

AMERICAN ART

Wednesday May 24, 2017

New York



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NEW YORK



AMERICAN ART

Wednesday May 24, 2017 at 10am

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Sunday May 21, 12pm to 5pm
Monday May 22, 10am to 5pm
Tuesday May 23, 10am to 5pm

SALE NUMBER: 23937

Lots 1 - 86

CATALOG: \$35

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Please see pages 118-121 for bidder information including Conditions of Sale, after-sale collection and shipment. All items listed on page 121, will be transferred to offsite storage along with all other items purchased, if not removed by 4pm on Wednesday May 31.

INQUIRIES

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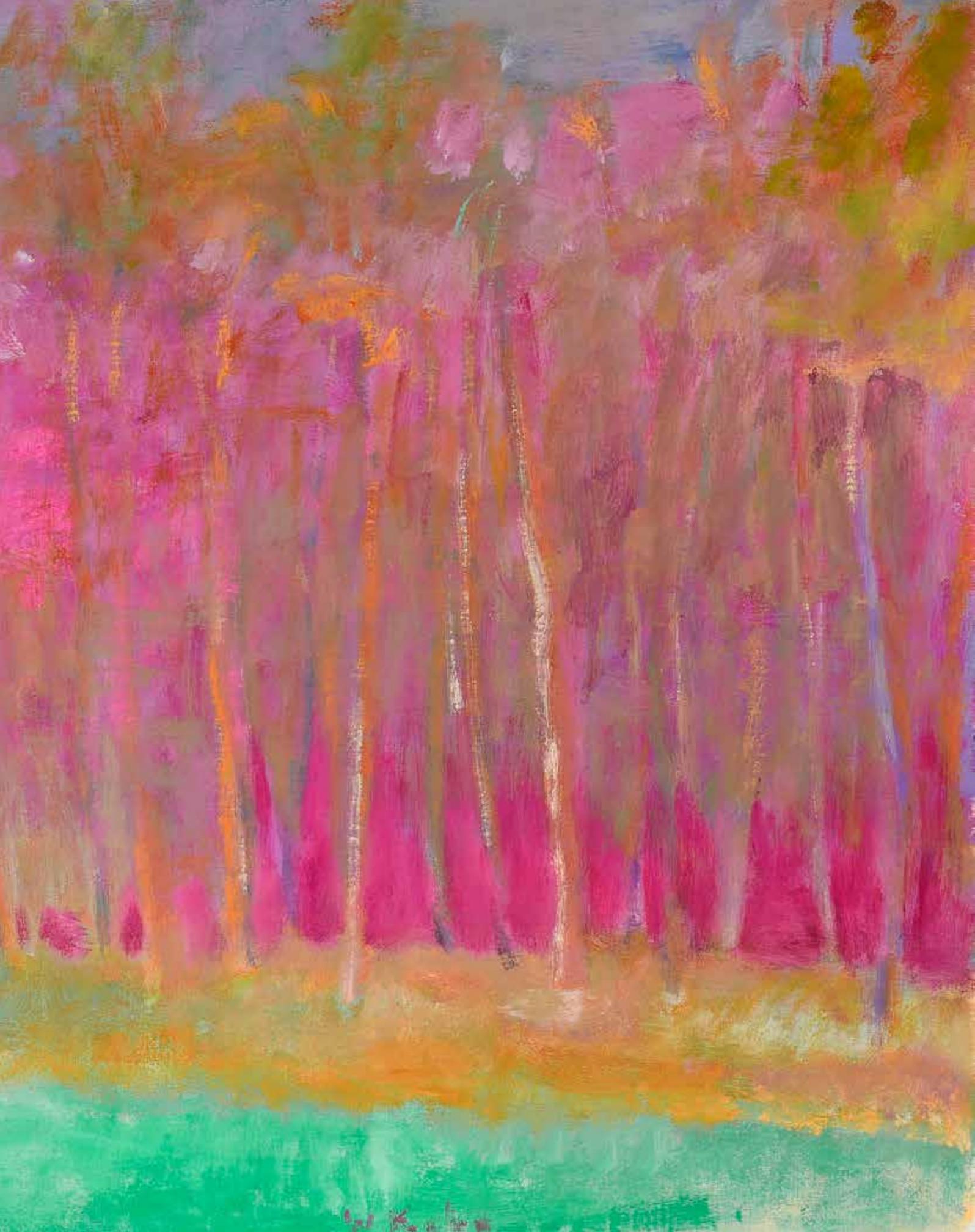
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ILLUSTRATIONS

Front Cover: Lot 49
Inside Front Cover: Lot 25
Inside Frontispiece: Lot 86
Session Page: Lot 54
Inside Back Cover: Lot 29
Back Cover: Lot 12



AMERICAN ART AT BONHAMS

NEW YORK



Kayla Carlsen
Vice President



Liz Goodridge
Junior Specialist

LOS ANGELES



Scot Levitt
Vice President



Kathy Wong
Specialist

SAN FRANCISCO



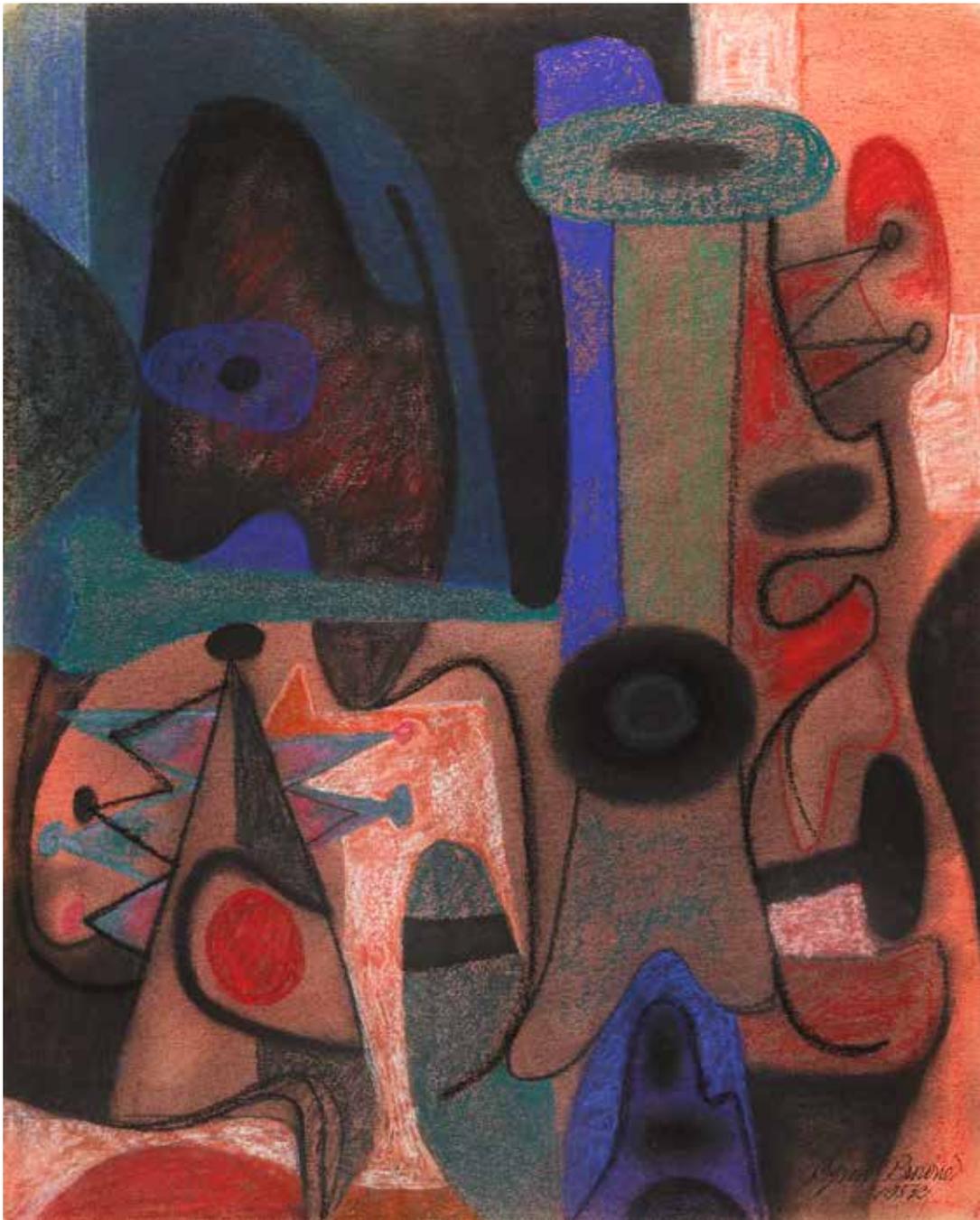
Aaron Bastian
Director



AMERICAN ART

Lots 1- 86





1

BYRON BROWNE (1907-1961)

Abstract Composition
signed and dated 'Byron Browne / 1952' (lower right)
pastel on paper
26 x 20in

\$4,000 - 6,000

Provenance

Private collection, New Jersey.



2

BALCOMB GREENE (1904-1990)

Composition in Blue
signed with initials 'BG' (lower right) and signed again 'Balcomb
Greene' (on the reverse)
oil on canvas
23 7/8 x 36in

\$6,000 - 8,000

Provenance

The artist.
Dorothea Cannizzaro, New York, acquired from the above, 1983.
By descent to the present owner, 2017.



3^w ▲

HOBSON PITTMAN (1898-1972)

The Buffet

signed 'Hobson Pittman' (upper right)

oil on canvas

32 1/8 x 45 1/8 in

Painted by 1948.

\$30,000 - 50,000

Provenance

The artist.

Milch Gallery, New York, 1950.

Toledo Museum of Art, Toledo, Ohio, acquired from the above, 1950.

Sale, Sotheby's, New York, October 7, 2003, lot 231.

Babcock Galleries, New York, acquired from the above.

Greenville County Museum of Art, Greenville, South Carolina, acquired from the above, 2003.

Acquired by the present owner from the above, 2008.

Exhibited

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *143rd Annual Exhibition*, January 25-February 29, 1948, no. 8.

Toledo, Ohio, Toledo Museum of Art, *37th Annual Exhibition: Contemporary American Paintings*, June-August 1950, n.p., no. 59.

New York, National Academy of Design, *125th Anniversary Exhibition*, March 10-April 9, 1950, no. 299.

Toledo, Ohio, Toledo Museum of Art, *Fiftieth Anniversary: An Exhibition of the Contemporary American Oil Paintings Acquired by the Toledo Museum of Art 1901-1951*, August-September 1951, n.p.

Raleigh, North Carolina, North Carolina Museum of Art, *Hobson Pittman Retrospective Exhibition: His Work Since 1920*, February 2-March 3, 1963, p. 47, no. 27, illustrated.

Literature

The Toledo Museum of Art News, no. 128, July 1951, n.p., illustrated.

S. Strickler and W. Hutton, *The Toledo Museum of Art: American Paintings*, Toledo, Ohio, 1979, pp. 91, 201, pl. 222, illustrated.



**PROPERTY FROM THE PATRICIA BARON
RAVITCH LIVING TRUST DATED JUNE 26, 1989**

4

CHAIM GROSS (1904-1991)

Homage to Marc Chagall (No. 1)
inscribed 'Chaim Gross' and stamped '1/6' (along
the base)
bronze with dark brown patina and hints of verdigris
9 3/4in high on a 1 1/2in marble base
Modeled in 1961.

\$6,000 - 8,000

According to the artist's sketch records, *Homage to Marc Chagall (No. 1)* was produced as an edition of six casts, the present work is number one from that edition. *Homage to Marc Chagall (No. 1)* was among a series of four different bronze models produced by the artist to honor his friend and artistic influence, Marc Chagall (1887-1985). This double-sided relief sculpture reflects some of Chagall's favorite subjects and includes a portrait of the artist at the base.



5▲

STUART DAVIS (1892-1964)

Study for *Flying Carpet*

gouache, crayon, and graphite on paper

5 x 7in, image; 6 1/4 x 8 1/4in, sheet

Executed in 1942.

\$20,000 - 30,000

Provenance

The artist.

Estate of the above.

with Salander-O'Reilly Galleries, New York.

Private collection, New York, acquired from the above, 2006.

Exhibited

New York, Salander-O'Reilly Galleries, *Selections: Stuart Davis Exhibition*, October 3-25, 1986, no. 5 (as *Untitled*).

Boston, Massachusetts, Beth Urdang Fine Art, *Stuart Davis: The "Flying Carpet" and Related Studies Accompanied by Gouaches, Prints and Drawings of the '20s and '30s*, April 28-June 2, 1990, no. 14.

New York, Babcock Galleries, *Davis, Dove, Hartley, Marin, Sheeler*, May 1-July 11, 2007, no. 20.

New York, Babcock Galleries, *GIANTS: American Modernist Masters*, October 14-December 17, 2010, no. 22.

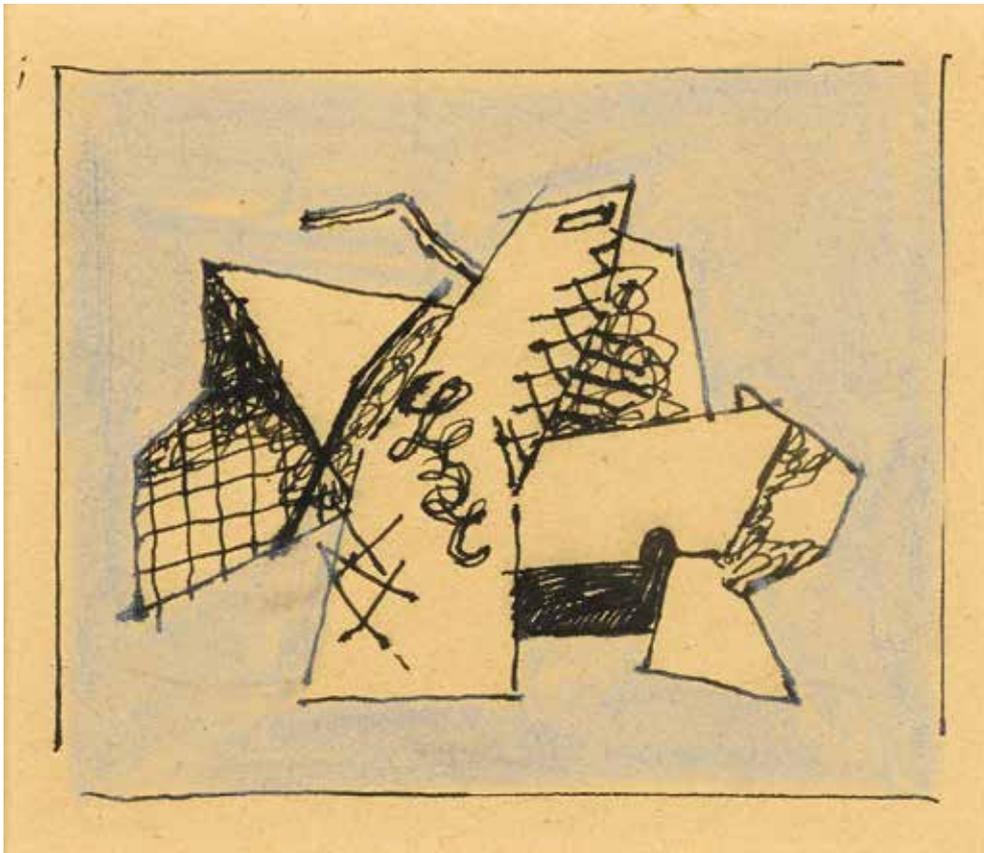
Literature

A. Boyajian and M. Rutkowsky, *Stuart Davis: A Catalogue Raisonné*, vol. two, New Haven, Connecticut, 2007, p. 659, no. 1263, illustrated.

The present work is one of three gouache studies Stuart Davis executed in preparation for the final design of the rug *Flying Carpet*, 1942, which was commissioned by the Museum of Modern Art, New York (fig. 1). The finished wool carpet, which measures 91 x 130in, was hand woven by V'Soske, Inc., and subsequently purchased by the museum in 1943.



Figure 1: *Flying Carpet*, 1942, wool rug, 91 x 130 inches, The Museum of Modern Art, New York. Art © Estate of Stuart Davis / Licensed by VAGA, New York, NY.



(actual size)

6▲

STUART DAVIS (1892-1964)

Untitled

bears estate stamp (on the reverse)

ink and crayon on paper

4 1/4 x 5 1/8in, image; 11 x 8 1/2in, sheet

Executed circa 1952.

\$8,000 - 12,000

Provenance

The artist.

Estate of the above.

with Salander-O'Reilly Galleries, New York.

Private collection, New York, acquired from the above, 2006.

Exhibited

New York, Salander-O'Reilly Galleries, *Stuart Davis (1892-1964): Black and White*, November 6-December 28, 1985, no. 20.

New York, Babcock Galleries, *GIANTS: American Modernist Masters*, October 14-December 17, 2010, no. 25.

Literature

A. Boyajian and M. Rutkowski, *Stuart Davis: A Catalogue Raisonné*, vol. two, New Haven, Connecticut, 2007, p. 338, no. 691, illustrated.

In 1952, Stuart Davis was commissioned to complete an album cover for Columbia Records as part of their *Modern American Music* series. The present work was likely a preliminary sketch for the cover which was published on a compilation album with the music of Charles Ives, Virgil Thomson, Aaron Copland, William Schuman, Douglas Moore and Walter Piston.

PROPERTY FROM THE ESTATE OF MRS. JANE RAU

7

ALFRED HENRY MAURER (1868-1932)

Abstract Still Life

oil on board

17 5/8 x 21 1/2in

\$40,000 - 60,000

Provenance

Bertha Schaefer Gallery, New York.

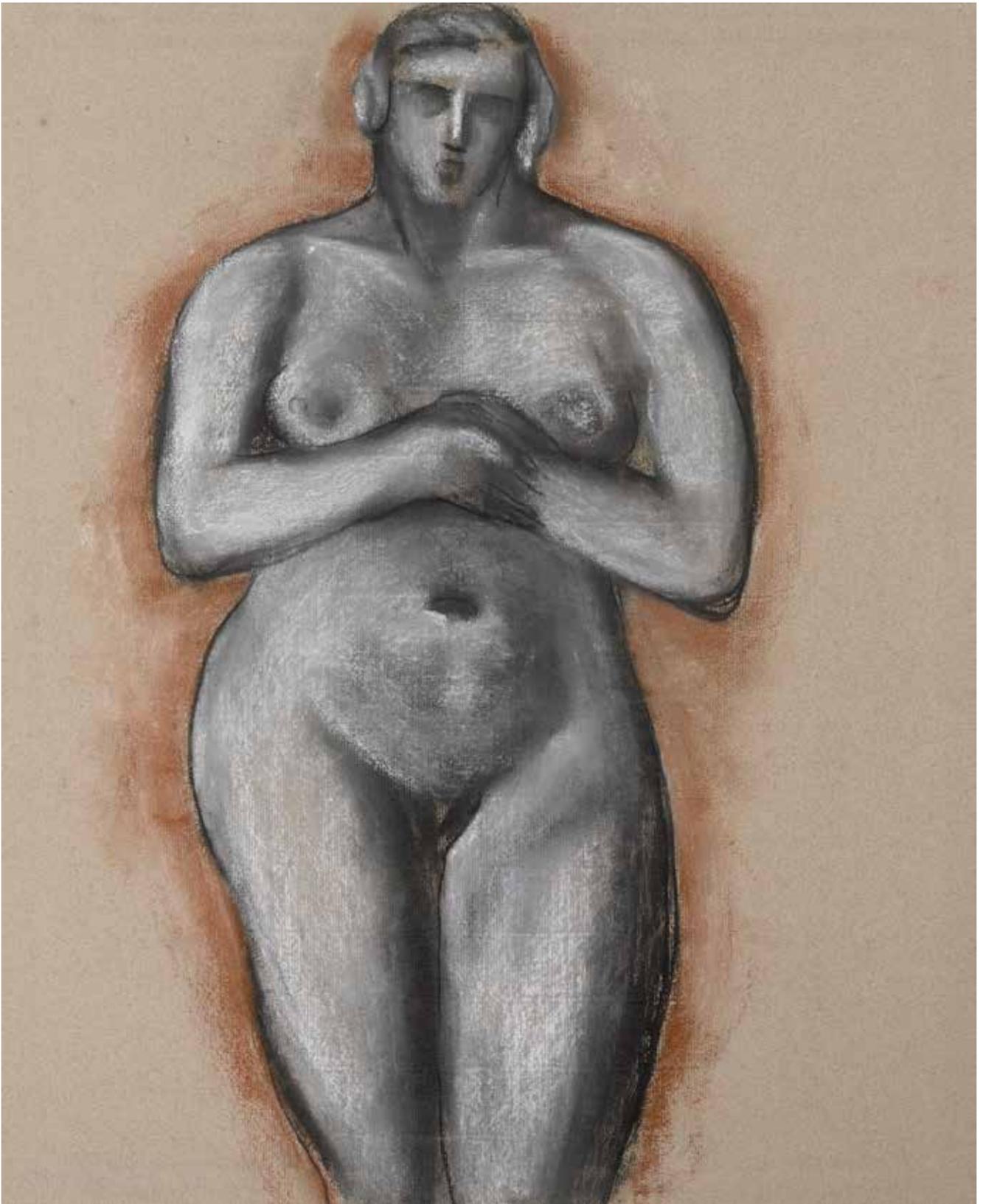
Mr. Robert Rau, New York, probably acquired from the above.

By descent to the present owner.



(verso)





8



9

8▲

MARSDEN HARTLEY (1877-1943)

Standing Woman
pastel on paper
19 5/8 x 16in

\$15,000 - 25,000

Provenance

The artist.
Estate of the above.
Babcock Galleries, New York, acquired from the above, 1959.
Collection of Michael St. Clair, New York, 1962.
Private collection, Texas, 1992.
Acquired by the present owner from the above, 2001.

Exhibited

New York, Babcock Galleries, *GIANTS: American Modernist Masters*,
October 14-December 17, 2010, no. 44.

9

CHARLES BURCHFIELD (1893-1967)

Landscape with House and Trees
bears inscription 'June - 9 - 1917 / #538/550 / B180 / #166222717'
(on the reverse)
watercolor and gouache on paper laid down on board
18 x 21 7/8in

\$20,000 - 30,000

Provenance

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

Accompanying this lot is a research report completed by The
Burchfield Penney Art Center, Buffalo, New York.



(actual size)

10▲

ARTHUR DOVE (1880-1946)

Derrick (Steam Shovel, Port Washington)

signed 'Dove' (lower center)

watercolor and pencil on paper

3 3/8 x 4 7/8 in

Executed in 1933.

\$15,000 - 25,000

Provenance

The artist.

An American Place, New York.

The Downtown Gallery, New York.

Sale, Christie's, New York, September 28, 1989, lot 330.

Forum Gallery, New York.

Acquired by the present owner from the above, 2006.

Exhibited

New York, Babcock Galleries, *GIANTS: American Modern Masters*,
October 14-December 17, 2010, no. 39.



11▲

ARTHUR DOVE (1880-1946)

Across the Harbor
signed 'Dove.' (lower right)
watercolor and charcoal on paper
6 x 8in
Executed in 1932.

\$10,000 - 15,000

Provenance

The artist.
An American Place, New York.
The Downtown Galleries, New York.
Tibor de Nagy Gallery, New York.
Private collection, Scottsdale, Arizona, possibly acquired from the above.
Owings-Dewey Fine Art, Santa Fe, New Mexico, acquired from the above, 1997.
Alfred J. Walker Fine Art, Boston, Massachusetts, circa 2000.
Acquired by the present owner from the above, 2006.

Exhibited

Santa Fe, New Mexico, Owings-Dewey Fine Art, *Small Oils, Watercolors & Pastels*, March 19-May 21, 1999.
New York, Babcock Galleries, *Davis, Dove, Hartley, Marin, Sheeler*, May 1-July 11, 2007, no. 27.
New York, Babcock Galleries, *GIANTS: American Modern Masters*, October 14-December 17, 2010, no. 34.

PROPERTY FROM THE ESTATE OF MRS. JANE RAU

12

MARSDEN HARTLEY (1877-1943)

Landscape No. 39 (Little River, New Hampshire)

bears inscription 'New Hampshire / 1910 / Landscape #39 / Estate #81 - / Marsden Hartley' (on the reverse)

oil on board

23 7/8 x 19 5/8in

Painted in 1930.

\$400,000 - 600,000

Provenance

The artist.

Estate of the above.

Babcock Galleries, New York, 1957.

ACA American Heritage Gallery, New York.

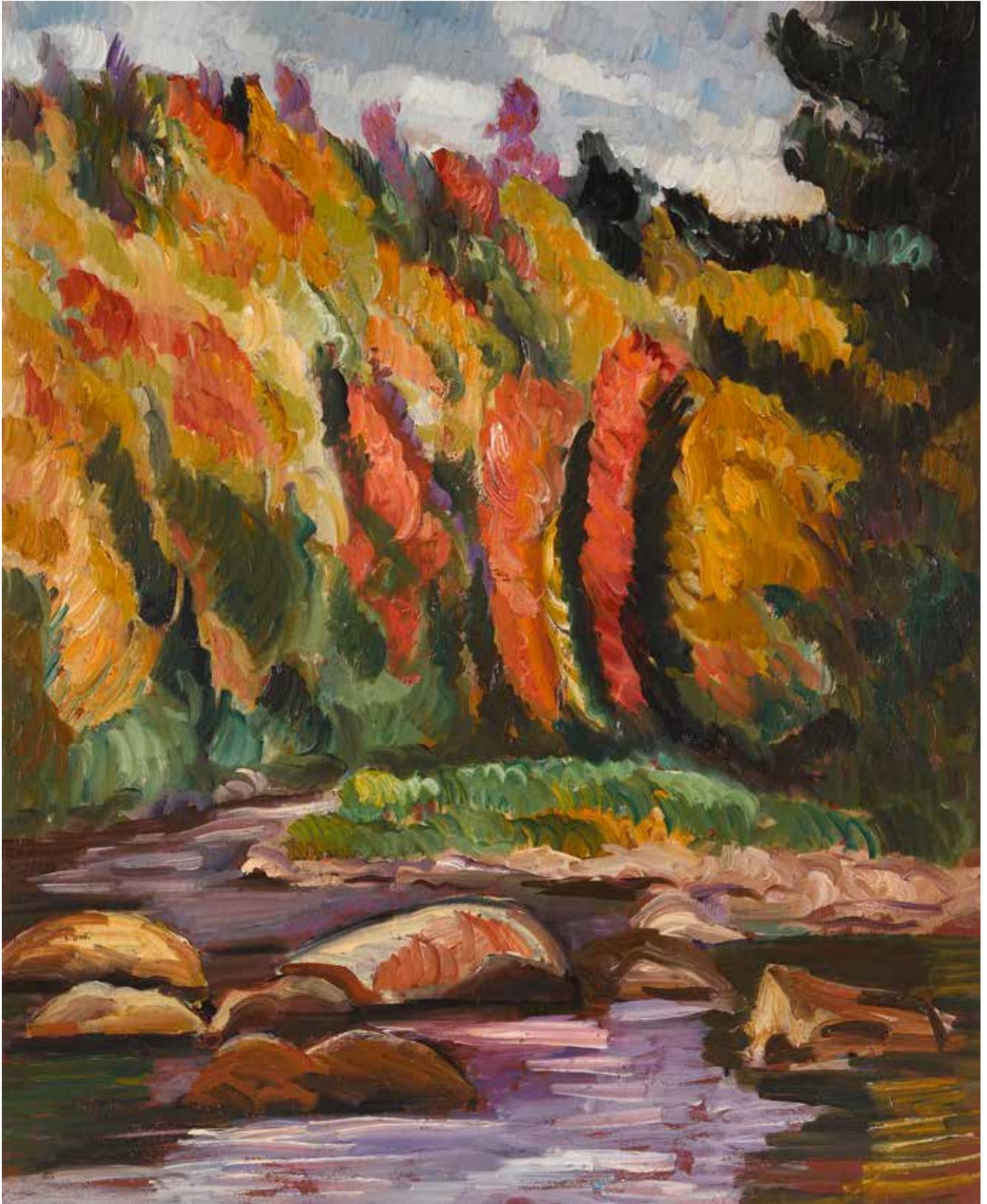
Bernard Danenberg, New York.

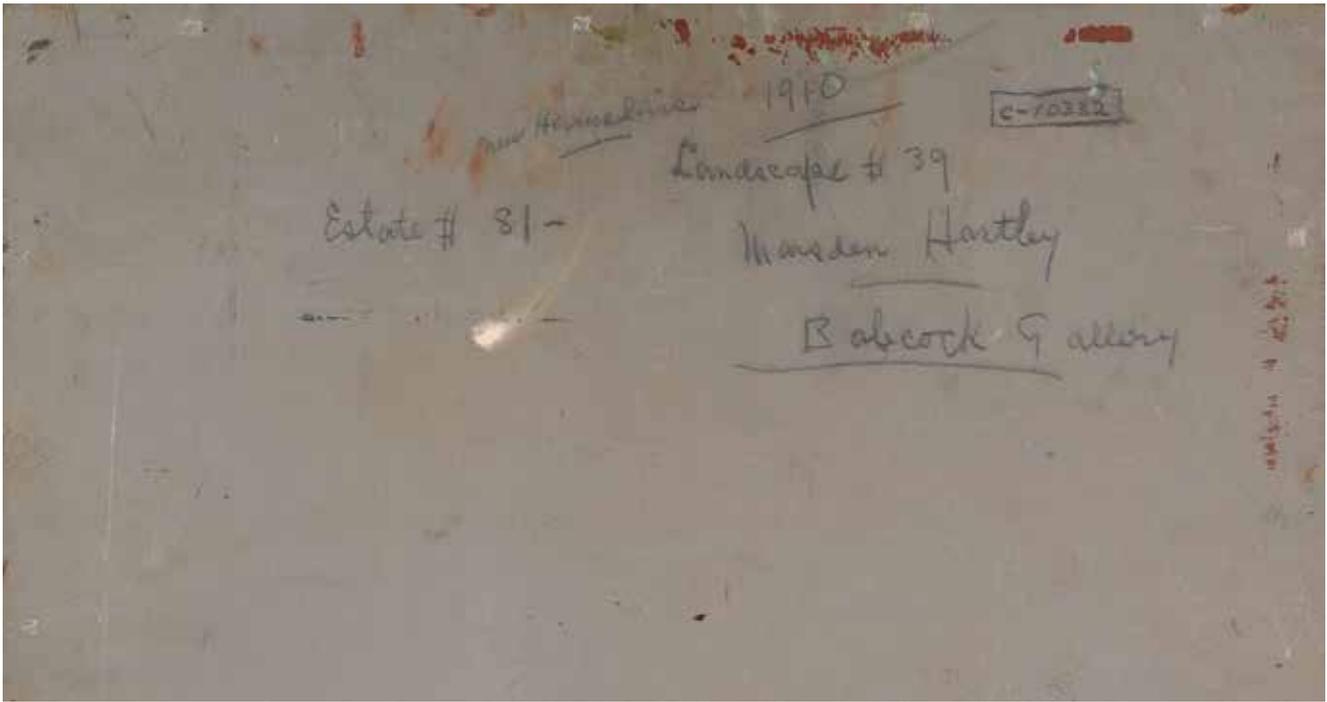
Sale, Sotheby Parke Bernet, New York, December 12, 1975, lot 126.

Mr. Robert Rau, New York, acquired from the above.

By descent to the present owner.

We wish to thank Gail R. Scott for her assistance cataloguing this lot.





(detail of verso)

Marsden 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. Finally, in 1912, the artist made his first excursion abroad, which began an important shift in his artistic theory and practice, leading to his residency there for the next two decades.

By 1930, Hartley was relieved to be returning to New England. After spending a nearly ten-year period, from 1921 to 1930, primarily in Europe, Hartley grew weary and eventually embraced the encouragement to return to the states. His supporters, including his mentor Alfred Stieglitz, and two prominent art critics of the day, Paul Rosenfeld and Waldo Frank, persuaded the artist to return and revisit the American subjects his audience favored. With resolve, Hartley arrived in June of 1930, deciding on a spot in New Hampshire in the Franconia Valley of the Lost River region. (G.R. Scott, *Marsden Hartley*, New York, 1998, pp. 73, 87) His adjustment to New Hampshire came slowly, he first met the change with resistance and bemoaned the isolation he felt in the remote town but soon he relinquished and found inspiration in the landscape that surrounded him.

According to Gail R. Scott, the present lot, *Landscape No. 39 (Little River, New Hampshire)*, is one of approximately twenty-six paintings the artist produced during the summer and fall of 1930 while Hartley lived and worked in the region surrounding Franconia, New Hampshire. The present lot is one among five identified paintings completed along Little River. Three of these works from this series exist in private collections and the fourth is in the collection of the Colby College Museum of Art, in Waterville, Maine, titled *Brilliant Autumn, Landscape No. 28* (fig. 1).

All five of these works illustrate the same crowded composition – alternating between horizontal or vertical format – a shallow river is seen surrounded by mounting deciduous and evergreen trees, some in lush summer green or charged with autumnal coloring. The trickling current of water, sometimes veering around a bend or turn in the river's course, is further interrupted by clusters of protruding rock or large boulders. A sliver of sky is visible along the upper margin, applied with square brush strokes, sometimes clouded in white, or with the occasional streak of blue sky revealed.



(detail of verso)

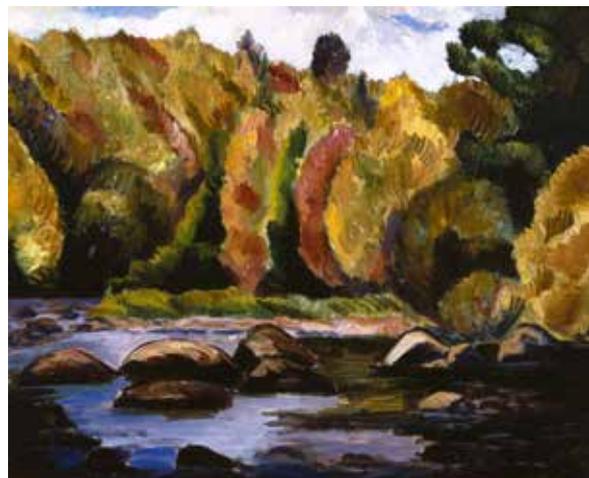


Figure 1: Marsden Hartley, *Brilliant Autumn, Landscape #28*, c. 1930, oil on canvas, 25 x 31 1/4 in. (63.5 x 79.4 cm), Colby College Museum of Art, Gift of C. David O'Brien, '58, 1983.006.

Hartley waited impatiently for the foliage to cascade upon the region. Not until November did he see the leaves turn in his favor and *Landscape No. 39 (Little River, New Hampshire)* captures this long awaited moment for the anxious artist. After a dry summer, Hartley lamented that the colors were not the grandiose vision he might have imagined, but he set to work producing a select number of works which illustrate the changing season with great sentiment. (Ibid, p. 87) The present lot, feathered with patchwork strokes of warm, varied foliage hues, outlined by cooler tones which form the moving water, demonstrate Hartley's supreme skill as a colorist.

The history of the present lot, including the work's location, numbering and date, has been opined by a number of Hartley scholars, as made evident by the numerous, posthumous inscriptions seen on the reverse of the board (fig. 2). As many of the artist's paintings were not signed or titled during the his lifetime, recording systems were attempted by those individuals or galleries who represented Hartley and his estate after 1943. It has been confirmed that the horizontal inscriptions which appear in cursive across the top half of the board were transcribed by Babcock Galleries staff after the work was received from the artist's estate on January 9, 1957.

It was at this time that the work was assigned estate No. 81 and possibly titled *Landscape No. 39*. The 'Hartley,' inscription written in vertical orientation at center, may perhaps be an artist's signature. Along the lower margin, appearing faintly in pencil, the inscription 'Stieglitz #5' may refer to an old exhibition record, possibly from a show at Stieglitz's gallery, An American Place, in New York from December 15, 1930-January 18, 1931.

Above the Babcock inscription are additional anecdotes which read 'New Hampshire' and '1910'. This assigned date had been disproven by Hartley scholar Elizabeth McCausland. McCausland made efforts to produce a *catalogue raisonné* of the artist's works, and although never published, she examined a majority of the artist's *oeuvre* and estate holdings from 1944-45 and continued her research through the 1950s. It is in her papers, digitized by the Smithsonian Institution, in the Archives of American Art, that she seems to resolve the conflict of dating *Landscape No. 39 (Little River, New Hampshire)* and designate the work as a picture of 1930.

The exhibition organized by Stieglitz at An American Place gallery at the end of the year in 1930 was deemed a success. The New Hampshire pictures were pleasing to critics and collectors alike now that the artist had returned to American subject matter. (B. Haskell, *Marsden Hartley*, New York, 1980, p. 81) The exhibition was profitable for the artist and allowed him financial support for the next year. A nearly eight-month period of illness followed in the winter of 1930 to 1931 and the artist produced no body of work during that time. (Ibid, p. 82) By the end of winter in 1931, the artist made plans to return to painting, settling in Dogtown, Maine, for the summer months, and soon thereafter Mexico with the stipend he was awarded for a Guggenheim Fellowship.

Hartley assumed this wandering lifestyle throughout his career and while he frequented certain regions, he was never a fixture stuck in one place. As a result, his body of work serves as an extensive, biographical reference for the places and people that engaged Hartley through his lifetime. New Hampshire recalled a period of discontent for the artist after he left in the 1930s, but when examining his works of this period, including *Landscape No. 39 (Little River, New Hampshire)*, in his psychological struggle we see great resolve. His return to landscape after his European period produced spirited oils. They exhibit monumental subjects having evolved with the determined stroke of his brush.



CHARLES DEMUTH (1883-1935)

Three Red Apples: A Double-Sided Work
 signed 'C. Demuth' (lower right)
 watercolor and pencil on paper
 10 x 14in
 Executed circa 1929.

\$25,000 - 35,000

Provenance

The artist.

Robert Locher, New York and Lancaster, Pennsylvania, 1935, acquired from the above.

Richard C. Weyand, Lancaster, Pennsylvania, 1956.

Sale, Parke-Bernet Galleries, New York, *Watercolors and Paintings by Charles Demuth, Part Two of the Collection Belonging to the Late Richard W.C. Weyland*, February 5, 1958, no. 17.

Mrs. James Cox Brady, Far Hills, New Jersey, acquired from the above.

Henry M. Libhart.

Robert Nation, Elizabethtown, Pennsylvania, 1973, acquired from the above.

Elizabethtown College, Elizabethtown, Pennsylvania, 1991.

Sale, Sotheby's, New York, September 14, 1995, lot 192.

Private collection, Bryn Mawr, Pennsylvania, acquired from the above.

Private collection, New York.

Exhibited

Lancaster, Pennsylvania, The Demuth Foundation, *Tenth Anniversary Celebration*, December 1992.

Philadelphia, Pennsylvania, Philadelphia Museum of Art, *Cézanne and Beyond*, February 26-May 17, 2009, pp. 291-92, 301, 537, pl. 102, illustrated (as *Three Red Apples*).

Literature

R.C. Weyand, *Scrapbooks*, no. 229A and 229B.

E. Farnham, *Charles Demuth: His Life, Psychology and Works*, vol. II, Ph.D. dissertation, Ohio State University, Columbus, Ohio, 1959, pp. 627-28, nos. 542, 544.



(verso)





14^W ▲

E. AMBROSE WEBSTER (1869-1935)

Volunteer Firemen, Provincetown, Massachusetts
signed and dated 'E. Ambrose Webster '32' (lower right)
oil on canvas
40 x 64 1/2in

\$50,000 - 70,000

Provenance

James Bakker, Provincetown, Massachusetts.
Acquired by the present owner from the above.

Literature

G.R. Scott, *E. Ambrose Webster: Chasing the Sun*, New York, 2009,
pp. 182, 184, illustrated.



15▲

E. AMBROSE WEBSTER (1869-1935)

Figure Composition, Carmel, California
signed and dated 'E. Ambrose Webster 1921' (upper left)
oil on canvas
21 x 35 1/8in

\$25,000 - 35,000

Provenance

The artist.
The artist's wife, by descent.
Karl Rodgers, nephew of the above, by descent.
Allegra H. Rodgers, wife of the above, by descent.
Delorma Rodgers Morton, by descent.
Acquired by present owner, probably from the above, 1989.

Exhibited

New York, Gerald Peters Gallery, *The Modern Figure*, April 19-June 1, 2001.
Greenville, South Carolina, Greenville County Museum of Arts, *E. Ambrose Webster: Pioneer Modernist*, November 19, 2008-February 22, 2009.

Literature

G.R. Scott, *E. Ambrose Webster: Chasing the Sun*, New York, 2009, pp. 177, 181, illustrated.



(actual size)

16▲

ARTHUR DOVE (1880-1946)

Wednesday Snow

signed 'dove' (lower right)

watercolor and charcoal on paper

7 x 5in

Executed in 1933.

\$10,000 - 15,000

Provenance

The artist.

An American Place, New York.

Franklin Riehlman Fine Art, New York.

Alexandre Gallery, New York.

Acquired by the present owner from the above, 2006.

Exhibited

New York, Alexandre Gallery, *Arthur Dove Watercolors*, May 13-June 16, 2006, p. 83, no. 5, illustrated.

New York, Babcock Galleries, *Davis, Dove, Hartley, Marin, Sheeler*, May 1-July 11, 2007, no. 30.

New York, Babcock Galleries, *GIANTS: American Modernist Masters*, October 14-December 17, 2010, no. 40.



17

CHARLES BURCHFIELD (1893-1967)

Flowers

bears inscription '#166222717 / #292' (on the reverse)

oil on paper laid down on board

22 x 17in

\$15,000 - 25,000

Provenance

Private collection, New York.

By descent to the present owner, 1999.

Accompanying this lot is a research report completed by The Burchfield Penney Art Center, Buffalo, New York.



18



19

18▲

EDWARD MIDDLETON MANIGAULT (1887-1922)

Tree Rhythms II
 signed 'Manigault' (lower right) and dated '1918' (lower left)
 oil on canvas
 30 1/8 x 25in

\$8,000 - 12,000

Provenance

The artist.
 Salander-O'Reilly Galleries, New York.
 Private collection, New York.
 Acquired by the present owner from the above, 2006.

Exhibited

New York, Salander-O'Reilly Galleries, *Twentieth-Century Selections*,
 November 1-24, 2001 (as *Abstract in Green*).

19▲

JOHN MARIN (1870-1953)

Deer Isle, Maine
 signed and dated 'Marin / 26' (lower right)
 watercolor and pencil on paper
 14 x 18in

\$15,000 - 25,000

Provenance

The artist.
 Estate of the above.
 Kennedy Galleries, Inc., New York.
 Private collection.
 Acquired by the present owner from the above, 2007.

Exhibited

New York, Babcock Galleries, *American Paper: 1865-1965*, March
 5-May 6, 2009, no. 54.
 New York, Babcock Galleries, *GIANTS: American Modern Masters*,
 October 14-December 17, 2010, no.6.

Literature

S. Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*,
 vol. II, Tucson, Arizona, 1970, p. 564, no. 26.14, illustrated.

MARSDEN HARTLEY (1877-1943)

Still Life with Pears

signed 'Marsden Hartley' (on the reverse)

oil on canvas

19 1/2 x 24in

Painted in 1925-26.

\$100,000 - 150,000

Provenance

The artist.

Bertha Schaefer Gallery, New York.

Dr. Meyer A. Pearlman.

Whitney Museum of American Art, New York, gift of the above, 1964.

Private collection, New York, acquired from the above, 2006.

Acquired by the present owner from the above.

Exhibited

Palm Beach, Florida, Society of the Four Arts, *Still Life and Flowers: An Exhibition from the Collection of the Whitney Museum of American Art, New York*, January 1973, n.p., no. 26.

New York, Whitney Museum of American Art, *American Abstract Art: A Survey from the Permanent Collection*, July 24-October 26, 1975.

Greenvale, New York, C.W. Post Art Gallery, Long Island University, *Marsden Hartley 1877-1943*, November 6-December 14, 1977, pp. 17, 32, no. 18, illustrated.

New York, Whitney Museum of American Art, *American Art 1920-1945: Part II, Selections from the Permanent Collection*, February 15-May 4, 1978.

New York, Whitney Museum of American Art, *Tradition and Modernism in American Art: 1900-1930*, September 11-November 11, 1979.

New York, Whitney Museum of American Art, and elsewhere, *Marsden Hartley*, March 4, 1980-January 4, 1981, pp. 74-75, 221, fig. 74, illustrated.

Stamford, Connecticut, Whitney Museum of American Art, Fairfield County, *Modern Still Life*, April 22-June 29, 1983.

New York, Babcock Galleries, *When Modern Was Modern: 1908-1929*, September 17-December 21, 2007, no. 14.

New York, Babcock Galleries, *A Moveable Feast: The Modern Still Life 1910-1940*, May 29-August 15, 2008.

Greenville, South Carolina, Greenville County Museum of Art, *Arlie Kuntz, Marsden Hartley and American Modernism*, August 6-September 21, 2014.

New York, Driscoll Babcock Galleries, *Art is Long, Life is Short: Marsden Hartley and Charles Kuntz in Aix-en-Provence*, January 15-March 7, 2015.

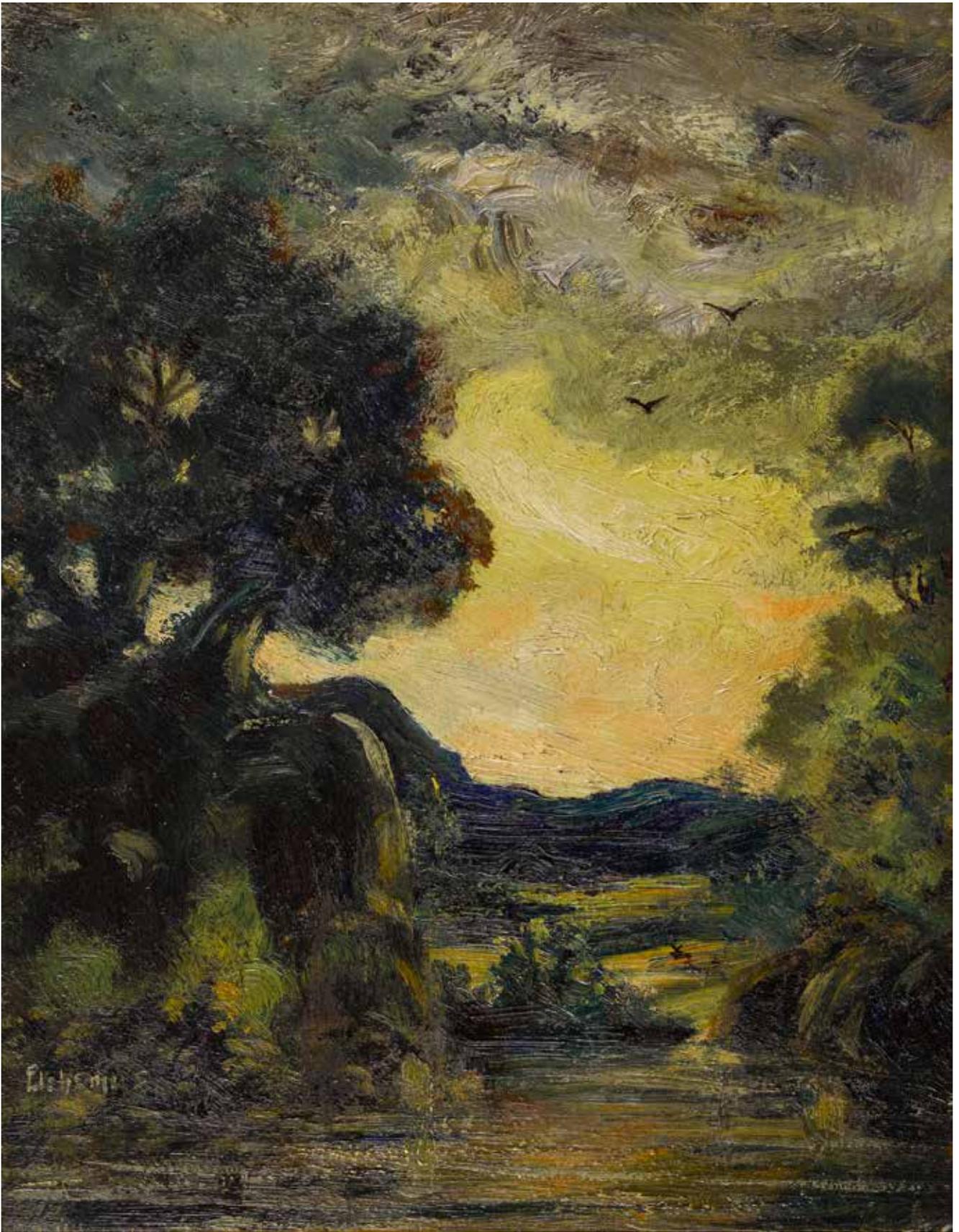
Literature

J. Driscoll and T. Ludington, *Charles Phillip Kuntz, Marsden Hartley: Arising and Converging in Aix*, Greenville, South Carolina, 2014, pp. 85, 99, illustrated.

Still Life with Pears was painted between 1925 and 1926, while the artist was living abroad in Europe. He began 1925 in Paris, steadily working on his New Mexico Recollections paintings, conceived in the few years that proceeded, while also producing a number of still life paintings. In August of that year the artist ventured to the south of France, deciding on the town of Vence, but only for a short while, until in 1926 he found himself back in his cherished city of Aix-en-Provence. Earlier in the year, while briefly back in Paris, Hartley went to a Paul Cézanne (1839-1906) exhibition, one of Hartley's most revered influences, at the Bernheim-Jeune Gallery. (G.R. Scott, *Marsden Hartley*, New York, 1988, pp. 75-76) It can reasonably be assumed that after seeing Cézanne's accomplished paintings, he was inspired to resume his own work in still life.

As it were, in the fall of 1926, Hartley worked primarily on still life painting. Residing in the same city as Cézanne once had, Hartley became obsessed with emulating the successes of his predecessor. Barbara Haskell writes, when referring to *Still Life with Pears*, "Hartley's third group of paintings from this period, his still lifes—which he regarded as more successful than the landscapes—are composed of solid, stable masses; forms are simplified and outlined with dark contours." She continues to explain that these works "retain their emphasis on stable, distinct forms instead of expressive, sensuous brushstrokes." (B. Haskell, *Marsden Hartley*, New York, 1980, p. 74)





21



22

21

LOUIS MICHEL EILSHEMIUS (1864-1941)

Woodland Pool

signed 'Eilshemus' (lower left) and signed again, dated and inscribed
 'To de Hirsh Marguilles / from your friend / the Painter / Louis
 Eilshemius / 1930' (on the reverse)

oil on paper

13 x 10in

\$3,000 - 5,000

Provenance

Brock & Co., Concord, Massachusetts.

Acquired by the present owner from the above.

22

LOUIS MICHEL EILSHEMIUS (1864-1941)

Off Ship Pier

signed 'Eilshemius—' (lower right)

oil on board

20 x 29 7/8in

\$5,000 - 7,000

Provenance

Caldwell Galleries, Hudson, New York.

Acquired by the present owner from the above.



23

23

MORGAN RUSSELL (1886-1953)

Still Life with Pomegranate
signed 'Morgan Russell' (lower left)
oil on canvas
21 1/4 x 18in
Painted circa 1920s.

\$12,000 - 18,000

Provenance

Goldfield Galleries, Los Angeles, California.
By descent to the present owner.

Literature

M.S. Kushner, *Morgan Russell*, New York, 1990, p. 139, pl. 117,
illustrated (as *Still Life*).

We wish to thank William Agee, Professor Emeritus, Hunter College,
New York, for his assistance cataloguing this lot.

24

ABASTENIA ST. LEGER EBERLE (1878-1942)

Little Mother
inscribed 'A St L. Eberle. 1911.' and stamped 'S. KLABER & CO. /
FOUNDERS, N.Y.' (along the base)
bronze with brown patina
13in high

\$8,000 - 12,000

Provenance

Private collection, Palm Beach, Florida.

Literature

Abastenia St. Leger Eberle Sculptor (1878-1942), Des Moines, Iowa,
1980, n.p., no. 11, another example illustrated.
R.G. McIntyre, "The Broad Vision of Abastenia Eberle," *Arts &
Decoration*, vol. 3, no. 10, August 1913, pp. 334, 336, another
example illustrated.



24

ROBERT HENRI (1865-1929)

Portrait of Miss Mildred Sheridan

signed and inscribed 'To my friend / John Sheridan Esq / Robert Henri' (lower right) and signed again, numbered '83 / i' and inscribed 'Portrait of Miss Mildred Sheridan / painted at "Corrymore" Achill Island / Sept. 1913 and presented to my / good friend John Sheridan esq / Robert Henri' (on the reverse)

oil on canvas

32 x 26in

\$150,000 - 250,000

Provenance

The artist.

Family of the sitter, gift of the above, 1913.

By descent to the present owner.

Exhibited

London, *Anglo-American Exposition*, May-October 1914, p. 34, no. 202 (as *Portrait of Miss Sheridan*).

Literature

V.A. Leeds, *From New York to Corrymore: Robert Henri and Ireland*, Charlotte, North Carolina, 2011, p. 86, footnote 26.

Robert Henri's portrait paintings remain the most celebrated and fondly admired of his *oeuvre*. Among the artist's extensive output in this genre, his work in Ireland is perhaps the most personal, as it is believed that the artist maintained a particular attraction to the locale due to his own Irish heritage as well as that of his second wife, Marjorie Henri. Therefore, it is of no surprise that Henri's first stay on Achill Island, Ireland, from July to October 1913, was one of the most productive periods of his career, during which he produced more than one hundred and forty paintings in oil, including the present work, *Portrait of Miss Mildred Sheridan*. (V.A. Leeds, *From New York to Corrymore: Robert Henri and Ireland*, Charlotte, North Carolina, 2011, p. 68)

Portrait of Miss Mildred Sheridan, presents a figure in typical three-quarter format, recorded with expert detail. Her clothing is illustrated by bold vertical strokes, which define her striped sweater and smart blue tie. The colors seen in this portrait are cool shades of blue and gray, and a pale yellow that runs from her clothing through to her fair complexion. The artist treats the young woman with flashes of rosy pink on her lips and high on her cheeks. *Portrait of Miss Mildred Sheridan* is unique in that she does not share the same innocence and naivety of some of the artist's younger subjects, as evident in her wardrobe of a more formal fashion. There are hints that still remain of this shy young woman's youth as her hands hide buried in her pockets out of our view.

John Sheridan, to whom the present work is dedicated, was a local of Achill Island and helped secure the Henris' tenancy at Corrymore, a substantial house where the family resided throughout their time on the island. This portrait of his then sixteen year old daughter, Mildred Sheridan, also known as Kiddo Sheridan, was painted on July 13th, 1913, and presented to John as a gift, a small token of Henri's gratitude for his assistance in helping with their settlement. (Ibid p. 86, footnote 26)

Henri enjoyed his time living in Corrymore and wrote in his letters about how well suited the property was for his varied uses; it provided abundant natural light required for when he worked painting portrait models, and its scale allowed for a sizeable studio space along the front corridor of the home, which boasted open views of the cliffs below. After the artist first inhabited the island in 1913, he subsequently returned to the region throughout the 1920s and until his death in 1929.





26▲

JOHN SLOAN (1871-1951)

Girl with Auburn Hair (Miss Kitty Yoder)
signed 'John Sloan' (center right) and numbered, dated and inscribed
with title '#708 / Miss Yoder "Kitty" / Girl with Auburn Hair / 1903' (on
the reverse)
oil on board
23 1/2 x 19 1/2in

\$10,000 - 15,000

Provenance

The artist.
Kraushaar Galleries, New York.
Adelson Gallery, New York, 1999.
Acquired by the present owner from the above.

Exhibited

Philadelphia, Pennsylvania, The Galleries at Moore, Moore College of
Art and Design, *John Sloan / Robert Henri: Their Philadelphia Years, 1886-1904*,
October 1-November 12, 1976.

Literature

B. St. John, "John Sloan in Philadelphia," *American Art Journal*, Issue
13, Fall 1971, p. 86, illustrated.
G. Holcomb, *A Catalogue Raisonné of the Paintings of John Sloan, 1900-1913*,
Ph.D. dissertation, University of Delaware, 1972, pp. 103-4,
illustrated.
R. Elzea, *John Sloan's Oil Paintings, A Catalogue Raisonné*, part one,
Newark, Delaware, 1991, pp. 54-55, no. 36, illustrated.



27

CHARLES HOFFBAUER (FRENCH, 1875-1957)

Theatre Scene

signed 'Hoffbauer' (lower right)

oil on canvas

21 1/4 x 25 5/8 in

\$12,000 - 18,000

Provenance

Private collection, Washington, D.C.

Acquired by the present owner from the above, *circa* 1990s.

**PROPERTY FROM A PRIVATE COLLECTION, BOULDER,
COLORADO**

28

GEORGE BELLOWES (1882-1925)

Portrait of Burton Boundey
bears inscription by the sitter "Unfinished Portrait Sketch" / painted
for me by / George Bellows. / at the / Robert Henri School of Art, /
winter of 1909-10 NYork. / Burton S. Boundey.' (on the reverse)
oil on board
18 1/2 x 12 1/2in

\$30,000 - 50,000

Provenance

The artist.
Mr. Burton S. Boundey, the sitter, gift of the above, circa 1909-10.
Mrs. Laticia Boundey, wife of the above, by descent, 1962.
Mr. Kent L. Seavey, Director, Carmel Museum of Art, California, circa
1967.
Mr. Peter Homitzky, New York, acquired from the above, 1969.
Schneider Galleries, Mineola, New York, 1970.
Mr. and Mrs. Irving and Yetta Kligfield, New York, acquired from the
above, 1970.
By descent to the present owner, 1995.

This work is to be included in the forthcoming *catalogue raisonné* of
paintings by George Bellows being prepared by Glenn C. Peck. An
online version of the catalogue is available at www.hvallison.com.

Originally from Columbus, Ohio, George Bellows came to New York in
1904 with aspirations of pursuing a career as a commercial illustrator
before he met Robert Henri (1865-1929) at the New York School of
Art. It didn't take long for Bellows to become absorbed by Henri's
"new vision of the art world," changing his notions about what his
future might hold and consider himself a loyal student and follower of
the vibrant leader. Eugene Speicher, an artist and fellow student at the
New York School of Art, remembered the influence that Henri had on
Bellows: "Robert Henri, a great teacher and animator, was the ideal
man for him to come in contact with at that particular time, and Henri
soon saw Bellows' potentialities. Bellows, on the other hand, confident
of his own abilities, was encouraged by Henri to be himself and to
paint his own observations and impressions of the world around him.
He soon had unbounded admiration for Henri, the man, and Henri, the
teacher, and commenced to produce those vital and original canvases
which were to make their quick mark on the American art world." (as
quoted in C. Brock, ed., *George Bellows*, Washington, D.C., 2012, p.
45)

Bellows was not alone in his pursuit of greatness; Henri's evening art
classes were frequented by a number of progressive and aspiring
young artists, including Burton Boundey, a Wisconsin-born painter
and muralist who moved to New York around 1909 to 1910 and the
sitter for the present work. It was there, in those men's night classes,
where the present painting of Boundey was rendered by Henri's
star pupil and substitute instructor George Bellows. In *Portrait of
Burton Boundey*, Bellows demonstrated all of the techniques of the
successful Ashcan movement including a quickness of technique,
broad strokes of dark color and the honest replication of the sitter's
character.

Bellows offers Boundey a certain prestige, evident in his defined
forehead and strong facial features, further enhanced by his bowtie,
observing his profession he illustrates what is presumably an artist's
smock over the sitter's suit jacket. One can envision the quickness
and ease with which Bellows would have applied the pigment to
an academy board as a matter of example for the class under his
instruction. The strokes are purposeful and yet unplanned, smooth
and uneven, dark and full of light. The contrasts present in the subject
lot are indicative of the Ashcan movement and among the greatest
characteristics of this art historical period. While the urban poor
became the subject matter of choice, the scenes which had a more
light hearted undertone tended to be the most successful.

After 1905, Bellows began to focus more actively on portraiture,
which places the present work, *Portrait of Burton Boundey*, among
the artist's earliest efforts of this type. The reverse of the work tells the
story of its provenance, inscribed by the sitter: "Unfinished Portrait
Sketch" / painted for me by / George Bellows. / at the / Robert Henri
School of Art, / winter of 1909-10 NYork. / Burton S. Boundey' (fig. 1).
This painting remained in the family of the sitter for at least fifty years
before exchanging hands. It's of no surprise that Boundey, who could
be characterized as a serious fellow who vigorously pursued his dream
of becoming an artist, would have been quite proud of this token from
the more established Bellows.

In 1927, Boundey moved to Monterey, California, where he built a
studio on Munras which became known for its allure as a gathering
spot for other artists. He went on to teach at the Carmel Art
Association where he was a founding member and served as its
president.

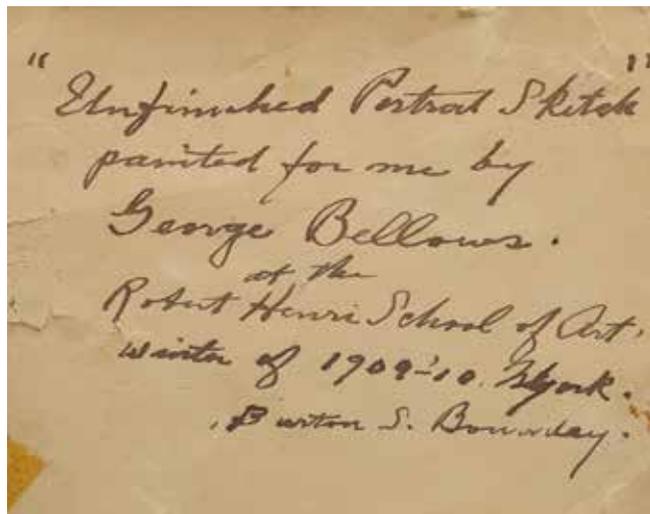


Figure 1.





**PROPERTY FROM A PRIVATE COLLECTION, DENVER,
COLORADO**

29

GUY CARLETON WIGGINS (1883-1962)

The Waterfront, Gloucester

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

oil on board

12 x 16in

\$12,000 - 18,000

Provenance

John W.R. Crawford, Sr., New Rochelle, New York, *circa* 1900s.

By descent to the present owner.

A letter of authenticity written by Guy A. Wiggins accompanies this lot.



30

EMILE GRUPPE (1896-1978)

Hauling the Nets

signed 'Emile A. Gruppe' (lower right) and signed again and inscribed with title (on the stretcher)

oil on canvas

25 x 30in

\$10,000 - 15,000

Provenance

The artist.

McNichols Gallery, Naples, Florida.

Acquired by the present owner from the above, 1974.



PROPERTY FROM AN OREGON ESTATE

31^W

JOHN CHARLES TERELAK (BORN 1942)

Fourth of July, New England

signed and dated 'JC Terelak © 90' (lower right)

oil on canvas

30 1/4 x 40in

\$6,000 - 8,000



32

GUY CARLETON WIGGINS (1883-1962)

42nd Street and Fifth Avenue

signed 'Guy Wiggins.' (lower right) and signed again and inscribed

with title '42nd St + 5th Ave / Guy Wiggins' (on the reverse)

oil on canvasboard

12 x 16in

\$40,000 - 60,000

Provenance

Arthur A. and Olive Schuck, Short Hills, New Jersey.

Arthur and Dorothy Schuck, California, by descent.

Private collection, by descent.

Sale, Sotheby's, New York, May 18, 2005, lot 195.

Acquired by the present owner from the above.

A letter of authenticity written by Guy A. Wiggins accompanies the lot.



33^W

EMILE GRUPPE (1896-1978)

Winter Trees

signed and dated 'Emile A. Gruppe - / 1927' (lower left)

oil on canvas

32 x 40in

\$15,000 - 25,000

Provenance

Private collection, Washington.

Sale, Shannon's Fine Art Auctioneers, Milford, Connecticut, April 23, 2015, lot 94.

Private collection, Connecticut, acquired from the above.

The present work likely depicts Woodstock, New York, where Emile Gruppe painted *en plein air* with artist John F. Carlson (1875-1945). Carlson was one of Gruppe's most influential mentors, and in 1942, the two artists co-founded a summer school in Gloucester, Massachusetts.



34^W

JOHN EDWARD COSTIGAN (1888-1972)

Sunrise

signed 'J-E-Costigan' (lower right)

oil on canvas

34 x 40in

\$15,000 - 25,000

Provenance

J.J. Haverty, Atlanta, Georgia.

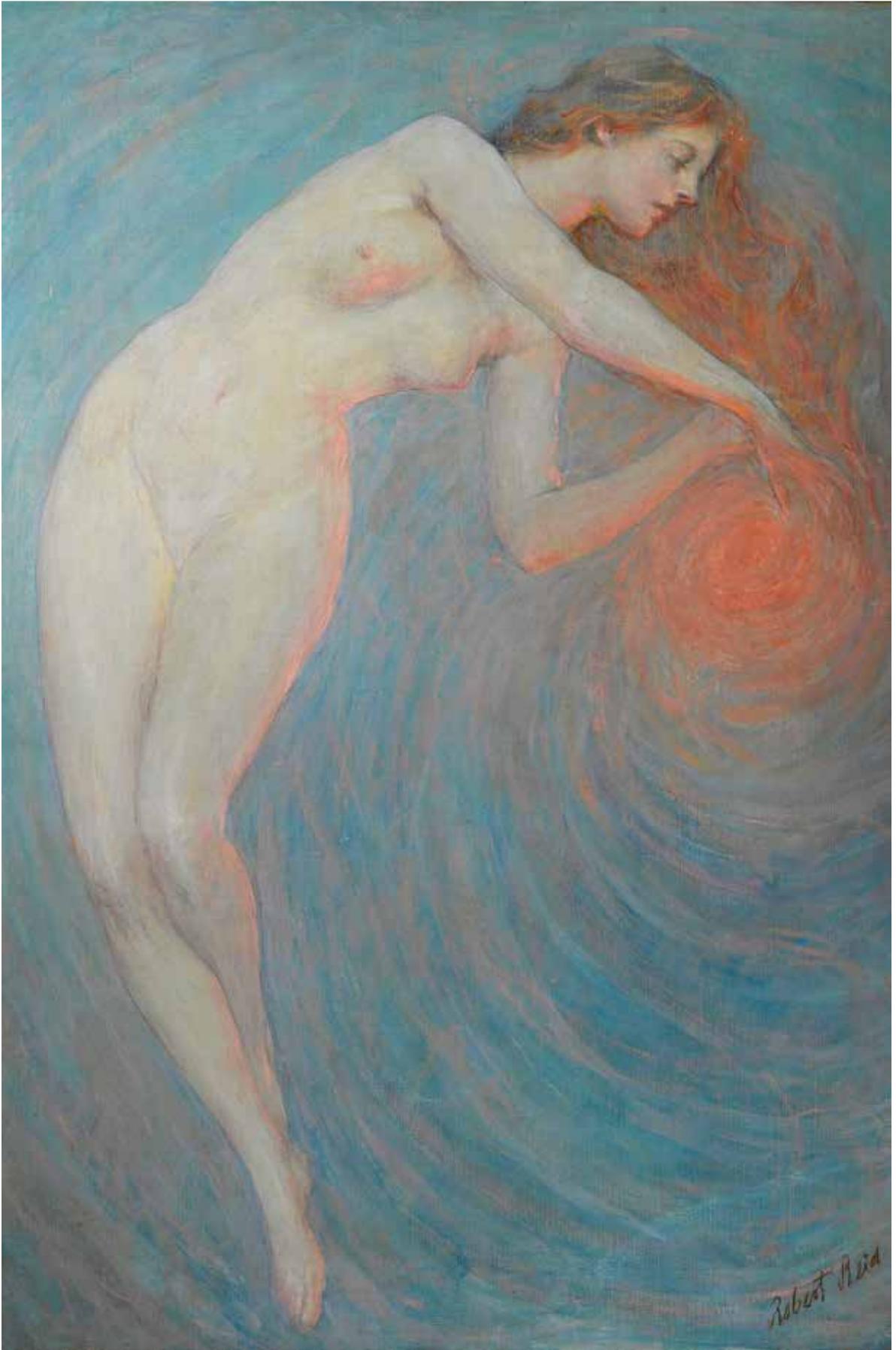
Private collection, by descent.

By descent to the present owner.

Exhibited

New York, The Painters and Sculptors Gallery Association, n.d., no. 439.

Pittsburgh, Pennsylvania, Carnegie Institute, *Annual Exhibition*, 1924.



35



36

PROPERTY OF A DISTINGUISHED LADY AND GENTLEMAN

35^W

ROBERT REID (1862-1929)

Nude with Orbit
signed 'Robert Reid' (lower right)
oil on canvas
59 x 40in

\$15,000 - 25,000

Provenance

Acquired by the present owner, circa 1970s.

36^W ▲

EDWARD WILLIS REDFIELD (1869-1965)

The Bridge of Charenton
signed and dated 'EW Redfield 98' (lower left)
oil on canvas
24 x 32in

\$25,000 - 35,000

Provenance

Goldfield Galleries, Los Angeles, California.
Sale, Christie's, New York, May 24, 2007, lot 45.
Private collection.
Birnam Wood Galleries, New York.
Acquired by the present owner from the above, 2011.

Exhibited

(possibly) Paris, France, *Exposition Universelle Internationale*, 1900.
Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts,
70th Annual Exhibition, January 14-February 23, 1901, no. 341.

Literature

J.M.W. Fletcher, *Edward Willis Redfield, 1869-1965, An American Impressionist: His Paintings and The Man Behind the Palette*, Lahaska, Pennsylvania, 1996, p. 156, no. 89 (as *The Bridge at Charenton*).
J.M.W. Fletcher, *Edward Willis Redfield, An American Impressionist, 1869-1965: The Redfield Letters*, Lahaska, Pennsylvania, 2002, p. 404, no. 300, illustrated (as *Bridge at Charenton*).
J.M. Alterman, *New Hope for American Art*, Lambertville, New Jersey, 2005, p. 456, illustrated.

This painting will be included in the forthcoming *catalogue raisonné* of Edward Redfield's work being compiled by Dr. Thomas Folk.



37

37

VICTOR COLEMAN ANDERSON (1882-1937)

Hollyhock Time

signed and inscribed with title 'Hollyhock Time / by VC Anderson' (on the stretcher)

oil on canvas

25 x 20in

\$8,000 - 12,000

Provenance

The artist.

Joan Howe, daughter of the above, by descent.

Ludwig Herzhauser, Marathon, Florida, by bequest from the above, 2005.

Estate of the above.

Sale, Clarke Auction Gallery, Larchmont, New York, December 8, 2013, lot 71.

Acquired by the present owner from the above.

38^W

EDWARD HENRY BERGE (1876-1924)

Wild Flower

inscribed 'Berge' (on the base) and stamped 'ROMAN BRONZE WORKS N.Y.' (along the base)

bronze with brown patina

42in high

Modeled in 1909.

\$12,000 - 18,000

Provenance

Private collection, Towson, Maryland.

Literature

Memorial Exhibition of Sculpture by Edward Berge, exhibition catalogue, Washington, D.C., 1924, n.p., no. 6, another example illustrated on cover.

Wild Flower was a favorite subject among collectors of Edward Berge's works. This life-size version of *Wild Flower* was the first model of this subject and was conceived by the artist in 1909. Berge later produced the work in two reductions, including a medium-sized version in 1916, and the smallest bronze version in 1923, shortly before his death. Both reductions were produced in large editions whereas this example from the original, life-size version is one of a smaller edition. Berge is well known for public works including the William H. Waston Monument, the Samuel H. Tattersall Monument, both installed in Baltimore, Maryland, and his *Pieta* sculpture in Saint Patrick's Church in Washington, D.C.



38

39

FREDERICK CARL FRIESEKE (1874-1939)

After the Bath

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

oil on canvas

16 x 14in

Painted in 1911.

\$20,000 - 30,000

Provenance

The artist.

Macbeth Gallery, New York, 1917.

Mr. Charles Hovey Pepper, Boston, Massachusetts, acquired from the above, 1918.

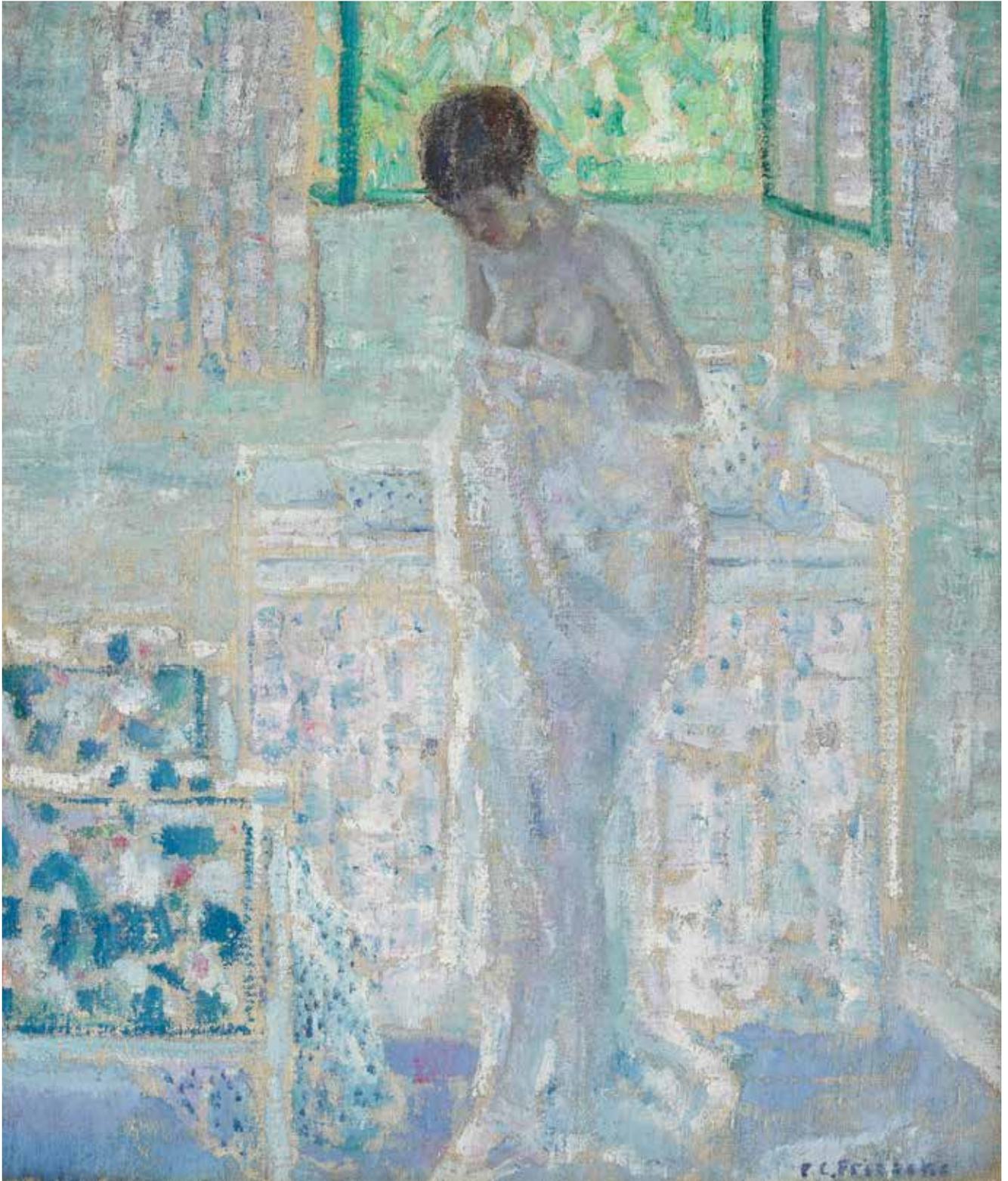
Mrs. Eunice Pepper Langenbach, daughter of the above, by descent.
By descent to the present owner.

Exhibited

New York, Macbeth Gallery, *Second Annual Exhibition of Intimate Paintings*, November-December 1918, n.p., no. 28 (as *The Bath*).

The present lot will be included in the forthcoming *catalogue raisonné* of Frederick C. Frieseke's work being compiled by Nicholas Kilmer, the artist's grandson, and sponsored by Hollis Taggart Galleries, New York. We wish to thank him for his assistance cataloguing this lot.

This work was recorded in a list of available paintings completed by the artist and sent to Macbeth Gallery on October 24, 1917. A letter to Frieseke from Robert Macbeth followed on January 7, 1919, delivering news of the work's sale, "Mr. Pepper [of the Boston Art Club], whom I think you know, purchased the little silvery picture which we named *After the Bath* from our *Intimate Paintings* exhibition." According to scholar Nicholas Kilmer, a larger version of this subject may exist, though it is known only from an old photograph left in the artist's estate.





40^W

MARY ELIZABETH PRICE (1877-1965)

Hollyhocks Panel No. II
signed 'M. Elizabeth Price' (lower right) and signed
again and inscribed with title (on the reverse)
oil and gold leaf on board
47 1/2 x 24in

\$30,000 - 50,000

Provenance

Ferargil Galleries, New York.
Grand Central Art Galleries, New York.
Private collection, Oregon.
By descent to the present owner.

Exhibited

New York, Community Center, *Art Exhibition*, n.d.

Please visit www.bonhams.com for a
post-conservation image of this lot.

41

MARIO KORBEL (1882-1954)

Eve
inscribed 'Mario Korbel' (on the base)
bronze with dark brown patina and select areas of gilt
17 1/4in high

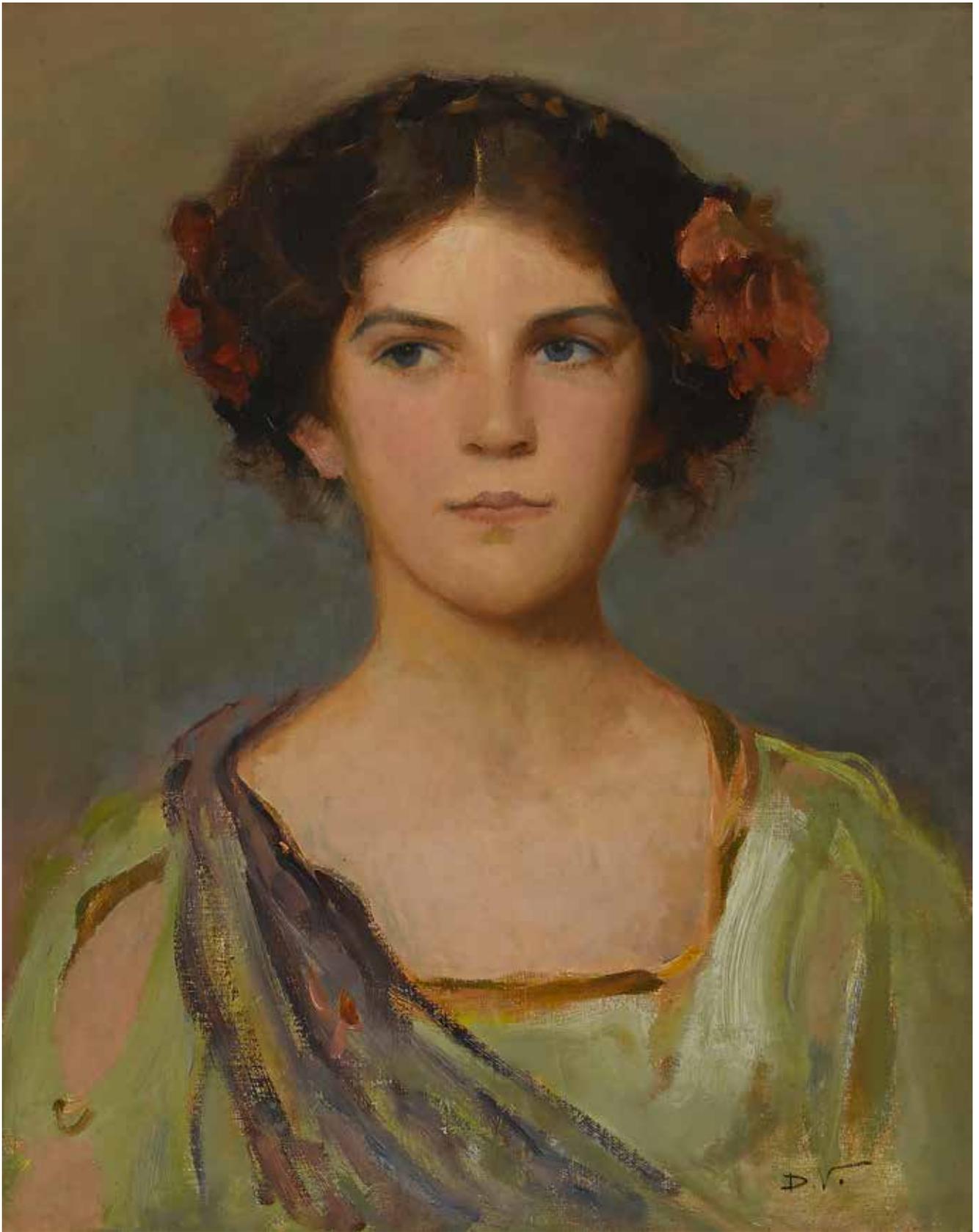
\$7,000 - 10,000

Provenance

Private collection, circa 1970s.
By descent to the present owner.



41



42

42

DOUGLAS VOLK (1856-1935)

Portrait of the Artist's Daughter Marion Volk
signed with initials 'D.V.' (lower right)
oil on canvas
20 x 16in

\$5,000 - 7,000

Provenance

The artist.
Family of the above, by descent.
Sale, Cyr Auction Gallery, Lovell, Maine, *Fine Arts, Antiques and Historic Memorabilia from Hewnoaks*, July 19, 2006, lot 36.
Acquired by the present owner from the above.

The present lot depicts the artist's daughter, Marion Volk (1888-1973), and is accompanied by a selection of period photographs of the sitter. In addition, the work retains its original wood carved frame produced by the artist's son, Wendell Volk (1884-1953).

43

MALVINA HOFFMAN (1887-1966)

Uday Shankar
inscribed 'Malvina Hoffman' and stamped
'MODERN.ART.FDRY. N.Y.' (along the base) and
inscribed '1933 / Shankar' (on the base)
bronze with brown patina and select areas of gilt
18in high

\$8,000 - 12,000

Provenance

Private collection, circa 1970s.
By descent to the present owner.



43



44

MALVINA HOFFMAN (1887-1966)

Hindu Incense Burner
inscribed 'Malvina Hoffman © 1920' (on the base) and stamped
'ROMAN BRONZE WORKS N.Y.' (along the base)
bronze with dark brown patina and select areas of gilt
10 5/8in high

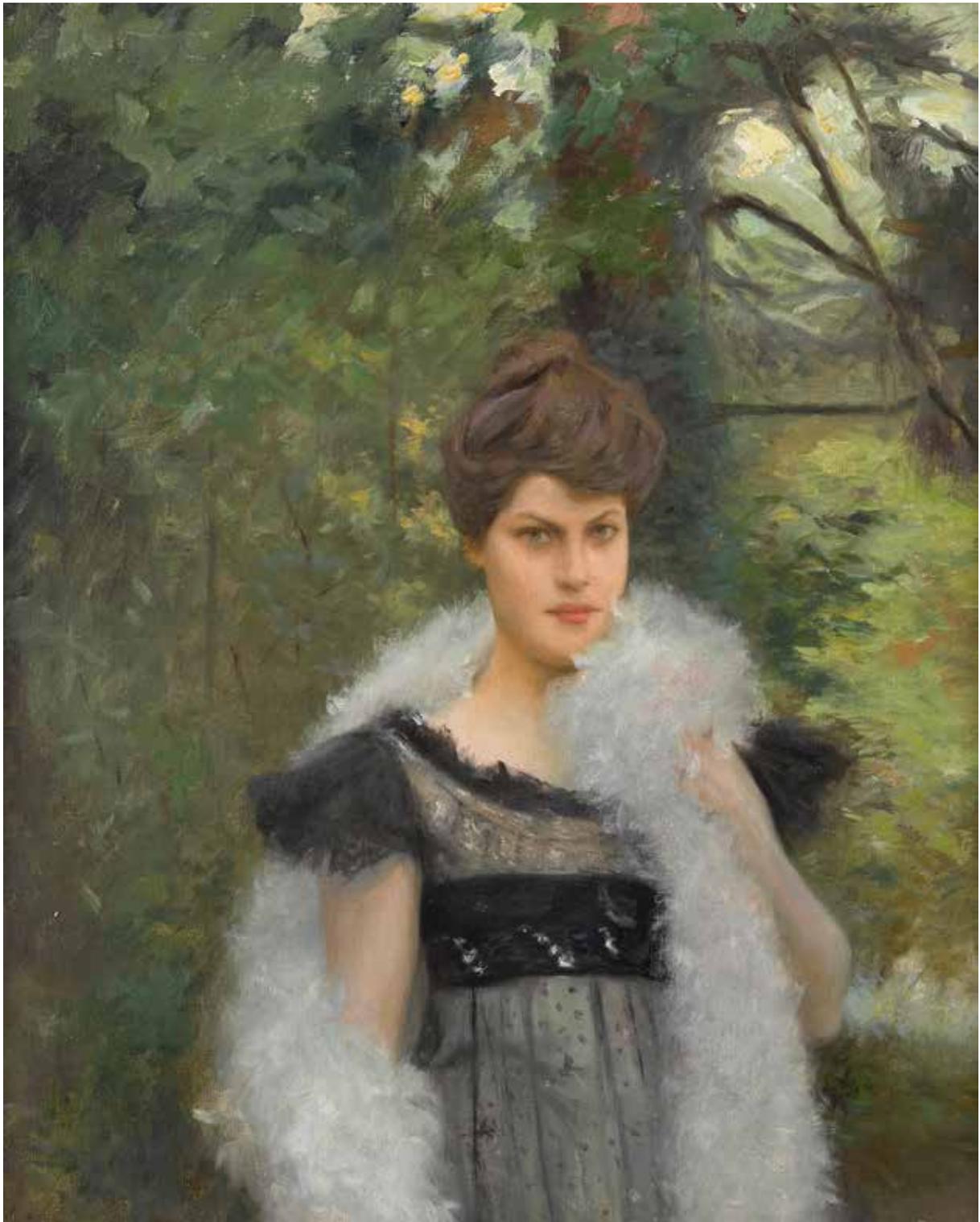
\$4,000 - 6,000

Provenance

Private collection, New York.

Literature

J. Conner and J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works, 1893-1939*, Austin, Texas, 1989, pp. 56, 62, footnote 24, another example referenced.



45

JULIUS LEBLANC STEWART (1855-1919)

Woman with Mara Bou Boa

oil on canvas

22 x 18 1/4in

\$25,000 - 35,000

Provenance

Private collection, Stockholm, Sweden.

Hirschl & Adler Galleries, Inc., New York.

Private collection, Columbus, Ohio, acquired from the above, 1981.

Sale, DuMouchelles Art Galleries, Detroit, Michigan, October 24, 1986, lot 975.

Private collection, New York.



46

46^W

FRANCIS DAY (1863-1942)

The Secret

signed 'Francis Day ANA' (lower left)

oil on canvas

32 1/4 x 38 3/8in

\$10,000 - 15,000

Provenance

Private collection, Beverly Hills, California.

Acquired by the present owner from the above.

47

FRANCIS COATES JONES (1857-1932)

Interesting News

signed twice 'Francis C. Jones' (lower right)

oil on canvas laid down on Masonite

20 1/4 x 14 1/8in

\$7,000 - 10,000

Provenance

Private collection, New York.



PROPERTY FROM A WEST COAST COLLECTION

48^W

RANDOLPH ROGERS (1825-1892)

Ruth Gleaning

signed and inscribed 'Randolph Rogers · Rome ·' (along the base)

marble

35 1/2in high on a 40in marble pedestal

Conceived in 1850.

\$25,000 - 35,000

Literature

A. McFarland, *The Escape, or Loiterings Amid the Scenes of Story and Song*, Boston, Massachusetts, 1851, pp. 185-86, another example listed.

M.F. Rogers, Jr., *Randolph Rogers: American Sculptor in Rome*, Amherst, Massachusetts, 1971, pp. 15-19, 197-99, another example listed.

W.H. Gerdtz, *American Neo-Classic Sculpture: The Marble Resurrection*, New York, 1973, p. 69, another example listed.

T. Tolles, ed., *American Sculpture in the Metropolitan Museum of Art, Volume I. A Catalogue of Works by Artists Born before 1865*, New York, 1999, pp. 115-117, another example illustrated.

The biblical story of Ruth was a popular subject widely reproduced by sculptors of the nineteenth century. Randolph Rogers' *Ruth Gleaning* was no exception, earning recognition among American and European collectors alike and yielding Rogers as a promising young artist among the canon of classical sculptors. In the period that followed and until the artist's death in 1892, approximately fifty replicas of *Ruth Gleaning* were recorded in two different sizes. According to T. Tolles, the artist's ledger kept from 1867 to 1891 documents ten lifesize marbles which stand at 45 ¾ inches high, and twenty-one reductions which are 35 ½ inches high, all produced during the period.

Reductions similar to the present lot exist in the following public collections: Albany Institute of History and Art, Albany, New York; Chrysler Museum of Art, Norfolk, Virginia; Santa Barbara Museum of Art, Santa Barbara, California; Museums at Stony Brook, New York; and Toledo Museum of Art, Toledo, Ohio.





PROPERTY FROM A MID-WESTERN FAMILY

49

HENRY F. FARNY (1847-1916)

Cheyenne Scout

signed and dated 'Farny / 95.' (lower right)
watercolor and gouache on paper
10 x 16 1/4in

\$150,000 - 250,000

Provenance

Traxel Art Galleries, Cincinnati, Ohio.

Mr. Joseph Spencer Graydon, of Cobble Court at Indian Hill, Cincinnati, Ohio, acquired from the above.

By descent to the present owner from the above.

The European born artist, named at birth Françoise Henri Farny, immigrated to America with his family in 1853. A year after they landed in New York, the Farny's purchased land in western Pennsylvania and established the Farny Sawmill on Tionesta Creek. The family's eventual assimilation to America came finally in 1859 when they settled in Cincinnati, Ohio, with relief to be leaving the Pennsylvania backwoods. After the death of his brother and later his father in 1863, now a teenager, Farny began a number of jobs, including positions as a bookkeeper, a decorator of watercolors and a lithographer for Gibson & Co. Shortly thereafter Farny began doing illustrations for *Harper's Weekly* and was first published in the magazine in 1865.

His relationship with the Harper brothers carried him for the next couple of decades. Employed first as an engraver and cartoonist, he developed his skills as a draftsman, experimenting with varied subject matter and supporting himself financially with illustration work until the early 1880s. These years were alternately filled with trips to Europe for artistic training under various masters. In 1881, the artist first traveled west and from that point forward Indian subjects consumed the artist's body of work until the end of his career.

The present work, *Cheyenne Scout*, dated a decade later, in 1895, was executed during an incredibly inspired period for the artist. From 1893 until 1912 he produced his largest body of paintings in gouache and oil. Setting aside his previous occupation illustrating varied historical subject matter, the artist focused exclusively on his Indian paintings. In October of 1894, the artist made his last trip west to Indian Territory. After this trip, the artist produced works exclusively from his studio, settling permanently back in Cincinnati, working from the photographs and drawings he produced while on tour, fondly incorporating the many artifacts and props he'd acquired on his voyages west.

Farny's most successful Indian paintings follow a compositional formula and the present work is one among his quintessential portrait subjects. *Cheyenne Scout*, executed with exactitude and fine surface detail, illustrates nude plains of earth in the foreground, which lead to sprouting patches of green brush. In the distance, buttes of pastel rock interrupt the skyline. The landscape's soft palette of pastel colored hues mimic the work of the Impressionists and the affectionate handling of the landscape show a similar likeness to the romantic, grandiose paintings of the formative Hudson River School painters. This naturalistic landscape frames a regal Indian chief and his horse. This intimate portrait, while skillfully rendered with precise detail, presents a figure of considerable distinction, an emblem of the waning indigenous population of the American west.

When examining Farny's work alongside some his more famous contemporaries, colleagues such as Frederic Remington (1861-1909) and Charles Marion Russell (1864-1926), his contributions to preserving an accurate, visual record of the American west endure him as an important historical painter. Farny's works were highly desirable and widely collected by private individuals during his lifetime. After his death a majority of his pictures remained in private collections in Cincinnati, the present work is no exception, having remained with the same family since the first half of the twentieth century.







FARNY. 195.



PROPERTY FROM A PRIVATE COLLECTION

50

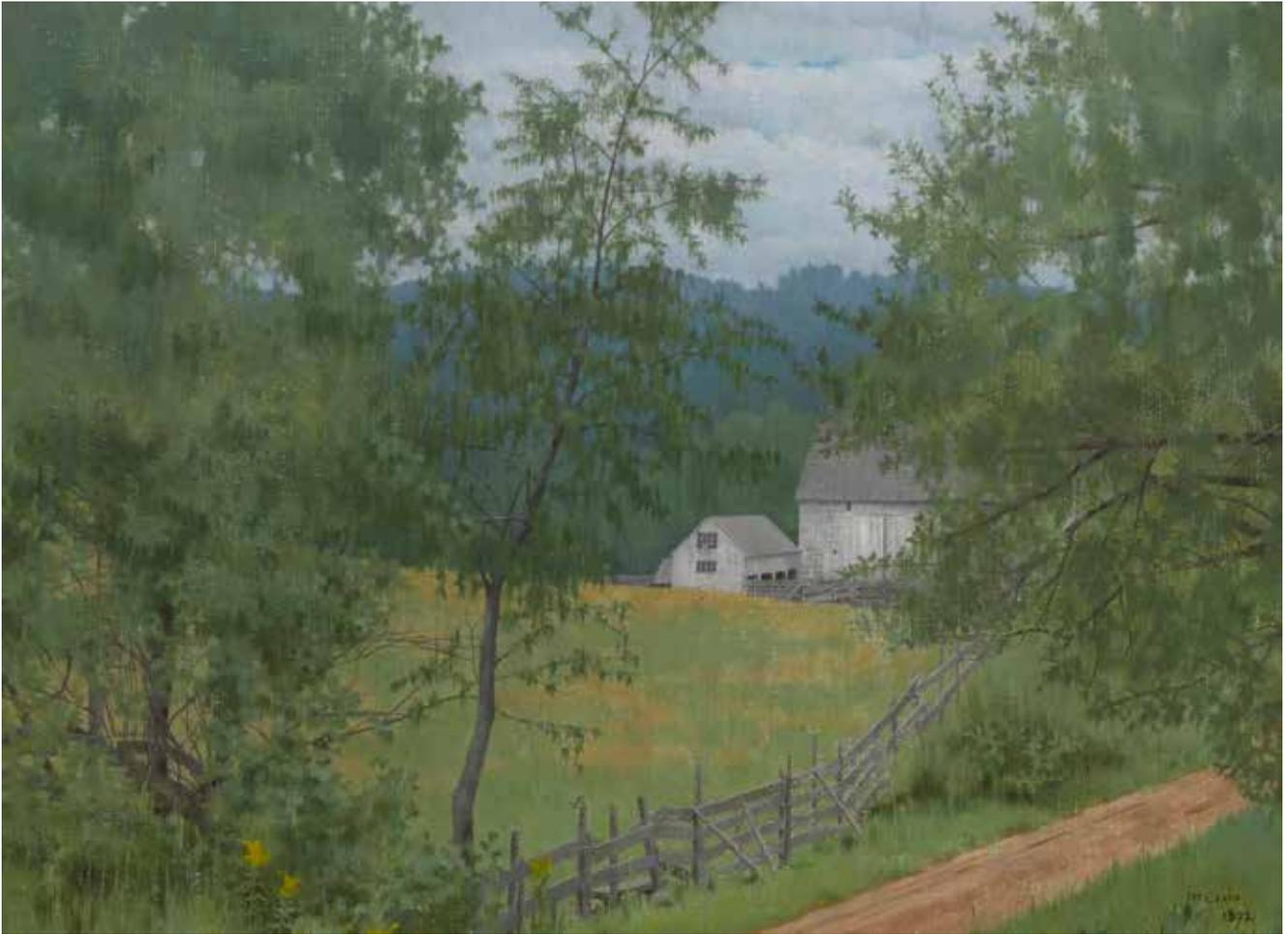
DAVID JOHNSON (1827-1908)

Scene at Conklin, Broome Co., New York
signed with conjoined initials 'DJ.' (lower right) and signed again
and inscribed with title 'Scene at Conklin. Broome Co / N-Y. / David
Johnson' (on the reverse prior to lining)
oil on canvas
13 x 17in

\$6,000 - 8,000

Provenance

Sale, Sotheby Parke Bernet, Inc., New York, *The American Heritage Society: Auction of Americana, Volume II*, November 29-December 1, 1979, lot 908.
Frederic I. Thaler, Cornwall Bridge, Connecticut.
Sale, Sotheby's, New York, October 26, 1984, lot 30A.
Rifkin-Young Fine Arts, Inc., New York.
Acquired by the present owner from the above, 1985.



51

JOE EVANS (1857-1898)

Rural Scene

signed and dated 'Joe Evans / 1892' (lower right)

oil on canvas

16 x 22in

\$6,000 - 8,000

Provenance

Private collection, Connecticut.

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



52

ROBERT SPEAR DUNNING (1829-1905)

Still Life with Peaches, Pears, Grapes and Plum
signed and dated 'Dunning. / 1890' (lower right)
and signed and dated again (on the reverse)

oil on canvas

13 5/8 x 11 1/2in

\$7,000 - 10,000

Provenance

Private collection, Tulsa, Oklahoma.
By descent to the present owner.



PROPERTY FROM THE ESTATE OF SHELDON JACOBS

53

JASPER FRANCIS CROPSEY (1823-1900)

On the Ramapo River
signed and dated 'J.F. Cropsey 1888' (lower left)
oil on canvas
24 x 20in

\$40,000 - 60,000

Provenance

Mrs. William Hawes, Warwick, New York.
Sale, Christie's, New York, May 23, 1996, lot 23.
Acquired by the present owner from the above.

This painting will be included in a forthcoming volume of the *catalogue raisonné* of the artist's work by Dr. Kenneth W. Maddox of the Newington-Cropsey Foundation, Hastings-on-Hudson, New York.

THOMAS MORAN (1837-1926)

Sunset at Sea

signed with conjoined initials and dated 'TMoran / 1907.' (lower right)
oil on canvas

24 3/8 x 30 3/8in

\$200,000 - 300,000**Provenance**

Private collection, Alabama.

Sale, Parke-Bernet Galleries, New York, October 17, 1962, lot 83.

Schweitzer Gallery, New York, acquired from the above.

with Meredith Long Galleries, Houston, Texas, 1963.

Private collection, circa 1970s.

By descent to the present owner.

This painting will be included in Stephen L. Good and Phyllis Braff's forthcoming *catalogue raisonné* of the artist's work.

Thomas Moran is a name most recognized and synonymous with American Art. It is his monumental paintings of the American West that became great wonders for audiences across the United States. Moran first ventured out west at the age of thirty-four, in 1871, when he accompanied the United States Geological and Geographical Survey of Territories to Yellowstone National Park, and two years later visited the Grand Canyon. From this point forward the artist focused exclusively on landscape painting and primarily depicting the American West. Moran even adopted the nickname Thomas "Yellowstone" Moran and produced a monogram to accompany his new title, 'TYM,' which he signed to his paintings produced after 1872.

Born in Bolton, England, in 1832, to Mary and Thomas Moran Sr., the artist's origins in Europe were short lived. Forced out of the country due to wide spread poverty and near famine in Bolton, Thomas Moran Sr. arrived in America in 1842, followed by his wife and seven children in 1844. In the years that followed, the Moran children prospered. Thomas' older brother Edward Moran (1829-1901) became a successful artist in his own right, exhibiting four paintings at the Pennsylvania Academy of the Fine Arts in 1854, paving the way for young Thomas to begin his own artistic studies.

During this time, beginning in 1853, Thomas worked as an engraver for Scattergood and Telfer in Philadelphia, and began his studies under Paul Weber and James Hamilton, two men who would later be regarded by Moran as fundamental mentors to his development as an artist. (N.K. Anderson, *Thomas Moran*, Washington, D.C., 1997, p. 25)

The first decade of the twentieth century was a tumultuous time for Moran. His brothers, Edward and John, died consecutively in 1901 and 1902, then in 1907 he lost his only son, Paul. This was a great period of loss for the artist, but despite these hardships, he worked more than he ever had in his career, producing a great number of paintings and traveling extensively throughout the United States as well as Europe each year until his death. His acquaintance with so many of the world's most beautiful countries seemed to only encourage his fondness for the American landscape. Upon return from a European expedition, Moran told a report for the *New York World*, "I looked at the Alps, but they are nothing compared to the majestic grandeur of our wonderful Rockies. I have painted them all my life and I shall continue to paint them as long as I can hold a brush." (Ibid, p. 164)

The present work *Sunset at Sea*, painted in 1907, is perhaps reflective of the psychological burden that must have consumed the artist during this time. This seascape presents stormy waters which have grown into crashing waves in the foreground. A burst of color illustrates the magic hour at sea – the sun ablaze as it fades behind looming clouds of a darkening night sky. The fiery palette of yellow and orange are reminiscent of the artist's beloved Yellowstone and Grand Canyon pictures. More than a personal reflection for the artist, indicative of the life events that shaped this period for Moran, *Sunset at Sea* may document Moran's lasting testimony to nature and its emotional gravity.

While the grand manner canvases the artist composed of the American frontier captured collectors for the century that followed their execution, the present work, executed in a more intimate scale, illustrates the same fierce passion Moran maintained for American scenery throughout his career.





55

JOHN LA FARGE (1835-1910)

The Baptism of Christ (after Nicholas Poussin)
watercolor, gouache and pencil on paperboard
10 1/4 x 7 1/2in, image; 14 3/4 x 11 1/8in, sheet
Executed circa 1902.

\$3,000 - 5,000

Provenance

The artist.
Estate of the above.
Moritz Bernard Philipp, New York, probably acquired from the above.
Jane Peterson, New York, the artist, by descent from the above, 1929.
Donald Witherstein, Boston, Massachusetts, 1947.
Victor D. Spark, New York, acquired from the above, 1952.
Wilbur Family Collection, Hillsborough, California, probably acquired
from the above, after 1968.
Gift to the present owner from the above.

Exhibited

New York, M. Knoedler & Co., *Exhibition of Glass, Oil and Water Color
Paintings and Sketches by John La Farge, N.A.*, February 15-27,
1909, no. 84 (as *The Baptism of Our Lord, Imitation of Poussin*).
Boston, Massachusetts, Doll and Richards, *Catalogue of Oil and
Water Color Paintings and Sketches by John La Farge, N.A.*, March
18-April 1, 1909, no. 42.
New York, Century Association, *Exhibition Records of the Century
Association*, June 5, 1909, no. 84.

The present work was derived from Nicolas Poussin's famous painting,
The Baptism of Christ, circa 1658, at the Philadelphia Museum of Art,
Pennsylvania. La Farge used this subject for three separate window
commissions. In 1902 to 1903, the artist used Poussin's scene for the
baptistry at Emmanuel Church in Baltimore, Maryland. The landscape
seen in the background of the present work most closely correspond
to the stained glass window in this location and is the only known
study for any of these windows.

We wish to thank Dr. James L. Yarnall, Professor of Art History and
Chair of the Department of Art and Art History, Salve Regina University,
Newport, Rhode Island, for his assistance cataloguing this lot.



56

ALFRED THOMPSON BRICHER (1837-1908)

Low Tide

signed with conjoined initials 'ATBricher' (lower left)

watercolor and pencil on paper

11 3/8 x 28in, image; 12 1/8 x 29 5/8in, sheet

\$5,000 - 7,000

Provenance

Private collection, Maryland.

Acquired by the present owner from the above.



(actual size)

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

57

JOHN FREDERICK PETO (1854-1907)

The Gray Jug
signed 'JF.Peto' (upper left)
oil on panel
3 5/8 x 5 1/8 in

\$6,000 - 8,000

Provenance

The Downtown Gallery, New York.
Morris Kantor, New York, by 1953.
Sale, Sotheby's, New York, April 17, 1975, lot 5.
Private collection, probably acquired from the above.
By descent to the present owner.

Literature

A. Frankenstein, *After the Hunt*, Berkeley, California, 1975,
pp. 17, 20, no. 18, p. 184, no. 7.

Accompanying this lot is a copy of a letter from Dr. Alfred
Frankenstein, dated 1974, discussing the painting.

The present lot bears an erroneous William M. Harnett (1848-1892)
signature, incised into the paint layer, at lower right. This misattribution
reflects a troubled history of paintings by John Frederick Peto being
falsely ascribed to the artist William Harnett after their mutual deaths.

Peto was a student and admirer of Harnett and produced still life
paintings in a parallel style. As Harnett rose to fame after his death,
public interest in the artist's works grew exponentially. Along with
numerous museums and institutions across the country adding his
paintings to their collections, important private collectors sought out
Harnett's works as well, including President Franklin D. Roosevelt
and Norman Rockefeller. Following the artist's first solo exhibition, an
acclaimed success held by the Downtown Gallery in New York, in
1939, the market was flooded with paintings attributed to Harnett.
This exposure created high demand for Harnett's paintings and as a
result forgers reattributed many of Peto's most successful paintings to
the name of William Harnett.

Due in large part to the scholarship of Alfred Frankenstein during the
period that followed in the 1940s, many of these falsely attributed
works have been reassigned to Peto, the present work included. *The
Gray Jug* is recorded in Frankenstein's book *After the Hunt*, among a
list of works he had reassigned to Peto by 1953.



58

WILLIAM BRADFORD (1823-1892)

Labrador Coast

signed and inscribed 'Wm Bradford / N.Y.' (lower right)

oil on canvas

12 x 19 7/8in

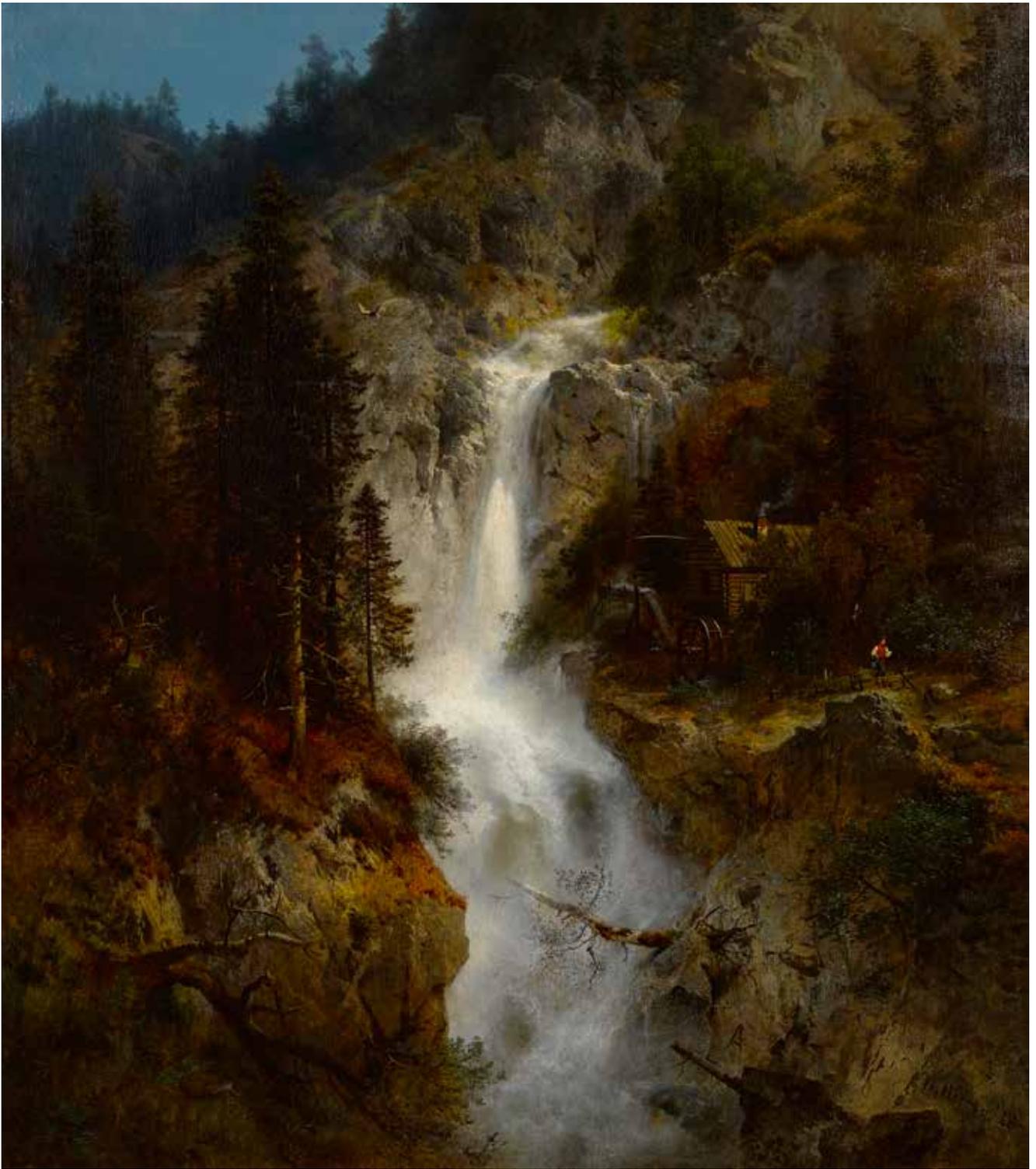
\$40,000 - 60,000

Provenance

The artist.

Albert Van Riper Family Collection, gift from the above.

Private collection, Georgia, by descent.



59



60

PROPERTY FROM A PRIVATE COLLECTION

59^W

HERMANN HERZOG (1832-1932)

Waterfall with Mill

signed and dated 'H. Herzog. 60' (lower right)

oil on canvas

44 3/4 x 39 1/4in

\$30,000 - 50,000

Provenance

Neumeister Kunstauktionen, Munich, Germany.

Acquired by the present owner from the above, 2010.

60^W ▲

SEVERIN ROESEN (1815-1872)

Fruit and Champagne on Double Tier

oil on canvas

30 1/8 x 40 1/8in

Painted *circa* 1854-58.

\$30,000 - 50,000

Provenance

Kennedy Galleries, Inc., New York, *circa* 1960.

Private collection, California.

with Bingham Gallery, Salt Lake City, Utah.

Leigh-North Gallery of American Art, West Valley City, Utah.

Acquired by the present owner from the above, 2007.

Exhibited

New York, Babcock Galleries, *Then & Now*, May 10-August 12, 2011, no. 24.

A letter of authenticity from Dr. Judith Hansen O'Toole accompanies this lot.



PROPERTY FROM A PRIVATE COLLECTION

61

DAVID JOHNSON (1827-1908)

Autumn Landscape

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

oil on panel

6 3/8 x 9 in

\$6,000 - 8,000

Provenance

Private collection, Old Lyme, Connecticut.

Sale, Shannon's Fine Art Auctioneers, Greenwich, Connecticut, April 26, 2007, lot 229.

Acquired by the present owner from the above.



PROPERTY FROM A PRIVATE COLLECTION

62^W

RALPH ALBERT BLAKELOCK (1845-1919)

Walking Along the River
signed 'Blakelock.' (lower left)
oil on canvas
27 1/4 x 35 1/4in

\$20,000 - 30,000

Provenance

Sale, Butterfield & Butterfield, Los Angeles, California, December 9,
1992, lot 3817.
Garzoli Gallery, San Rafael, California.
Acquired by the present owner from the above, 1996.

Accompanying this lot is a letter from Norman A. Geske assigning the
work to Category II among his inventory of authentic paintings by the
artist. The work is recorded as number NBI-1519.

PROPERTY FROM A PROMINENT NEW ENGLAND COLLECTION

63

EASTMAN JOHNSON (1824-1906)

Crossing a Stream (Pig-a-Back)

signed and dated 'E. Johnson /66.' (lower right)

oil on board

21 1/8 x 17in

\$100,000 - 150,000

Provenance

The artist.

General Benjamin Rush Cowen, Washington, D.C., circa 1870s.

Mrs. William Wyatt Breckinridge, granddaughter of the above, Montrose, Alabama, by descent, by 1954.

Mrs. J.A. Barnard, New York.

Kennedy Galleries, Inc., New York.

Private collection, New York, acquired from the above, 1964.

Babcock Galleries, New York.

Private collection, Massachusetts, acquired from the above, 2000.

By descent to the present owner.

Exhibited

Philadelphia, Pennsylvania, Artist's Fund Society, February 1867, no. 71 (as *Crossing the Brook*).

New York, Kennedy Galleries, Inc., *American Masters: 18th and 19th Centuries*, March 14-April 7, 1973, p. 30, no. 27, illustrated (as *Crossing the Brook*).

New York, Kennedy Galleries, Inc., *Art of America: Selected Painting and Sculpture 1770-1981*, November 11, 1981-January 15, 1982, n.p., no. 4, illustrated.

New York, Babcock Galleries, *From Light of Distant Skies: A Selection of 19th Century American Paintings*, April 8-August 11, 2010, no. 8 (as *Crossing the Stream*).

New York, Driscoll Babcock Galleries, *Refuge and Remembrance: Landscape Painting in the Civil War Era*, May 16-June 22, 2013 (as *Crossing the Stream*).

Literature

H.T. Tuckerman, *Book of the Artists*, New York, 1870, p. 471.

C.E. Clement and L. Hutton, *Artists of the Nineteenth Century and Their Works*, vol. 2, Boston, Massachusetts, 1889, p. 11.

P. Hills, *The Genre Painting of Eastman Johnson: The Sources and Development of His Style and Themes*, New York, 1977, p. 135 (as *Pig-a-Back*).

The present lot will be included in the forthcoming *catalogue raisonné* of the artist's work being prepared by Dr. Patricia Hills and is accompanied by her letter of authenticity. We wish to thank her for her assistance cataloguing this lot.

Eastman Johnson is most famously known for his paintings depicting mid-nineteenth century American life. *Crossing a Stream* was painted in 1866, one year after the end of the country's hard fought Civil War. Americans reeling from the realities of life after war were overwhelmed by reconstruction efforts, a daunting task among a changing economy and the emancipation of a large population of slaves. The present work differs from his journalistic paintings of the day and reflects a transition to more nostalgic images that Johnson and fellow artists began to favor in the 1860s. (P. Hills, et al, *Eastman Johnson: Painting America*, Brooklyn, New York, 1999, p. 159)

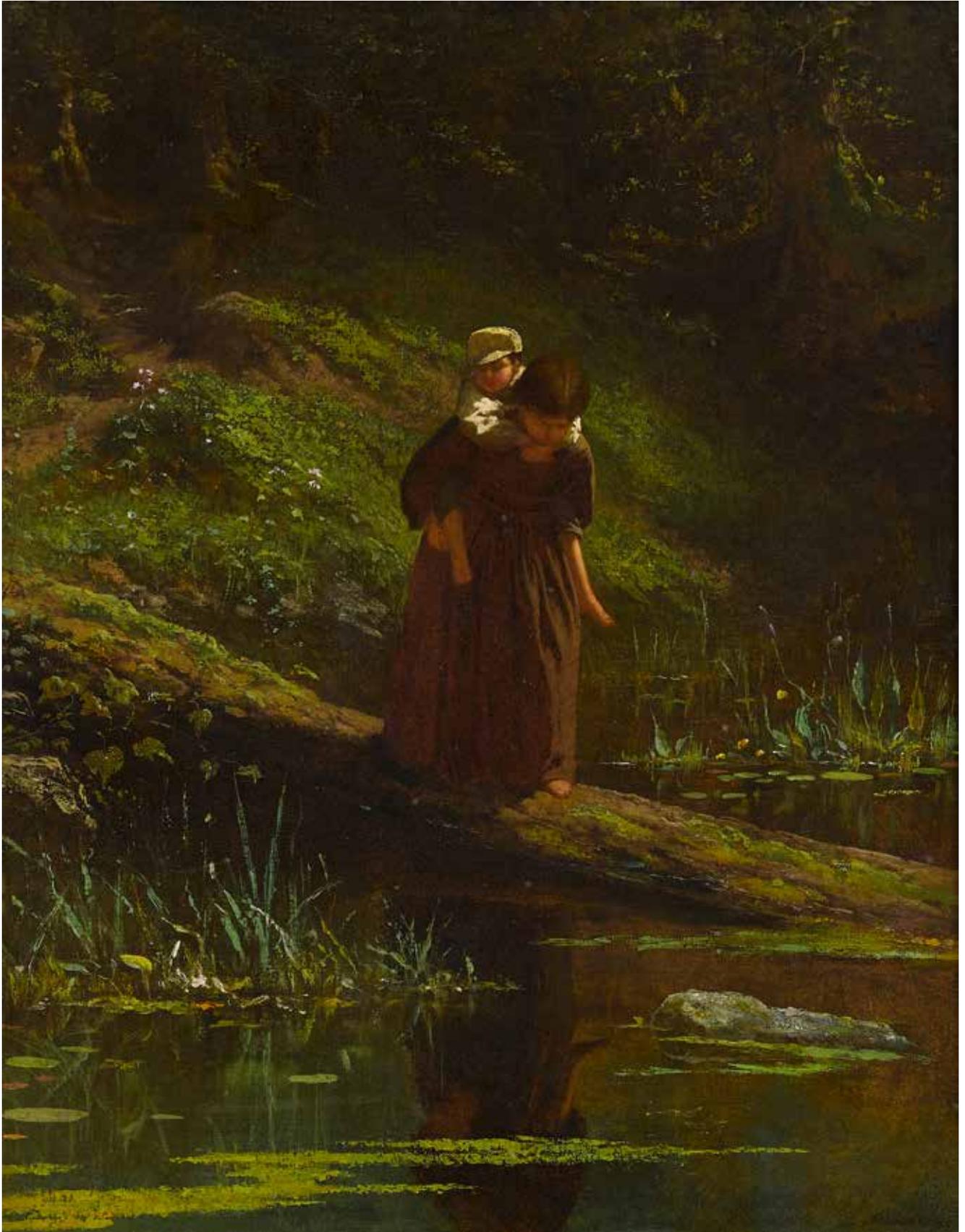
In an excerpt from Patricia Hills' letter regarding and accompanying the present work she observes, "There is a wonderful translucency of the water in the pond with the reflection of the girl and young boy delicately delineated in the water. The green paint representing the vegetation of plants and moss on the hill has been delicately scumbled to indicate sunshine coming through the trees. One also perceives the darkened shadows throughout the trees in the background. The features of the girl are indistinct, which is quite typical, although the boy's features are more strongly delineated."

Crossing a Stream relates to another painting completed by the artist one year earlier, in 1865, titled *Gathering Lilies*, in the collection of the National Gallery of Art, Washington, D.C. (fig. 1) A young woman crouches to collect water lilies suspended on the water's surface. Much like the present lot, *Crossing a Stream*, both women have ventured onto a small peninsula of rock which disappears into the calm waters. Their downward gaze admires the stream that surrounds them, greeted by green moss blanketing the tough stone beneath them. The viewer is at once met with the central figures, the sun highlights flashes of white on the small boy being carried on her back, suddenly the intimate detail of the vegetation encompassing them decorates our view. The work is as much a nature study as it is a genre scene.

At the time the present work was executed, Johnson spent much time with fellow painters and friends gathering regularly at the East Thirteenth Street apartments and the Tenth Street Studio building in New York. (T.A. Carbone, et al., *Eastman Johnson: Painting America*, Brooklyn, New York, 1999, p. 66) One can see the interest this circle of artists might have ignited in Johnson to pursue landscape subject matter in greater depth. *Crossing a Stream* merges the aesthetic appreciation of art-for-art's-sake with Johnson's assumed responsibility to document a country at the dawn of a new era.



Figure 1: *Gathering Lilies*, 1865, oil on board, 47 x 38 ¾ inches, National Gallery of Art, Washington, D.C., Paul Mellon Fund and Gift of Jo Ann and Julian Ganz, Jr., accession number 2008.66.3.





PROPERTY FROM A PRIVATE COLLECTION

64

HOMER DODGE MARTIN (1836-1897)

Sand Dunes, Lake Ontario

signed and dated 'H D Martin. 1874' (lower right)

oil on canvas

12 x 20in

\$8,000 - 12,000

Provenance

Miss Ima Hogg, Houston, Texas.

Museum of Fine Arts, Houston, Texas, gift of the above.

Sale, Sotheby's, New York, October 10, 2007, lot 90.

Acquired by the present owner from the above.



PROPERTY FROM A PRIVATE COLLECTION

65

WILLIAM STANLEY HASELTINE (1835-1900)

Lecco, Italy

signed 'W.S. Haseltine.' and dated indistinctly '186*' (lower right)

oil on canvas

14 1/4 X 21 in

Painted *circa* 1868.

\$7,000 - 10,000

Provenance

Garzoli Gallery, San Raphael, California.

Acquired by the present owner from the above, 1996.

We wish to thank Andrea Henderson Fahnestock for her assistance cataloging this lot.





67

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

66

LEVI WELLS PRENTICE (1851-1935)

River View

signed 'L.W.Prentice.' (lower left)

oil on canvas

22 1/4 x 18in

\$5,000 - 7,000

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

67

WILLIAM AIKEN WALKER (1838-1921)

Cabin Scene

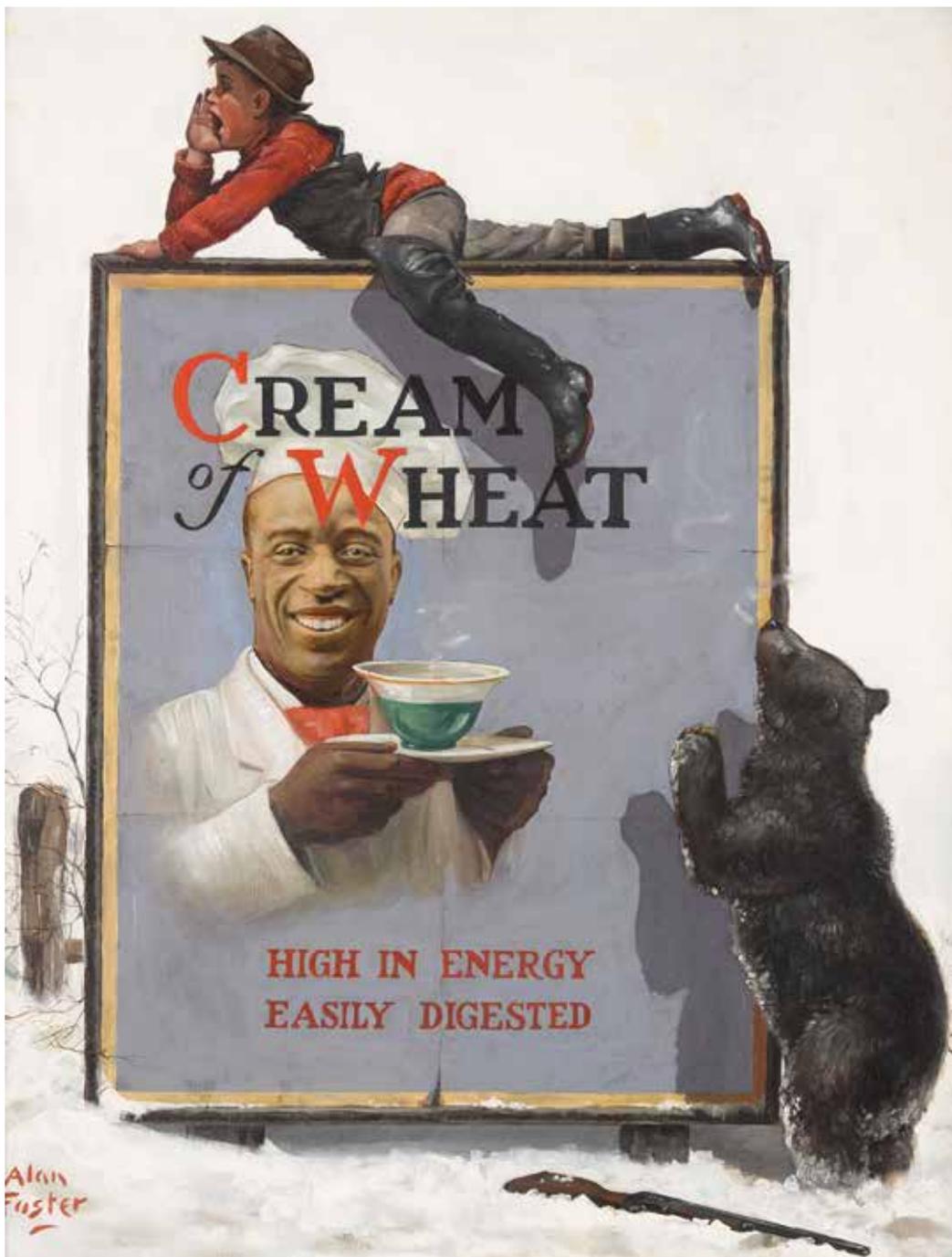
signed with conjoined initials 'WAWalker.' (lower left)

oil on board

6 1/4 x 12in

\$8,000 - 12,000

This work will be included in the forthcoming *catalogue raisonné* of the artist's works being prepared by John Fowler.



68

ALAN FOSTER (1892-1969)

High In Energy

signed 'Alan Foster' (lower left) and numbered '#334' (on the reverse)

oil and collage on canvas

25 x 19 1/2in

Painted in 1925.

\$6,000 - 8,000

Provenance

Nabisco Kraft Foods, Inc.

Illustration House, New York, acquired from the above.

Sale, Illustration House, New York, *Auction of Cream of Wheat Advertising Art*, December 8, 2007, lot 21.

Private collection.

Sale, Bonhams, New York, June 22, 2011, lot 22.

Acquired by the present owner from the above.



PROPERTY OF A FLORIDA PRIVATE COLLECTOR

69

LYNN BOGUE HUNT (1878-1960)

Prize-Winning Fish

signed 'Lynn / Bogue / Hunt' (lower left)

oil on canvas

30 x 22in

\$25,000 - 35,000

Literature

Field & Stream Magazine, March 1932, n.p., cover illustration.

The present lot is being sold with a copy of the March 1932 issue of *Field & Stream Magazine* in which the work was originally illustrated on the cover.

70

CHARLES ALBERT LOPEZ (1869-1906)

The Sprinter

inscribed 'Lopez 1902' and 'Copyrighted by / CHARLES A. LOPEZ. 1902.' and stamped 'CAST IN ONE PIECE BY / THE HENRY BONNARD BRONZE Co. / FOUNDERS. N.Y. 1902.' (along the base)
bronze with greenish-brown patina
17 1/4in high

\$5,000 - 7,000

Provenance

Private collection, Southern United States.
Acquired by the present owner from the above.

Literature

T. Tolles, ed., *American Sculpture in the Metropolitan Museum of Art, Volume II. A Catalogue of Works by Artists Born between 1865 and 1885*, New York, 2001, pp. 518-19, no. 231, another example illustrated.

According to T. Tolles, *The Sprinter*, modeled in 1902, is a unique subject among Charles Albert Lopez's sculptures as it is the only athletic figure the artist executed in bronze. Similarly, a work by Robert Tait McKenzie (1867-1938) was executed in the same year and of the same title, suggesting the subject of this athletic figure, a track runner posed in starting position before a race, was an enduring image of masculinity during the period. Likely as a result, a cast of Lopez's *The Sprinter* was selected by the United States Navy to serve as a championship trophy awarded to the Atlantic, Pacific, and Asiatic fleets competing in track athletics.

71

PAUL SAMPLE (1896-1974)

'Red Hot Bar on Chain' and 'Worker Holding Curled Metal with Tongs': Two Works

the first, signed 'Paul / Sample' (lower right), numbered '5' and inscribed with title (on the reverse); the second, signed 'Paul Sample' (lower right), numbered '6' and inscribed with title (on the reverse) each, oil on canvas
the first, 16 1/2 x 20 1/2in; the second, 16 1/8 x 20 1/4in
Painted circa 1936.

\$10,000 - 15,000

Provenance

Anaconda Wire & Cable Co., Great Falls, Montana.
Private collection, New York, gift of the above.
By descent to the present owner.

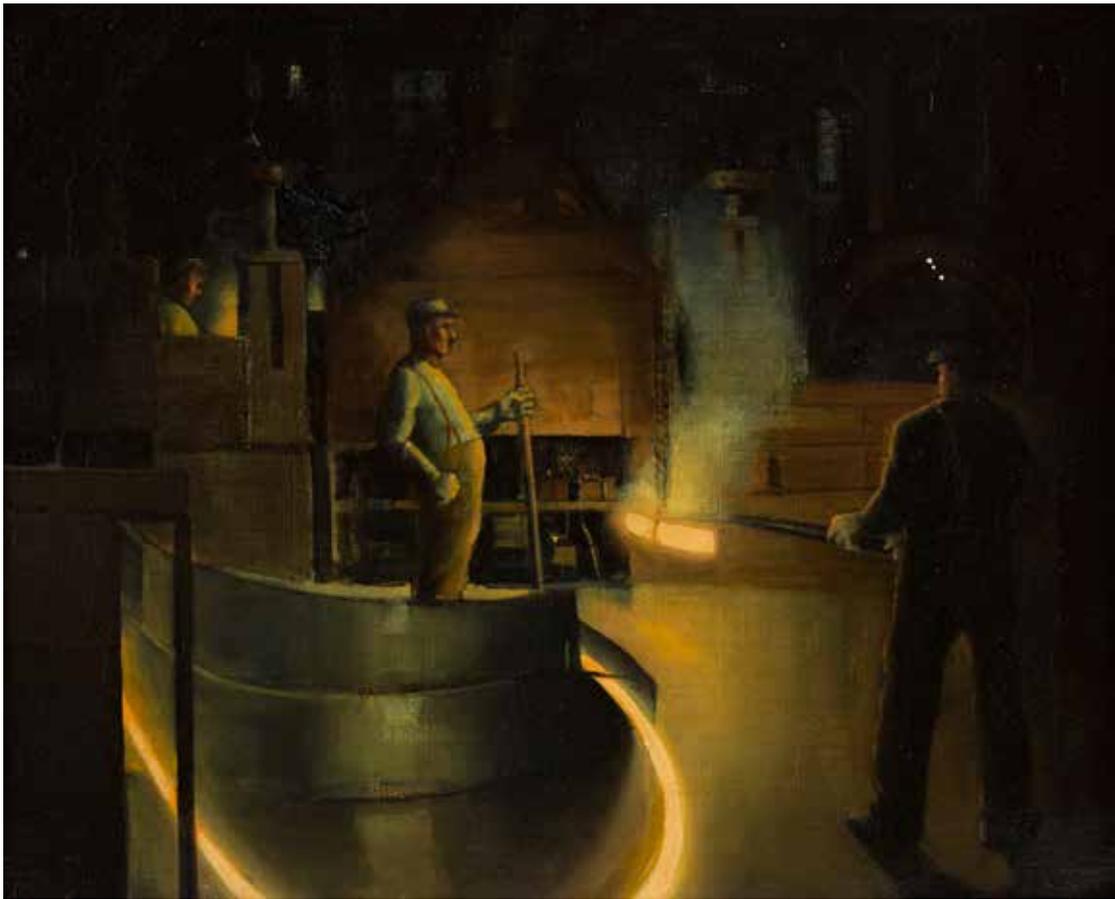
Literature

"Anaconda II," *Fortune Magazine*, vol. XV, no. 1, January 1937, pp. 74-75, both works illustrated.

The present lot is being sold with a copy of the January 1937 issue of *Fortune Magazine* in which these works were originally published.



70



72^W

JAMIE WYETH (BORN 1946)

Declaration of Independence

signed 'J. Wyeth' (lower left)

oil on canvas

40 x 30 1/4in

Painted in 2002.

\$150,000 - 250,000

Provenance

The artist.

with Frank E. Fowler, Lookout Mountain, Tennessee.

Private collection, acquired from the above.

Gift to the present owner, 2006.

This work has been recorded in the database of the artist's work being compiled by the Wyeth Center at the William A. Farnsworth Museum, Rockland, Maine.

In the mid-1970s, likely in response to the Bicentennial year, Jamie Wyeth finished several portraits of founding father Thomas Jefferson. This group of works, which appear to support historical representations of Jefferson, in a high collar gazing nobly beyond the viewer, embody the type of character studies most often associated with the artist's father, Andrew Wyeth (fig. 1).

The subject lot, *Declaration of Independence*, is a later work of the same theme which takes a far more narrative approach to this important and patriotic subject. In this composition, Jamie appears to be deliberately channeling his grandfather, N.C. Wyeth, who tackled the same subject for a 1940 calendar illustration titled *America in the Making*. While this influence is certainly indisputable, *Declaration of Independence* claims an overtly modern perspective. By animating his canvas at a dramatic angle and a focus on the mass of crumpled drafts in the foreground bathed in candlelight, Jamie creates a veritable bonfire before the author. The hood of the clock eerily emerges from the background almost disembodied from its trunk. Its glass face also reflects the candle's glow entirely obscuring the clock's dial. The figure of Jefferson with his tussled hair, surrounded by his earlier efforts, appears more in a quandary of second thoughts than contemplative.

Based on historical knowledge, Jamie appears to have quite accurately captured the labor of this momentous task. It is widely understood that when Thomas Jefferson was asked to draft the Declaration of Independence on June 11, 1776, he was the youngest member of the Continental Congress and not known for his oratory. He spent the better part of three weeks independently revising and editing a number of drafts to the document, although he was part of a committee of five that included John Adams and Benjamin Franklin. Jefferson completed his draft of the Declaration on June 28, 1776 and it was submitted to the Congress who edited about a quarter of it. Famously signed on the 4th of July, the document was announced to the public on the July 8, 1776.

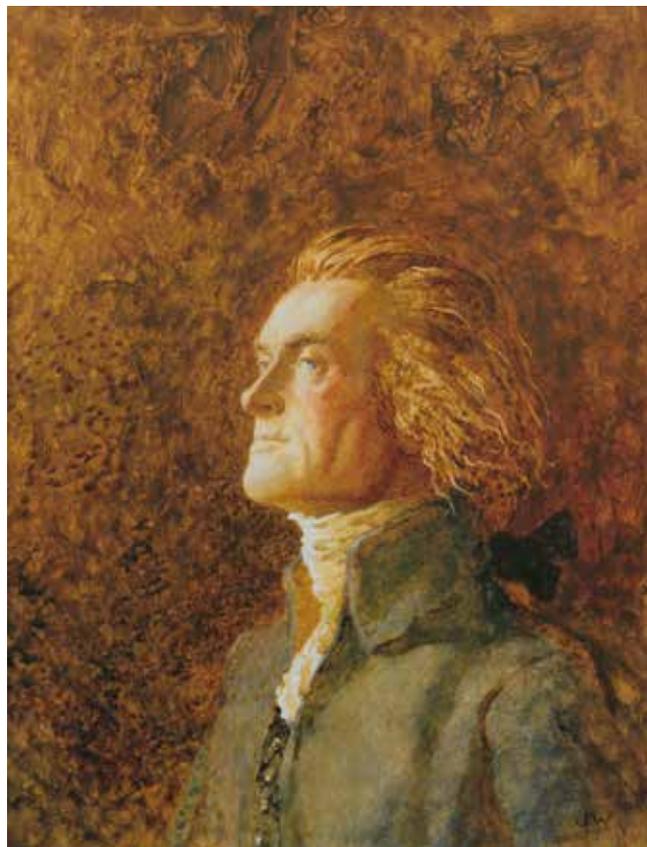


Figure 1: *Jefferson*, 1975, mixed media on board, 14 x 11 inches, Private Collection.



PROPERTY FROM THE ESTATE OF MRS. JANE RAU

73

ANDREW WYETH (1917-2009)

Blueberry Pickers

signed 'Andrew Wyeth' (lower right)

watercolor and pencil on paper laid down on board

17 7/8 x 21 7/8in

Executed in 1942.

\$80,000 - 120,000

Provenance

The artist.

Macbeth Gallery, New York.

Mr. Robert Rau, New York, acquired from the above, 1943.

By descent to the present owner.

Exhibited

Boston, Massachusetts, Doll & Richards, *Third Exhibition of Water Colors by Andrew Wyeth*, December 7-26, 1942, n.p., no. 1.

This work will be included in Betsy James Wyeth's forthcoming *catalogue raisonné* of the artist's work.

Though known for embracing Realism while New York favored the color-field canvases of the Abstract Expressionists, Andrew Wyeth often criticized himself for having too much concern for his subject matter. He is recalled as saying, "I think the great weakness in most of my work is subject matter. There's too much of it." Likely a symptom of the traditional artistic training Wyeth received at the hands of his father, the great American Illustrator, N.C. Wyeth, his early watercolors capture the spirit of an authentic young artist bucking mainstream trends.

Leading up to and during the early 1940s, the artist executed a number of watercolor studies in Maine, many of which were sent to New York to be exhibited and handled by Macbeth Gallery. *Blueberry Pickers*, the present work, is a particularly strong example of the culmination of this effort as evident in having passed through Macbeth Gallery ever so quickly before entering the private family collection in which it currently resides.

Wyeth painted what he knew – subjects, both landscape and figurative, were chosen based on the closeness that he felt with them. Whether it was the hills of Chadds Ford, Pennsylvania, or the landscape of Maine, all of these places represent that which he was familiar with. These subjects indirectly represented a part of him or at least his subconscious. The present work being no exception, depicts two male figures raking blueberries at Broad Cove Farm in Cushing Maine, a venue owned by the artist's wife's family.

Blueberry Pickers, observes an evolved quality rooted in a hybrid effort of Impressionism and Realism. Consisting of deep, exaggerated tones, including blues, greens, and browns, the seemingly quick execution is far more detailed and organized than the image might reveal at first glance. With figures placed on the hillside, partially obscured by the bramble and bushes from which they pick blueberries, the landscape almost overwhelms the subjects in this watercolor. Undoubtedly a transitional moment for Wyeth, who was moving away from his "Blue Sky" pictures of the late 1930s and into what would become his mature style, with a focus on figures over landscape and the blissful connection between the two, *Blueberry Pickers* is revealing.

Wyeth soon evolved into his mature, signature style, one as unique as it was personal. His color palette shifted to mostly earthy tones, and his compositions focused on figures over landscape or a complex combination of the two. While he endured traditional artistic training during his formative years, he later abandoned much of the confines of that formality, and rarely acknowledged the academic techniques involved in producing his art. Wyeth became primarily concerned with light, atmosphere, and the emotional impact of telling his story.





74

ANDREW WYETH (1917-2009)

Peasant Dress

signed 'Andrew Wyeth' (lower left)

pencil on paper

18 x 24in

Executed in 1971.

\$40,000 - 60,000

Provenance

The artist.

Leonard B. Andrews, Malvern, Pennsylvania, 1986.

AM Art, Inc., Shibuya, Tokyo, Japan, 1989.

Pacific Sun Trading Company, Wellesley, Massachusetts, 2005.

Private collection, acquired from the above.

Gift to the present owner, 2006.

Exhibited

Washington, D.C., National Gallery of Art, and elsewhere, *Andrew Wyeth: The Helga Pictures*, May 24, 1987-December 16, 1990, p. 40, no. 12, illustrated (also in translated publication, Tokyo, Japan, 1987).

West Palm Beach, Florida, Norton Museum of Art, and elsewhere, *Andrew Wyeth: The Helga Pictures*, January 13, 1996-June 29, 1997.

Omaha, Nebraska, Joslyn Art Museum, and elsewhere, *Andrew Wyeth's Helga Pictures: An Intimate Study*, May 4, 2002-January 5, 2003.

Lafayette, Louisiana, Paul and Lulu Hillard University Art Museum, University of Louisiana, and elsewhere, *Andrew Wyeth: The Helga Pictures*, April 21, 2004-January 9, 2005, p. 18, no. 5, illustrated (also in Chinese translated publication, Washington, D.C., 2004).

New York, Adelson Galleries, *Andrew Wyeth: Helga on Paper*, November 3-December 22, 2006, p. 28, no. 8, illustrated.

This work will be included in Betsy James Wyeth's forthcoming *catalogue raisonné* of the artist's work.

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75

ANDREW WYETH (1917-2009)

Asleep

signed 'Andrew Wyeth' (upper right)

watercolor and pencil on paper

17 3/4 x 13 1/2in

Executed in 1972.

\$50,000 - 70,000

Provenance

The artist.

Leonard B. Andrews, Malvern, Pennsylvania, 1986.

AM Art, Inc., Shibuya, Tokyo, Japan, 1989.

Pacific Sun Trading Company, Wellesley, Massachusetts, 2005.

Private collection, acquired from the above.

Gift to the present owner, 2006.

Exhibited

Washington, D.C., National Gallery of Art, and elsewhere, *Andrew Wyeth: The Helga Pictures*, May 24, 1987-December 16, 1990, p. 103, no. 109, illustrated.

New York, Adelson Galleries, *Andrew Wyeth: Helga on Paper*, November 3-December 22, 2006, p. 69, no. 42, illustrated.

This work will be included in Betsy James Wyeth's forthcoming *catalogue raisonné* of the artist's work.

76

ANDREW WYETH (1917-2009)

Nude

signed 'A. Wyeth' (lower right)
watercolor and pencil on paper
21 5/8 x 29 3/8in
Executed in 1976.

\$250,000 - 350,000

Provenance

The artist.

Leonard B. Andrews, Malvern, Pennsylvania, 1986.
AM Art, Inc., Shibuya, Tokyo, Japan, 1989.
Pacific Sun Trading Company, Wellesley, Massachusetts, 2005.
Private collection, acquired from the above.
Gift to the present owner, 2006.

Exhibited

Washington, D.C., National Gallery of Art, and elsewhere, *Andrew Wyeth: The Helga Pictures*, May 24, 1987-December 16, 1990, p. 85, no. 79, illustrated (also in translated publication, Tokyo, Japan, 1987).
Chadds Ford, Pennsylvania, Brandywine River Museum, and elsewhere, *The Helga Pictures: Then and Now*, September 24, 1992-October 17, 1993.
West Palm Beach, Florida, Norton Museum of Art, and elsewhere, *Andrew Wyeth: The Helga Pictures*, January 13, 1996-June 29, 1997.
Louisville, Kentucky, J.B. Speed Art Museum, *Wyeth: Three Generations*, June 2, 1998-August 16, 1998.
Omaha, Nebraska, Joslyn Art Museum, and elsewhere, *Andrew Wyeth's Helga Pictures: An Intimate Study*, May 4, 2002-January 5, 2003.
Lafayette, Louisiana, Paul and Lulu Hillard University Art Museum, University of Louisiana, and elsewhere, *Andrew Wyeth: The Helga Pictures*, April 21, 2004-January 9 2005, p. 45, no. 28, illustrated (also in Chinese translated publication, Washington, D.C., 2004).

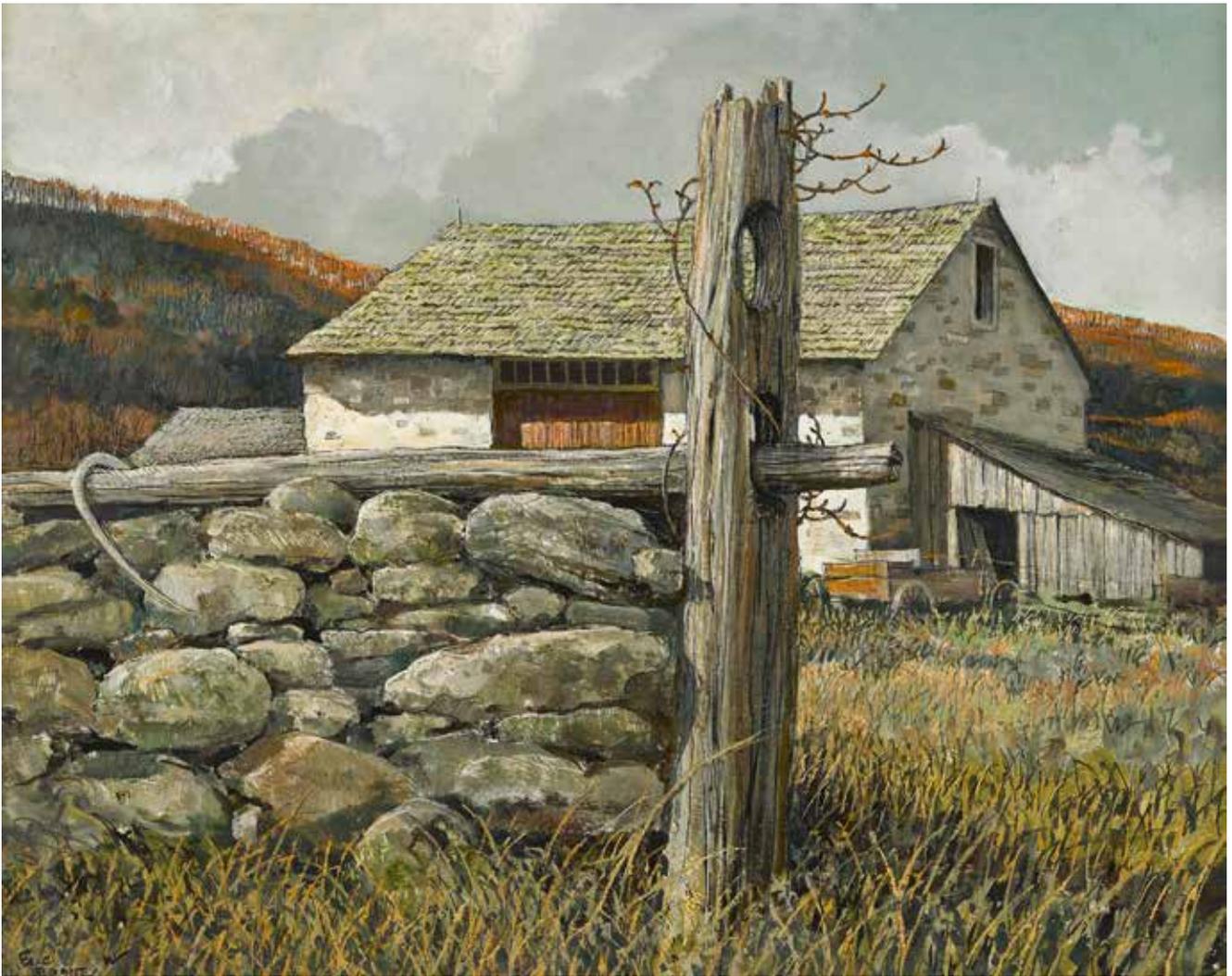
This work will be included in Betsy James Wyeth's forthcoming *catalogue raisonné* of the artist's work.

Over a fifteen-year period, beginning in 1971, Andrew Wyeth painted the model Helga Testorf almost exclusively and in complete seclusion. He worked tirelessly on the series, sitting for long sessions with the model, recording every feature and curve of her form. The Helga Pictures became a series so deeply important to Wyeth, he preserved the entire body of work in his studio, never seen by his peers or family for nearly two decades. Wyeth did not commit his signature to the numerous paper sheets and tempera panels depicting Helga until 1985 when the series was resolved and he eventually revealed the works to the public. Once exhibited, The Helga Pictures became a sensation, one such painting gracing the cover of *Time Magazine*, in August of 1986. The portfolio was received with high regard and fascination, securing the artist's position as one of the most important artists of the twentieth century.

The present work, *Nude*, features Helga from behind, gazing beyond the confines of the space in which she stands, into the window before her. Wyeth renders Helga here in pencil, later outlining her form with watercolor in a warm palette of yellows, browns and beige. Her silhouette is highlighted as light from the window touches the curve of her shoulder, hip and neck. An intimate moment, certainly, Wyeth appears to have captured his subject in a moment of quiet contemplation.

The mystique of the present work is emphasized by the seemingly simplified view beyond the window frame, however obscured as it may be. The abstract, pencil lined landscape void of color implies a cold, white and perhaps barren view that strikes a contrast to Helga's supple stature. *Nude* defines the most simplified version of Wyeth's relationship with his model and her relationship with the world just outside the window.





77

ERIC SLOANE (1905-1985)

The Sickle

signed 'Eric Sloane' (lower left) and signed again and inscribed with title (on the reverse)

oil on board

23 1/2 x 29 3/4in

\$7,000 - 10,000



PROPERTY FROM THE ESTATE OF MRS. JANE RAU

78

ROBERT REMSEN VICKREY (1926-2011)

Winter Pattern (Snow and Rocks)

signed 'Robert Vickrey' (lower right) and inscribed with title 'Winter

Pattern' (on the reverse)

watercolor and gouache on paper

21 5/8 x 28 7/8in

\$4,000 - 6,000

Provenance

Midtown Galleries, New York.

Mr. Robert Rau, New York, acquired from the above, 1960.

By descent to the present owner.

79

ANDREW WYETH (1917-2009)

Hide and Seek (Study for *Dryad*)

signed 'A. Wyeth.' (lower left)

watercolor and pencil on paper

27 1/2 x 19 3/4in

Executed in 2000.

\$300,000 - 500,000

Provenance

The artist.

Frank E. Fowler, Lookout Mountain, Tennessee.

Private collection, acquired from the above, 2000.

Gift to the present owner, 2006.

This work will be included in Betsy James Wyeth's forthcoming *catalogue raisonné* of the artist's work.

Hide and Seek features Senna Moore, a young local of the Chadds Ford, Pennsylvania, community in which Andrew Wyeth was ingrained. He spotted her one night in the late 1990s at a dinner party where she was passing hors d'oeuvres and he was taken with her almost immediately. By 1997, Moore would become a regular model for Wyeth and one of the many prominent African American figures he painted throughout his extensive career.

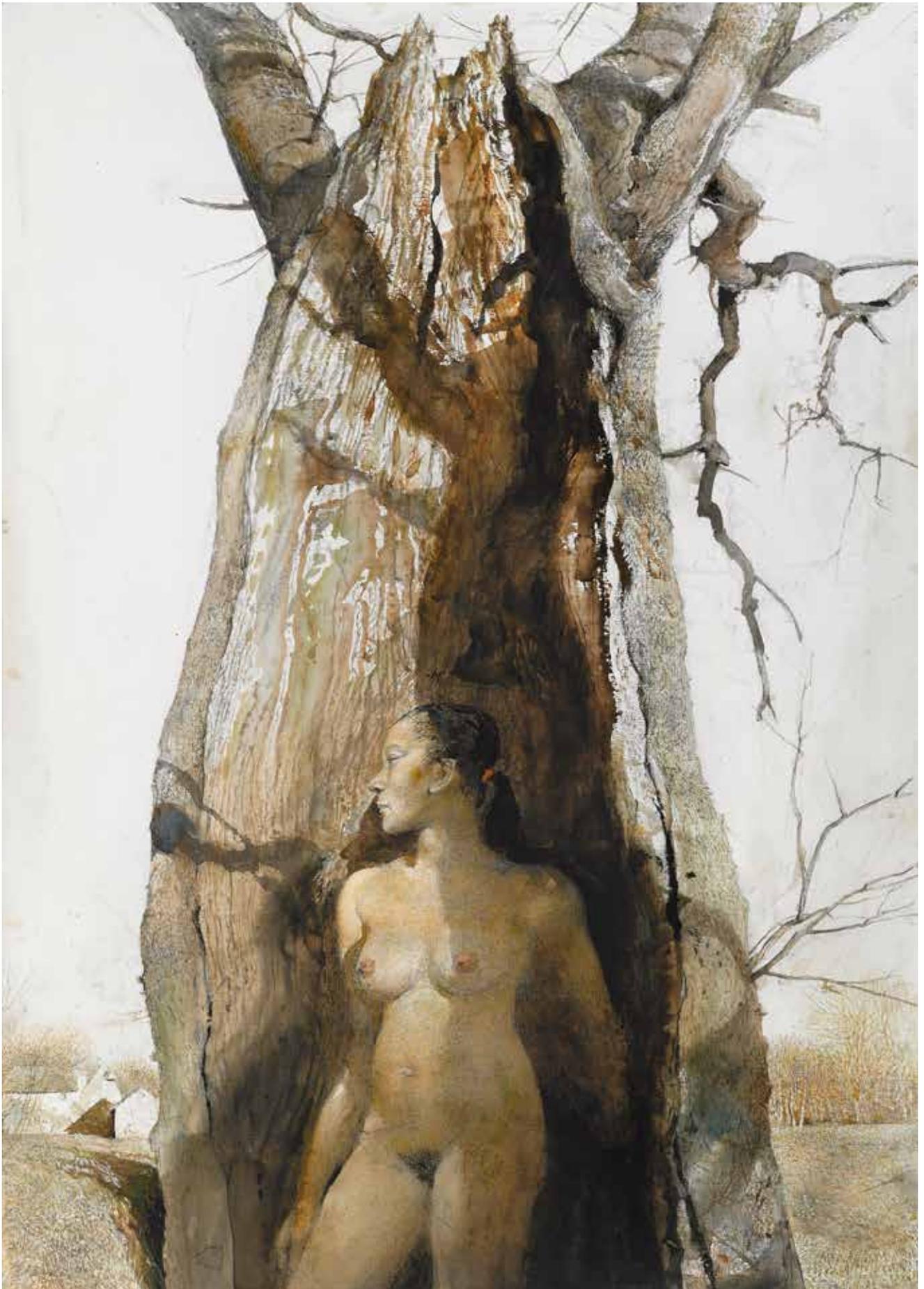
Perhaps Wyeth's most significant work which featured Moore is *Dryad*, a tempera on panel first rendered in 2000 which remains in the collection of Mrs. Betsy James Wyeth, the artist's widow. In *Hide and Seek*, Wyeth places Moore hidden inside a hollowed out tree. In the shadows of the dark enclave she stands exposed to the viewer, peering outward, defiantly surveying the landscape around her. Her exposed skin appears almost concealed by the tree, a barricade which wraps around her so comfortably, as if her nude form and nature are one.

Dryad was one of the artist's last major efforts in tempera, though initially conceived in 2000, the artist revisited the work in 2007, altering Senna's placement inside the composition. Wyeth then applied a darker wash over the figure and interior of the tree, as to darken the cave-like structure and keep her in shadow. Eventually he worked her out entirely with a sweep of black paint through the trunk of the tree. Though this technique was quite rare for the artist, he is known to have reworked a select number of his major temperas, more often than not with the intention of simplifying his compositions, removing what he must have considered excess detail.

Hide and Seek recalls the essence of the artist's most celebrated works of the 1960s and 1970s, intimate portraits of the people and places that inspired him, and exhibits his skill as a mature artist. It is of no surprise then that Wyeth's sensuous depiction of Moore in *Hide and Seek* recalls his earlier nude portrait series of Helga Testorf, a German neighbor Wyeth secretly painted between 1971 and 1985. Wyeth once explained, "I'm involved with the people I paint. They become my friends." (As quoted in M.L. Kotz, Artnews.com, May 1, 2001)



(verso)





80

MALVINA HOFFMAN (1887-1966)

Mongolian Dancer

inscribed '© Malvina Hoffman / Peking 32' (on the base)

bronze with greenish-blue patina

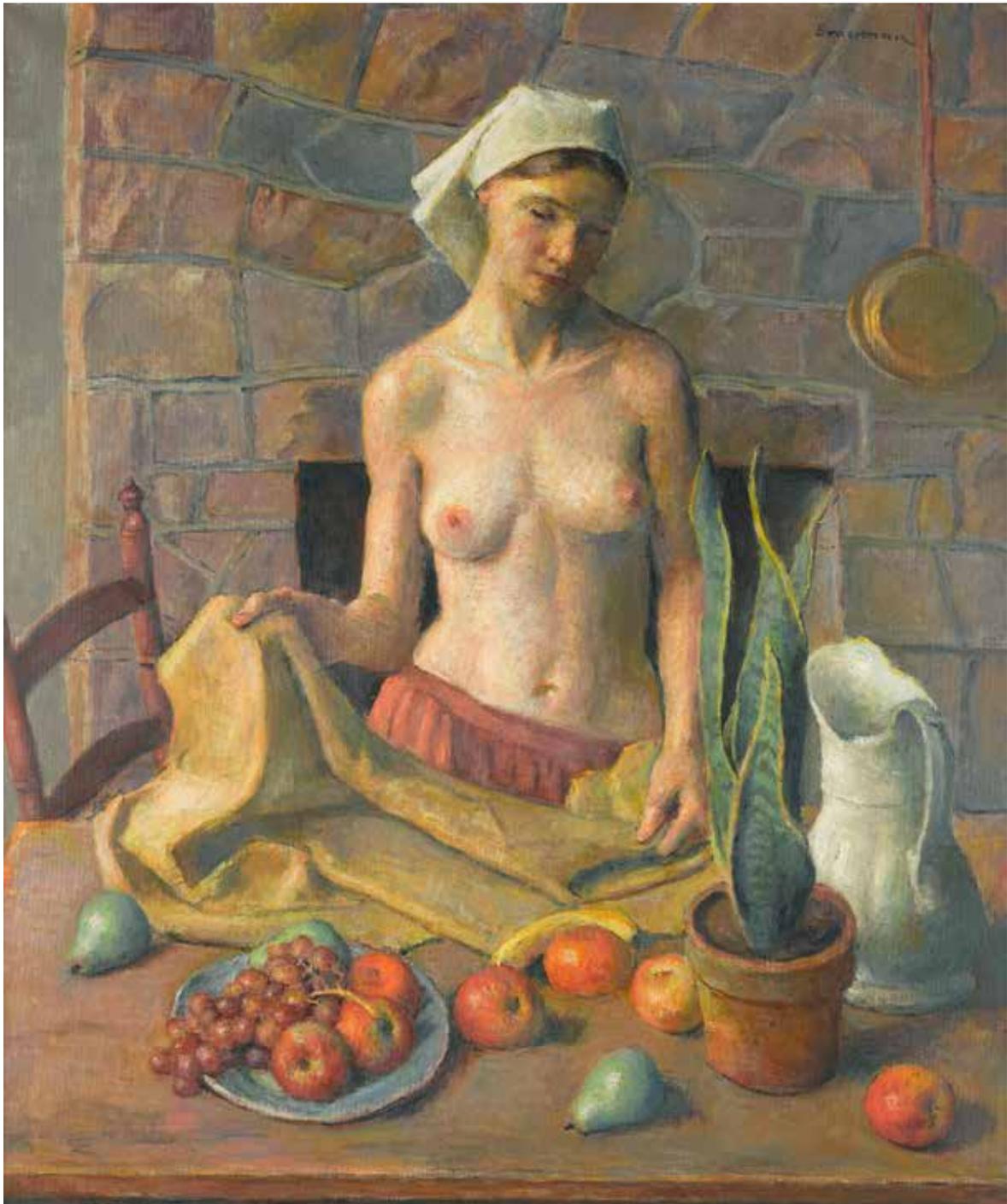
24 1/2in high

\$20,000 - 30,000

Provenance

Private collection, *circa* 1970s.

By descent to the present owner.



81

ROBERT BRACKMAN (1898-1980)

In Morning Light

signed 'Brackman' (upper right) and signed again and inscribed with title "'In Morning Light' / Robert Brackman / Noank, Conn.'" (on the reverse)

oil on canvas

36 x 30in

\$7,000 - 10,000

Provenance

The artist.

Private collection, New York, gift of the above.

By descent to the present owner.

Exhibited

New York, National Academy of Design, *151st Annual Exhibition: Oils, Sculpture, Graphics, Watercolors*, February 28-March 21, 1976, p. 15, no. 137.

ALBERT EDWARD YORK (1926-2009)

Begonia Plant in Flower Pot
 signed 'A. York' (on the reverse)
 oil on canvas laid down on panel
 12 1/2 x 12in
 Painted in 1968.

\$70,000 - 100,000

Provenance

The artist.
 Davis Galleries, New York, 1968.
 Private collection, acquired from the above, 1968.
 By descent to the present owner, 1986.

Exhibited

New York, Davis Galleries, *Albert York: A Selection of Recent Oils*, April 2-20, 1968.
 New York, Davis & Long Company, *Albert York*, February 22-March 22 1975, n.p., no. 37.

This work will be included in the forthcoming *catalogue raisonné* of the artist's work being compiled by Cecily Langdale, of Davis & Langdale Company, Inc., New York. We wish to thank her for her assistance cataloguing this lot.

"I think we live in a paradise. This is a Garden of Eden," Albert York once told *The New Yorker's* Calvin Thomkins. He continued, "really it is. It might be the only paradise we ever know, and it's just so beautiful, with the trees and everything here, and you feel you want to paint it. Put it into a design." (as quoted in W. Corbett, *Albert York*, Boston, Massachusetts, 2010, n.p.)

In contrast to the inspired words spoken by the artist above, Albert York endured far less spirited beginnings, having been born in Detroit and raised during the Great Depression. His parents separated soon after his birth and his father, a Canadian who found employment in the auto industry, placed him with a boarding nursery school for the first seven years of his life. York's artistic impulses surfaced early and motivated him to draw figures and animals in charcoal.

These urges stayed with him after he was sent to live with his aunt in Ontario at the age of fourteen where, in high school, he studied with a local artist. York later went on to study at the Ontario College of Art and Design and the Society of Arts and Crafts in Detroit before he was drafted to the Army in 1951 for active duty in South Korea. After two years of service, he was discharged and went directly to New York City where he aspired to enroll in the Art Students League and resume painting. Sadly, when the fees were too high for his participation, York was forced to take a number of manual labor jobs that left him little time for painting. He would eventually find his way into night classes with American artist Raphael Soyer (1899-1987). (Ibid, n.p.)

By 1959, York's luck seemed to turn. The connections he gained in Soyer's classes lead him to a position at Robert Kulicke's frame production studio where he worked as a gilder. In the same year, he also met Virginia Mann Caldwell, who would later become his wife. By 1963, York was introduced to Roy Davis, an art dealer and founder of Davis Galleries in New York, which was known for handling contemporaneous artists like Aaron Shikler (1922-2015) and David Levine (1910-2005). Davis proved vastly important to York and the advancement of his standing within the New York art scene. (Ibid, n.p.)

The present work, *Begonia Plant in Flower Pot*, was painted in 1968, only five years after Davis began his representation of the artist. Its honest and calming palette is indicative of the arrangements York composed in the 1960s. When describing York's floral and plant compositions in oil, William Corbett, a poet and York enthusiast wrote: "They are natural and painted with total conviction. The flowers are not prettified. They have no sweetness about them nor are they delicate. Their beauty is uncompromised by sentiment. York does not attempt to elicit our sympathy: these flowers belong where they are, having been placed with a certain nonchalance yet painted with lavish strokes and total attention. It is this concentrated attention which York gives to his viewer." (Ibid, n.p.)

Albert York's paintings, which were collected by a number of prestigious and noteworthy figures in New York in the latter half of the twentieth century, retain a quietness that provided a sharp contrast to city life. Corbett eloquently summarized this when he wrote: "They are instances of the beauty humans ceaselessly make, beauty that is its own reward, beauty that disregards our woes and is inexplicable, deep and clear." He goes on to say that, "York's flowers remind us that beauty is here too and stillness, moments for rest and meditation, moments apart to think about and feel what is in the world independent of the human urge to command and control." (Ibid, n.p.)





83

ISRAEL HERSHBERG (ISRAELI, BORN 1948)

Landscape

signed and dated 'I Hershberg 71' (lower right)

oil on canvas

16 x 18in

\$7,000 - 10,000

Provenance

The artist.

Private collection, New York, acquired from the above, 1972.

Estate of the above.

Acquired by the present owner from the above.

Born in 1948, Israel Hershberg spent most of his early life in Israel. At approximately ten years old, he moved with his parents to the United States where he later attended the Brooklyn Museum School in Brooklyn, New York, from 1966 until 1968. Four years later, in 1972, Hershberg received a Bachelor of Fine Arts from Pratt Institute, Brooklyn, New York, and a year after that, his Master of Arts from the State University of New York in Albany. For the decade that followed, Hershberg taught painting and drawing at the Maryland Institute College of Art, Baltimore, Maryland, and then for one additional year, at the New York Academy of Art before returning to Israel in 1984.

The present work, painted in 1971 when Hershberg was still a Fine Art student at Pratt, is an early example of the artist's success with landscape. His confident handling of pigments, fluid execution and subtle touches of color in a muted palette, are reminiscent of the work of contemporary painter Fairfield Porter. Hershberg sold the present work to a private collector in upstate New York in 1972, likely while he was studying at the State University of New York in Albany.

Hershberg's paintings reside in the collections of numerous international institutions, including the Jewish Museum, New York, the Tel Aviv Museum of Art, Tel Aviv, Israel and the Israel Museum, Jerusalem, Israel.



PROPERTY FROM THE ESTATE OF MRS. JANE RAU

84

RAPHAEL SOYER (1899-1987)

Pensive Mood

signed 'Raphael / Soyer' (upper right)

oil on canvas

20 x 14in

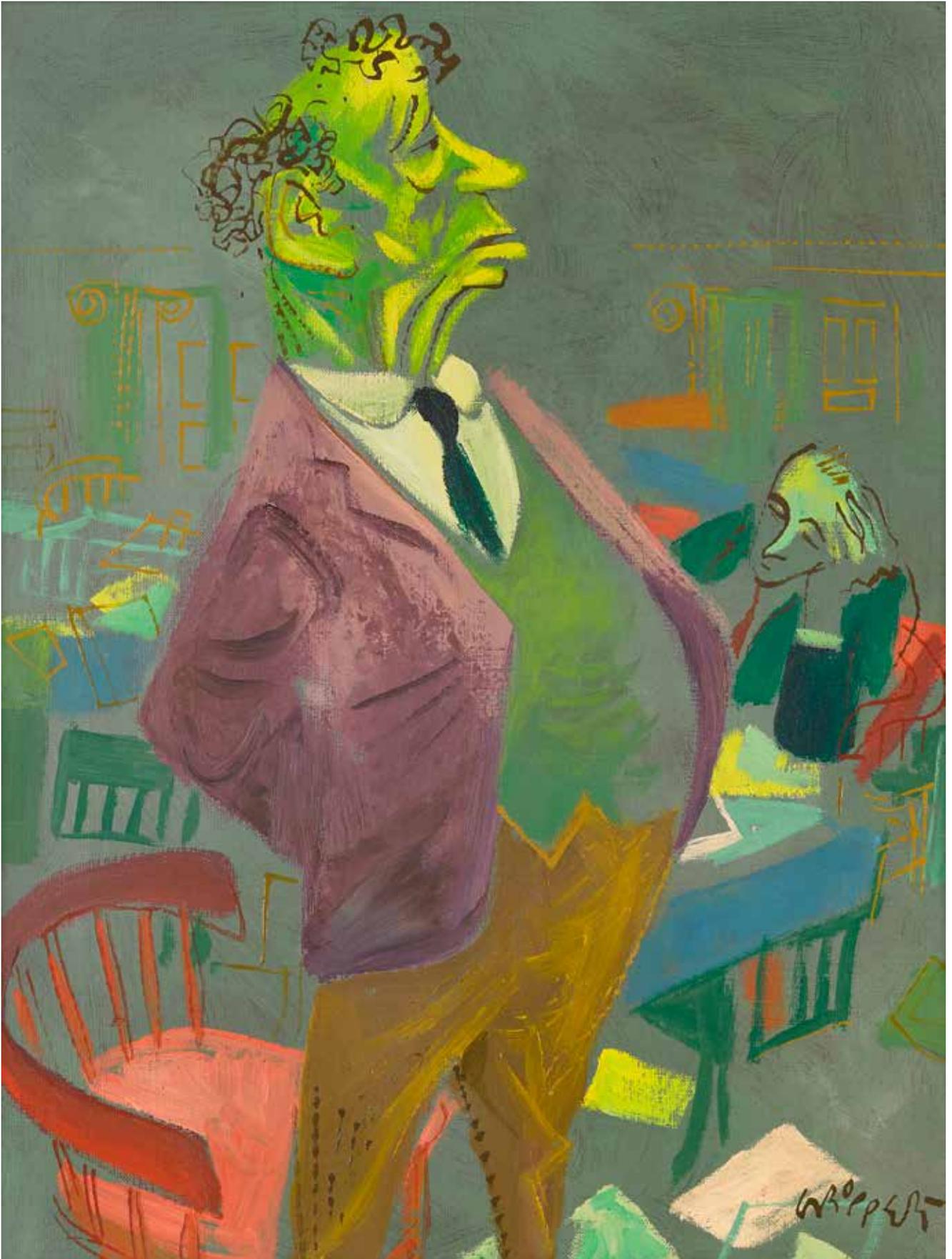
\$5,000 - 7,000

Provenance

Associated American Artists, New York.

Mr. Robert Rau, New York, probably acquired from the above.

By descent to the present owner.





86

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

85

WILLIAM GROPPER (1897-1977)

Senate Minority Leader
signed 'Gropper' (lower right) and inscribed with title (on the backing
board)

oil on canvas
18 1/8 x 14in

\$4,000 - 6,000

PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

86

WOLF KAHN (BORN 1927)

Green Foreground, Warm Background
signed 'W Kahn' (lower right), numbered '#93-1991' (on the reverse)
and numbered again and inscribed with title and dimensions (on the
stretcher)

oil on canvas
26 x 38in

\$15,000 - 25,000

Provenance

The artist.
Lillian Kornbluth Gallery, Fair Lawn, New Jersey.
Acquired by the present owner from the above.

END OF SALE

**IMPRESSIONIST
& MODERN ART**

Wednesday May 17, 5pm
New York

HENRI MATISSE (1869-1954)

Arbre de neige
gouache and découpage on paper
16 x 10 1/4 in (40.5 x 26.3 cm)
Created in 1947

US\$800,000 - 1,200,000

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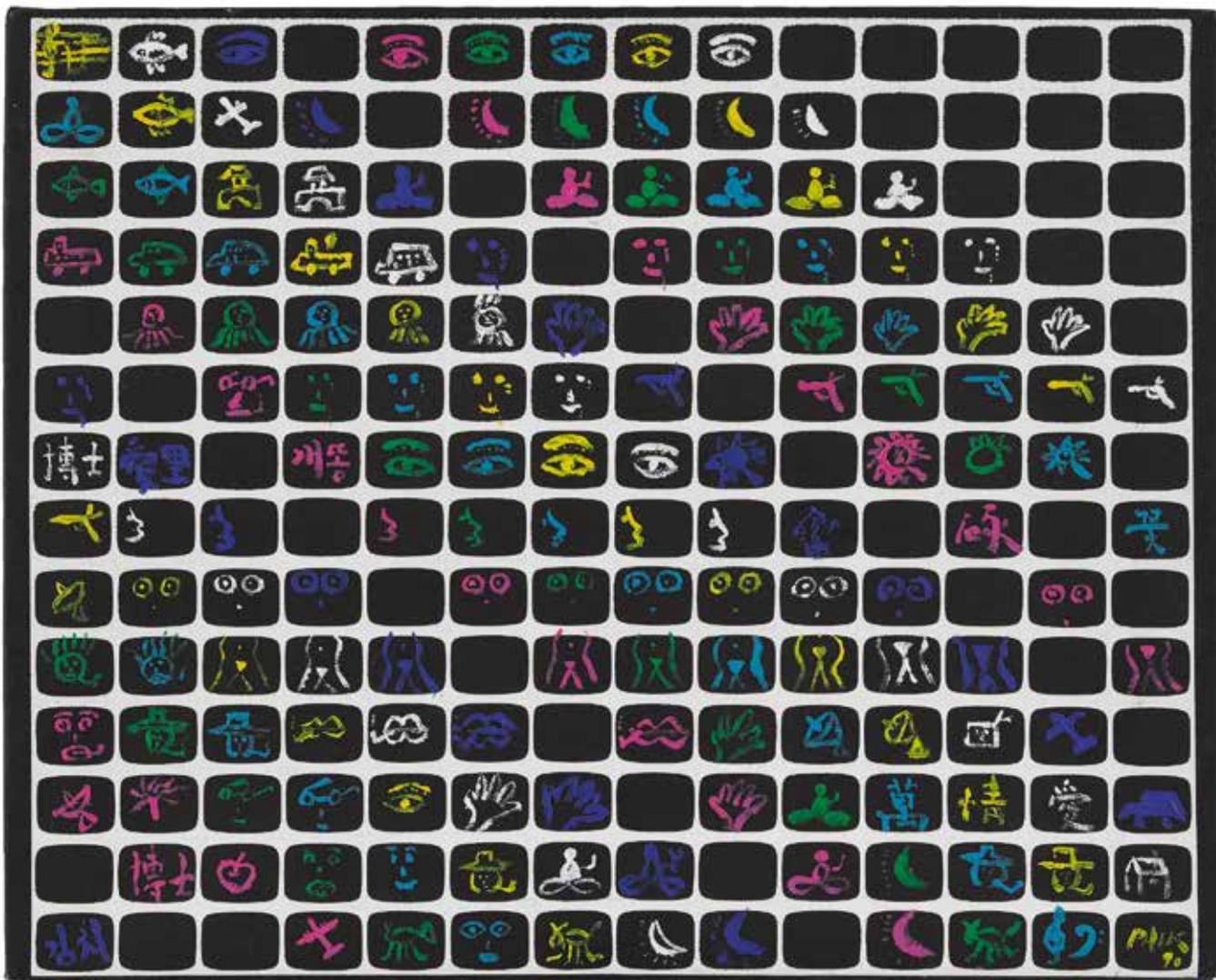
Untitled
Acrylic on canvas
45.7 x 56 cm. (18 x 22 in.)
Painted in 1990
HK\$150,000 - 200,000
(US\$18,000 - 24,000)

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Heiße Ecke, 1987
oil on board
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Sold for: £497,000 (\$619,926)

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Tuesday May 16, 4pm
New York

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ROY LICHTENSTEIN (1923-1997)

Brushstroke Head I, 1987
painted and patinated bronze
39 3/4 x 16 1/2 x 8 1/2 in.
101 x 41.9 x 21.6 cm
\$700,000 - 900,000

This work is number five from an
edition of six plus one artist's proof.



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EDGAR PAYNE (1883-1947)

A Rider with Packhorses in the
Sierras; A Sierra Lake (double-sided)
oil on canvas
25 x 30in
\$120,000 - 160,000

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(Artist)

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

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

Studio of (Artist)

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

Circle of (Artist)

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

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

Manner of (Artist)

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

After (Artist)

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

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

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Signed

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

Bears Signature

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

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(323) 850 6090 fax

Monday - Friday, 8.30am to 5pm

BONHAMS *

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San Francisco California 94103
(800) 223 2854

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Ivan Briggs, ext. 23255

BONHAMS *

LOS ANGELES DEPARTMENTS
7601 W. Sunset Boulevard
Los Angeles California 90046
(800) 223 2854

20th Century Decorative Arts

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20th Century Fine Art

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African, Oceanic & Pre-Columbian Art

Fredric W. Backlar, ext. 65416 †

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Catherine Williamson, ext. 65442

Coins & Banknotes

Paul Song, ext. 65455

Entertainment Memorabilia

Catherine Williamson, ext. 65442
Dana Hawkes, (978) 283 1518

Furniture & Decorative Arts

Andrew Jones, ext. 65432

Furniture & Decorative Arts, American

Brooke Sivo, ext. 65420

Jewelry & Watches

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Claire De Biasio-Paris, ext. 65483

Collectors' Motorcars & Motorcycles

Nick Smith, ext. 65470

Contemporary Art

Dane Jensen, ext. 65451

Photographs & Prints

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Scot Levitt, ext. 65425

Paintings - European

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Trusts & Estates

Leslie Wright, ext. 65408
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* Indicates saleroom

† Indicates independent contractor

The following information is recorded and available 24 hours a day, 7 days a week, through our telephone system:

- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results

CONDITIONS OF SALE

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$150,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$150,000 UP TO AND INCLUDING \$3,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$3,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

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

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

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

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

Unless indicated by the ρ 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 offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Friday December 2 without penalty. After December 2 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

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



IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **4PM ON WEDNESDAY MAY 31, 2017** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 9AM ON FRIDAY JUNE 2

Address
 Cadogan Tate
 301 Norman Ave
 Brooklyn, NY 11222

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

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

SMALL OBJECTS

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

Please contact Catherine More at Cadogan Tate Fine Art Storage at
 +1 (917) 464 4346
 +1 (347) 468 9916 (fax)
 c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at
 +1 (917) 464 4346 or
 c.more@cadogantatefineart.com

PAYMENT

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

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

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

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

PLEASE NOTE

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

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

OVERSIZED LOTS

3	34	40	60
14	35	46	62
31	36	48	72
33	38	59	

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Bonhams

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Paddle number (for office use only)

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

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

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

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

If successful

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

Please email or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
Fax +1 (212) 644 9009
bids.us@bonhams.com

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

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

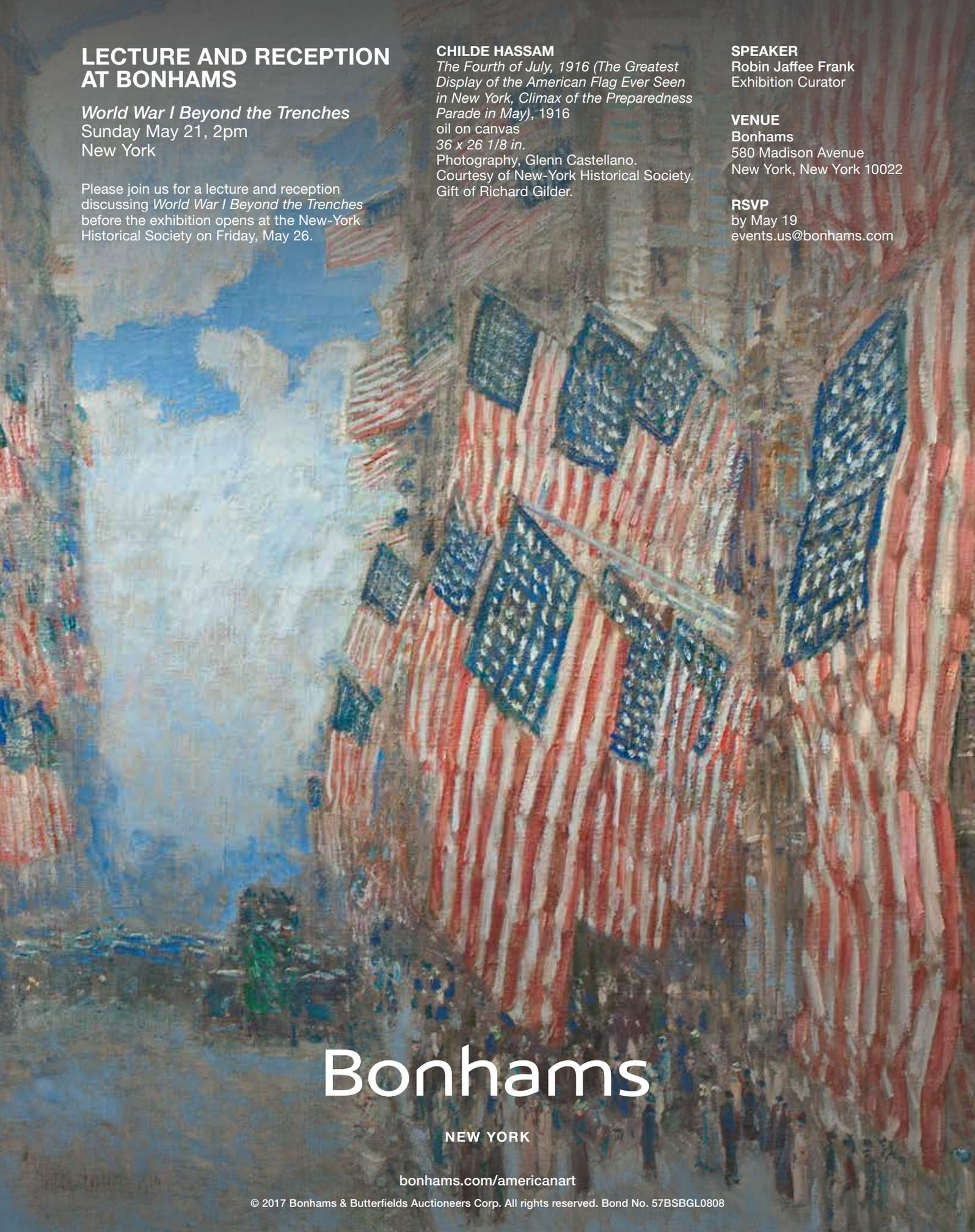
Please note that all telephone calls are recorded.

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

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

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

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



**LECTURE AND RECEPTION
AT BONHAMS**

World War I Beyond the Trenches
Sunday May 21, 2pm
New York

Please join us for a lecture and reception discussing *World War I Beyond the Trenches* before the exhibition opens at the New-York Historical Society on Friday, May 26.

CHILDE HASSAM

The Fourth of July, 1916 (The Greatest Display of the American Flag Ever Seen in New York, Climax of the Preparedness Parade in May), 1916
oil on canvas
36 x 26 1/8 in.
Photography, Glenn Castellano.
Courtesy of New-York Historical Society.
Gift of Richard Gilder.

SPEAKER

Robin Jaffee Frank
Exhibition Curator

VENUE

Bonhams
580 Madison Avenue
New York, New York 10022

RSVP

by May 19
events.us@bonhams.com

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