



AMERICAN ART

Wednesday May 20, 2015
New York

Bonhams

NEW YORK



AMERICAN ART

Wednesday May 20, 2015 at 2pm
New York

BONHAMS

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

PREVIEW

Saturday May 16, 12pm to 5pm
Sunday May 17, 12pm to 5pm
Monday May 18, 10am to 5pm
Tuesday May 19, 10am to 5pm
Wednesday May 20, 10am to 1pm

BIDS

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

To bid via the internet please visit
www.bonhams.com/22332

Please note that telephone bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids. Telephone bidding is only available for lots with a low estimate in excess of \$1000.

Please contact client services with any bidding inquiries.

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

SALE NUMBER: 22332

Lots 1 - 84

CATALOG: \$35

INQUIRIES

Kayla Carlsen, Director of American Art
+1 (917) 206 1699
kayla.carlsen@bonhams.com

Alan Fausel, Vice President, Director,
Fine Arts and Museum Services
+1 (212) 644 9039
alan.fausel@bonhams.com

Allison Furry, Business Manager
American Art
+1 (212) 644 9089
allison.furry@bonhams.com

Pamela Bingham, Director
Business Development, Fine Art
+1 (917) 206 1638
pamela.bingham@bonhams.com

Automated Results Service
+1 (800) 223 2854

ILLUSTRATIONS

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Inside front cover: Lot 53

Session page: Lot 2

Inside back cover: Lot 23

Back cover: Lot 19

CONDITIONS OF SALE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

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

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

CONDITIONS OF SALE - CONTINUED

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY

REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

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

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER’S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

Unless indicated by the \pounds 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	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer’s discretion

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

Currency Converter

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

Buyer’s Premium

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

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

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

Payment

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

Sales Tax

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

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Wednesday May 27 without penalty. After May 27 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction. Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer’s risk and expense. Handling and storage fees will apply.

Auction Results

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

CONTACTS

OFFICERS

Laura King Pfaff
Chairman
Patrick Meade
Chief Executive Officer
James Hendy
Chief Operating Officer
Leslie Wright
Vice President, Trusts and Estates
Jon King
Vice President, Business Development
Vice Presidents, Specialists
Susan F. Abeles
Rupert Banner
Gary Espinosa
Judith Eurich
Alan Fausel
Mark Fisher
Martin Gammon
Dessa Goddard
Jim Haas
Scot Levitt
Frank Maraschiello
Mark Osborne
Hadjì Rahimpour
Brooke Sivo
Jeffrey Smith
Catherine Williamson

REPRESENTATIVES

Arizona
Terri Adrian-Hardy, Tel: +1 (480) 994 5362

California - Central Valley
David Daniel, Tel: +1 (916) 364 1645

California - Palm Springs
Brooke Sivo, Tel: +1 (760) 350 4255

Southern California
Christine Eisenberg, Tel: +1 (949) 646 6560 †

Colorado - Denver
Julie Segraves, Tel: +1 (720) 355 3737 †

District of Columbia/Mid-Atlantic
Martin Gammon, Tel: +1 (202) 333 1696

Florida
Jon King
Tel: +1 (561) 651 7876, Palm Beach
+1 (305) 228 6600, Miami
+1 (954) 566 1630, Ft. Lauderdale

Georgia
Mary Moore Bethea, Tel: +1 (404) 842 1500

Illinois
Ricki Harris
Tel: +1 (312) 475 3922, +1 (773) 267 3300

Massachusetts/Boston/New England
Amy Corcoran, Tel: +1 (617) 742 0909

Nevada
David Daniel, Tel: +1 (775) 831 0330

New Mexico
Leslie Trilling, Tel: +1 (505) 820 0701

Oregon
Sheryl Acheson, Tel: +1 (503) 312 6023

Texas
Amy Lawch, Tel: +1 (713) 621 5988

Washington
Heather O'Mahony, Tel: +1 (206) 218 5011

Canada
Toronto, Ontario
Jack Kerr-Wilson, Tel: +1 (416) 462 9004

Montreal, Quebec
David Kelsey, Tel: +1 (514) 341 9238 †

**BONHAMS *
NEW YORK DEPARTMENTS**
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*** Indicates saleroom**
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GLOSSARY

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

AUTHORSHIP

(Artist)

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

Attributed to (Artist)

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

Studio of (Artist)

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

Circle of (Artist)

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

Follower of (Artist)

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

Manner of (Artist)

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

After (Artist)

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

TITLE

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

SIGNATURE

Signed

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

Bears Signature

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

CONDITIONS

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

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

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Property from the Collection of Mr. Donald Lee McKinney

Property from the Nicolas Collection, Missouri

Property from the Collection of William Reynolds

Property from the Collection of John Rockwell, New York

AMERICAN ART

Lots 1-84





PROPERTY FROM A PRIVATE COLLECTION, NORTHERN CALIFORNIA

1

CHARLES HOWARD (AMERICAN, 1899-1978)

Untitled, 1932

signed and dated 'Howard '32' (lower right)

oil on Masonite

9 3/4 x 19in

\$6,000 - 8,000

Provenance

The artist.

Private collection, acquired from the above.

By descent to the present owner from the above.



PROPERTY FROM A PRIVATE COLLECTION, NORTHERN CALIFORNIA

2

CHARLES HOWARD (AMERICAN, 1899-1978)

Reclining figure

signed 'C.H. Howard' (on the reverse)

oil on canvas

30 x 33in

\$8,000 - 12,000

Provenance

The artist.

Private collection, acquired from the above.

By descent to the present owner from the above.



**PROPERTY OF THE FINE ART MUSEUMS OF SAN FRANCISCO, SOLD TO BENEFIT
FUTURE MUSEUM ACQUISITIONS**

3

RAYMOND MINTZ (AMERICAN, BORN 1925)

Artist's Studio

signed 'Mintz' (lower right)

oil on canvas

39 x 25in

Painted in 1951.

\$3,000 - 5,000

Provenance

The artist.

A.P. Rosenberg & Co., Inc., New York.

Exhibited

New York, Museum of Modern Art, on loan, 1951.

New York, Whitney Museum of American Art, *1951 Annual of Contemporary American Paintings*, November 8, 1951-January 6, 1952.



PROPERTY FROM A PRIVATE COLLECTION

4

CHARLES BURCHFIELD (AMERICAN, 1893-1967)

Snow Covered Cottage

inscribed with partial title (on the reverse)

watercolor and pencil on paper laid down on board

14 x 10in, image; 20 x 15in, sheet

\$7,000 - 10,000

Provenance

Private collection, New York.

By descent to the present owner, 1999.



PROPERTY FROM A PRIVATE COLLECTION

5

CHARLES BURCHFIELD (AMERICAN, 1893-1967)

Landscape with Tree

watercolor and pencil on paper laid down on board

19 1/2 x 27in, image; 20 1/2 x 28in, sheet

\$15,000 - 25,000

Provenance

Private collection, New York.

By descent to the present owner, 1999.



6

REGINALD MARSH (AMERICAN, 1898-1954)

Dancing in the Round (The New Garden)

signed and dated 'Reginald Marsh 1947' (lower right)

ink and watercolor on paper

26 1/2 x 40in

\$12,000 - 18,000

Provenance

Kennedy Galleries, Inc., New York.

Acquired by the present owner from the above, 1971.



7

ARTHUR DOVE (AMERICAN, 1880-1946)

Landscape

signed 'Dove' (lower center)

watercolor and pencil on paper

5 x 7in

Executed in 1933.

\$25,000 - 35,000

Provenance

The artist.

Estate of the above.

The Downtown Gallery, New York.

The Alpha Gallery, Boston, Massachusetts.

Acquired by the present owner from the above, mid-1970s.



PROPERTY FROM THE DESCENDANTS OF MARSHALL KERNOCHAN

8

JOHN MARIN (AMERICAN, 1870-1953)

Untitled (Seascape)

signed and dated 'Marin 10' (lower right)

watercolor on paper

14 x 15in

\$25,000 - 35,000

Provenance

(Probably) The artist.

Marshall Kernochan, (probably) acquired from the above.

By descent to the present owners.

Marshall Kernochan was an amateur photographer and a frequent visitor of Alfred Stieglitz's 291 Gallery in New York. 291 featured Kernochan's work in group shows and it is likely that he knew John Marin through those social circles.



9
REGINALD MARSH (AMERICAN, 1898-1954)
Man and Woman
signed with initials 'RM' (lower right)
oil on Masonite
5 x 4in
\$3,000 - 5,000



PROPERTY FROM A NEW YORK COLLECTOR

10

REGINALD MARSH (AMERICAN, 1898-1954)

Burlesque Dancers

signed 'Reginald Marsh' (lower right)

oil on canvas

30 x 36in

\$60,000 - 80,000

Provenance

The artist.

Estate of the above.

Felicia Meyer Marsh, wife of the artist, by descent.

Estate of the above.

Robert Paul Weimann III Fine Arts, Clinton, Connecticut.

Acquired by the present owner from the above, 1988.



PROPERTY FROM A PRIVATE TEXAS COLLECTION

11

ROBERT HENRI (AMERICAN, 1865-1929)

Across Linekin Bay, Maine

signed 'Robert Henri' (lower left)

oil on panel

8 x 9 3/4 in

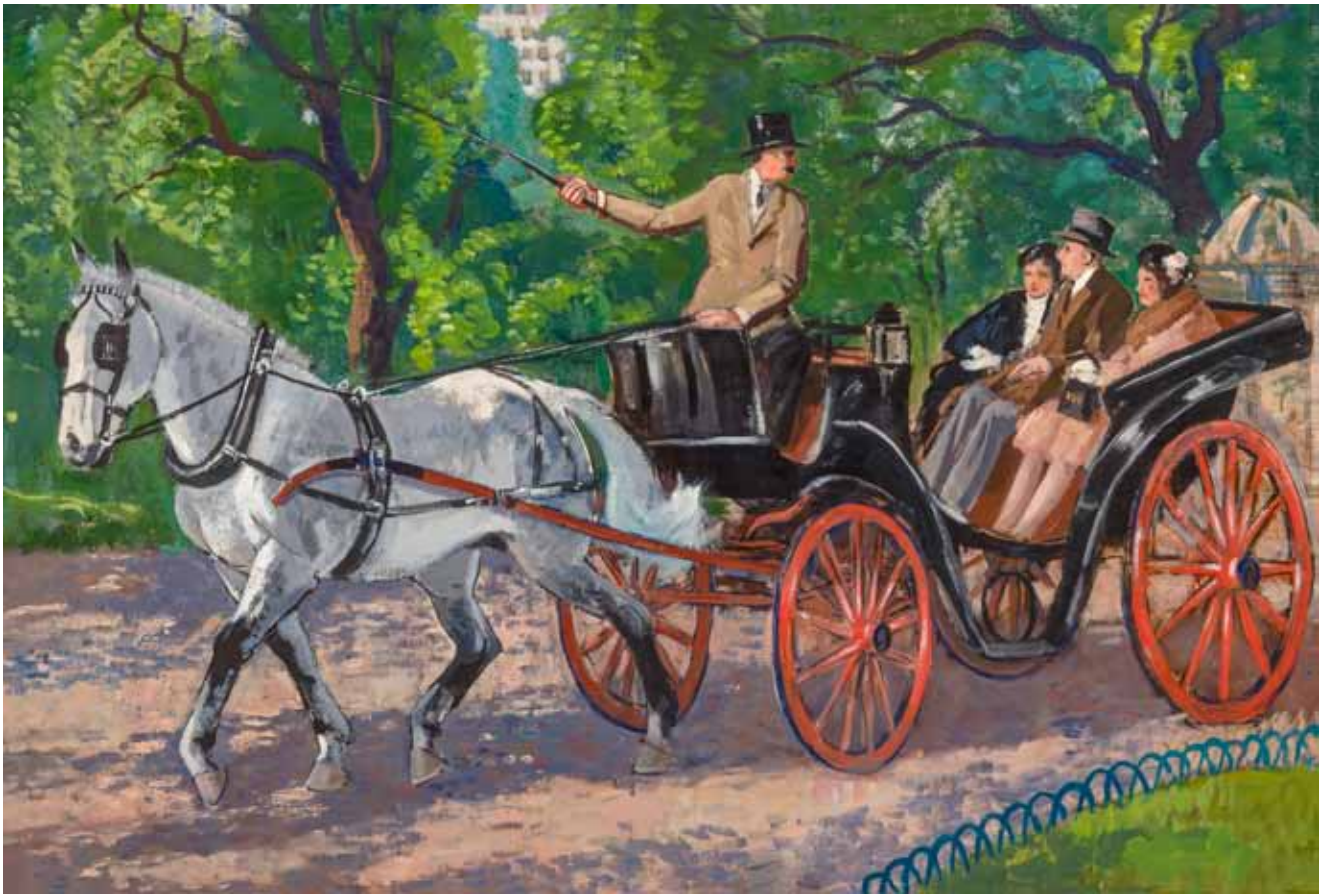
Painted in 1903.

\$10,000 - 15,000

Provenance

Maynard Walker, New York.

We would like to thank Valerie Leeds for her assistance cataloging this lot.



12

GIFFORD BEAL (AMERICAN, 1879-1956)

Central Park Hack

oil on Masonite

32 1/2 x 48in

\$30,000 - 50,000

Provenance

The artist.

Estate of the above.

Kraushaar Galleries, New York.

Private collection, New York.

Exhibited

(Probably) Providence, Rhode Island, Rhode Island School of Design, Museum of Fine Art, on loan, n.d.

New York, Kraushaar Galleries, *Gifford Beal*, April 5-24, 1948, n.p., no. 11.



PROPERTY FROM THE ESTATE OF A LADY, CAMBRIDGE, MASSACHUSETTS

13

JOSEPH FLOCH (AUSTRIAN/AMERICAN, 1895-1977)

View of Monte Pellegrino

signed 'Floch' (lower left)

oil on canvas

20 x 29in

Painted circa 1929.

\$20,000 - 30,000

Literature

K. Pallauf, *Leben Und Werk, 1894-1977*, Vienna, 2000, p. 163, no. 147.



PROPERTY FROM THE NICOLAS COLLECTION, MISSOURI

14

JOSEPH FLOCH (AUSTRIAN/AMERICAN, 1895-1977)

Landscape in Brittany

signed 'Floch' (lower right)

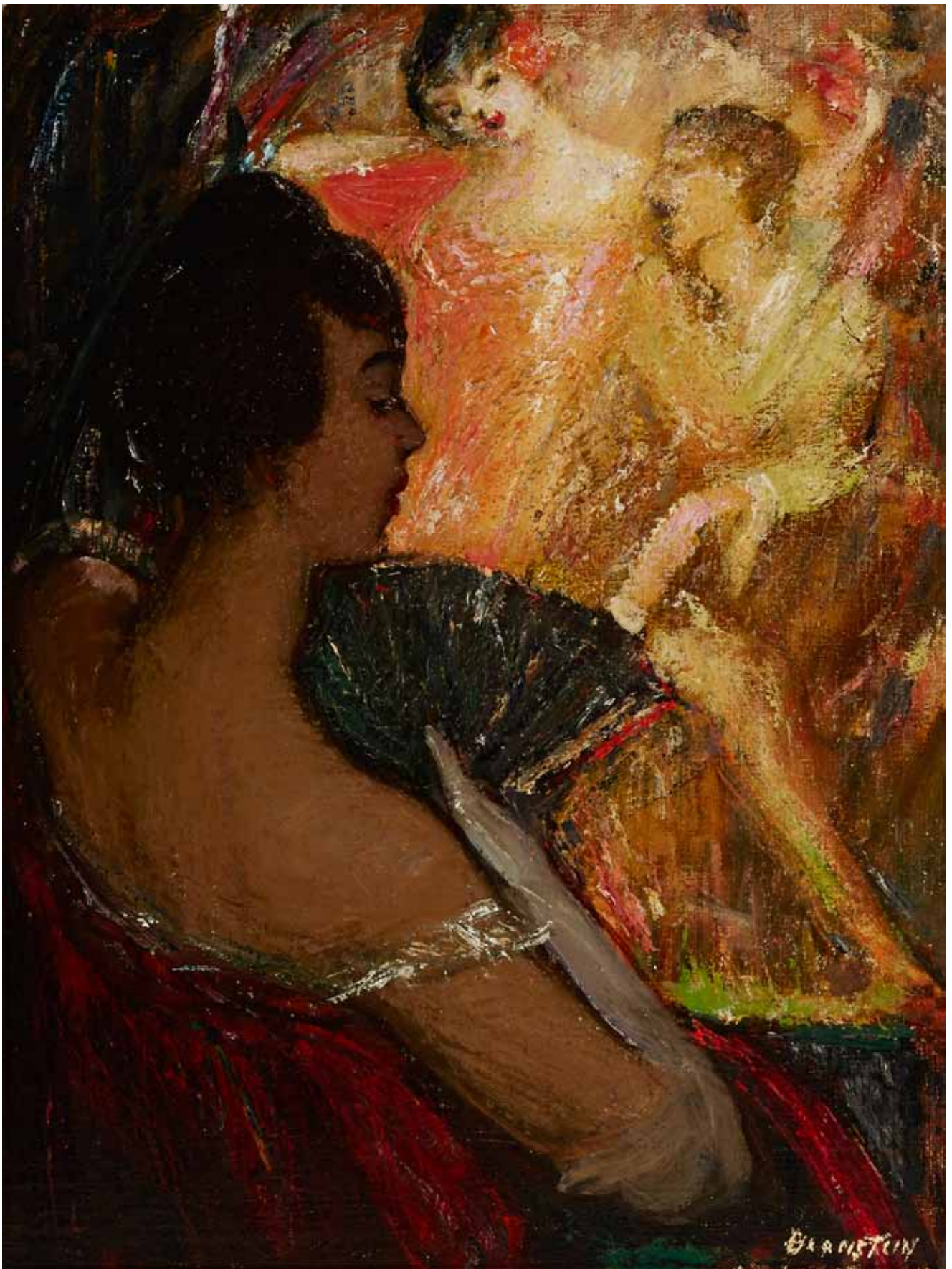
oil on canvas

18 x 24in

Painted circa 1954.

\$8,000 - 12,000

The present work will be included in the future supplement to Karl Pallauf's, *Leben Und Werk*, 1894-1977 as no. 527A.





16

PROPERTY FROM A NEW YORK COLLECTOR

15

THERESA FERBER BERNSTEIN (AMERICAN, 1890-2002)

Opera Ballet

signed 'Bernstein' (lower right)

oil on canvas

24 x 18in

Painted in 1916.

\$7,000 - 10,000

PROPERTY FROM A NEW YORK COLLECTOR

16

THERESA FERBER BERNSTEIN (AMERICAN, 1890-2002)

Sailors in Parade

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

oil on canvas

27 x 35 1/4in

\$20,000 - 30,000

Provenance

Robert Paul Weimann III Fine Arts, Clinton, Connecticut.

Acquired by the present owner from the above, 1990.



17

HARRIET WHITNEY FRISHMUTH (AMERICAN, 1880-1980)

Pushing Men Bookends

each, inscribed 'HARRIET W. FRISHMUTH © 1912' and stamped 'GORHAM CO. FOUNDERS

QLR' (along the base)

each, bronze with brown patina

each, 7 3/4in high

Modeled in 1912.

\$4,000 - 6,000

Literature

J. Conner, L.R. Lehmbek and T. Tolles, *Captured Motion: The Sculpture of Harriet Whitney Frishmuth, A Catalogue of Works*, New York, 2006, pp. 130, 226, no. 1912:4, another example illustrated.



18

ARTHUR FITZWILLIAM TAIT (AMERICAN, 1819-1905)

Nine Chicks and Leaf

signed and dated indistinctly 'A.F. Tait/NY. *3' (lower right)

oil on canvas

10 x 14in

\$6,000 - 8,000

Literature

(Probably) W.H. Cadbury, *Arthur Fitzwilliam Tait: Artist in the Adirondacks*, Newark, New Jersey, 1986, p. 296, no. 93.27.

According to the above listed reference, this work may be dated 1873 or 1893.

PROPERTY FROM THE COLLECTION OF LINDA LEAHY AND IAN SARGENT LEAHY

19

JOHN SINGER SARGENT (AMERICAN, 1856-1925)

Gordon Fairchild

oil on canvas

21 1/4 x 17 1/4in

Painted in 1887.

\$300,000 - 500,000

Provenance

The family of the sitter.

Mr. Sullivan Armory Sargent, Jr. and Mrs. Helen McLeod Sargent (formerly Helen McLeod Fairfield).

Leticia Armory Sargent Leahy, by descent.

By descent to the present owner.

Exhibited

Boston, Massachusetts, Museum of Fine Arts, *Memorial Exhibition of the Works of John Singer Sargent*, November 3-December 27, 1925, n.p., no. 139, listed on addenda (as *Head of a Boy*).

Boston, Massachusetts, Museum of Fine Arts, *Sargent's Boston*, January 3-February 7, 1956, pp. 67, 95, no. 10.

Literature

R. Ormond and E. Kilmurray, *John Singer Sargent: The Early Portraits, Complete Paintings*, vol. 1, New Haven, Connecticut, 1998, p. 205, no. 201.

John Singer Sargent was born in 1856 in Florence, Italy to American parents living abroad. He spent most of his formative years travelling throughout Europe including Italy, France, Switzerland and Germany. It was not until 1876, when the artist was twenty years old that he first visited the United States. During this trip, Sargent met family, artists and friends and traveled to iconic destinations such as the Hudson River and Niagara Falls. Although much of his life was spent outside of the United States, Sargent regularly worked with fellow American artists in Paris and would later become involved in the Society of American Artists, originally founded as the Association of American Artists.

Sargent's worldliness enabled him to draw inspiration from all that surrounded him. His subjects changed based on his location and the local art was always a source of interest. For example, in Madrid in 1879 he studied works by Velázquez at the Prado and in 1880 in

Haarlem he reproduced works by Frans Hals. In each place he visited, Sargent incorporated his surroundings into canvases.

Sargent's return to the United States in 1887 after a number of years abroad was highly anticipated among American socialites and upper class patrons wishing to sit for a portrait. By this time, he had established himself among his peers and word of his talents had reached far beyond Europe. It was on this excursion that Sargent painted the present work, along with the famed portrait of Isabella Stewart Gardner from Boston, Massachusetts (Isabella Stewart Gardner Museum, Boston Massachusetts).

Gordon Fairchild, painted in Newport, Rhode Island in 1887, depicts the youngest child of Mr. and Mrs. Charles Fairchild of Boston, Massachusetts. The Fairchilds were among Sargent's closest friends although the origins of that relationship are unknown. In his capacity as a banker, Mr. Fairchild became Sargent's financial advisor. Additionally, the Fairchild family would visit the artist often on both sides of the Atlantic. During this particular visit Sargent would paint other members of the Fairchild family including the sitter's sister, uncle and mother.

Gordon Fairchild is rendered gracefully with the quintessential hallmarks of Sargent's portraiture. These include soft, delicate facial features, varied, rich tonal qualities and visible, spontaneous brushstrokes. The jewel-toned colors stand in marked contrast with the glowing, warm face of the sitter. The brushstrokes throughout appear to have been rapidly applied in layers reminiscent of an Impressionist style. Sargent masterfully captures young Gordon's innocence in this candid portrait.

Although this painting is listed as "unlocated" in the *catalogue raisonné*, *Gordon Fairchild* descended within the family of the sitter – and then later, by divorce and remarriage, within a distant extension of the Sargent family.







21

PROPERTY FROM A PRIVATE COLLECTION, VIRGINIA

20

ANNA RICHARDS BREWSTER (AMERICAN, 1870-1952)

Portrait of the Artist's Father
signed with initials and dated 'AR. Feb 1888.' (lower left)

oil on board

16 x 12in

\$7,000 - 10,000

Provenance

Private collection, Connecticut.
By descent to the present owner.

Anna Richards Brewster was the daughter of painter William Trost Richards – the noted seascape artist. *Portrait of the Artist's Father* was likely rendered while Brewster was studying at the Cowles Art School on Boston, Massachusetts under renowned artist Dennis Bunker. At the young age of eighteen, Brewster had already developed strong skills in detail, color and composition, as exemplified by the present work.

PROPERTY FROM THE COLLECTION OF MR. DAVID ANTHONY, ILLINOIS

21

FRANCIS AUGUSTUS SILVA (AMERICAN, 1835-1886)

Monmouth Beach, New Jersey
signed and dated 'Francis A. Silva. 84' (lower left)

oil on canvas

18 x 28in

\$60,000 - 80,000

Provenance

Private collection, San Francisco, California, 1950s.
By descent to the present owner.



**PROPERTY FROM THE NORTHERN CALIFORNIA ESTATE OF BETSY B. JONES,
FORMER CURATOR OF THE COLLECTION IN PAINTING AND SCULPTURE, MUSEUM
OF MODERN ART, NEW YORK**

22

WILLIAM BRADFORD (AMERICAN, 1823-1892)

Rocky shoreline under a cloudy sky

signed and dated 'WM Bradford / NY 77' (on the reverse)

oil on canvas

14 x 24in

\$12,000 - 18,000

Provenance

Douglas Galleries, South Deerfield, Massachusetts.

Private collection, acquired from the above, 1976.

Estate of the above.



23

JASPER FRANCIS CROPSEY (AMERICAN, 1823-1900)

Autumn landscape

signed and dated 'JFCropsey 1877' (lower right)

oil on canvas

12 x 20in

\$20,000 - 30,000

Provenance

(Probably) Mathews Art Rooms, New York.

Sale, Sotheby Parke Bernet, Inc., New York, 17 October 1980, lot 129.

Private collection, acquired from the above.

Estate of the above.

This work has been authenticated by the Newington-Cropsey Foundation and will appear in the forthcoming volume of the Foundation's *catalogue raisonné: Jasper Francis Cropsey, Works in Oil, Volume Two, 1864-1900*.



24

JASPER FRANCIS CROPSEY (AMERICAN, 1823-1900)

Ramapo Valley

signed and dated 'J.F. Cropsey 1875' (lower left)

oil on canvas

10 x 8in

\$10,000 - 15,000

This work has been authenticated by the Newington-Cropsey Foundation and will appear in the forthcoming volume of the Foundation's *catalogue raisonné: Jasper Francis Cropsey, Works in Oil, Volume Two, 1864-1900*.



25

DENNIS MILLER BUNKER (AMERICAN, 1861-1890)

Portrait of Doctor Royal Whitman (1858-1946)

signed and dated 'Al Signor Dottor / D.M. Bunker / 1885' (upper right)

oil on canvas laid down on board

12 x 9 1/4 in

\$40,000 - 60,000

Provenance

Doctor Royal Whitman (1885-1934), the sitter.

Mr. Armitage Whitman (1887-1962), son of the above, by descent.

Mrs. Fraunziska Whitman (1897-1988), New York, wife of the above.

With Hirschl & Adler Galleries, New York, 1978.

Private collection, acquired from the above.

Private collection, acquired from the above.

With Hirschl & Adler Galleries, New York, 1996.

Acquired by the present owner from the above.

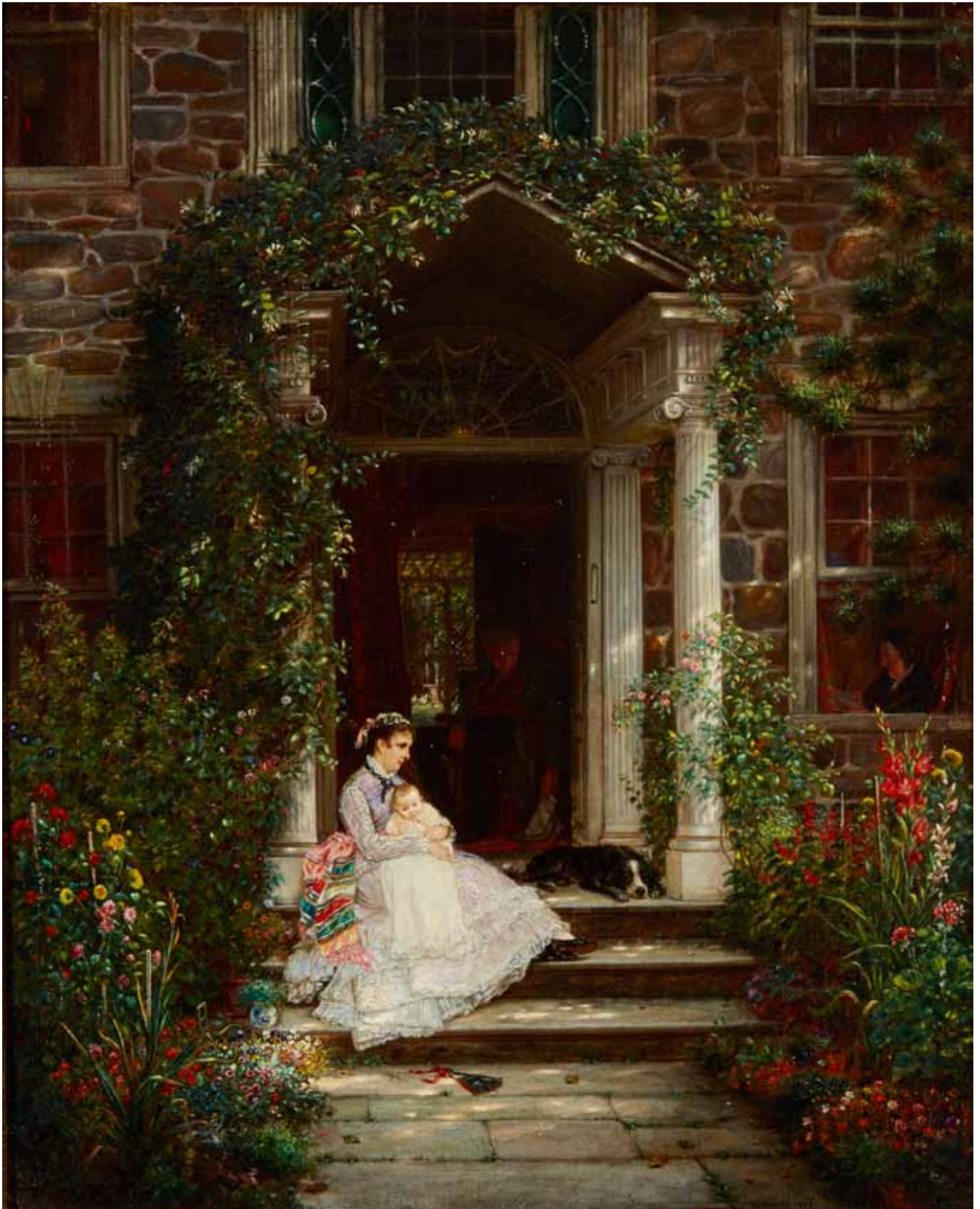
Exhibited

New Britain, Connecticut, The New Britain Museum of Art, and elsewhere, *Dennis Miller Bunker (1868-1890) Rediscovered*, April 1-May 7, 1978, no. 47.

Boston, Massachusetts, Museum of Fine Arts, and elsewhere, *Dennis Miller Bunker: American Impressionist*, January 13-June 4, 1995, pp. 49-50, 116, 172, 182, n. 81, 138, no. 20, illustrated.

Dr. Royal Whitman, a specialist in joint diseases, was renowned during his lifetime as an orthopedic surgeon. He was an Honorary Fellow of the Royal College of Surgeons, and a member of German, French, Russian, and Italian medical associations. He died in New York, where he had held many different posts. Whitman was friends with Bunker, whom he met as a fellow member of the Tavern Club in Boston, Massachusetts.

In a letter from Dennis Miller Bunker to Joseph T. Evans, dated November 24-25, 1885, the artist references what is very likely this work as "one of the least objectionable things that I've made lately, but it is very hard and very yellow, although much lighter in key than the one I made of Kenneth [Cranford]." (Dennis Miller Bunker Papers, Archives of American Art)





27

26

EDWARD LAMSON HENRY (AMERICAN, 1841-1919)

Mother and child

signed and dated 'EL Henry 1877' (lower right)

oil on canvas

21 1/2 x 17 3/4in

\$8,000 - 12,000

Exhibited

Huntington, New York, Heckscher Museum of Art, *The Collector's Eye: American Landscape Paintings from Long Island Collections*, October 12-December 1, 1996 (as *Mother and Child with Fruit on Front Steps*).

27

THOMAS WATERMAN WOOD (AMERICAN, 1823-1903)

Strictly Confidential

signed and dated 'T.W. Wood. / 1880.' (lower left)

oil on canvas laid down on board

20 x 28in

\$10,000 - 15,000





29

28
HARRY HERMAN ROSELAND (AMERICAN, 1866-1950)
 Sleeping girl
 signed 'Harry Roseland.' (lower left)
 oil on canvasboard
 11 x 9in
\$6,000 - 8,000

29
ATTRIBUTED TO THOMAS BIRCH (BRITISH/AMERICAN, 1779-1851)
 Winter landscape
 oil on canvas
 21 x 34in
\$10,000 - 15,000

Provenance
 Private collection, Elmira, New York.

Exhibited
 Elmira, New York, Arnot Art Museum, on loan, 1999-2007.



30

SEVERIN ROESEN (AMERICAN, 1815-1872)

Still Life with Fruit

signed 'S. Roesen' (lower left)

oil on panel

12 x 16in

\$15,000 - 25,000

Exhibited

Huntington, New York, Heckscher Museum of Art, *The Collector's Eye: American Landscape Paintings from Long Island Collections*, October 12-December 1, 1996 (as *Fruit on a Marble Table*).



31

EDWARD B. GAY (AMERICAN, 1837-1928)

Landscape with figures

signed and dated 'Edward Gay. 59' (lower left)

oil on canvas

30 x 50in

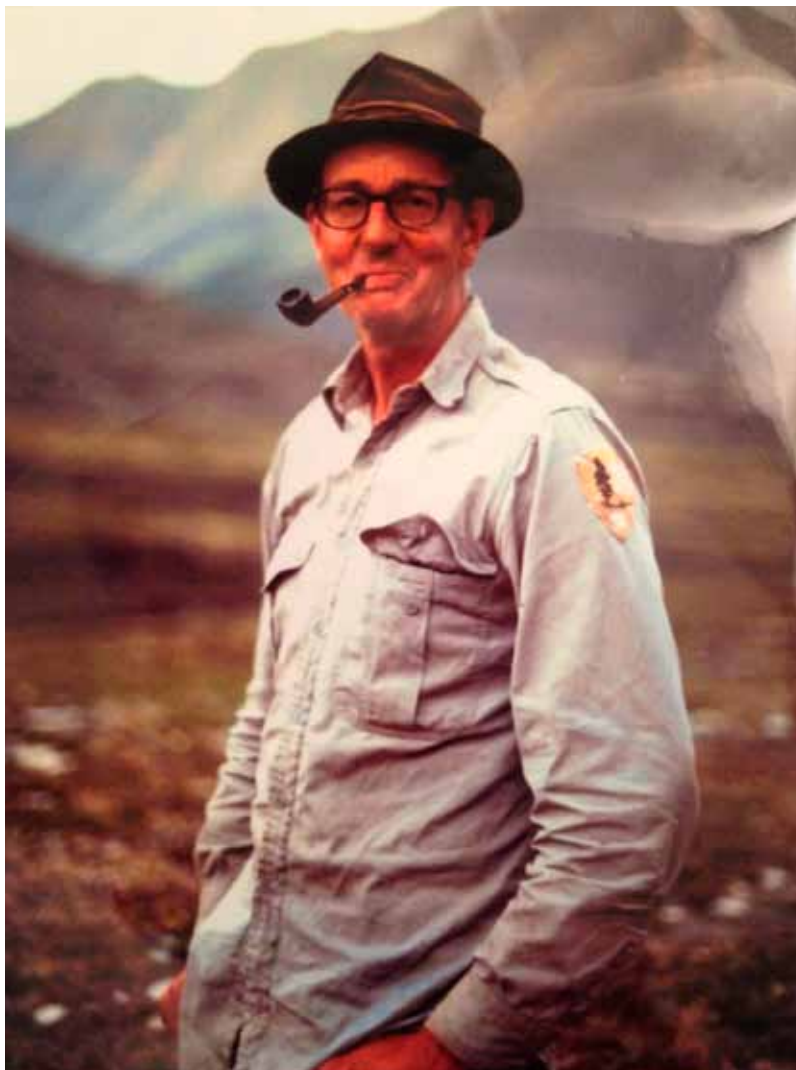
\$10,000 - 15,000

Provenance

Sale, Skinner, Inc., Marlborough, Massachusetts, 25 September 1998, lot 263.

Private collection, Beverly Hills, California.

Acquired by the present owner from the above.



JOHN M. KAUFFMANN

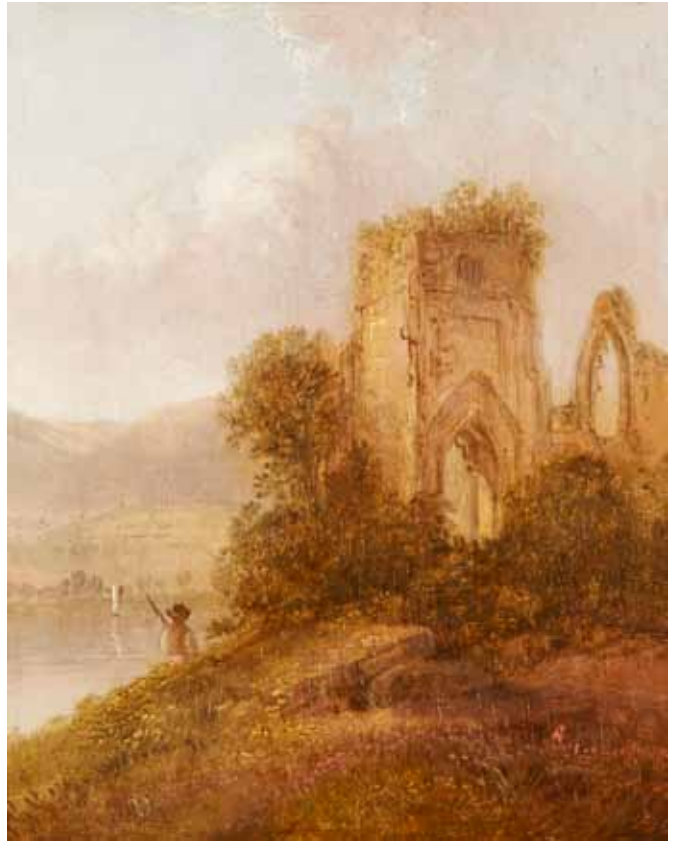
John Michael Kauffmann is considered one of this country's leading conservation pioneers. His twenty years of work for the National Park Service resulted in the protection of huge tracts of land in Maryland, Massachusetts, Ohio and Alaska – including both the Gates of the Arctic National Park and the Noatak National Preserve which, combined, form one of the world's largest areas of designated wilderness.

John was born in Champagne, Illinois but grew up in Washington, D.C. He summered in Stark, New Hampshire where again, he quietly protected thousands of acres of land, a portion of which is now known as the Kauffmann Forest. He was also instrumental in saving thousands of additional New Hampshire acres which were put under the protection of the New Hampshire Forest Society.

John authored numerous articles and several books most notably *Flow East: A Look at our North Atlantic Rivers*, 1973, and *Alaska's Brooks Range: The Ultimate Mountains*, 2005.

John's other great passion was collecting. He started at an early age, when he joined his mother in her travels across Europe and the United States. Later, as a Courier for the Diplomatic Service in the 1940's, his acquisitions varied yet complimented his diverse interests as well as his engagement with the environment.

John's legacy in conservation and the environment continues today, with all proceeds from the sale of his collection (lots 32, 33, 41, 69) intended to benefit not-for-profit conservation organizations.



PROPERTY FROM THE ESTATE OF JOHN M. KAUFFMANN, YARMOUTH, MAINE

32

THOMAS DOUGHTY (AMERICAN, 1793-1856)

'Thap Monastery' and 'Valley of the Rhine': Two Works

each, inscribed with title (on the reverse)

each, oil on panel

each, 7 x 5 1/2 in

\$3,000 - 5,000

Provenance

Private collection, *circa* 1960.

Estate of the above.



33

**PROPERTY FROM THE ESTATE OF JOHN M. KAUFFMANN,
YARMOUTH, MAINE**

33

ELIHU VEDDER (AMERICAN, 1836-1923)

The Knight's Signature
signed with initial 'V' (lower right)
oil on canvas
8 x 10in

\$10,000 - 15,000

Provenance

S.H. Kauffman, Washington, D.C., circa 1870s.
Private collection, by descent.
Private collection, by descent.
Estate of the above.

34

JONATHAN SCOTT HARTLEY (AMERICAN, 1845-1912)

Whirlwind
inscribed 'J.S. Hartley SC / 1896' and 'WHIRLWIND' and 'GORHAM
CO. FOUNDERS' (on the base)
bronze with brown patina

30in high

Modeled in 1896.

\$10,000 - 15,000

Jonathan Scott Hartley was born in Albany, New York, on September 23, 1845. He studied in England at the Royal Academy and continued on in Germany, Paris and Rome before first establishing a studio in New York City and then in Montclair, New Jersey on the Inness estate. His first teacher was Erastus D. Palmer, an important American neo-classical artist also from Albany, New York. He married the daughter of the landscape painter George Inness, he was elected to the National Academy in 1891 and died in New York City on December 6, 1912.





PROPERTY FROM A NEW YORK COLLECTOR

35

J. CHARLES ARTER (AMERICAN, 1860-1923)

The Flower Seller

signed, dated and inscribed 'J.C. Arter. / Tokyo. / Japan 95' (lower right)

oil on canvas

23 x 35in

\$8,000 - 12,000

Provenance

McClee's Galleries, Philadelphia, Pennsylvania.

Robert Paul Weimann III Fine Arts, Clinton, Connecticut.

Acquired by the present owner from the above, 1990.



**PROPERTY OF THE FINE ART MUSEUMS OF SAN FRANCISCO, SOLD TO BENEFIT
FUTURE MUSEUM ACQUISITIONS**

36

ALEXANDER PHIMISTER PROCTOR (AMERICAN, 1862-1950)

Stalking Panther

inscribed 'A PHIMISTER PROCTOR 1891 1902' and 'COPYRIGHT' (on the base) and
stamped 'ROMAN BRONZE WORKS N.Y. (along the base)

bronze with brown patina

10 x 37in

\$12,000 - 18,000

Literature

T. Tolles, *American Sculpture in the Metropolitan Museum of Art*, vol. I, New York, 1999, p. 414,
another example illustrated.



37

FRANK EARLE SCHOONOVER (AMERICAN, 1877-1972)

He Came to a Wide Rift of Gray Water

signed and dated 'Frank E. Schoonover '34' (lower right)

oil on canvas

24 x 32in

\$8,000 - 12,000

Provenance

The artist.

Mary Jamieson, Nashville, Tennessee, gift from the above, 1961.

Literature

B. East, "Coward's Blood," *The American Boy—Youth's Companion*, July 1934, p. 16, illustrated.

J. Schoonover and L. Schoonover, *Frank E. Schoonover, Catalogue Raisonné*, New Castle, Delaware, 2009, vol. 2, pp. 591-2, no. 2043, illustrated.

According to the *catalogue raisonné*, this work was originally rendered for reproduction in a slightly larger format and signed 'FES / '34' (lower right). When the work was returned from the publication, the artist cut down the lower edge and resigned it with his full name.



38

DEAN CORNWELL (AMERICAN, 1892-1960)

As Kent sat there, uttering no word, the demands of the immense responsibility that had fallen upon him and the great fight that lay ahead pounded within
signed and dated 'Dean / Corn / well '19' (lower right)
oil on canvas

24 x 36in

\$20,000 - 30,000

Provenance

Sale, Illustration House, Inc., New York, 6 May 2000, lot 35.

This work was originally used as an illustration for the story "The Valley of Silent Men" which was published in *Good Housekeeping* in 1919.

PROPERTY FROM A DESCENDANT OF THE ARTIST

39 ▲

NEWELL CONVERS WYETH (AMERICAN, 1882-1945)

...Emerging into an opening that appeared to have been formed partly by the ravages of the wind, and partly by those of fire.

signed and inscribed 'N.C. Wyeth / To Peter / from Grandpa - 1944'

(lower left)

oil on canvas

40 x 32in

Painted in 1925.

\$400,000 - 600,000

Provenance

The artist.

Peter Wyeth Hurd, San Patricio, New Mexico, gift from the above, 1944.

By descent to the present owner.

Exhibited

Lubbock, Texas, West Texas Museum, *Wyeth Family Show*, April 15-May 13, 1951, no. 14 (as *Forest Depths*).

Roswell, New Mexico, Roswell Museum and Art Center, *Hurd-Wyeth Exhibition*, September 13-October 25, 1981.

Literature

J. Fenimore Cooper, *The Deerslayer*, New York, 1925, p. 6A, pl. 2, illustrated.

D. Allen and D. Allen Jr., *N.C. Wyeth, The Collected Paintings, Illustrations and Murals*, New York, 1972, pp. 117, 202, illustrated.

P. Robbins, "The Magic of N.C. Wyeth," *South Carolina Wildlife*, January-February 1979, p. 19, illustrated.

C.B. Podmaniczky, *N.C. Wyeth: Catalogue Raisonné of Paintings*, Wilmington, Delaware, 2008, vol. 2, pp. 476-77, no. 1995, illustrated.

A copy of the book *The Deerslayer* accompanies the lot.

Newell Convers Wyeth, better known as N.C. Wyeth, was born in Needham, Massachusetts, in 1882. With artistic aspirations, Wyeth moved to Wilmington, Delaware to study at the Howard Pyle School of Art. It was there that the twenty year old student would work under the renowned "Father of American Illustration" among other eager young artists. Wyeth's time at the school allowed him to develop his skills as a commercial painter and not long thereafter, his efforts were validated as he began receiving commissions for magazine illustration work.

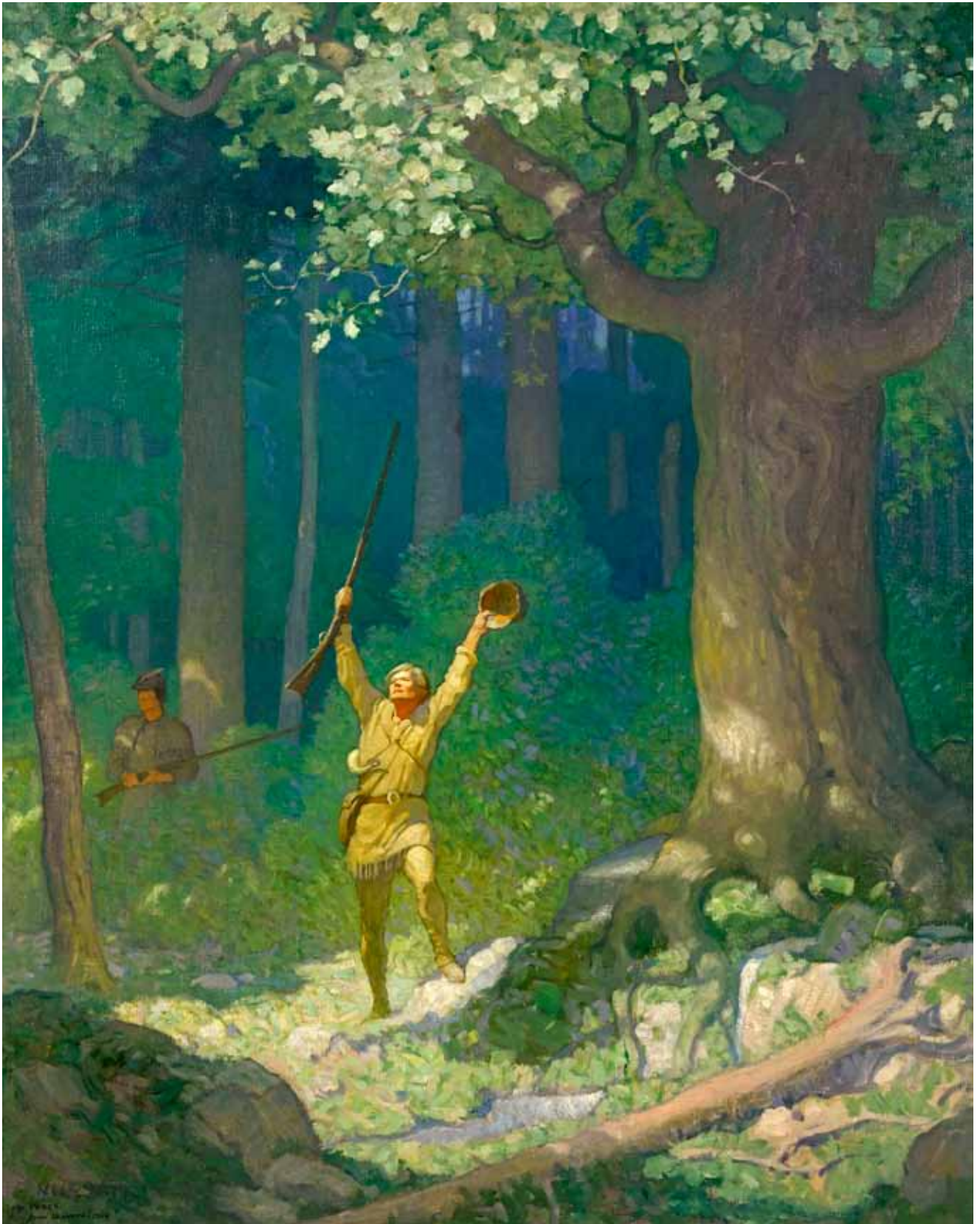
In an effort to expand his skillset and at the prompting of Pyle, Wyeth spent the fall of 1904 in the American West, painting and recording the people and places he visited. This trip would be important to the artist's *oeuvre* which both directly and indirectly incorporated elements of these experiences with great levels of authenticity. Technically speaking, the time Wyeth spent out West taught him how to render Native American subjects, animals and local landscapes with confidence.

By 1910, Wyeth was commissioned to paint the illustrations for Robert Louis Stevenson's *Treasure Island* – a book being published by Charles Scribner's Sons. This career-making commission would be the first of many from Scribner's – a company who published and reprinted classics such as *The Boy's King Arthur* (1917), *The Last of the Mohicans* (1924), and *The Deerslayer* (1925) – to name a few. With each new commission, Wyeth won acclaim for his style. His use of strong color,

distinctive figures and intimate vantage points, enhanced the readers enjoyment of the most exciting moments of these tales. The distinctive realism with which he rendered these iconic stories is unmatched among his contemporaries and successors alike.

In 1925, Wyeth was commissioned to illustrate *The Deerslayer*, the 1841 novel by James Fenimore Cooper. The book is one of the five "Leatherstocking Tales" written by Cooper between 1823 and 1841. In fact, it was the last book written in this series, yet chronologically, the earliest when read in sequence of the hero and main character Natty Bumppo's life. The stories, when read in order, begin in 1740 when Natty Bumppo is about twenty and continue until about 1804 when he is in his eighties – making *The Deerslayer* a prequel for the famed *Last of the Mohicans* (also illustrated by Wyeth in 1924). Although *Last of the Mohicans* was the most popular of this series, *The Deerslayer* is arguably the story with the sounder, more logical plot. The story chronicles Natty Bumppo and fellow traveler Hurry Harry on a journey toward Otsego Lake in Cooperstown, New York. Natty, also known as the Deerslayer, is on his "First War Path" because he has not yet been forced to kill another human in battle or conflict. This distinction is lost when the pair inevitably encounter tribes of Native Americans on their excursion. Copper portrays Natty as a strong, honest and noble character – only acting when necessary and always holding true to his word. Considered to be the author's favorite of the "Leatherstocking Tales" – *The Deerslayer* was written at a time in Copper's life when his personal views on the world, life and religion were far more developed. The setting of Otsego Lake is also telling – as Copper had chosen to characterize his hometown so prominently in any of his other novels.

The present work, *...Emerging into an opening that appeared to have been formed partly by the ravages of the wind, and partly by those of fire*, is an illustration from *The Deerslayer*, by N.C. Wyeth. Wyeth's interpretation of this story has a sense of confidence and pride as he dynamically rendered the figure of Natty Bumppo in a moment of immediate, brilliant reaction. Emphasized by the expeditious nature of this moment with textured, moody brushwork, Wyeth places the viewer within a forest vantage point, Wyeth gives this child's story a distinctive realism. One feels the tremendous excitement that Natty Bumppo must have felt as he emerged into the opening as if they were viewing this expulsion on a theatrical stage. Natty appears triumphant, mimicking the large standing tree to his right, by no mistake – but rather to emphasize his ability to press on and withstand the trials of life. Wyeth's palette of greens and browns is geologically accurate to the story – yet the introduction of blue varies the tonal qualities, making the scene appear all the more mystical and magical. These subtle uses of color and the careful setting of the scene are only in part of what made Wyeth so successful in his day.





PROPERTY FROM THE COLLECTION OF MR. DONALD LEE MCKINNEY

40

NORMAN ROCKWELL (AMERICAN, 1894-1978)

Portrait of Adlai Stevenson

signed 'Norman / Rockwell' (lower right)

charcoal on paper

16 1/4 x 12 3/4 in

\$15,000 - 25,000

Provenance

Donald Lee McKinney.

Estate of the above.

The present work is a study for a final oil painting that was used as the cover illustration for the *Saturday Evening Post* on October 6, 1956. Donald Lee McKinney, the original owner of this work, was an editor for the *Saturday Evening Post* and *McCall's Magazine*.

Born into a political family, Adlai E. Stevenson (1900-1965) was the grandson of Adlai Stevenson, former President Grover Cleveland's second vice president and great-grandson of former President Abraham Lincoln's campaign manager Jesse Fell. Known for his eloquence and moderate liberal views, Stevenson ran for the presidency three times, successfully getting his parties nod in 1952 and 1956 but ultimately losing on both occasions to former President Dwight Eisenhower. During his lifetime, he also served as Governor of Illinois and Ambassador to the United Nations under both Kennedy

and Johnson. His son, Adlai Stevenson III was also a prominent politician representing the state of Illinois as a congressman and later as a senator.

Norman Rockwell portrayed Stevenson shortly before the 1956 election for the cover of the October 6th issue of the *Saturday Evening Post*. This drawing, rendered in charcoal, was most likely the preliminary study done from life. It would later serve as the foundation for the oil that was submitted as the cover art. Rockwell was able to sketch Stevenson at the candidate's farm during a break in the campaign and he is said to have characterized the politician as "amiable, kind, unpretentious and quietly charming." In order to give equal exposure to both candidates, Rockwell rendered Eisenhower for the cover of the *Post* the following week.



PROPERTY FROM THE ESTATE OF JOHN M. KAUFFMANN, YARMOUTH, MAINE

41
PHILIP RUSSELL GOODWIN (AMERICAN, 1882-1935)
Critical Moment
signed 'Philip R. Goodwin' (lower right)
oil on canvas
36 x 25in
\$60,000 - 80,000

Provenance

American Illustrators Gallery, New York.
Private collection, acquired from the above.
Estate of the above.





43

42

HARRIET WHITNEY FRISHMUTH (AMERICAN, 1880-1980)

The Vine

inscribed '19©21/HARRIET W. FRISHMUTH' (on the base) and stamped 'GORHAM CO FOUNDERS/QBWS' (along the base)
bronze with brown patina

11 1/2in high on a marble base 3/4in high

Modeled in 1921.

\$8,000 - 12,000

Literature

J. Conner, L.R. Lehmbeck and T. Tolles, *Captured Motion: The Sculpture of Harriet Whitney Frishmuth, A Catalogue of Works*, New York, 2006, pp. 150-51, 240, no. 1921:1, another example illustrated.

43

LILLA CABOT PERRY (AMERICAN, 1848-1933)

My Lamb

signed and dated 'L.C. Perry / .1912.' (upper left)

oil on canvas

46 x 29in

\$25,000 - 35,000

Provenance

With Newhouse Galleries, New York.
Private collection, Northern California.

PROPERTY FROM A DESCENDANT OF THE ARTIST

44 ▲

NEWELL CONVERS WYETH (AMERICAN, 1882-1945)

Harvey's Run

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

oil on canvas

38 x 47in

Painted *circa* 1910-11.

\$100,000 - 150,000

Provenance

The artist.

Peter and Henriette Wyeth Hurd, San Patricio, New Mexico, by descent.

By descent to the present owner.

Exhibited

(Probably) Roswell, New Mexico, Roswell Museum and Art Center, *Hurd-Wyeth Exhibition*, September 13-October 25, 1981.

Chadds Ford, Pennsylvania, Brandywine River Museum, *Not For Publication: Landscapes, Still Lives, and Portraits By N.C. Wyeth*, June 5 - September 10, 1982, p. 46, no. 16, illustrated.

Chadds Ford, Pennsylvania, Brandywine River Museum, *A Summer Idyll: Landscapes of the Brandywine*, June 1 - September 2, 2002.

Literature

D. Michaelis, *N.C. Wyeth, A Biography*, New York, 1998, after p. 308, illustrated.

C.B. Podmaniczky, *N.C. Wyeth: Catalogue Raisonné of Paintings*, Wilmington, Delaware, 2008, vol. 2, p. 715, no. L47, illustrated.

In 1911, N.C. Wyeth used the proceeds from his *Treasure Island* commissions to buy eighteen acres of land near the village of Chadds Ford, Pennsylvania. On this land, Wyeth built a home and studio overlooking the valley that would inspire him and his family in their creative endeavors for more than a century.

Painted around the same year the Wyeth's took up residence in the area, *Harvey's Run*, depicts the more personal side of the illustrator's artistic capacity. In a style more reminiscent of the Bucks County Pennsylvania Impressionists, *Harvey's Run*, is rendered on a grand scale with thick, textured impasto. The scene, tranquil and calming, is executed in complimentary tones of blue, green and gray. Wyeth's interest in the landscape and the abundant beauty that it provided are captured in each and every immediate brushstroke he executed.

This location, Harvey's Run, was likely discovered by the artist while combing the Brandywine countryside. He was known to walk extensively, investigating the lush surroundings that he now considered home. According to Christine B. Podmaniczky, "For Wyeth, Chadds Ford was more than a village in a picturesque setting. The artistic inspiration he drew from the landscapes and the spiritual nourishment he derived from his own land were essential elements of his being." (*The Wyeths in Chadds Ford, The Early Years*, Chadds Ford, Pennsylvania, 1997, p. 3)

Despite the success of *Treasure Island* and the commissions that followed, Wyeth was "tortured" over the classification as an illustrator as opposed to that of a fine artist. When one views the accomplishment of a painting such as *Harvey's Run* it seems surprising that Wyeth's skills as a fine artist may have been undervalued. There is no doubt when beholding this or any other work by the artist that his talent and spirit are fully embedded in his artistic efforts.





45

45

ROBERT SPENCER (AMERICAN, 1879-1931)

Woman at the bath

signed and dated 'Robert Spencer / 1913' (lower left)

oil on canvas

14 x 12in

\$5,000 - 7,000

46

WALTER LAUNT PALMER (AMERICAN, 1854-1932)

The Open Brook

signed 'W.L. Palmer' (lower left) and signed again and inscribed with title (on the reverse)

gouache and pencil on paperboard

24 x 20in

\$12,000 - 18,000

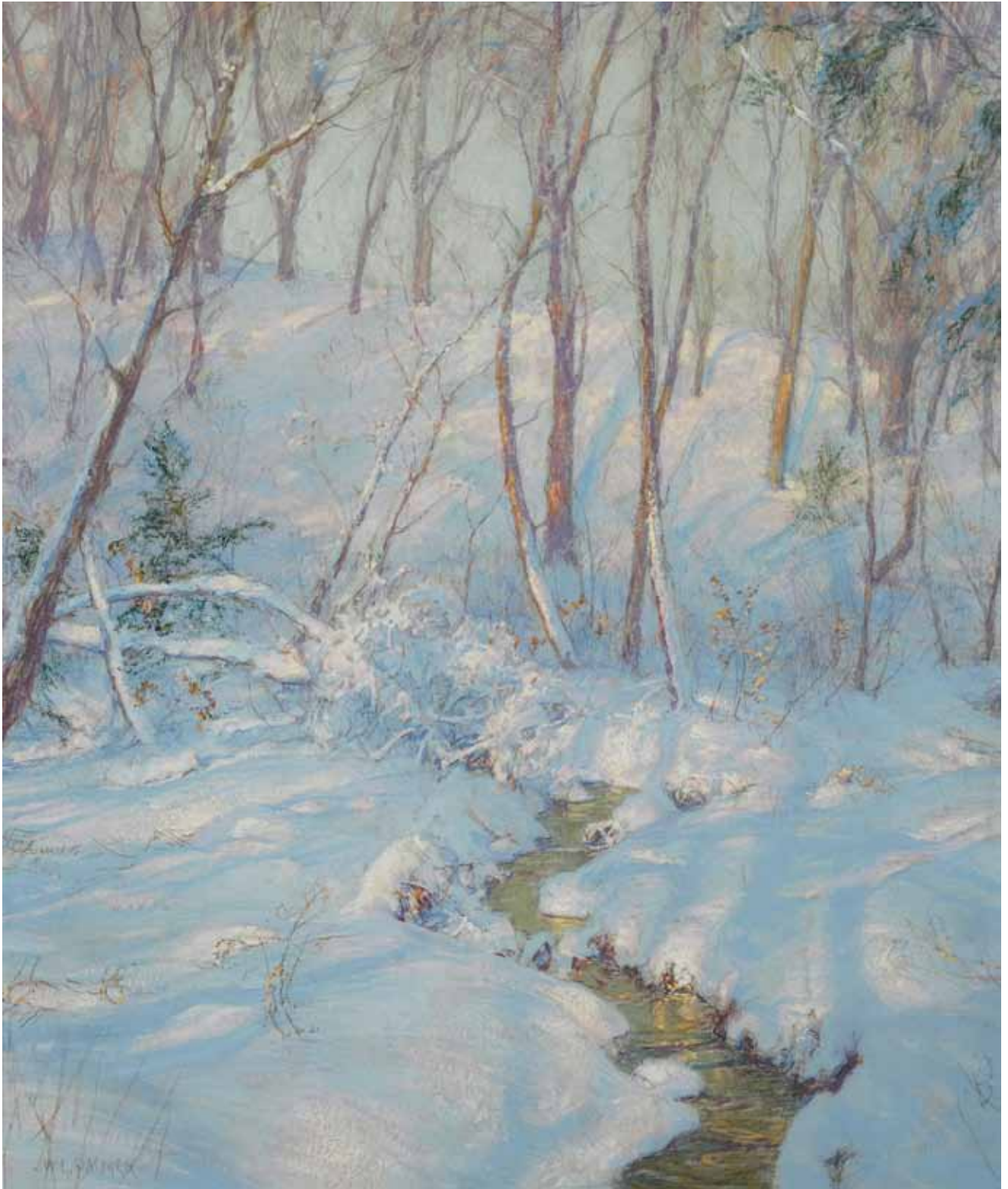
Provenance

Florence M. Youngberg, Ross, California.

Private collection, Harper, Oregon.

Exhibited

New York, American Water Color Society / New York Water Color Club, 1928-29.





PROPERTY FROM A PRIVATE COLLECTION, TENNESSEE

47

WILSON HENRY IRVINE (AMERICAN, 1869-1936)

Low Tide, St. Ives

signed 'Irvine' (lower right) and signed again and inscribed with title and 'Lyne Conn' (on the reverse)

oil on canvas

24 x 27in

\$20,000 - 30,000

Provenance

Grand Central Art Galleries, New York.



**PROPERTY FROM THE COLLECTION OF ST. CHARLES BORROMEO SEMINARY,
WYNNEWOOD, PENNSYLVANIA**

48

COLIN CAMPBELL COOPER (AMERICAN, 1856-1937)

View of St. Peter's, Rome

signed 'Colin Campbell Cooper' (lower right)

oil on canvas

36 x 53in

\$20,000 - 30,000





50

49

HARRIET WHITNEY FRISHMUTH (AMERICAN, 1880-1980)

Crest of the Wave

inscribed 'HARRIET W FRISHMUTH © 1925' (on the base) and stamped 'GORHAM CO. FOUNDERS/QFHL' (along the base)
bronze with verdigris patina

21in high on a marble base 1/2in high

Modeled in 1925.

\$12,000 - 18,000

Literature

J. Conner, L.R. Lehmbeck and T. Tolles, *Captured Motion: The Sculpture of Harriet Whitney Frishmuth, A Catalogue of Works*, New York, 2006, pp. 178-80, 250, no. 1925:5, another example illustrated.

50

JANE PETERSON (AMERICAN, 1876-1965)

Lady by a Lake

signed 'Jane Peterson' (lower right)

oil on canvasboard

14 x 16in

\$15,000 - 25,000

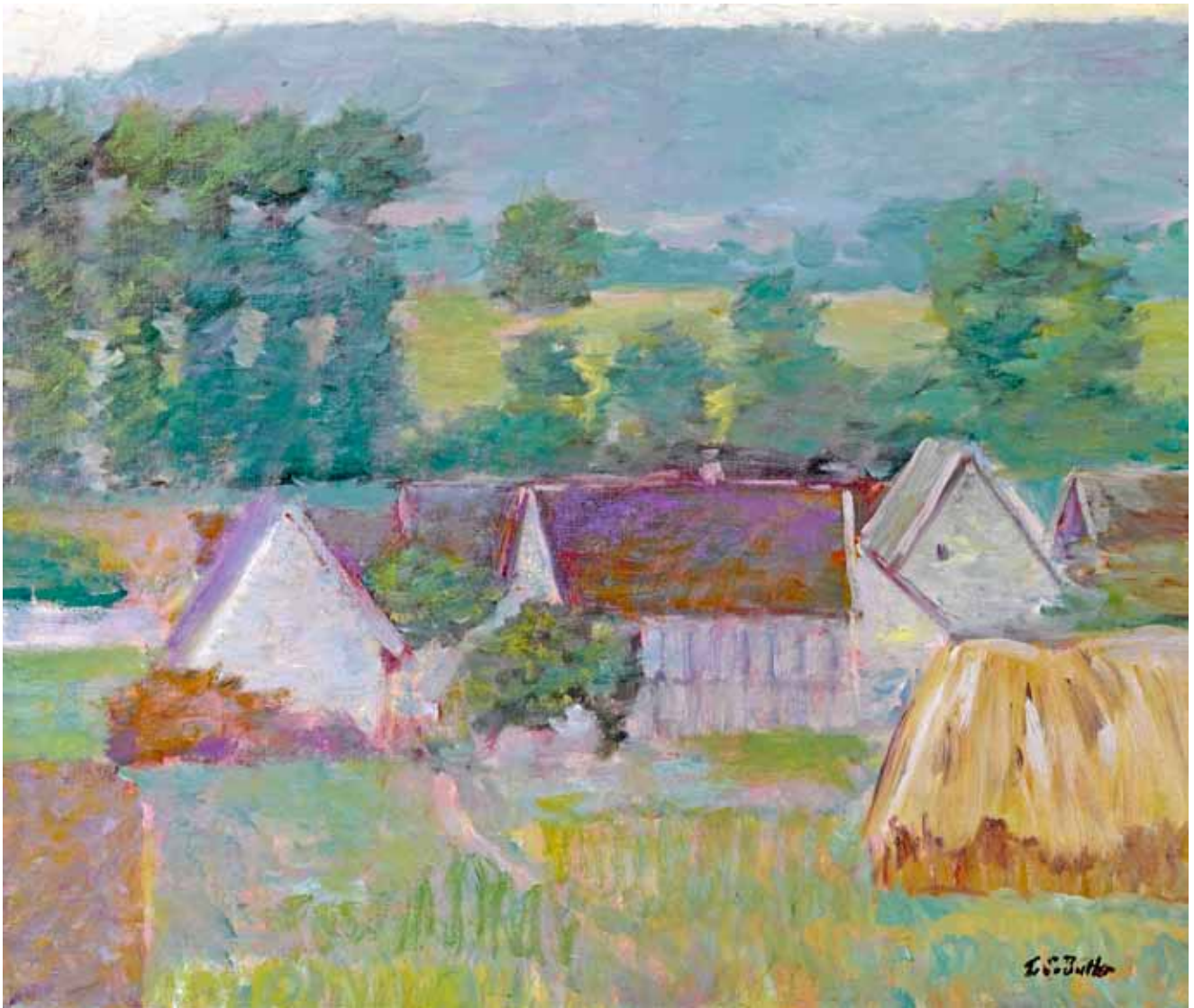
Provenance

Robert Paul Weimann III Fine Arts, Clinton, Connecticut.

Acquired by the present owner from the above, 1989.

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





52

51
HARRIET WHITNEY FRISHMUTH
(AMERICAN, 1880-1980)

Desha
 inscribed 'HARRIET W FRISHMUTH 1927 ©'
 and stamped 'GORHAM CO FOUNDERS/
 QFSK' (along the base)
 bronze with verdigris patina
 14in high on a marble base 1/2in high
 Modeled in 1927.
\$12,000 - 18,000

Literature

J. Conner, L.R. Lehmebeck and T. Tolles,
Captured Motion: The Sculpture of Harriet
Whitney Frishmuth, A Catalogue of Works,
 New York, 2006, pp. 184-85, 254, no.
 1927:5, another example illustrated.

52
THEODORE EARL BUTLER (AMERICAN, 1861-1936)

Farmhouses in Autumn, Giverny
 signed 'T.E. Butler' (lower right)
 oil on canvas
 21 1/4 x 25 1/2in
\$25,000 - 35,000

Provenance

The artist.
 Estate of the above.
 By descent through the family.
 Private collection.
 Acquired by the present owner from the above.

The present work by Theodore Earl Butler was rendered from the balcony of Hotel Baudy in Giverny. This expansive autumnal view of the region with farmhouses nestled together and haystacks in the foreground signify the end of the harvest season. In the background the curtain of poplars is staged like a live theater.

More than likely, Butler was influenced by Paul Cezanne who, in the fall of 1894, stayed at Hotel Baudy and painted his "Giverny" from its balcony. Perhaps Cezanne even met Mary Cassatt on this same balcony, as it is known that they had met in this same month at Hotel Baudy.

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 cataloging this lot.

PROPERTY FROM A PRIVATE VIRGINIA COLLECTION

53

THEODORE ROBINSON (AMERICAN, 1852-1896)

The Plum Tree

signed 'Theo Robinson' and inscribed with title (on the original backing board)

oil on canvas

23 x 17 1/4 in

Painted *circa* 1890-96.

\$700,000 - 900,000

Provenance

A. Watson.

Ferargil Galleries, New York, 1933.

With Milch Gallery, New York, 1953.

Private collection, by descent.

With Hirschl & Adler Galleries, New York, 2008.

Private collection, acquired from the above.

Kendall Fine Art, Atlanta, Georgia.

Acquired by the present owner from the above.

Literature

J.I.H. Baur, *Theodore Robinson, 1852-1896*, exhibition catalogue, Brooklyn, New York, 1946, p. 73, no. 180.

J. Carlson, "Plein Air Paintings on the Rise," *Antiques and Fine Art* (Autumn 2004), p. 18, fig. 4, illustrated.

Theodore Robinson is best known as a pioneer of marrying French-born Impressionism to American Art. Robinson's paintings had a pronounced influence on other American artists and were recognized by collectors, critics and dealers for their superior quality and originality. Although his career was cut short by an acute asthma attack in 1896 at the age of 44, Robinson produced a small, yet diverse oeuvre, ranging in subject matter from figures, portraits, landscapes, interiors, harbors and everyday environments taken from his numerous visits to France, Italy, New York, and New England.

Robinson, born in 1852 into a Methodist-Episcopal family, excelled in his early education in penmanship and gained notoriety for his sketching at the Evansville Seminary in Evansville, Wisconsin. His exactness and precision would translate into a remarkable artistic vision and painterly technique. With encouragement from his mother, Robinson moved to Chicago in 1869 to study art, but shortly thereafter was forced to move to Denver due to his chronic, debilitating asthma. Despite this set back, Robinson resumed his studies in 1870 in Chicago before enrolling at the National Academy of Design in New York in 1874. It was during this time that Robinson actively participated in the New York art scene and helped found the Arts Students League.

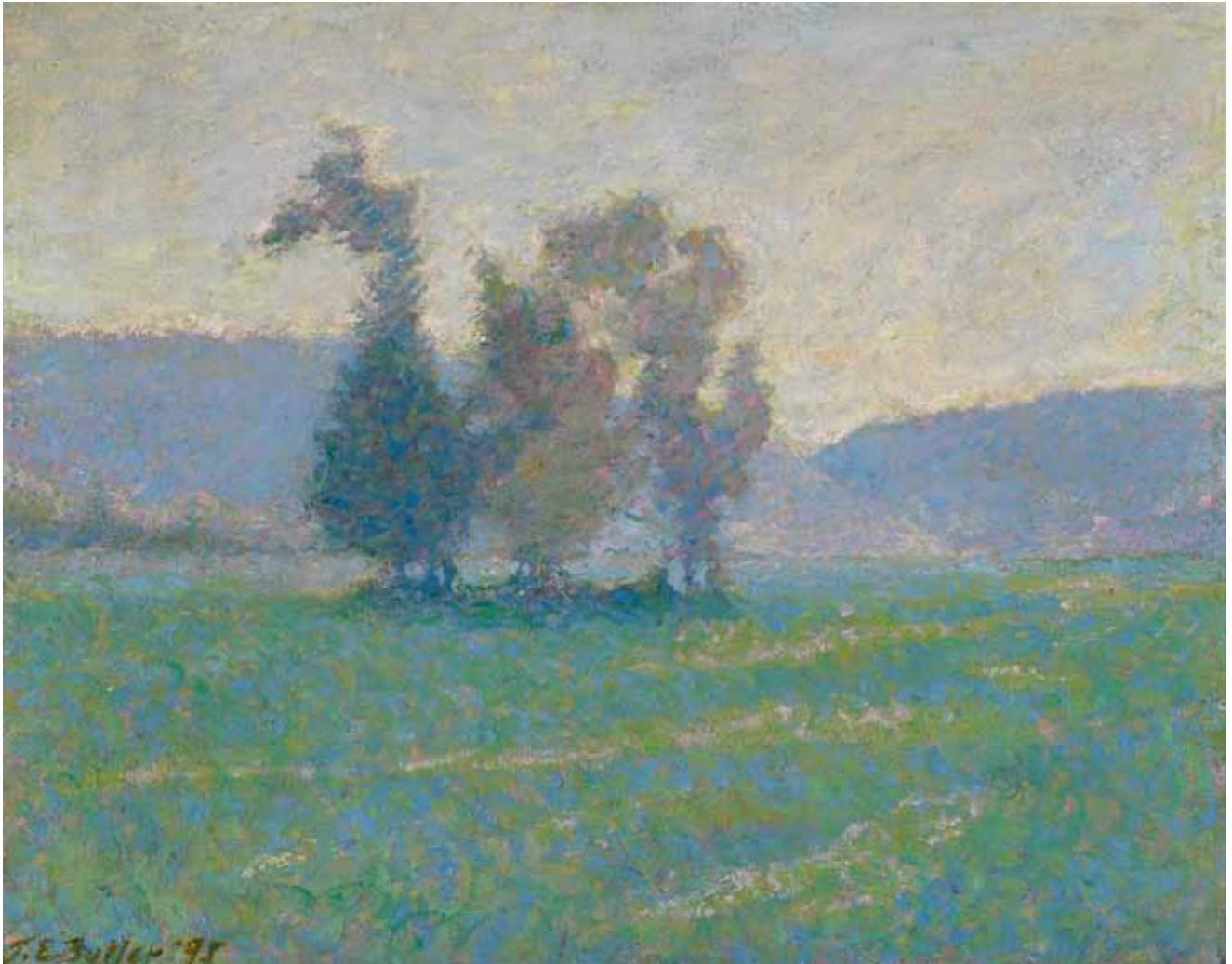
As did many American artists of his generation, Robinson went to Paris in 1876 to study under Carlous-Duran and later under Jean-Léon Gérôme. Their influence on Robinson's early canvases can be seen in the meticulous draughtsmanship and rendering of form and volume. It was at the Carlous-Duran Atelier, that Robinson met John Singer Sargent and Will Low among other artists and was first exposed to the inspirational French style of Impressionism. By the early 1880s, the characteristic Impressionist handling of color and light

could be seen emerging in his art although his work was never fully devoid of the tradition of American genre painting. By 1887, however, when Robinson's personal association with Claude Monet began at Giverny, he seems to further embrace Impressionism. Robinson's plein-air paintings were not homages to Monet or reiterations his style, rather they were uniquely distinguished in their solid, defined subject matter, thin paint application, and a muted color palette. His distinct "American Impressionism" would continue to evolve and develop until his untimely death.

In the present work, *The Plum Tree*, *circa* 1890-1896, Robinson was at his artistic peak. He transcribed the scene of a young woman picking fruit with "captivating freshness" (quoted in E. Clark, *Theodore Robinson*, Chicago, Illinois, 1979, p. 31.) in prismatic hues that playfully reflect and absorb light. This painting, from a very prolific period for the artist, is lyrical with instinctual broken brushwork suggesting a deeply-felt tranquility. The young woman's face is turned and generously shaded by her bonnet, while the sun seemingly vibrates across her dress and the foliage around her. The greenery engulfs her emphasizing the duality of landscape and figure typical of Robinson's paintings. He plays with spacial relationships and color contrasts, which concentrate the serene effect of the outdoor tableau. The innocent power of such a simple composition speaks to Robinson's masterful rendering of color, air, and the vitality of the outdoors.

The *Plum Tree* demonstrates all that American Impressionism has come to be recognized for in its color palette, joyful rendering and earthly beauty. Robinson's untimely death was a tremendous loss for the artistic community, but he left a resounding legacy as a real "painter's painter." (ibid.)





54

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

\$15,000 - 25,000

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 cataloging this lot.



55

LILIAN WESTCOTT HALE (AMERICAN, 1881-1963)

Young Woman with Veil

graphite and charcoal on paper

9 x 7in, image; 11 x 8 1/2in, sheet

\$6,000 - 8,000

Provenance

The artist.

William Wertenbaker, Gloucester, Massachusetts, grandson of the above.

Walker-Cunningham Fine Art, Sudbury, Massachusetts, acquired from the above.

Acquired by the present owner from the above.



56

EDMUND ELISHA CASE (AMERICAN, 1840-1919)

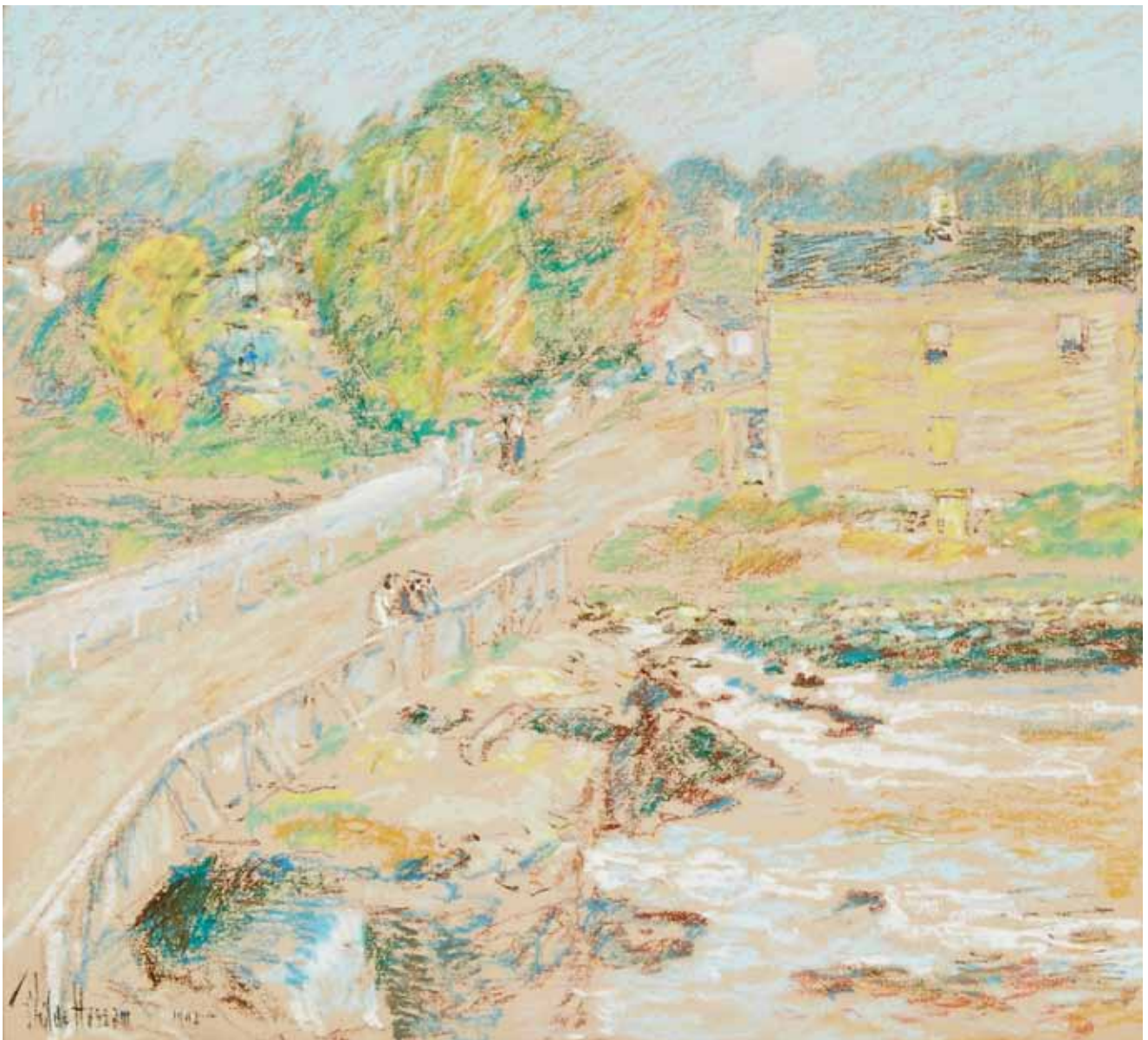
Old Road, Annisquam

signed 'Edmund E. Case' (lower left)

oil on canvas

22 x 30in

\$4,000 - 6,000



57

CHILDE HASSAM (AMERICAN, 1859-1935)

Cos Cob

signed and dated 'Childe Hassam 1902' (lower left)

pastel on paperboard

10 x 11 in

\$60,000 - 80,000

Provenance

The artist.

American Academy of Arts and Letters, New York, by bequest from the above, 1935.

Kathryn Rothe, Boston, Massachusetts.

Museum of Fine Arts, Boston, bequest from the above, 1965.

Sale, Christie's, New York, 18 May 2004, lot 73.

Hollis Taggart Galleries, New York.

Private collection.

Exhibited

Boston, Massachusetts, Museum of Fine Arts, 1965.

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



58

JOHN LESLIE BRECK (AMERICAN, 1860-1899)

On the Essex

signed '-Breck-' (lower right)

oil on canvas

18 x 22in

\$20,000 - 30,000



59

JOSEPH HENRY SHARP (AMERICAN, 1859-1953)

Blackfeet Camp

signed 'J.H. Sharp' (lower left)

oil on canvas

20 x 27in

\$40,000 - 60,000



PROPERTY FROM A NEW YORK COLLECTOR

60

GERTRUDE FISKE (AMERICAN, 1879-1961)

Dorcas

signed 'Gertrude Fiske' (upper left) and signed again and inscribed with title (on the stretcher)

oil on canvas

30 x 36in

\$15,000 - 25,000

Provenance

The artist.

Estate of the above.

Vose Galleries, Boston, Massachusetts.

With Robert Schoelkopf Gallery, New York.



PROPERTY FROM A NEW YORK COLLECTOR

61

JANE PETERSON (AMERICAN, 1876-1965)

White Hosta

signed 'Jane Peterson' (lower right) and signed again (on a label affixed to the stretcher)

oil on canvas

32 x 32in

\$7,000 - 10,000

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



62

CHARLES COURTNEY CURRAN (AMERICAN, 1861-1942)

Gray Day on the Cliff

signed and dated 'Charles C. Curran, N.A./1935' (lower left) and signed again and inscribed with title and 'Record No. 260-7/C.C.C.' (on the reverse)

oil on canvas laid down on Masonite

18 x 22in

\$20,000 - 30,000



PROPERTY FROM A NEW YORK COLLECTOR

63

JANE PETERSON (AMERICAN, 1876-1965)

Geisha Girl

signed 'Jane Peterson' (lower right)

oil on board

18 x 18in

\$25,000 - 35,000

Provenance

Jonathan Joseph.

Chris and Ellen Huntington, *circa* 1968.

Sale, Sotheby's, New York, 26 September 1990, lot 114.

Acquired by the present owner from the above.

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



64

EMILE GRUPPE (AMERICAN, 1896-1978)

Afternoon Light, Gloucester Harbor

signed 'Emile A. Gruppe' (lower right)

oil on canvas

25 x 30in

\$8,000 - 12,000

Provenance

McNichols Gallery, Naples, Florida.

Acquired by the present owner from the above, 1974.



65

JONAS LIE (NORWEGIAN/AMERICAN, 1880-1940)

On the coast

signed 'Jonas Lie' (lower right)

oil on canvas

25 x 36in

\$6,000 - 8,000

Provenance

William Macbeth Galleries, New York.

Carson Pirie Scott & Co., Chicago, Illinois.



PROPERTY FROM THE COLLECTION OF WILLIAM REYNOLDS

66

GUY CARLETON WIGGINS (AMERICAN, 1883-1962)

Snowstorm in Midtown Manhattan

signed 'Guy Wiggins, N.A.' (lower right) and signed again and inscribed with title (on the reverse)

oil on canvasboard

16 x 12in

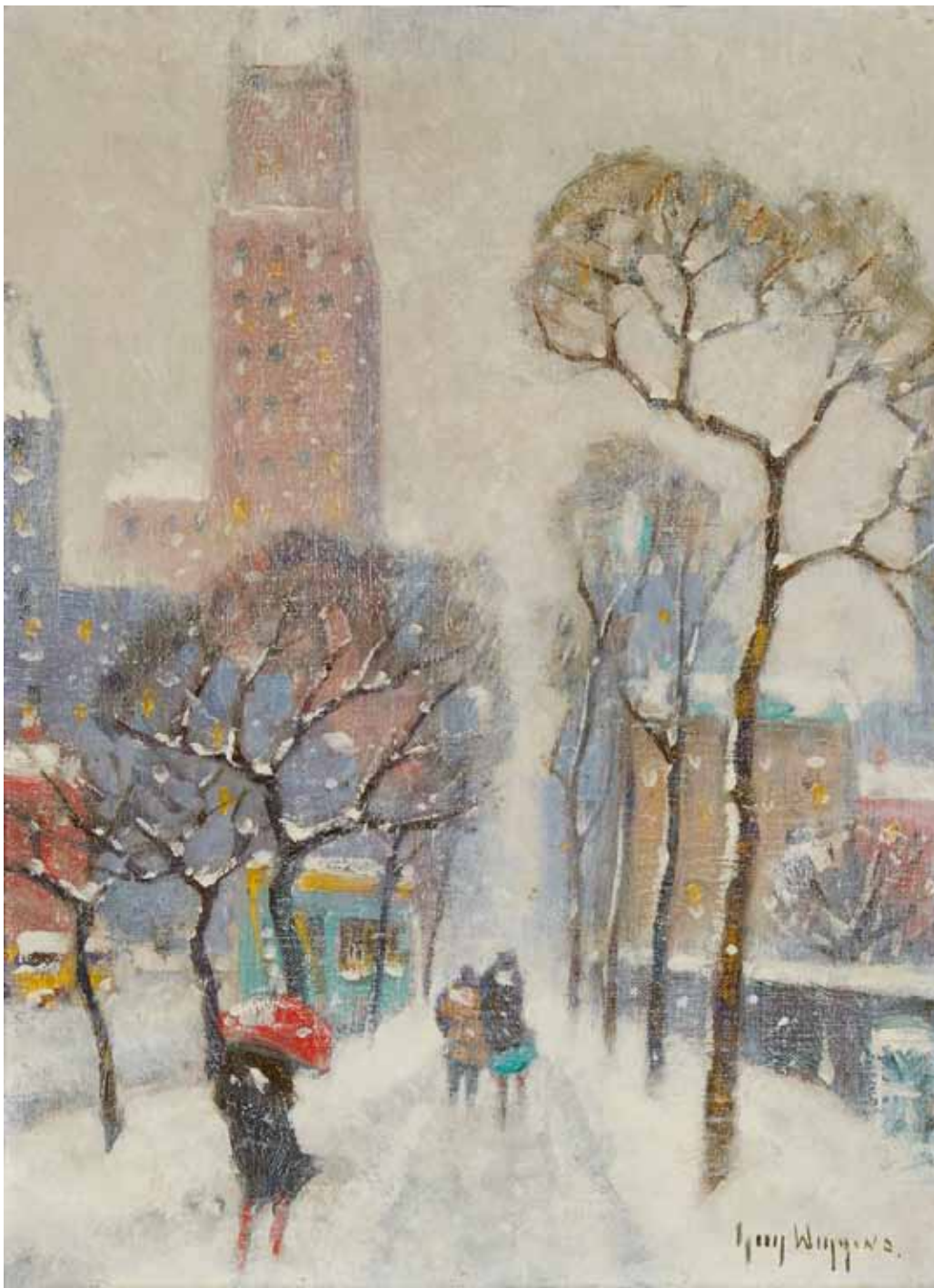
\$15,000 - 25,000

Provenance

Private collection, Ohio, *circa* 1950.

By descent to the present owner, 1995.

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



PROPERTY FROM THE COLLECTION OF WILLIAM REYNOLDS

67

GUY CARLETON WIGGINS (AMERICAN, 1883-1962)

Upper 5th Avenue in Winter

signed 'Guy Wiggins.' (lower right) and signed again and inscribed with title (on the reverse)

oil on canvasboard

16 x 12in

\$15,000 - 25,000

Provenance

Private collection, Ohio, *circa* 1950.

By descent to the present owner, 1995.

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

THOMAS (TOM) JOHN THOMSON, OSA (CANADIAN, 1877-1917)

View of Algonquin Park

oil on board

10 x 13 1/2in

Painted *circa* 1915.**\$150,000 - 250,000****Provenance**

Dr. James M. MacCallum, Canada.

Private collection, Canada and Florida.

Estate of the above.

Acquired by the present owner from the above.

When Dr. James Metcalfe MacCallum (1860-1943), an ophthalmologist at the University of Toronto, met Tom Thomson in October 1912, he offered to pay his expenses for a year if he agreed to paint full time. Thomson, then thirty-five, was wary of the offer, since he doubted his own ability to do what was being asked and of giving up his satisfying job as a commercial artist. At Grip Limited, which he had joined in 1909, he met a feisty and ambitious group of artists – J.E.H. MacDonald, Arthur Lismer, Fred Varley, Frank Carmichael, Frank Johnston, all to become members of the Group of Seven in 1920. He had also met A.Y. Jackson. Lawren Harris, who had probably advised MacCallum, saw great potential in Thomson, as did MacDonald.

Thomson accepted MacCallum's offer, and by the end of the year he was addicted to painting. As a commercial artist he was 'the best letterman in Canada' according to his colleagues; as a painter of landscape, however, he was an uncertain amateur with a lot to learn. Between 1913 and July 8, 1917, when he drowned in Canoe Lake, Thomson accelerated into a brilliant, original, and highly productive artist, leagues ahead of his friends. He produced over four hundred small oil sketches and a couple of dozen canvases that included enduring images that have defined Canada in the imagination of generations over the past century. Thomson's achievement, in a span of four and half years, is, as MacCallum liked to say, 'An Encyclopedia of the North.' He tried to register as much of the phenomena of Algonquin Park as he could, and once said he wanted to paint a sort of diary of spring—one oil sketch every day.

He was acknowledged by all to be a great colourist, his palette offering up colours created in his now hyper-active brain. He painted blood-red sunsets, ominous storms, wild flowers, charging rapids, waterfalls, lightening, rainbows, and clouds of every shape and kind. He found his subjects close at hand, while his friends trekked off looking for dramatic cliffs or grand vistas. What was extraordinary about Thomson was his concentrated way of seeing—William Blake's kind of vision, which made the ordinary extraordinary.

This painting by Thomson has three distinct features. The support (mahogany veneer) I haven't seen used before. However, Thomson painted his small oil sketches on many different supports—illustration board, wood panels, composite wood-pulp board, canvas-textured paper mounted on wood, plywood, silk, and occasional cigar box lids. Given this range of materials, mahogany isn't out of place. The label on the verso is also new to me. MacCallum was Thomson's companion on many canoe trips, a buyer of several dozen paintings, the guardian of his work after he died, and his staunchest supporter; a work associated through a friend of MacCallum's is a mark in its favour. The size (10 x 13 1/2in) is not Thomson's most-often-used 8 1/2 x 10 1/2in, but his sizes vary; he used whatever was handy. MacCallum's date (c. 1915) is comfortable with other paintings done then.

The painting has many of the hallmarks of Thomson's work over his too brief career. What strikes me is the complexity and density packed into this tiny rectangle and the high volume of information in it. The recession and scale in the painting is faultless; the shadows, raking diagonally across the foreground, are a variation of a motif Thomson used in all seasons and in many different lights—early morning, high noon, evening, and at night. His distinct way of depicting the sky seen through the trees, and his treatment of leafy branches can also be seen in paintings like *Evening*, *Canoe Lake* or the earlier *Big Elm*; his clever handling of tree trunks is like his fingerprint or his signature. The painter David Milne wrote his patron, who wanted works dated and signed: "Dates, useful, signatures not of much importance, pictures are supposed to be signatures." Thomson's paintings are all 'signatures' of his acute vision of the North.

David P. Silcox, C.M.
Massey College, Toronto

We would like to thank David P. Silcox for his assistance cataloging this lot.





PROPERTY FROM THE ESTATE OF JOHN M. KAUFFMANN, YARMOUTH, MAINE

69

ROCKWELL KENT (AMERICAN, 1882-1971)

Straboy, Ireland

signed and dated 'Rockwell Kent 1926-7' (lower right)

oil on panel

20 x 30in

\$25,000 - 35,000

Provenance

The artist.

Private collection, gift from the above.

Sale, Sotheby Parke Bernet, Inc., New York, 22 June 1984, lot 258.

Private collection, acquired from the above.

Estate of the above.

Exhibited

New York, Wildenstein and Company, *Paintings of Ireland*, n.d., no. 22.

Literature

C. Gillespie, "In Search of the Missing Irish Kent Paintings," *Rockwell Kent Collector*, 2011, p. 14.

This painting will be included in Scott R. Ferris's catalog of artwork by Rockwell Kent (1882-1971).

This painting will be included in Richard V. West's forthcoming catalog of Rockwell Kent paintings.



70

ARTHUR BOWEN DAVIES (AMERICAN, 1862-1928)

Fording Song

oil on canvas

18 x 30in

\$5,000 - 7,000

Provenance

Schneider Galleries, Chicago, Illinois, 1977.

Olympia Galleries, Ltd., Glenside, Pennsylvania.



71

PHILIP EVERGOOD (AMERICAN, 1901-1973)

Berkshire Paradise, 1959

signed, dated and inscribed 'Philip Evergood' and 'VIII' (lower left) and 'LIX' (lower right)
and inscribed with title (on the reverse)

oil on canvas

25 x 40in

\$10,000 - 15,000

Provenance

Terry Dintenfass Gallery, New York.

ACA Galleries, New York.

Acquired by the present owner from the above.



72

CECIL CROSLEY BELL (AMERICAN, 1906-1970)

Fish Market

signed 'Bell' (lower right)

oil on Masonite

24 x 36in

\$6,000 - 8,000



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO, ILLINOIS

73

MARSDEN HARTLEY (AMERICAN, 1877-1943)

Mt. St. Victoire

pencil on paper

18 x 23 1/2in, sight

\$7,000 - 10,000

Provenance

Ella Lerner Gallery, Lenox, Massachusetts and New York.



74

MILTON AVERY (AMERICAN, 1885-1965)

Paris Pigeons

signed and dated 'Milton / Avery 1955' (lower left)

oil on canvasboard

9 x 12in

\$15,000 - 25,000

Provenance

Grace Borgenicht Gallery, New York.

Ernest and Virginia Petertyl, New York, 1950s.

Dolores Tuczynski, Chicago, Illinois, by descent, 1987.

By descent to the present owner, 1997.



75

PROPERTY FROM A PRIVATE COLLECTION

75

CHARLES BURCHFIELD (AMERICAN, 1893-1967)

Flower Bed

watercolor and pencil on paper

15 x 22in

\$10,000 - 15,000

Provenance

Private collection, New York.

By descent to the present owner, 1999.

**PROPERTY FROM A PRIVATE COLLECTION,
HOLLYWOOD, CALIFORNIA**

76

MILTON AVERY (AMERICAN, 1885-1965)

Portrait of a Woman

signed 'Milton Avery' (lower center)

gouache on paper

18 x 12in

\$6,000 - 8,000

Provenance

Bernard Danenberg Galleries, New York.

Private collection, California, 1950s.

Private collection, by descent, 1990.

By descent to the present owner from the above, 2011.

The present work may depict the artist's wife, Sally Avery.





77

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

77

MILTON AVERY (AMERICAN, 1885-1965)

Gull Over Sea
signed and dated 'Milton Avery 1958' (lower left)
watercolor on paper

6 1/2 x 13 in

\$8,000 - 12,000

Provenance

The artist.
Estate of the above.
Knoedler & Company, New York.
Acquired by the present owner from the above, 2003.

PROPERTY FROM A PRIVATE NORTHERN CALIFORNIA COLLECTION

78

CHAIM GROSS (AMERICAN, 1904-1991)

Handstand
inscribed 'Chaim Gross' with the artist's device and numbered '1/6'
and 'Bedi-Makky Art Fou. N.Y.' (on the base)
bronze with brown patina
25 in high on a marble base 1 1/2 in high
Modeled in 1959.

\$15,000 - 25,000

Literature

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





PROPERTY FROM A PRIVATE NORTHERN CALIFORNIA COLLECTION

79

ELIE NADELMAN (POLISH, 1882-1946)

Standing Bull

numbered, inscribed and dated '25 N © 1978' (on the underside)

bronze with brown patina

6in high on a marble base 1 3/4in high

\$5,000 - 7,000

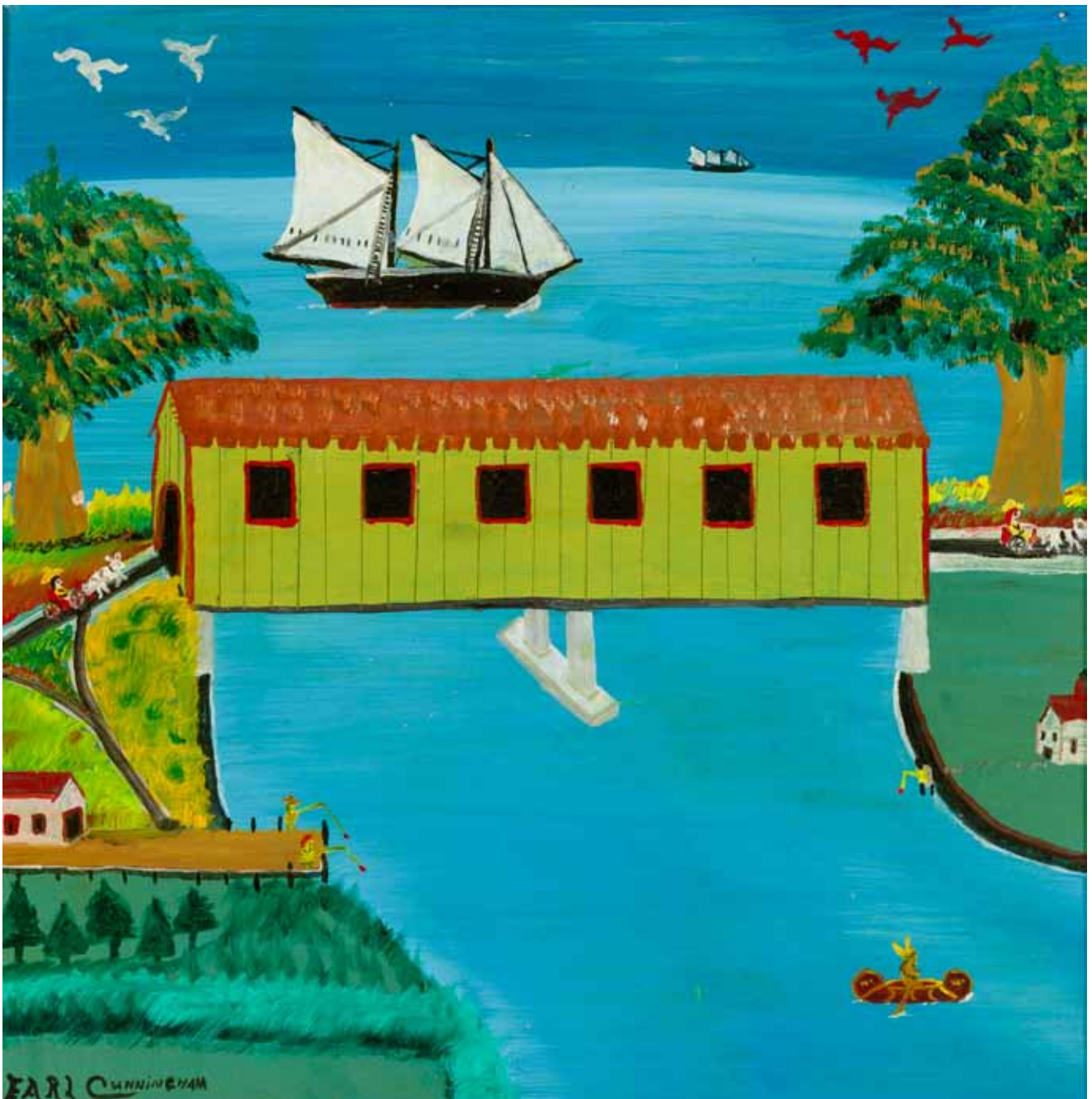
Literature

L. Kirstein, *The Sculpture of Elie Nadelman*, exhibition catalogue, New York, 1948, p. 23, another example illustrated.

L. Kirstein, *Elie Nadelman*, New York, 1973, p. 148, pl. 54, no. 183, another example illustrated.

J.I.H. Baur, *The Sculpture and Drawings of Elie Nadelman*, exhibition catalogue, New York, 1975, p. 57, no. 49, another example illustrated.

This work is a authorized posthumous casting.



80

EARL CUNNINGHAM (AMERICAN, 1893-1978)

Covered Bridge

signed 'Earl Cunningham' (lower left)

oil on board

16 x 16in

\$7,000 - 10,000

Provenance

(Possibly) The artist.

Private collection, Maine, (possibly) gift from above.

Acquired by the present owner from the above.



PROPERTY FROM A PROMINENT SAN FRANCISCO FAMILY

81

CHAUNCEY FOSTER RYDER (AMERICAN, 1868-1949)

Hills and Pastures

signed 'Chauncey F. Ryder' (lower left) and signed again and inscribed with title (on a label affixed to the stretcher)

oil on canvas

25 x 30in

\$5,000 - 7,000

Provenance

Grand Central Art Galleries, Inc., New York.



PROPERTY FROM A PROMINENT SAN FRANCISCO FAMILY

82

BRUCE CRANE (AMERICAN, 1857-1937)

Geese by a woodland pond with moored boat
signed and inscribed 'Bruce Crane / New York' (lower left)
oil on canvas

24 x 36 1/4in

\$8,000 - 12,000



PROPERTY FROM THE COLLECTION OF JOHN ROCKWELL, NEW YORK

83

CHAUNCEY FOSTER RYDER (AMERICAN, 1868-1949)

Edge of the Clearing

signed 'Chauncey F. Ryder' (lower right) and inscribed with title (on a label affixed to the reverse)

oil on canvas tacked over panel

22 x 28in

\$6,000 - 8,000

Provenance

Grables Gift and Art Galleries, Inc., Chicago, Illinois.

John H. Rockwell, acquired from the above, 1940.

By descent to the present owner.



84

HUGH BOLTON JONES (AMERICAN, 1848-1927)

Landscape

signed 'H. Bolton Jones' (lower left)

oil on canvas

27 1/2 x 42in

\$8,000 - 12,000

Provenance

Private collection, Houston, Texas.

By descent to the present owner.

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EB 1793

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JOHN SINGER SARGENT
The Candelabrum, 1885
Oil on canvas
20 3/4 x 26 1/4 inches
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THE GRADUATE CENTER, CITY UNIVERSITY OF NEW YORK
365 Fifth Avenue, New York, NY



Francis Davis Millet, *Study for Thesmophoria*, 1897, lunette mural executed for the Bank of Pittsburgh. Brigham Young University Museum of Art.



John Durand, *The Rapaille Children*, 1768, oil on canvas, 50 3/4 x 40 in. The New-York Historical Society, gift of Mrs. Eliza J. Watson in memory of her husband, John Jay Watson, 1946/201.



Charles Sheeler, *Ballardvale*, 1946, oil on canvas, 24 x 19 in. Addison Gallery of American Art, Andover, Massachusetts.



Henry A. Ferguson, *South American Landscape*, ca. 1870 – 1873, oil on canvas. Photo: courtesy Menconi + Schoelkopf.

Conference fee: \$350

Museum professionals and educators' rate (with ID): \$160

Student rate (with ID): \$100

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MASTER BEDROOM, 1965 watercolor © Andrew Wyeth. Private Collection

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+1 212 644 9001

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