenith – Horizon strangely white – sky & roofs same tone leaving houses in fragments. Anything with a tower is a huge overpowering blk thing with a livid white edge— & buildings in front of it are in fear.

Noon – hazy layer sky -, melted snow on mud-snow forms vivid bizarre patterns on ruts & turf – A feeling as if all at once things are going to change and a new world introduced, yet it never does – A rare sunset, as on a hot August evening, the melted snow & mud freezes slightly; the sky is wet' a dense brown haze fills the air making objects strangely elusive —"

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



PROPERTY FROM A NEW YORK COLLECTION

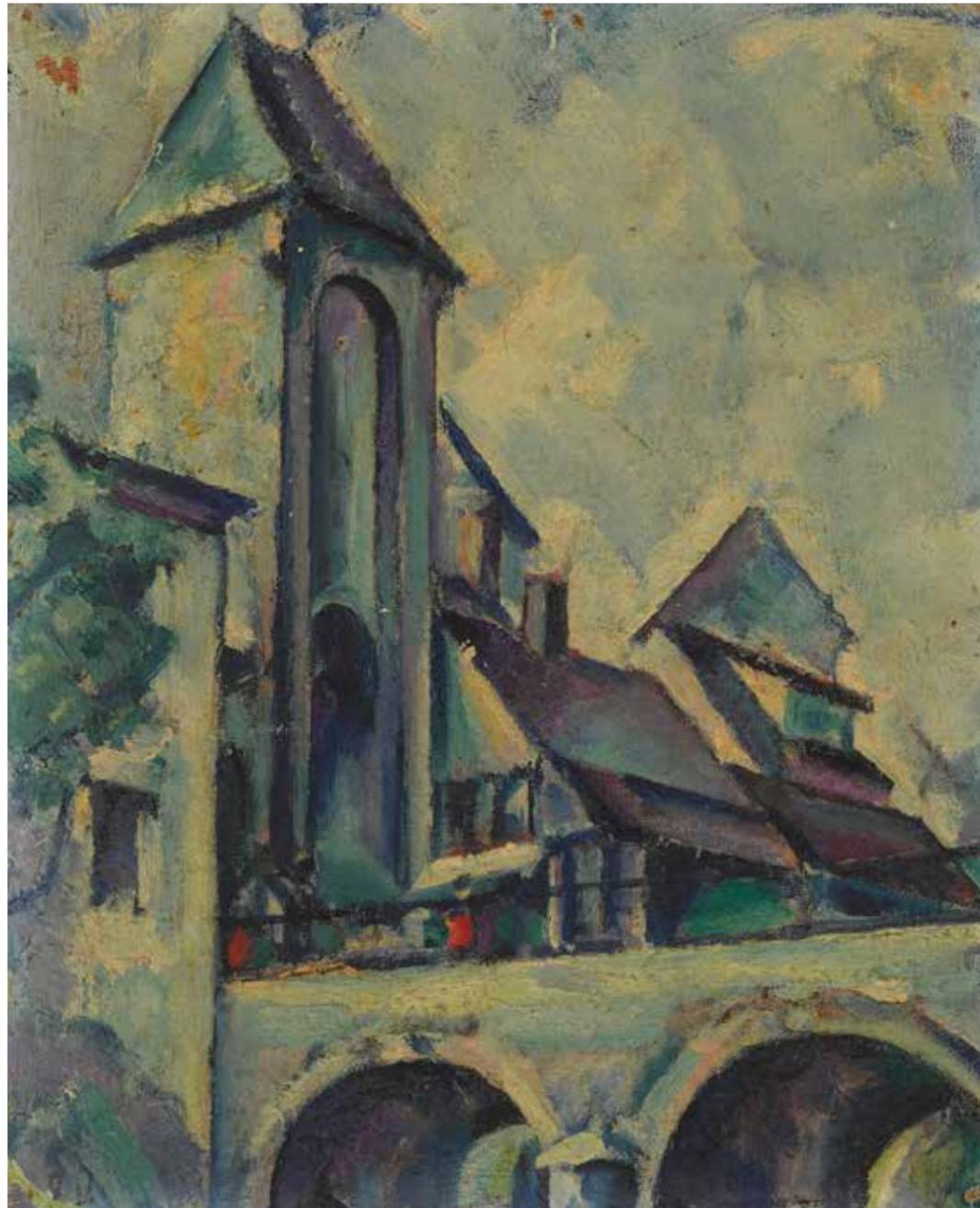
4▲
CHARLES SHEELER (1883-1965)
 Tulip
 mixed media on paper
 20 x 15in
 Executed in 1922.

\$70,000 - 100,000

Provenance
 (possibly) The Daniel Gallery, New York.
 (possibly) Susan W. Street, acquired from the above.
 Lawrence Art Museum, Williams College, Williamstown, Massachusetts, bequest from the above, 1957.
 Hirschl & Adler Galleries, New York, 1972.
 Meredith Long Galleries, Houston, Texas, 1972.
 Modern Art Museum, Fort Worth, Texas, 1973.
 Sale, Sotheby's, New York, December 3, 2003, lot 55.
 Private collection, acquired from the above.
 Acquired by the present owner from the above, 2013.

Exhibited
 New York, Driscoll Babcock Galleries, *Suspended Forms: American Modernism 1908-1928*, January 31-February 16, 2013.

Literature
 "Paintings and Drawings by Charles Sheeler," *American Art News*, April 1, 1922, p. 6.
 T. Craven, "Charles Sheeler," *Shadowland*, March 1923, vol. VII, no. 1, pp. 11, 71.
 F. Watson, "Charles Sheeler," *The Arts Magazine*, May 1923, vol. 3, no. 5, p. 334, illustrated.
 L.N. Dochterman, *Stylistic Development of the Work of Charles Sheeler*, Ph.D. dissertation, State University of Iowa, 1963, n.p.



5
PRESTON DICKINSON (1891-1930)
 Church Spires

oil on canvasboard
 10 5/8 x 8 5/8 in

\$10,000 - 15,000

Provenance

The Daniel Gallery, New York.
 Mr. and Mrs. Walter and Lucille Fillin, New York, probably acquired from the above, by 1962.
 By descent to the present owner.

Exhibited

Albany, New York, Albany Institute of History and Art, and elsewhere, *A Family Collection: Drawings, Sculptures and Oils by American Artists Selected from the Collection of Lucille and Walter Fillin and their Children*, July 9, 1962-April 7, 1963, n.p., no. 8, illustrated.



PROPERTY FROM A NEW YORK COLLECTION

6▲
PRESTON DICKINSON (1891-1930)
 Still Life with Condiments (The Provolone Cheese)

pastel on paper laid down on paper
 18 3/4 x 24 3/4 in
 Executed circa 1925.

\$10,000 - 15,000

Provenance

The artist.
 Private collection.
 The Downtown Gallery, New York, 1964.
 Owen Gallery, New York.
 Sale, Christie's, New York, March 2, 2006, lot 136.
 Acquired by the present owner from the above.

Exhibited

New York, Babcock Galleries, *Davis, Dove, Hartley, Marin, Sheeler*, May 1-July 11, 2007, no. 4.
 New York, Birnam Wood Galleries, *Modern Life: American Paintings Between The Wars*, July 5-August 5, 2007.
 New York, Babcock Galleries, *When Modern Was Modern: 1908-1929*, September 17-December 21, 2007, no. 29.
 New York, Babcock Galleries, *American Paper: 1865-1965*, March 5-May 6, 2009, no. 57.
 New York, Babcock Galleries, *GIANTS: American Modernist Masters*, October 14-December 17, 2010, no. 65.



7



8

7

KONRAD CRAMER (1888-1963)

Bouquet in White Vase
signed and dated 'Konra Cramer 1928.' (lower right)
oil on gessoed panel
20 x 16in

\$8,000 - 12,000

Provenance

Valentine Dudensing Galleries, New York.
Martin Diamond Fine Arts, Inc., New York.
Sale, William Doyle Galleries, New York, May 4, 1994, lot 68.
Private collection, New York.
Aaron Payne Fine Art, Santa Fe, New Mexico.
Acquired by the present owner from the above, 2005.

PROPERTY FROM A PRIVATE COLLECTION

8

CHARLES BURCHFIELD (1893-1967)

Tree Stumps
bears inscription 'FEB - 25 - 1917 / # 428 / 568' and '#166222717'
(on the reverse)
watercolor and gouache on paper laid down on board
14 1/4 x 22 1/2in

\$20,000 - 30,000

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 September 2016.

PROPERTY FROM THE ESTATE OF SYLVIA MCLAUGHLIN, BERKELEY, CALIFORNIA

9

PAUL HOWARD MANSHIP (1885-1966)

Diana

inscribed 'Paul Manship / © 1921' and 'Valsuani Foundeur' (on the base)

bronze with greenish-brown patina and select areas of silver plate

38 1/4in high on a 1 1/2in marble base

\$400,000 - 600,000

Provenance

Mr. George E. Cranmer, Denver, Colorado.

By descent to the present owner from the above.

Literature

E. Murtha, *Paul Manship*, New York, 1957, pp. 14, 18, 161-62, no. 138.

Paul Manship: Changing Taste in America, St. Paul, Minnesota, 1985, p. 72-75, no. 45,
another example illustrated.

J. Manship, *Paul Manship*, New York, 1989, pp. 100-101, 111, 113, 133, pl. 92, another
example illustrated.

H. Rand, *Paul Manship*, Washington, D.C., 1989, pp. 73-83.



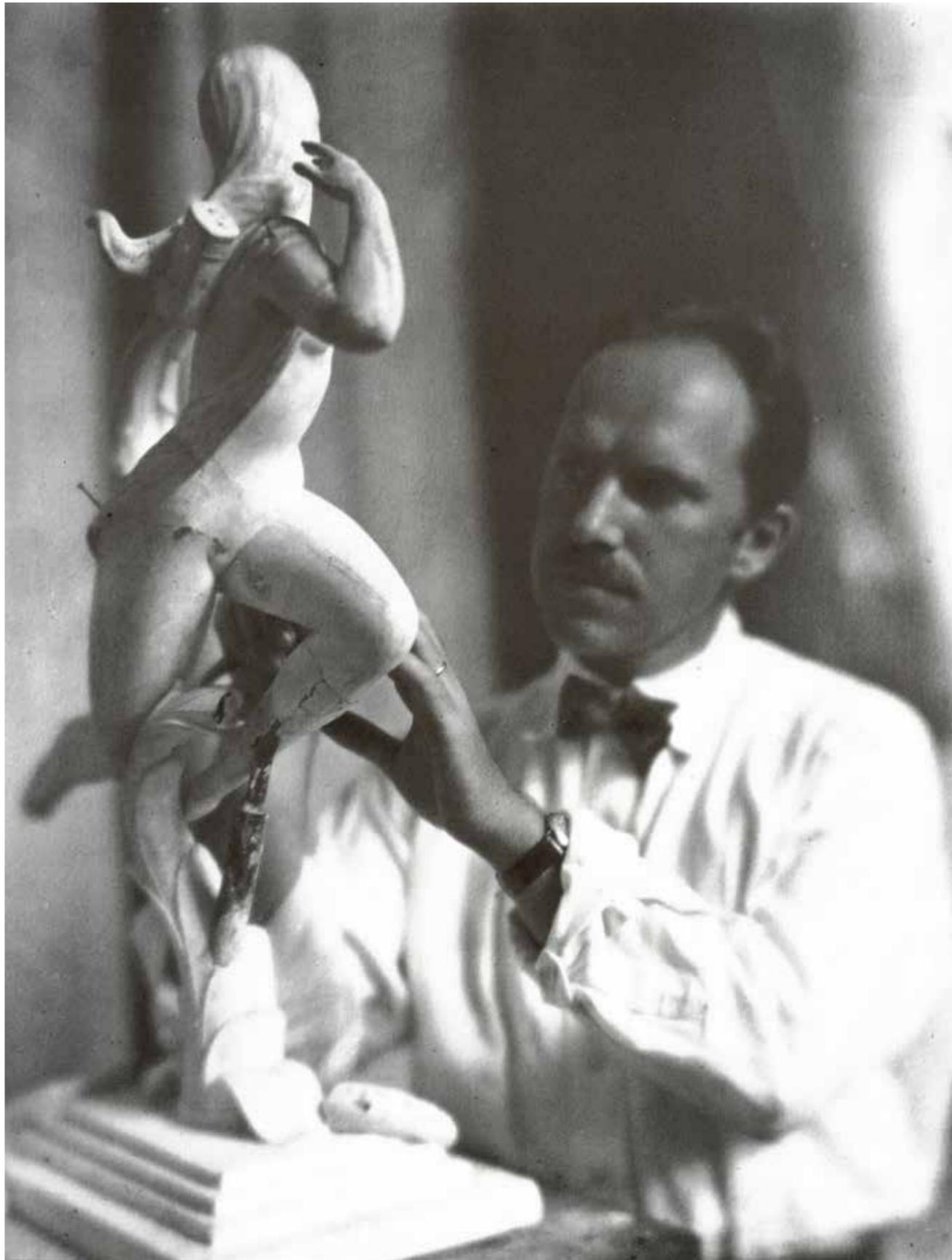


Fig 1: Nikolaus Muray (1892-1965), *Paul Manship Working on Diana*, 1920

After being rewarded the Rome Prize in 1909, the young artist Paul Manship moved to Rome where he pursued additional study at the American Academy. He returned to New York in 1912 to find a captive audience, favorable to his developing style, and commissions soon followed. His education abroad left the artist with an acute awareness of the classical subjects which formed the canon of art history that preceded him. He admired these Archaic examples while developing new inspirations from the imagery and characters he discovered in literary works, mythology and exotic, foreign cultures.

A favorite of the artist was the Greek mythological story of Artemis and Acteon. According to legend, the virtuous goddess Artemis, known by the Romans as Diana, is discovered by the mortal hunter Acteon when bathing in a nearby stream. Diana reacts with great fury and strikes this trespasser with her spell-bound arrow. He quickly transforms into a stag, bearing horns and a fur hide. Unable to recognize their new master, Acteon's hounds pounce on him like prey.

The story of Diana and Acteon was a narrative that intrigued Manship in the years before he modeled this sculpture of *Diana*. In as early as 1915 he produced sketches of the mythological character, during his first summer in Cornish, New Hampshire. He drafted the figure of Diana in various pencil studies, evolving his composition which began as a bow-like female form, later complimented by separate sketches of hounds in flight with gritted teeth. *Diana* was produced with a companion piece, a sculpture of the ill-fated *Acteon*, of comparable size. "These pieces represent Manship at his most characteristic, with their use of mythological subjects, nude figures in motion, stylized animals and plants, and highly decorative patterns in which the voids are as calculated for effect as the solids. These two pieces have always been—with the *Dancer and Gazelles*—Manship's most popular works." (J. Manship, *Paul Manship*, New York, 1989, p. 101)

Manship produced additional bronze versions of *Diana* in 1921 and explored similar sized models of *Acteon* in 1923. This version of *Diana* was the original and smallest version the artist completed on the subject. A second model for *Diana* was executed in 1924 in gilded bronze, which stands just over 7-feet high, complete with eyes of blue and white enamel. This example, which may be the most recognizable version, can be found at the Brookgreen Gardens in Murrells Inlet, South Carolina. A final version produced in bronze in 1925, measured 48-inches tall. While the edition size for the present version is unknown, *Diana* was a widely popular model and among the most acclaimed by critics, Harry Rand concluded, "Yet the smaller life-size version is, in many ways, the triumph of his career. *Diana* embodied the best of Manship's art, the highest aspirations of archaism and contemporary academicism, the promise for a legitimate and potent alternative to modernism, and an unsurpassable performance in bronzework" (H. Rand, *Paul Manship*, Washington, D.C., 1989, p. 76).

Among the *Diana* casts known, there do not appear to be any examples of the model that also include silver plating such as the present lot. There is evidence that Manship did experiment with casting a few of his models in sterling silver and he frequently applied bronzes with select areas of gilt. Some of the examples of his work in sterling silver, unique casts among his primarily bronze editions, include *Pekinese Dog* and *Persian Cat*, both from 1931, and *Seal of Missouri*, produced later in 1946. The silver plating that adorns the present work almost reads as a costume, a layer of armor for Diana the defensive goddess. Within the ribbons of her hair, the drapery which is laid delicately upon her shoulder and the quiver which encases her arrows, each element radiates in a sheet of silver plating. The abstract vine that supports both figures is completely plated in silver, blooming as she glides in arabesque. Beneath her the hound's wild fur glistens with silver highlights. These details award the work as an example of exceptional quality and imagination. With the original silver plating having survived the century that followed after its execution, this work is a relic of the artist's highest technique and craftsmanship, as victorious as Diana the illuminated deity.

Bonhams proudly offers this sculpture on behalf of the distinguished collection of Sylvia McLaughlin, an influential environmentalist from San Francisco, California. Mrs. McLaughlin was the founder of the Save the Bay Association, responsible in large part for stopping the filling and pollution of the San Francisco Bay. Named in her honor is The McLaughlin Eastshore State Park, in Berkeley, California. Her husband, Donald McLaughlin, was a professor of mining engineering and later became the CEO of Homestake Mining in San Francisco, as well as chairman of the University of California Board of Regents. The McLaughlin Hall, at University of California Berkeley, and McLaughlin Way, at University of California Santa Cruz campuses, are named after him.

Mrs. McLaughlin grew up in Denver, Colorado. Her father, George E. Cranmer, also of Denver, began his career as a successful stockbroker. Leaving the finance world before the crash in 1929, he continued his career in public service and was appointed Director of Parks and Improvements for the City of Denver in the mid-1930s. He was responsible for the planning and development of Winter Park Ski Resort, Red Rocks Amphitheatre Theater and many other city-wide improvements. Suitably, Cranmer Park in Denver is named after him.

George Cranmer and his wife Jean Cranmer moved to Denver in 1917 where they built a home on 200 Cherry Street. Designed by architect Jacques Benedict in Italian Renaissance style, the home, also known today as the Kerwin House, was added to the National Register of Historic Places in 2005. It is believed that *Diana* was purchased by Mr. Cranmer during this period. One can easily image the sculpture in their outdoor courtyard or through the French doors which lead to the home's impressive, vaulted-ceiling library.

As the Art Deco style rose in popularity during the 1920s, so did taste for Manship's work. *Diana* combines the popular preservation of original, Neo-Classical forms, portrayed with a uniquely Modern style. While the artist never intentionally participated in the formation of the Art Deco movement and its far reaching influence, Manship's body of work represents some of the greatest contributions to the chapter of American Art Deco design.

Additional examples of this version of *Diana* are recorded in the following public collections: the Snite Museum of Modern Art, University of Notre Dame, Indiana; Colby College Museum of Art, Waterville, Maine; the Columbus Museum of Art, Columbus, Ohio; the Carnegie Museum of Art, Pittsburgh, Pennsylvania; and, the Isabella Stewart Gardner Museum, Boston, Massachusetts.





10
PAUL HOWARD MANSHIP (1885-1966)
 Spear Thrower
 inscribed 'Paul Manship / © 1921' and 'No 11' (on the base) and stamped 'ROMAN BRONZE WORKS N-Y-' (along the base)
 bronze with brown patina
 20in high

\$25,000 - 35,000

Provenance
 Private collection, Pennsylvania.
 By descent to the present owner.

Literature
 E. Murtha, *Paul Manship*, New York, 1957, p. 14, pl. 19, another example illustrated.
 J. Manship, *Paul Manship*, New York, 1989, pp. 113, 94, pl. 86, another example illustrated.
 H. Rand, *Paul Manship*, Washington, D.C., 1989, pp. 54-55, fig. 40, illustrated.

In Edwin Murtha's publication, *Paul Manship*, the author discusses the traditional Roman and archaic Greek models that inspired the artist. The athletic figure portrayed in the present work promote *Spear Thrower* as one among the artist's most advanced portrayals of the subject. The present work exists in an edition of twelve casts, others of which can be found in the following public collections: Yale University Art Gallery, New Haven, Connecticut; Seattle Art Museum, Seattle, Washington; de Young Art Museum, Fine Arts Museums of San Francisco, San Francisco, California; Akron Art Museum, Akron, Ohio; and Peabody Art Collection, Maryland State Art Collection, Annapolis, Maryland.



11
ANNA VAUGHN HYATT HUNTINGTON (1876-1973)
 Charging Mountain Goats: A Pair of Bookends
 each, inscribed 'Anna V. Hyatt' (on the base); each, stamped 'GORHAM CO. FOUNDERS / Q447' (along the base); the first, numbered '#71'; the second, numbered '#72' (along the base)
 each, bronze with brown patina
 each, 7 1/4in high

\$6,000 - 8,000

Provenance
 Private collection, Southern California.
 By descent to the present owner.



12
GILBERT STUART (1755-1828)
Portrait of Samuel Atkins Eliot
oil on canvas
30 x 25in
Painted *circa* 1808.

\$15,000 - 20,000

Provenance
Family of the sitter.
By descent to the present owner.

The present work features Samuel Atkins Eliot (1798-1862) who served as the seventh Mayor of Boston, Massachusetts, from 1834 to 1844. He was the son of Samuel and Catherine Atkins Eliot, also of Boston. According to Lawrence Park's publication of 1926, the sitter's parents were painted *circa* 1806. Additional scholarship suggests that the sitter's sister was painted *circa* 1808 and it is reasonable to assume that the present work was completed around the same time, when Eliot was still just a young man.



13
JOHN GEORGE BROWN (1831-1913)
Interior Scene with Boy and Girl
signed and dated 'J.G. Brown / 1859' (lower left)
oil on canvas
16 1/4 x 14in

\$6,000 - 8,000

Provenance
Private collection, Arizona.



14

14^w

WILLIAM LOUIS SONNTAG (1822-1900)

Early Morning
signed and dated 'W.L. Sonntag / 1853' (lower left)
oil on canvas
32 1/4 x 48 1/2in

\$6,000 - 8,000

Provenance

Sale, Christie's, New York, March 10, 1989, lot 25.
Greenwich Gallery, Greenwich, Connecticut.
Acquired by the present owner from the above, circa 1990s.



15

15

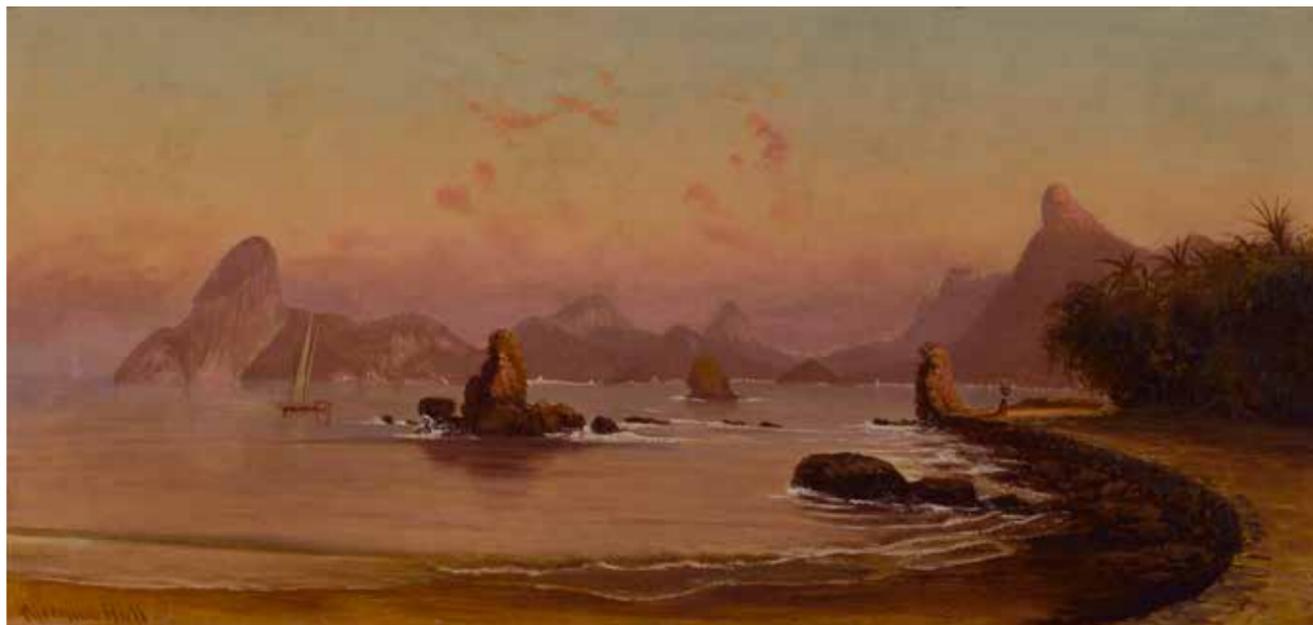
EDMONIA LEWIS (1845-1911)

Minnehaha
signed and dated 'Edmonia Lewis / Fecit a Rome / 1868' and
inscribed with title (along the base)
marble
12in high

\$25,000 - 35,000

Provenance

Private collection, California, by descent.



16

CYRENIUS HALL (1830-1904)

Bay of Rio de Janeiro
signed 'Cyrenius Hall' (lower left)
oil on canvas
15 1/8 x 30 1/4in
Painted *circa* 1866.

\$8,000 - 12,000

Provenance

Private collection, New York.

Exhibited

Buffalo, New York, Buffalo Fine Arts Academy, 1871.



17

NORTON BUSH (1834-1894)

Tropical Landscape at Sunset
signed and dated 'NBush. 1885.' (lower left)
oil on canvas
16 1/8 x 24 1/4in

\$8,000 - 12,000

Provenance

De Ru's Fine Art, Bellflower, California.
Acquired by the present owner from the above, *circa* 1975.

PROPERTY FROM A PRIVATE COLLECTION, RANCHO SANTA FE, CALIFORNIA

18

ALBERT BIERSTADT (1830-1902)

Mont Blanc

signed with conjoined initials 'ABierstadt' (lower right)

oil on paper laid down on canvas

22 1/4 x 30in

\$80,000 - 120,000

Provenance

Sale, Christie's, New York, December 4, 2008, lot 171.

Acquired by the present owner from the above.

Albert Bierstadt may be best known for his mammoth, awe-inspiring landscape paintings of the American West, yet the German-born, Massachusetts-raised artist often sought out quieter, poetic moments in nature that reveal his keen powers of observation and his ability to transport a viewer to any location. The present work, *Mont Blanc*, is a prime example of Bierstadt's success presenting the subtle and intimate within an immense subject.

Mont Blanc, located along the French-Italian border, is not only the highest point in the Alps but also the highest peak in Western Europe. Likely rendered on one of the many trips Bierstadt took to Europe between the years of 1878 and 1897, *Mont Blanc*, provides the viewer with a bird's eye view of the stoic peak. By establishing a distinct back, middle and foreground, Bierstadt successfully creates a well-rounded composition rooted in traditional uses of space. As mist and clouds settle in the valley, dynamic angles draw the eye to a rocky outcrop in the right foreground that carefully presents two forward leaning pine trees. The placement of these trees is decisive and enduring. Rendered in oil, *Mont Blanc* is a highly finished example of Bierstadt's most successful skills of transferring passion and observation to paper.



SANFORD ROBINSON GIFFORD (1823-1880)

Arch of Nero at Tivoli from the West
 inscribed and dated 'Tivoli Oct 13 '68' (lower right) and bears Gifford
 Estate Sale stamp (on the reverse)
 oil on canvas
 8 x 13 3/8in

\$40,000 - 60,000

Provenance

The artist.
 Estate of the above.
 Sale, Thos. E. Kirby & Co., New York, *The Sanford R. Gifford
 Collection*, Part I, April 11-12, 1881, lot 34.
 J.A. Dean, acquired from the above.
 Majda Comar.
 Estate of the above.
 Acquired by the present owner from the above.

Exhibited

New York, Metropolitan Museum of Art, *Loan Collection of Paintings
 in the West and East Galleries*, October 1880-March 1881, p. 10, no.
 132 (as *The Arch of Nero, Tivoli, a study*).

Literature

*A Memorial Catalogue of the Paintings of Sanford Robinson Gifford,
 N.A.*, New York, 1881, p. 36, no. 514 (as *A Sketch of the Arch of Nero
 at Tivolo, from the West*).



Fig. 1: Thomas Cole (1801-1848), *A View near Tivoli (Morning)*, 1832, oil on canvas, 14 3/4 x 23 1/8in, Rogers Fund, 1903 (03.27), The Metropolitan Museum of Art, New York, NY. Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY.

Accompanying this lot is a letter and research report written by Sanford Gifford scholar, Dr. Ila Weiss. She confirms that the present work illustrates ruins of a Roman aqueduct at Ponte degli Arci, which stand near the city of Tivoli in Italy. According to her scholarship, this structure was for a period of time incorrectly referred to as the Arch of Nero and referred to as such in the artist's journal as well as among his peers.

Gifford had admired the works of Thomas Cole (1801-1848) who had visited the site and completed two accomplished pictures of the Arch. The first, a horizontal composition executed in 1832 (fig. 1), now in the collection of the Metropolitan Museum of Art, New York, and a subsequent and much larger canvas, measuring 60 1/4 x 48 1/4in, completed in 1846, which resides in the Newark Museum, New Jersey. Cole's interpretation appears to be a romantic one decorated with white cumulous clouds and rolling green hills. Gifford marveled at these canvases and in his European journal admitted he was eager to get to the "picturesque Arch of Nero" which was "the subject of one of Cole's finest pictures".

On October 11, 1868, alongside his good friend, the artist Jervis McEntee (1828-1891), Gifford completed pencil sketches of the Arch from the east and west, filling a notebook with architectural drawings and figure studies. In the days that followed the artist completed three oil sketches of the Arch of Nero in comparable sizes. A decade later he revisited the subject and produced two much larger paintings of the Arch. The present work is the only known surviving example of these five paintings depicting Ponte degli Arci. Dr. Weiss concludes:

"Gifford's painting exemplifies his masterful and characteristic treatment of textures: the exploitation of red-brown under-painting to establish foreground foliage; a variety of brushstrokes to define grasses and leafage in varying degrees of haze; and the distinction between Roman masonry, rubble in the near-left, and the smoother construction of the ruined medieval tower above. Above all it demonstrates the command of colored light and air for which he is celebrated. The soft pink light of morning tinges the tangible atmosphere, modifying the blue of the sky as a cool gray warming towards the horizon, and constructing undulations on the distant mountainside with greyed salmon lights against cooler grays. The greens of meadow and trees are neutralized by the warm light to olive grays, and yellow grasses become tans with yellow-tan lights. The dominant arch and road and the aqueduct bridge, warmer and cooler tans, are bathed in soft salmon lights where the sun penetrates architectural openings. Splashes and pinpoints of sunlight glint on the edge of the bridge's walkway and on its figures, skillfully evoking their forms with tiny impasto dabs of white, red, and black; and they reveal people and animals in the far-foreground, even pinpoint an object on the head of the nearest figure otherwise half lost in shadow."

We wish to thank Dr. Ila Weiss for her assistance cataloguing this lot.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

20^o

MARTIN JOHNSON HEADE (1819-1904)

Seascape at Sunset

signed 'M.J. Heade' (lower right)

oil on canvas

10 1/4 x 20 1/4in

Painted circa 1876-83.

\$120,000 - 180,000

Provenance

John Hull Brown.

Sale, Sotheby Parke Bernet, New York, April 29, 1976, lot 46.

Private collection, New Jersey.

Questroyal Fine Art, New York, 2008.

Acquired by the present owner from the above, 2008.

Exhibited

Montclair, New Jersey, Montclair Art Museum, *A Love Affair: 50 Years of Collecting American Art*, September 18-October 30, 1988, n.p., no. 22.

Literature

T.E. Stebbins, Jr., *The Life and Works of Martin Johnson Heade: A Critical Analysis and Catalogue Raisonné*, New Haven, Connecticut, 2000, p. 263, no. 249, illustrated.

Questroyal Fine Art, *Important American Paintings, Volume IX, Fall 2008*, exhibition catalogue, New York, 2008, n.p., pl. 25, illustrated.

Martin Johnson Heade, who prided himself on originality, embraced a variety of subjects through his lengthy career with unrivaled enthusiasm and dedication. While many Hudson River School artists shared inspiration found in locations and place-subjects, Heade was divergent. He gave equal opportunity to both landscape and still-life themes and he explored niches within those categories in depth, allowing experimentation with important elements like light and color on a broad scale. Some of his most comprehensive themes include the artist's famous marsh subjects, hummingbirds, floral still-lives, and, as in the case of the present work, marine imagery.

By regularly revisiting marine imagery through his career, Heade was able to perfect his dramatic, storm-forming skies and settle into a more vivid range of atmosphere, as represented in the present work, *Seascape at Sunset*. While very few of the Heade's pictures are dated, *Seascape at Sunset* was originally assigned the *circa* date of 1876 to 1883 by scholar Theodore E. Stebbins. After a more recent review of the painting in 2007, Dr. Stebbins wrote a letter re-dating the present work as follows, "In the book, I date the work c. 1876-1883, but now that I have had a chance to examine it more closely, I am inclined to think it is probably a work from around the mid 1860's." He goes on to note, "I say this because it is a crisply executed painting, with a cheerful tone rather than the sadder mood of many of the artist's marine compositions."

Dr. Stebbins assessment on the crisp execution of this work and its cheerful tone are quite adept. The painting captures all of the warm, joyful and calming colors one would expect to find in a later summer sunset while very clearly defining the shoreline and rocky foreground. The present work in oil is rendered on a thickly woven canvas. Dr. Stebbins speculates in the same letter, "One wonders why Heade used a relatively coarse canvas for this refined work. I can only guess that he was at a distance from his usual source of materials, and thus perhaps not working on Narragansett Bay, but may have been in Maine or elsewhere." Regardless of location, Heade's *Seascape at Sunset* is a universally successful rendering of the artist's most careful and colorful marine pictures.





22

21

KARL WITKOWSKI (1860-1910)

Newsboy

signed and dated 'KWitkowski / 99' (upper left)

oil on canvas

14 1/8 x 20 1/8in

\$5,000 - 7,000

Provenance

Sale, Christie's, New York, March 4, 2010, lot 178.

Acquired by the present owner from the above.

22^w

ALFRED THOMPSON BRICHER (1837-1908)

Coastal Landscape

signed indistinctly 'ATBricher' (lower right)

oil on canvas

25 1/4 x 52 1/4in

\$40,000 - 60,000

Provenance

Mr. and Mrs. William and Gertrude Larsen, Green Bay, Wisconsin.

Mr. William W. Larsen, Pasadena, California, by descent from the above.

By descent to the present owner.

21



23

WILLIAM HOLBROOK BEARD (1824-1900)

Children Playing in a Forest
signed and dated 'W.H Beard. / 1878.' (lower left)
oil on canvas
18 x 24in

\$15,000 - 25,000

Provenance

Private collection, Beverly Hills, California.
Acquired by the present owner from the above.



24

WILLIAM LAMB PICKNELL (1854-1897)

Pont Aven

signed and dated 'William Picknell / Pont Aven 1886' (lower right)

oil on canvas

16 x 21 3/4in

\$5,000 - 7,000

Provenance

The Jean and Graham Devoe Williford Charitable Trust.

Sale, Heritage Auctions, New York, May 10, 2014, lot 70006.

Acquired by the present owner from the above.



PROPERTY FROM THE ESTATE OF JANE W. ESCHER

25

GEORGE INNESS (1825-1894)

Evening, Montclair
signed 'G. Inness' (lower right)
oil on canvas laid down on Masonite
20 x 30in
Painted circa 1890.

US\$12,000 - 18,000

Provenance

with J.W. Young Galleries, Chicago, Illinois, circa 1922.
Paul Watkins, Winona, Minnesota, circa 1922.
William B. Watkins, Manalapan, Florida, by descent from the above.
By descent to the present owner.

Exhibited

Chicago, Illinois, Young's Art Galleries, *Catalog of Paintings by Eminent American Old Masters and by some of the Prominent Living American Artists*, circa February-March 1918, no. 2, pp. 10-11, illustrated.

Literature

L. Ireland, *The Works of George Inness: An Illustrated Catalogue Raisonné*, Austin, Texas, 1965, pp. 339-40, no. 1336, illustrated.
M. Quick, *George Inness: A Catalogue Raisonné*, vol. two, New Brunswick, New Jersey, 2007, pp. 289-90, no. 976, illustrated.



26

GEORGE INNESS (1825-1894)

Landscape with Figure
signed 'G. Inness.' (lower left)
oil on canvas
14 5/8 x 19 1/2in
Painted circa 1883-86.

\$12,000 - 18,000

Provenance

Frances Aaronson, Aaronson Gallery, Atlanta, Georgia.
Private collection, Atlanta, Georgia, acquired from the above, circa 1969-79.
By descent to the present owner.

We wish to thank Mr. Michael Quick for his assistance cataloguing this lot. This work will be included in the supplement to Mr. Quick's *catalogue raisonné* of the artist's work.



27

27^w

WILLIAM HART (1823-1894)

Cows in a Pasture
signed, inscribed with initials and dated 'Wm Hart / WH 1879' (lower left)
oil on canvas
29 1/2 x 44 1/2 in

\$10,000 - 15,000

Provenance

Sale, Butterfield & Butterfield, San Francisco, California, December 13, 1994, lot 774.
Acquired by the present owner from the above.

PROPERTY FROM THE ESTATE OF MRS. CLYDE G. WHELDEN, PIEDMONT, CALIFORNIA

28

FREDERICK WILLIAM MACMONNIES (1863-1937)

Pan of Rohallion
inscribed 'Frederick MacMonnies / Copyright 1894 Paris 1890.' and stamped 'E. Gruet Jeune Fondateur' (on the reverse)
bronze with brown patina
30 in high on a 6 in metal cornice
Modeled in 1890.

\$15,000 - 25,000

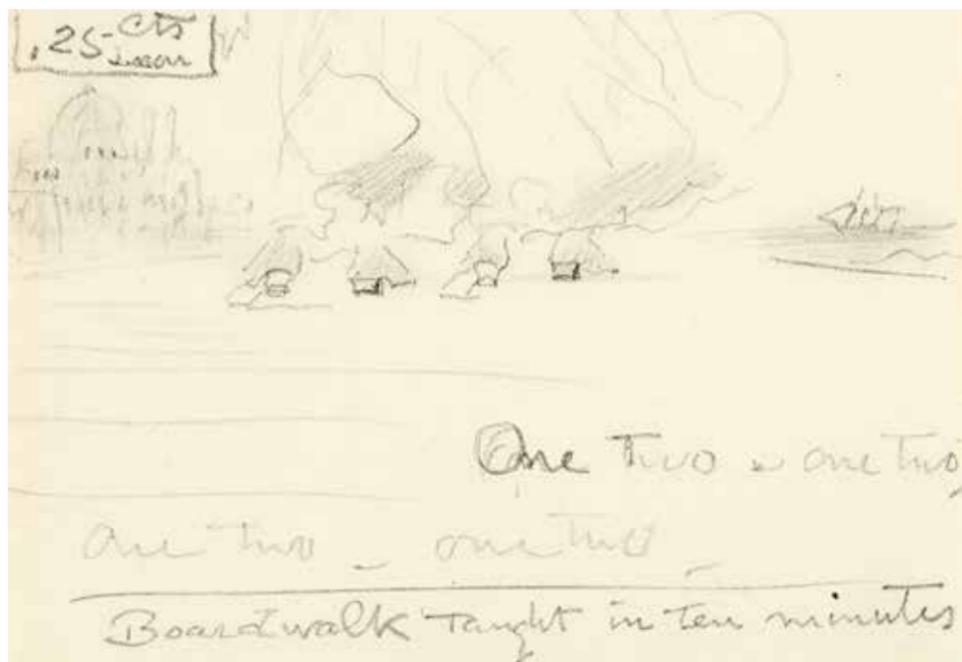
Literature

J. Conner and J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works 1893-1939*, Houston, Texas, 1989, p. 126, another example listed.
M. Smart and E.A. Gordon, *A Flight with Fame: The Life and Art of Frederick MacMonnies (1863-1937) with a Catalogue Raisonné of the Artist's Works*, Madison, Connecticut, 1996, pp. 85, 89-90, 92, 99, 106, 150, 156, 237, 288, no. 22, other examples illustrated.

The subject of Pan was initially conceived by Macmonnies in 1890 for a commission from Edward D. Adams of New Jersey. Executed as a 6-foot fountain, the work stood in the garden of Adams's Rohallion Estate designed by the fashionable architect Stanford White. As recorded in *A Flight With Fame*, upon completion of the sculpture, Adams gave MacMonnies permission to make unlimited reproductions of Pan with the directive that none of these reproductions exceed 3-feet in height. *Pan of Rohallion* was eventually produced in four different sizes, the present work being one among the second largest version, which measured from 28 1/2 to 30 3/4 inches. It was cast well into the 1920s and became a great commercial success for the artist.



28



Actual size

29

WINSLOW HOMER (1836-1910)

Boardwalk Sketch, Atlantic City, New Jersey inscribed '.25 cts lesson' (upper left) and 'One two - one two / one two - one two / Boardwalk taught in ten minutes' (lower center) pencil on paper 3 3/8 x 5in Executed in 1906.

\$6,000 - 8,000

Provenance

The artist.
Charles S. Homer, Jr., by bequest from the above, 1910.
Mrs. Charles S. Homer, Jr., by bequest from the above, 1917.
Arthur P. Homer, by bequest from the above, 1937.
Lois Homer Graham (Mrs. Horace Graham), Poughkeepsie, New York, probably 1940.
with Joan Michaelman, Ltd., circa 1978.
with Steven Straw Company, Inc., Newburyport, Massachusetts, circa 1978.
Sale, Phillips, Boston, May 2, 1980, lot 44.
Ellyn Wolfe Fine Arts Corporation, Boston, Massachusetts.
Acquired by the present owner from the above, 1990.

Literature

G. Hendricks, *The Life and Work of Winslow Homer*, New York, 1979, p. 269, no. 365, illustrated.
L. Goodrich and A.B. Gerdtts, *Record of Works by Winslow Homer*, vol. V, New York, 2005, p. 372, no. 1762-d, illustrated.

The Marlborough-Blenheim Hotel, celebrated for its Spanish baroque design, appears in this illustration at upper left. Built between 1902 and 1906, this historic hotel stood on the Atlantic City boardwalk in New Jersey until it was demolished in 1978.



PROPERTY FROM A NEW YORK COLLECTION

30▲

JOHN SINGER SARGENT (1856-1925)

Val d'Aosta, Purtud: A Forest Scene watercolor and pencil on paper 12 x 16in Executed circa 1907.

\$40,000 - 60,000

Provenance

The artist.
Sale, Christie's, London, *The Artist's Studio*, July 24 and 27, 1925, no. 51.
D. Croal Thompson, London, acquired from the above.
(possibly) M. Knoedler & Co., New York, by 1934.
(possibly) Private collection, 1956.
(possibly) By descent.
Sale, Sotheby's, New York, December 4, 1986, lot 160.
Richard Ward Foster, California, acquired from the above.
Sale, Christie's, New York, November 29, 2007, lot 45.
Thomas Holman Collection, acquired from the above.
Acquired by the present owner from the above, 2013.

Exhibited

London, Barbizon House, *Watercolor Drawings by John Singer Sargent, R.A.*, 1927.

Literature

R. Ormond and E. Kilmurray, *John Singer Sargent: Figures and Landscapes, 1901-1907*, vol. VII, New Haven, Connecticut, 2012, pp. 310-11, no. 1429, illustrated.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

31°
CHILDE HASSAM (1859-1935)
 Ten Pound Island, Gloucester, Massachusetts
 signed 'Childe Hassam.' (lower left)
 watercolor on paper
 14 x 20in
 Executed circa 1894-95.

\$80,000 - 120,000

Provenance
 The artist.
 The American Academy of Arts and Letters, New York, bequest from the above, 1935.
 Milch Galleries, New York, 1945.
 Mrs. Helen Townsend Stimpson, Hartford, Connecticut.
 Estate of the above.
 Sale, Clearing House Auction Galleries, Inc., Wethersfield, Connecticut, November 18, 1977.
 Steven Straw, Newburyport, Massachusetts, 1977.
 Mr. Jack Kenney, Las Vegas, Nevada, 1978;
 with Spanierman Gallery, New York, 1988.
 Private collection, New York, 1989.
 Godel & Co. Fine Art, Inc., New York, 2004.
 Acquired by the present owner from the above, 2006.

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.



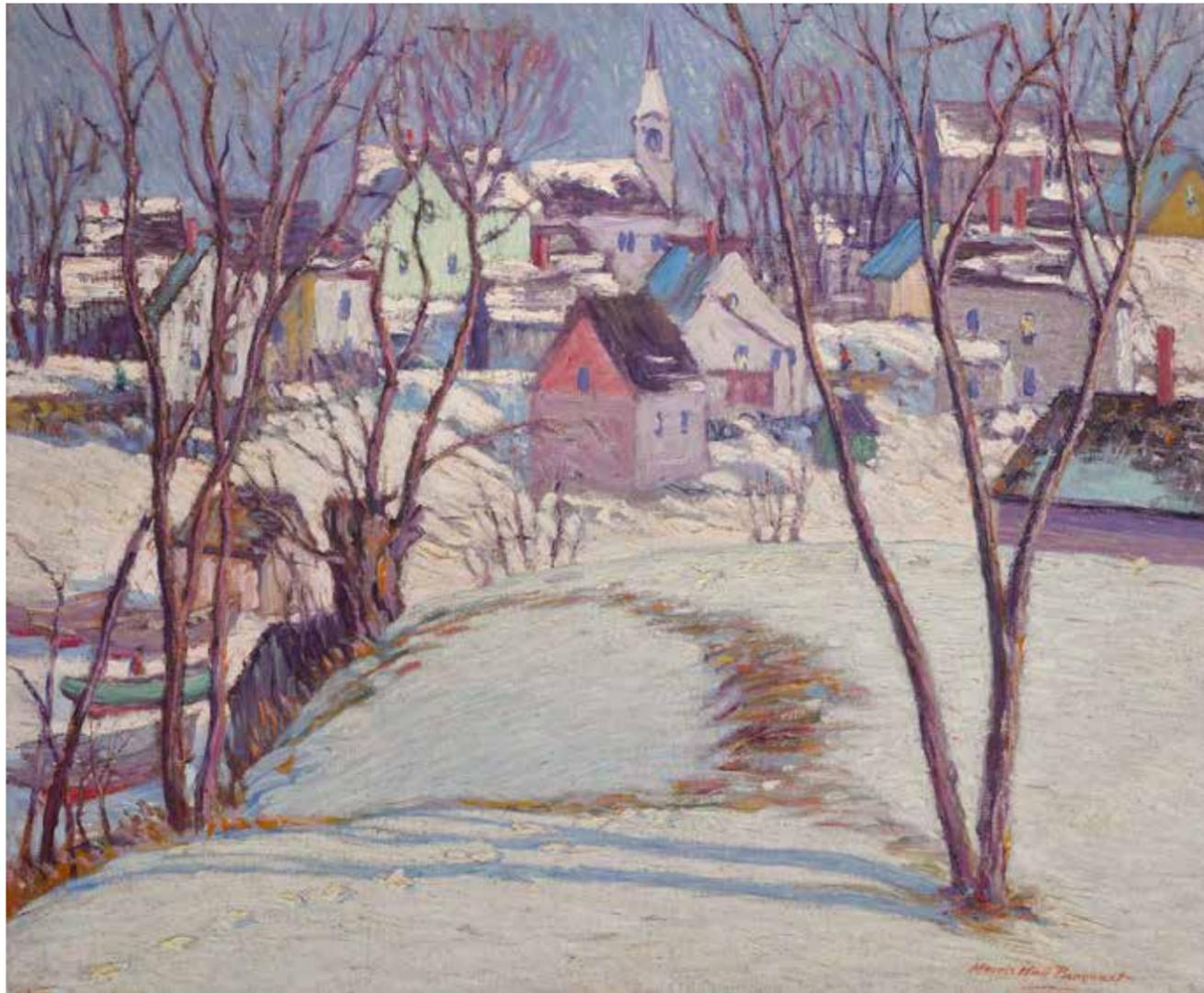
32
BESSIE POTTER VONNOH (1872-1955)
 The Intruder
 inscribed 'Bessie Potter Vonnoh 1913 no. 1' and stamped 'ROMAN BRONZE WORKS N-Y-' (along the base)
 bronze with greenish-brown patina
 11in high
 Modeled in 1913; Cast in 1914.

\$10,000 - 15,000

Provenance
 Private collection, California.

Literature
 J. Aronson, *Bessie Potter Vonnoh: Sculptor of Women*, Cincinnati, Ohio, 2008, pp. 166-68, fig. 65, no. 28, other examples illustrated.

Bessie Potter Vonnoh's *The Intruder* was designed as a garden sculpture or small table fountain meant to incorporate both plant life and water. Some examples are known to have been piped for use as a fountain although the present work is not. While the number of casts for this model is unknown, the highest edition number recorded is no. XXVI which resides in the collection of the Huntington Museum of Art, Huntington, West Virginia.

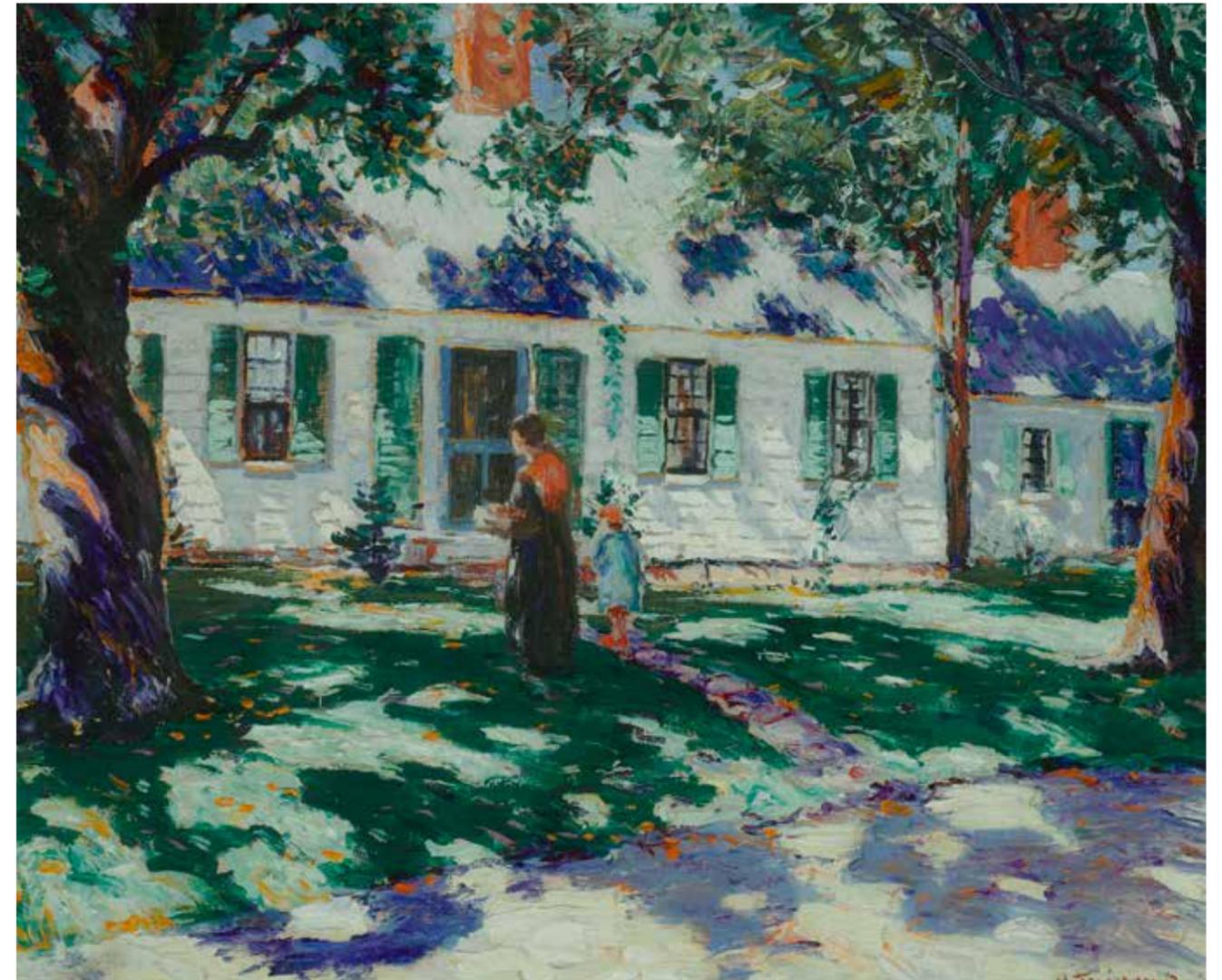


PROPERTY FROM A PRIVATE COLLECTION, NORTHERN CALIFORNIA

33
MORRIS HALL PANCOAST (1877-1963)
Edge of a Village, New England
signed 'Morris Hall Pancoast' (lower right) and initialed 'P' in circle
device (on the reverse)
oil on canvas
25 x 30in

\$4,000 - 6,000

Provenance
John H. Garzoli Fine Art, San Rafael, California.
(possibly) Acquired by the present owner from the above.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

34
ANTHONY THIEME (1888-1954)
Sunlight and Shadows
signed 'A. Thieme' (lower right)
oil on canvas
22 1/4 x 26 1/8in

\$10,000 - 15,000

Provenance
Grier Clarke, Stowe, Vermont.
Sale, Christie's, New York, May 26, 1999, lot 85.
Private collection, acquired from the above.
Acquired by the present owner from the above, 2002.



THE PROPERTY OF A LADY

35

LOWELL BIRGE HARRISON (1854-1929)

The Red Mill at Cos Cob
signed 'Birge Harrison' (lower left), signed again (lower right) and
signed again and inscribed with title (on the stretcher)
oil on canvas
29 x 34in

\$10,000 - 15,000

Provenance

The artist.
Mrs. Birge Harrison, Woodstock, New York, by descent from the
above.
Mr. Thomas H. Denman, acquired from the above, circa 1930s.
By descent to the present owner from the above.

Exhibited

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts,
The Exhibition of Landscape Paintings by Birge Harrison, December
30, 1912-January 19, 1913, no. 8.
Buffalo, New York, Albright Art Gallery, and elsewhere, *Two Exhibitions
of Paintings by Alexander Harrison and Birge Harrison*, September 10,
1913-April 14, 1914.
Worcester, Massachusetts, Worcester Art Museum, *A Retrospective
Collection of Paintings by Alexander Harrison, N.A., and Birge
Harrison, N.A.*, October 4-26, 1914, no. 28.

Literature

C.M. Kurtz, C.B.S. Quinton and W.M. Hekking, *Academy Notes*, vol.
VIII, The Buffalo Fine Arts Academy, January 1913-October 1913, p.
172, illustrated in situ.
The American Magazine of Art, The American Federation of Arts, vol.
VIII, May 1917, no. 7, p. 292.
R.H. Love, *Carl W. Peters: American Scene Painter from Rochester to
Rockport*, Rochester, New York, 1999, p. 267.



PROPERTY FROM THE BROFFMAN FAMILY TRUST

36^w

EDITH BARRETTO STEVENS PARSONS (1878-1956)

Duck Baby
inscribed 'E Barretto Parsons / Copyright' (along the base)
bronze with brown and vertigris patina
42in high

\$10,000 - 15,000



THE PROPERTY OF A LADY

37
LOWELL BIRGE HARRISON (1854-1929)
 On the Delaware
 signed 'Birge Harrison' (lower left)
 oil on canvas
 30 x 40in

\$8,000 - 12,000

Provenance
 The artist.
 Mrs. Birge Harrison, Woodstock, New York, by descent from the above.
 Mr. Thomas H. Denman, acquired from the above, circa 1930s.
 By descent to the present owner from the above.

Exhibited
 Detroit, Michigan, Detroit Museum of Art, *Third Annual Exhibition of Selected Paintings by American Artists*, April 9-May 30, 1917, no. 55, p. 17.



38
THEODORE EARL BUTLER (1861-1936)
 Sailboats, Upper Bay, New York
 signed and dated 'T.E. Butler 1917' (lower left)
 oil on canvas
 31 3/4 x 40in

\$20,000 - 30,000

Provenance
 The artist.
 Estate of the above.
 Jimmy Butler, the artist's son, by descent from the above.
 Spanierman Gallery, New York.
 Maxwell Galleries, Ltd., San Francisco, California.
 Private collection, Los Angeles, California.

Exhibited
 San Francisco, California, Maxwell Galleries, Ltd., *Theodore Earl Butler (1860-1936): American Impressionist*, June 16-July 15, 1972, p. 14, no. 728, illustrated.

This painting will be included in Patrick Bertrand's forthcoming *catalogue raisonné* of the work of Theodore Earl Butler. We are grateful for his assistance cataloguing this lot.



39

HARRIET WHITNEY FRISHMUTH (1880-1980)

The Vine
inscribed 'HARRIET W. FRISHMUTH / 1921' and 'R.B.W.' (along the base)

bronze with brown patina
12in high on a 3/4in marble base
Modeled in 1921.

\$6,000 - 8,000

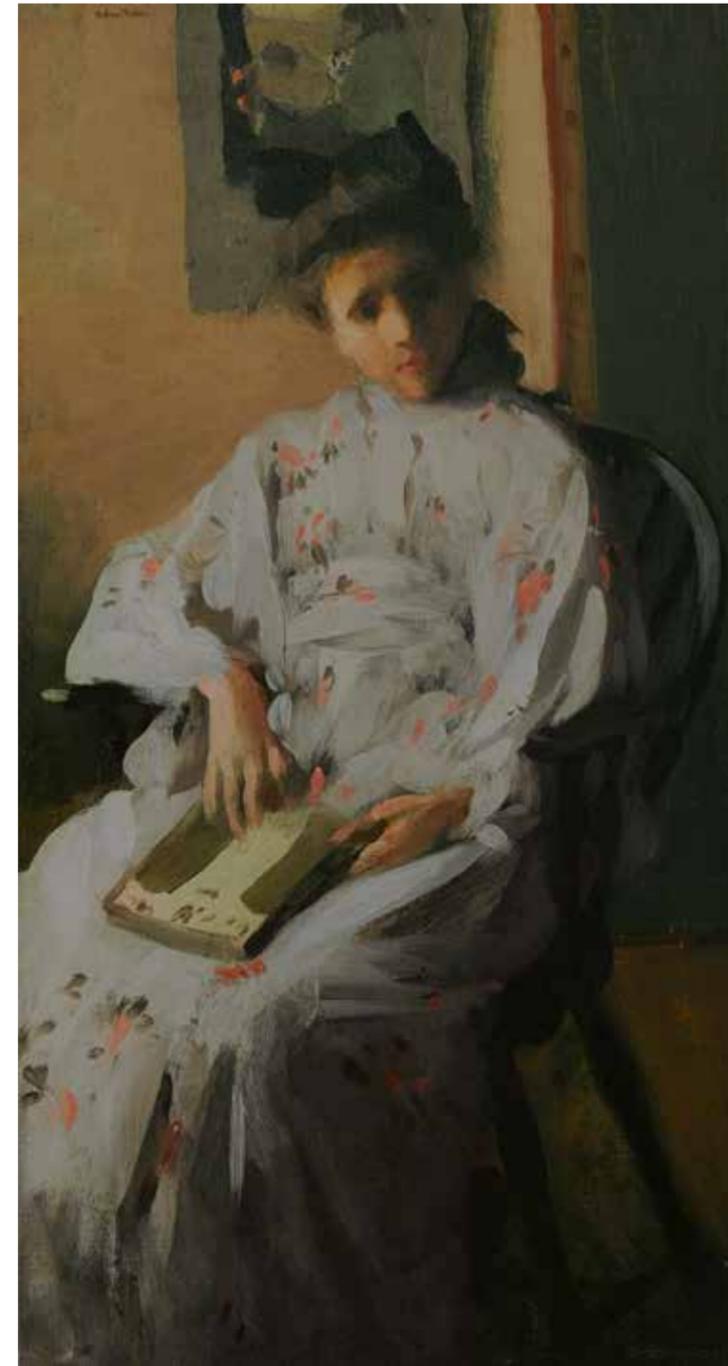
Provenance

The artist.
Ruth Talcott, the artist's secretary.
Acquired by the present owner from the above, 1979.

Literature

J. Conner, L.R. Lehmbbeck, and T. Tolles, *Captured Motion: The Sculpture of Harriet Whitney Frishmuth*, New York, 2006, pp. 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.



40

CAROLINE STEHLIN (1879-1954)

Girl in Kimono
signed 'Caroline Stehlin' (upper left)
oil on canvas
30 x 16in

\$7,000 - 10,000

Provenance

Sale, Christie's, New York, May 26, 1993, lot 86.
Greenwich Gallery, Greenwich, Connecticut.
Acquired by the present owner from the above, circa mid-1990s.



41

JANE PETERSON (1876-1965)

Mausoleum, Constantinople
signed 'Jane Peterson' (lower left) and signed again and inscribed with
title (on the reverse)
oil on board
18 1/4 x 18 1/4in

\$10,000 - 15,000

Provenance

Sale, Bukowskis, Stockholm, Sweden, April 28-29, 2014, lot 318.
Acquired by the present owner from the above.

We wish to thank J. Jonathan Joseph for his assistance cataloguing
this lot.



42

JANE PETERSON (1876-1965)

Purple Petunias
signed 'Jane Peterson' (lower right)
oil on canvas laid down on board
18 x 18in

\$15,000 - 20,000

Provenance

Sale, Skinner, Inc., Marlborough, Massachusetts, May 16, 2003, lot 143.
Sale, Christie's, New York, March 9, 2007, lot 133.
Acquired by the present owner from the above.

We wish to thank J. Jonathan Joseph for his assistance cataloguing
this lot.



PROPERTY FROM A PRIVATE COLLECTION, NORTHERN CALIFORNIA

43

ROBERT ALEXANDER GRAHAM (1873-1946)

Old House, New Jersey
 signed and dated 'R·A·Graham- / 1914.' (lower left)
 oil on canvas
 17 7/8 x 24 1/4in

\$4,000 - 6,000

Provenance

Worstman Stewart Galleries, Inc., San Francisco, California.
 (possibly) Acquired by the present owner from the above.



44

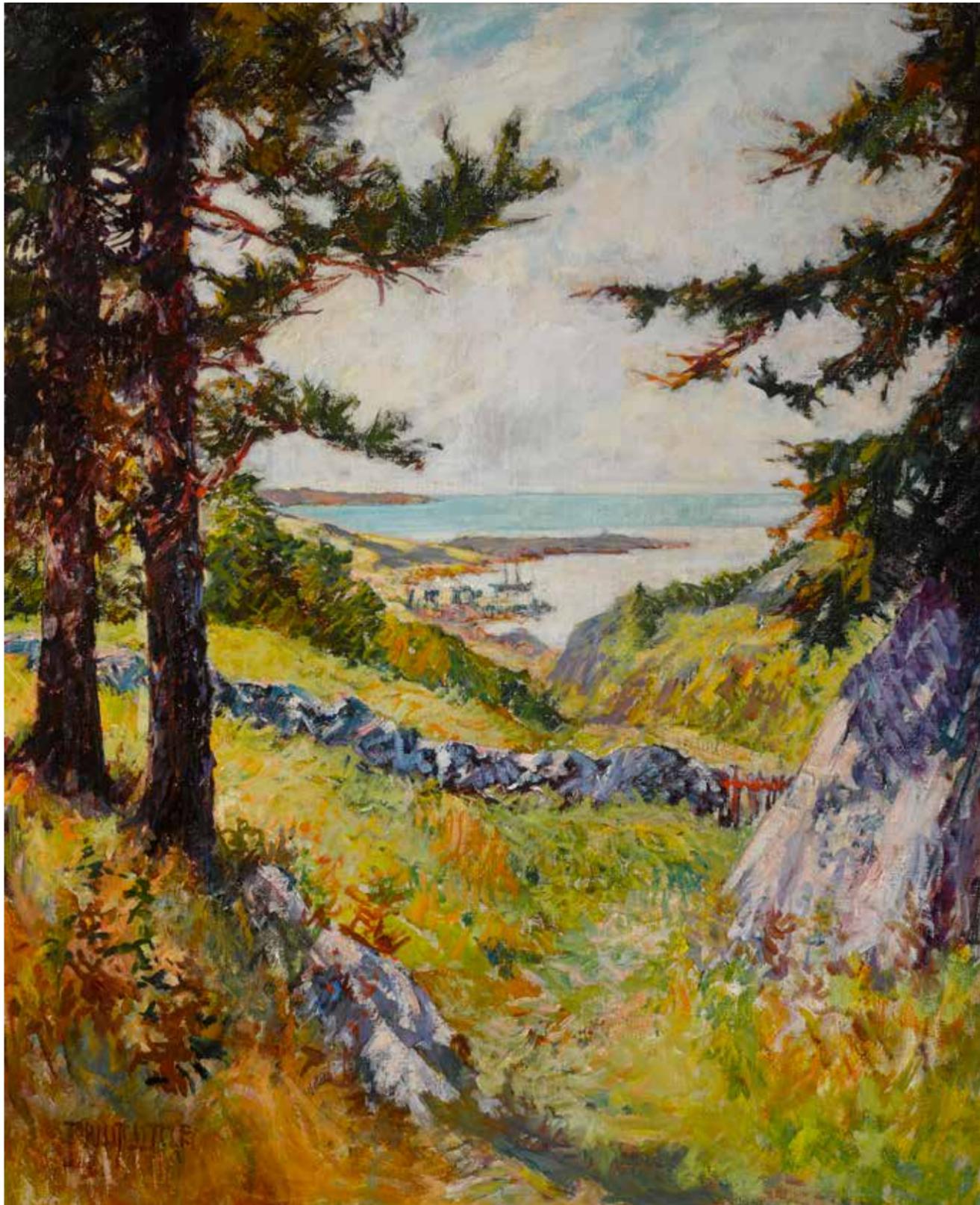
JOHN EDWARD COSTIGAN (1888-1972)

Woman with Goats, Winter
 signed 'J.E. Costigan N.A.' (lower left)
 oil on canvas
 25 x 30in
 Painted circa 1930.

\$10,000 - 15,000

Provenance

Private collection, San Marcos, California.
 Sale, John Moran Auctioneers, Pasadena, California, February 16,
 1999, lot 70.
 Private collection, Rancho Mirage, California, acquired from the above.



45



46

PROPERTY FROM A NEW YORK COLLECTION

45▲

PHILIP LITTLE (1857-1942)

Across the Meadow, Salem, Massachusetts
signed 'Philip Little' (lower left) and signed again, dated and inscribed
'Across the Meadow / Philip Little / Salem-Mass 1923' (on the reverse)
oil on canvas
36 1/4 x 29 1/2in

\$10,000 - 15,000

Provenance

Private collection, Massachusetts.
Sale, Skinner, Inc., Marlborough, Massachusetts, November 16, 2007,
lot 284.
Acquired by the present owner from the above.

46

HENRY MARTIN GASSER (1909-1981)

July Harbor
signed 'H.Gasser' (lower right) and signed again and inscribed with
title 'July Harbor - Henry Gasser N.A.' (on the stretcher)
oil on canvas
30 3/8 x 36 1/4in

\$5,000 - 7,000

Provenance

Private collection.
By descent to the present owner.

PROPERTY FROM A PRIVATE COLLECTOR, ARIZONA

47

JAMIE WYETH (BORN 1946)

Nine is a Secret
signed 'J Wyeth' (lower right)
mixed media on board
24 x 18 1/8 in
Executed in 1996.

\$80,000 - 120,000

Provenance

The artist.
James Graham & Sons, New York.
Acquired by the present owner from the above, 1997.

Exhibited

Islesboro, Maine, Double Door Gallery, *Jamie Wyeth: Images of Maine*, August 3-10, 1996.

Literature

C. Crosman, et. al., *Gulls, Ravens and a Vulture: The Ornithological Paintings of James Wyeth*, Rockland, Maine, 2005, pp. 69, 101, fig. 60, illustrated.

James Wyeth, a third-generation painter and member of the iconic Wyeth family of artists, is known for his contemporary depictions of the Maine landscape, birds and illustrative renderings of the rural American populous. A student of his father, Andrew Wyeth, and his aunt, Carolyn Wyeth, Jamie's work displays many of the best characteristics of each artist with a strong individualism. His knack for dream-like imagery, a common quality in the works of his grandfather, N.C. Wyeth, combined with meticulous detail and a touch of humor, have made his paintings both intriguing and relatable.

The present work, *Nine is a Secret*, executed in 1996, combines Wyeth's consistent Maine imagery with that of his ornithological subjects. Eight ravens litter the hillside beneath the Southern Island Lighthouse prompting the viewer to consider the meaning of the artist's intended title. Tellingly, in the latter half of the 1990s, Wyeth was enthralled with the concept of using ravens and the counting of crows to foretell the future, as were many generations of poets before him evidenced by the numerous "counting rhymes" in existence. "Wyeth has always considered "Counting Crows" a cautionary tale, and to this day remains intrigued by it." (B. Heinrich, "Ravens Adapting to Ravens," *Gulls, Ravens and a Vulture: The Ornithological Paintings of James Wyeth*, 2005, p. 68.) One rhyme in particular references the title of the present work:

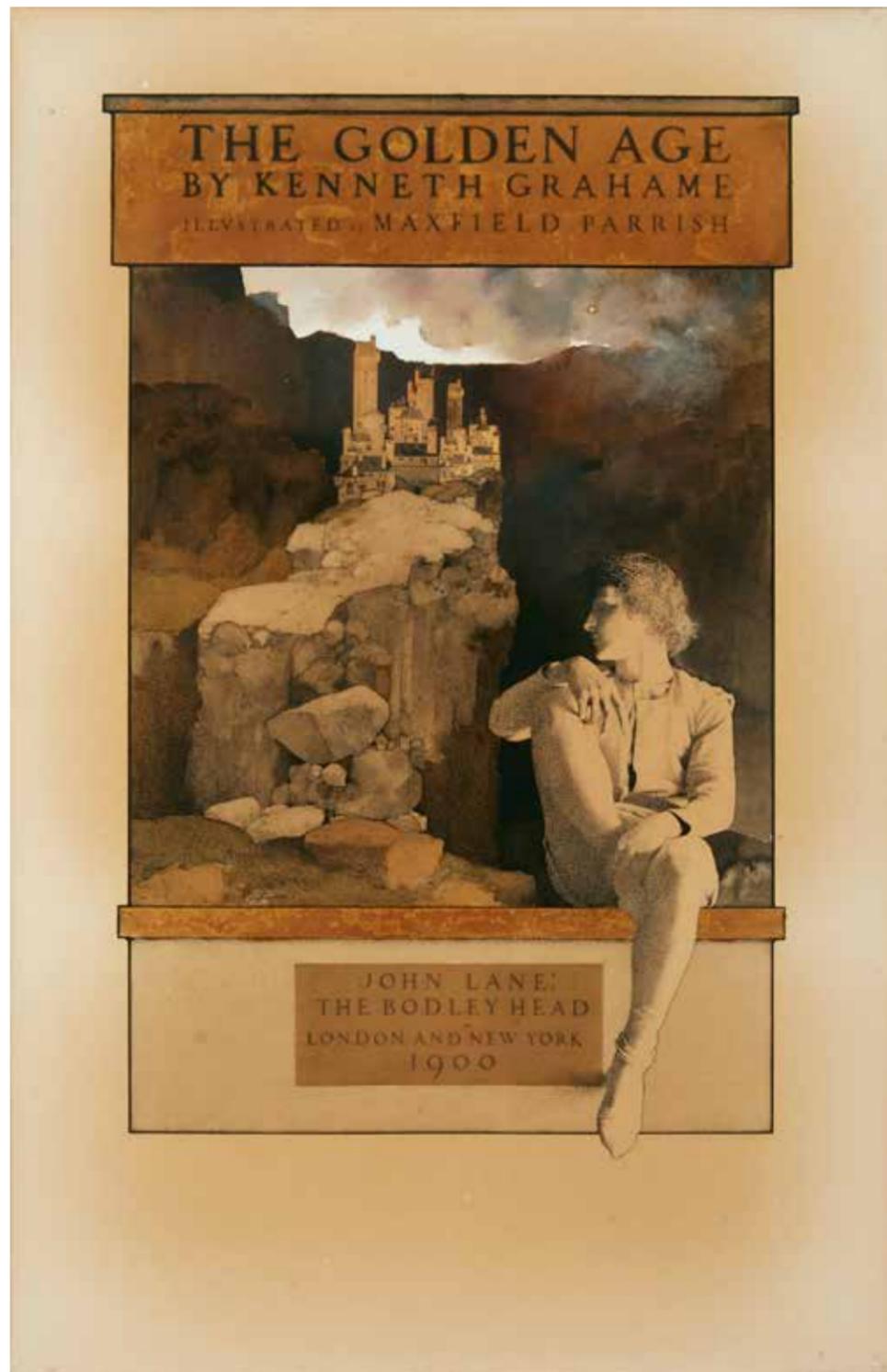
One raven bad news
Two ravens mirth
Three ravens a wedding
Four ravens a birth
Five ravens for riches
Six ravens a thief
Seven ravens a journey
Eight ravens for grief
Nine ravens a secret
Ten ravens for laughter
Eleven ravens for love
Twelve ravens good day
After

-Anonymous

While drawing from sources within literature to conceptualize the present work, Wyeth also folded in a bit of clever whimsy by featuring the waving "jolly roger" decorated flag. Perhaps a simple nod to his grandfather, whose illustrations still bring pirates to life today or, alternatively, a subtle reference to what nine crows may foretell.

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





48

MAXFIELD PARRISH (1870-1966)

Title Page for *The Golden Age*
signed, dated, inscribed and numbered 'No. 214. / Maxfield Parrish / "The Oaks" / Windsor: Vermont: / March of 1899' (on the reverse)
mixed media and collage on paper
18 7/8 x 13 1/8in

\$25,000 - 35,000

Provenance

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

Literature

K. Grahame, *The Golden Age*, London, 1899, title page illustration.
C. Ludwig, *Maxfield Parrish*, New York, 1973, p. 205, no. 214.



Actual size

49

MAXFIELD PARRISH (1870-1966)

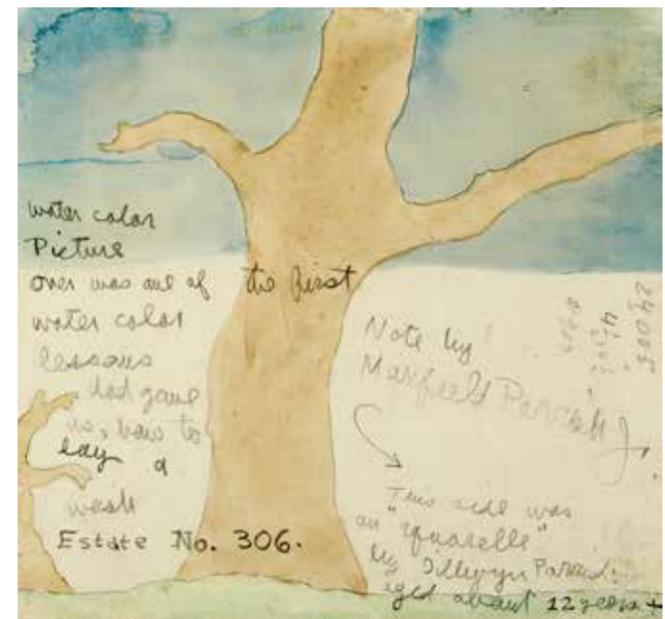
Tree Sketch (Study for *Peaceful Valley (Homestead)*, 1952)
signed with initials 'M·P' (lower right)
watercolor and pencil on paper
5 1/4 x 5 3/8in
Executed circa 1950.

\$7,000 - 10,000

Provenance

The artist.
Estate of the above.
with Vose Galleries, Boston, Massachusetts.
Alma Gilbert-Smith, La Galeria, San Mateo, California, acquired from
the above, 1974.
Sale, Skinner, Inc., Boston, Massachusetts, May 8, 1998, lot 246.
Acquired by the present owner from the above.

The present work retains a water color illustration on the reverse of
the sheet completed by the artist's eldest son, Dillwyn Parrish, at
approximately 12 years of age. According to the pencil inscription
penned by the artist's younger son, Maxfield Parrish, Jr., this aquarelle
was one of the first watercolor lessons the artist gave his young
children on 'how to lay a wash'.



Reverse



50

NEWELL CONVERS WYETH (1882-1945)

"I Thank Him for the Knowledge That - I Shall Not Tell!... And, Perhaps,... I Shall Not Wholly Die....Perhaps"
 signed and dated 'NC Wyeth / 10' (upper right)
 oil en grisaille on canvas
 28 1/4 x 42in

\$80,000 - 120,000

Provenance

Sale, Philadelphia, Pennsylvania, circa 1969.
 Somerville Manning Gallery, Greenville, Delaware.
 Private collection, Rhode Island.
 Sale, Heritage Auctions, New York, October 26, 2013, lot 78171.
 Acquired by the present owner from the above.

Exhibited

Wellsboro, Pennsylvania, Gmeiner Art and Cultural Center, September 1999.

Literature

E.M. Rhodes, "The Line of Least Resistance," *The Saturday Evening Post* 183, no. 10, September 3, 1910, p. 23, illustrated.
 D. Allen and D. Allen Jr., *N.C. Wyeth, The Collected Paintings, Illustrations and Murals*, New York, 1972, p. 273.
 C.B. Podmaniczky, *N.C. Wyeth: Catalogue Raisonné of Paintings*, vol. I, London, 2008, p. 214, no. I.315, illustrated.



51

NORMAN ROCKWELL (1894-1978)

Study for *The Christmas Coach (Dover Coach)*
 signed and inscribed 'to Clyde Forsythe / a real friend. / Norman / Rockwell' (lower right)
 charcoal on paper
 30 1/2 x 24 1/4in
 Executed in 1935.

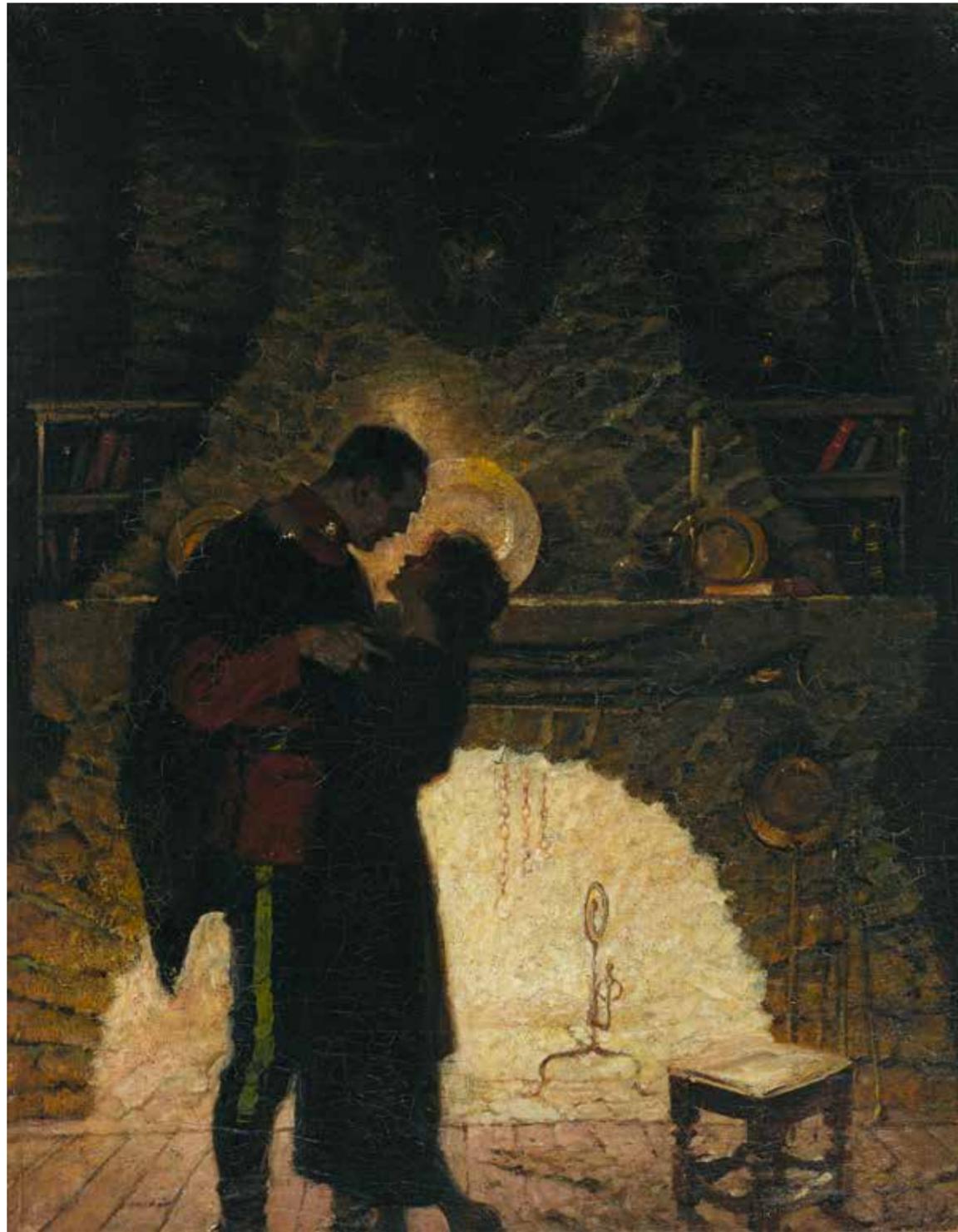
\$60,000 - 80,000

Provenance

The artist.
 Clyde Forsythe, gift from the above.
 Edward Ainsworth, Los Angeles, California, gift from the above, circa 1960.
 Private collection, by descent.
 Sale, Sotheby's, New York, November 20, 2014, lot 68.
 Acquired by the present owner from the above.

The present work is a study for Rockwell's painting *The Christmas Coach (Dover Coach)*, 1935 (Collection of the Society of Illustrators, Museum of Illustration, New York), originally featured in *The Saturday Evening Post* on December 28, 1935.

This lot is included in the Norman Rockwell Museum's Digital Collection and online *catalogue raisonné* of the artist's work at www.collection.nrm.org. It has been assigned the identification number 23723.



52

DEAN CORNWELL (1892-1960)

Illustration for *The River's End*
signed indistinctly 'Dean / Cornwell' (lower right)

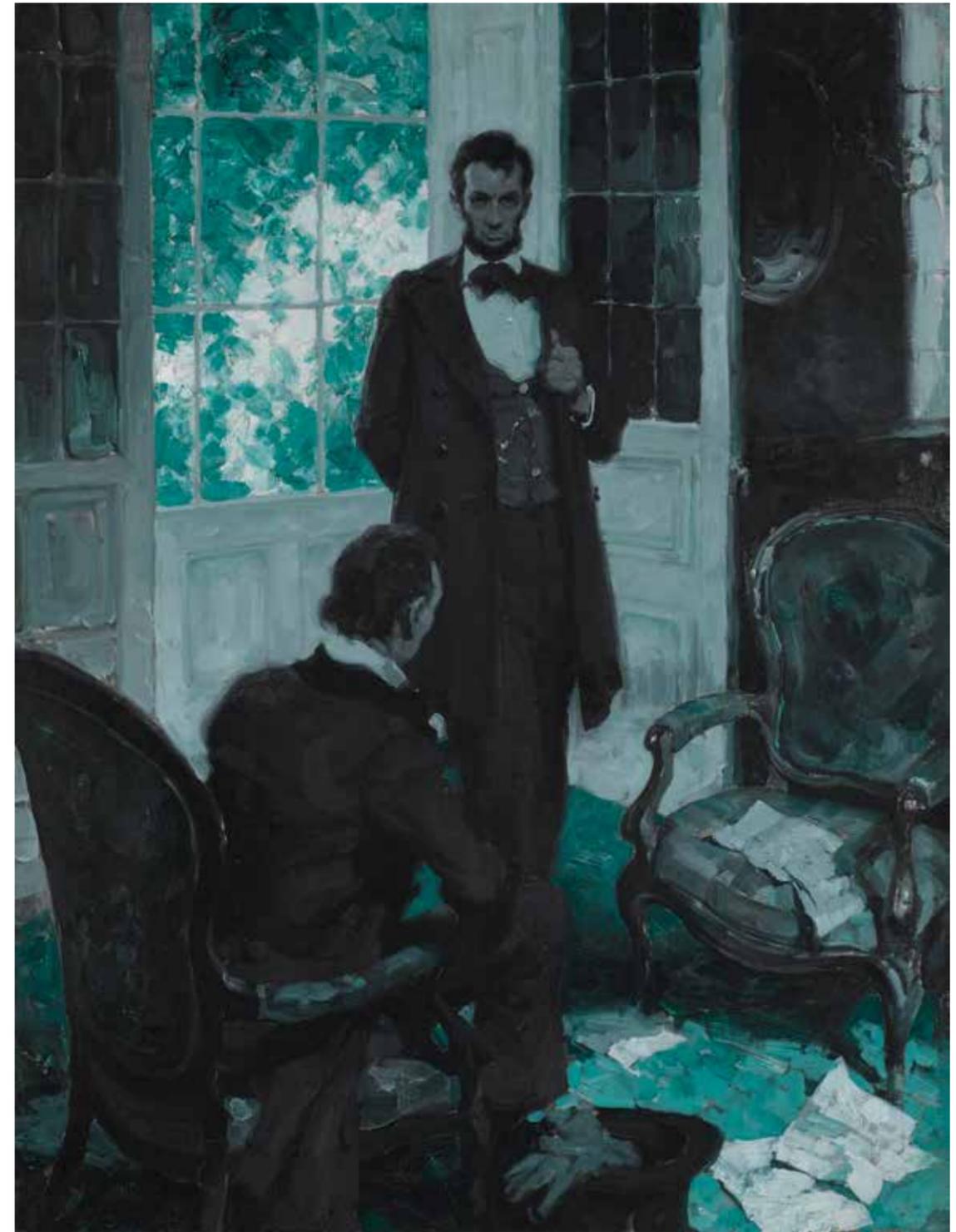
oil on canvas
35 1/2 x 27 1/4 in
Painted by 1919.

\$8,000 - 12,000

Literature

J.O. Curwood, "The River's End," *Good Housekeeping Magazine*,
March 1919, p. 17, illustrated.

The present work is being sold with a copy of the 1919 *Good Housekeeping Magazine* in which it was originally published.



53

MEAD SCHAEFFER (1898-1980)

Portrait of Standing Lincoln
oil on canvas
38 x 29 in

\$15,000 - 25,000

Provenance

The artist.
Acquired by the present owner from the above, 1972.

54

ANDREW WYETH (1917-2009)

Hawking
signed 'Andrew Wyeth' (lower left)
drybrush and pencil on paper
19 1/2 x 24in, image; 19 3/4 x 24 7/8in, sheet
Painted in 1978.

\$250,000 - 350,000

Provenance

Wm. J. Rothfuss, Greenville, South Carolina.
Takuji Kato Modern Art Museum, Tokyo, Japan.
with Frank E. Fowler, Lookout Mountain, Tennessee.
Private collection, acquired from the above.
Gift to the present owner, 2006.

Exhibited

San Jose, California, San Jose Museum of Art, *Paintings by Andrew Wyeth*, November 17, 1979-January 9, 1980, n.p., illustrated.

Literature

T. Kato, *Collection Catalogue: Takuji Kato Modern Art Museum*, Tokyo, Japan, 1991, n.p., illustrated.

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

The present work features the model Eric Standard, a neighbor of Andrew Wyeth's in Chadds Ford, Pennsylvania. The artist knew the boys' family and painted both Eric and his older brother Stephen Standard consecutively. Stephen Standard was the model for an earlier tempera, executed in 1972, titled *Off at Sea*, currently in a private collection. The drybrush study for *Off at Sea*, also featuring Stephen, *The Vestry*, belongs to a private collection, New York.

In a letter dated December 9, 1978, written by the artist to the original purchaser of *Hawking*, William Rothfuss, of Greenville, South Carolina, Wyeth discusses the present work and its inception. He writes, "Five years ago I painted Eric Standard's older brother Stephen who was then fourteen. Two years later he tragically died. It was a great loss to all. Several years went by and I saw his younger brother Eric on the road walking. I was shocked to see he looked just like Stephen and asked him to pose. In the portrait I did try to get the clear light of the North – his face reminded me of a young Medieval Hawker."

After the present work was finished, Eric Standard would appear in additional works by the artist. Most notable, his 1979 portrait, *The Clearing*, still in the collection of the artist's late wife, Betsy James Wyeth.





55

ANDREW WYETH (1917-2009)

Study for *Tea for Two*
 signed and inscribed 'For Dick + Carol / Happy anniversary / Study for / Tea for Two / A. Wyeth' (lower left)
 pencil on paper
 12 5/8 x 17 1/2 in
 Executed in 1988.

\$8,000 - 12,000

Provenance

The artist.
 Private collection, gift from the above.
 Gift to the present owner, 2006.

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



56

ANDREW WYETH (1917-2009)

Her Head
 signed 'A. Wyeth' (lower right)
 pencil on paper
 14 x 16 1/2 in
 Executed in 1973.

\$40,000 - 60,000

Provenance

Leonard B. Andrews, Malvern, Pennsylvania, 1986.
 AM Art, Inc., Shibuya, Tokyo, Japan, 1989.
 Pacific Sun Trading Company, Wellesley, Massachusetts, 2005.
 Private collection, acquired from the above.
 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. 79, no. 69, 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.
 Naples, Florida, Naples Museum of Art, *Andrew Wyeth & Family*, January 21, 2006-December 22, 2006.
 New York, Adelson Galleries, *Andrew Wyeth: Helga on Paper*, November 3, 2006-December 22, 2006, p. 23, no. 4, illustrated.

Literature

D. Kuspit, D. Furchgott and P. Kiser, *Andrew Wyeth's Helga Pictures*, Singapore, 2004, n.p., illustrated (also in Chinese translated publication, Washington, D.C., 2004).

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

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57

ANDREW WYETH (1917-2009)

Cornet

signed 'Andrew Wyeth' (lower left)

watercolor and pencil on paper

20 5/8 x 27 1/2in

Executed in 1992.

\$200,000 - 300,000

Provenance

The artist.

with Frank E. Fowler, Lookout Mountain, Tennessee.

Private collection, acquired from the above.

Gift to the present owner, 2006.

Exhibited

Greenville, South Carolina, Greenville County Museum of Art, and elsewhere, *Andrew Wyeth:*

America's Painter, June 18, 1996-February 16, 1997, n.p., no. 20.

Literature

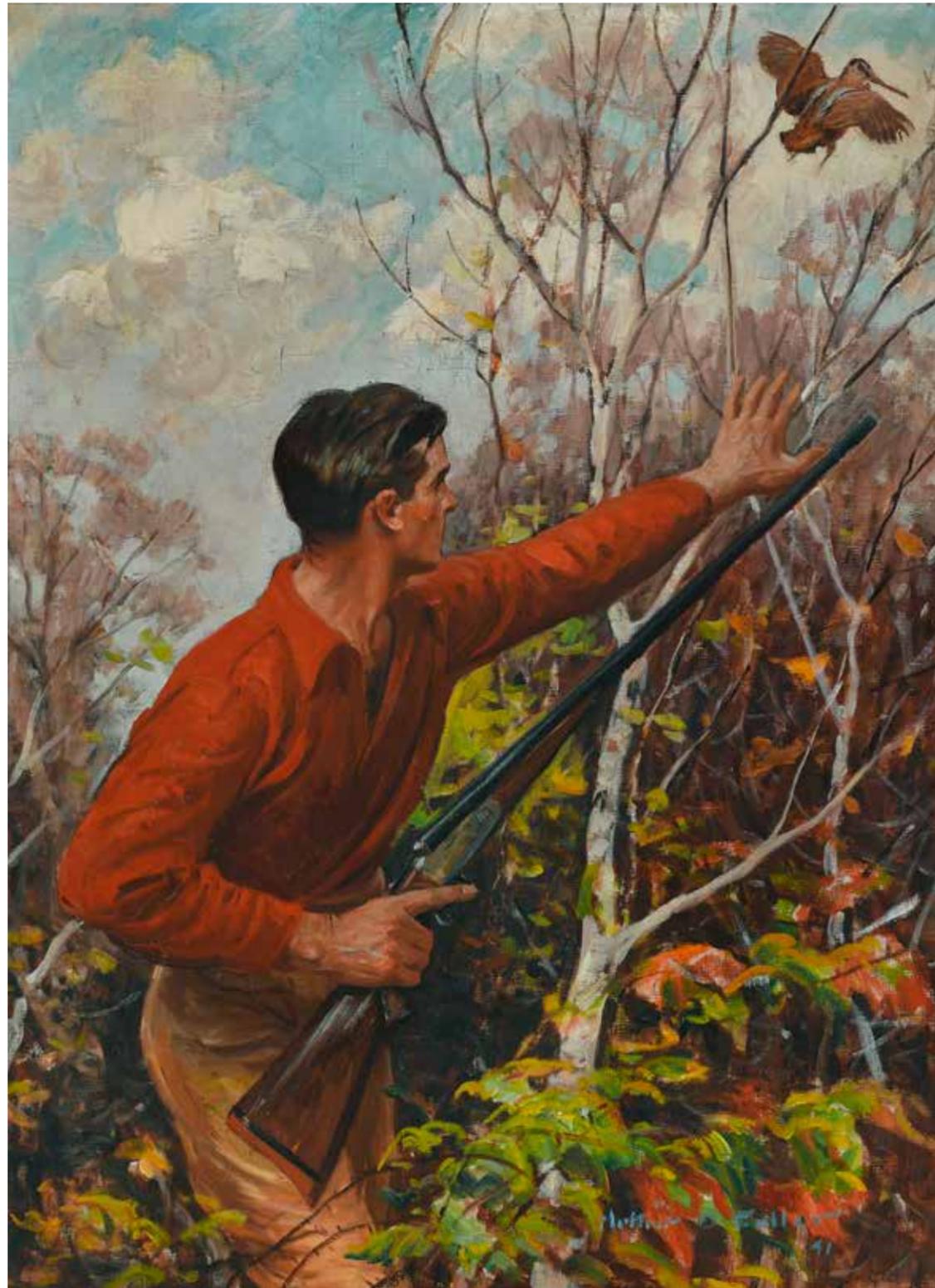
Contemporary Great Masters - Andrew Wyeth, Tokyo, 1993, n.p., illustrated.

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

For Andrew Wyeth it was the people, landscapes and symbols of Chadds Ford, Pennsylvania, that intrigued him most. Born in 1917, the son of the beloved illustrator Newell Convers Wyeth, he began to experiment with art and seek further education at a very young age. At twenty years old, in 1937, the artist secured his first solo-exhibition at Macbeth Gallery, in New York, which popularized his geographical landscapes that observed the Maine coast. His deeply personal connection to his subjects, whether they family members, neighbors, or locations in the Chadds Ford region of Delaware County, contributed to the autobiographical style that defined him as a favored Realist painter of the twentieth century.

Andrew Wyeth happened upon the home of Helen and George Sipala while working in the fields of Chadds Ford one day. After knocking on their door and asking to paint their impressive home, a mansion built in 1956 and sensibly named Painter's Folly, the three became close friends. Helen Sipala, the model in the present work, appears in this composition dressed in a traditional nun's uniform – a cornette headpiece perched atop her and a white habit fastened at her neck. This work belongs among a series of watercolors, completed by the artist in 1992 featuring Sipala in the same costume. In *Cornet*, the sitter stares directly at the viewer, a rare posture for many of Wyeth's other models, her piercing green eyes never averting our gaze. Her face is highlighted with streaming light from a nearby window while her abstract headpiece casts shadow across her turned cheek. The Sipala's were also the subject of a tempera completed by the artist one year later, in 1993, titled *Marriage*, currently in a private collection. The couple remained close friends of Wyeth's until his death in 2009.





58
ARTHUR DAVENPORT FULLER (1889-1966)
 Hunter with a Woodcock
 signed and dated 'Arthur D Fuller / 41' (lower right)
 oil on canvas
 30 1/8 x 22 1/4in

\$4,000 - 6,000

Provenance
 T. Edward Beh, New York.
 Martha Beh, wife of the above, New Jersey, by descent from the above.
 By descent to the present owner from the above, 1992.

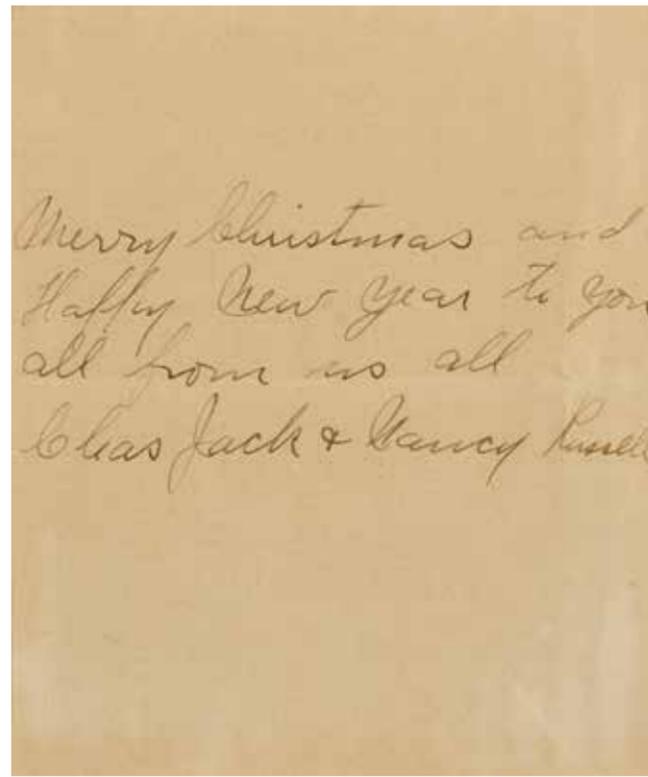


59
LYNN BOGUE HUNT (1878-1960)
 Quail Shooting with Setter and Pointer
 signed 'Lynn / Bogue / Hunt' (lower left)
 oil on canvas
 22 x 16in
 Painted circa 1941.

\$20,000 - 30,000

Provenance
 T. Edward Beh, New York.
 Martha Beh, wife of the above, New Jersey, by descent from the above.
 By descent to the present owner from the above, 1992.

Literature
Field & Stream Magazine, January 1942, n.p., cover illustration.



60

60

CHARLES MARION RUSSELL (1863-1925)

Cowboy on Horseback: An Illustrated Letter the first sheet, signed with initials and dated 'CMR / 1920' and inscribed with skull insignia (lower left); the second sheet, inscribed 'Merry Christmas and / Happy New Year to you / all from us all / Chas Jack & Nancy Russell' (at center) watercolor, pen and pencil on paper each sheet, 6 3/8 x 5 1/8in

\$15,000 - 25,000

Provenance

The artist.
Reverend Granville G. Bennett, gift of the above, circa mid-1910s.
Private collection, Virginia, by descent from the above.

The present work, which is comprised of two separate sheets, has been confirmed authentic by the Charles Russell *catalogue raisonné* committee. The work has been assigned the number CR.NE.813 and will appear in the online *catalogue raisonné* of the artist's work at www.russellraisonne.com.

61

CHARLES MARION RUSSELL (1863-1925)

Cheyenne Warrior signed and dated 'CM Russell / 1908' and inscribed with skull insignia (lower left) and signed with initials and dated and inscribed with insignia again (lower left) gouache, watercolor and pencil on paper 9 7/8 x 7in

\$25,000 - 35,000

Provenance

The artist.
Reverend Granville G. Bennett, gift of the above, circa mid-1910s.
Private collection, Virginia, by descent from the above.

The present work has been confirmed authentic by the Charles Russell *catalogue raisonné* committee. The work has been assigned the number CR.UNL.120 and will appear in the online *catalogue raisonné* of the artist's work at www.russellraisonne.com.



61



PROPERTY FROM A SAN DIEGO ESTATE

62

CHARLES SCHREYVOGEL (1861-1912)

The Last Drop
 inscribed 'Copyright 1903 by / Chas Schreyvogel' (on the base),
 stamped 'ROMAN BRONZE WORKS N-Y-' (along the base) and
 numbered 'No 124' (beneath the base)
 bronze with dark brown patina
 12in high

\$40,000 - 60,000

Provenance

Private collection, Southern California.
 By descent to the present owner.

Literature

H. McCracken, *Great Painters and Illustrators of the Old West*, New York, 1952, p. 202.
 E. Ainsworth, *The Cowboy in Art*, New York, 1968, pp. 48-49, another example illustrated.
 J.D. Horan, *The Life and Art of Charles Schreyvogel: Painter-Historian of the Indian-Fighting Army of the American West*, New York, 1969, p. 27, pl. 39, another example illustrated.
 P. Rossi and D. Hunt, *The Art of the Old West*, New York, 1971, p. 230, another example illustrated.
 P.J. Broder, *Bronzes of the American West*, New York, 1974, pp. 202, 204-05, another example illustrated.
 H. McCracken, *The West of Buffalo Bill: Frontier Art, Indian Crafts, Memorabilia from the Buffalo Bill Historical Center*, New York, 1974, p. 196.
 W.C. Foxley, *Frontier Spirit: Catalog of the Collection of the Museum of Western Art*, Denver, Colorado, 1983, p. 110, no. 76, another example illustrated.
 G.A. Reynolds, *American Bronze Sculpture: 1850 to the Present*, Newark, New Jersey, 1984, p. 23.
 S. Campbell, *The American West: People, Places, and Ideas*, Corning, New York, 2001, n.p., pl. 62, another example illustrated.
 L.D. Rosenfeld, *A Century of American Sculpture: The Roman Bronze Works Foundry*, New York, 2002, p. 138.



63

ROBERT TAIT MCKENZIE (CANADIAN, 1867-1938)

Blighty
 inscribed '© R. Tait McKenzie 1916' and stamped 'ROMAN
 BRONZE WORKS N-Y-' (along the base)
 bronze with brown patina
 15 1/2in high

\$7,000 - 10,000

Provenance

Mr. and Mrs. George and Adelaide Channing.
 Mr. David Taylor, Mill Valley, California, gift of the above.
 Private collection, Northern California, by descent from the above.

According to a label beneath the base, the present work depicts Private David E. Cunningham of Canada's 4th Battalion of Seaforth Highlanders. Private Cunningham later died in battle on July 26, 1918.



PROPERTY FROM A PRIVATE COLLECTION, NORTHERN CALIFORNIA

64

ERIC PAPE (1870-1938)

Expansive Landscape Under Clouds

signed 'E. Pape.' (lower left)

oil on canvas

21 3/8 x 25 5/8in

\$6,000 - 8,000

Provenance

John H. Garzoli Fine Art, San Rafael, California.

(possibly) Acquired by the present owner from the above.



THE PROPERTY OF A LADY

65

HARRY LEITH-ROSS (1886-1973)

Dark Hollow Pool

signed 'Leith-Ross' (lower right) and signed again and inscribed with title (on the stretcher)

oil on canvas

24 x 26 1/4in

\$10,000 - 15,000

Provenance

Mr. Thomas H. Denman.

By descent to the present owner from the above.



66
PAUL CORNOYER (1864-1923)
Venice Scene
signed and dated 'Paul Cornoyer / 1912' (lower left)
oil on canvas
22 x 27in

\$6,000 - 8,000

Provenance
Private collection, Hillsborough, California.

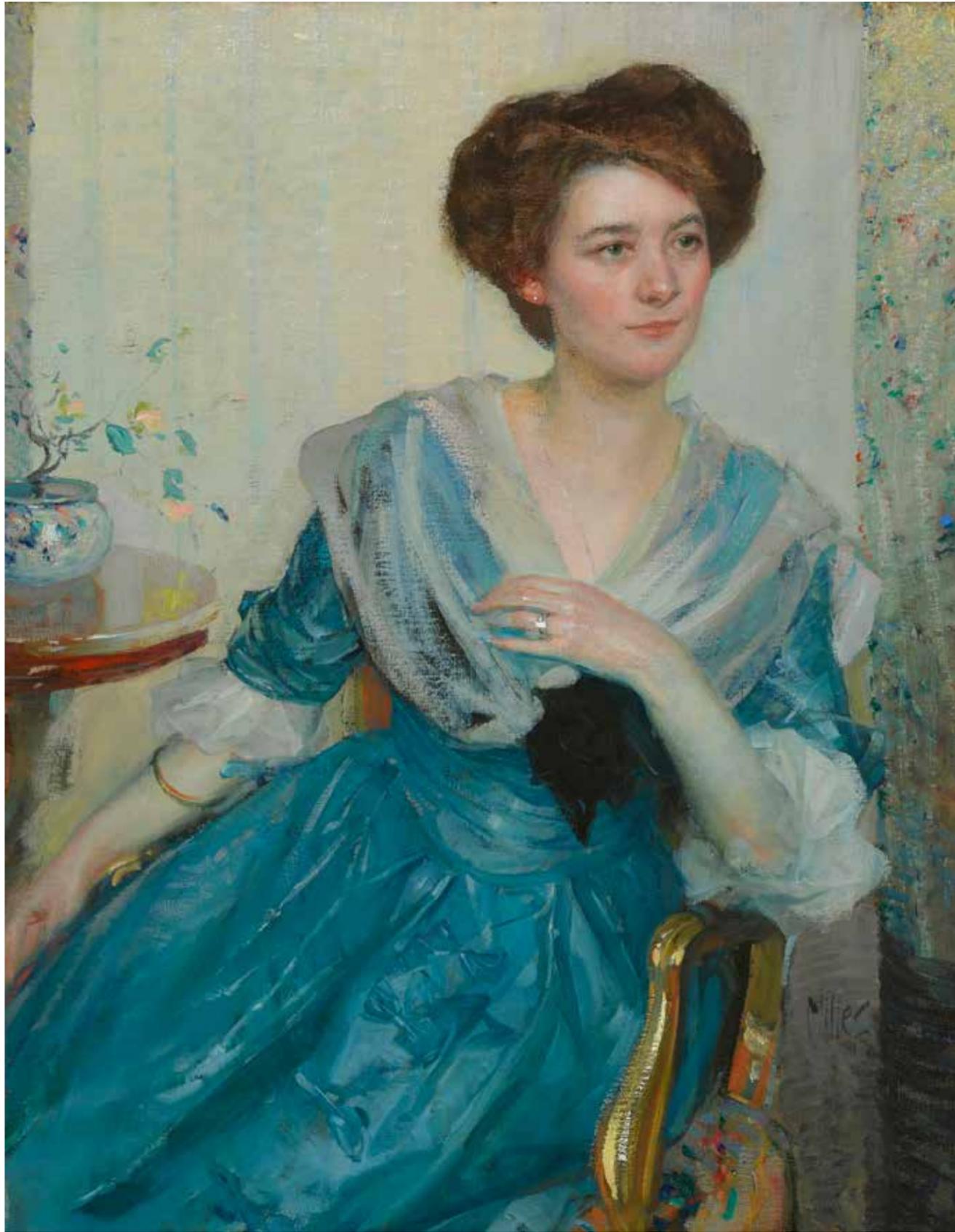


PROPERTY FROM THE ANNA SLOBODIAN TRUST

67
RICHARD EDWARD MILLER (1875-1943)
St. Thomas, Virgin Islands
signed 'Miller' (lower right)
oil on canvasboard
20 x 23 7/8in

\$10,000 - 15,000

Provenance
Private collection, Florida, circa 1970s.
By descent to the present owner.



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

68^w
RICHARD EDWARD MILLER (1875-1943)
Portrait of a Woman in a Blue Dress
signed 'Miller' (lower right)
oil on canvas
30 x 38 1/4 in
Painted circa 1909.

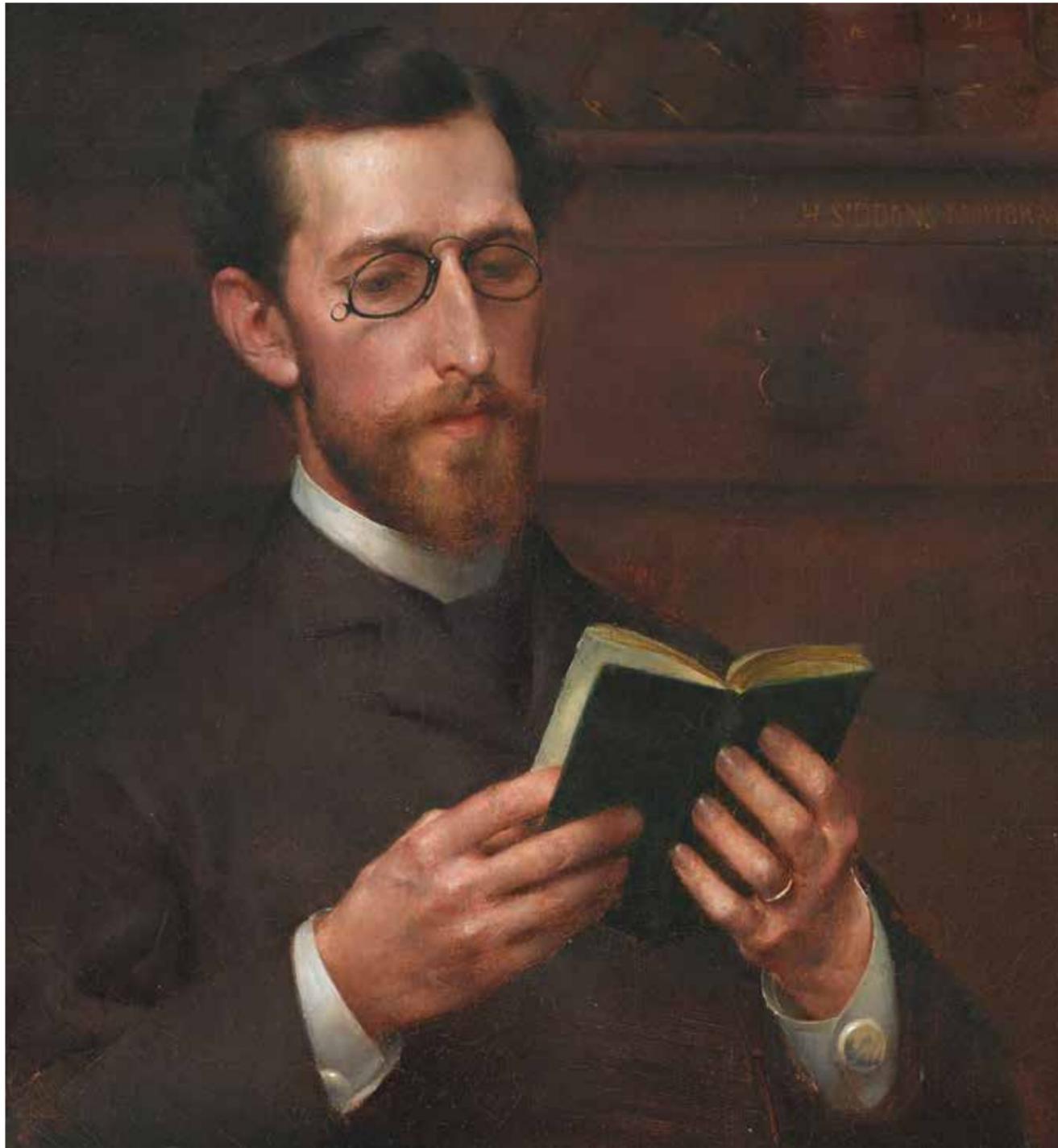
\$50,000 - 70,000

Provenance
Acquired by the present owner, 1995.

PROPERTY FROM A PRIVATE COLLECTION, NORTHERN CALIFORNIA

69
BENJAMIN WEST CLINEDINST (1859-1931)
The Watercolorist
signed indistinctly 'B. West Cli*****' (upper right)
oil on canvasboard
16 1/4 x 23 1/4 in

\$6,000 - 8,000



70
HENRY SIDDONS MOWBRAY (1858-1929)
Portrait of a Man Reading
signed 'H. Siddons Mowbray' (upper right)
oil on canvas
10 3/4 x 10in

\$7,000 - 10,000

Provenance
John G. Hagan, Wellesley, Massachusetts.
Acquired by the present owner from the above.



71
MOSES WIGHT (1827-1895)
Ladies at Tea
signed and dated indistinctly 'M. Wight · Paris 18*8' (lower left)
oil on canvas
20 7/8 x 17 1/8in

\$10,000 - 15,000

Provenance
Sale, Skinner, Inc., Boston, Massachusetts, November 17, 2006, lot 111.
Acquired by the present owner from the above.



72

MARY CASSATT (1844-1926)

A Study of a Seated Lady
bears collection stamp 'Collection Mary Cassatt Mathilde X' (lower left)
pencil and charcoal on paper
9 x 6 5/8in

\$3,000 - 5,000

Provenance

Galerie Dr. Raeber Basel, No. 59159.
Gimpel Fils Gallery, Ltd., London.
Godfrey Winn Esq., 1961.
Sale, Christie's, London, *The Principal Contents of St. Nicholas, Richmond, North Yorkshire*, May 16, 2001, lot 322.
Galerie Michael, Beverly Hills, California, acquired from the above.
Acquired by the present owner from the above, by 2006.



73

JULIAN RUSSEL STORY (1850-1919)

Portrait of a Woman in a Mauve Dress
signed and dated 'Julian Story 1890' (upper left)
oil on panel
21 3/4 x 14 1/2in

\$5,000 - 7,000

Provenance

Richmond Gallery, London.
Sale, Bonhams, New York, September 8, 2009, lot 1029.
Acquired by the present owner from the above.



74

EDGAR MELVILLE WARD (1839-1915)

Washing Day

signed and dated 'Edgar M. Ward 1874' (lower left) and numbered
'No. 169' (on the stretcher)

oil on canvas

\$5,000 - 7,000

Provenance

Sale, Bonhams, London, April 22, 2010, lot 74.
Acquired by the present owner from the above.



75

CHARLES SPRAGUE PEARCE (1851-1914)

Home from the Fields

signed and inscribed 'Charles Sprague Pearce / Paris' (lower left)

oil on canvas

18 x 11 3/4 in

\$12,000 - 18,000

Provenance

Sale, Christie's, New York, December 11, 1981, lot 101.
with Berry-Hill Galleries, New York.

Sale, Heritage Auctions, Dallas, Texas, May 25, 2007, lot 23036.

Private collection, acquired from the above.

By descent to the present owner.

Literature

J.R. Myers, "The American Expatriate Painters of the French Peasantry, 1863-1893," Ph.D. dissertation, University of Maryland, College Park, Maryland, 1989, p. 239, footnote 3.



76

BESSIE POTTER VONNOH (1872-1955)

His First Journey
 inscribed 'Bessie Potter Vonnoh no. XVII. Copyright.' and 'Roman
 Bronze Works N.Y.' (along the base)
 bronze with greenish-brown patina
 4 3/4in high
 Modeled in 1901.

\$2,500 - 3,500

Provenance

Private collection, New York.

Literature

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

According to J. Aronson's book, *Bessie Potter Vonnoh: Sculptor of
 Women*, by the end of 1914, Roman Bronze Works produced at least
 twenty-six casts of *His First Journey*, the present work being among
 this early group. A total of thirty-nine casts complete this edition.

PROPERTY FROM A NEW YORK COLLECTION

77▲

DENNIS MILLER BUNKER (1861-1890)

Portrait of a Woman (Dark-Haired Model)
 inscribed 'Friday 9am' (lower left)
 oil on canvas
 20 1/8 x 16 1/4in
 Painted by 1890.

\$30,000 - 50,000

Provenance

The artist.
 Mrs. Isabella Stewart Gardner, Boston, Massachusetts, 1890.
 The Detroit Institute of Arts, Detroit, Michigan, gift from the above,
 1907.
 Sale, Sotheby's, New York, May 27, 1993, lot 23.
 Adelson Galleries, New York, acquired from the above.
 Acquired by the present owner from the above, 1999.

Exhibited

Boston, Massachusetts, St. Botolph Club, *Exhibition of the Pictures of
 Dennis Miller Bunker*, 1891, n.p., no. 27 (as *The Dark-Haired Model*).

Literature

E.E. Hirshler, *Dennis Miller Bunker: American Impressionist*, Boston,
 Massachusetts, 1994, pp. 178-79 (as *The Dark-Haired Model* and
Dark-Haired Model (Portrait of a Woman, A Study Head)).



78

ROBERT HENRI (1865-1929)

Betalo, The Dancer
signed 'Robert Henri' (lower right) and signed again and inscribed 'Robert Henri / 65 / F'
(on the reverse)
oil on canvas
32 1/4 x 26 1/4in
Painted in 1910.

\$80,000 - 120,000

Provenance

The artist.
Charles Williams, England, 1910.
Agnew's Gallery, London.
Henry Reinhardt, New York, 1919.
The artist, 1926.
Ferargil Galleries, New York.
J.C. LeClair.
The Chapellier Galleries, Inc., New York, probably acquired from the above, by 1976.
Arvest Galleries, Inc., Boston, Massachusetts.
Private collection, acquired from the above, by 1994.
with Nedra Matteucci Galleries, Santa Fe, New Mexico.
Acquired by the present owner from the above.

Exhibited

New York, *The 1910 Exhibition of Independent Artists*, 1910.
Dallas, Texas, *State Fair of Texas*, 1910.
Philadelphia, Pennsylvania, Philadelphia Art Club, 1910.
New York, Macbeth Gallery, 1926.
New York, The Chapellier Galleries, Inc., *Robert Henri 1865-1929*, October 15-November 27, 1976, n.p., no. 35, illustrated (as *Senorita Betalo*).

According to Robert Henri scholar Valerie Ann Leeds, the subject of the present work is Betalo Rubino, an important model whom the artist featured in a series of portraits painted in 1909 and 1910. (V.A. Leeds, *My People: The Portraits of Robert Henri*, Seattle, Washington, 1994, p. 28) Each of the works from this group feature the dancer in costume, the same yellow satin gown, matching shawl and gold jewelry. The present work features the sitter in the same uniform—the sweeping brushstrokes visible in the fabric of her garments express tones of yellow and purple and a bold floral pattern liven the monotone palette. She glances out of the way of the viewer, disengaged, in a moment of reflection. The background is further decorated in splashes of yellow and gold which construct the room around her. One of the related portraits of the subject, *Girl with Fan*, exists in the permanent collection of the Philadelphia Academy of Fine Art. After the work was sent for an exhibition in 1912, it was acquired by the Academy, adding to the growing list of institutions which were purchasing portraits by Henri during this period. The present work was exhibited extensively in the year of its completion in 1910, traveling to exhibitions in New York, Dallas, Texas and Philadelphia, Pennsylvania.





79

ABASTENIA ST. LEGER EBERLE (1878-1942)

Windy Doorstep
 inscribed 'A. St. L. Eberle / 1910' and stamped 'CIRE PERDUE / E CARVILLANI' (on the base)
 bronze with dark brown patina
 14in high

\$25,000 - 35,000

Provenance

Macbeth Gallery, New York
 Mr. & Mrs. William Porter Chapman, acquired from the above, circa 1910.
 Private collection, by descent.
 Sale, Sotheby's, New York, April 8, 2011, lot 116.
 Acquired by the present owner from the above.

Literature

A.S.L. Eberle, *The East Side in Sculpture*, New York, 1921, n.p., another example illustrated.
 J. Conner and J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works 1893-1939*, Houston, Texas, 1989, pp. 29-30, another example illustrated.



80

JONAS LIE (1880-1940)

View of Brooklyn Bridge, New York
 signed 'Jonas Lie' (lower left)
 pastel on paper laid down on board
 10 1/8 x 12 1/4in

\$4,000 - 6,000

Provenance

Davis Gallery, New York.
 Mr. and Mrs. Walter and Lucille Fillin, New York, probably acquired from the above, by 1962.
 By descent to the present owner.

Exhibited

Albany, New York, Albany Institute of History and Art, and elsewhere, *A Family Collection: Drawings, Sculptures and Oils by American Artists, Selected from the Collection of Lucille and Walter Fillin and their Children*, July 9, 1962-April 7, 1963, n.p., no. 25, illustrated (as Brooklyn Bridge).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

81°

WILLIAM GLACKENS (1870-1938)

Gloucester, Massachusetts
signed 'W Glackens.' (lower left)
oil on canvas
18 x 24in
Painted in 1918.

\$80,000 - 120,000

Provenance

Kraushaar Galleries, New York, until 1958.
Private collection, New York.
Godel & Co. Fine Art, Inc., New York.
Acquired by the present owner from the above, 2009.



82

JOHN SLOAN (1871-1951)

Girls Throwing Stones
signed 'John Sloan' (lower left), inscribed and dated 'Gloucester - 1915' and numbered 'No. 4030' (on the stretcher)
oil on canvas
20 x 24in

\$30,000 - 50,000

Provenance

with Hall of Art, New York.
William Laphane Fort, Vermont, acquired from the above, 1944.
By descent to the present owner.

Exhibited

Manchester, Vermont, The Southern Vermont Art Center, *The Eight*, June 22-July 7, 1963, no. 69.
Manchester, Vermont, The Southern Vermont Art Center, *Collector's Choice II*, June 1970, no 17.

Literature

R. Elzea, *John Sloan's Oil Paintings: A Catalogue Raisonné*, pt. one, Cranbury, New Jersey, 1991, p. 162, no. 347, illustrated.



83

REGINALD MARSH (1898-1954)

Three Chorus Girls, Four Men in a Box

oil on canvas

16 1/4 x 20 1/8 in

\$15,000 - 25,000

Provenance

ACA Galleries, New York.

Private collection, New York, acquired from the above, 1986.

By descent to the present owner from the above.

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



84

JEROME MYERS (1867-1940)

In the Gallery

signed and dated 'Jerome Myers 1923' (lower right)

oil on canvas

12 1/4 x 16 3/8 in

\$4,000 - 6,000

Provenance

Kraushaar Galleries, New York.

Mr. and Mrs. Walter and Lucille Fillin, New York, by 1962.

By descent to the present owner.

Exhibited

Albany, New York, Albany Institute of History and Art, and elsewhere, *A Family Collection: Drawings, Sculptures and Oils by American Artists Selected from the Collection of Lucille and Walter Fillin and their Children*, July 9, 1962-April 7, 1963, n.p., no. 31, illustrated.

Stony Brook, New York, State University of New York at Stony Brook, *A Family Collection: Drawings and Paintings by American Artists, Selected from the Collection of Lucille and Walter Fillin and their Children*, December 7-18, 1964, n.p., no. 28.



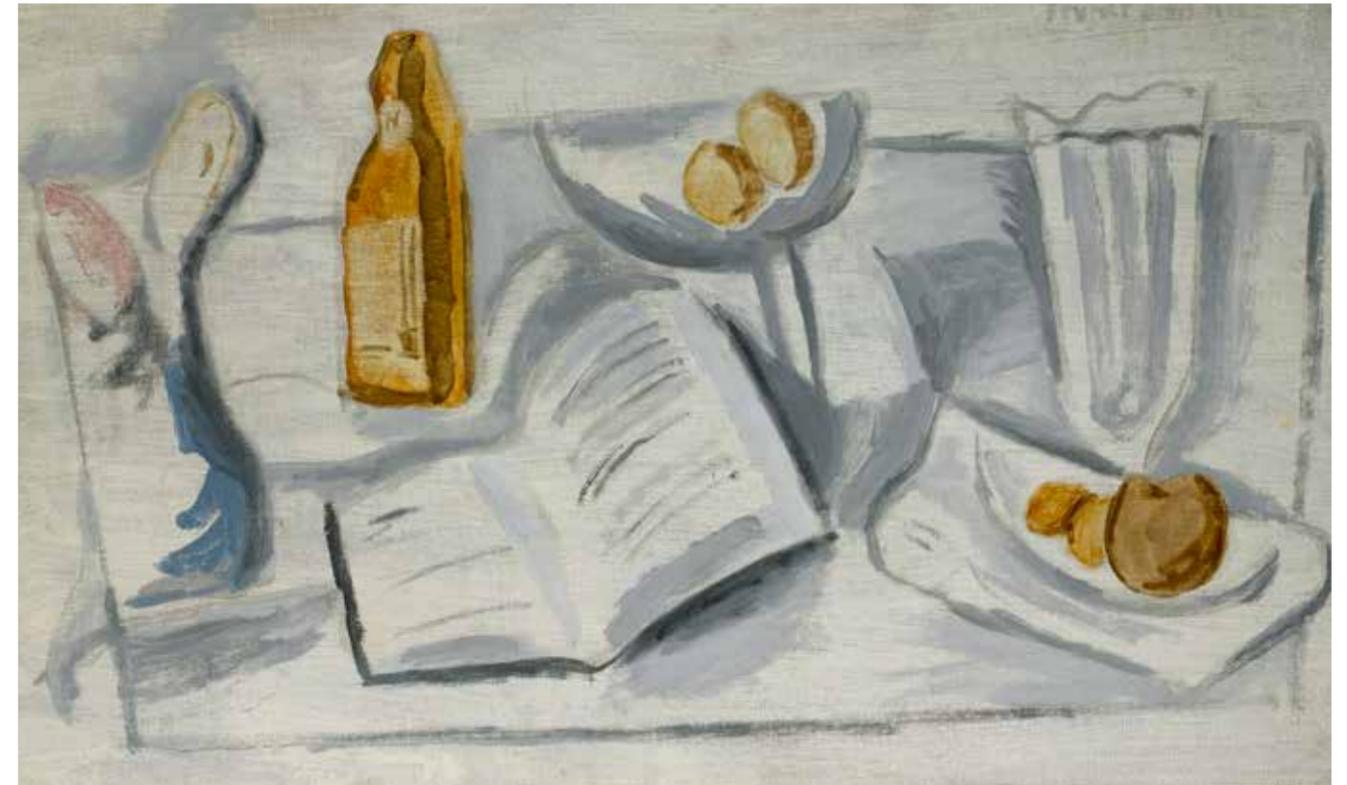
PROPERTY FROM A NEW YORK COLLECTION

85▲
ALFRED HENRY MAURER (1868-1932)
 Vase of Flowers
 signed 'AH Maurer' (upper right)
 oil on canvas
 30 x 20in
 Painted circa 1926.

\$20,000 - 30,000

Provenance

Franz Lewisohn, New York, by 1940.
 Richard Lewisohn, Jr., New York, by descent from the above.
 Mrs. Richard Lewisohn, Jr., New York, by descent from the above.
 Private collection, by descent from the above.
 Sale, Sotheby's, New York, March 1, 2006, lot 144.
 Acquired by the present owner from the above.



PROPERTY FROM A NEW YORK COLLECTION

86▲
STUART DAVIS (1892-1964)
 Still Life with Book, Compote and Glass
 signed and dated 'Stuart Davis 1922' (upper right)
 oil on canvas
 18 3/8 x 30 1/8in

\$80,000 - 120,000

Provenance

The artist.
 Estate of the above.
 Private collection, New York.
 Private collection, New York, acquired from the above, 2006.

Exhibited

New York, Borgenicht Gallery, *Stuart Davis: Still Life Paintings 1922/24*, September 27-October 23, 1980 (as *Book, Compote & Glass*).
 New York, Salander-O'Reilly Galleries, Inc., *Stuart Davis (1892-1964): The Breakthrough Years 1922-24*, November 4-December 26, 1987, n.p., no. 6, pl. 6, illustrated.
 San Francisco, California, John Berggruen Gallery, *Stuart Davis: Paintings and Works on Paper*, April 8-May 9, 1992, n.p., no. 20 (as *Book, Compote and Glass*).

Literature

A. Boyajian and M. Rutkowski, *Stuart Davis: A Catalogue Raisonné*, vol. three, New Haven, Connecticut, 2007, p. 116, no. 1466, illustrated.

PROPERTY FROM A NEW YORK COLLECTION

87▲

MARSDEN HARTLEY (1877-1943)

Still Life with Calla
oil on canvas
24 x 19 1/2in
Painted circa 1928-29.

\$100,000 - 150,000

Provenance

The artist.
Estate of the artist.
William H. Bender, Jr., Bronxville, New York, by 1958.
Estate of the above.
Private collection, 1974.
Sid Deutsch Gallery, New York, acquired from the above, 1980.
Private collection, Pennsylvania, 1981.
Sale, Sotheby's, New York, May 24, 2006, lot 156.
Acquired by the present owner from the above.

Exhibited

New York, Babcock Galleries, *Davis, Dove, Hartley, Marin, Sheeler*, May 1-July 11, 2007, no. 22.
New York, Bruce Silverstein Gallery, *Seven Americans: Demuth, Dove, Hartley, O'Keeffe, Marin, Stieglitz and Strand*, September 6-October 20, 2012, n.p., pl. 10, illustrated.
Greenville, South Carolina, Greenville County Museum of Art, *Arlie Kuntz, Marsden Hartley and American Modernism*, August 6-September 21, 2014.
New York, Driscoll Babcock Galleries, *Art is Long, Life is Short: Marsden Hartley and Charles Kuntz in Aix-en-Provence*, January 15- March 7, 2015.

Literature

Volume of Photographs of Paintings, Pastels and Drawings from the Estate of Marsden Hartley, Archives of American Art, Smithsonian Institution, Washington, D.C., neg. no. 193, illustrated.
J. Driscoll and T. Ludington, *Charles Philip Kuntz, Marsden Hartley: Arising and Converging in Aix*, Greenville, South Carolina, 2014, pp. 84, 99, illustrated (as *Flowering Plant*).

Marsden Hartley was among the finest of America's first generation of modern artists. In fact, in 2014 Roberta Smith wrote that, "Before Jasper Johns or Jackson Pollack, there was Marsden Hartley, America's first great modern painter of the 20th century." (*New York Times*, June 12, 2014) From modest origins in Maine, he grew to become perhaps the most cosmopolitan painter of his era. Before 1910, Alfred Stieglitz had exhibited his work and he became a cornerstone of the illustrious Stieglitz Circle that included, among others, Georgia O'Keeffe, Arthur Dove, John Marin and Charles Demuth. He met Gertrude and Leo Stein in Paris in 1912 and became part of their group of important European and American artists, and in 1913 his work was included in the seminal international Armory Show exhibition in New York.

The present work was recorded in the artist's estate records as *Still Life with Calla* yet it has also been referred to as *Flowering Plant* in more recent literature. The work dates from about 1928 to 1929, a period in the artist's career in which he was happy, producing at a high level and focused specifically on still life themes. Hartley's interest in floral subjects is perhaps reflective of what other artists were working on during that period. Even his friends, Demuth and O'Keeffe, were drawn to the simplicity of the form and color of the flower, both producing major paintings of flowers in the 1920s. Hartley's *Still Life with Calla* is no different in that he masterfully renders the subject flower with vibrant, colorful brushwork, complementing the simplicity of its design and its powerfully direct poetic introspection.





PROPERTY FROM A NEW YORK COLLECTION

88▲

CHARLES SHEELER (1883-1965)

Barn Decorations (Hex Signs)
tempera on plexiglass
6 1/2 x 9 1/2in, image; 11 1/8 x 14 1/8in, plexi
Painted in 1959.

\$60,000 - 80,000

Provenance

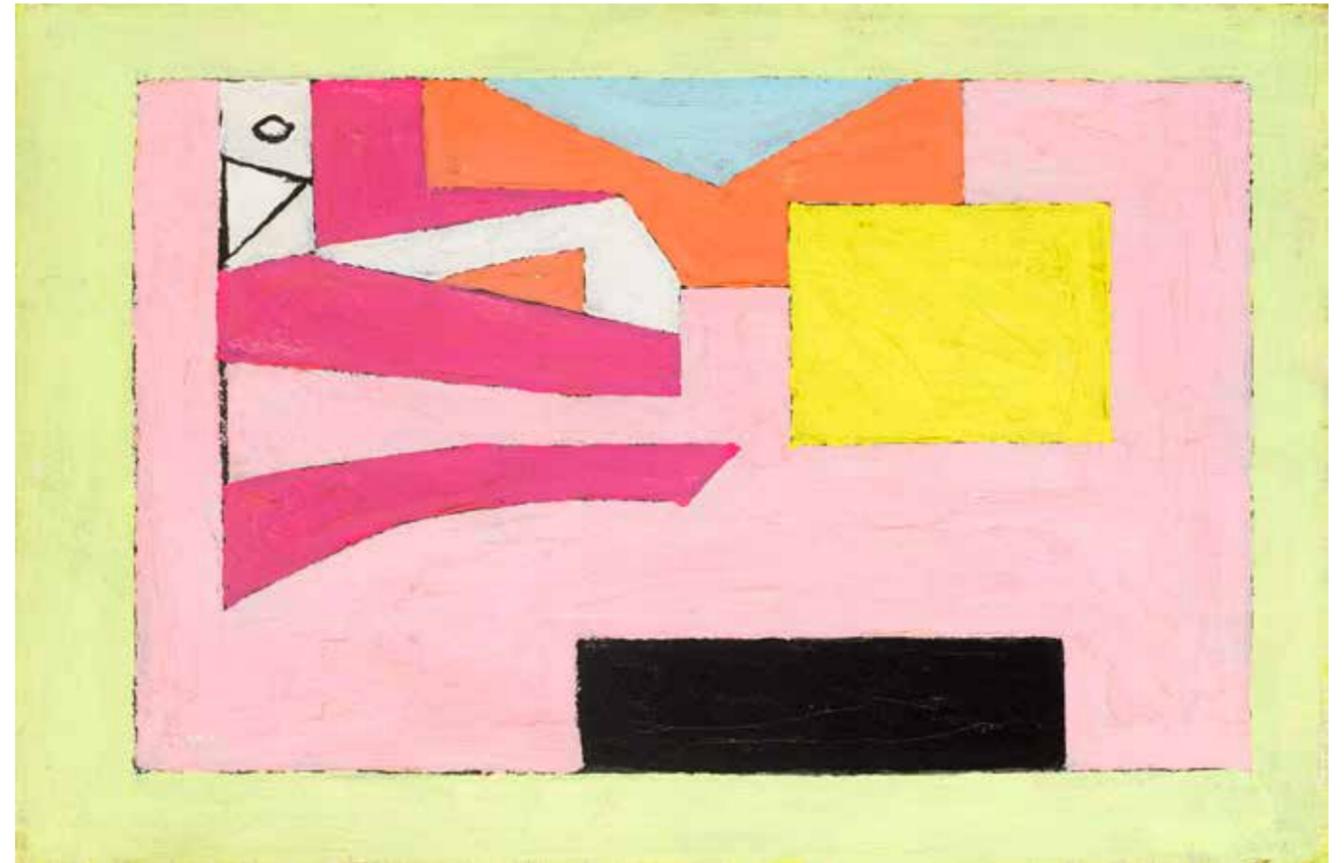
The artist.
The Downtown Gallery, New York, 1959.
Terry Dintenfass Gallery, New York.
Drs. Macia and Meyer Friedman, acquired from the above, 1978.
Estate of the above.
Sale, Sotheby's, New York, November 28, 2001, lot 142.
Private collection, acquired from the above.
Acquired by the present owner from the above, 2006.

Exhibited

New York, The Downtown Gallery, n.d.
Fort Worth, Texas, Amon Carter Museum of American Art, *American Art... 20th Century: Image to Abstraction*, 1967, n.p. (as *Barn Decorations*).
New York, Terry Dintenfass Gallery, n.d.
New York, Babcock Galleries, *Davis, Dove, Hartley, Marin, Sheeler*, May 1-July 11, 2007, no. 10.
New York, Babcock Galleries, *GIANTS: American Modernist Masters*, October 14-December 17, 2010, no. 28.

Literature

L.N. Dochterman, *The Stylistic Development of the Work of Charles Sheeler*, Ph.D. dissertation, State University of Iowa, 1963, pp. 551, 554.
M. Friedman, B Hayes, and C. Millard, *Charles Sheeler*, Washington, D.C., 1968, p. 31, illustrated (as *Hex Signs*).
M. Friedman, *Charles Sheeler*, New York, 1975, p. 188, illustrated (as *Hex Signs*).
C. Troyen and E.E. Hirshler, *Charles Sheeler: Paintings and Drawings*, Boston, Massachusetts, 1987, p. 214.
J. Goodrich, "Looking Back on an American Revolution," *The New York Sun*, vol. 123, no. 33, May 31, 2007, p. 22, front page illustration.



PROPERTY FROM A NEW YORK COLLECTION

89▲

STUART DAVIS (1892-1964)

Pad #5
oil on canvas
10 1/8 x 15 1/8in
Painted circa 1947-49.

\$50,000 - 70,000

Provenance

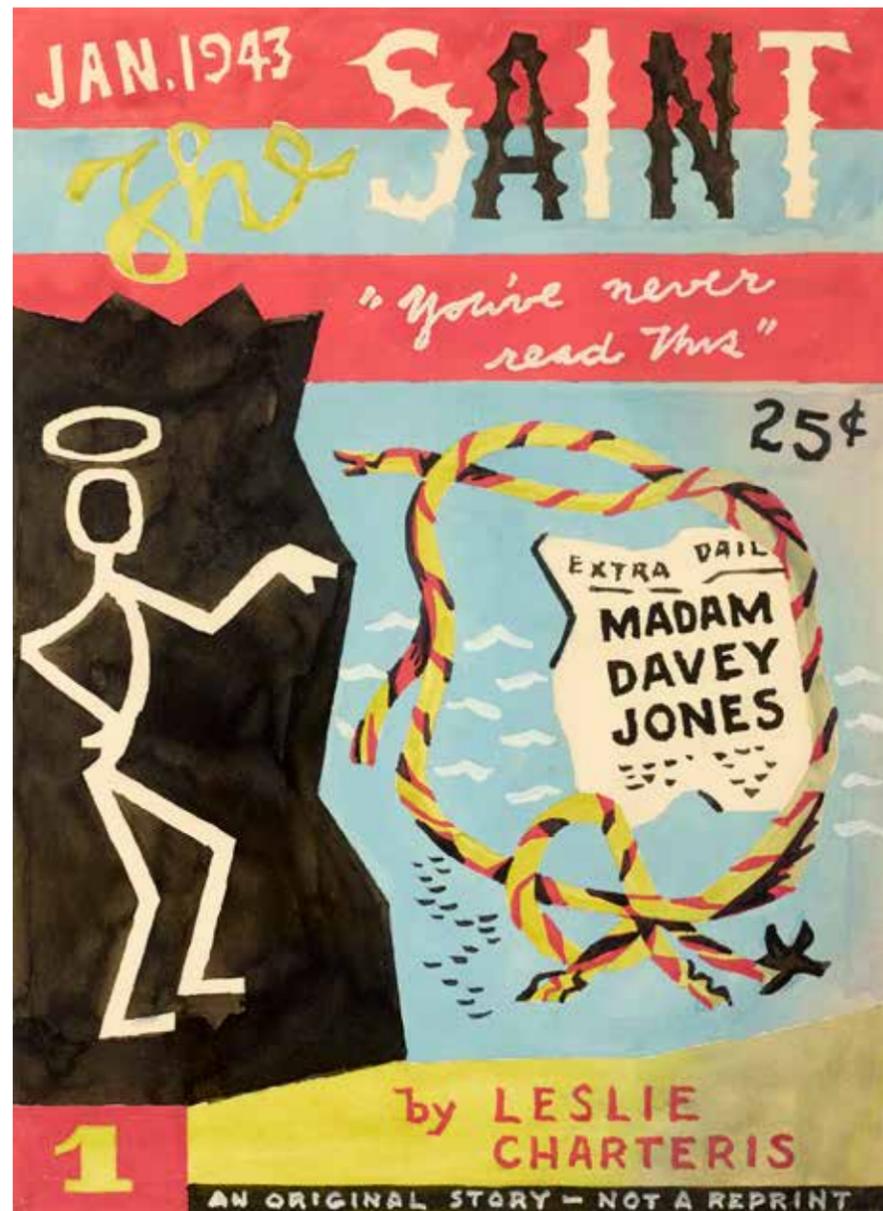
The artist.
Estate of the above.
Wyatt Davis, the artist's brother, Santa Fe, New Mexico, 1984.
with Salander-O'Reilly Galleries, Inc., New York, 1984.
Sale, Sotheby's, New York, December 4, 1986, lot 287.
Private collection, Long Island, New York.
Michael Borghi Fine Art, Tenafly, New Jersey, 2004.
Acquired by the present owner from the above, 2007.

Exhibited

New York, Metropolitan Museum of Art, and elsewhere, *Stuart Davis American Painter*, November 23, 1991-June 7, 1992, pp. 266-68, no. 140, illustrated upside down.
New York, Babcock Galleries, *GIANTS: American Modernist Masters*, October 14-December 17, 2010, no. 21.

Literature

A Selection of Twentieth-Century American Art, 1989, New York, 1989, p. 31, illustrated upside down.
A. Boyajian and M. Rutkowski, *Stuart Davis: A Catalogue Raisonné*, vol. three, New Haven, Connecticut, 2007, p. 351, no. 1655, illustrated.



PROPERTY FROM A NEW YORK COLLECTION

90▲
STUART DAVIS (1892-1964)
 The Saint
 watercolor and pencil on paper
 15 1/4 x 11in, image; 20 x 15in, sheet
 Painted circa 1943.

\$25,000 - 35,000

Provenance
 The artist.
 Estate of the above.
 Private collection, New York.
 Private collection, New York, acquired from the above, 2006.

Exhibited
 Chicago, Illinois, Robert Henry Adams Fine Art, *Stuart Davis*,
 ?-October 11, 1996.

Literature
 A. Artner, "In The American Spirit: How Stuart Davis Became Both a Modernist and a Realist," *Chicago Tribune*, October 4, 1996, sec. 7, p. 46.
 A. Boyajian and M. Rutkowski, *Stuart Davis: A Catalogue Raisonné*, vol. two, New Haven, Connecticut, 2007, pp. 663-64, no. 1267, illustrated.

According to A. Boyajian and M. Rutkowski's publication, the present work may be a book cover or advertising image for Leslie Charteris's (1907-1993) series of short stories featuring the reoccurring character The Saint. The inscription that appears in the composition at right, 'Madam Davey Jones', is likely a title for one of the author's short stories, although their publication notes that with no supporting documentation available, it is unclear if this image was ever published. The date inscribed at upper left indicates that the work was likely completed in early 1943 or possibly in late 1942 and was therefore assigned a *circa* date of 1943.



91
WERNER DREWES (1899-1985)
 Construction in Progress
 signed 'Drewes' (lower right) and numbered and dated with the artist's device '538 / 49' (on the reverse)
 oil on canvas
 20 x 30in

\$12,000 - 18,000

Provenance
 with Gallery Hacker Art Books, New York.



92

WERNER DREWES (1899-1985)

Bold Intrusion

signed 'Drewes' (lower left), dated with artist's device '82' (lower right), signed again (on the stretcher) and numbered and dated with the artist's device '1480 / 82' (on the reverse)

oil on canvas

33 5/8 x 43 1/2in

\$8,000 - 12,000



PROPERTY FROM A DISTINGUISHED PRIVATE NEW YORK COLLECTION

93

ROMARE BEARDEN (1914-1988)

Untitled (Figure in Landscape)

signed 'Rom / are / Bear / den' (lower right)

oil and collage on board

19 3/4 x 21 7/8in

\$40,000 - 60,000

Provenance

The artist.

Acquired by the present owner from the above.



94

BEN SHAHN (1898-1969)

Alternative
signed 'Ben Shahn' (lower right)
tempera on panel
24 3/8 x 53 1/2 in
Painted in 1962.

\$15,000 - 25,000

Provenance

The Downtown Gallery, New York.
Henry and Jeanette Markus Collection, Chicago, Illinois.
By descent to the present owner.

The present work is inscribed with King James' version of Psalm 133:
'Behold, how good and how pleasant it is for the brethren to dwell
together in unity! It is like the precious ointment upon the head....
As the dew of Hermon and as the dew that descended upon the
mountains of Zion: for there the Lord commanded the blessing, even
life for evermore.'

We wish to thank Jonathan Shahn for his assistance cataloguing this
lot.



PROPERTY FROM A NEW YORK COLLECTION

95▲

EDWARD MIDDLETON MANIGAULT (1887-1922)

Landscape with a Horse
oil on canvas
27 1/8 x 33 in
Painted circa 1912.

\$10,000 - 15,000

Provenance

Private collection, Massachusetts.
Private collection, Minnesota.
Salander-O'Reilly Galleries, Inc., New York.
Greenville County Museum of Art, Greenville, South Carolina, 1985.
Acquired by the present owner from the above, 2014.



96^w
JACK LEVINE (1915-2010)
 David and Goliath
 signed with conjoined initials 'JLevine' (lower left)
 oil on canvas
 48 x 42 1/8in
 Painted in 1977.

\$25,000 - 35,000

Provenance
 The artist.
 with Kennedy Galleries, Inc., New York, 1977.
 Jacob and Selma Schulman, Gloversville, New York, acquired from the above, 1977.
 Sale, Christie's, New York, March 11, 1993, lot 249 (as *Cain and Abel*).
 Private collection, New York, acquired from the above.
 By descent to the present owner.

Exhibited
 New York, The Jewish Museum, *Personal Vision: The Schulman Collection of 20th Century American Art*, July-October, 1985, p. 25, illustrated.
 Brookline, Massachusetts, Hebrew College, *Profound Testimony: The Jewish Heritage of Jack Levine*, November 1987.



97^o
JACK LEVINE (1915-2010)
 Shammai
 signed 'JLevine' (lower left)
 oil on Masonite
 19 7/8 x 16in
 Painted in 1976.

\$5,000 - 7,000

Provenance
 The artist.
 with Kennedy Galleries, Inc., New York.
 Jacob and Selma Schulman, Gloversville, New York, acquired from the above, 1976.
 Sale, Sotheby's, New York, September 23, 1988, lot 309.
 Midtown Galleries, New York.
 Private collection, Texas.
 Sale, Sotheby's, New York, April 23, 1998, lot 171.
 Private collection, New York, acquired from the above.
 By descent to the present owner.

Exhibited
 New York, The Jewish Museum, and elsewhere, *Jack Levine Retrospective Exhibition*, October 1978-January 1979.
 New York, The Jewish Museum, *Personal Vision: The Schulman Collection of 20th Century American Art*, July 2-October 6, 1985, pp. 24-25, both works illustrated.
 Brookline, Massachusetts, Hebrew College Museum, *Profound Testimony: The Jewish Heritage of Jack Levine*, November 1987.

Literature
 S.R. Frankel and J. Levine, *Jack Levine*, New York, 1989, pp. 124-125, both works illustrated.



Fig. 1: Accompanying this lot is the final study for the painting, *Study for 'Shammai'*, signed 'JLevine' (lower left), charcoal on tracing paper, 23 1/2 x 18 3/4in, and executed in 1976. This work was purchased from Kennedy Galleries, Inc., New York, by Jacob and Selma Schulman, in 1977 and later sold with the present lot at Sotheby's New York, in 1988. They have remained together ever since.



98

WOLF KAHN (BORN 1927)

Hewes Orchard
signed 'W Kahn' (lower right)
oil on canvas
30 1/4 x 42 1/8in

\$12,000 - 18,000

Provenance

Meredith Long Galleries, Houston, Texas.
Acquired by the present owner from the above, circa 1970s.

END OF SALE

GLOSSARY

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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.

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THE FEMALE FORM REVEALED**
Sunday November 20, 2pm

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DANIEL CHESTER FRENCH
The Spirit of Life, Maquette
(*Trask Memorial*), 1913
plaster, 13 5/8 x 9 3/8 x 10 inches
Chesterwood, a National Trust Site,
Stockbridge, Massachusetts, Gift
of Daniel Chester French Foundation
Photograph by Paul Rocheleau,
courtesy Chesterwood

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Susan Morse Hilles Senior Curator
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IMPRESSIONIST AND MODERN ART

Wednesday November 16
New York

MARC CHAGALL (1887-1985)
Les mariés sur fond de la Tour Eiffel
signed 'Marc Chagall' (lower left and
again to the reverse)
oil on canvas
24 x 19 5/8 in (61 x 50 cm)
US\$600,000 - 800,000

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Preview
9 - 16 November



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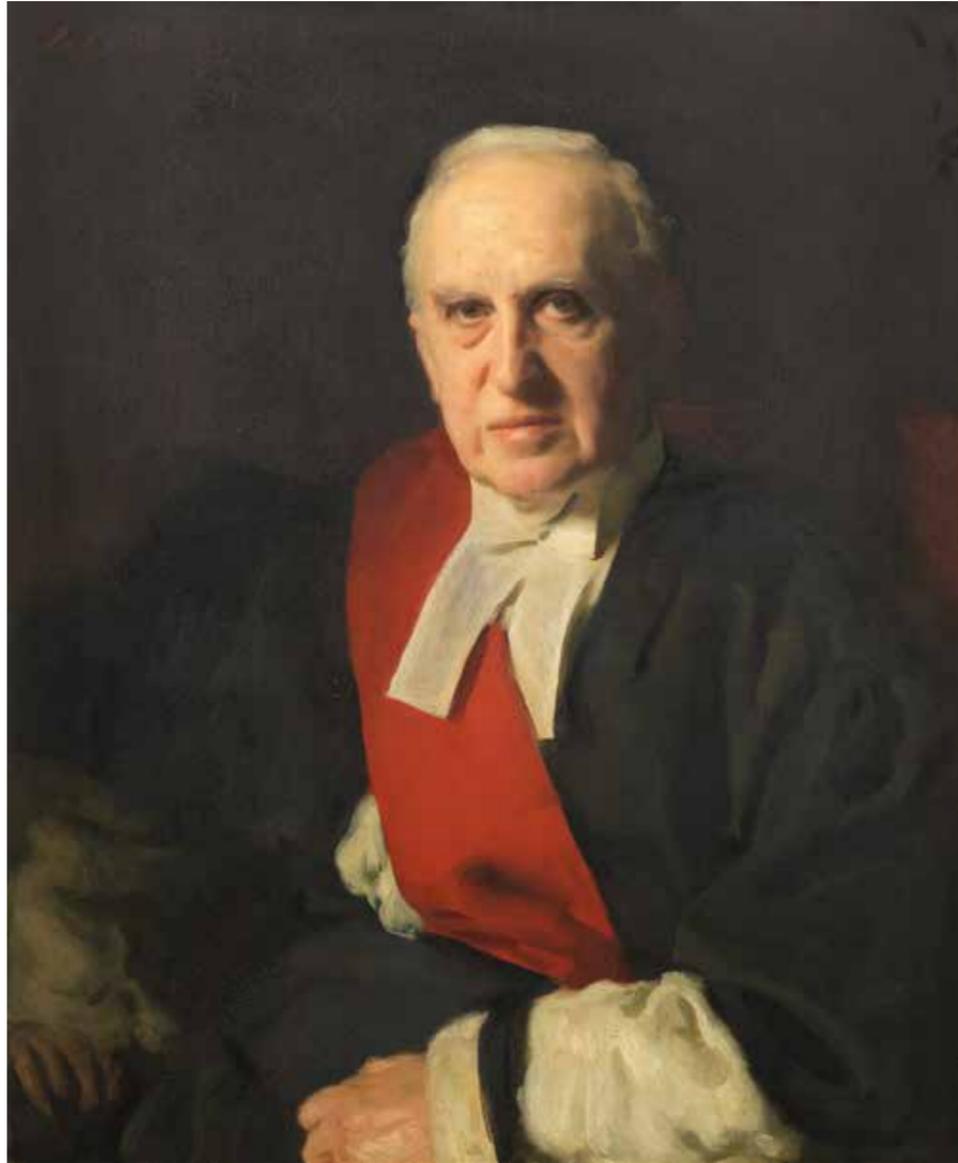
Wednesday 1 March 2017
New Bond Street, London

JOHN SINGER SARGENT RA (AMERICAN, 1856-1925)

Charles Russell, Baron Russell of Killowen
oil on canvas
87.5 x 72cm (34 7/16 x 28 3/8in).
£60,000 - 80,000
\$75,000 - 100,000

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POST-WAR & CONTEMPORARY ART

Tuesday November 15, 5pm
New York

CHARLES BELL (1935-1995)

Catcher, 1988
oil on canvas
40 x 56in.
US\$200,000 - 300,000

PREVIEW

November 9 - 14

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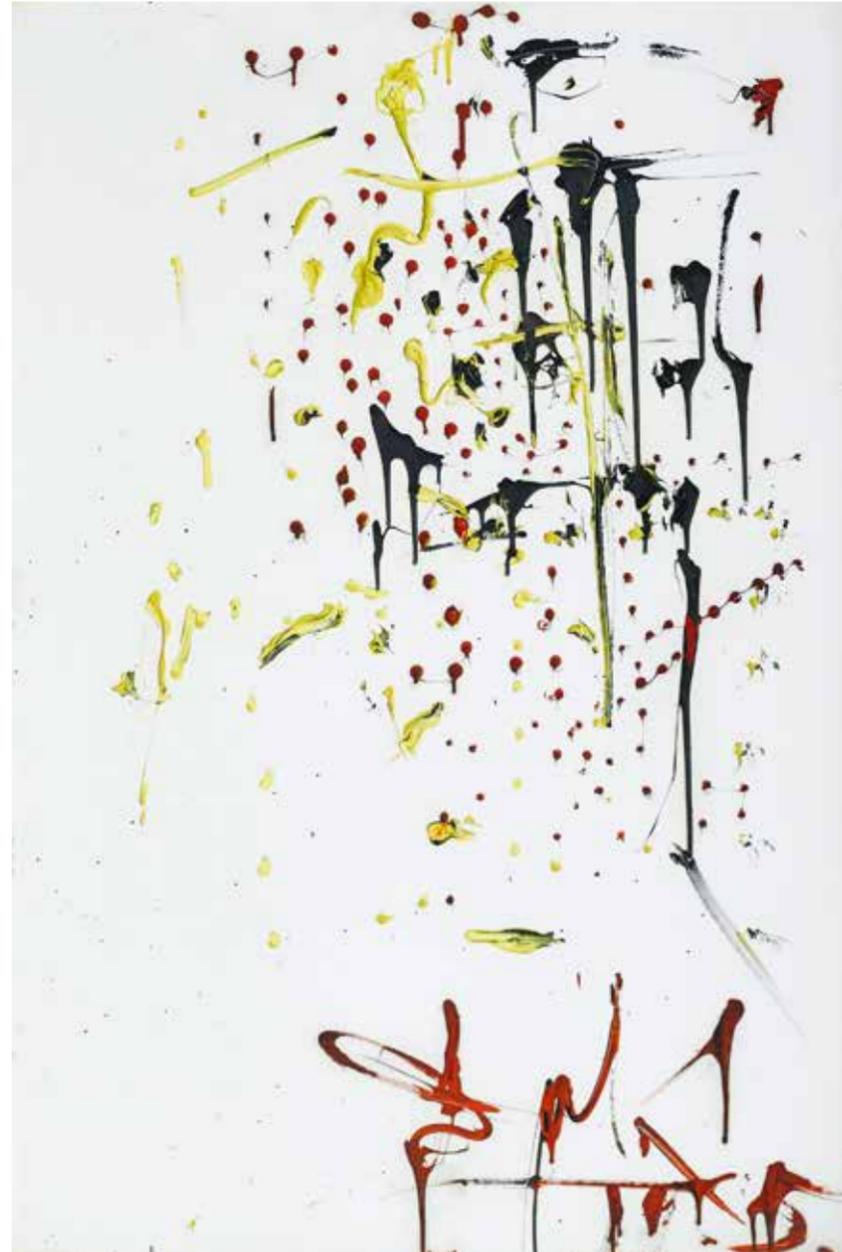
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TCM PRESENTS... LIGHTS, CAMERA, AUCTION!

Wednesday November 30, 12pm
New York

SALVADOR DALI (1904-1989)

Portrait of Raquel Welch
signed and dated "Dalí 1965" (lower right)
oil and graphite on canvas
36 x 23 3/4 in (91.4 x 60.3 cm)
Painted for the promotion of *Fantastic
Journey*



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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;

(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.

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

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

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,

CONDITIONS OF SALE - CONTINUED

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.

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 \varnothing 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:

\$50-200by \$10s
\$200-500by \$20/50/80s
\$500-1,000by \$50s
\$1,000-2,000by \$100s
\$2,000-5,000by \$200/500/800s
\$5,000-10,000by \$500s
\$10,000-20,000by \$1,000s
\$20,000-50,000by \$2,000/5,000/8,000s
\$50,000-100,000by \$5,000s
\$100,000-200,000by \$10,000s
above \$200,000at 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

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

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 Friday December 2 without penalty. After December 2 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 FRIDAY DECEMBER 2, 2016** 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 MONDAY DECEMBER 5.

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.

OVERSIZED LOTS

14
22
27
36
68
96

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.

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Bonhams

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