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New York | November 19, 2019







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Lots 1 - 101

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ILLUSTRATIONS

Front Cover: Lot 15
Inside Front Cover: Lots 47 and 48
Inside Back Cover: Lot 91
Back Cover: Lot 14

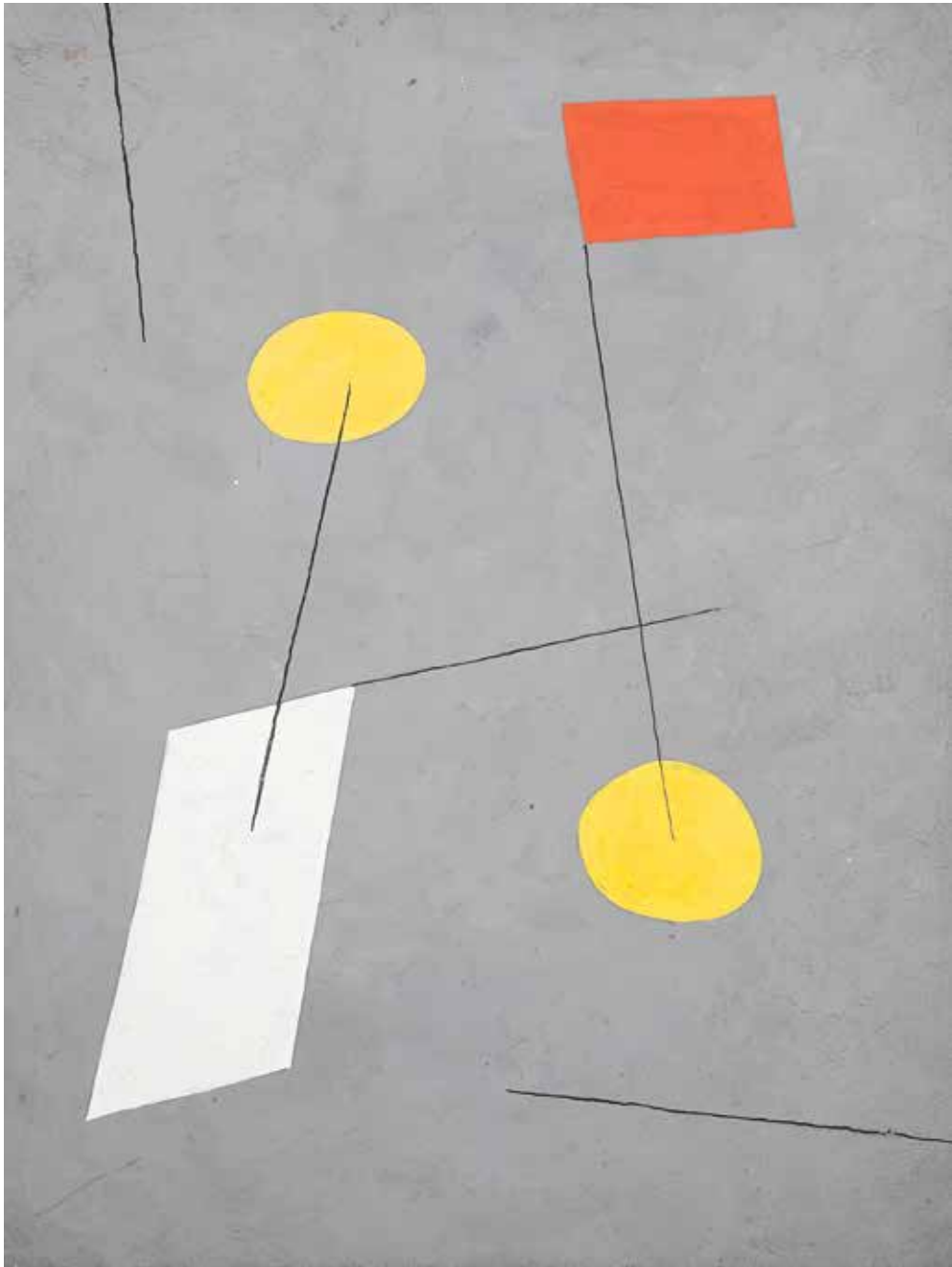


American Art

Lots 1 - 101



Lot 9, detail



1

CHARLES GREEN SHAW (1892-1974)

Untitled (Gray Abstract)

signed and dated 'Charles G. Shaw / 1939' (on the reverse)

oil on paperboard

11 x 8 1/2in (27.9 x 21.6cm)

Painted in 1939.

\$7,000 - 10,000

Provenance

The artist.

Charles H. Carpenter, Jr., bequest from the above, 1974.

Gift to the present owner from the above.



2

SALLY MICHEL AVERY (1902-2003)

Bathers and Seated Nude: A Double-Sided Work

Bathers signed 'Sally Michel' (lower right)

watercolor, gouache and pencil on paper

14 7/8 x 21 1/2in (37.8 x 54.6cm)

\$2,000 - 3,000



(verso)



PROPERTY OF A NEW YORK CORPORATE COLLECTION

3

SALLY MICHEL AVERY (1902-2003)

Feline Family

inscribed with title and signed 'Sally Michel' (on the reverse)

oil on canvas

52 x 40in (132.1 x 101.6cm)

Painted in 1980.

\$10,000 - 15,000

Provenance

The artist.

Acquired by the present owner from the above, *circa* 1980-85.



**PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND
OF THE FINE ARTS MUSEUMS OF SAN FRANCISCO**

4

JOHN LANGLEY HOWARD (1902-1999)

Flight of the Dandelion

signed and dated 'John Langley Howard 1978' (lower right)

oil on masonite

18 3/4 x 19 1/4in (47.6 x 48.9cm)

Painted in 1978.

\$2,000 - 3,000

Provenance

The artist.

Gift to the present owner from the above, 1991.

Exhibited

San Francisco, California, M.H. de Young Memorial Museum,
John Langley Howard: A Life in Art, February 22-May 19, 1991.



PROPERTY OF A NEW YORK CORPORATE COLLECTION

5

SALLY MICHEL AVERY (1902-2003)

Rosy Amaryllis

signed and dated 'Sally Michel / 1980' (lower right) and signed and dated again and inscribed with title (on the reverse)

oil on canvas

48 1/8 x 29 3/4in (122.2 x 75.6cm)

Painted in 1980.

\$8,000 - 12,000

Provenance

The artist.

Acquired by the present owner from the above, circa 1980-85.



6 □

STEPHEN GREENE (1917-1999)

Untitled

signed 'Greene' (lower left)

oil on canvas

29 x 11 1/4in (73.7 x 28.6cm)

Painted *circa* 1946.

\$7,000 - 10,000

Provenance

The artist.

The Estate of Hollis MacLure Baker.

City Antiques, Grand Rapids, Michigan,
(probably) acquired from the above.

Acquired by the present owner from the above.

The present lot is closely related to Stephen Greene's painting *The Mourners*, painted in 1946, and is possibly a study for this work. Many of the elements included in each work appear almost identical, especially that of the angel soaring overhead. He made a significant change in *The Mourners*, however, by not including the weeping Magdalen figure and by depicting his figures in more contemporary dress. The striped shirts of the figures in *The Mourners* is reminiscent of the uniforms worn by those imprisoned in Nazi extermination camps. One of Greene's chief concerns at this stage in his career was how to address the tragedy of the Holocaust through his work. Stylistically, the painting reflects his love of Piero della Francesca, an artist he learned to admire through the teachings of his mentor, Philip Guston, at the University of Iowa, Iowa City, Iowa.



**PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND
OF THE FINE ARTS MUSEUMS OF SAN FRANCISCO**

7 W

HENRY VARNUM POOR (1888-1970)

The Orchardist and his Family (Summer Afternoon)

signed 'H.V. Poor' (lower right)

oil on canvas

54 1/4 x 77 3/4in (137.8 x 197.5cm)

Painted in 1914.

\$15,000 - 25,000

Provenance

[With] Helgesen Galleries, San Francisco, California, by 1915.

Exhibited

San Francisco, California, The Palace of Fine Arts, *Panama-Pacific International Exhibition*, 1915, p. 63, no. 3145.



8

JOHN ATHERTON (1900-1952)

Untitled (Entrance 242)

signed 'Atherton' (lower left)

tempera on renaissance panel

17 1/8 x 21in (43.5 x 53.3cm)

\$5,000 - 7,000



PROPERTY FROM THE ESTATE OF MARIE K. LOWENSTEIN

9

CHARLES GREEN SHAW (1892-1974)

Fifth Avenue

signed 'Shaw' (lower right) and signed again and dated '1948'
(on the reverse)

oil on masonite

48 x 32in (121.9 x 81.3cm)

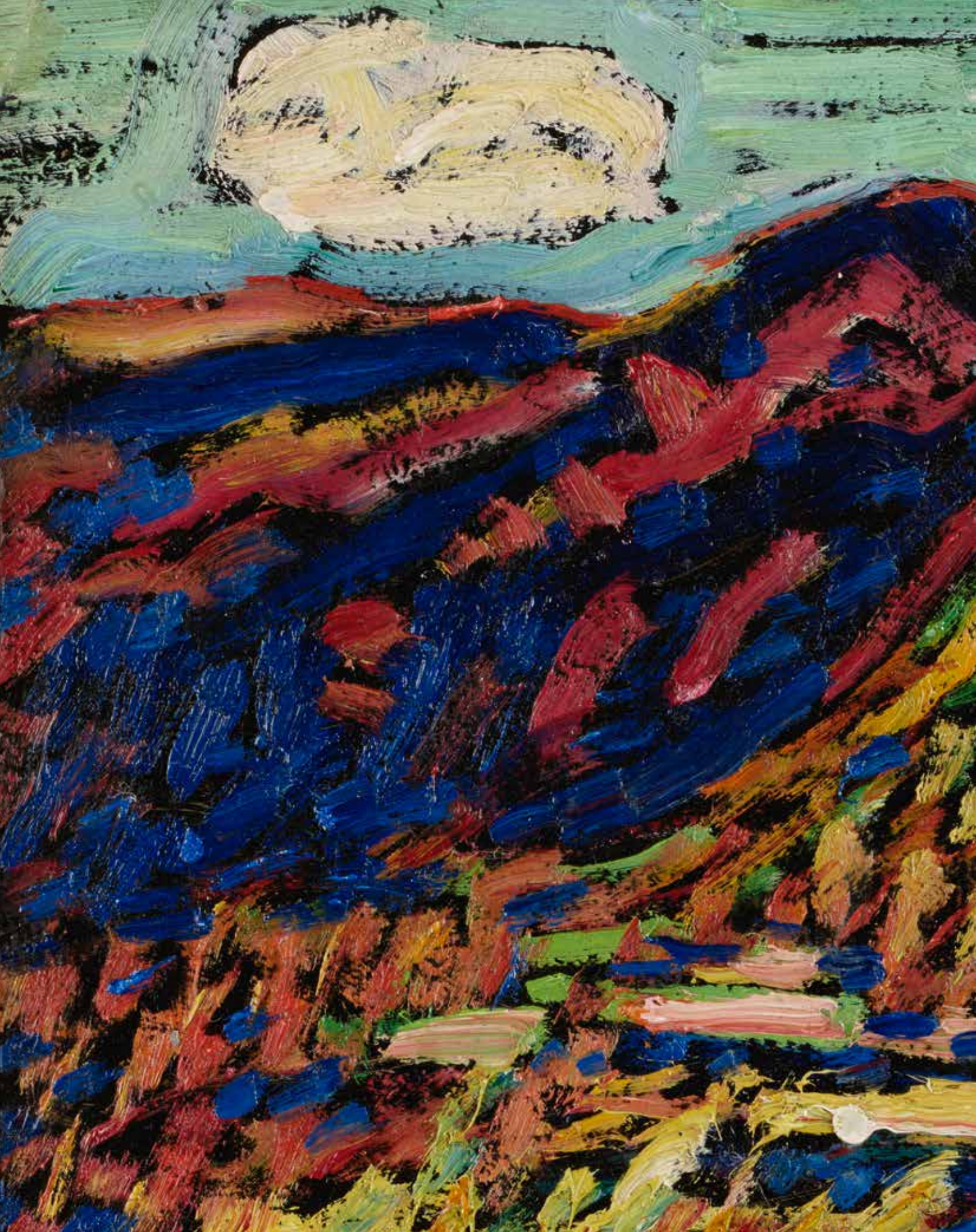
Painted in 1948.

\$20,000 - 30,000

Provenance

Acquired by the late owner by 1987.

The present work by Charles Green Shaw depicts landmarks along Fifth Avenue in New York City, including St. Patrick's Cathedral, the Empire State Building, and Karl Bitter's (1867-1915) *Pamona*, which is installed in a fountain near The Plaza Hotel.



An abstract painting featuring thick, expressive brushstrokes. The composition is dominated by a large, curved shape in the upper half, rendered in shades of yellow, green, and blue, with a white, textured interior. Below this, the lower half of the image is filled with a dense, chaotic pattern of brushstrokes in various colors, including yellow, green, blue, red, and white, creating a rich, textured effect.

Property from The Museum of Modern Art, New York,
Sold to Benefit the Acquisitions Fund

Lots 10 - 18

Lot 15, detail



**PROPERTY FROM THE MUSEUM OF MODERN ART,
NEW YORK, SOLD TO BENEFIT THE ACQUISITIONS FUND**

10

MORRIS KANTOR (1896-1974)

South Truro Church

signed and dated 'M. Kantor / 1934' (lower right)

oil on canvas

24 1/8 x 27in (61.3 x 68.6cm)

Painted in 1934.

\$5,000 - 7,000

Provenance

The artist.

Frank K.M. Rehn Galleries, New York.

Acquired by the present owner from the above by exchange, 1936.

Exhibited

San Francisco, California, San Francisco Museum of Art, *The Face of America*, September 15-October 4, 1942, no. 5658.42.

New York, The Museum of Modern Art, *Romantic Painting in America*, November 17, 1943-February 6, 1944, p. 137, no. 120.

Venice, Italy, XXIV. *Biennale Internazionale d'Arte di Venezia*, 1948, no. 508.

New York, The Museum of Modern Art, *American Paintings from the Museum Collection*, December 23, 1948-March 13, 1949, p. 3, no. 367.

New York, The Museum of Modern Art, *XXVth Anniversary Exhibition: Paintings from the Museum Collection*, October 19, 1954-February 6, 1955, p. 10.

New York, The Museum of Modern Art, *America Seen: Between the Wars*, April 25-August 7, 1961, p. 3.

Literature

ARTnews Annual, 1938, p. 110.

The New International Illustrated Encyclopedia of Art, vol. 12, New York, 1969, p. 2462.

R.A. Kuchta, D.G. Seckler, *Provincetown Painters, 1890s-1970s*, Syracuse, New York, 1977, p. 57.



**PROPERTY FROM THE MUSEUM OF MODERN ART,
NEW YORK, SOLD TO BENEFIT THE ACQUISITIONS FUND**

11

PATSY (PASQUALE) SANTO (1893-1975)

Spring

signed and dated 'Patsy Santo 5-'40' (lower right)

oil on canvas

24 1/8 x 18 1/8in (61.3 x 46cm)

Painted in 1940.

\$3,000 - 5,000

Provenance

The artist.

Southern Vermont Artists, Inc., Manchester, Vermont.

Acquired by the present owner from the above, September 30, 1940.

Exhibited

New York, The Museum of Modern Art, *Modern Primitives: Artists of the People*, October 21, 1941-April 30, 1944, p. 2.

New York, The Museum of Modern Art, *Americans 1943: Realists and Magic-Realists*, February 10-March 21, 1943, pp. 51, 66, no. 212, illustrated.



Photograph from The Museum of Modern Art's exhibition, *Americans 1943: Realists and Magic-Realists*, featuring an installation of Patsy Santo's work, including *Spring*. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

**PROPERTY FROM THE MUSEUM OF MODERN ART,
NEW YORK, SOLD TO BENEFIT THE ACQUISITIONS FUND**

12

GASTON LACHAISE (1882-1935)

Head of a Woman [LF 320]

signed 'G. LACHAISE' (on the base)

granite

8 1/2in (21.6cm) high on a 5 1/8in (13 cm) high black Belgian
marble base

Carved *circa* 1920s.

\$12,000 - 18,000

Provenance

[With]C.W. Kraushaar Galleries, New York.

Abby Aldrich Rockefeller, New York, acquired from the above.

Gift to the present owner from the above, 1939.

Exhibited

New York, The Museum of Modern Art, *New Acquisitions: A Gift of
Modern Sculpture*, March 6–April 7, 1940.

New York, Architectural League of New York, *Modern Sculpture*,
February 12-26, 1945.

New York, M. Knoedler & Co., *Gaston Lachaise, 1882–1935*, 1947,
p. 18, no. 41.

New York, The Museum of Modern Art, and elsewhere,
Gaston Lachaise 1882-1935, January 6, 1963-May 18, 1964.

New York, The Museum of Modern Art, *Ways of Looking: Paintings,
Sculpture and Drawings from the Museum Collections*,
July 28-November 1, 1971, p. 9.

New York, The Museum of Modern Art, *American Modern: Hopper to
O'Keeffe*, August 17, 2013-January 26, 2014, p. 44, no. 30, illustrated.

Literature

A.H. Barr, Jr., *Painting and Sculpture in the Museum of Modern Art*,
New York, 1942, p. 52, no. 337.

A.H. Barr, Jr., *Painting and Sculpture in the Museum of Modern Art*,
New York, 1948, p. 312, no. 398.

D.B. Goodall, "Gaston Lachaise, Sculptor," Ph.D. dissertation, Harvard
University, 1969, vol. 1, pp. 424-25, 537n. 11; vol. 2, pp. 145-46, 469,
Pl. LXVII, illustrated.

A.H. Barr, Jr., *Painting and Sculpture in the Museum of Modern Art*,
1929–1967, New York, 1977, p. 557.

We are grateful to Virginia Budny, author of the forthcoming *catalogue
raisonné* sponsored by the Lachaise Foundation, for her assistance in
preparing the following catalogue entry for this work.

Almost nothing is known about the history of Gaston Lachaise's granite
Head of a Woman [LF 320] before it had been donated to the Museum
of Modern Art, New York, in 1939 by Abby Aldrich Rockefeller (1874-
1948), a founder of that museum. Although the work lacks a secure
date, a comparison with other ideal heads of women executed by
Lachaise in both sculpture and drawings suggests that it was created
sometime in the 1920s.

Lachaise loved to carve stone, pitting his imagination and will against
the resistance of his material. In 1917, when carving a group of heads
of women, he had already embraced the practice of working directly
in stone without the aid of a preliminary model, seeking to manifest
the material's qualities in his completed work. The present *Head of a
Woman* is yet another example of his use of that method. The work's
compact composition evokes the shape of the seemingly intractable
stone from which the head had been carved, and the summary
forms, which suggest that the process of their release from the stone
had deliberately been arrested, contribute to the overall sense of the
woman's dreamlike serenity—a quality that Lachaise very highly prized
in his own life. Nonetheless, he did not put much stock in sculptural
techniques and theories as an end in themselves. As he wrote in 1931,
"Theories on material or way of using them are numerous and futile.
Stone, granite, marble, clay, bronze, etc., etc., [it] all seems to come
to this—overcome their resistance, they will respond....It is [up] to the
artist...Every[th]ing depends on the result, and the result depends
on what a man [h]as to say." (Autobiographical manuscript, Gaston
Lachaise Collection. Yale Collection of American Literature, Beinecke
Rare Book and Manuscript Library, fol. 17).



**PROPERTY FROM THE MUSEUM OF MODERN ART,
NEW YORK, SOLD TO BENEFIT THE ACQUISITIONS FUND**

13

GASTON LACHAISE (1882-1935)

The Knees [LF 195]

signed 'G. LACHAISE' (on the base)

marble

16 3/4in high (42.5cm) on a 2in (5cm) high black Belgian marble base
Carved in 1932-33.

\$15,000 - 25,000

Provenance

The artist.

Edward M.M. Warburg, New York, commissioned
and acquired from the above, 1932-33.

Gift to the present owner from the above, 1956.

Exhibited

New York, C.W. Kraushaar Galleries, February 1933.

Philadelphia, Philadelphia Art Alliance, *Gaston Lachaise: Architectural
and Smaller Sculptures*, October 27-November 17, 1933.

New York, The Museum of Modern Art, *Gaston Lachaise: Retrospective
Exhibition*, January 30-March 7, 1935, p. 27,
no. 54, illustrated.

New York, The Museum of Modern Art, *Recent American Acquisitions*,
March 14-April 30, 1957, p. 4.

New York, The Museum of Modern Art, *Paintings, Sculpture, and
Graphic Arts from the Museum Collection*, April 30, 1957-February
17, 1958.

New York, The Museum of Modern Art, Second Floor Permanent
Collection, July 2, 1959-October 26, 1962.

New York, The Museum of Modern Art, *Paintings, Sculpture, and
Graphic Art from the Museum Collection*, October 26, 1962–
November 8, 1963.

New York, The Museum of Modern Art, *Painting and Sculpture from the
Museum Collection*, July 2, 1964-April 7, 1969.

New York, The Museum of Modern Art, *Painting and Sculpture from the
Museum Collection*, December 21, 1971-January 2, 1973.

New York, The Museum of Modern Art, *Permanent Collection*,
October 17, 1979-March 17, 1980.

Literature

C.H. Bonte, "In Gallery and Studio: ... Alliance has Gaston Lachaise
Sculpture ...," *The Philadelphia Inquirer*, Sunday Morning, October 29,
1933, Society Section, p. 9.

L. Eglington, "Lachaise Survives Current Retrospective with Honor,"
The Art News, vol. 33, no. 19, February 9, 1935, p. 4, illustrated.

P. Johnson, "Simplicity in the Home of an Art Lover," *House & Garden*,
vol. 67, no. 1, January 1935, pp. 22-23, illustrated.

W. Ames, "Gaston Lachaise 1882-1935," *Parnassus*, vol. 8, no. 3,
March 1936, p. 7.

M. Knoedler & Co., *Gaston Lachaise, 1882-1935*, exhibition
catalogue, New York, 1947, p. 18, no. 36, the plaster model,
the first bronze cast, and the present example referenced.

A.H. Barr, Jr., "Painting and Sculpture: Recent Acquisitions, July 1,
1955 through December 31, 1956," *Museum of Modern Art Bulletin*,
vol. 24, no. 4, Summer 1957, pp. 18, 37, no. 1289, illustrated.

H. Kramer, *The Sculpture of Gaston Lachaise*, New York, 1967,
p. 49, no. 66, illustrated.

D.B. Goodall, "Gaston Lachaise, Sculptor," Ph.D. dissertation,
Harvard University, 1969, vol. 1, pp. 137, 661n. 23; vol. 2,
pp. 317-28 448, Pl. CXXXIX, illustrated.

G. Nordland, *Gaston Lachaise, The Man and His Work*, New York,
1974, pp. 151-52, fig. 85, illustrated.

A.H. Barr, Jr., *Painting and Sculpture in the Museum of Modern Art*,
1929-1967, New York, 1977, pp. 253, 577, illustrated.

E.M.M. Warburg, *As I Recall: Some Memoirs*, [S.l.], 1978,
p. 64, illustrated.

J. Hobhouse, *The Bride Stripped Bare: The Artist and the Nude in the
Twentieth Century*, London, 1988, pp. 193, 195, pl. 165, illustrated.

S. Hunter, *Lachaise*, New York, 1993, pp. 181, 244, illustrated.

N.F. Weber, *Patron Saints: Five Rebels Who Opened America to a New
Art, 1928-1943*, New York, 1992, pp. 208, 239, 240, 356.

*American Sculpture in the Metropolitan Museum of Art, Vol. II, A
Catalogue of Works by Artists Born between 1865 and 1885*, New
York, 2001, p. 687, no. 324.

J. Day, J. Stenger, K. Fremin, N. Khandekar, and V. Budny, *Gaston La-
chaise, Characteristics of His Bronze Sculpture*, Cambridge,
Massachusetts, 2012, pp. 56n. 37, 66n. m.

We are grateful to Virginia Budny, author of the forthcoming *catalogue
raisonné* sponsored by the Lachaise Foundation, for her assistance in
preparing the following catalogue entry for this work.

In the view of art historian Winslow Ames (1907-1990), Gaston
Lachaise's "marble *Knees* ... is the most fully simplified of all [his]
works, and is almost purely abstraction. The whole object has become
a symbol ..." (W. Ames, "Gaston Lachaise 1882-1935," *Parnassus*,
vol. 8, no. 3, March 1936, p. 7). The work is an enlarged version
of a three-inch-high plaster fragment [LF 281], now owned by the
Lachaise Foundation, New York, which had been extracted from one
of Lachaise's statuettes. As in the case of *The Knees*, Lachaise often
edited his earlier sculptures in unusual, arresting ways, creating new
works intended to condense and intensify the composition's impact on
the viewer while inviting prolonged contemplation.

The white marble sculpture was commissioned in May 1932 by
Edward M.M. Warburg (1908-1992) at the insistence of his friend
Lincoln Kirstein (1907-1996)—both young men were among
Lachaise's most important patrons in the early 1930s. Unlike many
of his contemporaries, Lachaise carved his own sculptures himself.
According to him, *The Knees* was "progressing" by mid-December
and completed on January 31, 1933. Before delivering the work to
Warburg, he displayed it on a black marble base in the window of the
Kraushaar Galleries, New York, in February—where, in his opinion, it
looked "superb." (Letters from Lachaise to his wife on December 11,
1932, January 31, 1933, and February 13, 1933, Gaston Lachaise
Collection. Yale Collection of American Literature, Beinecke Rare Book
and Manuscript Library). Towards the end of the year, *The Knees* were
prominently displayed in Warburg's new apartment, at Beekman Place,
New York, which had been designed by Philip Johnson (1906-2005).
In 1946, Lachaise's widow ordered a bronze copy [LF 174] for his 1947
exhibition at the Knoedler Galleries, New York; that cast is now owned
by The Metropolitan Museum of Art, New York. Lachaise's full-size
plaster model is owned by the Lachaise Foundation, New York.



**PROPERTY FROM THE MUSEUM OF MODERN ART,
NEW YORK, SOLD TO BENEFIT THE ACQUISITIONS FUND**

14

NILES SPENCER (1893-1952)

Ordnance Island, Bermuda

signed 'Niles Spencer-' (lower right)

oil on canvas

24 x 36in (61 x 91.4cm)

Painted in 1928.

\$150,000 - 250,000

Provenance

The artist.

Samuel Adolph Lewisohn, New York, by 1930.

Gift to the present owner from the above, 1938.

Exhibited

Pittsburgh, Pennsylvania, Carnegie Institute, *Twenty-Eighth Annual International Exhibition of Paintings*, October 17-December 8, 1929, no. 19.

New York, The Museum of Modern Art, *Painting and Sculpture by Living Americans: Ninth Loan Exhibition*, December 3, 1930-January 20, 1931, p. 18, no. 82.

Guggenheim Fellowship Jury, January 11, 1939.

New York, The Museum of Modern Art, *American Painting and Sculpture, 1862-1932*, October 3, 1932-February 11, 1933, p. 39, no. 99.

New York, The Museum of Modern Art, *New Acquisitions*, October 25-November 18, 1938.

New York, The Museum of Modern Art, circulating exhibition, *Twenty 20th Century Paintings*, Autumn 1940-July 1941.

New York, The Art Students' League, Niles Spencer, *50 Years on 57th Street*, February 7-March 14, 1943.

New York, The Museum of Modern Art, circulating exhibition, *European and American Paintings*, September 1943-September 1944.

New York, The Museum of Modern Art, *Summer Exhibition: Kuniyoshi and Spencer*, June 23-October 4, 1953.

New York, The Museum of Modern Art, *Niles Spencer: A Retrospective Exhibition*, June 22-August 15, 1954.

Amherst, Massachusetts, Mead Art Museum, Amherst College, *13 Painters 40 Years*, May 1-31, 1956.

Dallas, Texas, Dallas Museum for Contemporary Art, *The World of Realism*, January 8-March 2, 1958.

New York, The Museum of Modern Art; Bonn and Berlin, Germany, international circulating exhibition, *Art in Embassies*, May 1960-June 1964.

Lexington, Kentucky, University of Kentucky Art Gallery, and elsewhere, *Niles Spencer*, October 1965-August 1966, p. 32, catalogue no. 18, checklist no. 48.

Ordnance Island, Bermuda exemplifies Niles Spencer's lifelong fascination with a modernized style of realism. The present work's highly-refined geometric aesthetic, muted tones, and the focus on simplification of form are hallmarks of the artist's strongest work and tie him to the group of American artists known as the Precisionists. *Ordnance Island, Bermuda* was painted during a two-month excursion Spencer took to Bermuda in the winter of 1927-28. His visit followed in the footsteps of other American painters, who during cold winter months at home found inspiration on Bermuda, where they enjoyed a pleasant climate and exotic subject matter.

Spencer trained both at the Rhode Island School of Design in Providence and spent several summers in Ogunquit, Maine studying under Charles Woodbury (1864-1940). In 1916, he moved to New York where he briefly studied at the Art Students League and crucially was exposed to more avant-garde artistic influences, living in the epi-center of the American Modernist movement. Spencer was first introduced to European Cubist art when he traveled to Paris in 1921 and the work of Georges Braque (1882-1963), Juan Gris (1887-1927), and Pablo Picasso (1881-1973) had a great impact on his artwork stylistically. American painters referred to as the Precisionists, including Charles Demuth (1883-1935) and Charles Sheeler (1883-1965), were also influential. Spencer was a subtle and sophisticated colorist

who selected, analyzed, and refined his subjects until he reached the mature moment to construct the work. His creative process was careful and time-consuming. He made an innumerable number of drawings and oil studies in preparation for his final execution. Such passion and devotion to the purpose of painting were addressed by fellow American artist and friend, Ralston Crawford (1906-1978), describing Spencer's ethos as, "A painting does not leave my studio until I don't know how to make it better." (as quoted in R. Freeman, *Niles Spencer*, exhibition catalogue, Lexington, Kentucky, 1965, p. 19) As a result, Spencer's output was relatively small and major finished works such as *Ordnance Island, Bermuda* are scarce.

In the early 20th Century, Bermuda attracted the attention of American artists, especially those looking for a reprieve from bleak winter months. The Modernist artists Charles Demuth and Marsden Hartley (1877-1943) both found inspiration on the island in the winter of 1916-17. In 1919, a group of Old Lyme school Impressionists, began to spend winters there where they found warmth and vibrant colors for inspiration during cold New England months. Spencer knew Hartley and Demuth, and they could have influenced the artist's decision to visit in the winter of 1927-28. The present work depicts Ordnance Island in St. George's Harbour. This small island, only 1.75 acres in size, is the only island in St. George's town and was connected to King's Square by bridge after World War II. In Spencer's depiction, a figure uses a rowboat to cross the channel before it was bridged.

In 1925, Spencer had his first one-man show at the Daniel Gallery in New York and his paintings were then regularly displayed in significant exhibitions and acquired by major collectors. Samuel Adolph Lewisohn (1884-1951), the American lawyer, financier, and a renowned philanthropist and art collector, was the previous and likely original owner of the present work. Lewisohn collected significant works by the masters of Impressionist and Modern art, including Paul Gauguin (1848-1903), Pablo Picasso (1881-1973), Paul Cézanne (1839-1906), Vincent Van Gogh (1848-1911), and George Seurat (1859-1891), among many others. He authored a book on the topic in 1948, entitled *Painters and Personality: A Collector's View of Modern Art*. Lewisohn gifted *Ordnance Island, Bermuda* to the Museum of Modern Art, New York in 1938, where it was exhibited multiple times including in the artist's travelling retrospective in 1965-66.

Shapes and forms serve as the foundation of Spencer's working method, which is evident in the geometry that comprises the composition of *Ordnance Island, Bermuda*. Spencer's paintings, including the present work, have the quality of a mesmerizing serenity, which was also a reflection of his personality, as observed by Ralston Crawford in a tribute to Spencer. Crawford wrote about Spencer's paintings, "They express the quiet of a man internally successful. His paintings don't shout, but make clear statements for those who look for them...In his best work he takes us to a world of charming nuance, of solid construction, always charged with his fine subtle sense of color." (ibid, pp. 19-20)



Photograph from The Museum of Modern Art's exhibition, *Painting and Sculpture by Living Americans at MoMA*, featuring works by Arnold Friedman, Charles Sheeler, Stuart Davis and Niles Spencer's *Ordnance Island*, 1930-31. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY. Stuart Davis, *Table*, circa 1925 © 2019 Estate of Stuart Davis/Licensed by VAGA at Artists Rights Society (ARS), New York, NY



**PROPERTY FROM THE MUSEUM OF MODERN ART,
NEW YORK, SOLD TO BENEFIT THE ACQUISITIONS FUND**

15

MARSDEN HARTLEY (1877-1943)

Birch Grove, Autumn

oil on board

12 x 12in (30.5 x 30.5cm)

Painted in 1910.

\$300,000 - 500,000

Provenance

The artist.

Alfred Stieglitz, New York, acquired from the above.

Lee Simonson, acquired from the above, *circa* 1920s.

Acquired by the present owner by bequest from the above, 1967.

Exhibited

New York, The Museum of Modern Art, *Recent Acquisitions:*

Painting and Sculpture, January 18-September 2, 1968, p. 1.

New York, Whitney Museum of American Art; Chicago, The Art Institute

of Chicago, *Marsden Hartley*, March 4-August 3, 1980,

pp. 23, 212, no. 7, pl. 5, illustrated.

New York, The Museum of Modern Art, *Drawn in America, 1898-1945*,

November 1, 1990-March 5, 1991.

New York, The Museum of Modern Art, *A Century of American*

Drawings: From the Collection, May 23-September 17, 1996.

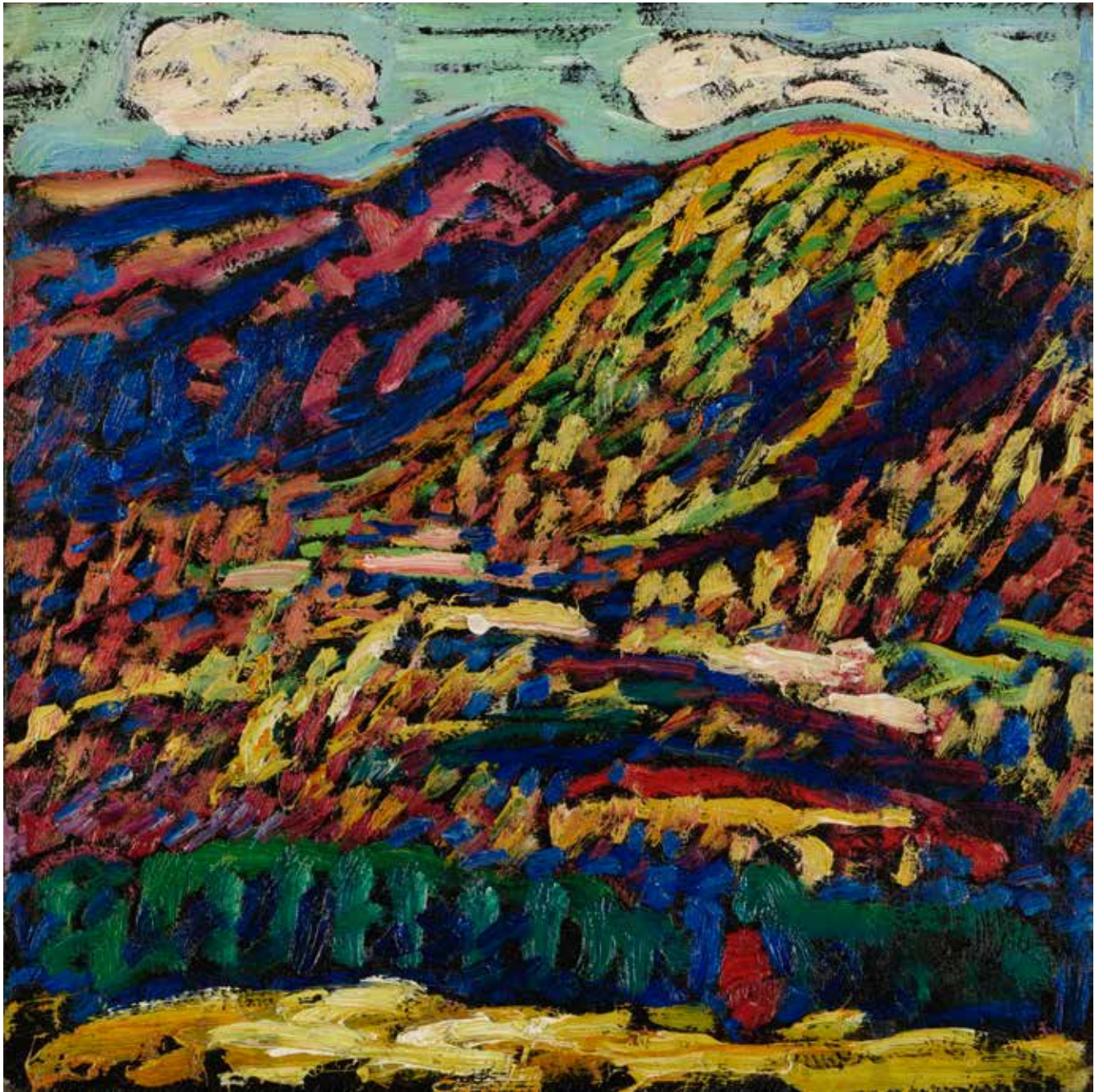
Literature

A. Legg, M.B. Smalley, *Painting and Sculpture in the Museum of
Modern Art*, New York, 1988, p. 50.

The present work will be included in Gail R. Scott's *Marsden Hartley
Legacy Project: The Complete Paintings and Works on Paper* with
Bates College Museum of Art.

**“[T]his is difficult art—almost anybody can
paint from nature—it calls for a real expert
power to create an idea and produce it as
one sees it in the mind.”**

– Marsden Hartley, July 11, 1910





Marsden Hartley (1877-1943), *Kezar Lake, Autumn Morning*, 1910, oil on cardboard. Fogg Art Museum / Harvard Art Museums, Cambridge, Massachusetts. © Harvard Art Museums / Art Resource, NY

Marsden Hartley experienced a significant breakthrough in his artistic expression in the summer through autumn months of 1910. Over the previous four years, Hartley's landscape works had evolved from Impressionistic to Post-Impressionistic in style. Several key influences from artistic circles in New York in early-1910 triggered the artist's further evolution, his experimentation with new painting techniques and a shift towards abstraction. Returning to his home state of Maine with renewed vigor, the small body of work Hartley painted in 1910 included some of arguably the most modern and abstract compositions yet to be painted in the United States. *Birch Grove, Autumn* is stylistically a vigorous and vibrant work from this period of heightened inspiration and expression. The present work's composition features the natural elements—dominant mountains with weighty clouds above—and brilliant colors of the autumn season that Hartley would return to depicting for decades throughout his travels, from France to the American Southwest. Maine, however, would continue to be Hartley's most constant landscape subject. In Maine he felt a strong sense of spirituality and emotions that were reflected in his work, from dark and moody to bright and vivacious, and resulted in expressively powerful works including *Birch Grove, Autumn*.

Hartley maintained a lifelong connection to New England. Born in Lewiston, Maine, in 1877, the formative years of his career kept Hartley living and working in Maine intermittently between various artistic explorations of the Eastern Coast. In 1899, he studied at the Chase School (New York School of Art) where he attended lectures by William Merritt Chase (1849-1916), who promoted an expressive and painterly style of brushwork. Concerned about the school's high tuition, he transferred to the National Academy of Design the following year and would remain there for four years, spending the summers in Maine. One of Hartley's early influences was found in a magazine in 1903, where he saw images of the work of the Italian, Post-Impressionist painter Giovanni Segantini (1858-1899), who painted in broken, stitch-like brushstrokes that were interwoven. The influence of this technique can be found in Hartley's early landscapes from Maine that were Impressionistic, their brushwork airy. The foregrounds and backgrounds also began to blend into flattened spaces with a more modern sensibility.

While pursuing his artistic training and endeavors, Hartley was also interested in spirituality, from his devout religious beliefs to the philosophical writings of Walt Whitman (1819-1892), Ralph Waldo Emerson (1803-1882) and Henry David Thoreau (1817-1862). A curiosity in the transcendental and mystical qualities of nature would continue to inform his work. Hartley wrote of the awe-inspiring, spiritual qualities he felt about mountains specifically, which became a predominant subject in his *oeuvre* including the present work, "Mountains are things, entities of a grandiose character, and the one who understands them best is the one who can suffer them best and respect their profound loneliness." (in an unpublished essay, as quoted in B. Haskell, *Marsden Hartley*, exhibition catalogue, New York, 1980, p. 17)

In the spring of 1909, Hartley met the photographer and significant New York gallerist Alfred Stieglitz (1864-1946). Stieglitz had been prepared to close his gallery for the summer, but he changed his mind upon seeing Hartley's work and weeks later opened a show of his landscapes. This was the first one-man show of an American's work at Stieglitz's 291 gallery. While it was not a financially successful show, for an artist who often worked in isolation in New England, the relationships and education Hartley would garner from this introduction into Stieglitz's circle of artists was immensely influential on his development. Bruce Robertson wrote on the significance of Stieglitz to the artist's career that "besides his acting as Hartley's dealer on and off for almost thirty years, was that Stieglitz turned Hartley decisively away from his lingering sentimental Post-Impressionist manner and lit in him a fire to complete on an international stage with the leading radical artists of the day." (*Marsden Hartley*, New York, 1995, p. 27)

A significant consequence of the artist's first show at 291 was getting the attention of art dealer N.E. Montross, who saw a similarity in vision between Hartley and an artist he had in his own gallery, Albert Pinkham Ryder (1847-1917). Montross introduced Hartley to Ryder's work, and after seeing these powerful scenes with mystical themes, Hartley was inspired to begin a new series of dramatic landscapes. During this period of 1908-09, he was also enduring a stretch of financial hardship and depression—so strong that Stieglitz thought Hartley was suicidal. The result was a series of melancholic works known as the "Dark Landscapes." One example, *The Dark Mountain, No. 2*



Marsden Hartley (1877-1943), *The Dark Mountain, No. 2*. 1909, oil on paper mounted on paperboard. The Metropolitan Museum of Art, New York. Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY

(1909, The Metropolitan Museum of Art, New York) exhibits a nearly black, brooding palette, barren rocks and dead trees that convey the artist's despair. The weight of the surface on the canvases from this series, with a thick application of paint, using layered and scraping techniques, show further innovation in his painting style and the influence of Ryder.

The marked stylistic shift in Hartley's work in 1910 can partially be credited with newfound stability and new influences that he encountered through New York connections. The financial pressure eased thanks to a stipend of \$4.00 a week from Montross, paid without any commitment of paintings in exchange. Perhaps most significantly, in February 1910, Hartley saw an exhibit of Henri Matisse's (1869-1954) work at 291. While Hartley was working in relative seclusion Maine, his contemporaries like Max Weber (1881-1961) had already studied Matisse and the Fauves' work in Paris. In New York, Hartley was able to learn more about the avant-garde methods that were taught in Paris through these connections with fellow artists, and the color and directness in his work profoundly changed.

In a series of intimately-sized landscapes painted in 1910, including *Birch Grove*, *Autumn*, Hartley worked on boards that were prepared with a black ground layer. Painting on top of black heightened the pigments' neon-like quality and imbued the works with contrast and depth. This technique was a unique distinction from the working methods of contemporary influences—for example the Fauves, who also worked in saturated palettes with broken brushwork, but they typically painted on white canvas that showed bare between strokes. *Autumn* provided the perfect natural backdrop for a study of color, which Hartley regarded as a primary pursuit to capture. He wrote on this topic early on in his studies in 1900, "I see color in nature so brilliant and it is impossible for me to 'bring it up' to the right key." (in a letter to Richard Tweedy, October 25, 1900, as quoted in B. Haskell, *Marsden Hartley*, exhibition catalogue, New York, 1980, p. 14) *Birch Grove*, *Autumn* demonstrates how far Hartley had pushed his palette to "the right key" in 1910, to reflect his intense interpretation and powerful vision of nature.

During the summer that he painted the present work and its series, Hartley wrote to his niece of his process, "I do not sketch much these days for I work almost wholly from the imagination—making pictures entirely from this point of view using the mountains only as backgrounds for ideas... this is difficult art—almost anybody can paint from nature—it calls for a real expert power to create an idea and produce it as one sees it in the mind." (in a letter to Norma Berger, July 11, 1910, as quoted in B. Haskell, *Marsden Hartley*, exhibition catalogue, New York, 1980, p. 21)

According to Gail R. Scott, director of the *Marsden Hartley Legacy Project: The Complete Paintings and Works on Paper* with Bates College Museum of Art, there are approximately seven or eight works from 1910 that can be considered a part of the series to which *Birch Grove*, *Autumn* belongs. Not including the present work, five of these paintings are in museum collections. These works share commonality most principally in their bold color palette as well as in their compositions, displaying close vantage points of the mountains and Kezar Lake. One of these works with a very similar composition to the present work is entitled, *Mountain Lake—Autumn* (1910, The Phillips Collection, Washington, D.C.), which was given by Hartley in 1912 to friend and fellow artist Rockwell Kent (1882-1971). Kent later gifted this work in 1926 to collector Duncan Phillips (1886-1966) for his museum's collection. *Mountain Lake—Autumn* became one of Phillips' favorite paintings, which he saw as a "brave beginning" for the artist, depicting "mountain sides...tapestried to the top with autumnal colors and rimmed with luminous Ryder-like cloud formations." (Duncan Phillips as quoted in E.D. Passantino, D.W. Scott, eds., *The Eye of Duncan Phillips: A Collection in the Making*, Washington, D.C., 1999, p. 390)

Lee Simonson (1888-1967), the American theatrical set designer, architect and artist, was a friend of Hartley's since both men had lived in Center Lovell, Maine. Later when the two met-up on Hartley's first trip to Paris in 1912, Simonson made the influential introduction between Hartley and the major collector of Modernist art, Gertrude Stein. On this trip, Hartley encountered the Cubist masters that would dramatically shape his later work. In the late-1920s, Simonson acquired through Stieglitz the present work along with three other works from the same series. Simonson had visited Hartley in Maine during the time he was painting these works and found the bold impasto and brilliant colors particularly attractive. A self-portrait by Simonson himself demonstrates the personal affinity he had for daring, Fauve-inspired color. (*circa* 1912, National Portrait Gallery, Smithsonian Institution, Washington, D.C.) Simonson later gifted the present work to the Museum of Modern Art and two others from the series are now in the collection of the Fogg Art Museum at Harvard University, Cambridge, Massachusetts, including *Kezar Lake*, *Autumn Morning* (1910).

Marsden Hartley is regarded as one of the most pioneering figures of the American Modernist movement, due to his revolutionary vision and painting techniques that were unique and radical for his time. Referring to another work by the artist from this 1910 series, museum curator and American art historian Barbara Haskell wrote that "the entire expression is conveyed through the brushwork itself, creating a degree of gestural abstraction that would not be surpassed in America until Abstract Expressionism." (*Marsden Hartley*, exhibition catalogue, New York, 1980, p. 21) It is through pivotal early works including *Birch Grove*, *Autumn* that the impetus of Hartley's groundbreaking artistic output began and the elements of color and abstraction became paramount.



Lee Simonson (1888-1967), *Self-Portrait*, *circa* 1912, oil on canvas. National Portrait Gallery, Smithsonian Institution, Washington, D.C.; gift of Karl and Jody Simonson.



**PROPERTY FROM THE MUSEUM OF MODERN ART,
NEW YORK, SOLD TO BENEFIT THE ACQUISITIONS FUND**

16

REUBEN NAKIAN (1897-1986)

Young Calf

signed 'Nakian' (underneath the base)

pink marble

15in high (38.1cm)

Carved *circa* 1927.

\$2,500 - 3,500

Provenance

The artist.

Acquired by the present owner from the above, 1938.

Exhibited

New York, The Museum of Modern Art, *Modern Works of Art: 5th Anniversary Exhibition*, November 19, 1934-January 20, 1935, p. 37, no. 182, illustrated.

Paris, France, Musée du Jeu de Paume, *Trois siècles d'art aux États-Unis*, May 24-June 31, 1938, p. 50, no. 212.

New York, The Museum of Modern Art, *New Acquisitions*, October 25, 1938-November 18, 1938.

New York, The Museum of Modern Art, *Modern Paintings and Sculpture from the Museum Collection*, January 12, 1940-February 27, 1941.

New York, The Museum of Modern Art, *Painting and Sculpture from the Museum Collection*, October 23, 1940-January 12, 1941.

New York, The Museum of Modern Art, *Painting and Sculpture from the Museum Collection*, May 6, 1941-April 30, 1941.

New York, The Museum of Modern Art, *The Museum Collection of Painting and Sculpture*, June 20, 1945-February 13, 1946, p. 8, no. 452.

New York, The Museum of Modern Art, *Birds and Beasts from the Museum of Modern Art*, December 3, 1960-January 8, 1961.

New York, The Museum of Modern Art, *Art of the Twenties*, November 17, 1979-January 22, 1980, p. 24, no. 246.



**PROPERTY FROM THE MUSEUM OF MODERN ART,
NEW YORK, SOLD TO BENEFIT THE ACQUISITIONS FUND**

17

WILLIAM ZORACH (1887-1966)

Setting Hen

signed with artist's initials 'W.Z.' (on the underside)

cast stone

14in high (35.6cm)

Modelled in 1935; Cast in 1941.

\$8,000 - 12,000

Provenance

The artist.

Acquired by the present owner from the above, 1941.

Exhibited

New York, The Museum of Modern Art, *The Museum Collection of Painting and Sculpture*, September 25, 1945-1947.

Washington, D.C., The Phillips Collection, *Birds in Contemporary Art: A Loan Exhibition*, February 12-March 31, 1966.

Literature

R.N. Faulkner, *Art Today: An Introduction to the Fine and Functional Arts*, 1956, p. 441, illustrated.

The Museum of Modern Art, *Painting and Sculpture in the Museum of Modern Art: A Catalog*, New York, 1958, p. 63.

A. Legg, M.B. Smalley, eds., *Painting and Sculpture in the Museum of Modern Art: Catalog of the Collection with Selected Works on Paper to January 1988*, New York, 1988, p. 128.

The present work was cast after the original marble version of *Setting Hen* from 1935 (whereabouts unknown). A limited edition of stone examples were made of this model along with an edition of six bronze casts of the same subject.



**PROPERTY FROM THE MUSEUM OF MODERN ART,
NEW YORK, SOLD TO BENEFIT THE ACQUISITIONS FUND**

18

ROBERT LAURENT (1890-1970)

American Beauty

signed 'LAURENT' (along the base)

alabaster

12 1/4in high (31.1cm high)

Carved circa 1933.

\$10,000 - 15,000

Provenance

The artist.

Beram Saklatwalla.

Sale, Parke-Bernet Galleries, Inc., New York, 1946.

Acquired by the present owner from the above.

Exhibited

Chicago, Illinois, The Art Institute of Chicago, *Painting and Sculpture*, 1934, p. 90, no. 780.

New York, The Museum of Modern Art, *Recent Acquisitions in Painting and Sculpture*, September 24-November 17, 1946.

New York, The Museum of Modern Art, Third Floor Sculpture Gallery, January 1, 1947-unknown.

New Haven, Connecticut, Yale University Art Gallery, January 13-February 13, 1949.

Durham, Scudder Gallery, University of New Hampshire, and elsewhere, *The Robert Laurent Memorial Exhibition*, April 29-December 24, 1972, p. 60, illustrated.

New York, The Museum of Modern Art, *American Modern: Hopper to O'Keeffe*, August 17, 2013-January 26, 2014, p. 45, no. 31, illustrated.

Literature

The Art Digest, 1946, vol. 21, p. 13.

GASTON LACHAISE (1882-1935)*Woman (Statuette)* [LF 115]

inscribed 'LACHAISE' and 'LACHAISE ESTATE,' numbered '4/12,'
and stamped with Modern Art Foundry and Founder's Guild
insignias (along the base)

bronze with brown patina

10 3/4in (27.3cm) high on a 3/4in (1.9cm) high marble base

Modeled in 1912; Cast in 1984.

\$3,000 - 5,000

Provenance

Lachaise Foundation, Boston, Massachusetts;
Gerald Pilzer, New York, and Paris, France, 1987.
Private collection, acquired from the above.
By descent to the present owner.

Exhibited

Roslyn, New York, Nassau County Museum of Fine Art, *The Shock
of Modernism in America: The Eight and Artists of the Armory
Show*, April 29-July 29, 1984, exhibition catalogue,
p. 76, no. 121, illustrated.
PS Galleries, Dallas, Texas, March 26-April 1985.

Literature

Museum of Modern Art, *Gaston Lachaise: Retrospective Exhibition*,
exhibition catalogue, New York, 1935, pp. 10, 21, 23 (the model
exhibited in 1913 as clay [sic]), 23, no. 3, the plaster model
illustrated.

D.B. Goodall, "Gaston Lachaise: Sculptor," 2 vols., Ph.D.
dissertation, Harvard University, 1969, vol. 1, pp. 285-87, 300n.
16, 348, 408n. 59; vol. 2, pp. 46-47, 427, pl. XXI, the plaster
model illustrated.

Ad., Mitzi Landau, Los Angeles, California, *ARTnews*, vol. 74,
no. 5, May 1975, p. 14, another example illustrated.

Portland Museum of Art, *Gaston Lachaise: Sculpture and
Drawings*, exhibition catalogue, Portland, Maine, 1984, pp. 6,
12-13, 34, no. 9, another example illustrated.

S. Hunter, *Lachaise*, New York, 1993, pp. 4, 59, 242, another
example illustrated.

V. Budny, "Gaston Lachaise's American Venus: The Genesis and
Evolution of *Elevation*," *The American Art Journal*, vols. 34-35,
2003-04, pp. 77, 78-79, 99, 105, 109, 135nn. 59-60, 137n. 98,
figs. 12, 13, the plaster model illustrated.

Gaston Lachaise's *Woman (Statuette)* [LF 115] is one of a group
of statuettes representing robust, super-charged nudes created by
him some four to six years after he emigrated from France in 1906.
The figures were mainly inspired by his future wife, Isabel Dutaud
(1872-1957), and, in the artist's own words, appear to be "radiating
sex and soul." (Gaston Lachaise, "A Comment on My Sculpture,"
Creative Art, vol. 3, no. 2, August 1928, p. xxiii)

The work's plaster model was exhibited twice during his lifetime:
first (as *Statuette*), in the revolutionary Armory Show, which opened
in New York in 1913; and secondly (as *Woman*), in his retrospective
at the Museum of Modern Art, New York, which opened in 1935—
less than nine months before his death. The first bronze cast was
made in around 1975 for the Lachaise Foundation (established in
1963), which has authorized an edition of 12 numbered casts. Five
others, including the present example, have been produced thus
far.

We are grateful to Virginia Budny, author of the forthcoming
catalogue raisonné sponsored by the Lachaise Foundation,
for her assistance in preparing the catalogue entry for this work.





PROPERTY OF A NEW YORK CORPORATE COLLECTION

20

MARCH AVERY (BORN 1932)

Rocking Chair Nude

signed and dated 'March Avery '82' (lower right) and signed and dated again and inscribed with title (on the stretcher)

oil on canvas

42 x 32 1/8in (106.7 x 81.6cm)

Painted in 1982.

\$3,000 - 5,000

Provenance

The artist.

Acquired by the present owner from the above, circa 1985.

March Avery and fellow artists in New York organized and participated in weekly sketching and painting classes, rotating who would be responsible for hosting each week. The group frequently used models for these classes and explored mastering various poses and subjects each week. The present work is most likely a product of one of these sessions.



21

GASTON LONGCHAMP (1894-1986)

Odalisque

signed and dated 'G. Longchamp / 1931' (lower right)

oil on canvas

20 x 48in (50.8 x 121.9cm)

Painted in 1931.

\$4,000 - 6,000



22

GEORGE BENJAMIN LUKS (1867-1933)

Horse and Carriage and Floral Still Life: A Double-Sided Work

Horse and Carriage, signed 'Luks' (lower left)

oil on panel

9 3/4 x 11 3/4in (24.8 x 29.8cm)

\$3,000 - 5,000

Provenance

Private Collection of Mimi and Sanford Feld.

Sale, Butterfield & Butterfield, San Francisco, California.

Ash K. Prakash, Toronto, Canada, acquired from the above.

Gift to the present owner from the above.

Exhibited

University Park, Pennsylvania, The Pennsylvania State University Museum of Art, *Selections from The Collection of Sanford and Mimi Feld*, March 22-May 24, 1981, no. 19.

Aspen, Colorado, Aspen Center for the Visual Arts, *Selections from The Collection of Sanford and Mimi Feld*, October 10-November 22, 1981.



(verso)



23

CHARLES HOFFBAUER (1875-1957)

Rainy Night in New York City
oil on canvas
15 x 20 5/8in (38.1 x 52.4cm)
Painted circa 1912.

\$8,000 - 12,000

Provenance

The artist.
Estate of the above.
Gropper Art Gallery, Somerville, Massachusetts.
Mr. and Mrs. Robert Wyner, Wellesley, Massachusetts,
acquired from the above, 1975.
By descent to the present owner.

Exhibited

Marblehead, Massachusetts, Exeter Art Gallery, n.d.
Somerville, Massachusetts, Gropper Art Gallery, April 3-29, 1967.

Literature

Gropper Art Gallery, *20th Anniversary Catalogue, Fall 1975: Paintings, Drawings, & Prints of the Highest Quality from the 15th to the 20th Century*, Somerville, Massachusetts, 1975, no. 42, illustrated.



24

NANCY FERGUSON (1869-1967)

Crowded Street, Provincetown

signed with artist's monogram device (lower left)

oil on canvas

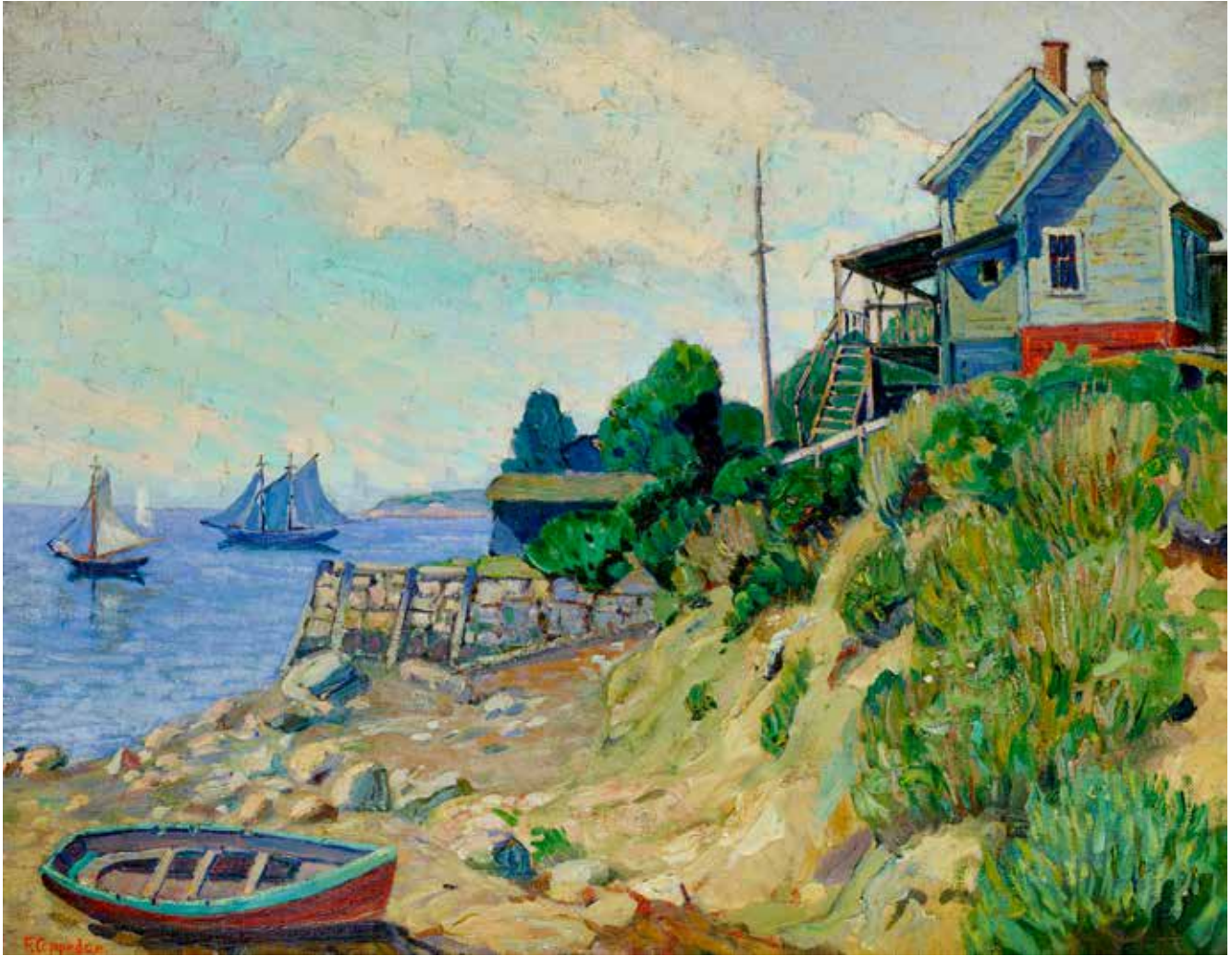
30 x 36 1/4in (76.2 x 92.1cm)

\$15,000 - 25,000

Provenance

Private collection, Philadelphia, Pennsylvania.

By descent to the present owner.



25

FERN ISABEL COPPEDGE (1883-1951)

New England Shore

signed 'F. Coppedge' (lower left) and signed again
and inscribed with title (on the stretcher)

oil on canvas

24 x 30 1/8in (61 x 76.5cm)

Painted *circa* 1916.

\$20,000 - 30,000

Provenance

Private collection, Northern California.

Acquired by the present owner from the above.

While Fern Isabel Coppedge is well-known for her *plein-air* impressionist scenes of New Hope, Pennsylvania and nearby Lumberville, she also spent many summers painting the everyday coastal life in Massachusetts. According to Les and Sue Fox, authors of the forthcoming monograph *Pennsylvania Through the Eyes of Fern I. Coppedge*, the present work is likely a scene from Gloucester and possibly was painted in the summer of 1916 (unpublished letter, October 11, 2019).

26

WILLIAM GLACKENS (1870-1938)

Tulips

signed and dated 'W. Glackens / 35' (lower right)

oil on canvas

24 x 19 3/4in (61 x 50.2cm)

Painted in 1935.

\$60,000 - 80,000

Provenance

The artist.

Kraushaar Galleries, New York.

Collection of Lincoln Isham, Dorset, Vermont.

Sale, Parke-Bernet Galleries, New York, May 24, 1972, lot 167.

Frances Aronson Fine Art, Atlanta, Georgia.

Acquired by the present owner from the above, 1994.

Exhibited

Pittsburgh, Pennsylvania, Carnegie Institute, *International Exhibition of Paintings*, October 15-December 6, 1936, no. 32.

Literature

American Magazine of Art, January 1936, v. 29, no. 1, p. 717, illustrated.

Carnegie Magazine, October 1936, vol. 10, front cover illustration.

William Glackens is famously known for his association with the group of American painters who identified as The Eight and were later among the Ashcan School of painters. Members of the group included Robert Henri (1865-1929), John Sloan (1871-1951), Everett Shinn (1876-1953), George Luks (1869-1933), Ernest Lawson (1873-1939), Maurice Brazil Prendergast (1858-1924) and Arthur B. Davies (1862-1928). Codified by their group exhibition in 1908 at Macbeth Gallery in New York, the group displayed a series of paintings that rejected the formality and gentility of 19th-century academic art and instead put a spotlight on working and middle class metropolitan life. Their focus was realistic depictions of everyday life in New York City.

By 1910, Glackens began to break away from the Ashcan stylistic approach to art and instead concentrated on his highly personal colorist style. He drew his inspiration from the colorful and loose brushstrokes of the Impressionists and Post-Impressionists whose works he encountered during his first trip to Europe in 1895 with Henri and others. During the time that Glackens began to shift his artistic style, his dear friend from his days at Central High School and famed millionaire Albert C. Barnes (1872-1951) began to study and collect modern art. Barnes consulted with Glackens on his newfound interest and called on him to travel to Paris to acquire advanced works for his collection. Glackens returned successful with almost twenty paintings that included works by Paul Cézanne (1839-1906), Édouard Manet, (1832-1883), Henri Matisse (1869-1954), and Pierre Auguste Renoir (1841-1919), an artist he would be compared with later in life. These works would later form the core of the Barnes Foundation Collection in Philadelphia, Pennsylvania.



William Glackens at easel painting *Tulips*, circa 1935. Peter A. Juley & Son, photographer. 1913 Armory Show, 50th anniversary exhibition records, 1962-1963. Archives of American Art, Smithsonian Institution.

Glackens continued to travel to France between 1925 and 1935 to study the work of the Impressionists and Post-Impressionists. By the early 1930s, Glackens became well known for his portraits and genre scenes that were more academic in nature and less socially critical, such as his widely celebrated work *The Soda Fountain* (Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania) painted in 1935, the same year as the present work.

During this period, Glackens also focused on still life paintings often, featuring intricate floral arrangements. The present work is an accomplished and prime example of Glackens' still life paintings from this mature period and demonstrates his mastery of the colorful palette and feathery brushstrokes influenced by his admiration for Renoir among the other Impressionists he spent a great deal of his life studying. In the present work, Glackens employs a lively brushstroke technique to construct his floral arrangement consisting of yellow, purple, and red tulips mingled with delicate greenery all contained within a glass vase and set amidst a simple, warm backdrop. *Tulips* is a testament to Glackens' ability in his later work to emphasize the beauty in the simple everyday things that surround us and has done so in a way that still resonates with collectors today.

The present work was exhibited the year after it was painted in the *International Exhibition of Paintings* at the Carnegie Institute in Pittsburgh and was awarded the Allegheny County Garden Club Prize of \$300.





27

27

JANE PETERSON (1876-1965)

Morning in Venice

signed 'Jane Peterson' (lower left) and inscribed and dated 'Venice Oct. 1913' (on the reverse)

gouache on paper

6 x 9in (15.2 x 22.9cm)

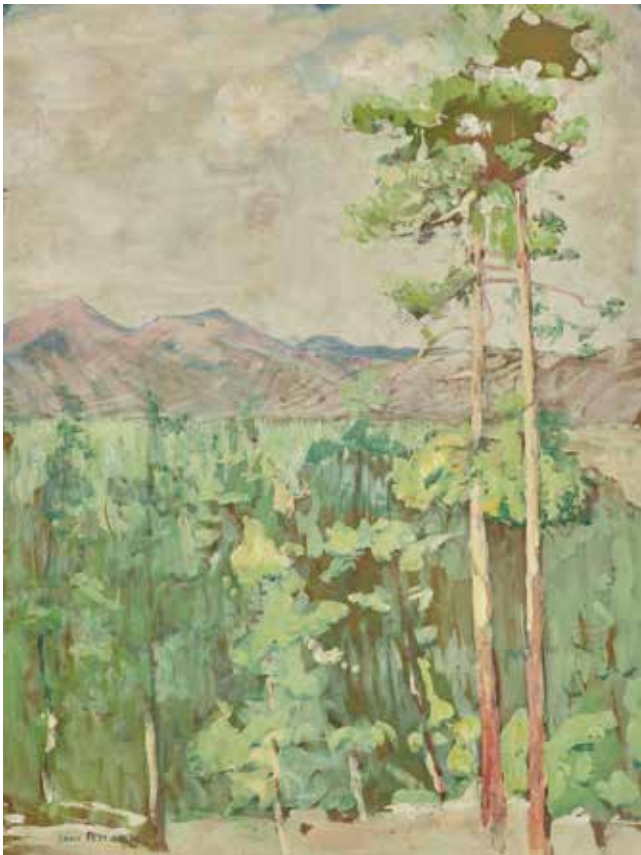
Painted in 1913.

\$1,500 - 2,500

Provenance

Private collection, New Jersey.

Acquired by the present owner from the above, circa 1998.



28

28

JANE PETERSON (1876-1965)

View Toward San Francisco

signed 'Jane Peterson' (lower left)

gouache on paper

24 x 18in (61 x 45.7cm)

\$2,000 - 3,000

Provenance

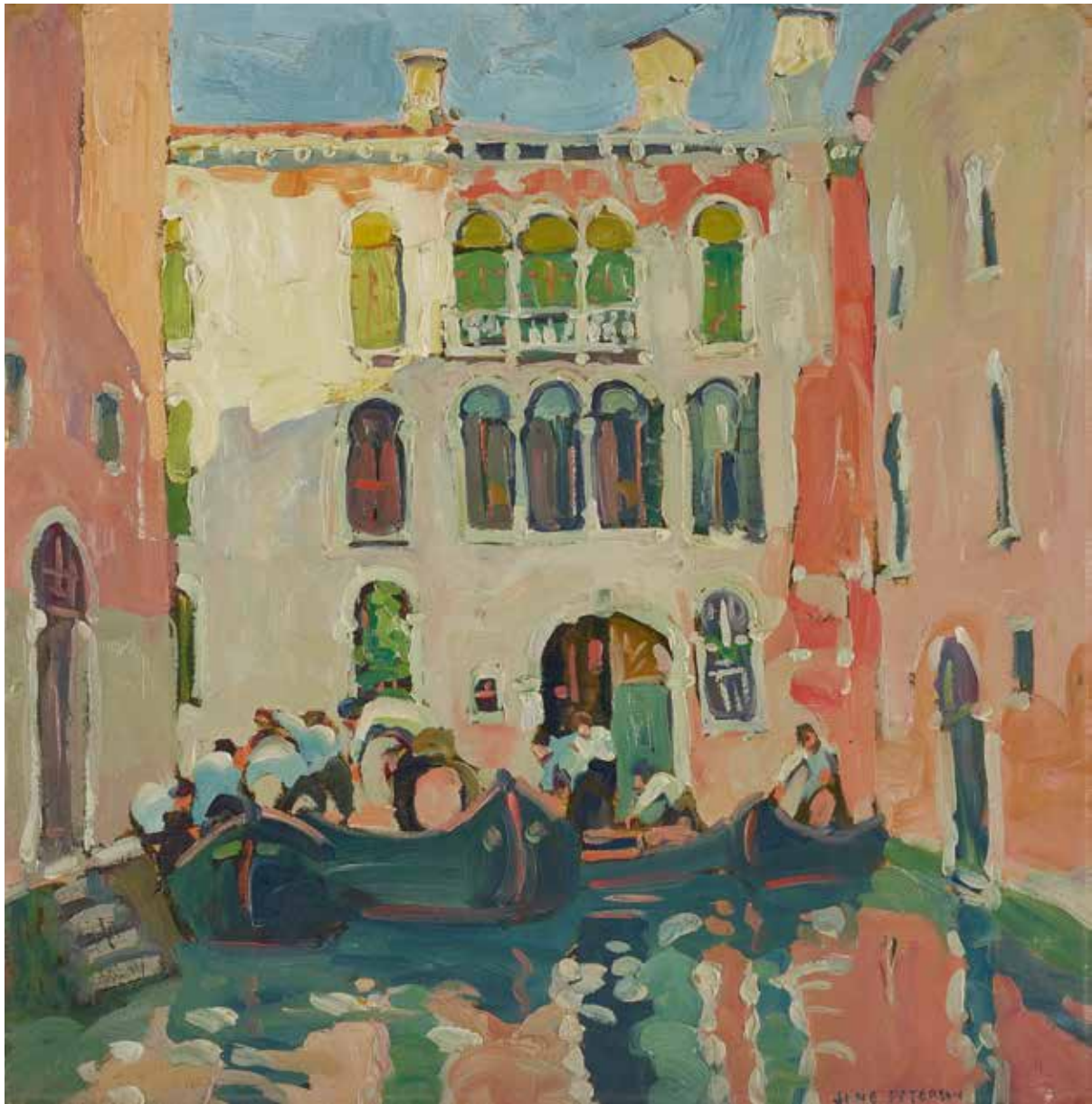
The artist.

James Graham & Sons, Inc., New York.

Sale, Doyle, New York, 1966.

Acquired by the present owner from the above.

In 1916, Jane Peterson accepted the invitation of Louis Comfort Tiffany (1848-1933) to accompany him and his party on a transcontinental painting expedition aboard his private railway car. Their itinerary included Alaska, and the Canadian Northwest where they met a group led by John Singer Sargent (1856-1925) on a similar expedition. Using gouache exclusively, Peterson painted the mountainous landscapes and glaciers she saw, as well as the famed Lake Louise near Banff in Alberta and Field in British Columbia. The present work was executed by Peterson during this expedition as they traveled through California.



29

JANE PETERSON (1876-1965)

Venice

signed 'Jane Peterson' (lower right)

oil on board

18 1/4 x 18 1/4in (46.4 x 46.4cm)

\$15,000 - 25,000

Provenance

The artist.

Francis H.S. Peterson, Beacon, New York, nephew
of the above, by descent.

By descent to the present owner, 1986.



PROPERTY FROM THE ESTATE OF JOHN H. GARZOLI

30W

JANET SCUDDER (1869-1940)

La Douche

inscribed 'JANET SCUDDER / 1916' (along the base)

bronze with verdigris patina

42in high (106.7cm high)

Modeled in 1916.

\$8,000 - 12,000



31

CHILDE HASSAM (1859-1935)

Appledore Island, Isle of Shoals, Maine

signed and dated 'Childe Hassam 1906' (lower left)

watercolor on paper

14 x 19 7/8in (35.6 x 50.5cm)

Executed in 1906.

\$30,000 - 50,000

Provenance

Private collection, San Francisco, California, by 1958.

Private collection, Ireland, by descent from the above, 1963.

By descent to the present owners.

Exhibited

(possibly) San Francisco, California, California Palace of the Legion of Honor, February 1958.

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

We wish to thank the *catalogue raisonné* committee for their assistance cataloguing this lot.

The Isles of Shoals off the coast of Maine, including the island of Appledore, were for thirty-five years a source of inspiration and refuge for the American Impressionist painter Childe Hassam. Hassam returned to the islands on a regular basis to paint the natural garden of Celia Thaxter and the craggy rock outcroppings that punctuated the islands' shores. *Appledore Island, Isle of Shoals, Maine*, executed in 1906, is from a prime period of Hassam's work on the islands. The present work depicts the brilliant midday light, clear sky, and calm waters of Maine, which the artist captured in energetic, fluent brushwork, maximizing the fluidity of the watercolor medium.

Hassam was initially invited to the islands by Celia Thaxter, a poet, essayist and gardener who was the doyenne of Appledore. She conducted a summer salon for artists and writers, Hassam was one among the major figures who frequented the location. On the island of Appledore, Hassam found a natural haven and muse where he could create his paeans to the natural beauty of the surroundings. Hassam was particularly drawn to the rugged coastal rock formations seen in the present work. Another Appledore watercolor, of the same size and a similar coastline subject, is *The Gorge, Appledore*, 1912, in the collection of the Brooklyn Museum of Art, Brooklyn, New York. For Hassam, the isolation, primitive natural surroundings, colorful rock formations, and reflected light off the ocean inspired some of his most innovative seascapes.



32

ABBOTT FULLER GRAVES (1859-1936)

Woman on a Porch

signed 'Abbott Graves' (lower right)

oil on canvas

30 x 24in (76.2 x 61cm)

\$10,000 - 15,000

Provenance

Private collection, Los Angeles, California.

Acquired by the present owner from the above.



PROPERTY FROM THE GROSS FAMILY COLLECTION

33

EDWARD HENRY POTTHAST (1857-1927)

Fairies

signed 'E. Potthast' (lower right)

oil on board

12 x 16in (30.5 x 40.6)

Painted *circa* 1910-20.

\$8,000 - 12,000

Provenance

[with]E. & A. Milch, Inc., New York.

Mr. and Mrs. Merrill J. Gross, Wyoming, Ohio.

By descent to the present owners.

Exhibited

Cincinnati, Ohio, Taft Museum of Art, *The Merrill J. Gross Collection of Edward Henry Potthast*, 1968.

Washington, D.C., Corcoran Gallery of Art, *The Merrill J. Gross Collection of Edward Henry Potthast*, March 16-April 22, 1973, no. 75.
Fort Myers, Florida, Edison Community College Gallery of Fine Art, n.d., no. 41.

Orlando, Orlando Museum of Art, *Hidden Treasures from Florida Private Collections*, January 4-February 23, 1992.

Memphis, Tennessee, Memphis Brooks Museum of Art, *Edward Potthast: An American Impressionist*, February 14-March 30, 1986, and elsewhere.

Literature

J. Wilson, *Edward Henry Potthast: American Impressionist*, New York, Gerald Peters Gallery, 1998, p. 26, illustrated.



34

34

EDMUND WILLIAM GREACEN (1877-1949)

The Print

signed 'Edmund Greacen' (lower left)

oil on canvas

32 x 26in (81.3 x 66cm)

\$2,500 - 3,500

Provenance

Berry-Hill Galleries, Inc., New York.

Daniel J. Terra Foundation for the Arts Collection,
Chicago, Illinois, acquired from the above, 1987.

Sale, Sotheby's, New York, September 14, 1995, lot 118,
sold by the above.

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



35

35

BESSIE POTTER VONNOH (1872-1955)

His First Journey

inscribed 'Bessie Potter Vonnoh' and numbered 'no. VIII' and inscribed
'1902' and 'Roman Bronze Works N.Y.' (along the base)

bronze with brown patina

5in high (12.7cm high)

Modeled in 1902; Cast by 1914.

\$2,500 - 3,500

Provenance

Private collection, Ohio.

Acquired by the present owner from the above.

Literature

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

According to Julie Aronson, by the end of 1914, Roman Bronze
Works produced at least twenty-six casts of *His First Journey*, the
present work being among this early group. A total of thirty-nine casts
complete this edition. (J. Aronson, *Bessie Potter Vonnoh: Sculptor of
Women*, Ohio, 2008, p.116)



36

MYRON BARLOW (1873-1937)

A Woman in an Interior

signed '-Barlow' (lower left)

oil on canvas

39 3/4 x 40in (101 x 101.6cm)

\$5,000 - 7,000

Provenance

Private collection, Honolulu, Hawaii.



PROPERTY FROM THE COLLECTION OF J. JONATHAN JOSEPH

37

JANE PETERSON (1876-1965)

A Still Life with Irises, Daisies and Aster

signed 'Jane Peterson' (lower right)

oil on canvas

30 x 24in (76.2 x 61cm)

Provenance

The artist.

Estate of the artist.

Private collection, Ipswich, Massachusetts.

\$5,000 - 7,000



38

JANE PETERSON (1876-1965)

Miami

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

oil on canvasboard
18 x 24in (45.7 x 61cm)

\$7,000 - 10,000

Provenance

The artist.

Francis H.S. Peterson, Beacon, New York, nephew of the above,
by descent.

By descent to the present owner, 1986.

Exhibited

New York, Grand Central Art Galleries, n.d.



PROPERTY OF A NEWPORT LADY

39

ALICE RAVENEL HUGER SMITH (1876-1958)

In the Great Blake Reserve

signed 'Alice R. Huger Smith' (lower right)

watercolor on board

20 1/2 x 15 1/2in (52.1 x 39.4cm)

\$25,000 - 35,000

Provenance

Arthur Ackerman & Son, Inc., New York.

Private collection, Newport, Rhode Island.

By descent to the present owner.

Exhibited

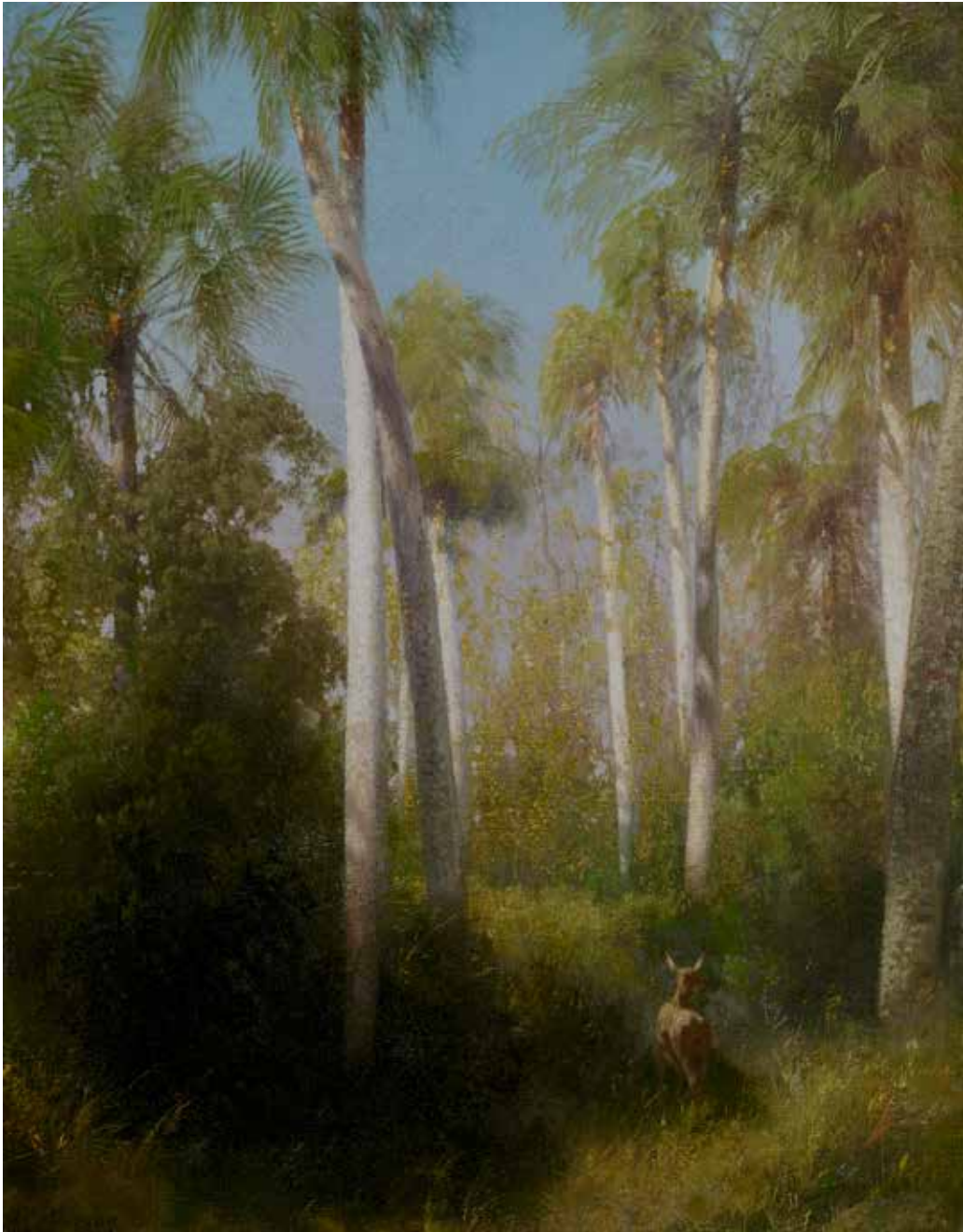
(possibly) New York, Arthur Ackerman & Son, Inc., *Exhibition of Water Colour Drawings of "Carolina Marshes, Woods and Shores" by Alice R. Huger Smith*, 1930.

(possibly) Charleston, South Carolina, Carolina Art Association, Gibbes Art Gallery, *Retrospective Exhibition of The Work of Alice Ravenel Huger Smith*, March 22-April 25, 1947, p. 8, no. 130, (as the *Heron in the Great Blake Reserve*).

Alice Ravenel Huger Smith was a native of Charleston, South Carolina and one of the leading figures of the Charleston Renaissance along with artists Elizabeth O'Neill Verner (1883-1979), Alfred Hutty (1877-1954), and Anna Heyward Taylor (1879-1956). The Charleston Renaissance was a period lasting from the end of World War I up to the beginning of World War II in which the city of Charleston experienced a boom in the arts. Local artists, writers, architects, and historic preservationists came together during this period to improve their city and protect the remaining historic buildings. Unlike many of her fellow artists working during the

Charleston Renaissance, Smith preferred depicting the rural landscapes of the South Carolina Lowcountry and shedding light on vanishing ways of life in South Carolina rather than the urban scenes of everyday life in downtown Charleston. Her best-known work is a series of twenty-nine watercolors that she painted to illustrate *A Carolina Rice Plantation of the Fifties* (1936) by Herbert Sass. Among her twenty-nine watercolors painted for this series, her painting titled *The "Reserve" or "Back-Water" in Summer* closely resembles the present work in both composition and style.

The present work is believed to depict the marsh lands of what was once Blake's Plantation located just outside the city limits of Charleston, South Carolina. The plantation was named after Arthur Middleton Blake (1812-1881) when he purchased the nearly 4,630 acre plantation in 1843 from the estate of John Middleton, his cousin. Blake continued expanding the plantation and by 1861, shortly after the start of the Civil War, it is estimated that the plantation was comprised of 9,100 acres. During the Civil War Blake's Plantation was commandeered by the Confederate Army and was used as a regimental headquarters. Union troops eventually invaded, burning the buildings on the land along with approximately 100,000 bushels of rice, the plantation's primary crop. After Blake's death, Hugh R. Garden purchased the plantation in 1898 with the intention that it become part of the Santee Club, a club whose aim was to acquire tracts of land in South Carolina to use and maintain as private preserves for its members for hunting, fishing, and yachting among other activities. Smith would have painted the present work when the lands were part of this club's land holdings. The original plantation lands are located in what is today the Santee Coastal Reserve, 24,000 acres of nature reserve managed by the South Carolina Department of Natural Resources.



40

HERMANN HERZOG (1832-1932)

Everglades Interior

signed 'H. Herzog' (lower left)

oil on canvas

28 x 22in (71.1 x 56.2cm)

\$20,000 - 30,000

Provenance

William Moseley Gallery, Orlando, Florida.

Acquired by the present owner from the above, 1993.



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

41
EMIL CARLSEN (1848-1932)
Game Still Life
signed 'Emil Carlsen' (lower left)
oil on canvas
36 3/4 x 50 3/4in (93.3 x 128.9cm)
Painted circa 1894-98.

\$10,000 - 15,000

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

Exhibited
(possibly) New York, Society of American Artists, *Sixteenth Annual Exhibition*, March 12-April 14, 1894, p. 60, no. 257.

The present work is recorded in the Emil Carlsen Archives as number 26414. The online version of the archive is available at www.emilcarlsen.org. We wish to thank Bill Indursky, Archive Director at the Emil Carlsen Archives, New York, for his assistance cataloguing this lot.

According to Bill Indursky, the present work is believed to have been painted in 1894 at the beginning of Emil Carlsen's grey period despite the inscription in pencil on the reverse that dates the work as 1898. In Bill Indursky's expert opinion, the pencil inscription is not in the artist's hand. Emil Carlsen, in an effort to be respectful and resourceful, almost always produced two or three works from each bird and grouping of flowers that he painted. It is believed that the present work is the first in a series of two or three works where Emil Carlsen used this bird as his subject. It is possible that this work was exhibited at the Society of American Artists *Sixteenth Annual Exhibition* in New York held in the spring of 1894. The piece also relates closely in style and composition to other works painted by Carlsen during the early 1890s, such as *Nature Mort* (1895, Emil Carlsen Archives number 2172) and especially *Still life with Swan* (1894, Emil Carlsen Archives number 2117).



42

PERCIVAL LEONARD ROSSEAU (1859-1937)

English Setter and a Hare

signed and dated 'Rosseau / 1904' (lower left)

oil on canvas laid down on masonite

26 1/4 x 31 3/4in (66.7 x 80.6cm)

Painted in 1904.

\$15,000 - 25,000

Provenance

Private collection, Connecticut.

Acquired by the present owner from the above.



43

TOM YOST (BORN 1957)

Red Mesa

signed and dated 'T. Yost '99' (lower right) and signed and dated again
and titled and inscribed 'Los Alamos, New Mexico' (on the reverse)

oil on linen

20 1/8 x 30 1/8in (51.1 x 76.5cm)

Painted in 1999.

\$4,000 - 6,000

Provenance

Private collection, Rhode Island.

Acquired by the present owner from the above.



**PROPERTY FROM A PRIVATE COLLECTION, HOUSTON, TEXAS
AND CARMEL, CALIFORNIA**

44

ERNEST LEONARD BLUMENSCHNEIN (1874-1960)

Winter Evening - Sandia Mountains

signed, inscribed and inscribed with title 'Ernest L Blumenschein /
Taos n-w.' (on the reverse) and signed and inscribed with title again
and dated 'January 1946' (on the reverse)

oil on canvasboard

12 x 16in (30.5 x 40.6cm)

Painted in 1946.

\$15,000 - 25,000

Provenance

Margaret Heray, Dallas, Texas.

Gerald Peters, Santa Fe, New Mexico.

William Foxley, Museum of Western Art, Denver, Colorado.

Sale, Christie's, New York, May 30, 1986, lot 115.

Private collection, Houston, Texas and Carmel, California,

(probably) acquired from the above.

By descent to the present owner.

Literature

W.C. Foxley, *Frontier Spirit*, Catalogue of the Collection of the Museum
of Western Art, Denver, Colorado, 1983, p.147, no. 99, illustrated.



PROPERTY FROM THE L.D. "BRINK" BRINKMAN COLLECTION

45

CHARLES SCHREYVOGEL (1861-1912)

The Last Drop

inscribed 'Copyright 1903 / Chas Schreyvogel' (on the base) and 'No.

82' (underneath the base) and stamped 'ROMAN BRONZE WORKS

N-Y-' (along the base)

bronze with dark brown patina

12in high (30.5cm high)

\$30,000 - 50,000

Provenance

Thomas Fitch Rowland, Jr. (President, Continental Iron Works),
Brooklyn, New York.

William E. Coykendall, New York.

Sale, Sotheby Parke Bernet, New York, April 23, 1982, lot 183.

(probably) Acquired by the late owner from the above.

Literature

H. McCracken, *Great Painters and Illustrators of the Old West*, New
York, 1952, p. 202.

E. Ainsworth, *The Cowboy in Art*, New York, 1968, pp. 48-49, another
example illustrated.

J.D. Horan, *The Life and Art of Charles Schreyvogel: Painter-Historian
of the Indian-Fighting Army of the American West*, New York, 1969,
p. 27, pl. 39, another example illustrated.

P. Rossi, D. Hunt, *The Art of the Old West*, New York, 1971, p. 230,
another example illustrated.

P.J. Broder, *Bronzes of the American West*, New York, 1974, pp. 202,
204-05, another example illustrated.

H. McCracken, *The West of Buffalo Bill: Frontier Art, Indian Crafts,
Memorabilia from the Buffalo Bill Historical Center*, New York, 1974, p.
196.

W.C. Foxley, *Frontier Spirit: Catalog of the Collection of the Museum of
Western Art*, Denver, Colorado, 1983, p. 110, no. 76, another example
illustrated.

G.A. Reynolds, *American Bronze Sculpture: 1850 to the Present*,
Newark, New Jersey, 1984, p. 23.

S. Campbell, *The American West: People, Places, and Ideas*, Corning,
New York, 2001, n.p., pl. 62, another example illustrated.

L.D. Rosenfeld, *A Century of American Sculpture: The Roman Bronze
Works Foundry*, New York, 2002, p. 138.

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink"
Brinkman Collection*, Kerrville, Texas, 2003, p. 36, illustrated.

T. Tolles, T.B. Smith, *The American West in Bronze: 1850-1925*,
New York, 2013, p. 122, no. 71, fig. 153, another example illustrated.

Charles Schreyvogel primarily produced paintings throughout his
career, *The Last Drop* was among only three works the artist executed
in bronze. This model was the second sculpture he produced among
the grouping and still remains today one of the artist's most enduring
images. *The Last Drop* was originally created as the model for a
painting of the same subject.



46

ALBERT BIERSTADT (1830-1902)

Hudson Valley

signed with artist's initials 'AB' (lower right)

oil on paper laid down on canvas

7 1/2 x 9 3/4in (24.1 x 24.8cm)

\$8,000 - 12,000

Provenance

William Vareika Fine Arts, Newport, Rhode Island.

Private collection, Rhode Island, acquired from the above, 2003.

Acquired by the present owner from the above.

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.

PROPERTY FROM THE L.D. "BRINK" BRINKMAN COLLECTION

47

ALBERT BIERSTADT (1830-1902)

Mount St. Helens, Columbia River, Oregon

signed with conjoined initials 'ABierstadt' (lower left)

oil on canvas

18 x 32 1/2in (45.7 x 82.6cm)

Painted circa 1889.

\$250,000 - 350,000

Provenance

Sale, Sotheby Parke Bernet, New York, April 25, 1980, lot 170A.

(probably) Acquired by the late owner from the above.

Literature

S.H. McGarry, *Honoring The Western Tradition: The L.D. "Brink" Brinkman Collection*, Kerrville, Texas, 2003, p. 4, illustrated.

The present work has been requested for the February 8 to May 17, 2020 exhibition *Volcano! Mount St. Helens in Art* organized by the Portland Art Museum, Portland, Oregon.

The present work has been historically recorded as a view of Mount St. Helens from Columbia River, Oregon, though geographic locations can be difficult to precisely match today in part due to Albert Bierstadt's artistic alterations. It is the opinion of Raymond Yurkewycz, Executive Director of the Mount St. Helens Institute that the depiction is a view of Mount St. Helens from the south with some distortions. Bierstadt's version of the summit is more narrow and delicate, but there is a "V" shape below the peak when viewed from this angle that is represented. Mr. Yurkewycz believes the peak in the background appears to be Mount Rainier with Little Tahoma further to the right side.

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 forthcoming *catalogue raisonné* on the artist's work and she has prepared the following essay:

*Mount St. Helens, Columbia River, Oregon*¹ depicts one of the distinctive volcanoes in the Cascades, a western mountain range that extends from British Columbia, Canada, through the states of Washington and Oregon to Northern California. Albert Bierstadt visited the Columbia River and the Northwest at least twice during his career. The first time was in 1863 with fellow traveler Fitz Hugh Ludlow when they headed to Oregon from California and then, via the Columbia River, they ascended to the mouth of the Snake River. His second trip came in the fall of 1889. After visiting Alaska in the summer, he traveled to Oregon and Washington to make sketches of the great looming volcanoes seen from the Columbia River. *Mount St. Helens, Columbia River, Oregon* most likely dates from this second trip.

1889 was an eventful year for Bierstadt. By this time, he was a highly successful, well-established artist with a national and international reputation. As one newspaper article stated on March 3, 1889, "Albert Bierstadt is a fixture in New York, moves along the upper crust of society and no longer has to work for a living with the brush."² Another article this same year said that the artist was "one of America's greatest painters," and that he was "a tireless worker and had made a fortune."³

Bierstadt was an indefatigable traveler. He set sail for Europe in March 1889, to oversee the hanging of *The Last of the Buffalo* at the Paris Salon. An art committee of his peers rejected this monumental painting for exhibition at the Paris Exposition Universelle, but Bierstadt was not about to let their rejection deter him from making sure his painting was seen. On view in Paris at the Salon, the painting, now considered to be one of the artist's finest works, hung there during the Exposition so that anyone visiting Paris for the exhibition could still see his painting.

By July, Bierstadt was back home and preparing for three months of travel in the West to make studies for paintings. In late July, Bierstadt left for Canada by railroad traveling to Banff, Alberta, and then by steamer in August to Loring Bay, Alaska. From there he traveled back to Canada, to Vancouver, and then, perhaps encouraged by the sale of one of his Mount Hood paintings earlier that year, traveled south to Washington Territory and Oregon in September and October to sketch Mount Rainier, Mount Hood and Mount St. Helens.

Mount St. Helens, Columbia River, Oregon is a superb example of Bierstadt's skill as a landscapist. The viewer approaches the painting from the left where the top of a sloping hill offers firm footing. The colors of fall are seen in the foliage of the deciduous trees as two deer nestle in the deep grass. From there, the vista falls off into the valley below, where the Columbia River snakes its way through an intervening atmospheric haze. In the distance, bright and clear, the top of Mount St. Helens is covered in fresh snow.

Bierstadt was enamored of the Northwest's snowy, iconic peaks, painting at least two dozen views of the volcanoes that dot the region. In *Mount St. Helens, Columbia River, Oregon*, Bierstadt's vantage point is from Mt. Mitchell, a smaller peak near Mount St. Helens. To the right is Mount Rainier and to the far right is Glacier Peak.⁴ A steel engraving by Clohessy and Strengel from 1890 shows a similar depiction of Mount St. Helens. Theirs includes the city of Portland in the foreground. Still an active volcano, Mount St. Helens erupted in 1980. Much of the northern face of the mountain collapsed creating a huge crater, changing forever the mountain's profile as preserved in Bierstadt's 1889 majestic scene.

¹ That Bierstadt may have titled the painting Oregon is not unusual. It was common for easterners to view the Pacific Northwest as Oregon, and Washington did not become a state until November, 1889, after Bierstadt had returned home to New York from his 1889 trip.

² *San Francisco Chronicle*, March 3, 1889, p. 14.

³ *St. Johnsbury Republican*, St. Johnsbury, VT, August 1, 1889, p. 4.

⁴ Cheryl Mack, retired archaeologist for the Gifford Pinchot National Forest, identified the vantage point and confirmed the peaks depicted.



Portland, Oregon, Mount St. Helens, Wash., Columbia River and Willamette River (Detail), 1890, Clohessy and Strengel, steel engraving, Library of Congress.



48 W

JOHN FREDERICK KENSETT (1816-1872)

Sunset in the Adirondacks

signed with artists initials and dated 'J.K. 59' (lower left)

oil on canvas

40 x 60in (101.6 x 152.4cm)

Painted in 1859.

\$200,000-300,000

Provenance

The artist.

(possibly) Robert M. Olyphant.

William Randolph Hearst, New York.

Private collection, New York, 1941.

Bequeathed to a private collection, New York, 1995.

Private collection, New York, 2000.

Exhibited

New York, Driscoll Babcock Galleries, *This Is How We Do It*,
September 13-October 27, 2012.

Literature

J.F. Kensett, "Journals of Paintings Sold," recorded under entry for 1859.

H.T. Tuckerman, *Books of the Artists*, New York, 1867,
with later editions, pp. 510-14.

C.E.C. Waters, L. Hutton, *Artists of the Nineteenth Century with Their
Works*, vol. II, Boston and New York, 1879, with later editions, pp. 20-21.

J. Driscoll, A. Skolnick, *The Artist and the American Landscape*,
California, 1998, p. 10, illustrated.

This painting will be included in the forthcoming John Frederick
Kensett *catalogue raisonné* being prepared under the direction of
Dr. John Driscoll.

John Frederick Kensett was one of the most accomplished painters
of the second generation of the Hudson River School along with
Sanford Robinson Gifford (1823-1880), Fitz Henry Lane (1804-1865),
Jasper Francis Cropsey (1823-1900), and Martin Johnson Heade
(1819-1904). Kensett, along with the other artists of the Hudson River
School, developed a reputation for Luminism, a landscape painting
style often characterized by intricate and delicate depictions of light,
weather, and atmospheric conditions through aerial perspectives
and a technique that conceals visible brushstrokes. *Sunset in the
Adirondacks*, painted on a magnificent large-scale format, exemplifies
Kensett's progression into the Luminist style and depicts the mountain
region in upstate New York that he would return to for inspiration for
years to come. The present work reveals the influence that Asher B.
Durand (1796-1886) had on Kensett's work, encouraging his focus on
capturing details of the landscape in a realist manner while conveying
a sublime, poetic atmosphere. A key aim of the Hudson River School
artists, Kensett included, was finding inspiration in their own country
and projecting the majesty of the American landscape through grand
depictions such as the present work. Kensett once wrote, "I long
to get amid the scenery of my own country for it abounds with the
picturesque, the grand, and the beautiful – to revel among the striking
scenes which a bountiful hand has spread over its wide-extended
and almost boundless territory." (John Kensett, December 16, 1844,
as quoted in J.P. Driscoll, J.K. Howat, *John Frederick Kensett: An
American Master*, 1985, p. 62)

Kensett was born in Cheshire, Connecticut in 1816 to English engraver
and artist, Thomas Kensett (1786-1829) and Elizabeth Daggett
Kensett. Kensett attended school at the Cheshire Academy and
studied engraving with his father, and later his uncle, Alfred Daggett
(1799-1872). He successfully worked as an engraver in New Haven,

**"I long to get amid the scenery of my own
country for it abounds with the picturesque,
the grand, and the beautiful – to revel among
the striking scenes which a bountiful hand
has spread over its wide-extended and
almost boundless territory."**

– John Frederick Kensett, December 16, 1844

Connecticut with his father until 1829, when Kensett at the age of
thirteen went to New York to work in the shop of Peter Maverick
(1755-1811), America's most renowned engraver during the late-18th
and early-19th centuries. While apprenticing at Maverick's shop, he
met artists Thomas Rossiter (1818-1871) and John William Casilear
(1811-1893), who would become his lifelong friend and one of
Kensett's biggest supporters to encourage him to pursue his career
as a painter. By 1840, seeking to escape his life of engraving, Kensett,
Rossiter, Casilear, and Durand set sail for Europe to travel and study.
Kensett's arrival in London on the steamship *British Queen* marked the
beginning of what would be seven and half years of work and study in
Europe and would prove instrumental in his development as an artist.
He spent five years touring England and France and then traveled on
to Italy touring Rome, Naples, Florence, Venice, and Verona.

Just before his return to New York, by November 1847, Kensett had
received several important commissions in Italy and was beginning
to experience true success in his artistic career. Furthermore, he had
finished painting *The Shrine – A Scene in Italy* (Private Collection),
which for Kensett was a personal success and represented the
culmination of the influences and painting techniques he gained from
his studies in Europe. By 1848, Kensett had returned to New York
to discover that a healthy market for his work had awaited him. He
received praise from critics and was elected into the National Academy
of Design as an associate member in 1848. In the spring of that
same year, he exhibited five of his works at the National Academy
exhibition, including *The Shrine – A Scene in Italy*, and was gaining
recognition as one of America's prominent landscape painters of the
day. After establishing his studio in New York, Kensett traveled
extensively throughout the Northeastern United States and as far West
as Colorado. He became best known for his landscapes depicting
upstate New York and New England, as well as seascapes of coastal
New Jersey, Long Island, and New England.

By 1859, when Kensett painted *Sunset in the Adirondacks*, he had
already spent a great deal of time exploring the Adirondacks, as well as
the surrounding mountain regions in the Northeast, through sketching
trips made with Casilear and others. Kensett had produced dozens of
studies and several accomplished works depicting the beauty of the
area, such as his highly regarded work, *Adirondack Scenery* (1854,
Private Collection). Characteristic of his earlier works depicting the
Adirondacks, in *Sunset in the Adirondacks*, Kensett chose a vantage
point looking onward toward the peaks of the Adirondacks, including
possibly Mount Marcy, with a body of water in the foreground. Each
tree and rock formation in the painting has been painted with precision
and, in pure luminist style, Kensett has painted the light from the sun
swathing over the mountain tops, giving the sky, clouds and the light
fog that rests over the mountains a warm distinctive glow. Kensett
would continue to revisit the Adirondack Mountains as a subject
throughout the remainder of his career, developing an especially
strong interest in Lake George in the 1960s. *Sunset in the
Adirondacks*, which was formerly in the collection of the publishing
magnate William Randolph Hearst (1863-1951), stands in Kensett's
oeuvre as one of the artist's largest and most accomplished works on
the subject of the Adirondacks





49

MATHIAS JOSEPH ALTEN (1871-1938)

Rocky Soil, Lyme (Ploughing)

signed 'M. Alten' (lower right)

oil on canvas

9 3/4 x 12 1/2 in (24.8 x 31.8 cm)

\$2,500 - 3,500

Provenance

John Duffy, Grand Rapids, Michigan, 1905.

Mr. and Mrs. Louis Shapiro, Chicago, Illinois
and Beverly Hills, California.

By descent to the present owner.

Exhibited

New York, National Academy of Design, *78th Annual Exhibition*,
January 3-January 31, 1903.

Grand Rapids, Michigan, Ryerson Library, *One-Artist Exhibition*,
February 1908.

Grand Rapids, Michigan, Calvin University, Center Art Gallery, *Mathias
Alten: Through the Seasons*, October 21-December 20, 2016.

Literature

"Grand Rapids Artist Who Dotes on Oxen," *The Grand Rapids Press*,
February 21, 1903, illustrated.

The present lot is recorded in the online *catalogue raisonné* of Mathias
J. Alten's work by James A. Straub as reference CTAG71. The online
catalogue raisonné is available at www.mathiasalten.com.



50

DWIGHT WILLIAM TRYON (1849-1925)

Sunset

signed and dated 'D.W. Tryon 1919' (lower right) and signed and dated again and inscribed with title (on the reverse)

oil on panel

11 x 16in (27.9 x 40.6cm)

Painted in 1919.

\$10,000 - 15,000

Provenance

The artist.

E. & A. Milch, Inc., New York.

Private collection, Cleveland, Ohio, acquired from the above, January 10, 1920.

By descent to the present owner.

The present lot is accompanied by the original invoice from E. & A. Milch, Inc. from 1920.



51

51

HENRY R. RITTENBERG (1879-1969)

The Jewel Box

signed 'Rittenberg' (upper left)

oil on canvas

30 1/4 x 25 1/4in (76.8 x 64.1cm)

Painted by 1919.

\$4,000 - 6,000

Provenance

The artist.

E. & A. Milch, Inc., New York, 1919.

M.A. Newhouse & Son, Inc., Saint Louis, Missouri.

Private collection, Seattle, Washington.

Literature

"The Jewel Box: From a Painting by Henry R. Rittenberg," *New York Tribune*, November 30, 1919, graphic section, part 5, p. 1, front cover illustration.

The sitter in the present lot is believed to be Henry R. Rittenberg's wife seated in the artist's furnished studio that once overlooked New York's Central Park.



52

52

JACOB COLLINS (BORN 1964)

Afternoon Interior II

signed and dated 'Collins 00' (lower right)

oil on canvas

34 x 30in (86 1/2 x 76cm)

Painted in 2000.

\$4,000 - 6,000

Provenance

The artist.

Spanierman Gallery, New York.

Sale, Doyle, New York, February 6, 2013, lot 96.

Acquired by the present owner from the above.

PROPERTY FROM THE COLLECTION OF LAURIE MCGINNIS

53

ROBERT E. MCGINNIS (BORN 1926)

Queen of Hearts

signed 'R. McGinnis' (lower right) and signed again and inscribed
'To: My daughter Laurie, with love, Dad / Robert McGinnis ©'
(on the reverse)

tempera on board

27 3/4 x 17 1/8in (70.5 x 43.5cm)

\$7,000 - 10,000

Provenance

The artist.

Gift to the present owner from the above, circa 2011.

Literature

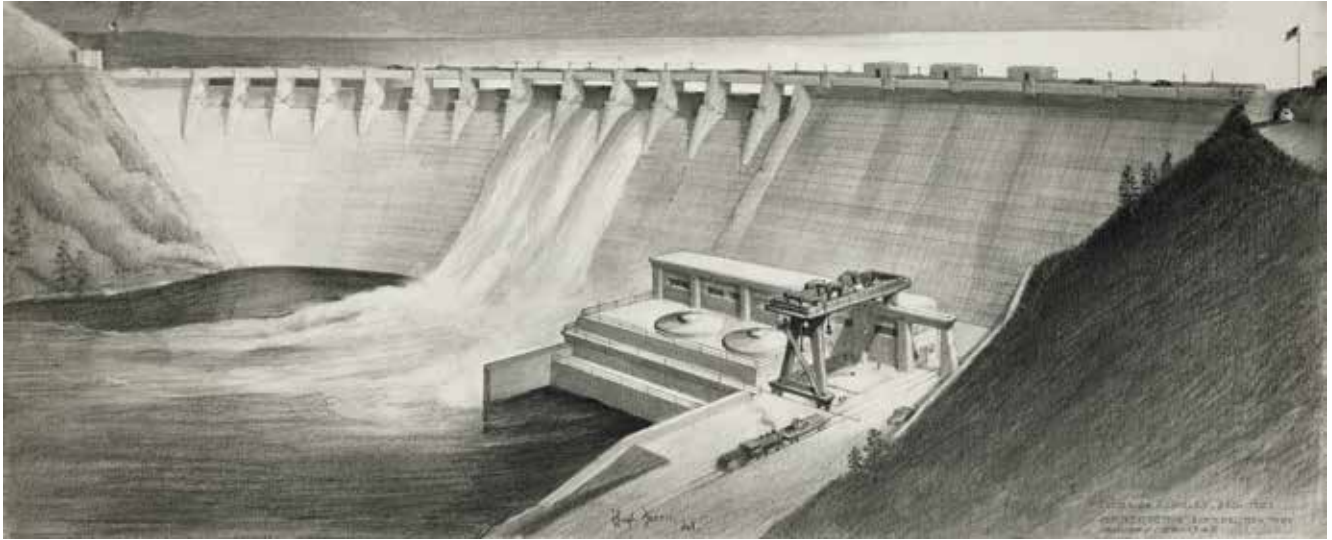
M. Mehmet, *Diana in Art*, London, 2007, p. 29, illustrated.

With a career spanning more than 40 years, Robert McGinnis has distinguished himself as a versatile, prolific artist and as one of America's greatest living illustrators. McGinnis was born in Cincinnati, Ohio in 1926 and grew up in rural Wyoming, Ohio. In 1943 after finishing high school, McGinnis made his way to California and began his career as an apprentice animator for Walt Disney Studios. World War II, however, interrupted the production of animated films and motivated McGinnis to return to Ohio to enroll at Ohio State University to study fine art and attend night classes at the Central Academy of Commercial Art. The connections he established within the field of illustration there inspired him to move to New York City in 1953 with his wife, Fern, and take up a position creating advertising posters with Fredman-Chaite Studio. While there, his work appeared in numerous publications and various print advertising outlets, such as *Ladies Home Journal*, *Time*, *National Geographic*, and *The Saturday Evening Post*. By chance, he was introduced to an agent by a fellow artist who presented samples of his work to the book publisher Dell. With new representation and high demand for his work from notable clients, McGinnis produced an astounding body of highly expressive illustrations and fine art.

In 1992, McGinnis was inducted into the Illustrators' Hall of Fame alongside the ranks of legendary illustrators. For nearly two generations, McGinnis has interpreted the story lines and mythical characters of famed authors, such as Earle Stanley Gardner, Carter Brown and John D. MacDonald. McGinnis has also been unofficially dubbed the original James Bond artist of the world, creating tantalizing interpretations of the famous MI6 agent's heroic and erotic life story.

The present work is a unique and prime example of McGinnis' artistic talent. Working in egg tempera on board, McGinnis has depicted the late Diana, Princess of Wales and queen of the people's hearts in all her glory. McGinnis has imagined her adorned in diamond studded jewels and dressed in a slimming silk and lace gown with intricate gold embroidery hand-stitched throughout. She stands poised within a palatial interior that the viewer can imagine as one of the many decadent rooms of Kensington palace, her official residence until her death in 1997. Every detail, from her charming smile to the pink rose that she holds delicately, invites the viewers gaze upon her beauty and grace. McGinnis admired Diana's humanitarian efforts and the kindness she bestowed on those around her, inspiring him to paint the present work as a tribute to her memory.





54^Q

HUGH FERRISS (1889-1962)

Architectural Illustration of an American Dam for Hood, Godley & Fouilloux

signed 'Hugh Ferriss' (lower center) and inscribed and dated 'Frederick A. Godley, Architect / 420 Lexington Avenue, New York / January 28 - 1942.' (lower right)

pencil and charcoal on paperboard

19 1/2 x 33 3/4in (49.5 x 85.7cm)

Executed in 1942.

\$2,000 - 3,000

Provenance

Sale, Heritage Auctions, Dallas, Texas, May 10, 2014, lot 70164.

Acquired by the present owner from the above.



55

NORMAN ROCKWELL (1894-1978)

Untitled (Boy Scout Carrying a Basket)

charcoal on canvas

31 1/2 x 24in (80 x 61cm)

\$15,000 - 25,000

Provenance

The artist.

Fred Hildebrandt, gift from the above, *circa* 1925-35.

Estate of the above.

Illustration House, Inc., New York.

Acquired by the present owner from the above, *circa* 1997.

This drawing by Norman Rockwell possibly represents an alternative idea that Rockwell had for visually portraying the Boy Scout motto "A Scout is Helpful" and could be a study for his painting *The Daily Good Turn (Scout Helping Gentleman Cross Street)* that he painted in 1918 and was published that same year in *Red Cross Magazine*. Rockwell gifted the present lot to his friend and model Fred Hildebrandt in the late 1920s or early 1930s.



56

56

DAVID BURLIUK (1882-1967)

Roads of Our Life

dated '1957.' (lower left) and inscribed with title and signed 'Burliuk.' (lower right)

watercolor and pencil on paper

9 1/8 x 11 5/8in (23.1 x 29.5cm) image size;

9 5/8 x 12 1/2in (24.4 x 31.8cm) sheet size

Executed in 1957.

\$2,000 - 3,000

Provenance

[With]Raydon Gallery, New York.

Private collection.

By descent to the present owner, 2000.



57

**PROPERTY FROM THE ESTATE
OF MARIE K. LOWENSTEIN**

57

PAUL CADMUS (1904-1999)

Male Nude B-23

signed 'Cadmus' (lower right)

graphite and chalk on paper

12 x 9 1/2in (30.5 x 24.1cm)

\$2,000 - 3,000

Provenance

The artist.

[With]Midtown Galleries, New York, by 1951.



PROPERTY FROM THE COLLECTION OF ROBERT M. JOYCE

58W

LEROY NEIMAN (1921-2012)

Jets Against Kansas (Emerson Boozer #32)

inscribed, signed and dated 'Boozer / LeRoy Neiman '68' (lower left)

oil and acrylic on paper laid down on masonite

90 x 54in (228.6 x 137.2cm)

Painted in 1968.

\$12,000 - 18,000

Provenance

The artist.

The National Art Museum of Sport, Indianapolis, Indiana, gift from the above, circa 1970s.

Acquired by the present owner from the above.

The present work likely depicts the New York Jets playing against the Kansas City Chiefs when they played at Municipal Stadium, Kansas City, Missouri on September 15th, 1968. The Jets won against the Chiefs by 20 to 19. Emerson Boozer, number 32 of the New York Jets who Leroy Neiman has painted here on a monumental scale, is a former running back in the American Football League (AFL) and in the National Football League (NFL) and was a key player during that game. Boozer played his entire professional career with the New York Jets beginning in 1966 through 1975 and during that time was a member of the Jets team that defeated the Baltimore Colts in Super Bowl III in 1969 at the Orange Bowl in Miami, Florida.



59

CHARLES WILBERT WHITE (1918-1979)

Portrait of a Prophet

signed with initials and dated 'CW '63' (lower right), signed again and dated 'Charles White '63' (lower right)

ink on illustration board
20 x 15in (50.8 x 38.1cm)

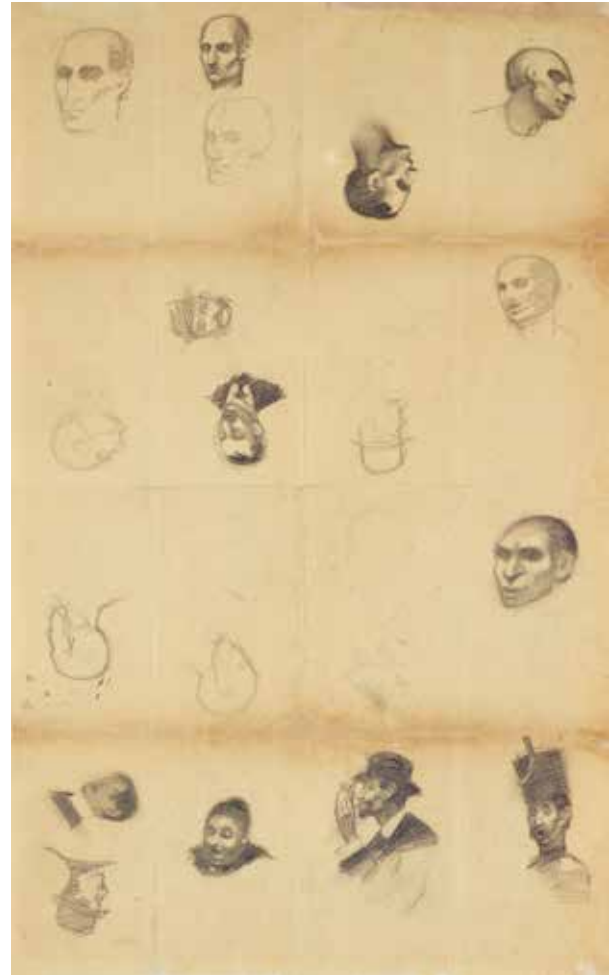
Executed in 1963.

\$7,000 - 10,000

Provenance

Private collection, Detroit, Michigan.
By descent to the present owner.

The present work possibly served as a study for a lithograph of the prophet Micah, which Charles White executed in 1964. White depicted Micah, a prophet in Judaism, several times in the mid-1960s.



60

EDWARD HOPPER (1882-1967)

31 Drawing Studies: A Double-Sided Work

chalk and pencil on paper

19 1/2 x 12in (49.5 x 30.5cm)

Executed *circa* 1910.

\$5,000 - 7,000

Provenance

Sale, Christie's, New York, December 9, 1983, lot 275a.

Sale, Skinner, Boston, Massachusetts, May 11, 2018, Lot 337.

Acquired by the present owner from the above.

The present work is a double-sided sheet that, while broken into 31 delineated drawing studies, includes more than 40 individual small studies of heads, a study of a standing male figure in a long coat, and a study of hands. All of the figures that Hopper depicts appear to be Parisian and among them are identified as gentlemen, laborers, well-dressed women, and even a soldier. Three times between 1906 and 1910, Hopper traveled to Europe and spent time in Paris. While in Europe, he executed sketches focusing on people that interested him, developing character types that he would later revisit for inspiration. The present work, executed *circa* 1910 is believed to have been completed during one of these trips to Europe. The paper sheet has been folded intricately to form 16 crease-defined frames on both sides. Each study is carefully contained within these frames and almost reads from left to right, telling a visual story about the people he encountered during his travels. For Hopper, this single sheet of paper served as a sketchbook and provides the viewer with a unique perspective into the mind of one of the 20th century's most influential American artists.



61

61
CHARLES GREEN SHAW (1892-1974)

Dissolution
 signed and dated 'Charles Shaw / 1960'
 (on the reverse)
 oil on canvasboard
 12 x 16in (30.5 x 40.6cm)
 Painted in 1960.

\$1,500 - 2,500

Provenance

The artist.
 Charles H. Carpenter, Jr.,
 bequest from the above, 1974.
 Gift to the present owner from the above.



62

62⁰
MAX WEBER (1881-1961)

Abstract Woman
 pastel on paper
 9 1/2 x 12in (24.1 x 30.5cm)
 Executed *circa* 1950s.

\$2,000 - 3,000

Provenance

The artist.
 The Helaine Blum Collection, gift from the above,
circa 1950s.
 Sale, Sotheby's, New York, November 2001.
 Acquired by the present owner from the above.

The present lot was gifted by Max Weber to the American sculptor and painter Helaine Dorothy Blum (1909-2010). Weber, along with renowned American sculptor and painter William Zorach (1887-1966), who first discovered Blum's work, became one of her dearest friends, a mentor and colleague.



63

CHARLES BURCHFIELD (1893-1967)

Untitled (Childhood)

signed 'C. Burchfield' (lower right)

gouache, watercolor and pencil on paper laid down on board

12 x 22 1/2in (30.5 x 57.2cm)

Executed *circa* 1912-16.

\$6,000 - 8,000

Provenance

The artist.

Estate of the above.

Private collection, New York.

By descent to the present owner, 1999.

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.

According to Nancy Weekly, the present lot is represented in slide documentation of the artist's estate, in the Charles Burchfield Foundation Archives, as no. 427. Weekly states, "*Untitled (Childhood)* is similar in subject, medium, palette, and size to other works he produced while studying at the Cleveland School of Art in 1912-1916." The work bears resemblance to a work from 1915, possibly executed as a school assignment, to illustrate a poem, *The Forest of Wild Thyme* by Alfred Noyes. She continues, "Burchfield often referenced subject ideas and motifs from his earlier works when he designed wallpapers and coordinating fabrics, known as cretonnes, for the M.H. Birge & Sons Company in Buffalo, New York, from 1921-1929. The milkweed motif in *Untitled (Childhood)* can be seen in the original gouache cretonne design for *Milkweed*, 1929, which is in the Burchfield Penney Art Center's collection (object no. 1975.087.000.222)." (unpublished letter, October 5, 2018)



PROPERTY OF A NEW YORK CORPORATE COLLECTION

64

MARCH AVERY (BORN 1932)

Turkish Landscape

signed and dated 'March Avery '81' (upper left) and signed and dated again and inscribed with title (on the stretcher)

oil on canvas

38 x 60 1/8in (96.6 x 152.2cm)

Painted in 1981.

\$7,000 - 10,000

Provenance

The artist.

Acquired by the present owner from the above, circa 1981-85.

March Avery was inspired to paint the present work from a vacation that she and her family took to the southwestern region of Turkey. While driving near the coastal city of Bodrum, their car hit a rock and broke down on the side of the road. Stranded and waiting for assistance, she sketched the beautiful landscape she observed around her and translated her sketches to oil upon returning to her studio.



PROPERTY OF A NEW YORK CORPORATE COLLECTION

65

SALLY MICHEL AVERY (1902-2003)

Summer

signed and dated 'Sally Michel 1969' (lower right) and signed and dated again and inscribed with title (on the reverse)

oil on canvasboard

19 7/8 x 23 7/8in (50.5 x 60.7cm)

Painted in 1969.

\$5,000 - 7,000

Provenance

The artist.

Acquired by the present owner from the above, *circa* 1980-85.



66W

WOLF KAHN (BORN 1927)

Early Summer

signed 'W. Kahn' (lower left) and inscribed with artist inventory number
'#108' (on the stretcher)

oil on canvas

40 1/4 x 52 1/8in (102.2 x 132.4cm)

Painted in 1971.

\$20,000 - 30,000

Provenance

Parker Street 470 Gallery, Boston, Massachusetts.

Private collection, Southern California.

Acquired by the present owner from the above.



PROPERTY OF A NEW YORK CORPORATE COLLECTION

67W

WOLF KAHN (BORN 1927)

The Clark Farm III

signed 'W. Kahn' (lower right) and signed again (lower left) and inscribed with title (on the stretcher) and inscribed with artist's inventory number '#9 1976' (on the reverse)

oil on canvas

52 1/2 x 60 1/4in (133.4 x 158.1cm)

Painted in 1976.

\$30,000 - 50,000

Provenance

The artist.

Grace Borgenicht Gallery, New York.

Acquired by the present owner from the above.

The present lot depicts *Clark Farm* located in Guilford, Vermont.



PROPERTY OF A NEW YORK CORPORATE COLLECTION

68

WOLF KAHN (BORN 1927)

Barn on a Ridge

signed and dated 'W. Kahn 1970' (lower right)

pastel on paper

15 x 20in (38.1 x 50.8cm)

Executed in 1970.

\$4,000 - 6,000

Provenance

The artist.

Grace Borgenicht Gallery, New York.

Acquired by the present owner from the above.



69

MILTON AVERY (1885-1965)

Horse in a Landscape

signed 'Milton Avery' (lower left)

gouache on black paper

12 x 18in (30.5 x 45.7cm)

\$7,000 - 10,000

Provenance

Marguerite Zimbalist Diederich, New York.

Margaret Ross Diederich.

Margaret Ross Diederich Trust.

Sale, Doyle, New York, May 5, 2010, lot 184.

Acquired by the present owner from the above.



70

WALTER TANDY MURCH (1907-1967)

The Beer Can

signed 'Murch' (upper right)

oil on board

12 1/4 x 12 1/4in (31.1 x 31.1cm)

\$4,000 - 6,000

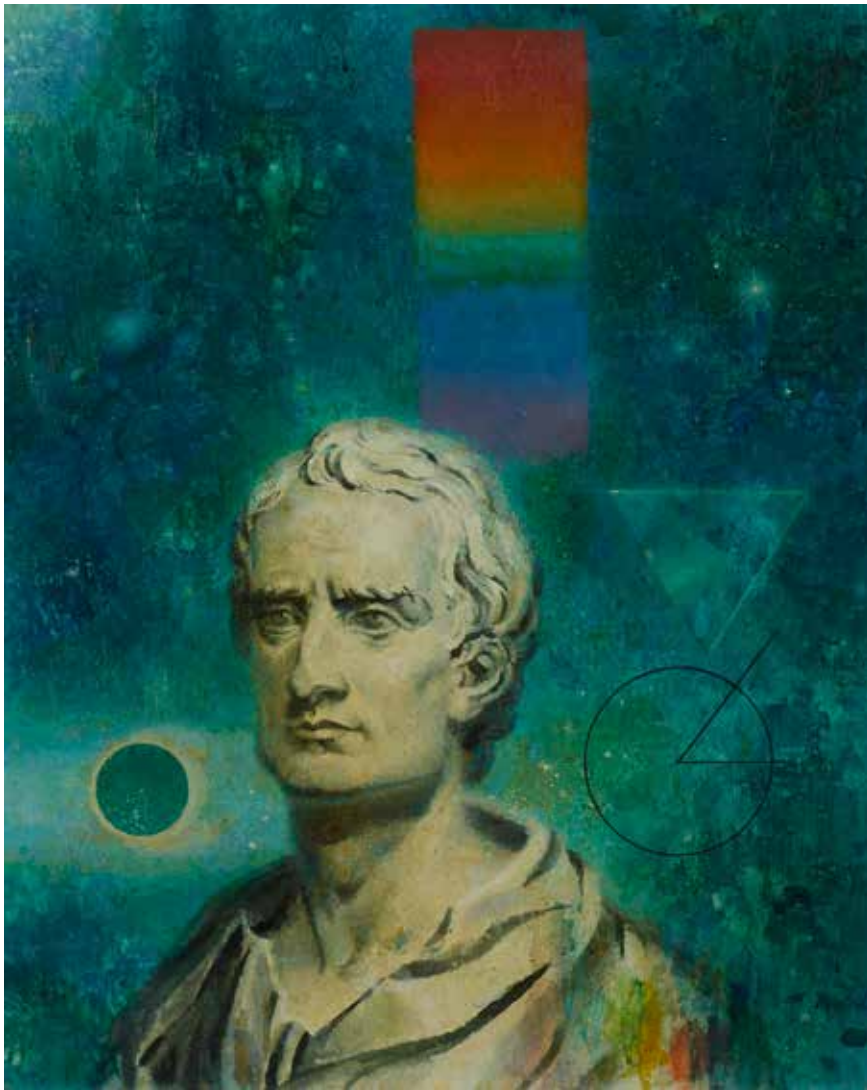
Provenance

The artist.

Frank Lavaty, New York, acquired from the above.

Estate of the above.

By descent to the present owners.



71

WALTER TANDY MURCH (1907-1967)

Sir Isaac Newton

signed 'Murch' (lower right)

oil on canvas laid down on board

22 1/2 x 18 3/8in (57.2 x 46.7cm)

Painted circa 1963.

\$8,000 - 12,000

Provenance

The artist.

Frank Lavaty, New York, acquired from the above.

Estate of the above.

By descent to the present owners.

Literature

L. Rosten, "They Made Our World," *Look Magazine*, September 24, 1963, vol. 27, p. 38, no. 10, illustrated.

J.K. Collischan Van Wagner, *Walter Murch*, Ph.D. dissertation, The University of Iowa, 1972, vol. 1, p. 448, no. 212, illustrated.

The present lot is accompanied by the study completed by Walter Tandy Murch for *Sir Isaac Newton* done circa 1963. The study is executed in gouache, pen, black ink, and pencil on board and measures 10 1/8 x 8 5/8in (25.7cm x 21.9cm).





72

JOHN MARIN (1870-1953)

Approaching Thunderstorm

signed 'Marin' (lower right)

watercolor and pencil on paper

8 1/4 x 11in (21 x 27.9cm)

\$10,000 - 15,000

Provenance

Sale, Christie's, New York, October 7, 1997, lot 212.

Acquired by the present owner from the above.



73

CHARLES BURCHFIELD (1893-1967)

Untitled (Barren Trees)

watercolor, gouache and pencil on paper laid down on board

15 3/4 x 20 7/8in (40 x 53cm)

Executed *circa* 1916.

\$5,000 - 7,000

Provenance

Private collection, New York.

By descent to the present owner, 1999.

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.



74^Q

WOLF KAHN (BORN 1927)

The Airstrip in November (Dummerston, VT)

signed 'W Kahn' (lower left) and dated, inscribed with title and with artist's inventory number '#61 1982' (on the stretcher) and inscribed with artist's inventory number and dated again (on the reverse)
oil on canvas
22 x 34in (55.9 x 86.4cm)
Painted in 1982.

\$6,000 - 8,000

Provenance

The artist.

Acquired by the present owner from the above, circa 1980s.

Exhibited

Santa Fe, New Mexico, LewAllenGalleries, *Reaching Up and Bearing Down*, July-August 2018, p. 33.

The present lot depicts a small airstrip located along U.S. Route 5 in Dummerston, Vermont. Wolf Kahn painted several works depicting this landscape.



PROPERTY OF A NEW YORK CORPORATE COLLECTION

75 W

WOLF KAHN (BORN 1927)

River Valley

signed 'W. Kahn' (lower left) and inscribed with title (on the stretcher)
and inscribed with artist's inventory number '#101 1978'
(on the reverse)

oil on canvas

44 1/2 x 51 7/8in (113 x 131.8cm)

Painted in 1978.

\$25,000 - 35,000

Provenance

The artist.

Grace Borgnicht Gallery, New York.

Acquired by the present owner from the above.



76

JOHN MARIN (1870-1953)

Untitled (Manhattan Skyline)

signed and dated 'Marin '11' (lower left)

watercolor on paper

10 1/4 x 15 1/4in (26 x 38.7cm)

Painted in 1911.

\$12,000 - 18,000

Provenance

Sale, Christie's, New York, September 25, 2008, lot 154.

Acquired by the present owner from the above.



77

JOHN MARIN (1870-1953)

Untitled I (The Bridge)

signed and dated 'Marin '09' (lower right)

watercolor on paper

13 1/4 x 16in (33.7 x 40.6cm)

Painted in 1909.

\$12,000 - 18,000

Provenance

Alfred Stieglitz, New York.

John Marin, Jr.

Collection of Gilbert A. and Anne B. Harrison.

Sale, Sotheby's, New York, September 24, 2008, lot 3,
sold by the above.

Acquired by the present owner from the above.

Exhibited

New York, *An American Place*, circa 1909.

Los Angeles, California, Los Angeles County Museum of Art; San Francisco, California, M.H. de Young Memorial Museum; San Diego, California, The Fine Arts Gallery of San Diego; New York, Whitney Museum of American Art; Washington, D.C., National Collection of Fine Arts, *John Marin/ 1870-1953, A Centennial Exhibition*, July 1970-June 1971, no. 18, p. 25, illustrated.

Literature

S. Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, vol. II, Tucson, Arizona, 1970, p. 339, no. 09.37.



78

78

ALTON PICKENS (1917-1991)

The Rivals

signed and dated 'Pickens / 9/44' and signed again and inscribed with title (on the reverse)
oil on canvas laid down on panel
12 x 14 3/4in (30.5 x 37.5cm)
Painted in 1944.

\$2,000 - 3,000

Provenance

[With]Curt Valentin Gallery, New York.
Acquired by the present owner by *circa* 1975.

Exhibited

(possibly) New York, Curt Valentin Gallery, *Reg Butler*, *Bruno Cassineri*, *Jan Cox*, *Irving Kriesberg*, *Alton Pickens*, May 26-June 19, 1953.



79

79

JOHN ATHERTON (1900-1952)

Department Store Madonna

signed 'Atherton' (lower right) and inscribed with title and signed again (on the reverse)
gouache on board
14 1/8 x 17 7/8in (35.9 x 45.4cm)

\$4,000 - 6,000

Exhibited

New York, Julien Levy Gallery, *Paintings by John Atherton*, March 7-31, 1944.
Chicago, Illinois, The Art Institute of Chicago, *The Fifty-fifth Annual American Exhibition: Water Colors and Drawings*, June 8-August 20, 1944, no. 39.
New York, Associated American Artists Galleries, *John Atherton*, February 12-March 3, 1951.



**PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND
OF THE FINE ARTS MUSEUMS OF SAN FRANCISCO**

80^{sq}

WALTER STUEMPFIG (1914-1970)

Untitled (New Jersey Beach)

signed 'Stuempfig' (lower right)

oil on canvas

25 x 30in (63.5 x 76.2cm)

Painted *circa* 1950.

\$3,000 - 5,000

Provenance

Constance Peabody.

Gift to the present owner from the above, 2010.



81
CHARLES BURCHFIELD (1893-1967)
Untitled (Landscape)
dated 'April 28, 1918' (on the reverse)
watercolor and pencil on paper
18 x 24 7/8in (45.7 x 63.2cm)
Executed in 1918.

\$10,000 - 15,000

Provenance

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

According to Nancy Weekly of the Burchfield Penney Art Center, "Charles E. Burchfield did not make many journal entries in 1918, including April 28, 1918—as written in the artist's handwriting on the back of this painting—perhaps because he was thinking about being drafted into the U.S. Army where he would begin his service in the summer. Nevertheless, the imagery in this painting is typical of the rolling hills in and around Salem, Ohio where he was living, and it depicts one of his favorite subjects: a massive tree stump." (unpublished letter, October 7, 2019)

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.



82

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.

\$6,000 - 8,000

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.



83

83

ERNEST FIENE (1894-1965)

The Old Wall

signed 'E. Fiene-' (lower right) and inscribed with title (on the stretcher)

oil on canvas

20 1/8 x 26 1/8in (51.1 x 66.4cm)

Painted in 1934.

\$3,000 - 5,000

Provenance

The artist.

Collection of Mr. Donald Jeffries Bear, (probably) acquired from the above.

Collection of Mrs. Esther Bear, by descent, 1952.

Private Estate, Santa Barbara, California.

Acquired by the present owner from the above.

Exhibited

Santa Barbara, California, The Santa Barbara Museum of Art, *Santa Barbara Collects*, part I, January 26-March 24, 1985, p. 14 (as *The Cold Wall*).

The present lot was in the collection of Mr. Donald Jeffries Bear, the Santa Barbara Museum of Art's founding director from 1940 to 1952. He was also a well-respected art critic and artist. During his tenure as director of the SBMA, he was responsible for producing over 600 exhibitions and is notably credited for having two of the 20th century's most influential paintings on display at the SBMA, Pablo Picasso's *Guernica* from 1937 and Marcel Duchamp's *Nude Descending a Staircase, No. 2* from 1912, as part of the *Free France* exhibition held in 1942. Bear died suddenly and tragically of a heart attack on March 16, 1952, at the age of 47, leaving behind much of his estate to his wife, the gallerist Esther Bear.



84

PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF THE FINE ARTS MUSEUMS OF SAN FRANCISCO

84⁰

WALDO PEIRCE (1884-1970)

Christine's Land, 1940

signed and dated 'W Peirce 40' (lower right)

oil on canvas

31 x 43in (78.7 x 109.2cm)

Painted in 1940.

\$3,000 - 5,000

Provenance

Mr. and Mrs. Jason Schoener.

Gift to the present owner from the above, 1995.



85

PAUL HOWARD MANSHIP (1885-1966)

Caritas

inscribed 'Paul Manship 1959' and 'MODERN ART FDRY N.Y.'

(on the base)

bronze with greenish-brown patina

8 1/2in high (21.6cm high)

Modeled in 1959.

\$6,000 - 8,000

Provenance

The artist.

Private collection, Massachusetts, acquired from the above.

Private collection, Florida.

Acquired by the present owner from the above.



86

ELIHU VEDDER (1836-1923)

The Coral Necklace, Italy

signed and dated 'Elihu Vedder 1898'

oil on canvas

14 1/4 x 14 1/4in (36.2 x 36.2cm)

Painted in 1898.

\$7,000 - 10,000

Provenance

Private collection, Arizona.

Private collection, California.

Sale, Shannon's Fine Art Auctioneers, Milford, Connecticut, May 4, 2017, lot 108.

Acquired by the present owner from the above.

The present work retains what is probably its original frame designed by the artist.



87

ELIHU VEDDER (1836-1923)

Magdalene Weeping

signed and dated 'Elihu Vedder 1901' (lower right)

oil on canvas

16 7/8 x 21 1/2in (42.9 x 54.6cm)

Painted in 1901.

\$12,000 - 18,000

The composition of the present work painted by Elihu Vedder in 1901 closely resembles his chalk, pencil, and ink on paper work titled *The Magdalene* that he executed as part of a large set of drawings designed to accompany Edward Fitzgerald's translation of *The Rubáyat of Omar Khayyám*, published by Houghton Mifflin and Company in 1884. Vedder refined this early image of *The Magdalene* by translating it to oil on canvas and bringing greater attention to her sorrow. Like his drawing from 1883-84, He depicts her seated in a barren landscape with her head bowed in despair. Furthermore, she is shown with long flowing hair and garments that enclose her in a womb like form. He also includes the vessel of ointment at her feet in reference to the Anointing of Jesus as is customary with traditional depictions of Mary Magdalene.

The present work retains what is probably its original frame designed by the artist.



FROM THE COLLECTION OF GLORIA AND RICHARD MANNEY

88

ROBERT FREDERICK BLUM (1857-1903)

Japanese Girl with Fan

signed with artist's device 'Blum' (lower right)

pastel on paper

14 x 4in (35.6 x 10.2cm), image; 14 1/4 x 7 1/2in

(36.2 x 18.4cm), sheet

\$10,000 - 15,000

Provenance

Thomas Colville Fine Art, New York.

Hirschl & Adler Galleries, New York, acquired from the above, 1978.

Acquired by the present owners from the above, 1979.

Robert Frederick Blum's interest in Japanese art likely began when he visited the Japanese Pavilion at the Philadelphia Centennial Exhibition of 1876. In 1890, he became one of the first American artists to visit Japan. He spent two years in the country and during this period executed a group of elegant portraits of Japanese women. *Japanese Girl with Fan* exhibits the Impressionist and Tonalist influences of James McNeill Whistler (1834-1903), whom Blum had met through his teacher, Frank Duveneck (1848-1919). Whistler, who was also captivated with Japanese culture, introduced Blum to the pastel medium. Blum would later become president of the Society of Painters of Pastel and some of the most highly regarded works from his *oeuvre* are in this medium.



89

JAMES CARROLL BECKWITH (1852-1917)

Portrait of Berthe Sarriau, born Darodes
signed 'J.C. Beckwith / Paris 1877' (upper right)

oil on canvas

16 x 12 7/8in (40.6 x 32.7cm)

Painted in 1877.

\$7,000 - 10,000

Provenance

Private collection, France.

The sitter in the present work is believed to be Berthe Sarriau, the daughter of French painter and engraver Louis Auguste Darodes. James Carroll Beckwith was most likely introduced to Sarriau through John Singer Sargent (1856-1925), whom he met and worked with when Beckwith was in Paris from 1873 until 1878 studying drawing under Adolphe Yvon (1817-1893) and painting under Charles Auguste Émile Durand (1837-1917). In 1875, Beckwith and Sargent shared a studio at 73 rue Notre-Dame de Champs and during this time, Sargent took up a room with the Darodes family not far at 19 rue de l'Odeon. Beckwith met the Darodes through his contemporary and clearly perceived Sarriau's beauty as is evidenced in the present work. Beckwith has masterfully painted her delicate features, bringing attention to her rosy features and the simple nature of her beautiful hair and the black dress complimented by the red bow that she wears around her collar. By the time that the present work was painted in 1877, Beckwith and Sargent were selected by Durand to paint a mural for the ceiling of the Palais du Luxembourg.



**PROPERTY FROM THE COLLECTION OF A MOTION PICTURE
PRODUCER AND EXECUTIVE, CALIFORNIA**

90

ANTONIO NICOLO GASPARO JACOBSEN (1850-1921)

Daniel Steinmann

signed, dated and inscribed 'Antonio Jacobsen. NY 1879 / 257 8 Av.'
(lower right)

oil on canvas

22 1/8 x 36in (56.2 x 91.4cm)

Painted in 1879.

\$2,500 - 3,500

Provenance

Smith Gallery, New York, by 1981.

Acquired by the present owner (probably) 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. 88, no. 13.

The present work painted in 1879 was listed in H.S. Sniffen's checklist of paintings by Antonio Jacobsen as one of two paintings depicting the *Daniel Steinmann*, the other painted in 1877 in a private collection in Belgium. A sketch of the *Daniel Steinmann* done in 1883 was listed in the collection of The Mariners' Museum, Newport News, Virginia.

The *Daniel Steinmann* was a Belgian passenger liner of the White Cross Line built by Societe Cockerills ship builders in 1875 in Antwerp. The vessel was originally christened as the *Khedive* when construction was completed, but was renamed when she was later purchased by the White Cross Line in 1877 in honor of the company's Swiss founder, Mr. Daniel Steinmann. In her heyday, she ran multiple routes between Antwerp and the Americas, making frequent stops in South America, New York, Boston, Halifax, Quebec, and Montreal. The present lot painted by Jacobsen in 1879 depicts the *Daniel Steinmann* sailing triumphantly across the Atlantic with passengers in tow.

On April 3, 1884, the *Daniel Steinmann* tragically sank off the coast of Halifax, Nova Scotia. In heavy fog and weather, the ship's captain mistook the Sambro Island Lighthouse located several kilometers from the mainland for that of Chebucto Head and the southwestern limit of Halifax Harbor, where the ship most likely would have docked so a harbor pilot could board and guide the ship safely into Halifax Harbor. The vessel struck one of the many dangerous shoals that surround Sambro Island Lighthouse and quickly began to take on water. As the evacuation began, a wave collided with the ship, causing her to slip from the shoals into the sea and sink almost instantly. Of the 130 souls on board, only three passengers and six crew members survived. Following the loss of the *Daniel Steinmann* along with two other vessels in the years directly beforehand, the White Cross Line discontinued its passenger services the same year.



**PROPERTY FROM THE COLLECTION OF A MOTION PICTURE
PRODUCER AND EXECUTIVE, CALIFORNIA**

91W

ANTONIO NICOLO GASPARO JACOBSEN (1850-1921)

Andes

signed, dated and inscribed 'A. Jacobsen 1881 / 705. Palisade Av.
West Hoboken / NJ' (lower right)

oil on canvas

36 x 72 1/4in (91.4 x 183.5cm)

Painted in 1881.

\$10,000 - 15,000

Provenance

Smith Gallery, New York, by 1982.

Acquired by the present owner (probably) 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. 30, no. 15.

The *Andes* was built in 1865 by Randolph, Elder & Co. shipbuilders in Glasgow, Scotland for the Atlas Steamship Line of Liverpool. The Atlas Line of Liverpool with its vast fleet was credited for developing the trade between New York and the West Indies and at the time was the only English line of steamships that operated between the two. The present work painted by Jacobsen in 1881 depicts the *Andes* transporting its cargo most likely from the West Indies to New York with the American flag hoisted high on its mast and the United States Mail flag trailing behind. The Atlas Line of Liverpool was eventually acquired by the Hamburg-American Line in 1901 and the *Andes* was shortly sold thereafter in 1902 and renamed the *Gortz*. The vessel ran its last service a few years later in 1905.

92 W

JAMES EDWARD BUTTERS WORTH (1817-1894)

Ship of the Line USS Ohio in Stormy Weather

signed 'J E Buttersworth' (lower right)

oil on canvas

36 x 50in (91.5 x 127cm)

Painted *circa* 1850s'.

\$120,000 - 180,000

Provenance

Quester Gallery, Stonington, Connecticut.

Acquired by the present owner from the above, 1997.

Literature

R.J. Schaefer, A.W. German, J.U. Schaefer, *J.E. Buttersworth: 19th Century Marine Painter*, Mystic, Connecticut, 2009, p. 247.

James Buttersworth's *Ship of the Line USS Ohio in Stormy Weather* is an impressively large-scale and highly-detailed example of the artist's work, depicting about 100 sailors aboard their ship navigating rough seas under a dramatic stormy sky. The present work depicts the second USS *Ohio* of the United States Navy sailing through a storm possibly on the Atlantic. The USS *Ohio* was a ship of the line designed by renowned ship builder of the time Henry Eckford. She was constructed at the Brooklyn Navy Yard in New York beginning in 1817 and was launched on May 30th, 1820. The vessel remained part of the U.S. Navy's reserve fleet until 1838 when she was refitted for service and set sail on October 16th, 1838 to join the U.S. Navy's Mediterranean Squadron under Commodore Issac Hull. She acted as a flagship for two years protecting commerce and fending off the slave trade off the coast of Africa. In 1840, the USS *Ohio* returned to the U.S. and went back into the Navy's reserve fleet stationed in Boston, Massachusetts. From 1841 to 1846, she acted as a receiving ship meant to house newly recruited sailors before being assigned to a ship's crew.

To meet the needs of the Mexican-American War, the USS *Ohio* was recommissioned on December 7th, 1846 and set sail for the Gulf of Mexico on January 4th, 1847. She arrived off the coast of Veracruz on March 22 and aided in the siege of the city. She was then used for the Tuxpan River Expedition that same year and then assigned as part of the Pacific Squadron tasked with blockading western Mexican ports after a brief hiatus in New York. After the Mexican-American War ended in 1848, she eventually was stationed in San Francisco Bay. For the next two years she helped protect commerce and police the newly acquired California Territory.

The USS *Ohio* returned to Boston again in 1850 and in the following year was once again used as a receiving ship until being decommissioned from service entirely in 1875. She sat in the reserve fleet until being sold in Boston in 1883. She burned the following year in Greenport Harbor, New York and her remains are still visibly accessible to scuba divers.



93W

JAMES BARD (AMERICAN, 1815-1897)

Portrait of the Sidewheeler Neversink

inscribed, signed and dated 'Drawn. Painted by J. Bard. NY. 1866'
(lower right)

oil on canvas

50 x 30 1/2in (127 x 77.5cm)

Painted in 1866.

\$50,000 - 70,000

Provenance

Andy Williams.

Estate of the above.

Skinner Inc., Boston, Massachusetts, March 3, 2013,

lot 7, sold by the above.

Acquired by the present owner from the above.

Literature

The Mariners' Museum, A.J. Peluso, Jr., *The Bard Brothers: Painting America Under and Steam and Sail*, New York, 1997, p. 169.

The sidewheeler *Neversink* was a passenger steamboat built in 1865 and was used to service the New Jersey Coast resorts and Rockaway Beach, New York from about 1866 to 1890. The present work was once in the collection of the American singer and television star, Andy Williams (1927-2012). Another very similar work by James Bard depicting the *Neversink* was once owned by the New-York Historical Society until 1995.





94

WALTER MACEWEN (1860-1943)

Young Girl Reading by the Window

signed 'M'Ewen'-' (lower right)

oil on canvas

22 x 18 1/4in (55.9 X 46.4cm)

\$12,000 - 18,000

Provenance

Sale, Sotheby's, New York, March 23, 2005, lot 57.

Richard Green Gallery, London.

Private collection, acquired from the above, 2007.

By descent to the present owner.

PROPERTY FROM THE ESTATE OF JOHN H. GARZOLI

95

WALTER MACEWEN (1860-1943)

A Story for Children

signed 'MacEwen' (center right)

oil on canvas

20 x 29in (50.8 x 73.7cm)

\$5,000 - 7,000

Provenance

Private collection, San Francisco, California.

Exhibited

Philadelphia, Pennsylvania, Pennsylvania Academy of Fine Arts, 1891, no. 198.



95

96

ADAM EMORY ALBRIGHT (AMERICAN, 1862-1957)

Walking Through the Meadow

signed 'Adam Emory Albright' (lower left)

oil on canvas

30 1/4 x 19 1/8in (76.8 x 48.6cm)

\$3,000 - 5,000

Provenance

Mr. and Mrs. Louis Shapiro, Chicago, Illinois
and Beverly Hills, California.

By descent to the present owner.

Adam Emory Albright was born in Monroe, Wisconsin and was one of the very first students at the newly established Art Institute of Chicago from 1881 to 1883. Albright, known for his mix of Impressionism and Realism, is best known for his paintings depicting every day scenes of children in the countryside.



96



97 W

RALPH ALBERT BLAKELOCK (1847-1919)

Untitled (Landscape)

signed 'R.A. Blakelock' (lower right)

oil on canvas

48 1/4 x 72 1/4in (122.6 x 183.5cm)

\$25,000-35,000

Provenance

The artist.

Commodore Edgar P. and Susan Vickers Luckenback, New York.

Linda Louise Luckenback, by descent from the above.

Estate of the above.

Coe-Kerr Gallery, Inc., New York, 1975.

Chrysler Museum, Norfolk, Virginia, 1975.

Sale, Christie's, New York, September 22, 1994, lot 91.

Acquired by the present owner from the above.

This work is listed as no. 885 among the Category I paintings authenticated by Norman A. Geske in the University of Nebraska Inventory of the artist's work.

Ralph Albert Blakelock's career and personal story remain one of the most intriguing of the 19th century American landscape painters. While the artist's reputation as an inspired madman is defined by the last decade of his life, his legacy is one rich in artistic vision across varied subject matter and moods. Blakelock's early works follow many of the same defining characteristics of American landscape paintings of the Hudson River School. Though Blakelock is not formally considered

a contributor to the school, he celebrated similar subject matter.

The present lot is a chief example of the artist emulating particular techniques practiced by the Hudson River School artists. With expert skill Blakelock composes the present work, a monumental one, large in scale and rich in detail. It recalls the grand manner canvases of forbearers such as Thomas Cole and Frederic Edwin Church. Walls of trees frame each side of the composition and at center, a distant landscape flows away from the viewer. Weather-torn trees, uprooted at their base have fallen across the opening of a river. Norman A. Geske identifies this compositional format when examining some of the artist's earlier works, most of which illustrate "the contrast of the textured details in the foreground against the illusionistic presence of the mountains in the distance." He adds that these "paintings present a coloristic preference for moss green, slate gray, and chocolate brown." (N.A. Geske, *Beyond Madness: The Art of Ralph Blakelock, 1847-1919*, Lincoln, Nebraska, 2007, pp. 31-33)

While Geske recorded the work as *Landscape in the Adirondacks (Untitled Landscape)* in his inventory of paintings, held by the University of Nebraska, the location depicted in the present work has not been confirmed. Neither a date nor supporting evidence was discovered upon Geske's examination of the painting circa 1975. It had been suggested that the present work instead depicts a Western scene as the trees share characteristics of the California Redwoods. Existing scholarship confirms that Blakelock visited cities along the northern coast of California in 1869, before proceeding south to Mexico. While questions still remain regarding Blakelock's time spent there, the available catalogue of works by the artist propose that he took a second trip to the region in 1871. (ibid, p. 4)

**PROPERTY FROM THE
ESTATE OF JOHN H. GARZOLI**

98

**ALEXANDER FRANÇOIS LOEMANS
(CIRCA 1816-1898)**

On The Hudson Near West Point

signed 'Loemans' (lower right)

oil on canvas

22 1/4 x 36in (56.5 x 91.4cm)

\$4,000 - 6,000



98

**PROPERTY SOLD TO BENEFIT THE
ACQUISITION FUND OF THE FINE
ARTS MUSEUMS OF SAN FRANCISCO**

99

JOHN LUDLOW MORTON (1792-1871)

View on the Hudson from New Windsor

oil on canvas

18 x 23 3/8in

Painted circa 1840.

\$5,000 - 7,000

Provenance

M.H. de Young Memorial Museum,
San Francisco, California, 1936.



99



100

PROPERTY FROM THE ESTATE OF JOHN H. GARZOLI

100

JOSHUA SHAW (1776-1860)

The Travelling Tinker

signed and dated 'J. Shaw. 1843.' (lower right)

oil on canvas

18 x 25in (45.72 x 63.5cm)

Painted in 1843.

\$5,000 - 7,000



101

PROPERTY FROM THE ESTATE OF JOHN H. GARZOLI

101

JOSHUA SHAW (1776-1860)

The Country Well

signed and dated 'J. Shaw. / 1843' (lower left)

oil on canvas

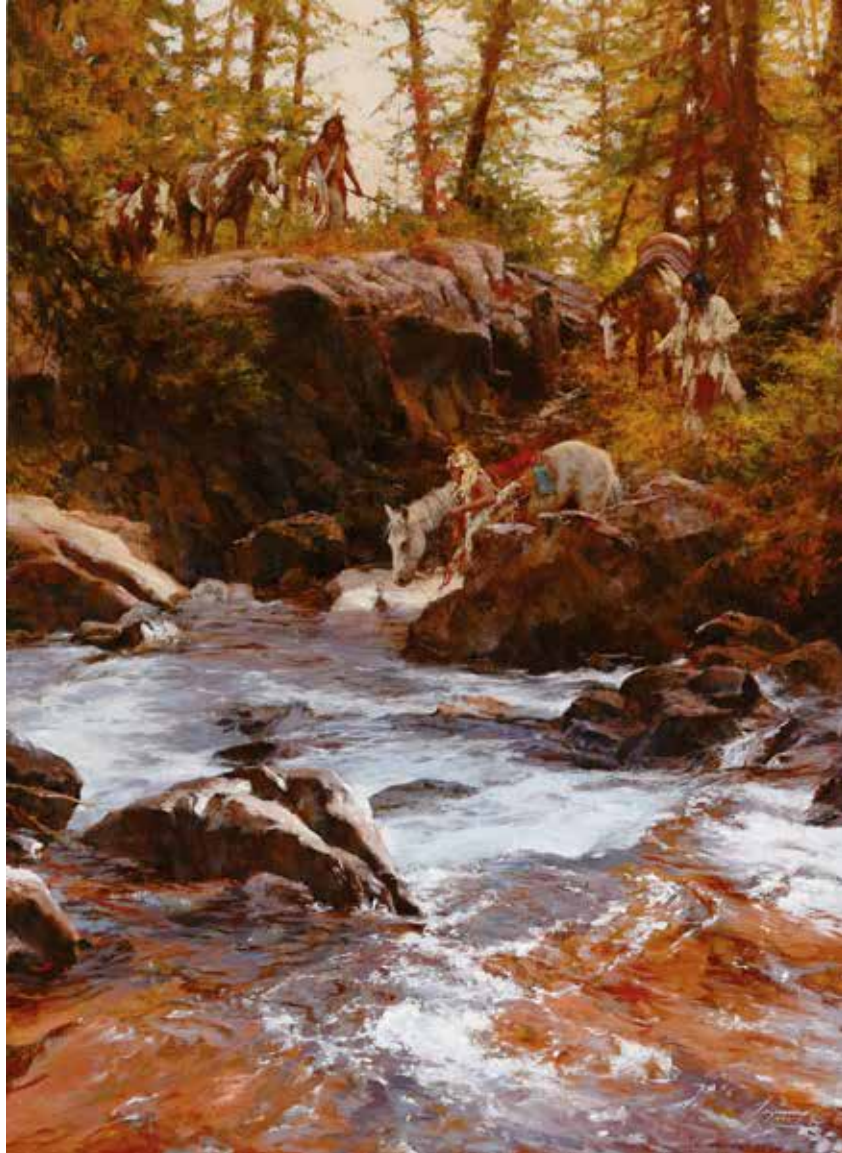
18 x 25in (45.72 x 63.5cm)

Painted in 1843.

\$5,000 - 7,000

Bonhams

AUCTIONEERS SINCE 1793



The Eddie Basha Collection:

A Selection of Western American Art

Los Angeles | November 25, 2019

PREVIEW

Los Angeles
November 22-24, 12 – 5pm
November 25, 9am – 12pm

INQUIRIES

Scot Levitt
+1 (323) 436 5413
bashacollection@bonhams.com
[bonhams.com/bashacollection](https://www.bonhams.com/bashacollection)

HOWARD TERPNING (BORN 1927)

Crows in Yellowstone
oil on canvas
44 1/8 x 32in
Painted in 1990.
\$400,000 - 600,000

Bonhams

AUCTIONEERS SINCE 1793



California and Western Art

Los Angeles | November 25, 2019

HIGHLIGHTS PREVIEW

San Francisco
Montgomery Gallery
November 16 - 17, 12-5pm

FULL PREVIEW

Los Angeles
November 22 - 24, 12 - 5pm

INQUIRIES

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GRANVILLE REDMOND (1871-1935)

Lakeside wildflowers
oil on canvas
20 x 30in
\$150,000 - 250,000

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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 \$3,000 OF THE BID PRICE, 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$3,000 UP TO AND INCLUDING \$400,000, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$400,000 UP TO AND INCLUDING \$4,000,000, AND 13.9% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, 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, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Utah, Virginia, Washington, D.C., Washington, 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.

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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 and may be made in or by (a) cash, up to the amount of US \$5,000 (whether by single or multiple related payments), or the equivalent in the currency in which the sale is conducted, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card, provided that the registered bidder or buyer's name is printed on the card. A processing fee will be assessed on any returned checks.

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 California Commercial

Code, 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 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.**

Conditions of sale - continued

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 California. 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 such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

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

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

- (i) the arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and
- (iii) discovery and the procedure for the arbitration shall be as follows:

- (A) All arbitration proceedings shall be confidential;
- (B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
- (C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;
- (D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
- (E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

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

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

If, prior to receiving such notice from the original 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 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

Conditions of sale - continued

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

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION

OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE 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.

INCLUDING

PROPERTY FROM THE L.D. "BRINK" BRINKMAN COLLECTION
PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF THE FINE ARTS MUSEUMS OF SAN FRANCISCO
PROPERTY FROM THE ESTATE OF JOHN H. GARZOLI
PROPERTY FROM THE GROSS FAMILY COLLECTION
PROPERTY FROM THE COLLECTION OF J. JONATHAN JOSEPH
PROPERTY FROM THE COLLECTION OF ROBERT M. JOYCE
PROPERTY FROM THE ESTATE OF MARIE K. LOWENSTEIN
PROPERTY FROM THE COLLECTION OF GLORIA AND RICHARD MANNEY
PROPERTY FROM THE COLLECTION OF LAURIE MCGINNIS
PROPERTY FROM THE MUSEUM OF MODERN ART, NEW YORK, SOLD TO BENEFIT THE ACQUISITIONS FUND

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

BIDDING & BUYING AT AUCTION

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

Reserves

Unless indicated by the \circ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number(s).

Bidding at Auction

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

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

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested

parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Tuesday 26 November oversized lots (noted as W next to the lot number and/or listed on page 118) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery 14 day following the auction. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected 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.

Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

Important notice to buyers

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on Tuesday, 26 November. Lots not so listed will remain at Bonhams.

W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON WEDNESDAY, 27 NOVEMBER.

Address

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

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected within 5 days of the auction. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date.

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%

Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dtusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dtusa.com

PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

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

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

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

PLEASE NOTE

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

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

Oversized lots

- 7
- 30
- 48
- 58
- 66
- 67
- 75
- 91
- 92
- 93
- 98

Bonhams Specialist Departments

19th Century Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108

20th Century British Art

London
Matthew Bradbury
+44 20 7468 8295

20th Century Fine Art

San Francisco
Sonja Moro
+1 415 694 9002

Aboriginal Art

Australia
Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

Los Angeles
Fredric W. Backlar
+1 323 436 5416 •

American Art

New York
Jennifer Jacobsen
+1 917 206 1699

Antiquities

London
Francesca Hickin
+44 20 7468 8226

Antique Arms & Armour

London
David Williams
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Art Collections, Estates & Valuations

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Los Angeles
Leslie Wright
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Joseph Francaviglia
+1 323 436 5443
Lydia Ganley
+1 323 436 4496
San Francisco
Victoria Richardson
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Celeste Smith
+1 415 503 3214

Australian Art

Australia
Merryn Schriever
+61 2 8412 2222 Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts

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Ian Ehling
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Darren Sutherland
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Los Angeles
Catherine Williamson
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San Francisco
Adam Stackhouse
+1 415 503 3266

British & European Glass

London
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