



Bonhams

American Art

New York | November 24, 2020







American Art

New York | Tuesday November 24, 2020 at 4pm

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SALE NUMBER

26156
Lots 1 - 66

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Opposite page: Lot 50
Inside Back Cover: lot 4
Back Cover: lot 14

PREVIEW

Friday November 20, 12pm-5pm
Saturday November 21, 12pm-5pm
Sunday November 22, 12pm-5pm
Monday November 23, 10am-5pm

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American Art at Bonhams

New York



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Junior Cataloguer

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Scot Levitt
Vice President

Kathy Wong
Specialist

San Francisco



Aaron Bastian
Director

Consultant



Jennifer Jacobsen



(actual size)

1

GERTRUDE ABERCROMBIE (1909-1977)

Untitled (Owl and Strange Objects of the Night)

signed and dated 'Abercrombie 45' (lower left)

oil on panel

4 x 5in (10.2 x 12.7cm)

Painted in 1945.

\$8,000 - 12,000

Provenance

Private collection, Chicago, Illinois.

Estate of the above.

Private collection, Northern California, acquired from the above,
circa 1998.

Gifted to the present owner from the above, 2019.

*"It's always myself that I paint,
but not actually . . . everything is
autobiographical in a sense, but
kind of dreamy."*

- Gertrude Abercrombie, January 28, 1977



PROPERTY OF AN OREGON GENTLEMAN

2

MILTON AVERY (1885-1965)

Horse Grazing

signed 'Milton Avery' (lower right)

gouache on paper

11 3/4 x 17 3/4in (29.9 x 45.1cm)

Executed in 1932.

\$7,000 - 10,000

Provenance

David Barnett Gallery, Milwaukee, Wisconsin, by 1988.

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

By descent to the present owner.

Exhibited

Milwaukee, Wisconsin, David Barnett Gallery, *Milton Avery: The 1930s Period*, May 14-July 23, 1988, pp. 13, 26, no. 23, illustrated.



3

JOSEPH STELLA (1877-1946)

Church at Nighttime with Starry Sky

oil on canvas

11 7/8 x 9 1/2in (30.2 x 24.1cm)

\$4,000 - 6,000

Provenance

The artist.

Sergio Stella, nephew of the above, by descent, 1946.

By descent to the present owner.



PROPERTY OF AN OREGON GENTLEMAN

4
MARGUERITE THOMPSON ZORACH (1887-1968)

Morning Mist
signed 'Marguerite Zorach' (lower right)
oil on canvas
13 1/8 x 16 1/4in (33.3 x 41.3cm)
Painted in 1960.

\$8,000 - 12,000

Provenance

The artist.
Estate of the above.
Kraushaar Galleries, New York.
Private collection, California.
Kraushaar Galleries, New York.
Foster Harmon Gallery, Naples, Florida.
Kraushaar Galleries, New York.
Private collection, California.
By descent to the present owner.



**PROPERTY FROM THE COLLECTION OF
MARY LEE M. HERMANN, ST. LOUIS, MISSOURI**

5

SALLY MICHEL AVERY (1902-2003)

Rose Bouquet

dated and signed '1979 / Sally Michel' (lower right) and inscribed
with title and signed and dated again (on the reverse)

oil on canvas

50 x 40in (127 x 101.6cm)

Painted in 1979.

\$7,000 - 10,000



PROPERTY FROM THE ESTATE OF JANE ATTIAS

6

MILTON AVERY (1885-1965)

Fruit Bowl

signed and dated 'Milton Avery 1957' (lower left)

oil on canvasboard

11 7/8 x 15 7/8in (30.2 x 40.3cm)

Painted in 1957.

\$20,000 - 30,000

Provenance

The artist.

(probably) Felix Landau Gallery, Los Angeles, California, acquired from the above, *circa* 1957.

Private collection, London, (probably) acquired from the above, by *circa* 1960s.

By descent to the late owner.



**PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK, NEW YORK**

7 W

WOLF KAHN (1927-2020)

Evening Encampment

signed 'W. Kahn' (lower right) and inscribed with title (on the stretcher) and inscribed with artist's inventory number '#9 1974' (on the reverse)

oil on canvas

36 1/2 x 52 3/8in (92.7 x 133cm)

Painted in 1974.

\$30,000 - 50,000

Provenance

The artist.

Grace Borgenicht Gallery, New York.

Sale, Doyle, New York, June 7, 1999, lot 79.

Private collection, New York, (probably) acquired from the above.

Hirschl & Adler Galleries, Inc., New York, acquired from the above, 2003.

Acquired by the present owner from the above, 2003.

The present work is accompanied by a framed unpublished letter written by Wolf Kahn dated April 14, 2003 that discusses in detail his inspiration for the present work.

Evening Encampment resides in Kahn's *oeuvre* as a superb example of his mastery of style and ability to vividly portray the atmospheric conditions of the landscape around him. Kahn painted *Evening Encampment* in 1974 at his summer home in Vermont and drew upon his recent memories of a trip he made to Kenya. While in Kenya, he stayed at a tented camp and witnessed spectacular golden sunsets. He tried several times to capture these sunsets in pastel, but was unsuccessful because of how quickly the sun sets on the Equator. Kahn wrote in a letter to the present owner that his neighbors in Marlboro, Vermont "had a west-facing place, and a teen-age daughter who liked to spend the night in a tent. I saw it often and painted your picture combining memories of these two places. I consider this one of my best works and no other version exists." (unpublished letter, April 14, 2003)



PROPERTY OF AN OREGON GENTLEMAN

8

NEIL WELLIVER (1929-2005)

Moosehorn Drought II
signed 'Welliver' (lower right)
oil on canvas
20 x 20in (50.8 x 50.8cm)
Painted in 1979.

\$7,000 - 9,000

Provenance

The artist.
Fischbach Gallery, New York.
Shearson Lehman Brothers Corporate Art Collection, (probably)
acquired from the above.
Sale, Sotheby's, New York, October 30, 1996, lot 454,
sold by the above.
Private collection, California, (probably) acquired from the above.
By descent to the present owner.



PROPERTY OF AN OREGON GENTLEMAN

9

WOLF KAHN (1927-2020)

Green Mountain Orchards: Rain Approaching
signed 'W Kahn' (lower right) and inscribed with title (on the stretcher)
and inscribed with artist's inventory number '#33 1978'
(on the stretcher and the reverse)
oil on canvas
24 x 34in (61 x 86.3cm)
Painted in 1978.

Provenance

The artist.
Grace Borgenicht Gallery, New York.
Sale, Christie's, New York, December 3, 1996, lot 320.
Private collection, California, (probably) acquired from the above.
By descent to the present owner.

\$15,000 - 25,000



PROPERTY OF AN OREGON GENTLEMAN

10

WOLF KAHN (1927-2020)

House Overlooking the Connecticut River
 signed 'W Kahn' (lower center) and inscribed with title (on the stretcher) and inscribed with artist's inventory number '#2-1993' (on the stretcher and the reverse)
 oil on canvas
 40 1/4 x 52 1/4in (102.2 x 132.7cm)
 Painted in 1993.

\$30,000 - 50,000

Provenance

The artist.
 Grace Borgenicht Gallery, New York.
 Private collection, California, (probably) acquired from the above.
 By descent to the present owner.

Wolf Kahn had an interest in riverscapes from early on in his career and regarded rivers as a place of beauty and adventure since he was a child when he would take walks with his grandmother along the Maine River. He began exploring the Connecticut River as a subject as early as 1978, venturing on the river on a pontoon boat owned by a friend. During these explorations he sketched ideas in pastel that he would later turn into paintings and that is likely how the present

work was conceived. For Wolf Kahn, the Connecticut River was not only sentimental, but practical as he was quick to note "I picked it formalistically. A river divides the world up right away into four parts - sky, water, left bank, and right bank. From there, you can immediately start playing." (as quoted in J. Spring, L. Finkelstein *Wolf Kahn*, New York, 1996, p. 78)

House Overlooking the Connecticut River painted in 1993 is an exemplary work that beautifully exhibits Kahn's artistic convictions about the Connecticut River and is dynamic in both composition and style. The bright greens and yellows of the right bank where a solitary house stands tall contrasts profoundly with the cool greens, purples, and blues of the left bank blanketed with a dense forest. This contrasting illumination of the shores of the river is a reference to the action of light that Kahn explores in his works on this subject, such as in *Fall on the Connecticut River* (1987, Collection of Mr. and Mrs. Rutgers, Barklay, Santa Fe, New Mexico). The Connecticut River expands as it flows downward from its organic curve at center, consuming the foreground. Kahn paints the water in such a way that gives it the appearance of reflecting the intricate mixture of colors in the evening sky above resulting in a harmony between river and sky. Wolf Kahn painted captivating scenes of the Connecticut River and its surrounding landscape through the 1990s and this subject continues to be celebrated by admirers of his *oeuvre*.



PROPERTY OF AN OREGON GENTLEMAN

11

WOLF KAHN (1927-2020)

Overlook in San Diego

signed 'W Kahn' (lower center) and inscribed with title (on the stretcher) and inscribed with artist's inventory number '#127-1993' (on the stretcher and the reverse)

oil on canvas

20 x 32in (50.8 x 81.3cm)

Painted in 1993.

\$15,000 - 25,000

Provenance

Stremmel Gallery, Reno, Nevada.

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

By descent to the present owner.



**PROPERTY FROM THE COLLECTION OF AN
AMERICAN CORPORATION**

12

GUY A. WIGGINS (BORN 1920)

Early Autumn in Central Park

signed 'Guy A. Wiggins' (lower left) and signed again, inscribed with
title and inscribed 'New York City' (on the reverse)

oil on canvas

24 x 30in (61 x 76.2cm)

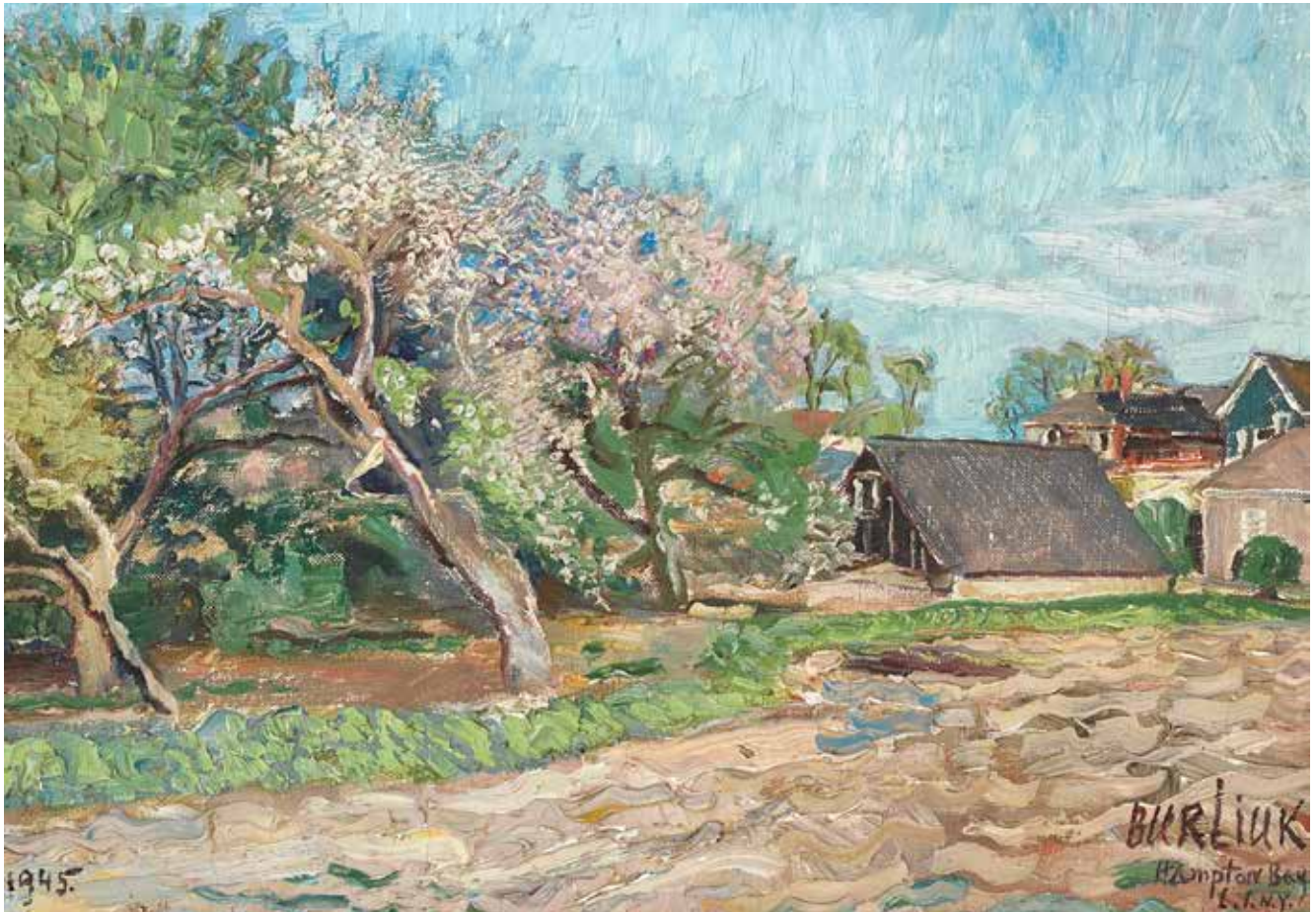
\$3,000 - 5,000

Provenance

The artist.

Joan Whalen Fine Art, New York.

Acquired by the present owner from the above.



13

DAVID BURLIUK (1882-1967)

Hampton Bays

signed and inscribed 'Burliuk. / Hampton Bays / L.I. N.Y.' (lower right)
and dated '1945' (lower left)

oil on canvas

14 x 20in (35.6 x 50.8cm)

Painted in 1945.

\$7,000 - 9,000

Provenance

[With] Harbor Gallery, Long Island, New York.
Private collection, San Diego, California.

PROPERTY FROM THE COLLECTION OF ART GIVERNY

14

THEODORE EARL BUTLER (1861-1936)

Brooklyn Bridge, New York

signed and dated 'T. E. Butler '00' (lower left)

oil on canvas

30 1/8 x 40 1/8in (76.5 x 101.9cm)

Painted on January 1, 1900.

\$20,000 - 30,000

Provenance

The artist.

Estate of the above.

By descent through the Butler Hoschedé Monet family to the present owner.

Exhibited

(possibly) New York, Durand-Ruel Gallery, March 1900.

Literature

(possibly) "The Week in Art.," *The New York Times*, March 10, 1900, vol. XLIX, no. 15,653, p. 155.

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.

Following the death of his wife, Suzanne Hoschedé (1868-1899), Theodore Earl Butler traveled to the United States with his children Jimmy and Lilly, along with Suzanne's sister Marthe, to visit New York and be closer to his family in Columbus, Ohio. On September 16, 1899, Theodore Earl Butler and his family boarded the transatlantic liner *La Touraine* from Le Havre, France. Theodore Earl Butler and William Howard Hart (1863-1937) who traveled with them arrived in New York on Sunday September 24 and were greeted by Philip Leslie Hale (1865-1931) and Henry Prellwitz (1865-1940). When they docked in New York, he was met with a city that had dramatically grown in energy and size from when he last lived there a decade prior. New York had become crowded from heavy immigration, new buildings took over the city skyline, and its streets were filled with horses, carriages, trolley cars, merchants and masses of people. The exciting fresh subjects and designs that Theodore Earl Butler encountered when he arrived inspired him to sketch and paint the energetic cityscape around him.

A rare work in Theodore Earl Butler's *oeuvre* completed right at the turn of the century, *Brooklyn Bridge, New York* was painted from a rooftop to capture a complete panorama of the city and shore.

He masterfully depicts fog and smoke permeating through the landscape, veiling the architectural features of the buildings and the Brooklyn Bridge in the distance to create a unique impressionistic rendering of New York and of one of the city's most iconic landmarks. By utilizing a soft color palette, Theodore Earl Butler masterfully visualizes the chilled air coming off the East River and the sensation of the thick fog and mist that rests over the buildings, the Brooklyn Bridge, and the East River. Unlike his soft and organic views of Giverny, his depiction of New York is characterized by angles, edges, and lines from the predominantly man-made geometric structures that make up the city's landscape. His use of bold lines and curves in the present work allow for the structures to prominently present themselves through the thick haze surrounding them. He even implements strong vertical strokes to indicate the masts and riggings of the ships docked at the piers. In *Brooklyn Bridge, New York*, Theodore Earl Butler has created a harmonious arrangement of forms, lines, and abstract masses in a soft, colorful and luminous atmosphere.

In March of 1900, Theodore Earl Butler exhibited his works alongside those of Claude Monet (1840-1926) at Durand-Ruel Gallery in New York. During this time, Claude Monet was in London painting the Charing Cross Bridge. Only three of his paintings exhibited bore the title *East River* and at least one bore the title *Brooklyn Bridge*. Though there are no known existing photographs or illustrations of the installation for this exhibit, it is very likely that the present work was included in this exhibition. A review of the show by *The New York Times* remarked "Theodore E. Butler, who is the step son of Claude Monet, the French impressionist master, has now on exhibition some thirty six canvases, for the most part French landscapes, but which includes two studies of the Statue of Liberty in New York Harbor, and three of New York's East river waterfront. Of his remaining canvases, the best are those painted in the city. A view of the Brooklyn bridge in a snow storm, from the east river is also good and truthful." ("The Week in Art.," *The New York Times*, March 10, 1900, vol. XLIX, no. 15,653, Saturday Review of Books and Art., p. 155)

Theodore Earl Butler and his family set sail in the late-spring of 1900 to return to France. In October of that year, Theodore and Marthe married as many of their close companions expected them to. Although he only spent about six months back in the United States, the inspiration and vivacious energy of the growing nation that Theodore Earl Butler observed at the turn of the century made an everlasting impression and his output from this brief period of time is still celebrated by his admirers today.



**PROPERTY FROM A PRIVATE COLLECTION,
SAN FRANCISCO, CALIFORNIA**

15

ALBERT BIERSTADT (1830-1902)

Entrance to Golden Gate

signed with conjoined initials 'ABierstadt' (lower left)

oil on paper laid down on canvas

16 x 22in (40.6 x 55.9cm)

Painted *circa* 1872.

\$200,000 - 300,000

Provenance

Private collection, San Francisco, California, *circa* 1960s.

Montgomery Gallery, San Francisco, California.

Acquired by the present owner from the above, 2012.

Exhibited

San Francisco, California, California Historical Society, *Californians Collect California*, May 1-29, 1970, no. 5. (as *Entrance to the Golden Gate*)

San Francisco, California, The Fine Arts Museums of San Francisco, *Albert Bierstadt, An Observer of Air, Light and the Feeling of Place*, August 3, 1985-January 6, 1986. (as *Entrance to San Francisco, Golden Gate*)

We wish to thank Melissa Webster Speidel, President of the Bierstadt Foundation and Director of the Albert Bierstadt *catalogue raisonné* project, for her kind assistance in cataloguing this lot. This painting will be included in her database being compiled on the artist's work.

"Truly all is remarkable and a wellspring of amazement and wonder. Man is so fortunate to dwell in this American Garden of Eden."

- Albert Bierstadt, n.d.



Albert Bierstadt was one of the most vivacious personalities of the American art world in the second half of the nineteenth century. He combined a flair for showmanship with his abundant artistic talent to produce panoramic views of majestic mountains and cascading waterfalls in the American West that awed and inspired audiences around the world. *Entrance to Golden Gate* epitomizes Bierstadt's dramatic celebration of an unspoiled landscape and his mastery of light. During his extensive travels throughout the West, Bierstadt spent much of his time in California recording the topography of the Golden State from the coast to the Sierra Nevada Mountains. His admiration for the resplendent beauty of California's coast line, particularly of San Francisco, is indisputable, as evidenced in some of his other well-known works on the subject from the same period, such as *San Francisco Bay* (1871-1873, Smithsonian American Art Museum, Washington, D.C.) and *Alcatraz, San Francisco Bay* (1875, Private collection, Berkeley, California).

Characteristic of Bierstadt's work, he chose to depict a landscape almost void of the presence of man and instead brings the placid, naturalistic splendor of California to the forefront. Bierstadt beautifully depicts the monumental and distant vistas across the San Francisco Bay with golden light hitting the outcropping of the cliffs and the cresting waves colliding with the rocky shore in the foreground. In the distance looking northward up the California coast, a dense fog bank rolls over the far hills. The light house, identified as the Point Bonita Lighthouse, and the sailboat that moves inland are the only suggestions of human life. Furthermore, he has chosen a vantage point that immerses the viewer into the scene as if the viewer is observing the landscape from an adjacent cliff allowing his audience to connect with the beauty and tranquility of the landscape on a more personal level.

Bierstadt and his wife Rosalie arrived in San Francisco in July 1871 aboard a modern and recently constructed transcontinental railroad. This journey was much quicker and far more comfortable compared to Bierstadt's earlier and much lengthier expeditions to California that began in 1859 by wagon trail. The San Francisco that greeted the Bierstadts when they arrived had been transformed from a mere prospecting settlement to the most cosmopolitan and industrial city on the West Coast. New buildings began to take over the city skyline and the streets were filled with horses, carriages, merchants, trolley cars, and the masses of new residents that now called San Francisco home. The fresh and captivating energy of this growing western metropolis attracted the Bierstadts and the couple would decide to stay for approximately two years.

During their third extended stay in California, Bierstadt decided to open a studio on Clay Street. His studio had large windows on all sides that provided magnificent views of San Francisco looking over the city below, the bay from Golden Gate to the west, and Mount Diablo to the east. Facing to the north, the window was so large that the wall appeared to be almost all glass. The *San Francisco Bulletin* paid a visit to his studio and reported that Bierstadt would have been able to take in "a view of the whole passage from the Pacific Ocean to the inner bay, with the peninsular and Marine [sic] county shores, including Mt. Tamalpais, a distance of six or seven miles." (R. Trump, *Life and Works of Albert Bierstadt*, dissertation, Ohio State University, Columbus, Ohio, 1963, p. 166) These views from his studio no doubt inspired him daily and provided him with a constant visual resource to study the majestic landscape surrounding San Francisco even when Bierstadt could not venture out into the field to paint, which he did often.



Albert Bierstadt, *San Francisco Bay*, 1871-1873, oil on paperboard mounted on paperboard, Smithsonian American Art Museum, Bequest of Frank McClure, 1979.98.440



Albert Bierstadt, *Alcatraz, San Francisco Bay*, 1875, oil on paper affixed to board, Private collection, Berkeley, California.



Carleton Watkins (American, 1829 - 1916), Golden Gate from Russian Hill, about 1880, Albumen silver print, 37 × 52.4 cm (14 9/16 × 20 5/8 in.), 2001.94.5, The J. Paul Getty Museum, Los Angeles, Gift of The Wilson Centre for Photography.

Due to the struggle of transporting materials in the field, Bierstadt worked extensively with oil paints on a fine paper support rather than canvas. *Entrance to Golden Gate* is slightly larger in scale and more highly finished than most of his compositions of this type. Furthermore, it is strongly believed that Bierstadt may have painted *Entrance to Golden Gate* on the spot in the field rather than from a sketch or series of sketches back at his studio. This makes the work an incredibly unique and rare example from Bierstadt's *oeuvre*, as it would make it one of the earliest California landscapes painted directly from nature.

Unaligned with the majestic landscapes of resplendent romanticism ripe for Eastern consumption that brought Bierstadt notable fame, *Entrance to Golden Gate* provides a more subtly thoughtful yet still luminous vision of the West as an untouched, American Eden. Whereas many of the artist's large-scale works represent the overwhelming grandeur that is oftentimes at conflict with growing industrialization and the presence of man, the present work is exceptionally rare in that Bierstadt depicts an intimate view of a coastal landscape seen as slowly evolving rather than rapidly urbanizing. The small markers of man represented by the lighthouse and sailboat are dwarfed by the awe-inspiring cliffs and waves that

strike the rocky shore. The image of a breaking wave makes one of its first appearances here and would become the subject of some of his best-known works throughout the seventies and eighties. Bierstadt used light as a tool to reveal the structures of his waves and built the white foam and crashing spray from rich impasto. The power and majesty of the sea broken by the imposing landscape is enriched by Bierstadt's technical ability to portray light that gives the sea a luminescent and enticing quality. *Entrance to Golden Gate* stands out in Bierstadt's *oeuvre* for its understated reverence that elevates this serene coastal scene to a wonderfully detailed landscape bathed in a golden California light.

Summarizing Bierstadt's achievement, his biographer, Gordon Hendricks, wrote that "his successes envelop us with the beauty of nature, its sunlight, its greenness, its mists, its subtle shades, its marvelous freshness. All of these Bierstadt felt deeply. Often he was able, with the struggle that every artist knows, to put his feelings on canvas. When he succeeded in what he was trying to do-to pass along some of his own passion for the wildness and beauty of the new West-he was as good as any landscapist in the history of American art." (G. Hendricks, *Albert Bierstadt: Painter of the American West*, New York, 1973, p. 10)



**PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK, NEW YORK**

16

ALFRED THOMPSON BRICHER (1837-1908)

Rocky Coast, Narragansett Bay

signed with conjoined initials 'ATBricher.' (lower left)

oil on canvas

22 x 32in (55.9 x 81.3cm)

Painted *circa* 1880.

\$25,000 - 35,000

Provenance

Marge Baylor, Narrowsburg, New York.

Helen Denny, Narrowsburg, New York, by descent.

Mr. Thomas Barnes, Narrowsburg, New York.

Private collection, Boulder, Colorado.

Valley Fine Art, Boulder, Colorado.

Acquired by the present owner from the above, 2003.

Alfred Thompson Bricher was a significant member of the second generation of Hudson River School landscape painters and was considered to be one of the last of the relevant American Luminists alongside Sanford Robinson Gifford (1823-1880), John Frederick Kensett (1816-1872), Fitz Henry Lane (1804-1865), Jasper Francis

Cropsey (1823-1900), and Martin Johnson Heade (1819-1904). Unlike his contemporaries who sketched and painted notable mountainous spots like the Adirondacks, the Catskills, the White Mountains, Lake George, and Lake Champlain, Bricher devoted his attention instead to painting the seashore and ocean. He painted views of Shinnecock, Narragansett, Chatham, Cape Cod, Southampton and of other various places along the Massachusetts and Maine coastlines. As a result, he is best known for his marine paintings, such as the present work, that depict New England shorelines and showcase the dynamic forces of the sea.

Rocky Coast, Narragansett Bay is a superb example in Bricher's *oeuvre* for its crisp handling and clarity of detail. Bricher has beautifully depicted the ocean and the waves as they crest and curl, break into foam, and then crash into the rocky coastline. Commonly found in Bricher's coastal scenes, he has treated the textural qualities of the rocks with dramatic variations of light and shadow and has nearly eliminated the shoreline to evoke the feeling of being in the scene with nature. The only sign of human life is the sailboat visible in the far distance. Bricher stays in line with the philosophical beliefs of the second generation of Hudson River School painters by equating to canvas the power and resplendence of nature untouched by man.



**PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK, NEW YORK**

17

CONRAD FREITAG (1802-1894)

New York Pilot Boat Alexander M. Lawrence, No. 4
signed and dated 'C. Freitag N.Y. 1883' (lower left)

oil on canvas

32 1/8 x 46 1/8in (81.6 x 117.2cm)

Painted in 1883.

\$6,000 - 8,000

Provenance

North Star Galleries, New York.

Acquired by the present owner from the above, 2000.

The New York Pilot Boat *Alexander M. Lawrence, No. 4* made headlines in 1885 after an almost fatal encounter with a whale during one of her routine cruises about 20 miles east of Nantucket, Massachusetts. The whale ran headlong into the port bow of the vessel, but luckily the planking where the whale collided was not damaged severely, nor were any of the crew members badly hurt. When asked to recount the collision, the crew described that they could "make out under the bow a dark object in the water, which boiled like a caldron." ("Run into by a Whale: The Narrow Escape of the Pilot Boat *Alexander M. Lawrence*," *The New York Times*, vol. XXXIV, no. 10,515, May 17, 1885, p. 4)



PROPERTY FROM THE OCEANIA COLLECTION

18

ANTONIO NICOLO GASPARO JACOBSEN (1850-1921)

The S.S. Mexico Departing Havana Harbor
signed and dated 'Antonio Jacobsen / 1904' (lower right)
oil on canvas
21 3/4 x 35 7/8in (55.2 x 91.1cm)
Painted in 1904.

\$12,000 - 18,000

Provenance

Incurable Collector, New York, by 1984.
Private collection, New York.
Sale, Bonhams, New York, January 24, 2014, lot 142,
sold by the above.
Acquired by the present owner from the above.

Literature

H.S. Sniffen, *Antonio Jacobsen - The Checklist: Paintings and Sketches by Antonio N.G. Jacobsen (1850-1921)*, New York, 1984,
p. 200, no. 19.

The present work was recorded in H.S. Sniffen's checklist of paintings by Antonio Jacobsen and is listed as one of six paintings depicting the S.S. *Mexico* in the author's original publication. A sketch of the S.S. *Mexico* executed in 1895 was listed in the collection of The Mariners' Museum, Newport News, Virginia.

The S.S. *Mexico* was built at William Cramp & Sons of Philadelphia, Pennsylvania for the Ward Line. In the present work, Jacobsen depicts her passing Morro Castle at the entrance to the harbor of Havana Bay near Havana, Cuba. The Morro Castle Fortress is a sixteenth-century fortress built in 1589, when the Spanish occupied Cuba, by the Italian engineer Battista Antonelli. The fortress is perched on the promontory that forms the narrow entrance to the harbor.



PROPERTY FROM THE OCEANIA COLLECTION

19^W

ANTONIO NICOLO GASPARO JACOBSEN (1850-1921)

The S.S. Servia at Sea
 signed, dated and inscribed 'A. Jacobsen. 1882. / 715 Palisades Av
 West Hoboken NJ.' (lower right)
 oil on canvas
 32 1/8 x 60 1/8in (81.6 x 152.7cm)
 Painted in 1882.

\$10,000 - 15,000

Provenance

Independence Seaport Museum, Philadelphia, Pennsylvania, by
 1984.
 Sale, Bonhams, New York, June 25, 2015, lot 280, sold by the
 above.
 Acquired by the present owner from the above.

Literature

H.S. Sniffen, *Antonio Jacobsen - The Checklist: Paintings and
 Sketches by Antonio N.G. Jacobsen (1850-1921)*, New York, 1984,
 p. 274, no. 11.

The present work was recorded in H.S. Sniffen's checklist of
 paintings by Antonio Jacobsen and is listed as one of three paintings
 depicting the S.S. Servia in the author's original publication. The
 other two painted in 1882 and a date unknown were listed in
 a private collection in New York and in an unknown collection
 respectively. A sketch of the S.S. Servia done in 1881 was listed in
 the collection of The Mariners' Museum, Newport News, Virginia.

The S.S. Servia, also known as the R.M.S. Servia, was a transatlantic
 passenger and mail steamer built by J & G Thomson of Clydebank
 (later John Brown & Company) and was launched in 1881. She was
 the first large ocean liner to be built of steel rather than iron and she
 was the first Cunard ship to have electric lighting. At the time of her
 launch, she was the second largest ship in the world at 515 feet long
 and 52 1/10 feet wide.

The S.S. Servia had public rooms of a scale and luxury that was
 greater than anything previously seen on a transatlantic passenger
 liner. Of her three decks, her upper deck consisted of deckhouses
 that included a first-class smoking room, a luxuriously fitted ladies
 drawing room, and a music room. The entrance to her grand
 staircase was the largest that had ever appeared on a transatlantic
 passenger liner. Paneled in polished maple and ash, it led down to
 the main deck that featured a library and a total of twenty-four
 first-class staterooms situated aft of this landing. Situated forward
 was the first-class dining salon that was richly decorated with carved
 panels, carpets, and a skylight.

Edward Fleetwood John Pellew, 4th Viscount Exmouth (1861-1899)
 and the Viscountess Exmouth made headlines when they sailed
 aboard her for Liverpool from New York on October 1, 1884 after
 having spent their honeymoon in America. Among her many other
 notable passengers were writers Jane Addams (1860-1935) and
 Henry James (1843-1916) who both sailed on a crossing in August
 of 1883. They surprisingly never crossed paths during the voyage.
 With the appearance of the R.M.S. Campania and R.M.S. Lucania
 in 1893, the S.S. Servia was relegated to intermediate service. Later
 she was used to transport troops to South Africa during the Boer
 War and then was broken up in 1902 by Thos. W. Ward Ltd.

PROPERTY FROM THE COLLECTION OF AUDREY NYE

20

JAMES EDWARD BUTTERS WORTH (1817-1894)

Racing Yachts Magic and Gracie
signed 'J.E. Buttersworth' (lower right)
oil on canvas laid down on panel
7 7/8 x 18 1/8in (20 x 46cm)

\$40,000 - 60,000

Provenance

Harry Gale Nye Jr., Newport Beach, California, by 1958.
By descent to the present owner, 1987.

James Edward Buttersworth was one of the most noteworthy American maritime artists who painted beautifully detailed and dramatic depictions of some of the most famous racing clipper ships, steamers, and yachts in maritime history under full sail off New York. His works often featured the America's Cup races, oceanic crossing scenes, and prominent displays of sailing vessels of all sizes and historical importance.

The present work by Buttersworth most likely depicts in characteristic luminist style a New York Yacht Club race. The vessel at right has been attributed as the racing schooner *Magic* while the vessel at center as the sloop *Gracie*. Also visible at center with her signature red hull is the Sandy Hook light ship that was frequently used as a marker on the New York Yacht Club racecourse. Buttersworth beautifully depicts the drama of the moment when *Magic* and *Gracie* round the Sandy Hook light ship.

The racing schooner *Magic* was one of the best of her time. Measuring 84 feet long, she was designed and owned by Richard F. Loper (1800-1880) and was launched by T. Byerly & Son at Philadelphia in 1857 as the sloop *Madgie*. Loper made the decision in 1858 to lengthen her and then in 1859, he replaced her large sloop rig with a more flexible schooner rig. She was eventually rebuilt in 1869 as *Magic* for New York Yacht Club member Franklin Osgood (1828-1888) and led the New York Yacht Club fleet a year later in the 1870 America's Cup, ultimately defeating James Lloyd Ashbuery's (1834-1895) yacht *Cambria* sailing on behalf of the Royal Thames Yacht Club. This was the first America's Cup to be hosted in the United States and the first America's Cup since the trophy was renamed from the 100 Guineas Cup. Actor J. Lester Wallack (1820-1888) eventually acquired *Magic* and she remained a very competitive yacht under his ownership through the 1870s.

Magic's key challenger *Gracie* that Buttersworth has depicted at center was designed by shopkeeper Abraham Schank and was built and launched by A. G. Polhemus at Nyack, New York on the Hudson in 1868. She measured 72 feet long and was notably shallow and heavily rigged. *Gracie* was first owned by William Voorhis before being bought by H. W. Johnson and William Krebs in the winter of 1869-1870. *Magic* and *Gracie* have been recorded as racing on several occasions and Buttersworth is known to have painted the two challenging each other on the racecourse several times.





(verso)

**PROPERTY FROM THE COLLECTION OF ANWYN HURXTHAL,
MORGAN HILL, CALIFORNIA**

21

JOHN WHORF (1903-1959)

A Light on the Sea

signed 'John Whorf' (lower left) and numbered '#7' and inscribed
with title (on the reverse)

watercolor and pencil on paper

15 1/4 x 22 1/2in (38.7 x 57.2cm)

\$4,000 - 6,000

Provenance

The artist.

Lewis and Dorothy Hurxthal, gift from the above, 1940s.

By descent to the present owner, 1996.

We are grateful to Amy Whorf McGuiggan, granddaughter of
the artist and contributing author of the monograph *John Whorf
Rediscovered* for her kind assistance in cataloging this lot.

The present work retains a study for an autumn landscape on the
reverse.



**PROPERTY FROM THE COLLECTION OF ANWYN HURXTHAL,
MORGAN HILL, CALIFORNIA**

22

JOHN WHORF (1903-1959)

Reclining Figure

signed, numbered and inscribed 'John Whorf. 1. for Lou + Dot.'
(lower left) and numbered again and inscribed with title (on the
reverse)

watercolor and pencil on paper
12 1/4 x 21 3/8in (31.1 x 54.3cm)

\$1,500 - 2,500

Provenance

The artist.

Lewis and Dorothy Hurxthal, gift from the above, 1940s.
By descent to the present owner, 1996.

We are grateful to Amy Whorf McGuiggan, granddaughter of
the artist and contributing author of the monograph *John Whorf
Rediscovered* for her kind assistance in cataloging this lot.



23



24

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

23

JOHN KOCH (1909-1978)

Man Asleep

signed 'John Koch' (lower right) and inscribed with title (lower left)
pencil and white and yellow chalk on tan paper
11 1/2 x 19 3/4in (29.2 x 50.2cm)

\$2,500 - 3,500

Provenance

Sale, Swann Auction Galleries, New York, June 9, 2016, lot 119.
Acquired by the present owner from the above.

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

24

JOHN KOCH (1909-1978)

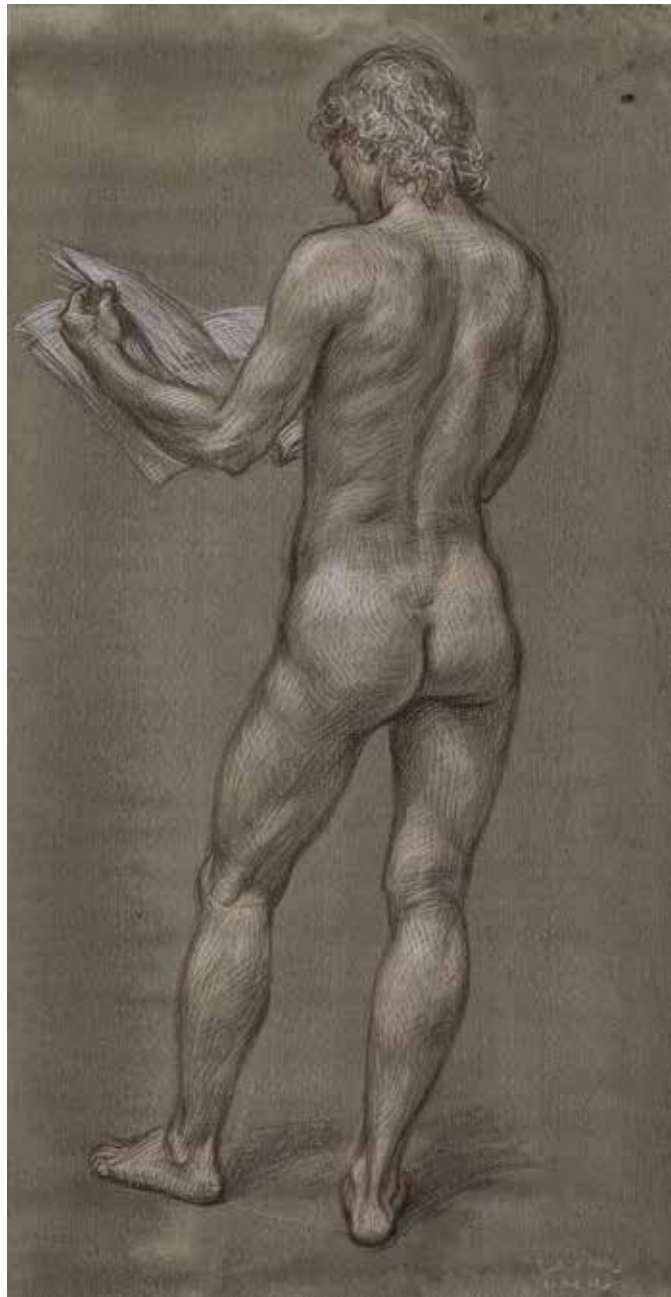
Male Torso

signed 'John Koch' (lower right) and inscribed with title (lower left)
pencil, color pencil and chalk on tan paper
12 1/8 x 18in (30.8 x 45.7cm)

\$2,000 - 3,000

Provenance

Sale, Swann Auction Galleries, New York, June 12, 2014, lot 185.
Acquired by the present owner from the above.



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

25

PAUL CADMUS (1904-1999)

Male Nude (NM 118)

signed and inscribed 'Cadmus / NM 118' lower right
conté crayon on olive paper
image, 19 x 10in (48.3 x 25.4cm); sheet,
20 1/8 x 12 1/4in (51.1 x 31.1cm)

\$3,000 - 5,000

Provenance

The artist.
[With] Midtown Galleries, New York.
Private collection, Sacramento, California.
Acquired by the present owner from the above, *circa* 2015.

BESSIE POTTER VONNOH (1872-1955)*Enthroned*

inscribed 'Bessie Potter Vonnoh. / 1902' (along the base) and numbered 'No. IX.' (along the base) and inscribed 'Roman Bronze Works N.Y.' (on the base)

bronze with brown patina

12in high (30.5cm high)

Modeled in 1902; Cast in 1907.

\$12,000 - 18,000

Provenance

Private collection, California.

Estate of the above.

Private collection, Florida.

Literature

Society of American Artists, *Twenty-Sixth Annual Exhibition of the Society of American Artists*, exhibition catalogue, New York, 1904, p. 66, no. 397, another example listed

"Gleanings from American Art Centers," *Brush and Pencil*, April 1904, vol. XIV, no. 1, p. 43, another example listed.

"Prize Winners Among Local Painters-Good Work Accomplished by Atelier of T-Square Club-Attractive Scholarships Open to Students," *The Philadelphia Inquirer*, April 3, 1904, vol. 150, no. 94, sec. 3d, p. 3, another example listed.

Roman Bronze Works Archives, *Ledger 2*, Amon Carter Museum of American Art, Fort Worth, Texas, August 2, 1907 (date recorded), p. 75.

J. Connor, J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works, 1893-1939*, Austin, Texas, 1989, pp. 164, 166, another example illustrated.

C.S. Rubinstein, *American Women Sculptors: A History of Women Working in Three Dimensions*, Boston, Massachusetts, 1990, p. 114, another example listed.

D.J. Hassler, J.M. Marter, J.L. Thompson, T. Tolles, *American Sculpture in the Metropolitan Museum of Art: Volume II. A Catalogue of Works by Artists Born between 1865 and 1886*, New York, 2001, pp. 559, 564-565, no. 257, another example illustrated.

T. Tolles, *Perspectives on American Sculpture before 1925*, New York, 2003, pp. 119-120, fig. 95, another example illustrated.

J. Aronson, *Bessie Potter Vonnoh: Sculptor of Women*, Cincinnati, Ohio, 2008, pp. 121-126, pl. 14, another example illustrated.

S. May, "Bessie Potter Vonnoh: Sculptor of Women," *Antiques and The Arts Weekly*, February 6, 2009, pp. 40-41, another example illustrated.



Abbott Handerson Thayer, *Virgin Enthroned*, 1891, oil on canvas, Smithsonian American Art Museum, Gift of John Gellatly, 1929.6.131

There are 21 known versions of *Enthroned* that were produced. Other examples of *Enthroned* are found in the collections of The Metropolitan Museum of Art, New York, the Corcoran Gallery of Art, Washington, D.C., and the Missouri Historical Society, Saint Louis, Missouri.

Bessie Potter Vonnoh's *Enthroned* is one of the most distinguished works in the artist's *oeuvre* on the subject of mothers and children and masterfully demonstrates her prized abilities as a modeler to create complex relationships between composition, texture, and pattern. In the present work, Vonnoh has constructed a highly detailed frontal view of a mother seated aristocratically in a throne-like chair and surrounded by her loving children. The figures appear connected through the melted lines of flowing cloth around them and Vonnoh has placed the mother centrally within the pyramidal composition of the work. Vonnoh has also intentionally and strategically designed a decorative halo-like frame on the elegantly carved chair behind the mother's head. These elements united remove the sculpture from the realms of both portraiture and everyday vignettes and instead serve to elevate the composition to a higher plane that explicitly references the Madonna.

The dual significance of images of the Madonna as both the Virgin Mother, Queen of Heaven and the exaltation of motherhood itself was a popular secular interpretation during the late nineteenth-century and formed the basis of the interpretation of *Enthroned* by Vonnoh's contemporaries. The present work was famously described as "the personification of the dignity and the majesty of motherhood." ("Famous Paintings Depicting Mother Love as Art Knows It," *New York Sun*, March 16, 1913, sec. 4, p. 8) *Enthroned* also shares a similar theme and symmetrically balanced composition with Abbott Henderson Thayer's (1849-1921) celebrated painting *Virgin Enthroned* (1891, Smithsonian American Art Museum, Washington, D.C.) that, according to art historian Julie Aronson, Vonnoh would have probably known well from both the Chicago and Paris expositions. (J. Aronson, *Bessie Potter Vonnoh: Sculptor of Women*, Cincinnati, Ohio, 2008, p. 124) Vonnoh's *Enthroned* differs from Thayer's *Virgin Enthroned* in that she has created a more natural portrayal of the children's behavior toward their mother. Furthermore, as evidenced in other works by Vonnoh, her figures appear to have multiple layers of meaning. The three children in *Enthroned* have been suggested to represent three progressive phases of childhood from dependence to independence.

The sitters for *Enthroned* were Vonnoh's neighbors, Helena Walter (1876-1910 or 1911), her two daughters Helen and Josephine, and her infant son Charles. Legend has it that she was so struck by Walter's beauty that she stopped her on the street and asked her to pose for her on the spot. While the present work is not intended to be a portrait of Walter, the mother figure does have defining features that hint at her identity. Vonnoh was drawn to mothers and children and often developed enduring relationships with the children of her friends, which makes her friendship with Walter and her children of little wonder. The works for which these children posed became, in a sense, her surrogate children. Vonnoh famously remarked "I have only my bronze and marble babies...but I love them as much as if they were flesh and blood." (as quoted in "Famous Woman Sculptor Discourages Those Who Would Follow in Her Footsteps," *New York Telegram*, October 11, 1929, p. 12) She would admit that her devotion to sculpting mothers and children was related to the personal fact that she did not have children of her own and asserted that the modeling of children brought out her maternal instincts.

Two years after its completion, Vonnoh first exhibited *Enthroned* at the Society of American Artists in 1904 and most likely chose the plaster model or the first bronze cast by Roman Bronze Works. Vonnoh was awarded the Julia A. Shaw Memorial Prize of \$300, an award for the best work created by a woman. *Enthroned* granted Vonnoh increased notoriety and respect by her contemporaries and assisted her in obtaining membership into the Society.





**PROPERTY FROM THE COLLECTION OF AN
AMERICAN CORPORATION**

27

BERNHARD GUTMANN (1869-1936)

Breton Mother and Child

signed and dated 'B. Gutmann / 1910' (lower right)

oil on canvas

29 x 23 3/4in (73.7 x 60.3cm)

Painted in 1910.

\$2,500 - 3,500

Provenance

The artist.

Estate of the above.

Grand Central Art Galleries, Inc., New York.

Acquired by the present owner from the above, October 7, 1988.

Bernhard Gutmann maintained a studio in Paris, France from 1907 to 1911. During this extended honeymoon in Europe with his wife, financial heiress Bertha Goldman, he embraced the bright colors and vibrant brushwork of the Impressionists. Paris provided Gutmann with a cultural center where he could flourish, but the restless energy of the city motivated him to seek out subjects in the country, primarily in Brittany like many of his contemporaries. He made numerous sketches of the Breton landscape and its people that he later developed into finished paintings back in his studio in Paris. The picturesque landscape and the traditional costume and rustic charms of the Breton people inspired him more than the modern urbanity of the French capital. Gutmann frequented Breton villages from Concarneau to Point-Aven, but seemed to favor Douarnenez. The present work is a superb example from this period in Gutmann's *oeuvre*, exhibiting his love for the subject of Breton mothers and their children and his embrace of the brilliant color palette of the Impressionists. The birth of their daughter Elizabeth in Paris in 1911 motivated the family's return to the United States and they settled in New York where Gutmann would go on to make a name for himself.



**PROPERTY FROM THE COLLECTION OF
MARY LEE M. HERMANN, ST. LOUIS, MISSOURI**

28

FREDERICK CARL FRIESEKE (1874-1939)

Embroidery

signed 'F.C. Frieseke.' (lower left)

oil on canvas

32 1/8 x 32 1/8in (81.6 x 81.6cm)

Painted *circa* 1927.

\$20,000 - 30,000

Provenance

The artist.

Estate of the above, 1939.

Hirschl & Adler Galleries, Inc., New York, acquired from the above, 1966.

Mortimer C. Spiller, acquired from the above, *circa* 1967.

Sale, Hindman, Chicago, Illinois, June 25, 1990, lot 443.

Mr. and Mrs. Walter S. Oberfelter, (probably) acquired from the above.

Michael Reese Hospital, Chicago, Illinois, gift from the above.

Sale, Sotheby's, New York, May 24, 2000, lot 23.

Forum Gallery, New York, (probably) acquired from the above.

Acquired by the late owner from the above, January 17, 2001.

Exhibited

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts,

The 125th Annual Exhibition of Paintings and Sculpture, January

26-March 16, 1930, no. 329.

New York, Hirschl & Adler Galleries, Inc., *Frederick Frieseke, 1874-*

1939, April 12-May 7, 1966, no. 18.

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



PROPERTY FROM THE ESTATE OF ANN AND PETE JACKSON

29

WALTER LAUNT PALMER (1854-1932)

Sailing on the Laguna Veneta
signed 'W.L. Palmer.' (lower left)
oil on canvas
24 1/2 x 34 1/2in (62.2 x 88cm)

\$10,000 - 15,000

Provenance

The Gavit family, Santa Barbara, California, by 1930.
By descent to the late owners.

HARRIET WHITNEY FRISHMUTH (1880-1980)*The Vine*

inscribed '19©21 / HARRIET W. FRISHMUTH' (on the base) and

inscribed 'R.B.W. INC.' (on the base)

bronze with greenish brown patina

12in high (30.5cm high)

Modeled in 1921.

\$7,000 - 9,000

Provenance

The artist.

Private collection, Illinois, acquired from the above.

Private collection, Illinois, by descent.

Literature

"48 Works Are Sold In Winter Academy," *The Art News: An International Pictorial of Art*, December 15, 1923, vol. XXII, no. 10, p. 2, another example listed.

"Contemporary Art and The National Academy," *The American Magazine of Art*, January 1924, vol. 15, no. 1, pp. 719, 722, another example illustrated.

"Providence," *The Art News: An International Pictorial of Art*, March 29, 1924, vol. XXII, no. 25, p. 12, another example listed.

"Notes from Los Angeles," *The American Magazine of Art*, July 1924, vol. 15, no. 7, p. 382, another example listed.

M.C. Smith, "The Art of Harriet Frishmuth," *The American Magazine of Art*, September 1925, vol. 16, no. 9, pp. 474, 478, another example illustrated.

The Gorham Company, Bronze Division, *Famous Small Bronzes*, New York, 1928, p. 101, another example illustrated.

A.T.E. Gardner, "Sculpture Survey, 1872-1951," *The Metropolitan Museum of Art Bulletin*, December 1951, vol. X, no. 4, p. 143, another example listed.

F. Pfister, "Statuary to Electronics via Plaster Molding," *The Foundry*, September 1952, another example illustrated.

B.G. Proske, *Brookgreen Gardens Sculpture*, Brookgreen Gardens, South Carolina, 1968, p. 226, another example listed.

A. Schmajovian, ed., "Harriet Whitney Frishmuth, American Sculptor," *The Courier*, October 1971, vol. IX, no. 1, pp. 26-27, another example listed.

C.N. Aronson, *Sculptured Hyacinths*, New York, 1973, pp. 43-46, 87, 127, 200, 202, 208, other examples illustrated.

"Acquisitions: 1984," *Yale University Art Gallery Bulletin*, 1986, p. 80, another example listed.

J. Conner, J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works, 1893-1939*, Austin, Texas, 1989, pp. 38-39, another example illustrated.

C.S. Rubinstein, *American Women Sculptors: A History of Women Working in Three Dimensions*, Boston, Massachusetts, 1990, p. 154-156, another example illustrated.

P.B. Freedman, R.J. Frank, *A Checklist of American Sculpture at Yale University*, New Haven, Connecticut, 1992, pp. 66-67, no. 98, another example illustrated.

Eaton Fine Art, Inc., *From Neo-Classical and Beaux-Arts to Modernism: A Passage in American Sculpture*, exhibition catalogue, West Palm Beach, Florida, 2000, pp. 44-45, another example illustrated.

D.J. Hassler, J.M. Marter, J.L. Thompson, T. Tolles, *American Sculpture in the Metropolitan Museum of Art: Volume II. A Catalogue of Works by Artists Born between 1865 and 1886*, New York, 2001, pp. 640, 642-643, no. 294, another example illustrated.

J. Conner, L.R. Lehmbek, T. Tolles, F.L. Hohmann III, *Captured Motion, The Sculpture of Harriet Whitney Frishmuth: A Catalogue of Works*, New York, 2006, pp. 31, 33, 46, 58-59, 79, 102, 107n10, 150-51, 176, 240, 277, no. 1921:1, other examples illustrated.

Other examples of this version of *The Vine* are found in the collections of Brookgreen Gardens, Pawleys Island, South Carolina, Huntington Museum of Art, Huntington, West Virginia, and the Yale University Art Gallery, New Haven, Connecticut.



The Vine demonstrates Harriet Frishmuth's mastery of skill and her powers of ingenuity like no other work in her oeuvre. Her inspiration for the present work came from her love of ballet performances and was first conceived as a study for one of her sculpture classes that she taught at her Sniffen Court studio in New York. Her model, Renee Wilde struck a number of spontaneous poses until Frishmuth and the other ladies saw a pose they especially liked. As their work continued that day, Frishmuth posed Wilde on her tiptoes, bent her back, and had her reach up to the sky with hands overlapping and holding a rope to simulate a grape vine, thus where the sculpture would eventually get its name. For the finished work, Frishmuth depicts Wilde as a woodland nymph and has placed bunches of grapes at her feet. Her eyes are closed in ecstasy and her body forms a sinuous vertical s-curve. Frishmuth's fluid modeling of the surfaces allows for the body to be shown in an elegant unbroken arc. In 1923, she enlarged the sculpture to overlife-size for the National Sculpture Society's exhibition at the Hispanic Society of America. Later that year at the winter annual exhibition at the National Academy of Design, she received the Julia A. Shaw Memorial Prize for the best work in the exhibition done by a woman. Today, *The Vine* is still considered one of Frishmuth's most popular and commercially successful works.



PROPERTY FROM A PRIVATE COLLECTION,
LOS ANGELES, CALIFORNIA

31

REGINALD MARSH (1898-1954)

"Green Pastures," Plymouth Theatre
signed 'Reginald Marsh' (lower right) and inscribed with title
(lower center)

charcoal, ink and gouache on paper
14 5/8 x 22 7/8in (37.2 x 58.1cm)

\$4,000 - 6,000

Provenance

Murray Schneider, San Diego, California.
Gift to the present owner from the above, by 2008.

Reginald Marsh was a cognoscente observer of urban life and theatrical performances, capturing his inspiration in countless paintings, sketches, illustrations, and drawings. The present work by Marsh depicts part I, scene IX from the play *The Green Pastures* being performed at New York's Plymouth Theatre, known today as the Gerald Schoenfeld Theatre. At center, Noah and his sons are seen aboard Noah's Ark and trying to warn their neighbors below who look on with either jeering or shocked expressions. Visible at

right is a ramp and an elephant stepping forward, depicting the moment Noah's sons begin to board the animals on the ark while the rain comes down.

The Green Pastures was written by playwright Marc Connelly (1890-1980) in 1930 and portrays episodes from the *Old Testament* as seen through the eyes of a young African American girl in the Depression-era South who interprets *The Bible* in terms familiar to her. The play was first performed at New York's Mansfield Theatre in 1930 shortly after it was written. In the first run of *The Green Pastures*, Connelly's character "De Lawd" or God was played by the renowned Richard Berry Harrison (1864-1935) and featured numerous African American spirituals from The Hall Johnson Choir arranged by composer Francis Hall Johnson (1888-1970).

Connelly received the Pulitzer Prize for drama for *The Green Pastures* and it was considered a landmark in American drama for showcasing the first all-black Broadway cast. The play, and later film, were well received by white drama and film critics, but was criticized by African American cultural critics, intellectuals, and audiences for Connelly's claim to be presenting an authentic portrayal of black religious thought.



**PROPERTY FROM A PRIVATE COLLECTION,
LOS ANGELES, CALIFORNIA**

32

ROCKWELL KENT (1882-1971)

Greenland Man

signed and dated 'Rockwell Kent 1931' (lower left)
ink on paper

image, 8 1/2 x 5 1/4in (21.6 x 13.3cm);

sheet, 11 5/8 x 8 5/8in (29.5 x 21.9cm)

Executed in 1931.

\$2,000 - 3,000

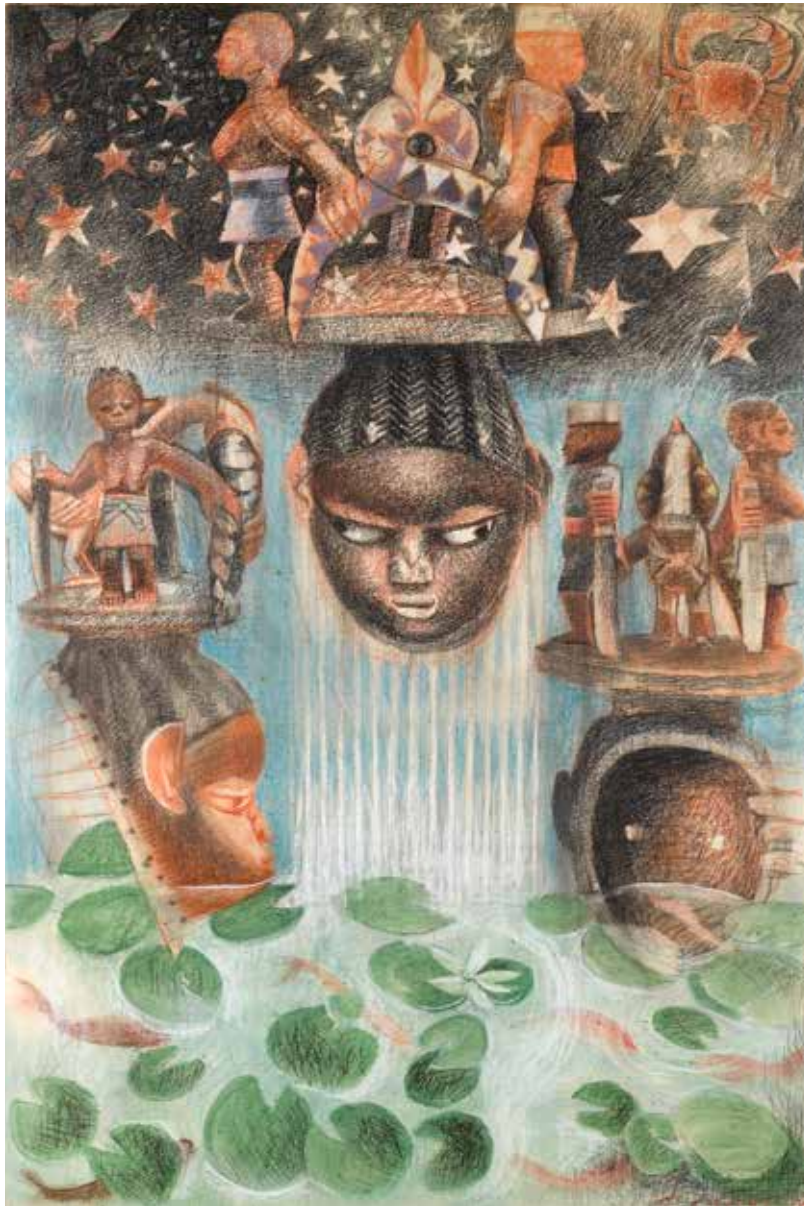
Provenance

The artist.

Murray Schneider, San Diego, California, acquired from the above.

Gift to the present owner from the above, by 2008.

Rockwell Kent first visited Greenland in 1929 and became captivated by the beauty of the country's rugged and expansive terrain. He stayed for two months during his first trip and eagerly returned in 1931 through 1932 and again in 1934. Kent later referred to his time in Greenland as the happiest and most productive of his life. Kent created dozens of stunning views of the majestic icebergs and mountains of Greenland and heroic and humble portrayals of the natives during this period, including the present work.



33 ^W

JOHN BIGGERS (1924-2001)

Homage to Gelede

signed 'J. Biggers' (lower right)

conté crayon, pastel and pencil on paper

image, 41 x 27 3/4in (104.1 x 70.5cm);

sheet, 42 x 29in (106.7 x 73.7cm)

\$8,000 - 12,000

Provenance

Private collection, Houston, Texas.

Acquired by the present owner from the above, 2000.

John Biggers traveled several times to Africa where he found significant inspiration for his work in African cultural traditions, including from West African societies he observed that had a matriarchal history and placed emphasis on female ancestry. In 1957, Biggers became one of the first African American artists to visit the continent through a United Nations Educational, Scientific and Cultural Organization (UNESCO) fellowship when he spent several months travelling with his wife through Ghana, Benin, Nigeria and Togo. He returned to Africa three more times through the 1980s.

Stemming from the Yoruba ethnic group in Western Africa, Gelede is a celebration of female ancestors, including the mothers and female elders in a community. Ceremonies honoring Gelede include ornate headdresses and masks, which Biggers depicts in the present work. In large festivals, there are typically masked dancers, music, and drumming. In addition to honoring the dead, it is believed that these ceremonies can enlist the supernatural help of women ancestors in times of need including during wartime, to enrich fertility or encourage rain, or to rid societies of plagues.



PROPERTY FROM THE ESTATE OF JANE ATTIAS

34

SARGENT JOHNSON (1888-1967)

Primitive Head

Oaxacan clay

5 1/2in high (14cm high), on a 2 3/8in high (6cm high) wooden base
Modeled in 1945.

\$5,000 - 7,000

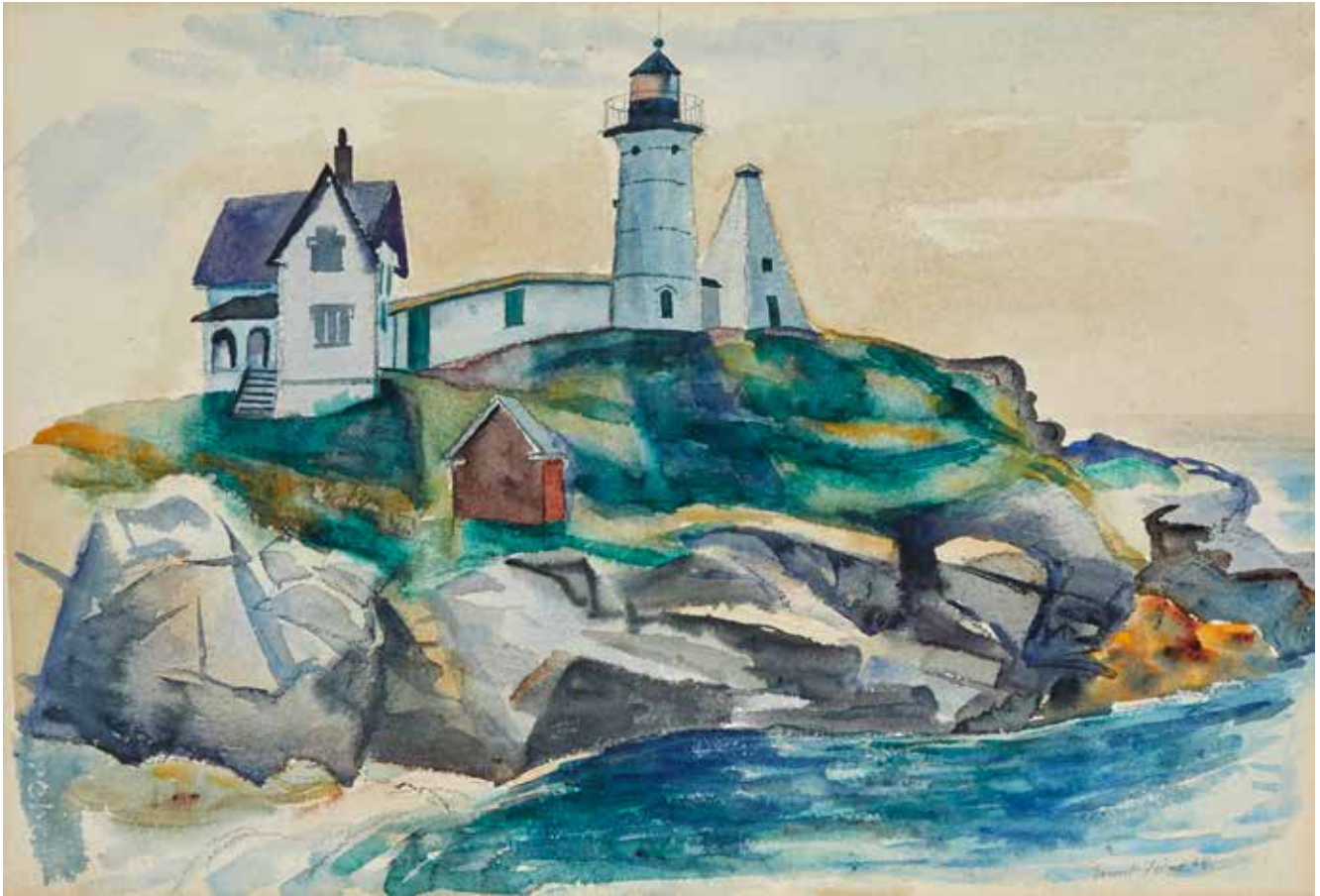
Provenance

Private collection, London, by circa 1960s.
By descent to the late owner.

Exhibited

San Francisco, California, San Francisco Museum of Modern Art,
Sargent Johnson: African-American Modernist, March 13-July 7,
1998, pp. 21, 62, 83, pl. 21, no. 33, illustrated.

In the early 1940s, Sargent Johnson became more involved with various craft movements in art and began to study African and Pre-Columbian art practices. This led him to apply for and successfully receive an Abraham Rosenberg Scholarship to travel to Mexico in 1944 and again in 1949. In his 1944 application, Johnson discussed his interest in polychromy and the use of archaeological materials from Egypt, Greece, the Orient, the Middle Ages and primitive societies by contemporary sculptors. By 1945, Johnson visited Oaxaca, Mexico and became fascinated in the region's gray clay that develops a smoky black color when fired by a slow wood-reduction process at relatively low temperatures and that was traditionally used by Zapotec Indians and Mexicans in San Bartolo Coyotepoc to create pots. Johnson worked small amounts of this clay into small figures in his hotel and is probably where the present work was conceived. *Primitive Head* resembles both in size and simplicity some of the smaller ruins that Johnson would have seen while traveling through Mexico and is a superb example from this period in his artistic *oeuvre*. In later years, Johnson returned to Oaxaca and southern Mexico to further explore his interests in Oaxacan clay, the archeological sites, and Chelula polychrome pottery.



**PROPERTY FROM A PRIVATE COLLECTION,
LOS ANGELES, CALIFORNIA**

35

ERNEST FIENE (1894-1965)

East Coast Lighthouse

signed and dated 'Ernest Fiene. 48.' (lower right)

watercolor and graphite on paper

image, 14 x 21in (35.6 x 53.3cm);

sheet, 15 1/8 x 22 3/4in (38.4 x 57.8cm)

Executed in 1948.

\$800 - 1,200

Provenance

Murray Schneider, San Diego, California.

Gift to the present owner from the above, by 2008.



36

JAN MATULKA (1890-1972)

Boats and Houses

signed 'Matulka' (lower right)

watercolor, gouache, charcoal and pencil on paper

15 x 20 5/8in (38.1 x 52.4cm)

Executed circa 1925.

\$3,000 - 5,000

Provenance

Sale, Swann Auction Galleries, New York, June 8, 2010, lot 129.

Acquired by the present owner from the above.



37

CHARLES BURCHFIELD (1893-1967)

Snow Patterns

dated 'March - 10 - 1917' (on the reverse)
 watercolor and pencil on paper laid down on board
 13 3/4 x 19 3/4in (34.9 x 50.2cm)
 Executed in 1917.

\$3,000 - 5,000

Provenance

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

Literature

(probably) J.W. Straus, "Charles E. Burchfield: An Interview with the Artist, An Account and Analysis of his Production, A Catalogue of his Paintings with two hundred fourteen reproductions," Honors Thesis Submitted to the Department of Fine Arts, Harvard College, 1942, cat. no. 206.
 (probably) J.S. Trovato, Charles Burchfield, Catalogue of Paintings in Public and Private Collections, Utica, New York, 1970, p. 58, no. 273.

Joseph Trovato's entry that is likely recording the present work notes the location as Charles Burchfield's hometown of Salem, Ohio, depicting "'Snow patterns in fields S.W. of Fawcett's Thicket Rd.,' Salem." (*Charles Burchfield, Catalogue of Paintings in Public and Private Collections*, Utica, New York, 1970, p. 58) While the artist's journals have no entry for the day of March 10, 1917, entries on subsequent days describe similar weather conditions to those depicted in the present work. On March 15, 1917, the artist wrote, "A cold strange morning / Irregular layer rifts of cold blue & ochre in the sky, tops of house glow with blue [light]; things are only half seen — ; our mind is carried to other scenes & ideas than the one before us." (C.E. Burchfield, *Journals*, March 15-16, 1917, vol. 30, pp. 3-4)

Accompanying this work is a research report completed by Nancy Weekly of the Burchfield Penney Art Center, Buffalo, New York. We wish to thank her for her assistance cataloguing this lot.



**PROPERTY FROM A PRIVATE COLLECTION,
LOS ANGELES, CALIFORNIA**

38

THOMAS HART BENTON (1889-1975)

Landscape

signed 'Benton' (lower right) and signed again and dated
(on the reverse)

watercolor and graphite on paper
6 1/4 x 8 1/8in (15.9 x 20.6cm)

Executed *circa* 1915-17.

\$7,000 - 10,000

Provenance

Murray Schneider, San Diego, California.

Gift to the present owner from the above, by 2008.

This work will be included in the forthcoming Thomas Hart Benton *catalogue raisonné* being prepared by the Thomas Hart Benton Catalogue Raisonné Foundation. Committee Members: Dr. Henry Adams, Jessie Benton, Anthony Benton Gude, Andrew Thompson and Michael Owen.



PROPERTY OF AN OREGON GENTLEMAN

39

NEIL WELLIVER (1929-2005)

Woodland Terry
signed 'Welliver' (lower right) and inscribed with title (on the stretcher)
oil on canvas
42 x 38in (106.7 x 96.5cm)
Painted in 1966.

\$6,000 - 8,000

Provenance

The artist.
[With] Fischbach Gallery, New York.
Sale, Christie's, New York, November 8, 1993, lot 231.
Private collection, California, (probably) acquired from the above.
By descent to the present owner.

The present work depicting a nude woman partially submerged in a creek bed is a remarkable example of one of Neil Welliver's figurative works and exhibits his signature representational style. Welliver was fascinated by the physical distortions of the body created by water and, as a result, the natural abstracted image. He would revisit this subject numerous times before leaving figurative painting behind and focusing solely on landscapes, particularly in Maine.

PROPERTY OF AN OREGON GENTLEMAN

40

DARREL AUSTIN (1907-1994)

The Spring

signed 'Darrel Austin' (lower right)

oil on canvas

30 x 24in (76.2 x 61cm)

Painted in 1941.

\$1,500 - 2,500

Provenance

The artist.

[With] Perls Galleries, New York.

Private collection, California.

By descent to the present owner.

Exhibited

New York, Perls Galleries, Inc., *Darrel Austin*, February 16-March 28, 1942, n.p., no. 12.

The present work is a prime example of the unique and mystical nature of Darrel Austin's paintings. Employing a palette knife as his principal instrument, Austin has depicted a nude woman standing half submerged in a marsh holding a mysterious object. Another nude figure seen in the distance looks toward the nude woman and a full moon is visible peering through the night sky. The water has been made enchantingly translucent so that the woman's legs and the marsh bed are visible.

The subject of nude female figures in nature at night is one that Austin would revisit numerous times, but he never had preconceived ideas about his subjects before painting them. His working method was spontaneous and imaginative, never making preparatory sketches and never making direct use of a model. Throughout his career, Austin was never concerned with how his works compared to his predecessors and contemporaries and never felt the desire to explain his work to his audiences. Austin famously remarked in the Museum of Modern Art's exhibition catalogue for the exhibition *Americans 1942: 18 Artists from 9 States* which he was included in, "I cannot explain my paintings, they must be felt." (as quoted in D.C. Miller, *Americans 1942: 18 Artists from 9 States*, exhibition catalogue, New York, 1942, p.11)

41

JOSEPH STELLA (1877-1946)

Study for Golden Fall

pastel on paper

26 x 20 1/8in (66 x 51.1cm)

Executed in 1940.

\$6,000 - 8,000

Provenance

The artist.

Sergio Stella, nephew of the above, by descent, 1946.

By descent to the present owner.



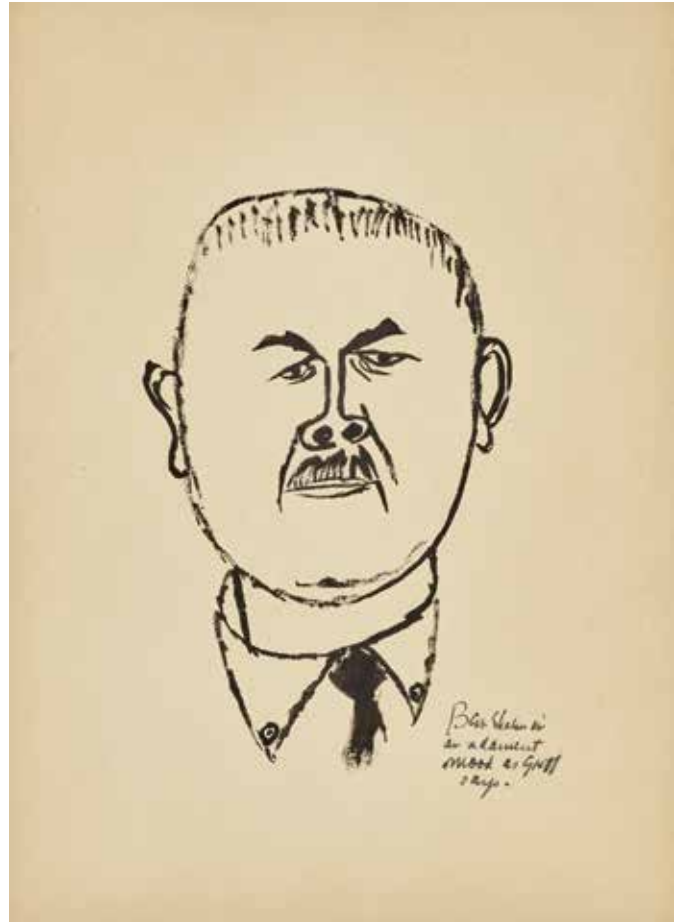
40



41



Thus Proving, Of Course, The Futility of Fighting Unionism



Ben Shahn in an Adamant Mood as Gruff Says

42

BEN SHAHN (1898-1969)

Thus Proving, Of Course, The Futility of Fighting Unionism and *Ben Shahn in an Adamant Mood as Gruff Says: A Pair of Works* signed 'Ben Shahn. fecit.' (lower right); signed and inscribed with title 'Ben Shahn in / an adamant / mood as Gruff / says.' (lower right), respectively
 watercolor, ink and whiting on paper; ink on artists sketch paper laid down on board, respectively
 image, 8 1/4 x 6in (21 x 15.2cm), sheet, 10 x 6 7/8in (25.4 x 17.5cm);
 12 x 8 7/8in (30.5 x 22.5cm), respectively

\$4,000 - 6,000

Provenance

The artist.
 Acquired by the present owner from the above, by 1974.



**PROPERTY FROM A PRIVATE COLLECTION,
LOS ANGELES, CALIFORNIA**

43

GARRETT PRICE (1896-1979)

Cover Artwork for The New Yorker, August 11, 1951
signed 'Garrett Price' (lower right) and inscribed indistinctly
(upper left)

watercolor, gouache and graphite on paper laid down on board
image, 13 3/4 x 9 3/8in (34.9 x 23.8cm);
sheet, 15 1/2 x 11 3/4in (39.4 x 29.9cm)

\$800 - 1,200

Provenance

Murray Schneider, San Diego, California.
Gift to the present owner from the above, by 2008.

Literature

The New Yorker, August 11, 1951, front cover illustration.

Garrett Price was one of the greatest American cartoonists and illustrators of the 20th century. Price worked for *The New Yorker* for half a century, producing hundreds of cartoons and one hundred covers for the publication. The present work was illustrated on the cover of the August 11, 1951 issue of *The New Yorker*.



44

JOHN KOCH (1909-1978)

Male Model Seated with Shirt
signed 'Koch' (lower right) and inscribed with title (lower left)
graphite on paper
18 x 12in (45.7 x 30.5cm)

\$2,000 - 3,000

Provenance

The artist.
Kraushaar Galleries, New York.
William Campbell Estler, Palo Alto, California, acquired from the above,
1967.
Gifted to the present owner from the above, *circa* 1978.



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

45

JARED FRENCH (1905-1987)

Standing Male Nude Seen From Behind

signed 'Jared French' (lower left)

pen and ink on paper

14 1/2 x 10 1/4in (36.8 x 26cm)

Provenance

Sale, Swann Auction Galleries, New York, June 4, 2009, lot 50.

Acquired by the present owner from the above.

\$1,500 - 2,500



46

PROPERTY OF AN OREGON GENTLEMAN

46

MOSES SOYER (1899-1974)

Black Mini Skirt

signed 'M Soyer' (upper right)

oil on canvas

18 1/8 x 14in (46 x 35.6cm)

\$1,000 - 1,500

Provenance

Private collection, California.

By descent to the present owner.



47

PROPERTY FROM THE YAMET FAMILY COLLECTION

47

DAVID BURLIUK (1882-1967)

Fishing Shack

signed and dated 'Burliuk / 1927.' (lower left)

oil on canvas

14 1/8 x 18 1/8in (35.9 x 46cm)

Painted in 1927.

\$2,000 - 3,000

Provenance

Irving Yamet, New York, circa 1965-69.

By descent to the present owner.

PROPERTY OF AN OREGON GENTLEMAN

48

RAPHAEL SOYER (1899-1987)

Eleanore

signed 'Raphael / Soyer' (upper right)

oil on canvas laid down on Masonite

13 3/4 x 10in (34.9 x 25.4cm)

\$2,000 - 4,000

Provenance

Private collection, California.

By descent to the present owner.



48

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES, CALIFORNIA

49

ROBERT PHILIPP (1895-1981)

Restaurant

signed 'Philipp' (lower right) and inscribed

with title and signed again (on the reverse)

oil on canvas

30 1/8 x 40 1/8in (76.5 x 101.9cm)

\$2,500 - 3,500

Provenance

[With] Grand Central Art Galleries, New York, by 1958.

Murray Schneider, San Diego, California.

Gift to the present owner from the above, by 2008.



49



**PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK, NEW YORK**

50

THOMAS FRANSIOLI (1906-1997)

The Brooklyn Bridge in 1892

signed 'Fransioli' (lower right)

oil on canvas

36 3/8 x 48 3/8 in (92.4 x 122.9 cm)

Painted in 1965.

\$25,000 - 35,000

Provenance

Private collection, New Jersey.

Hirschl & Adler Galleries, Inc., New York, acquired from the above, 1993.

Acquired by the present owner from the above, 2003.

Exhibited

New York, Joan Whalen Fine Art, *New York: A Century of Wonder, 1897-1997*, May 29-July 12, 1997.

New York, Hirschl & Adler Galleries, *An Architect's Dream: The Magic Realist World of Thomas Fransioli*, November 5-December 31, 2015, p. 47 no. 26.

The Brooklyn Bridge in 1892, painted by Thomas Fransioli in 1965, is a crisp view of the East River docks of New York City's bustling and chaotic nineteenth-century port district. After 1883, this area of the city lay immediately south of the Brooklyn Bridge, the engineering marvel that became a popular icon and symbol of New York City's industrial and commercial future. Characteristic of Fransioli's style, he has painted the bridge, buildings, and boats with a sharp eye for detail. Fransioli's image of the bridge is commanding, connecting both Manhattan and Brooklyn as well as the land and sky. He succeeds in elegantly exhibiting the curvilinear grace and strength of the bridge. His buildings are presented with a similar treatment as he depicts the diverse architecture of lower New York, from the slanting rooflines and three-story structures of the eighteenth-century to the prominent cast-iron fronted commercial buildings. History is blended together on the water as well, as tall-masted sailing vessels, steamer ferries, and a sidewheel steamer share the river. Fransioli plays with the theme of past and present juxtaposed in *The Brooklyn Bridge in 1892* and does so in fantastical ways through his own conceptual geometry. The result is an architect's rendering filtered through an artist's sensibilities of an idealized past.

51

JOHN CHARLES TERELAK (BORN 1942)

Diamond District

signed, inscribed and dated 'J C Terelak © 87' (lower right)
oil on canvas
16 x 20in (40.6 x 50.8cm)
Painted in 1987.

\$2,000 - 3,000

Provenance

Private collection, Long Island, New York.
Sale, Shannon's Fine Art Auctioneers, Milford, Connecticut,
October 27, 2016, lot 5.
Acquired by the present owner from the above.



51

52

CHESLEY KNIGHT BONESTELL (1888-1986)

Queen of Sheba

signed 'Chesley Bonestell' (lower right)
oil and graphite on drafting paper
14 1/2 x 9 3/8in (36.8 x 23.8cm)

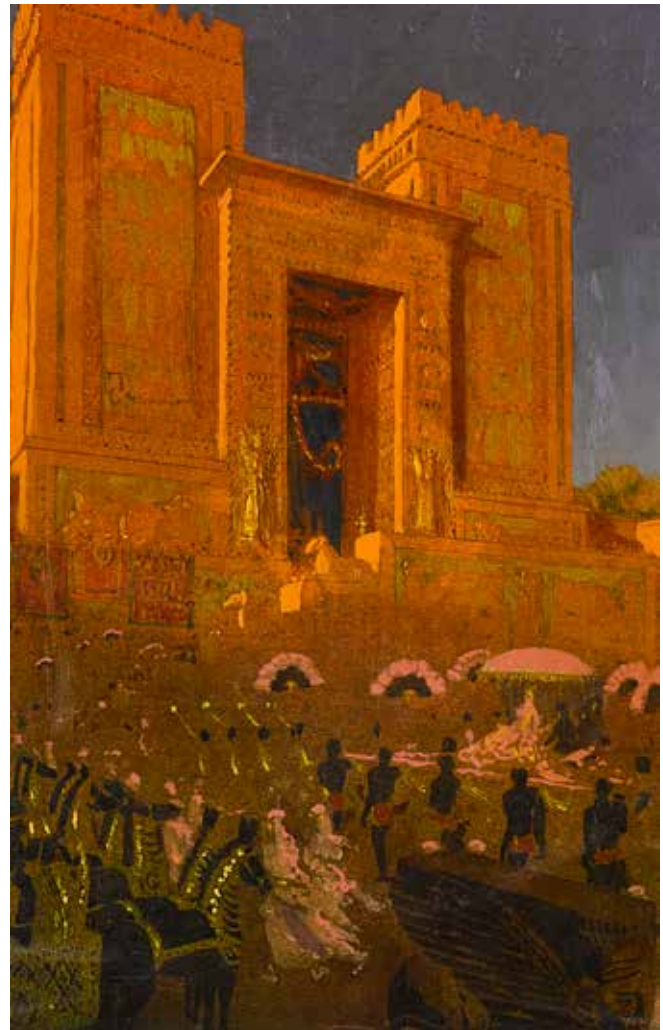
\$2,000 - 3,000

Provenance

The artist.
William Estler Campbell, Palo Alto, California, acquired from the
above.
By descent to the present owner from the above, 1981.

We are grateful to Ron Miller, contributing author of the monograph
The Art of Chesley Bonestell and to Melvin Schuetz, author of *A
Chesley Bonestell Space Art Chronology* for their kind assistance in
cataloging this lot.

The present work by Chesley Bonestell is believed to be a possible
study used for a project to erect a full-scale reproduction of King
Solomon's temple and citadel for the Philadelphia Sesquicentennial
Exposition of 1926. The origins for this project came from Dr.
John Wesley Kelchner (1866-1942), a visionary Freemason and
biblical scholar, when in 1923 he had the idea to use the replica
of King Solomon's temple as a symbol of piety and peace for the
exposition and commissioned a number of artists to create drawings,
paintings and schematics for the project. In addition to Bonestell,
other artists who contributed included Frank Helmle (1869-1939),
Birch Burdette Long (1878-1927), Hugh Ferriss (1889-1962), Taber
Sears (1870-1950), William Bell Dinsmoor (1886-1973), and James
Monroe Hewlett (1868-1941). Over the next few years, these men
prepared architectural drawings, graphic illustrations and several
large paintings to be used to build Solomon's temple and promote
the project, but unfortunately the full-scale replica never came to be.
The closest this project came to fruition was a model of Solomon's
Temple that was exhibited much later at the 1933 World's Fair.
Although Bonestell is not mentioned by name in any of the historical
accounts for the project, his work as well as the work of other artists
for the project was copyrighted by Dr. Kelchner in 1931



52



PROPERTY OF AN OREGON GENTLEMAN

53

CHRISTIAN J. WALTER (1872-1938)

Fishing in the Valley

signed 'Chr. Walter' (lower left)

oil on canvas

36 1/8 x 47 1/4in (91.8 x 120cm)

Painted circa 1905.

\$3,000 - 5,000

Provenance

Private collection, California.

By descent to the present owner.



54

CARL SPRINGER (1874-1935)

Winter Landscape

signed 'Carl Springer' (lower right)

oil on canvas

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

\$2,000 - 3,000

Provenance

Elsie B. Marx, Atlanta, Georgia, by *circa* 1940s.

Gift to the present owner from the above, *circa* 1990-95.



PROPERTY FROM THE ESTATE OF ANN AND PETE JACKSON

55

WALTER LAUNT PALMER (1854-1932)

Moonrise Over a Snowy Landscape

signed 'W.L. Palmer.' (lower right)

watercolor, gouache, conté crayon and pencil on paperboard

20 x 24in (50.8 x 61cm)

\$8,000 - 12,000

Provenance

The Gavit family, Santa Barbara, California, by 1930.

By descent to the late owners.



56

BIRGE HARRISON (1854-1929)

Tunnel of Trees in Winter

signed 'Birge Harrison' (lower left)

oil on canvas

16 1/4 x 20 1/8in (41.3 x 51.1cm)

\$4,000 - 6,000

Provenance

Private collection, Philadelphia, Pennsylvania.

Acquired by the present owner from the above.



PROPERTY FROM THE ESTATE OF GEORGE AND ETHEL DURRETT

57

JOHN GEORGE BROWN (1831-1913)

The Running Brook
signed 'J G Brown N.A.' (lower left)
oil on canvas
20 x 25in (50.8 x 63.5cm)
Painted circa 1873.

\$6,000 - 8,000

Provenance

The artist.
Estate of the above.
Sale, American Art Galleries, New York, February 9-10, 1914, lot 42,
sold by the above.
W. Williams, acquired from the above.
Acquired by the late owners by circa 1991.

Literature

M. Hoppin, *The World of J.G. Brown*, Chesterfield, Massachusetts,
2010, pp. 92-93, no. 4-17, illustrated.

We are grateful to Martha Hoppin, author of the monograph *The
World of J.G. Brown* for her kind assistance in cataloging this lot.

The present work is most likely an on-the-spot oil sketch that J.G.
Brown probably completed during his summer excursion to the
countryside in 1872 or 1873. During the 1870s, Brown placed
a greater emphasis on the landscape backgrounds of his genre
scenes. He often completed oil studies, such as the present work,
that enabled him to integrate his figures into expanded and more
detailed settings.



PROPERTY FROM THE ESTATE OF GEORGE AND ETHEL DURRETT

58

JOHN GEORGE BROWN (1831-1913)

A Merry Air and a Sad Heart

signed and dated 'J.G. Brown. N.A. / 1879.' (lower right)

oil on canvas

30 x 20in (76.2 x 50.8cm)

Painted in 1879.

\$10,000 - 15,000

Provenance

The artist.

Thomas B. Clarke, acquired from the above, 1879.

Sale, American Art Association, New York, February 15, 1899, lot 182, sold by the above.

Edward Weston, acquired from the above.

The Purnell Galleries, Baltimore, Maryland.

Acquired by the late owners from the above, 1978.

Exhibited

New York, National Academy of Design, *54th Annual Exhibition*, April 1-May 31, 1879, no. 67.

New York, American Art Galleries, *The Private Collection of Paintings by Exclusively American Artists, Owned by Thomas B. Clarke*, December 28, 1883-January 12, 1884, p. 25, no. 18.

Philadelphia, Pennsylvania, The Pennsylvania Academy of the Fine Arts, *The Thomas B. Clarke Collection of American Pictures*, October 15-November 28, 1891, p. 20, no. 22.

Literature

H.B. Weinberg, "Thomas B. Clarke: Foremost Patron of American Art from 1872 to 1899," *The American Art Journal*, May 1976, vol. 8, no. 1, p. 72.

M. Hoppin, *The World of J.G. Brown*, Chesterfield, Massachusetts, 2010, pp. 237n57, 240n7.

We are grateful to Martha Hoppin, author of the monograph *The World of J.G. Brown* for her kind assistance in cataloging this lot.

J.G. Brown's shift in focus from scenes of the outdoors and children to the indoors and grandparent figures occurred in the late-1870s, as the artist searched for subject matter that portrayed the ideals that were attractive to him at this stage in his career. He pursued the subject of male elders in 1877 in at least six paintings including *The Forgotten Tune*, which also depicts an old violinist and was hailed as a glowing success when it was exhibited at the National Academy of Design. Brown followed up on his success with the subject of the old musician in 1879 in at least four paintings including the present work. *A Merry Air and a Sad Heart* is a solemn departure from *The Forgotten Tune*, as Brown has chosen a more disheveled portrayal of the old violinist and given him a more charismatic expression that emphasizes the emotion of the music that he plays. Shortly after its completion, the present work was acquired by Thomas B. Clarke, the famed patron of American Art during the late nineteenth century.

JOHN GEORGE BROWN (1831-1913)*Among the Weeds*

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

oil on canvas

30 3/8 x 20 1/8in (77.2 x 51.1cm)

Painted in 1882.

\$30,000 - 50,000**Provenance**

Private collection, Ontario, Canada.

Sale, Bonhams & Butterfields, Los Angeles, California, December 10, 2003, lot 6014.

Acquired by the present owner from the above.

ExhibitedNew York, National Academy of Design, *1st Autumn Exhibition*, October 23-November 18, 1882, p. 21, no. 336.**Literature**

"Fine Arts. The National Academy of Design's Fall Exhibition,"

Brooklyn Daily Eagle, October 27, 1882, p. 2."In Studio and Gallery. Glances at the Week of the Artists Pictures on the Easels-The Week at the Academy-Metropolitan Museum Loan Exhibition," *New York Daily Tribune*, October 30, 1882, vol. XLII, no. 13,133, p. 2.We are grateful to Martha Hoppin, author of the monograph *The World of J.G. Brown* for her kind assistance in cataloging this lot.

Beginning in the early-1870s and continuing for the next two decades, John George Brown was known to occasionally depict grown women in rural environments, often in close proximity to the seashore. In these works, Brown followed an existing motif popular at the time with significant artists, such as Winslow Homer (1836-1910) and Eastman Johnson (1824-1906); the fashionable woman promenading in a field or by the sea daydreaming or quietly waiting. Brown conveys this motif masterfully in *Among the Weeds* that he painted in Neversink, New York in the summer of 1882. He follows this motif so much so that when it was exhibited at the National Academy of Design in 1882, a reporter for the *Brooklyn Daily Eagle* described the work as "showing a young girl in white Summer costume seated upon a plant stand on the edge of an old neglected garden. Judging from the girl's face she has recently met with some great sorrow, and it would be well for her to get 'among the flowers' and cheer up. The picture is treated with the careful photographic attention to detail Mr. Brown expends upon all his work." ("Fine Arts. The National Academy of Design's Fall Exhibition," *Brooklyn Daily Eagle*, October 27, 1882, p. 2) Her sorrowful expression is most likely from a matter of the heart, waiting and yearning for the love and subsequent marriage that will set her free.

In *Among the Weeds* and Brown's other works of grown women, his focus was on longing and strength, rather than flirtation and helplessness. He presented this best in his subject of the young woman in a state of reverie, expressing what was considered an ideal of refined womanhood. The dreamy, far away or distant look of his female sitters conveyed not only their longing, but the nobility of a woman's strength of feeling in the context of romantic love. Brown wrote in 1891 "when I paint the picture of a young girl, I like to make her look as if you would like to call her your sister or wife. I show the *pure* in woman, and the 'far away' look sets us *all* shining of the &c-&c." (as quoted in an unpublished letter to Mr. Wheeler of Hayden W. Wheeler and Co., New York, June 19, 1891, Archives of American Art, Smithsonian Institution, Reel P20) *Among the Weeds* stands in Brown's *oeuvre* among as one of the artist's most sophisticated and accomplished works on the subject of refined young women in America.





**PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK, NEW YORK**

60

ANTONIO NICOLO GASPARO JACOBSEN (1850-1921)

S.S. Otranto

signed, dated and inscribed 'A. Jacobsen 1882 / 705. Palisade Av. West Hoboken. NJ.' (lower right)

oil on canvas

22 1/8 x 36in (56.5 x 91.4cm)

Painted in 1882.

\$6,000 - 8,000

Provenance

Private collection, New York, by 1984.

North Star Galleries, New York.

Acquired by the present owner from the above, 2000.

Literature

H.S. Sniffen, *Antonio Jacobsen - The Checklist: Paintings and Sketches by Antonio N.G. Jacobsen (1850-1921)*, New York, 1984, p. 230, no. 15.

H.S. Sniffen, *Antonio Jacobsen's Painted Ships on Painted Oceans*, Mariners' Museum, Newport News, Virginia, 1994, p. 64, illustrated.

The present work was recorded in H.S. Sniffen's checklist of paintings by Antonio Jacobsen and is listed as one of three paintings depicting the S.S. *Otranto* in the author's original publication. The other two works, painted *circa* 1878 and in 1890 were listed in a private collection in New York and at Parker Gallery in England in 1958 respectively. A sketch of the S.S. *Otranto* done in 1878 was listed in the collection of The Mariners' Museum, Newport News, Virginia.

The S.S. *Otranto* was a transitional sail and steam cargo ship built in 1877 by Earle's Co. in Hull, England for the British shipping company Thomas Wilson Sons and Company or Wilson Line of Hull as it was more commonly known. In the present work, the red and white signal flag of Wilson Line of Hull is present on the S.S. *Otranto's* mast. On February 15, 1896, she ran aground and was wrecked three nautical miles west-southwest of Fire Island Lighthouse on the southern shore of Long Island, New York. Several months later in April 1896 after her wreck, she was broken up.



PROPERTY FROM THE OCEANIA COLLECTION

61

ANTONIO NICOLO GASPARO JACOBSEN (1850-1921)

The S.S. Morro Castle of the Ward Line at Sea
 signed, dated and inscribed 'A. Jacobsen 1901 / 31 Palisade Av.
 West Hoboken / NJ' (lower right)
 oil on canvas
 22 x 36 1/8in (55.9 x 91.8cm)
 Painted in 1901.

\$6,000 - 8,000

Provenance

Private collection, Highland Park, Illinois, by 1984.
 Sale, Bonhams, New York, June 25, 2015, lot 281, sold by the
 above.
 Acquired by the present owner from the above.

Literature

H.S. Sniffen, *Antonio Jacobsen - The Checklist: Paintings and
 Sketches by Antonio N.G. Jacobsen (1850-1921)*, New York, 1984,
 p.206, no. 33.

The present work was recorded in H.S. Sniffen's checklist of paintings by Antonio Jacobsen and was listed as one of twelve paintings depicting the S.S. *Morro Castle* in the author's original publication. A sketch of the S.S. *Morro Castle* executed in 1900 is recorded in Jacobsen's index, but the location of the sketchbook is unknown.

The S.S. *Morro Castle* was an American ocean liner built by William Cramp and Sons of Philadelphia for the Ward Line and was launched in 1900. Her primary route was between the ports of New York and Havana, Cuba and she was named for the Morro Castle fortress that guards the entrance to Havana Bay. The S.S. *Morro Castle* sailed until 1924 and was eventually sold for scrap in 1926. She is also the predecessor to the ill-fated S.S. *Morro Castle*, which was launched in 1930. The latter S.S. *Morro Castle* caught fire and ran aground near Asbury Park, New Jersey on the morning of September 8, 1934 killing 137 passengers and crew members.



**PROPERTY FROM THE COLLECTION OF
THE KELTON FOUNDATION**

62

WILLIAM GAY YORKE (1817-1892)

Schooner Yachts Racing, Palmer vs. Dreadnaught
signed and dated 'Wm. G. Yorke 1877' (lower left)
oil on canvas
26 7/8 x 38 1/4in (68.3 x 97.2cm)

\$4,000 - 6,000

Provenance

Vallejo Gallery, Newport Beach, California.
Acquired by the present owner from the above, September 6, 1997.

The present work depicts a New York Yacht Club race between the schooners *Dreadnaught* seen on the left and *Palmer* on the right. Both yachts are depicted flying the triangular New York Yacht Club burgee from their fore-topmasts and the private yachting signals of their owners on their main gaff peaks. Visible in the background is

the Sandy Hook light ship that was frequently used as a marker on the New York Yacht Club racecourse. *Dreadnaught* was designed by William Townsend and was built in 1871 by C.R. Poillon at Greenpoint, Brooklyn on Long Island, New York. She was a full keel design weighing approximately 135 tons and measuring 170 feet long. According to the New York Yacht Club records, she was owned from 1876 until 1879 by C.J. Osborn who was elected to the club on July 17, 1873. The schooner *Palmer* was named after the famous ship designer and clipper ship captain, Nathaniel B. Palmer, who was also one of the founders of the New York Yacht Club. She was designed by R.F. Loper and was built in Philadelphia, Pennsylvania in 1869 by Hillman and Steaker, weighing approximately 124 tons and measuring 100 feet long. At the time that the present work was painted, *Palmer* was owned by Rutherford Stuyvesant (1843-1909). Stuyvesant was an old-line New York Yacht Club member, famous for his work as a New York land developer and as the heir to the Stuyvesant fortune.



**PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK, NEW YORK**

63

ANTHONY D. BLAKE (BORN 1951)

America's Cup 1899, Columbia vs. Shamrock
signed and inscribed 'A.D. Blake / ©' (lower right)
oil on canvas
30 1/8 x 40 1/8in (76.5 x 101.9cm)

\$10,000 - 15,000

Provenance

North Star Galleries, New York.
Acquired by the present owner from the above, 2000.

The present work by Anthony D. Blake depicts the third race of the 1899 America's Cup between the racing yachts *Columbia* of the New York Yacht Club representing the United States and *Shamrock* of the Royal Ulster Yacht Club representing the United Kingdom and captained by the renowned yachtsman and merchant Sir Thomas Lipton (1848-1931). The third race between defender and challenger was considered the best and most dramatic of the three races. In the first race, *Columbia* won by a large margin and in the second,

Columbia won after *Shamrock's* mast collapsed and she was forced to retire. In the third race, *Shamrock* led most of the way around the race course after *Columbia* started approximately a minute after her. A building breeze, however, ground down *Shamrock* and she was ultimately defeated by *Columbia*.

Blake superbly depicts the moment when *Columbia* passes windward of *Shamrock*. Visible on the foredecks of each yacht are their respective crews scrambling and struggling to bring their spinnakers in with the strong fresh sea breeze as they reach the leeward mark. Depicted in the background is the steam yacht *Corsair* owned by J.P. Morgan (1837-1913), the Commodore of the New York Yacht Club at that time, and the steam yacht *Erin* owned by Sir Lipton. *Columbia* went on to win the race by six minutes and thirty-four seconds on corrected time, ultimately defending her winning title. This race would be the first of five unsuccessful challenges by Sir Lipton for the America's Cup between 1899 and 1930. All was not lost for Sir Lipton, as his well published persistent efforts to win the America's Cup made his teas popular in the United States and contributed to his financial success as a merchant.



**PROPERTY FROM THE COLLECTION OF THE
KELTON FOUNDATION**

64

WILLIAM GAY YORKE (1817-1892)

American Clipper Ship Herald of The Morning
signed, inscribed and dated 'W. Yorke L'Pool / 1870' (lower left)
oil on canvas
29 5/8 x 42 1/8in (75.2 x 107cm)
Painted in 1870.

\$4,000 - 6,000

Provenance

Quester Gallery, Stonington, Connecticut.
Acquired by the present owner from the above, August 19, 1997.

The present work depicts the vessel *Herald of The Morning* inbound to the port of Liverpool, England passing what appears to be Carmel Head on the Northwest tip of the Isle of Anglesey just off the Northwest coast of Wales. This vessel was one of the best examples of the extremely fast flat floored models designed by Samuel Harte

Pook in the mid-1800s. She was Built by Hayden & Cudworth in Medford, Massachusetts beginning in 1853 and was launched the following year in January 1854. She was owned by Thatcher Magoun & Sons of Boston, Massachusetts whose house flag is depicted on the mainmast. *Herald of The Morning* sailed under the command of Captain Otis Baker, Jr. and was in service as part of the California trade. She rounded Cape Horn near the southernmost point of South America approximately 34 times in her 25 year sailing career. She is one of only 16 vessels to make the westbound passage rounding Cape Horn in less than 100 days, recording 99 days in 1855 when she sailed from New York City to San Francisco. She was nearly lost in 1859 after striking a large sperm whale head on destroying seven feet of her bow, necessitating the jettisoning of part of her cargo to prevent her from sinking. Yorke depicts *Herald of The Morning* in all her glory, celebrating her prowess and reign over the high seas. Visible in the distance to the right, the American bark *Amazon* can be identified by its mizzen signal flags and numerical code 289. To the far left and barely distinguishable in the distance is a cross channel sidewheel steamer.



**PROPERTY FROM THE COLLECTION OF THE
KELTON FOUNDATION**

65

WILLIAM GAY YORKE (1817-1892)

Queen of the Fleet off the Skerries

signed, inscribed and dated 'Wm Yorke L'Pool 1868' (lower right)

oil on canvas

20 3/4 x 31 1/4in (52.7 x 79.4cm)

Painted in 1868.

\$4,000 - 6,000

Provenance

Sale, Northeast Auctions, Portsmouth, New Hampshire, August 16,
2003, lot 783.

Acquired by the present owner from the above.

The present work depicts the leeward profile of the merchant British brig *Queen of the Fleet* under full sail off the Skerries Reef and approaching the River Mersey and Liverpool in England. The brig is identified by her name pennant flying prominently on the main masthead. Her owner's flag, believed to be that of her builder and first owner E. Cox, is depicted at the cap of the foremast and the British ensign is seen flying from the main gaff peak. Visible in the distance is the Isle of Anglesey off the Northwest coast of Wales and seen just under the ship's bowsprit is the Skerries lighthouse. Also visible is a small cutter that may be a pilot vessel, although the vessel bears no sail number nor any identifying signal flags. Astern to the *Queen of the Fleet* is a topsail schooner that is bearing away on an opposite course. The present work is rare in the fact that it is dated 1868, as there are very few paintings that Yorke completed between the years 1866 and 1869 that he dated.



**PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK, NEW YORK**

66

T. SPEER (19TH CENTURY)

The Schooner Yacht Bedouin of The New York Yacht Club
signed and dated 'T Speer / 1873' (lower right)
oil on canvas laid down on board
12 1/4 x 15 1/8in (31.1 x 38.4cm)
Painted in 1873.

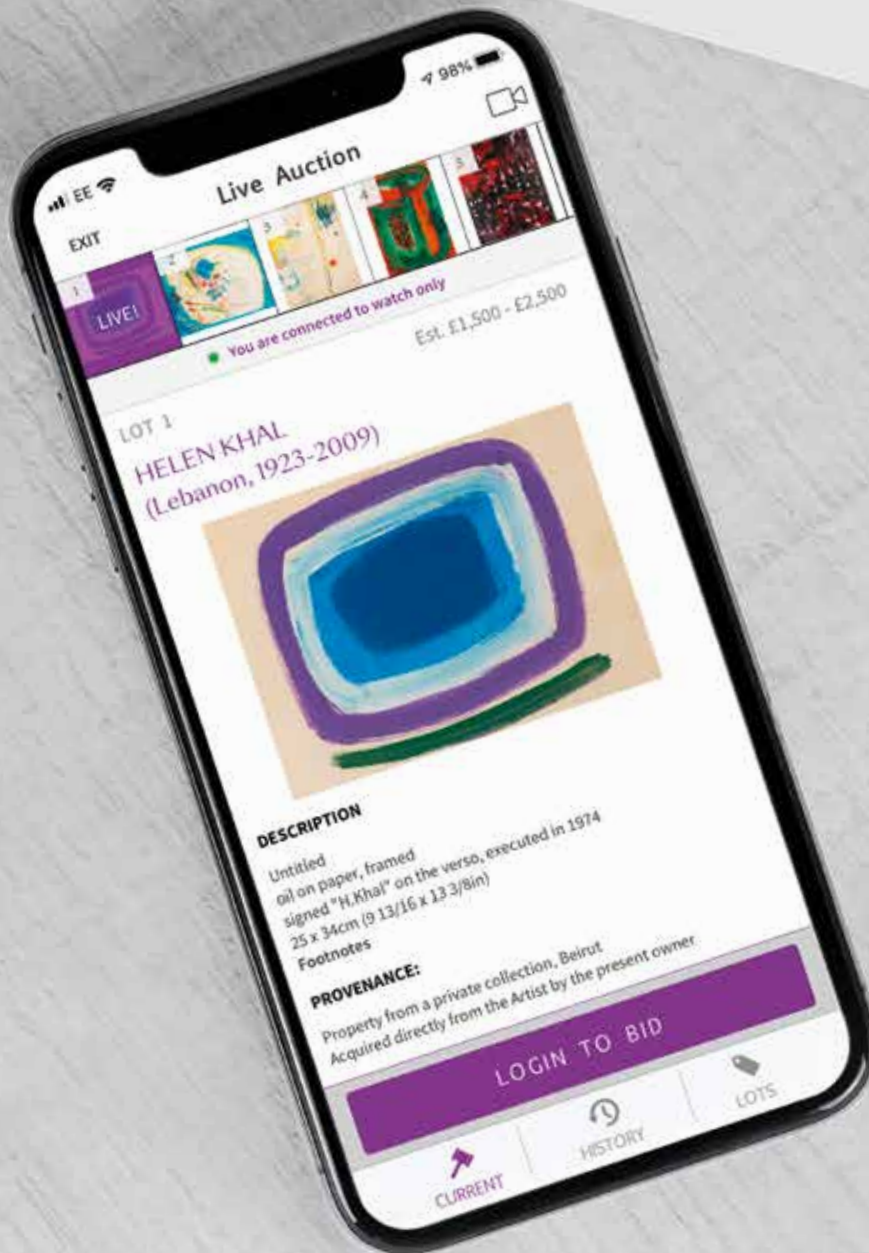
\$1,500 - 2,500

Provenance

Smith Gallery, New York.
Joel Zakow, New York, acquired from the above.
North Star Galleries, New York.
Acquired by the present owner from the above, 2000.

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GUY ROSE (1867-1925)

View of Wood's Cove, Rockledge
24 x 29in
Sold for \$560,075

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 Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

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 buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$12,500 OF THE BID PRICE, PLUS 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$12,500 UP TO AND INCLUDING \$600,000, PLUS 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$600,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE BID PRICE ABOVE \$6,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Virginia, Washington, D.C., Washington state, West Virginia, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration form (appearing at the end of this catalog) and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, 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. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. 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.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer 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 received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000.00, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000.00, payment may also be made in or by the following methods:

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

or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner 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, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

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

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the

Conditions of sale - continued

confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the 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 up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors

and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

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

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties,

and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
 - A. All arbitration proceedings shall be confidential;
 - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
 - C. Discovery, if any, shall be limited as follows:
 - (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor;
 - (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day;
 - (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
 - 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 arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 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 buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of

Conditions of sale - continued

the consignor and assign to the original buyer 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 buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.**

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the 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 UPPERCASE 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 BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

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 (212) 644 9001.

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 Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation 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

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

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.

Reserve

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams client account is required to participate in bidding activity. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. 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 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 Los Angeles, San Francisco and New York galleries.

By Telephone

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

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

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 Bonhams Client Services Department, 580 Madison Ave, New York, NY 10022.

Sales Tax

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

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third-party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available Monday through Friday between 9am – 4:30pm. To schedule collection of purchases, please contact our Client Services Department on +1 (212) 644 9001.

Shipping & Removal

Bonhams can accommodate shipping for certain items. If you wish to receive a Bonhams Shipping quote, please confirm as such at the time of registration. 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.

Handling and Storage Charges

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Oversized (W) Lots – Collection and Storage

Please note that all lots marked with a **W** in the catalogue are oversized and subject to additional storage and shipping methods. All additional lots purchased with **W** lots are considered group lots and will be subject to the same terms as **W** lots.

We encourage you to collect **W** lots from Bonhams by **TIME on 5pm Monday 30 November** to avoid accruing additional storage fees. If failed to collect by the above date, **W** lots and additional purchases may be transferred to offsite storage at Door to Door on **Tuesday 1 December** at the purchaser's risk and expense. Please note, for sold lots removed to Door to Door there will be transfer and full value protection charges but no daily storage charges due for lots collected within 5 business days of the transfer.

The per-lot charges levied by Door to Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

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

SMALL OBJECTS

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

All purchases will be available for collection on **Wednesday 2 December** from Door to Door. Collections appointments must be booked 24 hours in advance with Door to Door (subject to full payment of all outstanding amounts due to Bonhams and Door to Door).

For more information regarding storage, shipping, or collection from Door to Door please contact Door To Door directly at: **+1 908 707 0077** or **quotes@dttdusa.com**

Address:
Door To Door Services
50 Tannery Rd #8A
Somerville, NJ 08876

All amounts due to Bonhams and all charges due to Door to Door must be paid by the time of collection of the property. Payment may be made by cash, check, or credit card.

Oversized lots

7
19
33

Including

PROPERTY FROM THE COLLECTION OF ART GIVERNY
PROPERTY FROM THE ESTATE OF
GEORGE AND ETHEL DURRETT
PROPERTY FROM THE ESTATE OF JANE ATTIAS
PROPERTY FROM THE COLLECTION OF
MARY LEE M. HERMANN, ST. LOUIS, MISSOURI
PROPERTY FROM THE COLLECTION OF
ANWYN HURXTHAL, MORGAN HILL, CALIFORNIA
PROPERTY FROM THE ESTATE OF
ANN AND PETE JACKSON
PROPERTY FROM THE COLLECTION OF
THE KELTON FOUNDATION
PROPERTY FROM THE COLLECTION OF AUDREY NYE
PROPERTY FROM THE OCEANIA COLLECTION
PROPERTY FROM THE YAMET FAMILY COLLECTION

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

Please email the completed Registration Form and requested information to:

Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
bids.us@bonhams.com

Bonhams

Sale title: American Art		Sale date: November 24, 2020	
Sale no. 26156		Sale venue: New York	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening			
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature: _____	Date: _____

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