

Bonhams

NEW YORK



AMERICAN ART

Wednesday May 21, 2014 at 2pm New York

BONHAMS

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

PREVIEW

Saturday May 17, 12pm to 5pm Sunday May 18, 12pm to 5pm Monday May 19, 10am to 5pm Tuesday May 20, 10am to 5pm Wednesday May 21, 10am to 1pm

BIDS

+1 (212) 644 9001 +1 (212) 644 9009 fax

To bid via the internet please visit www.bonhams.com

SALE NUMBER: 21467 Lots 1 - 92

CATALOG: \$35

INQUIRIES

Kayla Carlsen, Senior Specialist Head of Sale, American Art +1 (917) 206 1699 kayla.carlsen@bonhams.com

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Online bidding will be available for this auction. For further information please visit: www.bonhams.com/21467

Please see pages 2 to 6 for bidder information including Conditions of Sale, after-sale collection and shipment.

ILLUSTRATIONS

Front cover: Lot 16 Inside front cover: Lot 28 Session page: Lot 48 Inside back cover: Lot 59 Back cover: Lot 72

CONDITIONS OF SALE

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

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

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

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

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

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

liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

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

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

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds thereform other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

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

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

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

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

Mediation and Arbitration Procedures

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

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

CONDITIONS OF SALE - CONTINUED

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

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

Limited Right of Rescission

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

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

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION. "Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the BOLD TYPE heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the BOLD TYPE heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

Limitation of Liability

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 33550.

Auction Estimates

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

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

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

Consigning Your Property

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

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

Professional Appraisal Services

Bonhams specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller. When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

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

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

Estate Services

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the p 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 a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number.

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number.

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

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

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/ us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

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

Shipping & Removal

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

International buyers are responsible for all import/ export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

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

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Wednesday May 28 without penalty. After May 28 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 touchtone 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 **5pm on Wednesday**, **May 28** 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 9.30am ET on Friday, May 30.

Address:

Cadogan Tate Fine Art Storage Limited 41-20 39th Street Sunnyside, New York, 11104

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 (t) +1 (718) 707 2849.

Oversized Lots

28 37

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

Please contact Catherine More at Cadogan Tate Fine Art Storage at (t) +1 (718) 247 2070 (f) +1 (347) 468 9916 or c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Michael Driver at (t) +1 (718) 247 2064 or m.driver@cadogantate.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 (718) 707 2849 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 in particular the following:

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.

GLOSSARY

Typical Headings Used in the Catalog

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

AUTHORSHIP

(Artist)

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

Attributed to (Artist)

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

Studio of (Artist)

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

Circle of (Artist)

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

Follower of (Artist)

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

Manner of (Artist)

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

After (Artist)

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

TITLE

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

SIGNATURE

Signed

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

Bears Signature

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

CONDITIONS

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

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

Including Property from:

The Descendants of Herbert and May Fleishhacker The Collection of Alexandra & Sidney Sheldon The Harold Glenn White Trust The Nasher Museum of Art at Duke University The Collection of St. Charles Borromeo Seminary of Wynnewood, Pennsylvania The Archdiocese of Philadelphia, Pennsylvania The Estate of Catherine C. Schaffner, Scottsdale, Arizona





John Marin (American, 1870-1953)

Village, Maine signed and dated 'Marin 23' (lower right) watercolor on paper with attached paper border 22 x 26in, overall \$40,000 - 60,000

Provenance

With The Downtown Gallery, New York Florence Davey McCormick, New York, possibly acquired from the above By descent to the present owner

Exhibited

Boston, Massachusetts, Institute of Modern Art, and elsewhere, *John Marin: A Retrospective Exhibition*, 1947, n.p., no. 29, illustrated.

Literature

Arts V, February 1924, p. 78, illustrated (as *Hillside and Buildings*).
Arts Journal, XIII, no. 14, 1954, p. 10, illustrated.
S. Reich, John Marin: Catalogue Raisonné, Part II, Tuscon, Arizona, 1970, p. 532, no. 23.84, illustrated.



Milton Avery (American, 1885-1965)

Figures in Fields signed and dated 'Milton / Avery 1943' (lower right) and inscribed by another hand '"Figures in Fields" by Milton Avery 22 x 30 '43 w.c.' (on the reverse) watercolor and charcoal on paper 22 x 30in \$30,000 - 50,000

Provenance

With Marianne Friedland Gallery, Naples, Florida With Pende Fine Art, Toronto, Ontario Acquired by the present owner from the above, 2000



Milton Avery (American, 1885-1965) Untitled (Sitter) signed 'Milton Avery' (lower right) oil on paper laid down on board 8 3/4 x 5 3/4in, sight Painted *circa* 1940 **\$7,000 - 10,000**



Bernard von Eichman (American, 1899-1970) Night Scene on Smith Avenue signed and dated twice 'Eichman / '37' (lower left) watercolor on paper 19 3/4 x 24in

\$6,000 - 8,000

Provenance

The artist By descent to the present owner



Moses Soyer (American, 1899-1974) Ballerina lesson

signed 'M Soyer' (lower left) oil on canvas *30 x 24in.* **\$6,000 - 8,000**

Provenance

Pandora Knitwear, Inc., New York Private collection, New York By descent to the present owner

The present work was commissioned by Pandora Knitwear, Inc., as a print advertisement for 'Sweaters by Pandora' likely in the 1950s.

6

Max Weber (American, 1881-1961) California Coast signed and dated 'Max Weber 1955' (lower right)

oil on canvas 40 x 24in **\$15,000 - 25,000**

Provenance

The artist Mrs. Frances Abrams Weber, wife of the artist North Shore Hospital, Manhasset, New York, gift from the above, 1963 Private collection, New York

Exhibited

The Newark Museum, Newark, New Jersey, *Max Weber Retrospective Exhibition*, 1959, no. 62.

Literature

A. Werner, Max Weber, New York, 1975, n.p.





Beauford Delaney (American, 1901-1979)

Portrait of a Young Man signed and dated 'BEAUFORD DELANEY / PARIS 1953' (on the reverse) oil on canvas *31 3/4 x 25 1/2in* **\$12,000 - 18,000**

Exhibited

Minneapolis, Minneapolis Institute of Arts, and elsewhere, *Beauford Delaney: From New York to Paris*, November 21, 2004-February 24, 2005, p. 92, no. 17, illustrated.

The present work may depict the artist, Larry Calcagno, a fellow American artist and friend of Beauford Delaney's from California.



8 **Horace Pippin (American, 1888-1947)** Flowers with Four Doilies signed 'H. Pippin' (lower right) oil on canvas 9 x 11in

Provenance

Painted in 1946 **\$50,000 - 70,000**

Mrs. A.J. Borowsky, Philadelphia, Pennsylvania, 1947 By descent to the present owner

Literature

J.E. Stein, *I Tell My Heart: The Art of Horace Pippin*, Philadelphia, Pennsylvania, 1993, p. 203, no. 191, illustrated.
S. Rodman, *Horace Pippin, a Negro painter in America*, New York, 1947, p. 70, pl. XLII, illustrated.





Property from a Private Collection

9

Charles Burchfield (American, 1893-1967) Sunlit Willows

signed and dated 'Oct 1915 - Chas Burchfield' (lower left) and dated again and inscribed with title (on the reverse) watercolor and pencil on paper 9 x 12in \$5,000 - 7,000

Provenance

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

10

Paul Cadmus (American, 1904-1999)

Sketch Class signed 'Cadmus' (upper left) pencil on paper 7 3/4 x 5in Executed circa 1935 \$3,000 - 5,000



Property from a Private Collection

11

Charles Burchfield (American, 1893-1967)

Untitled (shimmering stream) inscribed 'C-3' (on the reverse) watercolor, gouache and pencil on paper 27 x 19in **\$12,000 - 18,000**

Provenance

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



(actual size)

12

Oscar Bluemner (American, 1867-1938)

Landscape with moon watercolor and gouache on paper laid down on paper *3 1/4 x 3 3/4in* **\$8,000 - 12,000**

Provenance

With Adams Davidson Galleries, Inc., Washington, D.C., 1974 With Graham Gallery, New York Private collection, acquired from the above, 1970s By descent to the present owner

Exhibited

Washington, D.C., Adams Davidson Galleries, Inc., 100 Years of American Drawings and Watercolors, 1870-1970, September-October 1974.



Edward Middleton Manigault (American, 1887-1922)

View of a church signed and dated 'Manigault 1909' (upper right) oil on canvas laid down on Masonite 14 3/4 x 12 1/4in **\$5,000 - 7,000**

Provenance

Private collection Gift to the present owner from the above



14 o

Theodore Earl Butler (American, 1861-1936) View of the Invalides, Paris

signed and dated 'T.E. Butler / 04' (lower right) oil on board $15 \times 12 \ 1/2in$ \$6,000 - 8,000

Provenance

Collection of Mr. Angelo Sommaruga Sale, Bonhams, New York, 22 May 2013, lot 40 Acquired by the present owner from the above

This painting will be included in Patrick Bertrand's forthcoming *catalogue raisonné* of the work of Theodore Earl Butler.



15 **Theodore Earl Butler (American, 1861-1936)** Plaine des Ajoux, Giverny signed and dated 'T.E. Butler '95' (lower left) oil on canvas *23 1/2 x 29in* **\$30,000 - 50,000**

Provenance

The artist Private collection, by descent Sale, Christie's, New York, 30 May 1986, lot 188 Acquired by the present owner from the above

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 in cataloging this lot.

Property from the Descendants of Herbert and May Fleishhacker

16

Frederick Carl Frieseke (American, 1874-1939)

The Garden Chair signed 'F.C. Frieseke' (lower left) oil on canvas 28 1/4 x 35 3/4in Painted by 1912 **\$1,000,000 - 1,500,000**

Provenance

The artist With The Macbeth Gallery, New York, 1913 Panama-Pacific International Exposition, San Francisco, California, 1915 Mr. and Mrs. Herbert Fleishhacker, acquired from the above By descent to the present owner

Exhibited

New York, The Macbeth Gallery, *Exhibition of Paintings by F.C. Frieseke, N.A.*, February 26-March 18, 1913, n.p., no. 7.

Detroit, Michigan, Detroit Institute of Arts, and elsewhere, *Paintings by Frederick Carl Frieseke*, March 18–April 4, 1913, no. 26.

(Possibly) Worcester, Massachusetts, Worcester Art Museum, *Exhibition of Paintings by Margaret Wendell Huntington & A Collection of Paintings lent by Mr. William Macbeth*, June 7 –July 5, 1914.

New York, The Macbeth Gallery, A Group of Selected Paintings by American Artists, October 27-November 16, 1914, n.p., no. 7.

Washington, D.C., The Corcoran Gallery of Art, *Fifth Biennial Exhibition of Oil Paintings by Contemporary American Artists*, December 15, 1914–January 24, 1915, no. 106. San Francisco, California, *Panama-Pacific International Exposition*, February 20–December 4, 1915, no. 4103.

San Francisco, California, Palace of the Legion of Honor, *First Exhibition of Selected Paintings by American Artists*, November 26, 1926–January 30, 1927, n.p., illustrated. San Francisco, California, M.H. De Young Memorial Museum, *The San Francisco Collector*, September 21-October 17, 1965, p. 30, no. 84, illustrated.

Literature

J.E.D. Trask and J.N. Laurvik, ed., *Catalogue De Luxe of the Department of Fine Arts, Panama-Pacific International Exposition*, vol. II, San Francisco, California, 1915, p. 315. F.M. Todd, *The Story of the Exhibition, Being the Official History of the International Celebration held at San Francisco in 1915 to Commemorate the Discovery of the Pacific Ocean and the Panama Canal*, New York, 1921, n.p., reproduced in an installation photograph.

This painting will be included in the forthcoming *catalogue raisonné* of Frederick C. Frieseke's work being compiled by Nicholas Kilmer, the artist's grandson, and sponsored by Hollis Taggart Galleries, New York.





elsette L. C.

Registration card for THE GARDEN CHAIR, Macbeth Gallery, Archives of American Art, Macbeth Gallery Papers

In September of 1912, Frieseke wrote to William Macbeth, who had recently become his dealer in New York, that despite a bad summer - lots of rain - "I have managed to do a good season's work in spite of it." His summer's paintings would soon be ready to send, he promised, "about twenty canvases." And, he added - with a modesty that was not unusual for him, "I think I can put up a better show than last year."1 The show "last year" had been Frieseke's first one-person exhibition since being taken on by what was arguably the most important gallery in the United States for a living painter.

THE GARDEN CHAIR arrived in New York with the rest of the shipment in January, 1913, in good time for Macbeth's February Exhibition of Paintings by Frederick C. Frieseke, a sample of new work that would travel to the Detroit Museum of Art and to the Art Institute of Chicago later that spring.

1912 had been a year of extraordinary success in the United States for a painter who had not guite reached his fortieth year. Based on the success of the Macbeth show in January, Frieseke had been given extensive notice in the New York Times, Arts and Progress, and Arts and Decoration, in all cases with favorable critical comment being accompanied by reproductions of his paintings. He had been invited to do a major exhibition at the Art Institute of Chicago. Macbeth was making sales, and he was represented in the permanent collections of American museums - the Telfair in Savannah and the Art Institute of Chicago, shortly to be followed by the Metropolitan Museum of Art in New York. His paintings were already included, in Europe - where he had achieved his first success - in the collections of the Palais du Luxembourg, Paris, and the Modern Art Gallery in Venice, where the Biennale of 1909 had devoted special attention to his work.

Visitors to the special exhibition at the Biennale (17 canvases, some quite large) might be forgiven for having the impression that they were observing the work of two painters rather than one. Frieseke's winter compositions, executed in the Paris studio on the Blvd. St. Jacques, concentrated on the figure - invariably female, often nude,

and realized with considerable discipline of draftsmanship. Though the viewer is not intended to do so, we perceive easily enough that the surroundings of the figure as presented are composed of studio furniture - the couch, the dressing table, the patterned cloth - rather than being observed within a space where daily life is transpiring, and might well interrupt the painter's arrangements or concentration.

Who can fail to perceive the primary (we might almost say "primal") subject of Femme nue endormie, the foreshortened nude that Frieseke exhibited in April of 1912, at the salon of the Société Nationale des Beaux-Arts? The nude, complemented by no more than the strong lines of relevant furniture, and the colors and patterns of associated draperies, had for the past decade been Frieseke's strong suit in the European exhibitions. This was the painting by which he was represented in the salon's Catalogue illustré. The painter is in control, not only of the elements of his composition, but of its source. The Parisian model (Jeanne Savoy) will take the same pose at the same time on Wednesday as she did on Tuesday. The light will not vary. Couch and draperies remain where the painter wants them - even the folds in the draperies, for the most part, have no particular reason to change from one day to the next, as long as the model is reasonably careful.

There is no record that this magnificent nude was ever exhibited in the United States during the painter's lifetime.²

The second Frieseke on display in Venice in 1909 was a painter who had been working out of doors, during the warmer months, since at least 1905, when he is first known to have visited Giverny. The task he set himself outdoors was to accommodate the discipline of his methods to the random vagaries of the natural world observed at close quarters. Again, amongst the three paintings he chose to exhibit at the 1912 salon, was what must have been White Lilies. which would therefore have been painted the previous summer in Giverny, in a spot almost identical to that where the model is placed in THE GARDEN CHAIR.³



Frederick Carl Frieseke, Summer (The Hour of Tea),oil on canvas, 37 5/8 x 55 5/8in, before 1916

In composing such a painting as *White Lilies*, the painter has necessarily surrendered certain elements that he has been used to control, to circumstance. The viewer's eye is dazzled as the painter's must have been, by shifting patterns of sun and shade. We are puzzled by the way the cropping of the parasol, at top, and the chair's legs at bottom, force us to assume a limitless universe whose apparent edges, in the artist's view, are as arbitrary as the square edges of the canvas. The balance of the composition comes almost from the will of the viewer.

If my conjecture is correct, THE GARDEN CHAIR was painted in Giverny a full year (almost to the day, judging from the bloom) after White Lilies, in June of 2012.4 Femme nue endormie was still on display in the salon exhibition at the Grand Palais in Paris, fifty miles away. Jeanne Savoy would not work for Frieseke in Giverny for another year or two (it is she in the Metropolitan Museum's well-known Summer of 1914, in a pose and costume reminiscent of the earlier painting, Femme nue endormie.) The woman represented in THE GARDEN CHAIR was a professional model who appears in a number of Frieseke paintings of this time.⁵ It is not easy to sort through the sequence of impressions that register as the viewer is making sense of the painting. There are issues of pattern, harmony and the struggle the brain undertakes unconsciously to transform two dimensions into three, adjusting for scale and distance. Much has been written elsewhere (as this writer knows all too well) about this painter's struggle to bring the inhabited garden landscape onto his canvas.5

Perhaps of equal interest in our observation of this painting, is evidence of the painter's tact in allowing us the reassurance that he understands that the structure supporting the model's voluminous garments is a substantial and well-understood female human body, seen as clearly by the painter as that of Jeanne's in *Femme nue endormie.* Indeed the pose is similar, and similarly challenging. The elongation of the reclining figure is tempered by the slight foreshortening that allows its placement on a moderate diagonal. Should there be any question concerning the artist's confidence as

Image: Des Moines Art Center Permanent Collections; Gift of Florence L. Carpenter, 1941.11

a draftsman, given the apparent speed and looseness with which the plants in the garden are registered, that question is quickly put to rest by the stunning, almost equally "easy" accuracy, of the model's hands, crossed ankles and foreshortened shoes, as well as her charming face. The figure is beautifully known and understood. Given the percentage of the canvas it occupies, there is no question of its importance within the general subject as the viewer sees it: the (female) figure in a garden.

The viewer, who may sometimes also be the critic, may persist in "reading" the painting's image as if were an illustration, taken, for example, from the calendar for June. In order to get closer to Frieseke's own thinking, we might undertake to look past the obvious, and take into account as well other aesthetic considerations that occupied the attention of those who exhibited their work in the Paris (or New York) of 1912. This world was far from simple or straightforward, given the intellectual currents of futurism, abstraction, cubism, that were challenging the impressionism that had long since challenged the more sedate themes and methods that persisted in the academies.

The poet Guillaume Apollinaire, also an influential art critic who often published his responses to the salons, offers an interesting summary of an aesthetic approach that might as well grow out of Whistler's "harmonies" as from Braque's and Picasso's cubism. "The new painters," he wrote, "paint works that do not have a real subject, and from now on, the titles in catalogues will be like names that identify a man without describing him."

"It took me two days to name all those pictures," Frieseke confessed to Macbeth, speaking of the 1912 shipment. "I can't remember to save me what I called them."⁷

"If painters still observe nature [Apollinaire continues], they no longer imitate it, and they carefully avoid the representation of natural scenes observed directly or reconstituted through study.... Today's art is austere...



Frederick Carl Frieseke, *Femme nue endormie*, also known as *Lady on a Gold Couch*,oil on canvas, 38 1/2 x 51 1/2in, 1912

Verisimilitude no longer has any importance, for the artist sacrifices everything to the composition of his picture. The subject no longer counts, or if it counts, it counts for very little...

 \ldots the new painters provide their admirers with artistic sensations due exclusively to the harmony of lights and shades, and independent of the subject depicted in the picture.⁸"

Although Apollinaire is surely reflecting on what we would today classify broadly as "non-representational" art, his words pertain as well to the ruthless control Frieseke maintains over the color harmonies he permits within THE GARDEN CHAIR, the banality of whose title also claims forgiveness within this context. The painting's subject is as much pale greens and lavenders, accentuated by pale pinks, as it is a garden chair and its occupant. In the pursuit of his own aesthetic, Frieseke could be as stubborn as any cubist. Perhaps for this reason, as well as in acknowledgement of the popular success of his canvases, the American critics could exhibit an occasionally surly response, based on reading his images as if they were illustrations of a carefree life being lived a good distance away from, for example, Detroit ...

"A very cheerful exhibition was that of seventeen paintings by Frederick Carl Frieseke ... pictures in which the artist combines figure and landscape in a most decorative way. Frieseke is an artist who loves the flowers, which, singing harmonies to him in a high key, he bends toward his own ends, and with a woman's figure in so proper a setting, he builds up a design and color scheme which deservedly has brought him much honor.⁹"

... or New York, where the critic from the *New York American* observed, "his ladies ... spread themselves in attitudes of luxurious languor that nothing but the limits of the frame restrained. In a word, they were superabundantly decorative." (March 3, 1913). The *New York Post* writhed in resentful ambivalence,

"... Mr. Frieseke certainly has a favorite subject.

Private collection, Image: Collisart, New York

His work is facile, gay, delightful, at times insistently sweet and too repetitious ... It would be ungrateful, however, not to admit the pleasure received from these pictures which are never dull, never pompous or heavy, and are painted so frequently with brilliancy and wit.¹⁰"

Today, at a full century's remove from the date when THE GARDEN CHAIR was composed, we can balance our admiration for the painting, and our pleasure in it, against the critic's comparison with "the frugal sobriety of such men as [Rockwell] Kent and Bellows, for example."11 Impossible for us now not to reflect on the myriad social upheavals that occupied the world of 1912; and the shadow of the impending war, during which the Friesekes, unlike many of their colleagues among the American artists, would remain in France. A licensed critic of anything is as likely to set up as a critic of everything, and the art critic easily becomes a social critic as well. There is no reasonable answer to the unreasonable guestion how a painter, alert to the complexities of the world around him, could keep his creation from being infected by those complexities, and (to use an unsuitable metaphor), stick to his guns, as Frieseke would throughout the war - protecting and elaborating the themes he had adopted as his own, even within earshot of the big guns.

THE GARDEN CHAIR was executed on a series of the "gray days" prized by *plein-air* painters, in which the prolonged overcast makes colors sing, without the distraction of cast shadow. The figure's modeling is gentle, as it would be in indoor light. The blossoms hover almost as if each is inhabited by its own retained light. The effect, laborious and prolonged in execution, allows us, if we wish to infer our own participation in the scene, to enjoy the illusion of pleasant weather that threatens neither storm nor sun glare. The artist's control over his materials, and his composition, allows us to feel a similar, and benevolent, control over the inspiring event, for all it is constructed artificially, within the garden of a family's living space.

Frieseke was, finally, a domestic painter, his focus narrowing more firmly toward that goal as the war approached. He had married



Frederick Carl Frieseke, *White Lilies*, oil on canvas, 29 x 36in, 1911

Sarah O'Bryan in 1905, and, after several miscarriages, their only child, Frances, would be born in Paris on the opening day of hostilities, in August, 1914. During the summer of 1913, while THE GARDEN CHAIR toured the United States in the company of others of his paintings, Frieseke undertook to work from the same pose once more, using a larger format. In Summer (The Hour of Tea) the principal figure is the painter's wife. Still in the Giverny garden, on the verge of her first successful pregnancy, she is accompanied by an exuberant still life, as well as by the model Jeanne Savoy, and an unidentified man.¹² Nothing compels us to read a "story" into the image. The majority of the title was added later, to assist the viewer with a lifeline. The painter's own (and only) title for the picture, when it was hung in the salon in April, 1914, was Summer, nothing more. In this painting the sun is insistent enough to require Jeanne's parasol to open, and Sadie to adjust her straw hat against the glare. The painter responds to different weather. Because we know that the painting is created in the Giverny summer of 1913, we may also choose to read symbolism into the image. But if we do, the responsibility is our own.

Frieseke did not choose to paint themes of disaster or dismay, complaint or self- aggrandisement. Nowhere in his work, or in his correspondence – nor even in my own recollection of his widow's many accounts of their life together – is there any mention of the disastrous studio fire that destroyed so many of his paintings in December, 1912 – fortunately *after* the November shipment that included THE GARDEN CHAIR.

-Nicholas Kilmer, 2014

- 1 Frieseke to Macbeth, September 16, 1912, Archives of American Art, Macbeth papers, NMc46, 542.
- 2 Whether because of his own preference, or reacting to his market, Macbeth gave less attention to the nucles, and of this painting we know only that it was stored with Alexander Hudnut, a banker friend of the Friesekes', in New York. It may have belonged to Hudnut.

Private collection, Image: Sotheby's

- 3 The title of the painting exhibited at the 1912 salon is *Fleurs de lis*. There is no contemporary photograph to reinforce the conclusion that the painting given the title *White Lilies* when it was exhibited in the United States was the same picture; but Frieseke's own testimony confirms his partiality for the picture. See my essay to accompany the painting when it was offered by Sotheby's, New York, *Important American Paintings, Drawings and Sculpture*, May 20, 1998, lot 10.
- 4 In both paintings peonies are in bloom, as well as campanula and lilies. Mid to late June is a conservative guess for the simultaneous bloom, give or take a couple of weeks.
- 5 Her name is recorded as "Gabrielle" in a painting in private collection in Giverny. However, she also bears a strong resemblance to a woman tentatively identified as [Mimi ?] by Richard Love, the biographer of Louis Ritman, a close friend of Frieseke's who was working in Giverny at the same time. The American painters frequently worked from the same models.
- 6 See my essays for comparable paintings of this period: *Rose Garden, Giverny*, Bonhams, "American Paintings," New York, November 28, 2006, lot 36; and *In the Garden*, Bonhams, "American Paintings," New York, May 22, 2007
- 7 Frieseke to William Macbeth, from Corsica, Jan. 24, 1913. AAA, NMc61339-40
- 8 Guillaume Apollinaire, "On the Subject in Modern Painting," Les Soirees de Paris, February, 1912, quoted in Apollinaire on Art: Essays and Reviews, 1902 – 1918, ed. LeRoy C. Breunig, New York, Viking Penguin, 1972, pp 197-198
- 9 *Bulletin of the Detroit Museum of Art*, vol. vii no. 2, April, 1913, p. 32. The review is of the exhibition that included THE GARDEN CHAIR.
- 10 New York Post, March 1, 1913.
- 11 "Frieseke's Paintings: Good Examples of What is Accomplished by the Trained Franco-American Artist", by J. N. L., March 1, 1913. This author is likely J. Nilsen Laurvik in the *New York Times*.
- 12 Possibly Louis Ritman.



17 Lee Lufkin Kaula (American, 1865-1957) The bead bag signed 'Lee Lufkin Kaula' (lower right) gouache on paper 14 1/2 x 17 1/2in \$5,000 - 7,000

Exhibited

Philadelphia, Pennsylvania, The Philadelphia Academy of Fine Arts and the Philadephia Watercolor Club, *Eighth Annual Philadelphia Watercolor Exhibition*, 1910. Boston, Massachusetts, Boston Art Club, *Exhibition of Contemporary American Watercolors*, March 15-April 1, 1933.



Property from the Collection of Alexandra & Sidney Sheldon

18 Edmund William Greacen (American, 1877-1949) In Miss Florence's Garden signed and dated 'Edmund Greacen / -1913- ' (lower right) oil on canvas *30 x 30in* \$50,000 - 70,000

Provenance

With Grand Central Art Galleries, Inc., New York With Spanierman Gallery, New York Sale, Sotheby's, New York, 3 December 1987, lot 208 Acquired by the present owner from the above

The present work depicts Miss Florence Griswold in her garden in Old Lyme, Connecticut.

George Hitchcock (American, 1850-1913)

A Field of Hyacinths, Holland signed 'Hitchcock' (lower right) oil on canvas 28 1/2 x 32 1/4in Painted *circa* 1890s **\$400,000 - 600,000**

Provenance

19

Private Collection Sale, Cobbs Auctioneers, Peterborough, New Hampshire, 24 October 1998, lot 100 Spanierman Gallery, LLC, New York Acquired by the present owner from the above, 1999

Born in Providence, Rhode Island in 1850, George Hitchcock was the son of portrait painter Charles Hitchcock. Although born into the trade, Hitchcock was not immediately drawn to the fine arts. He instead pursued an Ivy League education to study law, eventually practicing in New York and Providence by 1874. Shortly thereafter, Hitchcock visited an exhibition of watercolors that inspired him to begin painting and within a few short years, Hitchcock would exhibit his own works with great response.

Hitchcock pursued this raw talent by enrolling in Heatherley's School of Fine Art in London only to move on to Paris shortly thereafter, where he subsequently studied at the Académie Julian with other Americans abroad. He then traveled to the Hauge where he studied with Dutch landscape painter Hendrick Mesdag before returning to the Académie Julian to study figure painting (M. Quick, *American Expatriate Painters of the Late Nineteenth Century*, Dayton, Ohio, 1976, p. 106). That same year, Hitchcock spent the winter at the Düsseldorf Academy before returning to the Netherlands, and more specifically, the city of Egmond, where he would build his life and spend most of the next quarter of a century.

Hitchcock's presence in Holland coincided with the residency of fellow American artists and friends, Gari Melchers and Walter MacEwen. The influence of these relationships can be easily recognized in the respective output of each artist from the later nineteenth century. For a time, Hitchcock and Melchers both enjoyed religious subject matter rendered with strong physical paint handling, an impressionist palette and the presence of contemporary details. MacEwen and Hitchcock would alternatively overlap in their more traditional depictions of local subject matter influenced by great Dutch masters. It was not until the turn of the century, however, that Hitchcock successfully combined the traditional elements of Dutch painting with more contemporary aesthetics, such as the presence of bright light and colors.

Although Hitchcock's time in Paris was brief, the influence of the French Impressionist aesthetic is an obvious presence in the artist's most successful paintings. In the present work, *A Field of Hyacinths, Holland*, Hitchcock incorporates bright bands of color, impassioned brushstrokes and bright light to create an overall affect which can be characterized within the broader label of Impressionism. With a hint of modernity, Hitchcock crops the horizontal rows of seemingly endless hyacinths in abstracted, fragmented lines, choosing the especially salacious color of deep purple for the forward most color block. These blocks of color are juxtaposed by the central, standing female figure, who dons the traditional dress of a Dutch peasant yet in a most subtle palette, allowing the hyacinths to take center stage. The strategic placement of the figure and flowers invoke a sense of depth, allowing the viewer to feel as if they also standing among this vast, invigorating space.

A true juxtaposition to the darker, more subtle renderings of the Dutch countryside by the artist's contemporaries and predecessors, Hitchcock once wrote: "It is a common and great error to think of Holland as a dark and gray country, a mistake natural to those who have never seen it, from the prevailing character of studies of it" (G. Hitchcock, *Scribner's Magazine*, August 1887, no. 2, p. 160).





Property from the Descendants of Herbert and May Fleishhacker

20

Mary Curtis Richardson (American, 1848-1931)

Three children reading signed 'Mary Curtis Richardson' (lower left) oil on canvas *36 x 60in* **\$15,000 - 25,000**

Provenance

Herbert and May Fleishhacker, commissioned from the artist By descent to the present owner

The present work depicts the children of Herbert and May Fleishhacker, from left to right: Alan, Herbert Jr. and Marjorie.



Charles Courtney Curran (American, 1861-1942)

Haze in the Valley signed with initials and inscribed with title and record number 'record no 220-5 / CCC / HAZE IN THE VALLEY' (on the reverse) oil on canvas *30 x 40in* **\$70,000 - 100,000**

Provenance

The artist Private collection, Cragsmoor, New York, gift from the above, 1930s By descent to the present owner

Exhibited

Cragsmoor, New York, Cragsmoor Fire House, and elsewhere, *Cragsmoor Artists' Vision of Nature*, September 1-5, 1977, n.p., no. 21.



22

Harriet Whitney Frishmuth (American, 1880-1980)

Caprice (Crouching Female) inscribed '1920 / HARRIET W. FRISHMUTH' and 'DESHA / CAST FOR W. B. WESTCOTT' (along the base) and stamped 'GORHAM CO. FOUNDERS / QBKQ' (along the base) bronze with brown patina 7 *1/2in high* Modeled in 1920; Cast in 1920-22 **\$15,000 - 25,000**

Literature

J. Conner, L.R. Lehmbeck, T. Tolles, F.L. Hohmann III, *Captured Motion, The Sculpture of Harriet Whitney Frishmuth: A Catalogue of Works*, New York, 2006, p. 239, no. 1920:3, another example illustrated.

Caprice (Crouching Female) was initially modeled as part of a larger project that was never completed.

23

Childe Hassam (American, 1859-1935)

Woman in a Doorway signed and dated 'Childe Hassam 1910' (lower left) and inscribed with artist's device and dated again (on the reverse) oil on panel 10×6 7/8in **\$60,000 - 80,000**

Provenance

Collection of E.S & W.O Goodman, Chicago, Illinois Private collection By descent to the present owner

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




24

James Abbott McNeill Whistler (American, 1834-1903)

Winter landscape chalk and pastel on paper 4 1/2 x 11 1/4in Executed circa 1872 \$30,000 - 50,000

Provenance

The artist Mme Emilie Venturi, gift from the above Wyon Stansfield, great-nephew of the above Sale, Sotheby's, London, 23 April 1969, lot 3 With Williams & Son, London Spanierman Gallery, LLC, New York, acquired from the above Sale, Sotheby's Parke-Bernet, New York, 23 May 1974, lot 41G Private collection, Sarasota, Florida With Hope Davis, New York Private collection, acquired from the above

Exhibited

(Possibly) London, Pall Mall, 1874 (as *Snow Piece*). Berlin, Germany, National Galerie, *James McNeill Whistler*, October 3-November 24, 1969, no. 69. Claremont, California, Montgomery Art Gallery at Pomona College, and elsewhere, *Whistler: Themes and Variations*, January-June 1978. New York, M. Knoedler & Co., *Notes, Harmonies, Nocturnes*, November 30-December 27, 1984, p. 74, illustrated. Ann Arbor, Michigan, The University of Michigan Museum of Art, n.d. Dublin, Ireland, The National Gallery of Ireland, n.d.

Literature

M.F. MacDonald, *James McNeill Whistler Drawings, Pastels and Watercolours: A Catalogue Raisonné*, New Haven, Connecticut, 1995, pp. 210-11, no. 572, pl. 572, illustrated.

25

John Singer Sargent RA (American, 1856-1925)

Portrait of Mrs. Theodore Frothingham, Jr. (born Eleanor Fabyan) signed 'John S. Sargent' (upper left) and dated '1924' (upper right) charcoal on paper 23 1/2 x 17 3/4in \$60,000 - 80,000

Provenance

Mrs. Theodore Frothingham, Jr. With American Art Galleries, Chicago, Illinois, 1975 With Schweitzer Gallery, New York Sale, Parke-Bernet, New York, 1979 Private collection, United Kingdom

EXHIBITION:

Boston, Massachusetts, Museum of Fine Arts, *Memorial Exhibition of the Works of John Singer Sargent*, October 23-December 28, 1925. Boston, Massachusetts, Museum of Fine Arts, *Sargent's Boston*, 1956, p. 96.

Sargent is known to have done portrait drawings of Eleanor's brother Francis Wright Fabyan, her sister Edith (Mrs William Read), and brother-in-law William Read. Eleanor married firstly Theodore Frothingham, Jr. in 1915, by whom she had a son and daughter, and secondly Dr. George R. Luton.

The present lot will be included in the forthcoming volume of the *John Singer Sargent Catalogue Raisonné* covering his charcoal portraits. We would like to thank Richard Ormond for his assistance in cataloging this lot.





Thomas Ball (American, 1819-1911)

La Petite Pensée signed 'T. Ball' (on the reverse) marble 16in high on a 4in socle, 20in overall \$12,000 - 18,000

Provenance

Margaret Brady Stewart Brady By descent to the present owner

Literature

T. Tolles, ed., *American Sculpture in the Metropolitan Museum of Art, Volume I: A Catalogue of Works by Artists Born before 1865*, New York, 1999, pp. 82-83, no. 32, another example illustrated. 27 Hiram Powers (American, 1805-1873) Ginevra signed 'H. POWERS/Sculp' (on the reverse) marble 26 1/2in high on a marble pedestal 43 1/2in high, 70in overall \$60,000 - 80,000

Provenance

Private collection, by 1942 By descent to the present owner



28 John Singleton Copley (American, 1737-1815)

Portrait of Captain Gabriel Maturin oil on canvas *36 x 28in* Painted in 1771 **\$500,000 - 700,000**

Provenance

Captain Gabriel Maturin, New York, commissioned from the artist, 1771 Mary Livingston Maturin Mallet, New York, widow of the above, by descent, 1774 Reverend Henry Maturin, Ireland, by descent, 1830 Reverend Edmund Maturin, Ireland, by descent, 1842 Oscar Frederick Livingston, New York, acquired from the above, 1868 Leta Nichols Livingston Clews, New York, by descent, 1901 R. Livingston Sullivan, Radnor, Pennsylvania, by descent, 1919 Lieutenant General Milton G. Baker, Radnor, Pennsylvania, gift from the above, *circa* 1950 Rev. Dr. Lt. Col. Josephine Louise Redenious Baker, Radnor, Pennsylvania, by descent, 1976 Sale, Freeman's Auctioneers, Philadelphia, Pennsylvania, 13 April 2011 Acquired by the present owner from the above

Literature

B.N. Parker and A.B. Wheeler, *John Singleton Copley: American Portraits in Oil, Pastel and Miniature with Biographical Sketches*, Boston, Massachusetts, 1938, p. 266.
J.D. Prown, *John Singleton Copley*, vol. 1, Cambridge, Massachusetts, 1966, p. 223.
C. Bryant, *"A Lost Copley found: The New York Portrait of Captain Gabriel Maturin (1730-1774),"* The Magazine ANTIQUES, November/December, 2012, 179, no. 6, pp. 150-153, illustrated.





John Singleton Copley. *Maj. Gen. Hon. Thomas Gage*, oil on canvas, 1768

By the time John Singleton Copley came to New York in 1771 he was the most successful portrait painter ever seen in the American colonies. Having produced commissions for some of the wealthiest and most respected residents of Massachusetts, Copley was enjoying a sufficient living and wide acclaim, and yet his artistic ambition had become restless within the confines of Boston. As he struggled to decide whether to put his prowess to the ultimate test in London, he was unsure how well he might fare among the heady competition and surroundings of the artistic and social center of the English speaking world.

In exploration of this new market in New York, Copley received encouragement and direction from Lt. Gen. Hon. Thomas Gage, who, as Commander in Chief of His Majesty's Forces in America, was probably the single most important man in the American colonies. Gage's administration was based in New York, but when he and his staff had been called to Boston in 1768 to respond to the Townshend Act crisis, he had commissioned Copley to paint his portrait. This

Paul Mellon Collection, Yale Center for British Art, New Haven

prominent connection ensured success for Copley in New York, resulting in a petition of sitters (most of whom were friends and relations of Gage and his staff) who subscribed in the spring of 1771 to have their portrait painted by the notable artist should he travel to New York for the purpose.

As a result, Copley would spend six months working in New York (from June to December of 1771) and finish approximately twenty-five commissioned portraits – the only significant body of work presented by the artist outside of Boston before he ultimately left for London in 1774. The figures Copley painted in New York, although closely aligned with the British colonial administration, were largely American, either by birth or by having previously adopted permanent residency in the Colonies. The list of originally subscribed sitters (which still exists in the National Archives, London) includes the original specifications for these advance commissions, but is lacking in some known additions and changes which inevitably occurred after the artist began work in New York that June. The present work, Captain Gabriel Maturin, is listed fourth on the existing subscriber's list. Maturin's connection to Gen. Thomas Gage is noteworthy and directly explains his presence on Copley's list of commissions. Like many of the other sitters on the list, Captain Maturin, who was from a French Huguenot family that settled in Ireland, had every intention of spending the rest of his natural life in America. After his arrival in America in 1756 and distinguished service at the Battle of Quebec in 1759, he began his service on Gage's staff in 1760 as the General's military secretary - a key position as essentially Gage's closest aid and chief of staff. After Gage and Maturin settled permanently in New York City in 1763, Gabriel married into a New Jersey branch of the Livingston family, and began to invest in land grants upstate. As Gen. Gage's senior staff officer, Capt. Maturin would have been intimately involved in the formulation and execution of Gage's responses to the deepening crisis as the patriot elements of the American colonies moved toward open rebellion.

When General Gage was additionally appointed Governor of Massachusetts in 1774 to stay the impending conflict, Captain Maturin's renowned tact, discretion and forbearance were put to the ultimate test in his role as the principal spokesman for Gage's administration. Throughout 1774 Boston was a powder keg waiting only a spark of provocation. Although the armed conflict did not break out until after Captain Maturin's death from pneumonia on December 15, 1774, his health had doubtlessly been strained by his difficult position as principal interlocutor between the increasingly irrevocably polarized sides of the conflict. Maturin had toiled to forestall the outbreak of war right up to the day of his death. Diplomatic to the last, "he did not fail sending supplicatory notes to all the Congregations in town yesterday" (W. Sargent, ed., *Letters of John Andrews, Esq. of Boston*, Cambridge, Massachusetts, 1865, n.p.).

General Gage abandoned official protocol and ordered a massive funeral procession through Boston for his dear friend, as recorded in the diary of John Rowe (Massachusetts Historical Society, Boston, Massachusetts):

I attended the Funeral of Mr. Maturin the Generals Secretary The Procession as Follows ----First part of the 4th Regiment under Arms ---Then the Band of Musick---Then the Clergy ---- Then the Corps---Then the Generall & his Family [i.e. his staff] Then the 4th Regiment with Arms Then the Officers of the Army & afterwards the Gentleman of the Town"

Maturin's obituary (*New York Gazette* and *Weekly Mercury*, January 2, 1775, n.p.), spoke of his character:

"A virtuous and liberal Education, joined to an innate Prudence and Decency of Behaviour, distinguished him in his Employment as Secretary, which he discharged several Years past with eminent Abilities, unshaken Integrity, and impenetrable Secrecy. His social, gentlemanly, and hospitable Virtues, endeared him to all who had the Pleasure of his Acquaintance. The General laments the Loss of his faithful Friend and Servant; and a most amiable Wife is left to deplore her unspeakable Loss, in the Bereavement of the most affectionate, polite, tender and indulgent Husband. Capt. Maturin was a younger Son of the late Revd. Dean Maturin, of St. Patrick's, Dublin."

Gabriel Maturin's situation and circumstances as essentially an immigrant American with close ties to both the patriot and loyalist sides of the conflict may have served to inform his perspective around the internecine and often familial aspects of the growing American conflict and eventual civil war. His wife's family, the Livingston's, were closely associated with the rebel cause, his brother-in-law Lt. Col. William Smith Livingston became a noted patriot war hero and her uncle William Smith, became Chief Justice of New York with liberal



John Singleton Copley, *Mary (Livingston) Maturin*, oil on canvas, 1771, location unknown. Shown here with image of original frame.

Whig sympathies. Smith was courted by both sides and wrote several times to his nephew Captain Maturin to try and use his influence with General Gage to avoid any provocation that might touch off the impending Revolution.

When Copley painted the present work, he was also commissioned to paint Captain Maturin's "amiable wife" Mary Livingston Maturin. Jules Prown listed this work under the title Mary Livingston Mallet for the hitherto unnoticed circumstance. Four years after Captain Maturin's unexpected death in 1774, Mary remarried Dr. Jonathan Mallet, another member of General Gage's staff who also happened to be the next sitter on Copley's 1771 Subscriber list. In 1784 the Mallets left New York as part of the Loyalist exodus for London, taking their Copley portraits with them. Upon Mary's death in 1830, she bequeathed her late husband Gabriel's portrait by Copley to his nephew in Ireland. Gabriel Maturin's portrait returned to New York in 1868 but remained in private ownership and unlocated until 2011, when it resurfaced and was identified as the missing portrait of "Captain Maturin" mentioned in Copley's 1771 subscriber list. The portrait depicts Captain Maturin in the regulation uniform of a General's Aide de Camp and happens to be one of only four known 1771 New York works painted by Copley in the larger format (36" x 28") known as "kit-cat."

During conservation a stenciled stamp mark of a Georgian crown over a "GR" cypher was revealed on the back of the original canvas. This is a rare surviving example of an actual tax stamp imposed as a result of Parliament's 1765 Stamp Act on all British manufactured linen imported to the American Colonies, and thus an actual example of one of the catalysts for the outbreak of the Revolution.

The present work retains a carved and gilded rococo-style frame specially commissioned as an exact replica of the surviving *circa* 1771 New York frame originally made for the portrait of *Mary Livingston Maturin*, as the pair to Gabriel Maturin's portrait. This original frame, the only known to survive from any of Copley's New York portraits, presently resides in the Dietrich American Foundation Collection.



29

Thomas Doughty (American, 1793-1856)

River landscape with figures signed 'TDoughty' (lower right) oil on canvas 17 x 24in **\$15,000 - 20,000**

Provenance

Mr. and Mrs. David Gimbert, Rochester, Minnesota

Property from The Harold Glenn White Trust

30

William Mason Brown (American, 1828-1898) Still life with strawberries and lilacs

signed with conjoined initials 'Wm MBrown.' (lower right) oil on canvas 20 x 16in \$10,000 - 15,000

Provenance

Private collection, Tuscon, Arizona Private collection, Tuscon, Arizona, acquired from the above, 1950s By descent to the present owner







31 Frank Anders

Frank Anderson (1844-1891) Study for "The Tymp" inscribed 'By Frank Anderson / c. 1887 / Painted for his son Gilbert / of a larger picture / Title: "The Tymp"' (on the reverse)

oil on board 6 1/2 x 8 3/4in

\$6,000 - 8,000

Provenance

The artist Gilbert Anderson, son of the above, gift from the above Grand niece of the artist, North Haven, New York, by descent Acquired by the present owner from the above, 2010

"The Tymp" most likely refers to the Timp, a prominent landmark of the Hudson Highlands near Harriman, New York.

32

William M. Hart (American, 1823-1894)

Autumn wood signed and dated 'Wm Hart 72' (lower right) oil on canvas 10 1/2 x 8 1/4in **\$6,000 - 8,000**



Property Sold to Benefit Angel View Inc., a Nonprofit Serving California Children and Adults with Disabilities

33

Francis Augustus Silva (American, 1835-1886)

Braces Rock, Cape Ann, Massachusetts signed and dated 'F. A. Silva / N.Y. 72' (lower right) and inscribed with title (on the stretcher) oil on canvas 15 x 30in \$60,000 - 80,000





34

Isidore Konti (American, 1862-1938)

Kneeling Men: A Pair of Bookends each, stamped 'GORHAM CO. FOUNDERS /Q472 4' (along the base) each, bronze with brown patina each, 6 1/2in high \$6,000 - 8,000

35

George Cope (American, 1855-1929)

Still Life with Berries, Sugar, and Cream Pitcher
signed with initials in monogram and dated 'GC. '16' (lower right)
oil on canvas tacked over board *12 x 9in* **\$20,000 - 30,000**

Provenance

The artist Private collection, acquired from above Sale, Alderfer Auction Company, Hatfield, Pennsylvania, 9 December 1999 Private collection, acquired from above Questroyal Fine Art, LLC, New York Private collection, New Jersey







Isidore Konti (American, 1862-1938)

Poetry and Thought: A Pair of Bookends each, inscribed '© 1914 I. Konti' (on the base) each, bronze with brown patina *each, 10 1/2in high* Modeled in 1911 **\$4,000 - 6,000**

Provenance

Post Road Gallery, Larchmont, New York Hirschl & Adler Galleries, Inc., New York, acquired from the above, 1987 Sale, Shannon's Fine Art Auctioneers, Connecticut, 26 October 2000, lot 115 Acquired by the present owner from the above

Exhibited

New York, Hirschl & Adler Galleries, Inc., *Uncommon Spirit: Sculpture in America 1800–1940*, 1989, p. 39, no. 23, illustrated.



Alexander Pope (American, 1849-1924)

Women's Studio at the Boston Antheneum signed 'A. Pope' (lower right) oil on canvas 20 x 26 1/8in **\$15,000 - 25,000**

Provenance Private collection, Dalton, Massachusetts

Exhibited

Cotuit, Maine, Cahoon Museum of American Art, *At Home in America: 19th Century Genre Painting*, July 22-September 7, 2008.

38 Paul Howard Manship (American, 1885-1966)

Susanna signed and dated 'Paul Manship / 1947' (on the base) marble 37in high \$250,000 - 350,000

Provenance

Mrs. Houghton Metcalf, Middleburg, Virginia, by 1957 Mr. and Mrs. David E. Finley, Loudoun County, Virginia, acquired from the above, circa 1970 By descent to the present owner, 1977

LITERATURE:

E. Murtha, Paul Manship, New York, 1957, p. 189, no. 500, pl. 95. illustrated.

Paul Manship's aesthetic, heavily rooted in the antique, was influenced by the classical forms that he observed during his travels abroad and, more precisely, by his three year scholarship at the American Academy in Rome. As Harry Rand summarized, "he fell under the direct spell of classicism that invigorated his work thereafter. The allure of the antique appealed both to Manship's discomfort with modernism's severity and Expressionism's arbitrary distortions" (H. Rand, Paul Manship: Changing Taste in America, 1985, p. 25). Although Manship was self-educated in the humanities, he routinely employed these subjects -biblical stories and mythology - and depicted them with subtle elements of modern design. As aptly summarized by one critic, "he displays a peculiar gift for the fusion of a modern naturalism with an antique distinction of style" (New York Times, 20 December 1913, p. 9, as quoted in Paul Manship: Changing Taste in America, p. 65).

This gift is apparent in Manship's Susanna, which depicts the well-known story of Susanna and the Elders. Included in the Book of Daniel, this story tells the tale of Susanna, a young wife who is accosted by two lustful voyeurs who threaten to claim that she was having an affair unless she agreed to lay with them. When Susanna refuses their advances, the men hold true to their threat and she is arrested for adultery. Luckily, before Susanna is put to death for her alleged crimes, the truth is discovered, ultimately saving her life and restoring our faith in virtue triumphing over evil.

While the story of Susanna and the Elders is a common one in the history of art, having been depicted by early masters such as Lorenzo Lotto, Guido Reni, Rembrandt van Rijn, Anthony van Dyck and Artemisia Gentileschi, Paul Manship's treatment of the figure embodies a true fusion of the classical and the modern. Whereas his baroque predecessors used extreme drama to depict the scene, Manship instead employs a quiet, intimate moment which is only enhanced by his sensitivity to proportions and clean, stylized forms of the marble. By presenting the figure as slightly smaller than life-size, Manship makes her presence significant, yet subtle. John Manship, son of the artist, recalls his father acknowledging how different his output may have been had he studied in Paris instead of Rome. While in Rome "Manship escaped Rodin's influence and instead, in Rome and Greece, came under that of the classical sculptors, particularly the masters of archaic Greece" (J. Manship, Paul Manship: Changing Taste in America, p. 135). He goes on to elaborate "Manship's style was at the opposite extreme of Rodin's Impressionism. Every form was considered and perfected, polished almost like jewelry" (J. Manship, p. 137).

Just as all forms were considered, so were the artist's materials. When he worked in bronze, Manship would ensure that all casts were crisp and each patina appropriate given the figure depicted. In marble, the equivalent attention would be given to the color of the marble chosen as it may have related to the story being told. As pragmatically chosen for Susanna, white marble likely refers to the innocence and purity of her character while referencing the classical nature of her story.

Susanna is a masterwork among Manship's relatively small output of works in marble. According to Edwin Murtha, two known examples of this work exist. In addition to the present example, one is in the collection of the Smithsonian American Art Museum, Washington, D.C.

The son of a South Carolina congressman, David E. Finley was a lawyer by training who served as the first director of the National Gallery of Art, Washington, D.C. (1937-1956). Mr. Finley is also remembered as one of the founders of the National Trust for Historic Preservation, where he acted as a Chairman of the Board of Trustees. Astonishingly, he served simultaneously in the two previously mentioned capacities from 1950 until 1956 while he was also the Chairman of the Commission of Fine Arts.



The present work as previously installed in David Finley's garden in Little Oatlands, Loudoun County, Virginia.







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39

Paul Howard Manship (American, 1885-1966) Briseis

inscribed '© 1916 PAUL MANSHIP' (on the base) bronze with dark brown patina *21 3/4in high* **\$50,000 - 70,000**

Provenance

Private collection, New York, by 1952 By descent to the present owner

Literature

E. Murtha, *Paul Manship*, New York, 1957, p. 158, no. 88. Minnesota Museum of Art, *Paul Manship: Changing Taste in America*, exhibition catalog, Saint Paul, Minnesota, 1985, p. 138, no. 99, another example illustrated.

40

Edmund Charles Tarbell (American, 1862-1938)

Still life with flowers and Oriental statue signed and dated 'Tarbell 36' (lower right) oil on canvas *30 x 25in* **\$20,000 - 30,000**

Provenance

Mary Tarbell Schaffer, daughter of the artist Tarbell Clay Hoes, grandaughter of the artist By descent to the present owner



Property from a Private Collection, Kiawah Island, South Carolina

41

Irving Ramsey Wiles (American, 1861-1948)

Sailing Away signed 'Irving Wiles' (lower left) and inscribed 'From Papa - 1948 / "Sailing Away" / Keep This - I.R.W' (on the reverse) oil on panel 5 x 8 1/2in \$1,500 - 2,500

Provenance

The artist Gladys L. Wiles, daughter of the above With Chapellier Galleries, New York Acquired by the present owner from the above, 1973

42

John Ellsworth Weis (American, 1892-1962) Harbor signed and dated 'J.E. Weis 27' (lower left) oil on canvas 25 x 32in \$5,000 - 7,000

43

John Whorf (American, 1903-1959)

Fishing Boats: Two Works the first, signed and dated 'John Whorf '41' (lower right) and inscribed with title and '24' (on the reverse) each, watercolor on paper the first, 21 1/2 x 16 3/4in; the second, 14 1/4 x 21 1/4in **\$6,000 - 8,000**



43





44 Edward Henry Potthast (American, 1857-1927) Sea and Cliffs signed 'E Potthast' (lower left) oil on canvasboard 8 x 10in \$7,000 - 10,000

Provenance With Maxwell Galleries, San Francisco, California With ACA Galleries, New York

Exhibited

Peoria, Illinois, The Peoria Art Guild of Lakeview Center for the Arts & Sciences, *Edward Henry Potthast*, June-August 1967, p. 27, illustrated (as *Moonlight on the Coast*). Evansville, Indiana, The Evansville Museum of Arts & Science, *The Art of Edward Henry Potthast*, March-April 1975.



Emile Gruppe (American, 1896-1978)

Jensen Beach signed 'Emile A. Gruppe' (lower right) and signed again, dated '1969' and inscribed with title (on the stretcher) oil on canvas 30 x 36in \$12,000 - 18,000

Provenance With John H. Surovek Gallery, Palm Beach, Florida Acquired by the present owner from the above





Property from a Private Collection

46

Allen Tucker (American, 1866-1939) Cape Ann

signed 'Allen Tucker' (lower right) and dated and inscribed with title '1930 Cape Ann' (on the stretcher) oil on canvas *30 x 36in* **\$8,000 - 12,000**

Provenance

Sale, Baridorff Galleries, Portland, Maine, 3 August 2007, lot 241 Acquired by the present owner from the above

Property Sold to Benefit the Acquisition Fund of the Nasher Museum of Art at Duke University

47 **David Burliuk (Russian/American, 1882-1967)** Boats in Japan signed 'Burliuk' (lower right) oil on canvas *14 x 18in* **\$6,000 - 8,000**



Ernest Lawson (American, 1873-1939) Upper New York City signed 'E. Lawson' (lower right) oil on canvas laid down on panel 24 3/4 x 30in Painted *circa* 1918-22 \$80,000 - 120,000

Provenance

Babcock Galleries, New York, Hirschl & Adler Galleries, New York, by 1970 Meredith Long & Company, Houston, Texas, by 1975 Gerald Peters Gallery, New York, by 2000 Adelson Galleries, New York, 2001 Michael Altman Fine Art & Advisory Services, New York

Exhibited

New York, Gerald Peters Gallery, *Ernest Lawson*, November 2– December 23, 2000, p. 10, 91, pl. 23, illustrated. Roslyn, New York, Nassau County Museum of Art, *Old New York and the Artists of the Period: 1900–1941*, August 19–November 4, 2001, p. 23, illustrated.

Literature

Hirschl & Adler Galleries, 40 Masterworks of American Art, New York, 1970, n.p.

G. Glueck, "ART IN REVIEW; Ernest Lawson," *The New York Times*, December 8, 2000, n.p.

In her review of the 2000 Ernest Lawson exhibition, Grace Glueck wrote: "Another treasure is Upper New York City...A night scene of the Harlem River and High Bridge (circa 1910–12) impresses with its Whistlerian haze of blue pierced by tiny, twinkling orange lights."



49

Clarence Raymond Johnson (American, 1894-1981)

Boulder Creek signed, dated and inscribed 'C. Raymond Johnson - Johnson / Sept. 7 1917 / 24×27 ' (on the reverse) and dated again '19©17' (lower right) oil on canvas $24 \times 27in$ **\$12,000 - 18,000**

Provenance

Glen Bishop, Chicago, Illinois, 1924 By descent to the present owner

50

Robert Wakeham Pilot (Canadian, 1898-1967)

Jacamie, At Very Low Tide signed 'R Pilot' (lower right) and titled (on the frame) oil on board 12 1/2 x 16 3/4in \$6,000 - 8,000

Provenance

Private collection

Property from a New York Estate

51

George Gardner Symons (American, 1861-1930)

Autumn Scene with River signed 'Symons' (lower left) oil on canvas 16 x 20in \$4,000 - 6,000







52

Carl William Peters (American, 1897-1980) A snowy village

bears estate stamp and numbered '2592' (on the stretcher) oil on canvas 25 x 30in \$5,000 - 7,000

Provenance

The artist Estate of the above With R.H. Love Galleries, Chicago, Illinois Acquired by the present owner from the above, 1984

53

Guy Carleton Wiggins (American, 1883-1962)

The Wood Road signed 'Guy Wiggins' (lower right) and signed again and inscribed with title (on the reverse) oil on canvas 25 x 30in \$5,000 - 7,000

Provenance

Private collection, Southern California

54

William Chadwick (American, 1879-1962) The First Snow signed 'W. Chadwick' (lower left) oil on canvas 35 x 40in

\$10,000 - 15,000

Provenance

With R.H. Love Galleries, Chicago, Illinois Acquired from the present owner from the above, 1983



55 **Frederick Usher Devoll (American, 1873-1941)** View of New York oil on canvas *30 x 25in* **\$6,000 - 8,000**



Guy Carleton Wiggins (American, 1883-1962)

Along 59th Street in Winter signed 'Guy Wiggins NA' (lower left) and inscribed 'Along 59th St In Winter / Guy Wiggins NA/ (on the reverse) oil on canvasboard 16 x 12in \$15,000 - 25,000

Provenance

Sale, Grogan Auctioneers, Boston, Massachusetts, n.d. Acquired by the present owner from the above

57 Guy Carleton Wiggins (American, 1883-1962)

Manhattan in winter signed 'Guy C. Wiggins' (lower left) oil on canvas *34 x 40in* **\$125,000 - 175,000**

Provenance

Private collection By descent to the present owner

Renowned cityscape artist Guy Carleton Wiggins was born in Brooklyn, New York in 1883 and began painting at an early age with the encouragement of his father, J. Carleton Wiggins, also an accomplished artist. The aspiring young artist received praise from art critics in New York when he was only eight years old and spent a great deal of time painting and sketching while in Europe with his family. After briefly studying architecture at the Brooklyn Polytechnic Institute, Wiggins decided to pursue painting at the National Academy of Design where he was taught by William Merritt Chase and Robert Henri.

In 1912, when Wiggins was just 29 years old, his painting *Metropolitan Tower* was purchased by the Metropolitan Museum of Art, New York making him, at the time, the youngest artist to have a work acquired by the museum. His fame later extended to permissions granted to complete a painting on the White House lawn of the Executive Mansion, which later hung in President Eisenhower's office.

Wiggins eventually moved to a farmhouse in Lyme, Connecticut, where he opened the Guy Wiggins Art School. His work can be found in national collections including the Chicago Art Institute, Chicago, Illinois, the National Gallery of Art in Washington, D.C., and the Brooklyn Museum, Brooklyn, New York, among others.

In a letter from the artist's son Guy A. Wiggins, dated March 13, 2014, in which he confirms the authorship of the present work, he states; "... I judge this to be done about 1905-1910 when he was in his early twenties. ... This is by far the earliest of his New York snow scenes for which he is famous that I personally have seen." This letter will accompany the lot.






59

Donald De Lue (American, 1897-1988)

Phaeton II inscribed 'D DeLue / SC 1972 /© 1986 / 12/12' with Tallix foundry mark (on the base) bronze with brown patina 27 1/2in high on a 1 1/2in marble base \$15,000 - 25,000

Provenance

The artist With Childs Gallery, Boston, Massachusetts Dominique Stallaerts, A.D.D., Inc., acquired from the above Acquired by the present owner from the above, 1987

Property from a Scottsdale, Arizona Collection

59

Lena Gurr (American, born 1897)

Atlas at Rockefeller Center signed and dated 'Lena Gurr 76' (lower right) and inscribed with title (on the stretcher) oil on canvas *40 x 50in* **\$10,000 - 15,000**

Provenance

The artist Acquired by the present owner from the above

Exhibited

New York, National Academy of Design, *153rd Annual Exhibition*, February 25-March 19, 1978.



Donald De Lue (American, 1897-1988) Moses

inscribed 'DeLue / SC 1970 /© 1986 / 3/12' with Tallix foundry mark (on the base) bronze with greenish-brown patina 19 1/2in high on a 1 1/2in marble base \$8,000 - 12,000

Provenance

The artist

With Childs Gallery, Boston, Massachusetts Dominique Stallaerts, A.D.D., Inc., acquired from the above Acquired by the present owner from the above, 1987

61 **Richard Schmid (American, born 1934)** Jacque's Roses

signed 'Schmid' (lower right) and inscribed '#192 / 'Jacque's Roses' / Richard Schmid / Gaylordsville, Conn. / 1964' (on the reverse) oil on canvas 12 x 18in

\$6,000 - 8,000

Provenance

Private collection, Washington, D.C. By descent to the present owner

62

Richard Schmid (American, born 1934)
Woman on bed
signed 'Schmid' (lower left)
oil on Masonite
9 x 12in
\$4,000 - 6,000

Provenance

Private collection, Washington, D.C. By descent to the present owner





63 **Stephen Scott Young (American, born 1957)** Cat Eyes, Shelley signed 'SS Young' (lower right) and inscribed with title (on the reverse) watercolor and pencil on paper *19 3/4 x 22in* **\$30,000 - 40,000**

Provenance Private collection, Charleston, South Carolina



Stephen Scott Young (American, born 1957) Red Stripes

signed 'S. S. Young' three times and inscribed indistinctly (lower left) and dated 'Summer 2000' (lower right) and inscribed with title (on the reverse) watercolor and pencil on paper 17 1/4 x 14 1/4in **\$20,000 - 30,000**

Provenance Private collection, Charleston, South Carolina







65

Richard Hayley Lever (American, 1876-1958) Beacon House

signed 'Hayley Lever' (lower right) oil on canvasboard 15 3/4 x 19 3/4in \$6,000 - 8,000

Property from a Private Canadian Collection

66 Richard Hayley Lever (American, 1876-1958)

Peru - Vermont signed 'Hayley Lever' (lower right), signed again and inscribed with title (on the reverse) oil on canvas laid down on board 14 1/4 x 24in \$5,000 - 7,000

67

Guy Pène Du Bois (American, 1884-1958) Fly Fisherman signed and dated 'Guy Pène Du Bois / '39' (lower left) oil on canvas 20 x 16in \$12,000 - 18,000

Provenance Private collection, Florida

AMERICAN ART | 77



Harry Leith-Ross (American, 1886-1973) Searching the Brush

Searching the Brush signed 'Leith-Ross' (lower right) oil on canvasboard 12 x 16in \$15,000 - 25,000

Provenance

With Jim's of Lambertville, Lambertville, New Jersey Acquired by the present owner from the above

Exhibited

New York, Salmagundi Club, Auction Exhibition, 1955.



Eric Sloane (American, 1905-1985)

Duck Hunting signed 'Sloane' (lower left) oil on Masonite 24 x 36in **\$10,000 - 15,000**

Provenance

With Kennedy Galleries, Inc., New York Sale, Christie's, New York, 3 December 1998, lot 144 Questroyal Fine Art, New York, acquired from above Private collection, Colorado, acquired from above, 1999



70

Daniel Garber (American, 1880-1958)

Island on the Delaware signed 'Daniel Garber' (lower right center) charcoal on paper *18 x 23in* Executed *circa* 1940s **\$15,000 - 25,000**

Provenance

The artist Estate of the above John Franklin Garber, by 1964, by descent Dana Appelstein Doylestown, Pennsylvania, granddaughter of the artist With Hollis Taggart Galleries, New York Acquired by the present owner from the above, 2002

Literature

L.L. Humphries, *Daniel Garber: Catalogue Raisonné: Volume II*, New York, 2006, p. 373, fig. D316, illustrated. Art Market Report, *"Garber Catalogue Raisonné Nearing Completion,"* Fall-Winter 2001, n.p., illustrated.

Property from a Private Collection, New York

71

Henry Merwin Shrady (American, 1871-1922) Bull Moose nscribed 'H.M Shrady / 1900' and 'COPYRIGHT / THEODORE

B. STARR / 1900' (along the base) and stamped '15.' and '5' (underneath the base) bronze with greenish-brown patina *21 1/4in high* **\$25,000 - 35,000**

Literature

T. Tolles, ed., *American Sculpture in the Metropolitan Museum of Art, Volume II: A Catalogue of Works by Artists Born between 1865 and 1885*, New York, 2001, pp. 544-45, no. 243, another example illustrated.



George Catlin (American, 1794-1872)

Blackfoot Indian Group oil on paper *16 1/4 x 22 3/4in, oval* Painted *circa* 1832 **\$300,000 - 500,000**

Provenance

The artist Estate of the above Mr. and Mrs. Harry Edwards With William Hallett Phillips, acquired from the above Archibald Rogers, Hyde Park, New York, acquired from the above With Edward Eberstadt & Sons, New York With Kennedy Galleries, Inc., New York Thomas Cousens, Atlanta, Georgia Acquired by the present owner from the above

Exhibited

New York, Kennedy Galleries, Inc., *The Western Legend Paintings, Sculptures, Drawings of the North American West*, April 16-June 1, 1956, no. 22b.

Wichita, Kansas, Wichita Art Museum, and elsewhere, *Artists of the Western Frontier*, May 6-26, 1961, no. 31.

Regarded as the leading painter of Indian life in 19th century America, George Catlin was born in Wilkes Barre, Pennsylvania in 1796. The fifth child of Putnam and Polly Catlin, George spent most of his boyhood exploring the woods of Pennsylvania and eventually, upstate New York, where his family moved when he was four years old. His fascination with the American West began with his mother's stories of her capture – and subsequent safe release – by Iroquois during the Revolutionary War, and his own benevolent encounter, at nine years old, with an Oneida Indian known as 'The Great Warrior' along the Susquehanna River. Happiest when he was outdoors, the young Catlin found freedom not in the schoolhouse, but at his sketchbook, an impractical hobby by his parents' standards.

At the age of twenty-three, Catlin began to study law, but his education was short lived; in 1853 he moved to Philadelphia and opened up a studio as a Miniature painter. Unimpressed with the commissions he received for both small and large-scale works, Catlin was eager for exciting subject matter. Inspiration was found in the band of Plains Indians who passed through Philadelphia en route to Washington, D.C. Their colorful regalia of buffalo robes and eagle feathers would soon be found in the staggering series of Indian portraits Catlin would become famous for.

As more white settlers began to pioneer westward from the Mississippi, the Indian way of life threatened to vanish. In 1830 with the good faith of his wife, Clara, Catlin traveled alone to St. Louis, where he would meet the famed explorer William Clark - of the Lewis & Clark Expedition - and make his first trip to the Indian Territory. At Governor Clark's side, Catlin was exposed to treaty signings, speeches and stories from Indians who were rapidly being forced to give up their land. Catlin was determined to render the Indians as they roamed and ruled the plains, hunting and riding and dancing before white settlers changed their landscape forever. While aboard the maiden voyage of the steamboat Yellowstone, Catlin was able to visit Fort Union, the most important trading post on the Upper Missouri River and encountered two tribes he came to particularly admire, the Crow and the Blackfoot. Catlin described them as "cleanly in their persons, elegant in their dress and manners, and enjoying life to the greatest perfection" (S. Reich, Painting the Wild Frontier: The Art & Adventures of George Catlin, 2008, p. 31).

In the present work, *Blackfoot Indian Group*, Catlin's simple yet exacting hand depicts three Indians he is believed to have painted

at Fort Union. The Blackfoot Confederacy, a group made up of three distinct tribes found in northern Montana and Alberta, is described extensively by Catlin in the first volume of his impressive publication *Letters and notes on the manners, customs, and condition of the North American Indians.*

"The Blackfeet are, perhaps, -ne of the most (if not entirely the most) numerous and warlike tribes on the Continent. They occupy the whole of the country about the sources of the Missouri, from this place to the Rocky Mountains ; and their numbers, from the best computations, are something like forty or fifty thousand — they are (like nil other tribes whose numbers are sufficiently large to give them boldness) warlike and ferocious, j. e. they are predatory, are roaming fearlessly about the country, even into and through evry part of the Rocky Mountains, and carrying war amongst their enemies, who are, of course, every tribe who inhabit the country about them" (G. Catlin, *Letters and notes on the manners, customs, and condition of the North American Indians*, 1842, p. 42).

Catlin had recorded earlier that 'there is no tribe, perhaps, on the Continent, who dress more comfortably, and more gaudily, than the Blackfeet, unless it be the tribe of Crows. There is no great difference, however, in the costliness or elegance of their costumes; nor in the materials of which they are formed; though there is a distinctive mode in each tribe, of stitching or ornamenting with the porcupine quills, which constitute one of the principal ornaments to all their tine dresses ; and which can be easily recognized, by any one a little familiar with their modes, as belonging to such or such a tribe' (Catlin, p. 30).

Eventually Catlin became known as 'The Medicine Painter' and the first American artist to extensively depict more than fifty Indian tribes in their native territories over the course of eight years. Capturing his subjects with life-like detail, Catlin rendered his portraits with a humanity unseen in the work of his counterparts who were more accustomed to envisioning the 'savage.' This disposition was thanks in part to his immense respect for the cultures he encountered, particularly the tradition of medicine, or mystery, a formative aspect of Indian life. The first two figures depicted in Blackfoot Indian Group are featured as plate illustrations in Catlin's Letters and notes and referenced as 'In-ne-o-cose, the iron-horn (plate 16) at full length in a splendid dress with his "medicine-bag" in his hand; and Ah-kay-ee-pix-en, the woman who strikes many (plate 17), in a beautiful dress of the mountain-goats' skin, and her robe of the young buffalo's hide' (Catlin, p. 34). Catlin, however, contradicts his own translations were earlier by listing his subjects as Mix-ke-mote-skin-na (the iron horn) and In-ne-o-cose (the buffalo's child) all in 'richly colored dress' (Catlin, p. 30), with medicine bags of otter skin festooned with ermine.

Sketches and paintings *in situ* such as this, along with portraits at half-length and artifacts the artist collected during his travels would make up a monumental body of work known as Catlin's *Indian Gallery*. Though unsuccessful in persuading the U.S government to purchase the collection in full, Catlin was able to extensively exhibit his gallery starting in London in 1839, and onwards to Brussels and Paris – all to great acclaim. Both celebrated and criticized for his depictions of life in the American West, Catlin was nonetheless a passionate and keen observer. Before long, Catlin and his contemporaries would see the United States grow at an alarming rate at the expense of these sacred lands and slowly dying cultures. *Blackfoot Indian Group* is a striking example of Catlin's dedication to the Indian subject as a reverent outsider before it was to disappear from public view.





Salvador Mege (born 1854)

Gall, a Lakota Battle Leader signed 'à mon ami Lavielle, / S. Mege' (lower right) and inscribed 'Gall.' (upper right) oil on canvas 14 x 10in **\$10,000 - 15,000**

Provenance

The artist Henri Lavielle, gift from the above

Gall (1840-1894), was a Native American leader of the Hunkpapa Lakota tribe who fought with Sitting Bull at the Battle of the Little Bighorn in 1876.

Henri Lavielle was a purser on La Bretagne, the Transatlantic steamer and other ships of the Compagnie Genérale Transatlantique *circa* 1890.

The present work is being sold together with a portrait of Henri Lavielle (1853-1944), the original owner of the work, by Benjamin Constant (1845-1902) along with associated correspondence and a Lavielle family photograph.



74 **William Louis Sonntag (American, 1822-1900)** Mountain vista signed 'W. L Sonntag' (lower left) oil on canvas *33 x 56in* **\$25,000 - 35,000**

Provenance Private collection By descent to the present owner



75 **William Trost Richards (American, 1833-1905)** Summer glow signed and dated 'Wm. T. Richards 1877' (lower right) oil on canvas *18 1/2 x 28in* **\$25,000 - 35,000**

Provenance Private collection Acquired by the present owner from the above, *circa* 1985



Charles Harry Eaton (American, 1850-1901) Marshes of the Shiawassee

signed and dated 'C. Henry Eaton '87' (lower left) oil on canvas *42 x 66in* **\$8,000 - 12,000**

Exhibited

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *58th Annual Exhibition*, February 16-March 29, 1888, no. 110.

Albert Bierstadt (American, 1830-1902)

Brook in Woods signed 'A Bierstadt' (lower left) oil on paper laid down on Masonite 20 3/8 x 29 3/4in **\$100,000 - 150,000**

Provenance

Mrs. Winston Dibble Montclair Art Museum, Montclair, New Jersey, acquired from the above, 1956 Sale, Christie's, New York, 20 May 2009, lot 74 Acquired by the present owner from the above

Exhibited

Princeton, New Jersey, Princeton University Art Museum, *American Art from Four New Jersey Museums*, May 11-26, 1968.

Literature

G. Hendricks, Albert Bierstadt: Painter of the American West, New York, 1974, n.p., no. CL-147, illustrated.

Montclair Art Museum, *The American Painting Collection of the Montclair Art Museum*, Montclair, New Jersey, 1977, p. 66, illustrated.

M.S. Kushner, A. Anreus, M. Grzesiak and V. Wageman, *Three Hundred Years of American Painting: The Montclair Art Museum Collection*, New York, 1989, p. 132, no. 36, illustrated.

Albert Bierstadt is best known for his mammoth and awe-inspiring paintings of the American West. The artist famously traveled throughout the West on several occasions for lengthy periods of time to amass sketches and imagery which would contribute to his studio-painted works for decades to come. With each trip, Bierstadt would head deeper into these wild landscapes, eventually covering vast regions of Nebraska, Wyoming, Utah, Nevada, California, Oregon and Washington.

After four years of artistic study in Europe and a short stay in his hometown of New Bedford, Massachusetts, the artist's first trip which focused on exploration of the Rocky Mountains, was in 1859. With the use of both painting and photography, Bierstadt and his travel companions were able to accumulate a large amount of available imagery to work from. Just as Hudson River School painter Frederic E. Church had done before him, Bierstadt hoped to bring a visualization of an uncharted terrain to a population unable to experience it for themselves. Meticulously, Bierstadt would use these sketches and images to create large scale canvases containing realistic elements, ultimately creating somewhat fantastical images of the West first of the Rocky Mountains and later of Yosemite.

In addition to these grand pictorial essays rendered in panoramic splendor, Bierstadt also sought out quieter, poetic moments in nature that reveal his keen powers of observation. He was always interested in the play of light across elements of a landscape and at times exploited these effects with multiple light sources, such as moonlight and firelight, competing in the same painting. In *Brook in Woods*, the artist is exploring how a single light source can behave differently in a wood. In the right half, we see a densely canopied backwater where the sunlight gently filters through the dense stand of trees giving the pond a soft glow. On the left, sunlight glimmers off the stream directly and at the same time backlighting fires up the foliage in the trees.

The location of the present work is not indicated by any particular inscription or topography; however, it does bear a certain affinity to other works Bierstadt executed in the West. *Yosemite Valley, California, ca. 1863* in the Lowe Art Museum, Coral Gables, Florida, a work on paper as well, employs many of the same lighting techniques as seen in *Brook in the Woods.* The valley is seen from Merced River with an overhanging canopy of trees. The ripples in the river, the leaves and the bark on the sunward sides of the trees are highlighted. *Dogwood*, previously titled *Lake in Yosemite Valley* at the Haggin Museum in Stockton also concentrates on the subtle light fall as it passes through a forest interior.



Albert Bierstadt, The Haggin Museum, Dogwood, oil on canvas, Stockton, California 44 5/8 x 34 3/4in





Andrew Melrose (American, 1836-1901) Road to the Sea, Long Island signed with conjoined initials 'AMelrose' (lower left) and inscribed with title 'Road to the Sea/L. Island' (on the reverse) oil on canvas 22 x 32in \$7,000 - 10,000



79 **Frederick Rondel (American, 1826-1892)** Ships in New York Harbor at Night signed 'F Rondel' (lower left) oil on canvas 29 1/2 x 49 1/2in **\$20,000 - 30,000**

Provenance Barbara Head Millstein, New York



Sanford Robinson Gifford (American, 1823-1880)

The Darent, Kent, England signed 'SR Gifford' and dated '1860' (lower right) and signed again, dated and inscribed with title (on the reverse) oil on canvas 12 x 10in \$15,000 - 25,000

Provenance

The artist Bartholomew Skaats, acquired from the above, by 1881 Louis Combe, Brooklyn, New York Estate of the above By descent to the present owner

A letter dated October 10, 2013, from the recognized expert, Dr. Ila Weiss, accompanies this lot. We wish to thank her for her assistance in cataloging this lot.



81 **William Merritt Chase (American, 1849-1916)** Still Life with Fruit & Copper Pot signed 'Chase.' (lower left) oil on canvas 20 x 14in **\$20,000 - 30,000**

Provenance

Dalzell Hatfield Galleries, Los Angeles, California

The present work is included in Ronald G. Pisano's *The Complete Catalogue of Known and Documented Work by William Merritt Chase, 1868-1916,* assigned the catalog number SLAA.182 and is included in the files of the Pisano/Chase Catalogue Project at the Kellen Archives at The New School, New York.

We are grateful to Fred Baker for his assistance in cataloging this lot.

Property from a Private Collection, Charlottesville, Virginia

82

Jasper Francis Cropsey (American, 1823-1900)

View of Richmond Hill oil on canvas 12 1/2 x 20 1/2in **\$60,000 - 80,000**

Provenance

The artist

Isabel Steinschneider, granddaughter of the above, by descent Private collection, doctor of the above, possibly acquired from the above

Dr. Michael Bender, acquired from the above By descent to the present owner

Literature

K. Maddox, *Jasper Francis Cropsey Catalogue Raisonné Works in Oil, Volume One: 1842-1863*, Hastings-on-Hudson, New York, 2013, p. 359, no. 670, illustrated.

Exhibited

Hastings-on-Hudson, New York, Newington-Cropsey Foundation, Scenes from a Century Past--Reflections of the Spirit: Vibrant Forces for Rebirth as We Enter the New Millennium, 2000 (as Study for Richmond Hill in the Summer of 1862).

Yonkers, New York, Hudson River Museum, *The Panoramic River: the Hudson and the Thames*, February 2-May 19, 2013, p. 164, illustrated (as *Richmond Hill Study*).

During his second trip England from 1856-1863, Jasper Cropsey produced two grand scale, panoramic landscapes that were met with great critical acclaim. *Autumn - On the Hudson River* of 1860 which now resides in the National Gallery in Washington D.C., was well received by the press and burnished the young artist's reputation earning him, in part, an audience with Queen Victoria. Following on his recent success, Cropsey unveiled *Richmond Hill in the Summer of 1862*. Both works were massive in scale, nine and eight feet long respectively, and seen at the time as virtual pendants.

The view of the Thames from Richmond Hill outside of London was always a popular prospect for many artists, poets and sightseers. The city of Richmond, Virginia derives its name because its view over the James River reminded its founder William Byrd of his experience in Richmond, England as a youth.

Richmond Hill most likely dates from 1861 and is one of two extant preparatory oils for his larger composition. Here, the artist concentrates solely on the landscape attempting to capture the summer atmosphere above the shimmering river. In his later study he adds a couple of figures to the landscape, ultimately including an array of men, women, children and animals in the foreground in the final composition.



Jasper Cropsey, Richmond Hill in the Summer of 1862,Oil on canvas, 54 x 96in,

Private Collection, Image: Bonhams, London, December 14, 1999, lot 50





Property from a Private Collection, Kiawah Island, South Carolina

83

Herman Herzog (German/American, 1832-1932)

Moonlight in Holland signed 'H Herzog' (lower right) oil on canvas laid down on board 22 x 26in **\$8,000 - 12,000**

Provenance

With Chapellier Galleries, New York, by 1973 Acquired by the present owner from the above, 1976

Exhibited

New York, Chapellier Galleries, *Hermann Herzog, 1831-1932*, May-June 1973, n.p., pl. 15., illustrated. Savannah, Georgia, Telfair Museum, and elsewhere, *Dutch Utopia: American Artists in Holland*, October 1, 2009-January 10, 2010, pp. ii,

Literature

5, 122-23, pl. 21, illustrated.

Phoenix-Chase Galleries, Inc., *Herman Herzog 1832-1932: American Landscape Painter*, Baltimore, Maryland, n.d., p. 23, no. 895.

Property from a Private Collection, Kiawah Island, South Carolina

84

Samuel Colman (American, 1832-1920)

Views of Rotterdam: Two Works

the first, bears estate stamp (on the reverse) and dated and inscribed 'Rotterdam Sep 2-3' (lower left); the second, signed with initials, dated and inscribed 'Rotterdam Sep 24 1873 S.C.' (lower center) each, gouache, watercolor and pencil on paper the first, $7 \times 14in$; the second, $6 \ 1/2 \times 9 \ 3/4in$ **\$4,000 - 6,000**

Provenance

With Kennedy Galleries, Inc., New York Acquired by the present owner from the above

Each of the works included in this lot retain sketches on the reverse.







Property from the Collection of St. Charles Borromeo Seminary of Wynnewood, Pennsylvania

85

Colin Campbell Cooper (American, 1856-1937)

View of St. Peter's, Rome signed 'Colin Campbell Cooper' (lower right) oil on canvas *36 x 53in* **\$40,000 - 60,000**

Property from the Archdiocese of Philadelphia, Pennsylvania

86

Colin Campbell Cooper (American, 1856-1937)

Cathedral interior signed 'Colin Campbell Cooper' (lower right) oil on canvas 70 1/2 x 45in **\$20,000 - 30,000**









Property from the Estate of Catherine C. Schaffner, Scottsdale, Arizona

87

William Louis Sonntag (American, 1822-1900)

Fantasy of Italian ruins signed and dated 'W L Sonntag / 1865' (lower right) oil on canvas *36 x 56in* **\$6,000 - 8,000**

88

James Renwick Brevoort (American, 1832-1918)

View of Lake Como, Italy signed indistinctly 'J. R. Brev****' (lower left) oil on canvas 14 3/4 x 22 1/4in \$4,000 - 6,000

Provenance

Mrs. Florence Brevoort Eickemeyer, Yonkers, New York Sale, Alfred Cooper, Yonkers, New York, F. B. Eickemeyer Sale, 7 May 1938 Mr. and Mrs. Albert V. Peloso, Yonkers, New York, by 1972 Private collection, New York

Exhibited

Yonkers, New York, The Hudson River Museum, The Works of James Renwick Brevoort, 1832– 1918, March 12–April 30, 1972, pp. 7, 28, no. O27 (as Old House on Lake Como).

89

Charles Caryl Coleman (American, 1840-1928)

Fisherman's Hut

monogrammed with conjoined initials and inscribed 'Capri' (lower right) and inscribed with title (on the frame) oil on canvas *35 1/2 x 15 7/8in* **\$10,000 - 15,000**





90 **Edward Henry Potthast (American, 1857-1927)** Sheep meadow signed 'E Potthast' (lower left) oil on canvas *16 x 20in* **\$10,000 - 15,000**

91 Albert Fitch Bellows (American, 1829-1883)

Summer day by the river signed 'AF Bellows' (lower left) oil on canvas 18 x 30in \$5,000 - 7,000

Property from a New York Estate

92 **Edward B. Gay (American, 1837-1928)** Autumn harvest signed and dated 'Edward Gay 1878' (lower right) oil on canvas *18 1/2 x 36 1/4in* **\$3,000 - 5,000**

END OF SALE



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INDEX

Anderson, Frank31 Avery, Milton2, 3	
Ball, Thomas26Bellows, Albert Fitch91Bierstadt, Albert77Bluemner, Oscar12Brevoort, James Renwick88Brown, William Mason30Burchfield, Charles Ephraim9, 11Burliuk, David47Butler, Theodore Earl14, 15	
Cadmus, Paul.10Catlin, George72Chadwick, William54Chase, William Merritt81Coleman, Charles Caryl89Colman, Samuel84Cooper, Colin Campbell85, 86Cope, George35Copley, John Singleton28Cropsey, Jasper Francis82Curran, Charles Courtney21	
De Lue, Donald	

Eaton, Charles Harry76 Eichman, Bernard von4

Frieseke, Frederick Carl16 Frishmuth, Harriet Whitney22
Garber, Daniel
Hart, William M
Johnson, Clarence Raymond49
Kaula, Lee Lufkin17 Konti, Isidore34, 36
Lawson, Ernest48 Leith-Ross, Harry68 Lever, Richard Hayley65, 66
Manigault, Edward Middleton13 Manship, Paul Howard38, 39 Marin, John1 Mege, Salvador73 Melrose, Andrew78

Peters, Carl William
Richards, William Trost75 Richardson, Mary Curtis20 Rondel, Frederick79
Sargent, John Singer
Tarbell, Edmund Charles40Tucker, Allen46
Weber, Max

Young, Stephen Scott.....63, 64



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