

The background of the entire page is a detailed oil painting of a mountain valley. The scene features a central waterfall cascading down a rocky cliff face. The surrounding terrain is rugged, with steep slopes, rocky outcrops, and patches of evergreen trees. The lighting is dramatic, with strong highlights on the rock faces and deep shadows in the crevices, creating a sense of depth and texture. The overall color palette is dominated by earthy tones like browns, greys, and blues, with some vibrant greens from the trees.

STEWARDS OF THE WEST

THE KNOBLOCH COLLECTION

New York | 17 May 2022

CHRISTIE'S





STEWARDS OF THE WEST

THE KNOBLOCH COLLECTION

front cover

Lot 7

inside front cover

Lot 25

opposite

Lot 9

inside back cover

Lot 12

back cover

Lot 26

AUCTION

Tuesday 17 May 2022
at 2:00 PM (Lots 1-75)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	14 May	10.00 am - 5.00 pm
Sunday	15 May	10.00 am - 5.00 pm
Monday	16 May	10.00 am - 5.00 pm

AUCTIONEER

John Hays (#0822982)

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AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

To place bids please contact the Bid department +1 212 636 2437
Please note these sales should be referred to as: **STEWARDS-21168**

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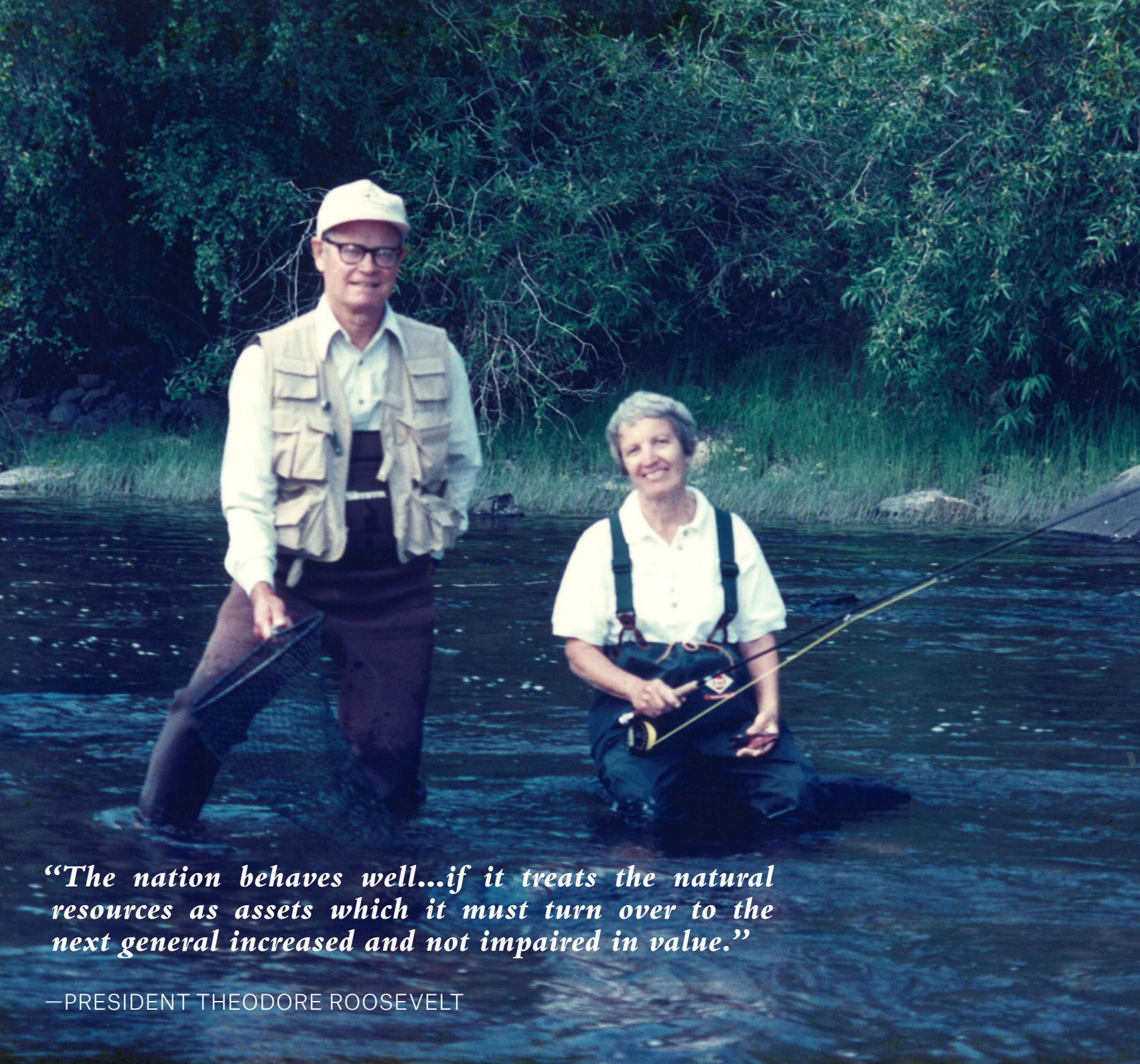
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“The nation behaves well...if it treats the natural resources as assets which it must turn over to the next general increased and not impaired in value.”

—PRESIDENT THEODORE ROOSEVELT

STEWARDS OF THE WEST

THE KNOBLOCH COLLECTION

Across his eighty-six years, the entrepreneur, conservationist and art collector Carl W. Knobloch, Jr. stood as an unwavering advocate for the wonders of the natural world. With distinguished American figures, such as Theodore Roosevelt, as his inspiration, Knobloch worked tirelessly to share his passion for nature with others, in the process building an impressive legacy that continues to resonate in business, philanthropy and conservation.

“The nation behaves well,” Roosevelt declared, “if it treats the natural resources as assets which it must turn over to the next generation increased and not impaired in value.” It was a philosophy both embraced and embodied in Knobloch’s life—one in which adventure, conservation and aesthetic beauty came together in distinct harmony. With the auction of *Stewards of the West: The Knobloch Collection*, the entire proceeds of which will go to the Knobloch Family Foundation, the stewardship of his notable historic Western paintings will pass to the next generation of collectors in a manner that will also contribute to the ongoing preservation and appreciation of our natural world.

Courtesy of the Knobloch family.



Born in 1930, as a young man, Carl W. Knobloch, Jr., grew up on a farm in Connecticut, developing a love of the landscape around him by hunting and fishing across New England. Knobloch furthered this passion as a student at the Hill School in Pennsylvania, where an Earth Sciences teacher shed light on the inherent connection between economic development and the natural world. After graduation from Yale University and then Harvard Business School, Knobloch started successful business ventures in foreign enterprises and then began work in New York's financial sector. In 1957, Carl married Emily Champion and the family grew to include three daughters, Carla, Emily and Eleanor. By the early 1960s, Knobloch had found his true professional calling utilizing his innate commercial acumen to invest in struggling businesses. His success came to encompass a wide range of industries, from real estate and manufacturing to oil field services and production.



Photographs courtesy of the Knobloch family.

EMPOWERED BY NATURE

Running parallel to Knobloch's entrepreneurial success was his visionary promotion of conservation. This passion ran throughout every element of his life: from casual weekend gardening to hunting, fly-fishing and fly tying, and even learning the art of taxidermy, as a young boy. He became especially enthralled with the vast beauty of the American West, and built a residence in Wilson, Wyoming.

Knobloch held a life long commitment to the Yale School of Forestry & Environmental Studies—now known as the Yale School of the Environment. “The preservation of our natural ecosystems is critical to the continued economic strength of our country, as well as the health of all Americans,” Knobloch noted in his support of the institution. “There is an impending crisis in the degradation of the world's environment, which we must prevent for the sake of our children and their children. [YSE] is the finest training ground for those who will forge the way.” “Carl did not just want to think and talk about conservation, he wanted to conserve. Now.” observed Ingrid Burke, the current Knobloch Dean of YSE. “His passion,” Burke mused, “was unquenchable.”

In 1997, the Knoblochs established the Knobloch Family Foundation—an organization dedicated to science based conservation that is the beneficiary of this sale. The Foundation has supported initiatives from the acquisition of land for Grand Teton National Park to the conservation of Texas and Georgia land. In Wyoming the Foundation works to sustain the Greater Yellowstone ecosystem functionality and integrity. As Burke noted, in this way, and through the ongoing contributions of the Knobloch family toward these efforts, “Carl's legacy will live into perpetuity.”





BEAUTY AND STEWARDSHIP

In his private collection of American art, Knobloch found a source of continual inspiration and insight: here were the wonders of nature, and in particular the arresting landscapes and peoples of the American West. With the same ambitious verve that had informed his success in business and philanthropy, Knobloch steadily built a striking private assemblage of fine art and developed a reputation as a leading collector in the field. At their residence in Wyoming, the Knoblochs could live surrounded by the beauty of the natural world, whether indoors or out, their exceptional collection encompassing great diversity from majestic landscapes of the frontier by Albert Bierstadt, Thomas Moran, George Catlin, John Mix Stanley, Frederic Remington and many others.

It is only fitting that such works now be distributed for the express purpose of supporting organizations that contribute to the ongoing preservation and broader appreciation of the landscapes and cultures they themselves captured.

Few Americans so prodigiously supported both conservation and community as Carl Knobloch. From his successful career in entrepreneurship to his outstanding charitable leadership, Knobloch never lost faith that individuals could make a difference for future generations. Celebrated during his lifetime for an abundant generosity of spirit, Knobloch will forever remain the gracious husband, father and outdoorsman who sought to embrace the world with open arms. *Stewards of the West: The Knobloch Collection* embodies one man's profound connection to the natural world—a legacy in beauty and stewardship that continues to inspire.

“The preservation of our natural ecosystems is critical to the continued economic strength of our country, as well as the health of all Americans”

—CARL W. KNOBLOCH, JR.

STEWARD OF THE WEST
ALFRED JACOB MILLER
(1830–1902)

“Miller created images with many layers of meaning out of seemingly simple western genre scenes, imbuing them with intangible qualities such as mood, sensibility and reverie.”

—LISA STRONG



1
ALFRED JACOB MILLER (1810–1874)

Running a Bank of Elk, Near the Cut Rocks of the Platte

inscribed '30.' (upper left)—inscribed with title (upper center)
ink, wash and pencil on paper
6¾ x 10½ in. (17.2 x 26.7 cm.)
Executed *circa* 1837.

\$30,000–50,000

2
ALFRED JACOB MILLER (1810–1874)

Indian Caressing his Horse

signed with conjoined initials 'AJ Miller' (lower left)
watercolor, gouache and pencil on paper
9 x 12 in. (22.9 x 30.5 cm.)

\$80,000–120,000



3
ALFRED JACOB MILLER (1810–1874)

Indians on the War Path

signed with conjoined initials 'AJ Miller' (lower right)
watercolor and gouache on paper
8½ x 12½ in. (21.6 x 30.8 cm.)

\$80,000–120,000



4

ALFRED JACOB MILLER
(1810–1874)

Deer by the River, Wyoming

signed 'A Miller' (lower right)

oil on canvas

30 x 24¾ in. (76.2 x 62.9 cm.)

\$150,000-250,000



Alfred Jacob Miller, *The "Devil's Gate"*, circa 1858-1860.
The Walters Art Museum, Baltimore, Maryland.



STEWARD OF THE WEST
ALBERT BIERSTADT
(1830–1902)

“[Bierstadt’s] successes envelop us with the beauty of nature, its sunlight, its greenness, its mist, its subtle shades, its marvelous freshness. All of these Bierstadt felt deeply. Often he was able, with the struggle that every artist knows, to put his feelings on canvas. When he succeeded in what he was trying to do...he was as good as any landscapist in the history of American art.”

—GORDON HENDRICKS

5

ALBERT BIERSTADT
(1830–1902)

Grazing Antelope

signed with conjoined initials 'ABierstadt.' (lower right)

oil on paper laid down on canvas

11¼ x 15¼ in. (28.6 x 38.7 cm.)

Painted *circa* 1863.

\$100,000-150,000



STEWARD OF THE WEST
THOMAS MORAN
(1837-1926)

“Moran’s western canvases and watercolors...depicted areas of great significance to the American public, they conferred historical legitimacy to a land lacking human associations and presented a stage for the unfolding drama of a nation’s future.”

—NANCY ANDERSON



Thomas Moran overlooking Mammoth Hot Springs in what is currently Yellowstone National Park, 1871. Courtesy of the East Hampton Library, Long Island Collection.

6

THOMAS MORAN (1837-1926)

*The Southern Arm of the Yellowstone Lake,
Yellowstone National Park, Wyoming Territory*

signed with initials in monogram and dated 'TM./1874'
(lower left)—inscribed with title and description (on a label
affixed to the backing board)
watercolor and gouache on paper
10 x 14¼ in. (25.4 x 36.2 cm.)
Executed in 1874.

\$400,000-600,000



7

THOMAS MORAN (1837-1926)

A Passing Shower in the Yellowstone Cañon

signed with initials in monogram and dated 'TMoran 1903' (lower right)—signed and dated again and inscribed with title (on the reverse)

oil on canvas
16 x 20 in. (40.6 x 50.8 cm.)
Painted in 1903.

\$1,500,000-2,500,000

“Moran has been the greatest painter of the Yellowstone, and it was his wonderful coloring, in pictures of canyons and hot springs, that made the convincing argument for their preservation for the benefit of all posterity.”

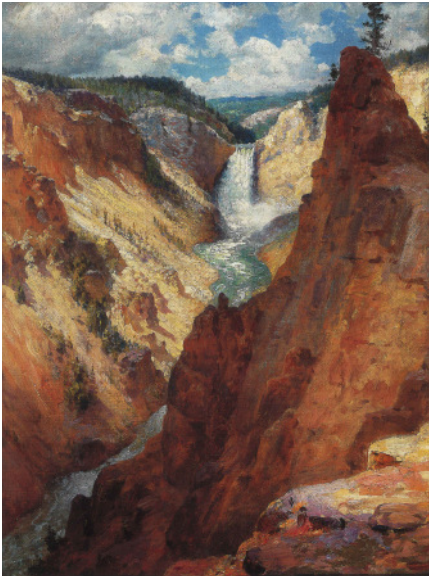
—WILLIAM HENRY JACKSON



8

**WILLIAM ROBINSON LEIGH
(1866-1955)**

View of the Grand Canyon of the Yellowstone
signed and dated 'W.R. Leigh./N.Y. 1913.' (lower right)
oil on canvas
33 x 22 in. (83.8 x 55.9 cm.)
Painted in 1913.
\$250,000-350,000



William Robinson Leigh, *Grand Canyon of the Yellowstone*, 1911.
Gilcrease Museum, Tulsa, Oklahoma.



“For Moran, neither the railroad nor the burgeoning town that had sprung to life beside the railroad tracks threatened the vast and awesome grandeur of the landscape...”

—NANCY ANDERSON



9

THOMAS MORAN (1837-1926)

The Castle Rock, Green River, Wyoming (Indian Summer. Green River. Wyoming)

signed with initials in monogram and dated 'TMoran. 1913.'
with artist's thumbprint device (lower left)

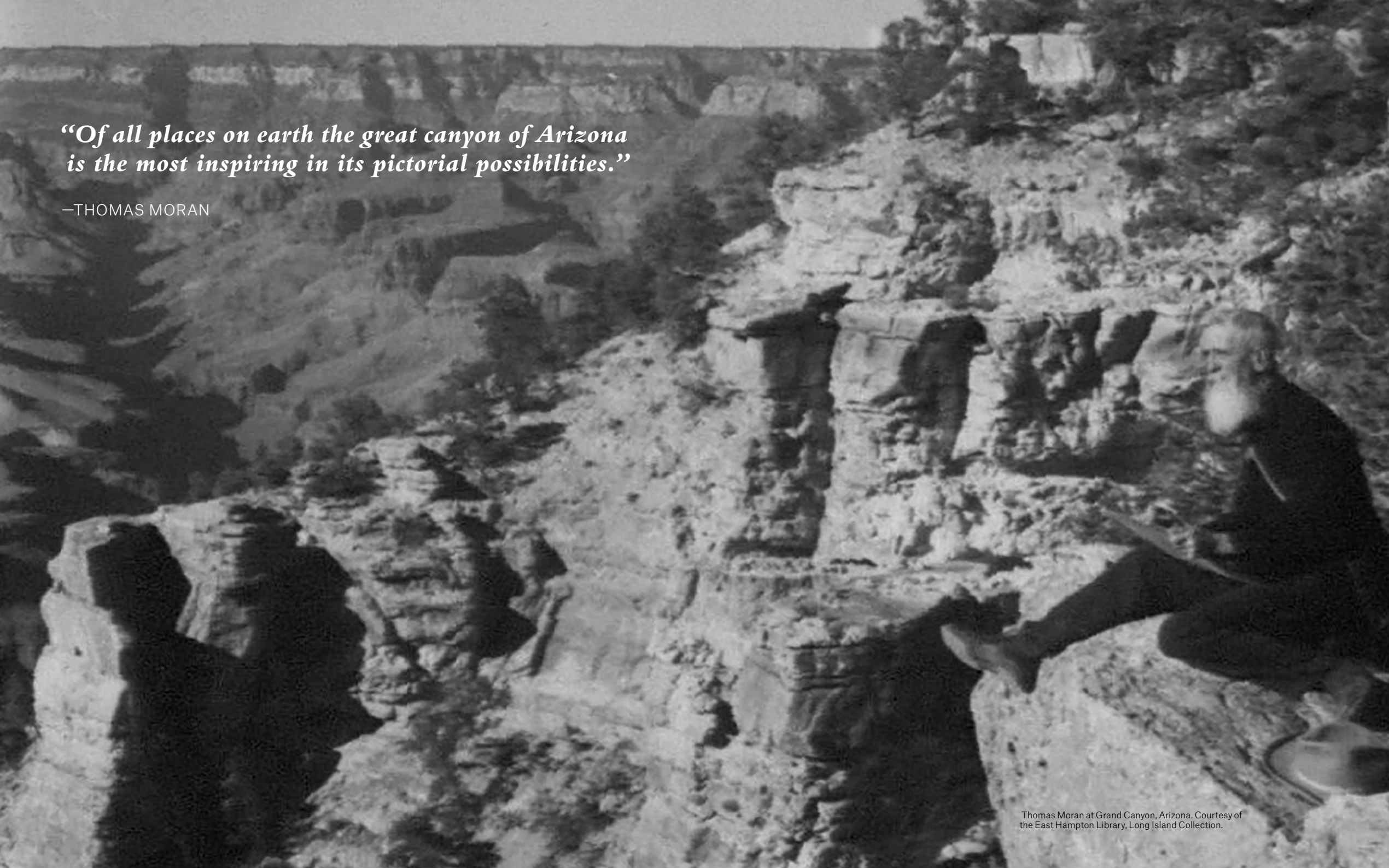
oil on canvas

25 x 30 in. (63.5 x 76.2 cm.)

Painted in 1913.

\$2,500,000-3,500,000



A black and white photograph of Thomas Moran, an elderly man with a full white beard, sitting on a rocky ledge. He is wearing a dark jacket and trousers, and is looking towards the camera. The background is a vast, rugged landscape of layered rock formations, characteristic of the Grand Canyon. The lighting is dramatic, with strong shadows and highlights on the rock surfaces.

*“Of all places on earth the great canyon of Arizona
is the most inspiring in its pictorial possibilities.”*

—THOMAS MORAN



10

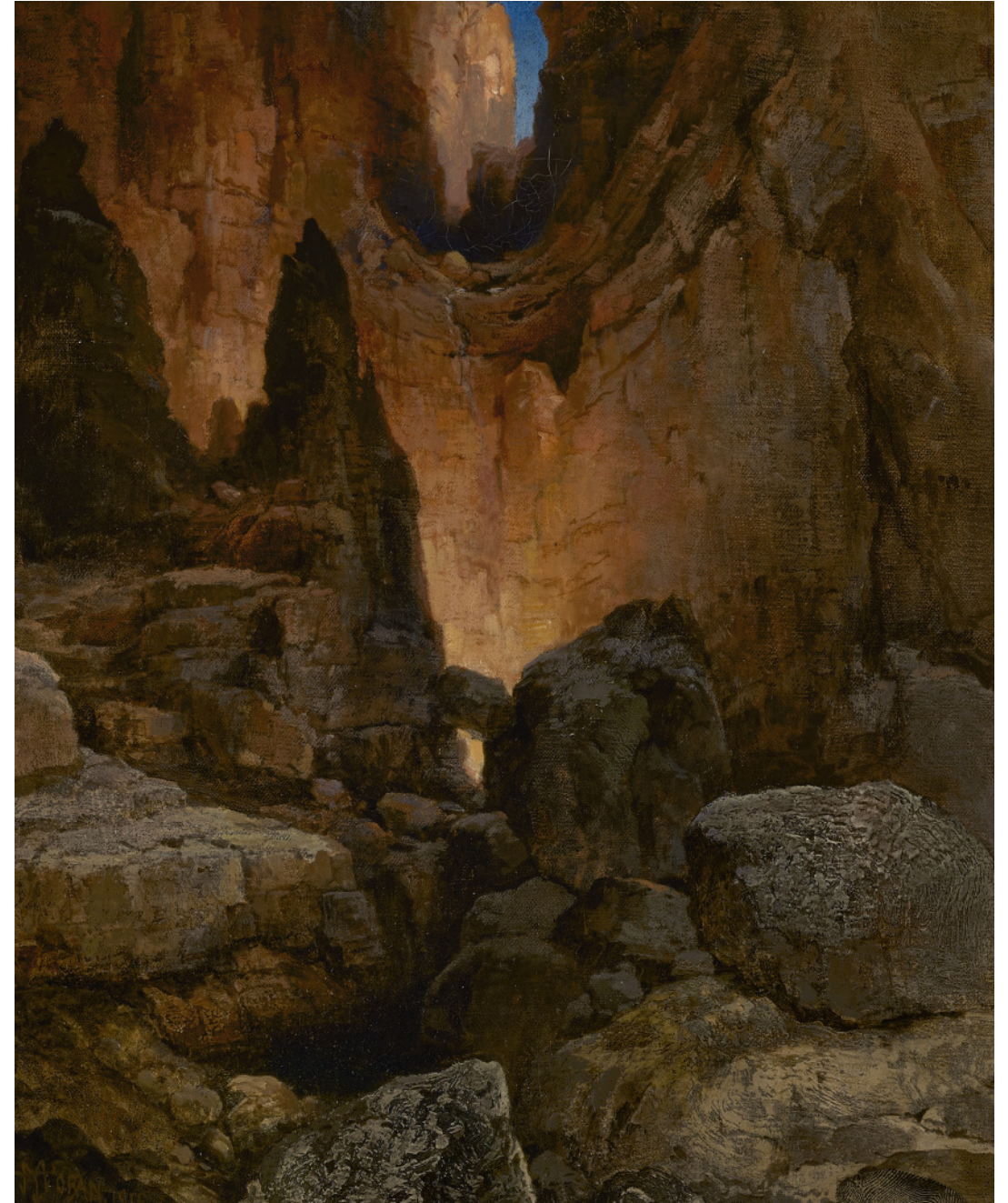
10

THOMAS MORAN (1837-1926)

The Transept

oil *en grisaille* on paper laid down on board
23¾ x 34½ in. (60.3 x 87.6 cm.)
Painted in 1882.

\$200,000-300,000



11

11

THOMAS MORAN (1837-1926)

A Side Canyon, Grand Canyon of Arizona

signed with initials in monogram and dated 'TMoran. 1915'
(lower left)—signed with artist's thumbprint device (lower
right)

oil on canvas
12 x 10 in. (30.5 x 25.4 cm.)
Painted in 1915.

\$250,000-350,000

12

THOMAS MORAN (1837-1926)

Grand Canyon, Colorado River

signed with initials in monogram and dated 'TMoran. 1915'

with artist's thumbprint device (lower right)

oil on canvas

20 x 16 in. (50.8 x 40.6 cm.)

Painted in 1915.

\$700,000-1,000,000

“However well-traveled one may be, a new world is opened to him when he gazes into the Grand Canyon of Arizona.”

—THOMAS MORAN





13
HENRY MERWIN SHRADY
(1871-1922)

The Empty Saddle

inscribed 'HMSHRADY' and 'COPYRIGHTED 1900/
THEODORE B STARR' and 'R.B.W.' (along the base)

bronze with reddish brown patina

10½ in. (26.7 cm.) high

Modeled in 1900.

\$20,000-30,000



14
CHARLES SCHREYVOGEL
(1861-1912)

The Last Drop

inscribed 'Copyrighted 1903 by/Chas. Schreyvogel' (on the
base)—inscribed 'R.B.W.' (along the base)—inscribed 'No
58.' (under the base)

bronze with dark brown patina

12 in. (30.5 cm.) high

Modeled in 1903.

\$60,000-80,000

STEWARD OF THE WEST
FREDERIC REMINGTON
(1884-1909)

“[Remington] left behind a Western legacy in paint and bronze which is as remarkable in its longevity as in its faithfulness...”

—PETER HASSRICK



15

15

**FREDERIC
REMINGTON**
(1861-1909)

Signaling the Main Command

signed and dated 'Remington-/85'
(lower left)

watercolor on paper
image, 22¼ x 31¾ in. (56.5 x 80.6 cm.);
overall, 26¼ x 36¼ in. (66.7 x 92.1 cm.)
Executed in 1885.

\$80,000-120,000

16

**FREDERIC
REMINGTON**
(1861-1909)

The Sergeant

inscribed 'Frederic [sic] Remington/
Copyrighted 1904' and 'Roman
Bronze Works/N.Y.' (along the base)—
inscribed '8' (under the base)
bronze with brownish green verdigris
patina

10½ in. (26.7 cm.) high
Modeled and cast in 1904.

\$25,000-35,000



16

17

**FREDERIC REMINGTON
(1861-1909)**

The Broncho Buster

inscribed 'Frederic Remington' and 'THE.HENRY.
BONNARD.BRONZE.Co.FOUNDERS.N.Y.' (on the
base)—inscribed '66' (under the base)
bronze with dark brown patina
23½ (59.7 cm.) high
Modeled in 1895; cast circa 1900.

\$300,000-500,000



18

**FREDERIC REMINGTON
(1861-1909)**

The Rattlesnake

inscribed 'Copyright by/Frederic Remington' and
'ROMAN BRONZE WORKS./N.Y.' (on the base)—
inscribed 'No. 18' (under the base)
bronze with greenish black patina
25½ in. (64.8 cm.) high
Modeled in 1908; cast by 1910.

\$200,000-300,000



STEWARD OF THE WEST
HENRY FARNY
(1847-1916)

“Among painters of the American Indian and the West, there is none better than Henry F. Farny...no one equaled Farny’s careful rendering of the western landscape, his strong yet sympathetic depiction of the American Indian, and his well-crafted and lucid painting of dramatic incidents in the Far West.”

—MILLARD F. ROGERS, JR

19

HENRY F. FARNY (1847-1916)

A Dance of Crow Indians

signed 'Farny' with artist's device (lower right)
gouache *en grisaille* on paper
14¼ x 21¼ in. (36.2 x 55.2 cm.)
Executed *circa* 1883.

\$150,000-250,000

20

HENRY F. FARNY (1847-1916)

The Moqui Indian Snake Dance

signed 'H.F. Farny' with artist's device (lower right)
gouache *en grisaille* on paperboard
16¾ x 24 in. (42.5 x 60.9 cm.)
Executed *circa* 1889.

\$120,000-180,000



19



20

“I owe more than I can ever express to the West”

—PRESIDENT THEODORE ROOSEVELT



Theodore Roosevelt with his horse, Manitou, North Dakota, circa 1885. Library of Congress, Washington, D.C.

21

HENRY F. FARNY (1847-1916)

Sage-Cock Shooting in Montana (Theodore Roosevelt 'Sage Grouse Shooting')

signed 'Farny' with artist's device (lower right)
gouache and watercolor on paper
14 x 23½ in. (35.6 x 59.7 cm.)
Painted circa 1898.

\$300,000-500,000



22

**RICHARD LORENZ
(1858-1915)**

The Last Farewell

signed 'R. Lorenz. Mil.' (lower right)

oil on canvas

60½ x 94 in. (153.7 x 238.8 cm.)

Painted circa 1894.

\$200,000-300,000





23



24

23

A.D.M. COOPER (1856-1924)

Relics of Double Runner

signed 'A.D.M. Cooper.' (lower left)

oil on canvas

40 x 30 in. (101.6 x 76.2 cm.)

Painted circa 1895.

\$20,000-30,000

24

WILLIAM DE LA MONTAGNE CARY (1840-1922)

The Buffalo Signal (Game in Sight)

signed and dated 'Wm. M. Cary./1885' (lower left)

oil on canvas

35 x 40 in. (88.9 x 101.6 cm.)

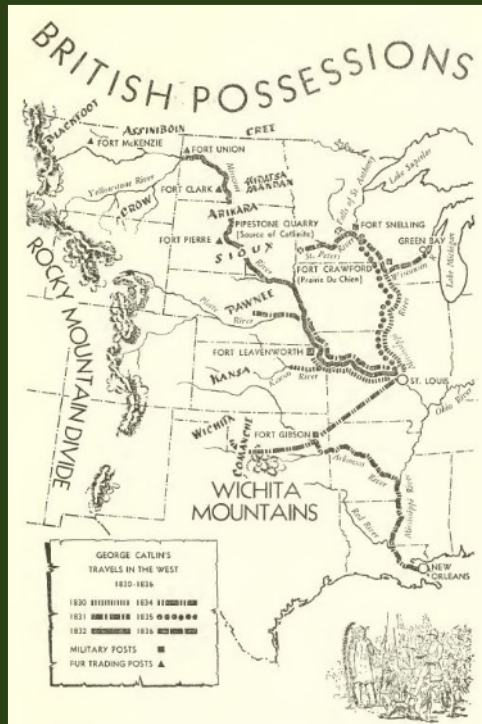
Painted in 1885.

\$50,000-70,000

STEWARD OF THE WEST
GEORGE CATLIN
(1796–1872)

“If my life be spared, nothing shall stop me from visiting every nation of Indians on the continent of North America.”

—GEORGE CATLIN



Annual report of the Board of Regents of the Smithsonian Institution, 1955, p. 552, Board of Regents and United States National Museum, Smithsonian Institution, Washington, D.C.



William Fisk, *George Catlin*, 1849. National Portrait Gallery, Smithsonian Institution, Washington, D.C.

25

GEORGE CATLIN (1796-1872)

Buffalo Chase, A Surround by the Hidatsa

oil on canvas laid down on masonite

23 x 27¼ in. (58.4 x 69.2 cm.)

Painted circa 1832.

\$800,000-1,200,000



STEWARD OF THE WEST
JOHN MIX STANLEY
 (1814-1872)

“The East was looking West with fascination, and Stanley was at once a man of his time and an artist for his time.”

—ROBERT YASSIN



John Mix Stanley, *Self Portrait*, circa 1860. Gilcrease Museum, Tulsa, Oklahoma.



Map of John Mix Stanley's Western Travels, 1842-53, from *Painted Journeys: The Art of John Mix Stanley*.

26

**JOHN MIX STANLEY
(1814-1872)**

The Deer-Slayers

signed and dated 'J.M. Stanley/1868.' (lower left)

oil on canvas

24 x 20 in. (60.9 x 50.8 cm.)

Painted in 1868.

\$1,000,000-1,500,000



John Mix Stanley, *Gambling for the Buck*, 1867.
Stark Museum of Art, Orange, Texas.





27
ALFRED JACOB MILLER
(1810-1874)

The Scalp-Lock

signed with conjoined initials 'AJM.' (lower right)
watercolor, gouache and pencil on paper
11¼ x 9½ in. (29.9 x 24.1 cm.)

\$60,000-80,000



28

28
ALFRED JACOB MILLER
(1810-1874)

Lassoing Wild Horses

signed 'Miller' (lower left)
watercolor, gouache and pencil on paper
8½ x 13 in. (21.6 x 33 cm.)

\$70,000-100,000

29
ALFRED JACOB MILLER
(1810-1874)

Sioux Indian at a Grave

signed with conjoined initials 'AJM' (lower right)
watercolor and gouache on paper
9½ x 8 in. (24.3 x 20.3 cm.)

\$30,000-50,000



29

30

**JUNIUS BRUTUS STEARNS
(1810–1885)**

Washington in the Indian Council, with related study

signed and dated 'J.B. Stearns. 1847' (lower left)

oil on canvas

36 x 50 in. (91.4 x 127 cm.)

Painted in 1847.

\$150,000-250,000



31

JOHN TRUMBULL (1756-1843)

George Washington

oil on canvas

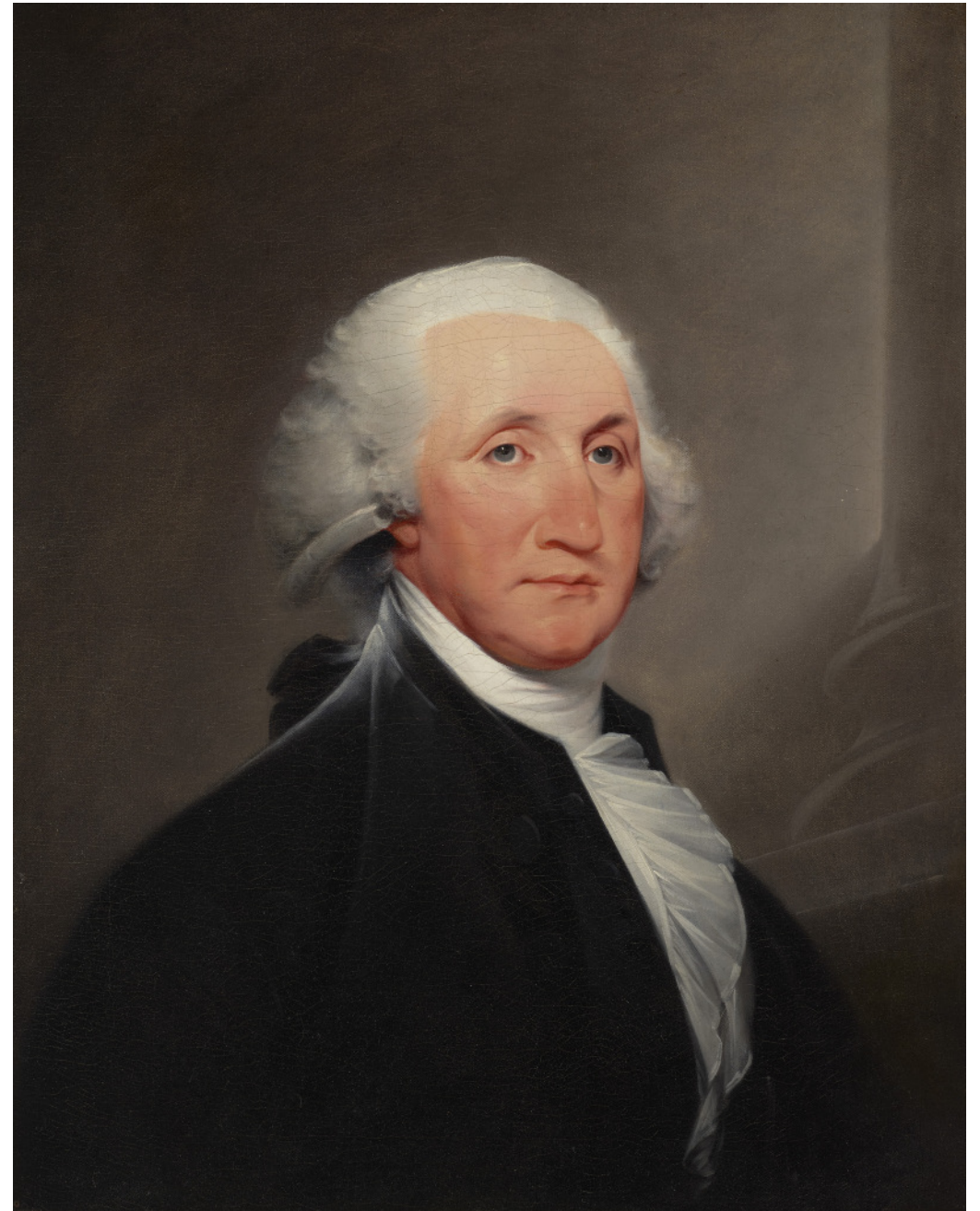
30 x 24 in. (76.2 x 60.9 cm.)

Painted *circa* 1793.

\$1,000,000-1,500,000



John Trumbull, *George Washington (1732-1799)*, *circa* 1793.
Harvard Art Museums, Cambridge, Massachusetts.





32

WINSLOW HOMER
(1836-1910)

Camp in Canada

signed and dated 'Homer -97' (lower left)
watercolor *en grisaille* and charcoal on paper
14 x 21 in. (35.6 x 53.3 cm.)
Executed in 1897.

\$120,000-180,000



33

FREDERIC REMINGTON
(1861-1909)

"Huskie" Dogs on the Frozen Highway (Talking Musquash)

signed 'Frederic Remington' (lower right)
watercolor, gouache, and ink on paper
17¾ x 28¼ in. (45.1 x 71.8 cm.)
Executed in 1892.

\$70,000-100,000



34

34
FREDERIC REMINGTON
(1861-1909)

The Cheyenne

inscribed 'Copyright by/Frederic Remington' and stamped 'ROMAN BRONZE WORKS N.Y.' (on the base)—inscribed '17' (under the base)

bronze with dark greenish-brown patina

21 in. (53.3 cm.) high

Modeled in 1901.

\$250,000-350,000



35

35
FREDERIC REMINGTON
(1861-1909)

The Scalp (The Triumph)

inscribed 'Frederic Remington,' and 'THE HENRY-BONNARD. BRONZE. Co./FOUNDERS. N.Y. 1898.' (on the base)—inscribed 'Copyrighted by/Frederic Remington. 1898.' (along the base)—inscribed '4' (under the base)

bronze with dark brown patina

26 in. (66 cm.) high

Modeled in 1898; cast by 1900.

\$150,000-250,000



36

**JOHN QUINCY ADAMS
WARD (1830-1910)**

The Indian Hunter

inscribed 'J.Q.A. WARD/1860' (on the base)

bronze with brown patina

16 in. (40.6 cm.) high

Modeled in 1860.

\$70,000-100,000



37

**CYRUS EDWIN DALLIN
(1861-1944)**

The Scout

inscribed 'C.E.D./1910' (on the base)—inscribed

'COPYRIGHT 1912/CE. DALLIN' and stamped 'GORHAM

FOUNDERS QALH 15' (along the base)

bronze with brownish black patina

34¾ in. (88.3 cm.) high

Modeled in 1910; cast circa 1970s.

\$100,000-150,000



38

38
FREDERIC
REMINGTON
(1861-1909)

Indian Gathering
signed and dated 'Remington./'87'
(lower left)
gouache *en grisaille* on paper
image, 15½ x 21¼ in. (39.4 x 53.9 cm.);
overall, 18 x 23¼ in. (45.7 x 59.1 cm.)
Executed in 1887.
\$60,000-80,000



39

39
GILBERT GAUL
(1855-1919)

Peace Conference
signed 'Gilbert. Gaul.' (lower left)
oil on canvas
30 x 40 in. (76.2 x 101.6 cm.)
\$60,000-80,000

40
EDGAR SAMUEL
PAXSON
(1852-1919)

The War Party
signed and dated 'E.S.
Paxson-/2-1901-' (lower left)
oil on canvas
39¼ x 27½ in. (99.7 x 69.8 cm.)
Painted in 1901.
\$70,000-100,000



40



41

41

HENRY F. FARNY (1847-1916)

The Ambush

signed and dated 'Farny/97' with artist's device (lower right)

gouache on paper
13 x 16¾ in. (33 x 42.5 cm.)

Executed in 1897.

\$150,000-250,000

42

HENRY F. FARNY (1847-1916)

First Sketch for 'In the Shadow'

signed and dated 'H.F. Farny./1897' with artist's device and inscribed with title (lower right)

gouache on joined paper laid down on board
29½ x 17¾ in. (73.9 x 40.1 cm.)

Executed in 1897.

\$200,000-300,000



42



43

OLAF CARL SELTZER
(1877-1957)

Scouting Party, Great Falls, Montana

signed 'O.C. Seltzer.' (lower right)

oil on canvas

20 x 26 in. (50.8 x 66 cm.)

\$60,000-80,000



44

OLAF CARL SELTZER
(1877-1957)

Blackfeet Warriors (Piegans)

signed 'O.C. Seltzer.' (lower left)

oil on canvas

20 x 30 in. (50.8 x 76.2 cm.)

\$70,000-100,000

45

**CHARLES MARION
RUSSELL (1864-1926)**

The Kindergarten (The Story Teller)

signed 'CM Russell' (lower left)

oil on board

10½ x 12¼ in. (26.7 x 31.1 cm.)

\$250,000-350,000

“[Russell] paints the west that has passed from an intimate knowledge of it; for he was there in the midst of it all, and he has the tang of its spirit in his blood.”

—ARTHUR HOEBER



46

FRITZ WINOLD REISS
(1886-1953)

The Drummers

signed 'Winold/Reiss' (lower left)
mixed media on paper
51¾ x 30 in. (131.4 x 76.2 cm.)
Executed in 1931.

\$150,000-250,000



Poster advertising the Winold Reiss Art School summer session at Glacier Park, Montana. Photograph courtesy of the Reiss Archives.



47

**JOSEPH HENRY SHARP
(1859-1953)**

Indian Encampment

signed and dated 'J.H. Sharp. 08.' (lower left)

oil on canvas

24 x 36 in. (60.9 x 91.4 cm.)

Painted in 1908.

\$250,000-350,000





48

**JOSEPH HENRY
SHARP (1859-1953)**

Blackfeet Teepees, Glacier Park

signed 'J.H Sharp.' (lower right)—
inscribed with title (on a label affixed
to the reverse)

oil on board
9½ x 13½ in. (24.1 x 34.3 cm.)

\$40,000-60,000



49

**KENNETH
MILLER ADAMS
(1897-1966)**

The Talpa Ridge, Taos

signed 'Kenneth M Adams' (lower
right)—signed again 'K.M. Adams-
Taos' (on the stretcher)

oil on canvas
19½ x 25½ in. (49.5 x 64.8 cm.)

\$70,000-100,000



50

**EANGER IRVING COUSE
(1866-1936)**

The Turkey Hunter

signed 'E-I- Couse- N-A-' (lower right)

oil on canvas
24¼ x 29¼ in. (61.6 x 74.3 cm.)
Painted in 1926.

\$150,000-250,000



51

51

**WILLIAM ROBINSON LEIGH
(1866–1955)**

The Water Carrier

signed and dated 'W.R. Leigh./N.Y. 1913.' (lower right)—
inscribed with title (on a piece of the original stretcher)
oil on canvas
18 x 24 in. (45.7 x 60.9 cm.)
Painted in 1913.

\$120,000-180,000

52

**FRANK TENNEY JOHNSON
(1874–1939)**

Moonlight in the Canyon

signed and dated 'F Tenney Johnson/1928' (lower left)—
signed and dated again and inscribed with title (on the
stretcher)
oil on canvas
22 x 16 in. (55.9 x 40.6 cm.)
Painted in 1928.

\$100,000-150,000



52



54



53

53

**FRANK TENNEY JOHNSON
(1874-1939)**

The Prospector

signed and dated 'Frank Tenney Johnson/1914' (lower right)

oil on canvas

36 x 24 in. (91.4 x 60.9 cm.)

Painted in 1914.

\$80,000-120,000

54

**FRANK EARLE
SCHOONOVER (1877-1972)**

As the Canoe Swept By

signed and dated 'Frank E Schoonover/1950' (lower right)—dated 'April 1950' (on the reverse)

oil on canvas

28 x 46 in. (71.1 x 116.8 cm.)

Painted in 1950.

\$150,000-250,000



55



56

55
HARRY JACKSON (1924-2011)

John Wayne: First Unfinished Model for the Monument

inscribed '© Harry Jackson 1981/WUB 11' with artist's thumbprint, stamped 'WF' with the Wyoming Foundry Studios seal 'WFS/ITALIA' and inscribed 'JOHN WAYNE/FIRST UNFINISHED MODEL/FOR THE MONUMENT/HARRY JACKSON' (along the base)
 bronze with brown patina
 38 in. high (96.52 cm.) on a 1¼ in. (4.4 cm.) wooden base
 Modeled in 1980; cast by 1982.

\$15,000-25,000

56
JOHN FORD CLYMER (1907-1989)

Lone Billy

signed 'John Clymer' (lower right)—inscribed with title (on the reverse)
 oil on masonite
 24 x 36 in. (60.9 x 91.4 cm.)

\$30,000-50,000



57

**KARL BODMER (1809-1893),
AFTER. – RENÉ ROLLET,
(1809-1862)**

*Pehriska-Ruhpa. Moenitarri Warrior in the Costume
of the Dog Danse (Plate 28) from Prince Maximilian
zu Wied-Neuwied's Travels in North America*

hand-colored engraving with aquatint and etching, on wove
paper

18 1/2 x 12 1/4 in. (47.0 x 31.0 cm) plate size on 24 1/4 x 17

3/8 in. (61.60 x 44.13 cm.) sheet

First state, [1839-1842]

\$20,000-30,000



58

**JOHN JAMES AUDUBON
(1785-1851), AFTER. –
ROBERT HAVELL (1793-1878)**

*Ivory-billed Woodpecker (Plate 66) from The Birds
of America*

Campephilus principalis

hand-colored engraving with aquatint and etching, on J.

Whatman paper

38 x 25 in. (96.6 x 64.0 cm.)

1829

\$20,000-30,000



59

59

**TITIAN RAMSAY PEALE
(1799-1885)**

Green Moths

signed and dated 'TR Peale 1876' (on the leaf at lower right)
gouache and pencil on paper
12 x 10 in. (30.5 x 25.4 cm.)
Executed in 1876.

\$12,000-18,000

60

**ALEXANDER POPE
(1849-1924)**

Pheasant and Game Bag After the Hunt

signed 'A. Pope.' (upper left)
polychrome wood sculpture mounted on panel
30 x 23 in. (76.2 x 58.4 cm.)
Executed circa 1879-83.

\$10,000-15,000

61

**ALEXANDER POPE
(1849-1924)**

Mallard and Game Bag After the Hunt

signed 'A. Pope.' (upper right)
polychrome wood sculpture mounted on panel
30 x 23 in. (76.2 x 58.42 cm.)
Executed circa 1879-83.

\$10,000-15,000



60



61



62

62
**ARTHUR FITZWILLIAM
 TAIT (1819-1905)**

Grouse Family
 signed and dated 'A.F. Tait/NY 1855' (lower left)
 oil on canvas
 27¾ x 44¼ in. (70.5 x 112.4 cm.), oval
 Painted in 1855.
 \$30,000-50,000



63
**ALEXANDER POPE
 (1849-1924)**

Springer Spaniel with Pheasant
 signed and dated 'Alexander Pope-/1900' (lower left)
 oil on canvas
 48 x 38 in. (121.9 x 96.5 cm.)
 Painted in 1900.
 \$50,000-70,000

63

64

ALEXANDER POPE
(1849-1924)

Sportsman's Still Life

signed 'Alexander Pope/Boston' (on the card at lower left)

oil on canvas

54 x 42¼ in. (137.2 x 107.4 cm.)

Painted in 1895.

\$300,000-500,000



Alexander Pope, *Sportsman's Trophy*, 1898-99. San Antonio Museum of Art. Courtesy of the San Antonio Museum of Art.



65

ALEXANDER POPE (1849-1924)

Trophies of the Hunt

signed 'Alexander Pope.' (on the card at lower right)—signed again and dated 'Painted by/Alexander Pope/Boston-/Feb. 1899.' (on the reverse)

oil on canvas

38 x 43 in. (96.5 x 109.2 cm.)

Painted in 1899.

\$250,000-350,000





66

**ARTHUR
FITZWILLIAM
TAIT (1819-1905)**

View on Long Lake

signed 'A.F. Tait. N.A./1881.2' (lower left)—signed and dated again and inscribed indistinctly 'No. 21/Long Lake/Hamilton/N.Y./Adirondacks/Near Round Island/Looking East/Painted from Nature/by A.F. Tait N.A./Sept. 1881-2' (on the reverse)
oil on canvas
20 x 30 in. (50.8 x 76.2 cm.)
Painted in 1881-82.

\$30,000-50,000



67

**HERMANN
HERZOG (1831-1932)**

Waterfall in Telemarken Norway

signed and dated 'H. Herzog 1879.' (lower left)—inscribed with title (on the stretcher)
oil on canvas
28¾ x 44 in. (73.3 x 111.8 cm.)
Painted in 1879.

\$30,000-50,000



68

**ALBERT BIERSTADT
(1830-1902)**

Splendor

signed with conjoined initials 'ABierstadt' (lower left)
oil on canvas
30 x 44 in. (76.2 x 111.8 cm.)

\$120,000-180,000



69

69
PETER RINDISBACHER
(1806-1834)

Buffalo Hunt
watercolor and ink on paper
10 x 14¼ in. (25.4 x 36.2 cm.)

\$60,000-80,000



70

70
SETH EASTMAN (1808-1875)

Striking the Post
signed and dated 'S. Eastman 1852' (lower right)
watercolor on paper
6 x 8½ in. (15.2 x 21.6 cm.)
Executed in 1852.

\$40,000-60,000

71
CARL WIMAR
(1828-1862)

Moonlight Encampment
signed 'C. Wimar' (lower right)
pastel on paperboard
12¼ x 19½ in. (31 x 49.5 cm.)

\$20,000-30,000



71



72

**WILLIAM
HOLBROOK
BEARD (1823-1900)**

Indian Idyll

signed and dated 'W.H. Beard./1876.'
(lower left)
oil on canvas
18 x 24 in. (45.7 x 60.9 cm.)
Painted in 1876.

\$25,000-35,000



73

**JESSE TALBOT
(1806-1879)**

Chieftan's Last Gaze

signed with conjoined initials and
dated 'JT-59.' (lower right)
oil on canvas
20 in. (50.8 cm.) diameter
Painted in 1859.

\$25,000-35,000

74

**SETH EASTMAN
(1808-1875)**

*Road-Side View (View in
Wisconsin)*

signed 'Seth Eastman' and inscribed
with title (on a label affixed to the
stretcher)
oil on canvas
16½ x 24½ in. (41.9 x 62.2 cm.)
Painted in 1848.

\$20,000-30,000



75

**CORNELIUS
KRIEGHOFF
(1815-1872)**

Trappers on the Frontier

signed 'C Krieghoff' (lower right)
oil on canvas
12 x 16 in. (30.5 x 40.6 cm.)

\$50,000-70,000





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