

AMERICAN ART

Monday November 20, 2017

Bonhams

NEW YORK



AMERICAN ART

Monday November 20, 2017 at 10am

New York

BONHAMS

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

PREVIEW

Friday November 17, 10am - 5pm
Saturday November 18, 10am - 5pm
Sunday November 19, 10am - 5pm

SALE NUMBER: 24307

Lots 1 - 72

CATALOG: \$35

BIDS

+1 (212) 644 9001
+1 (212) 644 9009 fax
bids.us@bonhams.com

To bid via the internet please visit
www.bonhams.com/24307

Please note that bids should be submitted no later than 24hrs prior to the sale. New Bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being processed.

LIVE ONLINE BIDDING IS AVAILABLE FOR THIS SALE

Please email bids.us@bonhams.com with "Live bidding" in the subject line 48hrs before the auction to register for this service.

Bidding by telephone will only be accepted on a lot with a lower estimate in excess of \$1000

Please see pages 92-97 for bidder information including Conditions of Sale, after-sale collection and shipment. All items listed on page 97, will be transferred to offsite storage along with all other items purchased, if not removed by 5pm on Tuesday 21 November.

INQUIRIES

Elizabeth Goodridge
Head of Sale
+1 (917) 206 1621
elizabeth.goodridge@bonhams.com

Alan Fausel
Specialist
+1 (862) 596 7704
alan.fausel@bonhams.com

Bailey Cardinal
Administrator
+1 (917) 206 1616
bailey.cardinal@bonhams.com

ILLUSTRATIONS

Front Cover: Lot 57
Art © Maxfield Parrish Family, LLC/
Licensed by VAGA, New York, NY
Inside Front Cover: Lot 18
Inside Frontispiece: Lot 72
Session Page: Lot 62
Inside Back Cover: Lot 11
Back Cover: Lot 22

AMERICAN ART AT BONHAMS

NEW YORK



Liz Goodridge
Head of Sale



Alan Fausel
Specialist

LOS ANGELES



Scot Levitt
Vice President

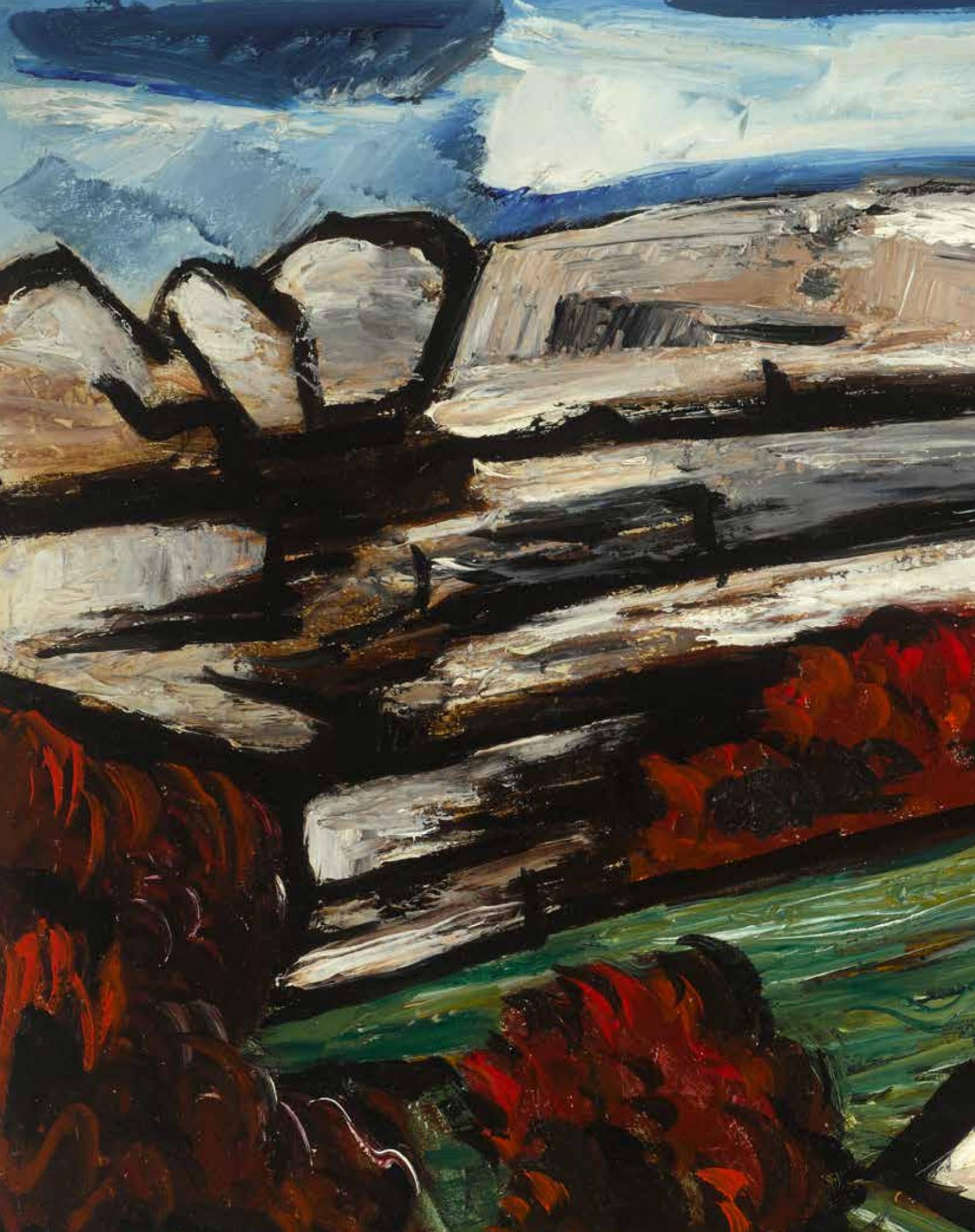


Kathy Wong
Specialist

SAN FRANCISCO



Aaron Bastian
Director



AMERICAN ART

Lots 1- 72





PROPERTY OF A FLORIDA PRIVATE COLLECTOR

1

MAX WEBER (1881-1961)

Still Life with Anemones on a Clover Leaf Table
signed and dated 'Max Weber 1956' (lower left)
oil on canvas
30 x 24 1/4 in

\$8,000 - 12,000

Provenance

Kennedy Galleries, Inc., New York.
Private collection, acquired from the above.
Private collection, acquired from the above.
Sale, Christie's, New York, September 25, 2008, lot 187.
Acquired by the present owner from the above.



PROPERTY OF A FLORIDA PRIVATE COLLECTOR

2

MAX WEBER (1881-1961)

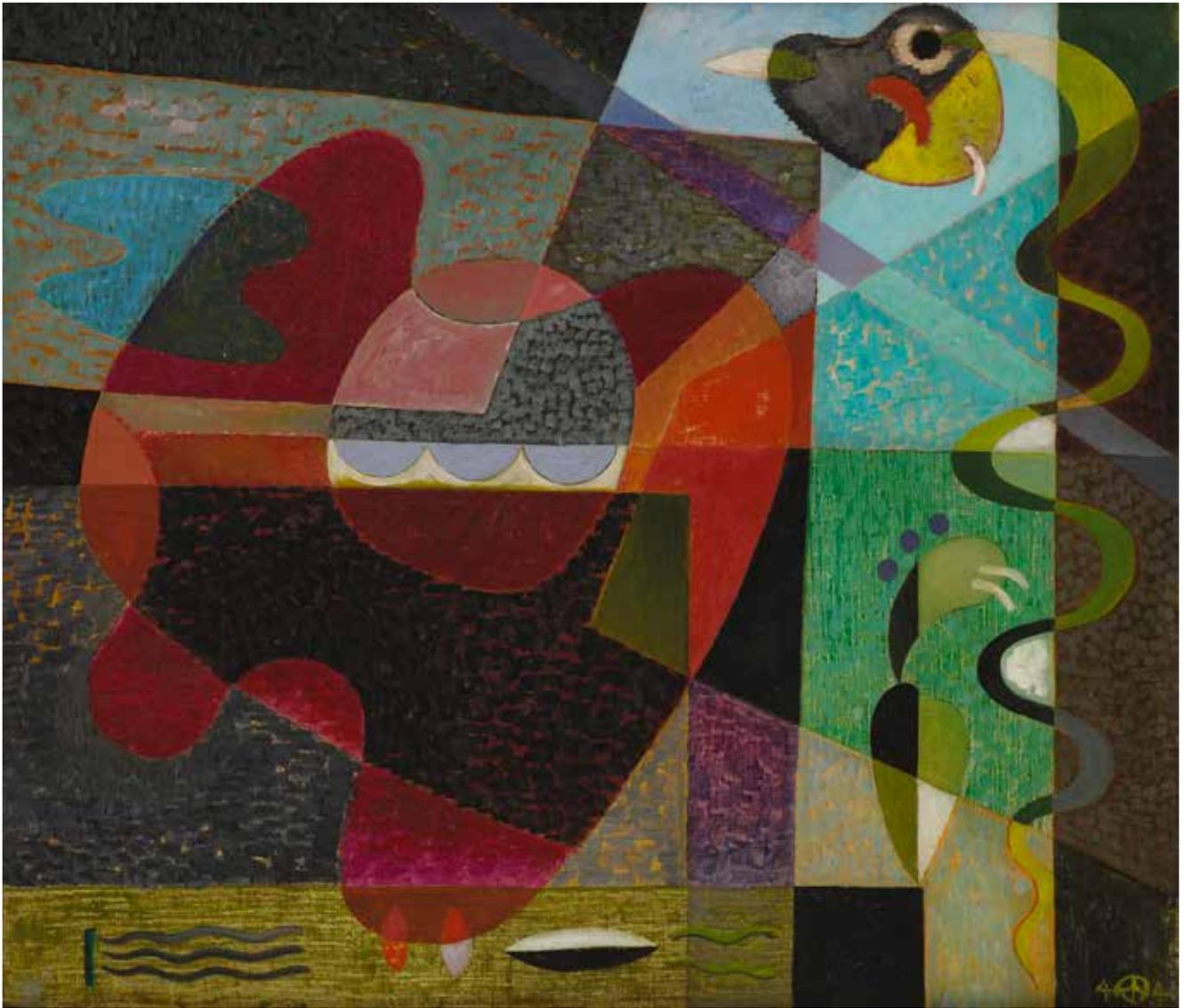
Four Women in an Interior
signed 'Max Weber' (lower right)

oil on canvas
10 x 12 1/8in

\$7,000 - 10,000

Provenance

Sale, Christie's, New York, September 25, 2008, lot 188.
Acquired by the present owner from the above.



PROPERTY FROM A NANTUCKET COLLECTOR

3

WERNER DREWES (1899-1985)

Untitled (#391)

dated with artist's device '44' (lower right), dated again and numbered
with artist's device '391 / 44' (on the reverse)

oil on canvas

18 1/4 x 21in

\$10,000 - 15,000

Provenance

The artist.

Acquired by the present owner from the above.



PROPERTY FROM A NANTUCKET COLLECTOR

4

WERNER DREWES (1899-1985)

Untitled (#221)

signed and dated with artist's device '40 / Drewes' (lower right),
numbered and dated again with artist's device 'N 221 / 40' (on the
reverse)

oil on panel

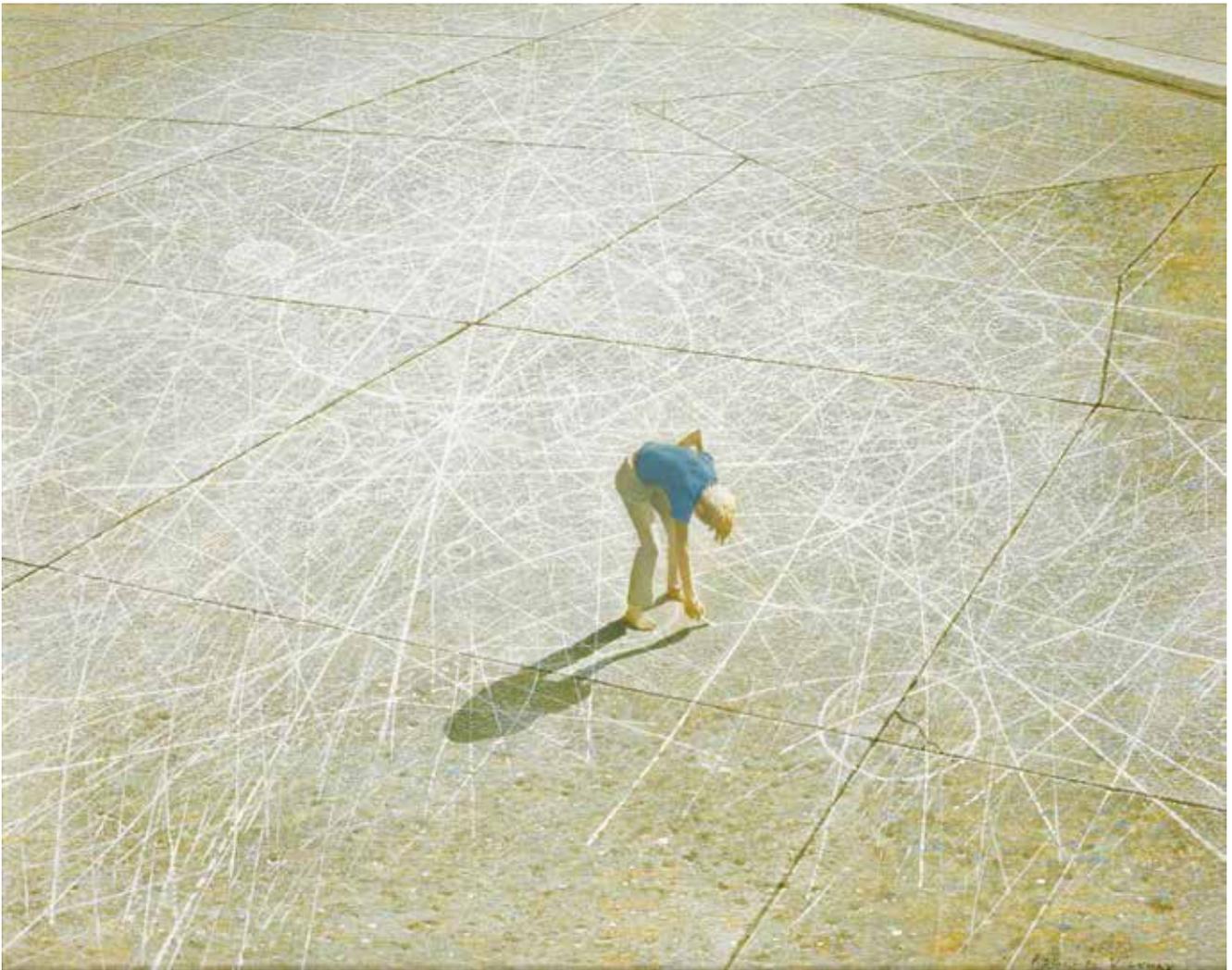
17 5/8 x 14 7/8in

\$7,000 - 10,000

Provenance

The artist.

Acquired by the present owner from the above.



5

ROBERT REMSEN VICKREY (1926-2011)

Boy with Chalk
signed 'Robert Vickrey' (lower right)
tempera on Masonite
15 7/8 x 19 7/8in

\$6,000 - 8,000

Provenance

Midtown Galleries, New York.
Private collection.
Private collection, Los Angeles, California, by descent from the above.



6

ROBERT REMSEN VICKREY (1926-2011)

Nun Walking a Brick Road
signed 'R. Vickrey' (lower right)
tempera on Masonite
15 7/8 x 21 7/8in

\$6,000 - 8,000

Provenance

Midtown Galleries, New York.
Private collection.
Private collection, Los Angeles, California, by descent from the above.



PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

7

WOLF KAHN (BORN 1927)

Two Barns at Dawn
signed 'W. Kahn' (lower center), inscribed with title (on the stretcher),
numbered and dated '43 1973' (on the reverse)
oil on canvas
36 3/8 x 48 1/4in

\$25,000 - 35,000

Provenance

The artist.
Princeton Gallery of Fine Art, Princeton, New Jersey, 1973.
Private collection, New Jersey, acquired from the above, 1973.
By descent to the present owner.



PROPERTY FROM A PRIVATE COLLECTION, SOUTHERN CALIFORNIA

8

WOLF KAHN (BORN 1927)

Old Mill

signed 'W. Kahn' (lower right) and inscribed with title (on the stretcher)

oil on canvas

24 x 24in

\$8,000 - 12,000

Provenance

Private collection.

By descent to the present owner from the above.

**PROPERTY FROM AN IMPORTANT NORTH CAROLINA
COLLECTION**

9

ANDREW WYETH (1917-2009)

In the Orchard

signed 'A. Wyeth' (lower right)

gouache, watercolor and pencil on paper

21 5/8 x 29 5/8in

Executed in 1972.

\$120,000 - 180,000

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. 42, no. 15, illustrated.

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.

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

Lafayette, Louisiana, University of Louisiana, Paul and Lulu Hilliard University Art Museum, and elsewhere, *Andrew Wyeth: The Helga Pictures*, April 21, 2004-January 9, 2005, p. 20, no. 7, illustrated (also in Chinese translated publication, Washington, D.C., 2004).

Naples, Florida, Naples Museum of Art, *Andrew Wyeth & Family*, January 21, 2006-May 15, 2006.

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

copyright©PacificSunTradingCompany

“I do an awful lot of thinking and dreaming about things in the past and the future – the timelessness of the rocks and the hills – all the people who have existed there”

- Andrew Wyeth
(as quoted in T. Hoving, *Andrew Wyeth: Helga on Paper*,



**PROPERTY FROM AN IMPORTANT NORTH CAROLINA
COLLECTION**

10

ANDREW WYETH (1917-2009)

Cape Coat

signed 'Andrew Wyeth' (lower right)

pencil on paper

18 x 24in

Executed in 1974.

\$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. 184, no. 226, illustrated (also in translated publication, Tokyo, Japan, 1987).

New York, Adelson Galleries, *Andrew Wyeth: Helga on Paper*, November 3-December 22, 2006, p. 107, no. 72, illustrated.

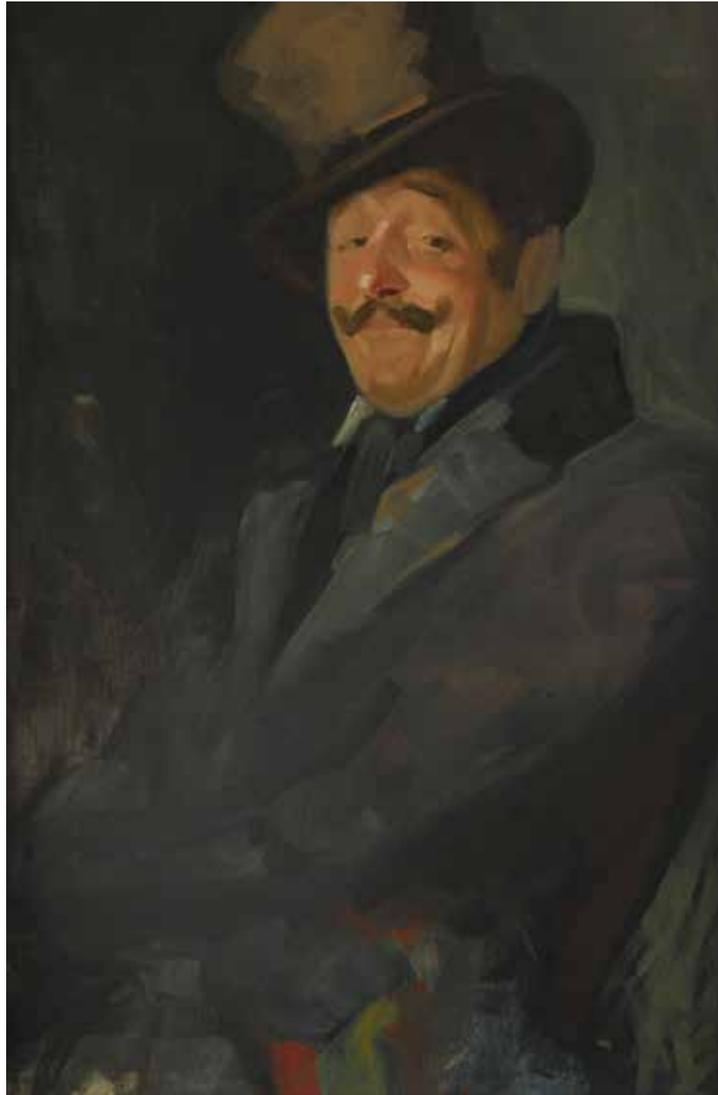
This work will be included in Betsy James Wyeth's forthcoming *catalogue raisonné* of the artist's work.

copyright©PacificSunTradingCompany

“God, it was cold! I had a fire going and I got so immersed in this that I burned part of my coat. Helga was freezing to death and I was burning up. She held the pose for hours.”

- Andrew Wyeth
(as quoted in T. Hoving, *Andrew Wyeth: Helga on Paper*, New York, 2006, p. 106)





PROPERTY FROM A PRIVATE COLLECTION

11

GEORGE BENJAMIN LUKS (1867-1933)

Study for Otis Skinner as Colonel Philippe Bridau

oil on canvas

36 x 23in

Painted circa 1919.

\$30,000 - 50,000

Provenance

The artist.

The sitter, gift of the above.

Cornelia Otis Skinner, daughter of the above, by descent.

By descent to the present owner.

The present work is a preliminary study for a portrait of Colonel Philippe Bridau, commissioned by Duncan Phillips in 1919, and now in The Phillips Collection, Washington, D.C. The subject of this portrait, actor Otis Skinner, is depicted here as the character Colonel Philippe Bridau from Emile Fabré's famous play *The Honor of the Family*. Fabré's work was later adapted into a film of the same title in 1931 starring Bebe Daniels and Warren Williams.



Actor Otis Skinner posing as Colonel Philippe Bridau from *The Honor of the Family*, circa 1919. Photo © Charles Henry Davis (1862-1912), Davis and Sanford Portrait Studio, New York.



PROPERTY FROM A PRIVATE COLLECTION

12

VICTOR DAVID HECHT (1873-1931)

Portrait of Otis Skinner as Colonel Philippe Bridau

oil on canvas laid down on board

17 1/4 x 35 1/4in

Painted *circa* 1912.

\$4,000 - 6,000

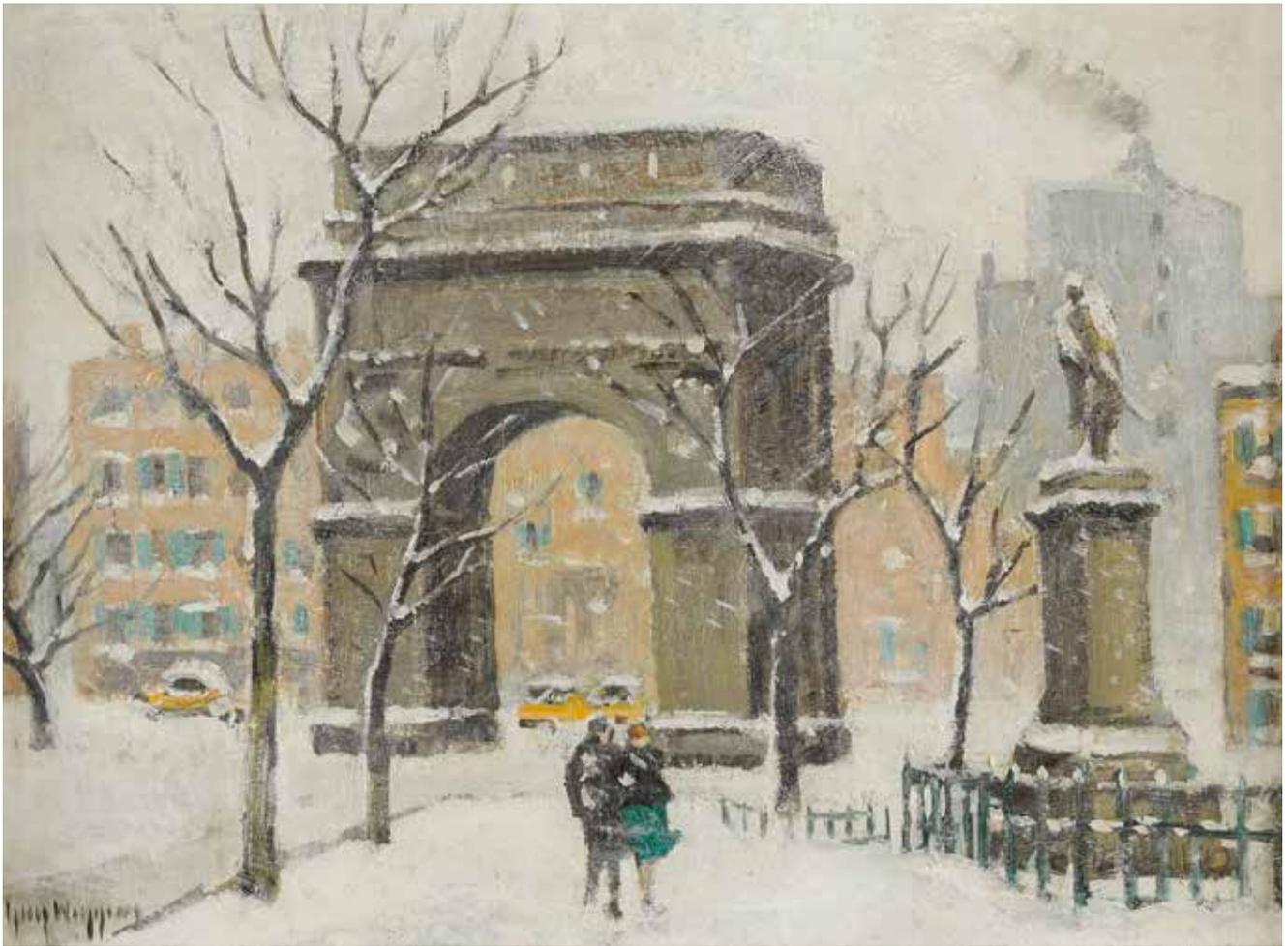
Provenance

The artist.

The sitter, gift of the above.

Cornelia Otis Skinner, daughter of the above, by descent.

By descent to the present owner.



13

GUY CARLETON WIGGINS (1883-1962)

Washington Square Arch
signed 'Guy Wiggins' (lower left)
oil on Masonite
12 x 16in

\$20,000 - 30,000

Provenance

Sale, Sotheby's, New York, March 1, 2006, lot 128.
Private collection, Newport Beach, California, acquired from the
above.

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



PROPERTY OF A FLORIDA PRIVATE COLLECTOR

14

GUY CARLETON WIGGINS (1883-1962)

The Financial District, New York, Winter
signed 'Guy Wiggins' (lower left), inscribed with title and signed again
(on the reverse)

oil on canvasboard

12 x 16in

\$60,000 - 80,000

Provenance

Sale, Bonhams, New York, May 21, 2008, lot 1096.

Acquired by the present owner from the above.

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



15

WALTER GAY (1856-1937)

Interior Scene
signed 'Walter Gay' (lower left)
watercolor on paper
10 1/2 x 14 7/8in

\$5,000 - 7,000

Provenance

Private collection, New York, circa 2007.

16

EDWARD R. THAXTER (1857-1881)

Reproof: Bust of a Young Girl
signed 'E.R. Thaxter' (on the reverse)
marble
17 1/2in high
Executed circa 1878-80.

\$6,000 - 8,000

Provenance

Sale, Christie's, New York, March 4, 2010, lot 168.
Private collection, New York, acquired from the above.

The present lot is a model for a larger sculptural work completed by the artist in 1878-80, titled *Reproof*, in the collection of the Smithsonian American Art Museum, Washington, D.C.



17

ELIHU VEDDER (1836-1923)

Study for Dancing Girl

signed with artist's monogram and dated '1871' (lower left), dated again and inscribed 'Finished Sketch / Painted 1870 - Finished 1871 - in Rome' (on the reverse)

oil on panel

11 5/8 x 5 5/8in

\$8,000 - 12,000

Provenance

Private collection, Newport, Rhode Island.

Private collection, Massachusetts, acquired from the above.

The present lot appears to be a preliminary study for a work entitled *Dancing Girl* in the collection of the Reynolda House Museum of American Art, Winston-Salem, North Carolina.



Elihu Vedder, *Dancing Girl*, 1871. Image Courtesy of Reynolda House Museum of American Art, Affiliated with Wake Forest University.



THOMAS MORAN (1837-1926)

Setting Sun at Sea

signed with conjoined initials and dated 'TMoran / 1907' (lower left), signed and dated again and inscribed 'Painted for J.G. Moulton. / TMoran · 1907' (on the reverse prior to lining)

oil on canvas

20 1/4 x 30 1/4in

\$200,000 - 300,000

Provenance

The artist.

James Gardner Moulton, Moulton & Ricketts Gallery, Chicago, Illinois, acquired from the above.

Private collection, Connecticut.

Questroyal Fine Art, New York, acquired from the above, 2011.

Private collection, New York, acquired from the above, 2011.

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

Born in Bolton, England, in 1837, 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)

Thomas 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. (ibid, p. 48) From this point forward the artist focused exclusively on landscape painting, frequently depicting scenes of the American West or Romantic scenes in European cities such as Venice, Italy. 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.

Setting Sun at Sea represents a rare departure from such typical subject matter, illustrating the expert skill we associate with a painter like Moran. An opening at upper center shows a stream of glorious, white sky, still ablaze from the fierce afternoon sun. The sun, which lingers at the horizon, begins to bow to looming gray clouds which signal the darkening night sky entering at left. Stormy waters in foreground grow into crashing waves with peaks of foaming white. The electric hues of pink, yellow and orange recall some of the artist's more familiar Yellowstone and Grand Canyon landscapes. His use of color to varying degrees is on full display, where light and dark exist in harmony. Perhaps a testimony to the artist's personal affliction at the time, the present work seems to shadow the life events that shaped this period for Moran.

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, the present lot one among them, executed in 1907, 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)

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.



PROPERTY OF A FLORIDA PRIVATE COLLECTOR

19

THOMAS MORAN (1837-1926)

Venetian Scene

signed with conjoined initials and dated 'TMoran / 1894' (lower right)

oil on canvas

14 1/8 x 20 1/8in

\$100,000 - 150,000

Provenance

Collection of Sylvia K. Keiser.

Estate of the above.

Sale, Sotheby's, New York, May 23, 2007, lot 126.

Acquired by the present owner from the above.

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

Born in Bristol, England, in 1837, Moran emigrated with his family to Philadelphia in 1844. He received early encouragement in his artistic pursuits by his elder brother Edward and the Philadelphia artists Paul Weber and James Hamilton. He was soon apprenticed to the engraving firm of Scattergood and Telfer. In 1862 he traveled to England with his brother Edward, where both artists found inspiration in the art of J.M.W. Turner. Thomas spent a good deal of time at the National Gallery studying the great master's work and produced a number of copies. The two brothers were also influenced by the writings of the artist, critic and Turner-champion, John Ruskin.

"The aim of the great inventive landscape painter, must be to give the far higher and deeper truth of mental vision rather than that of the physical facts must be to give the higher truth of mental vision, rather than that of the physical facts, and to reach a representation which, though it may be totally useless to engineers or geographers, and when tried by a rule and measure, totally unlike the place, shall yet be capable of producing on the far-away beholder's mind precisely the impression which the reality would have produced, and putting his heart into the same state." (J. Ruskin, *Modern Painters*, New York, 1847 vol. 4, p.2)

Indeed Turner's representations of Venice are a significant departure from the nearly three centuries of Venetian *vedute* tradition. Instead of recording the buildings with architectural and engineering accuracy, Turner sought to evoke the spirit of the experience. To Turner, the iconic structures of Venice; The Salute, Doges Palace, San Giorgio Maggiore, among others, served as a mutable backdrop to his compositions. Their actual positions could be moved and shifted in order to enhance the poetic impact of the scene. Moran certainly comprehended this adaptability of a landscape and was quoted as saying:

"Turner is a great artist, but he is not understood, because both painters and the public look upon his paintings as transcriptions of Nature. All that he asked of a scene was simply how good a medium it was for making a picture: he cared nothing of the scene itself. Literally speaking his landscapes are false; but they contain his impressions of Nature and so many natural characteristics as were necessary adequately to convey that impression to other... His aim is parallel with the greatest poets who deal not with literalism or naturalism, and whose excellence cannot be tested by such a standard... In other words, he sacrificed the literal truth of the parts to the higher truth of the whole. (G. Sheldon, *American Painters*, New York, 1881, p. 123-24)

Moran was to travel to Venice in 1886 and again in 1890. While there he was known to visit the home and salon of the fellow American Mrs. Arthur Bronson at her Casa Alvisi located on the Grand Canal. Artists such as Whistler and Sargent, as well as the literary figures Henry James and Robert Browning, also frequented this center of the Anglo-American school. In fact, Moran was to later have Browning's personal *gondola* transported to his home in East Hampton and set in the nearby Hook pond.

In the present work, we see much of what Moran learned from Turner's evocations of Venice. The pastel backdrop of the Doge's Palace, Campanile and Piazza San Marco set the scene, while the gleaming white domes of Santa Maria della Salute loom on the left to indicate the entrance to the Grand Canal. Reflections shimmer off the lagoon that is flanked by a flotilla of fishing boats. Moran chooses to populate the canal with fishing boats and their colorful, variegated sails to animate the composition rather than the dark, low-profiled *gondolas*. The boats are also crammed with passengers and appear to glow with an innate light. By contrast, the Dogana and much of the Grand Canal are enveloped in Payne's grey shadow. Overall, Moran has juxtaposed the various elements of the Venetian experience into an impression of the place, that did not exist in reality, yet in his words revealed higher truth.





20

JERVIS MCENTEE (1828-1891)

Untitled (Stream in the Woods)

signed with artist's monogram and dated '78' (lower left)

oil on board

11 7/8 x 10in

\$6,000 - 8,000

Provenance

Private collection, Florida, by descent.



21

DAVID JOHNSON (1827-1908)

The Giant of the Meadow

signed with monogram 'DJ.' (lower left), titled, signed and dated

'David Johnson. 1888-9.' (on the reverse)

oil on canvas

18 x 26in

\$15,000 - 25,000

Provenance

Private collection, Southern California.

PROPERTY FROM A PRIVATE COLLECTION, NORTHERN CALIFORNIA

22

SANFORD ROBINSON GIFFORD (1823-1880)

On the Roman Campagna
signed 'SRGifford' (lower left), inscribed 'Roman Campagna' (on the stretcher) and bears artist's Estate Sale stamp (on the reverse)
oil on paper laid down on canvas
3 3/4 x 6 7/8in
Painted in 1856.

\$30,000 - 50,000

Provenance

The artist.
Estate of the above.
Sale, Thos. E. Kirby & Co., New York, *The Sanford R. Gifford Collection: Part II*, April 11-12, 1881, lot 57.
Mr. and Mrs. Samuel M. Thomas, Cazenovia, New York.
Mr. Stephen and Mrs. Virginia Ann (Thomas) Kezerian, Northford, Connecticut, by descent from the above, 1977.
By descent to the present owner, 1998.

Literature

The Metropolitan Museum of Art, *A Memorial Catalogue of the Paintings of Sanford Robinson Gifford, N.A.*, New York, 1881, p. 18, no. 103, as *A Sketch on the Roman Campagna*.

According to Dr. Ila Weiss, the present work is a preliminary study for a larger oil on canvas from 1858 entitled *On the Roman Campagna*. The date of the present work, 1856, was recorded as such in the Metropolitan Museum of Art's 1881 memorial catalogue of the artist's work. This date may have been supplied by the artist's close friend and colleague, painter Jervis McEntee, who organized the paintings left in Gifford's studio after his death.

The Roman Campagna was a favored subject of the artists and he produced a volume of sketches of the area during his first tour to the site in 1855-57. Most of his drawings and paintings of the Campagna feature picturesque Roman and medieval ruins, some illustrate shepherds and sheep as additions to the composition. The present work predominantly features such local figures and animals – a shepherd is seen at far left, leaning on his crook, while another is seen resting on the ground to his right. This oil sketch exemplifies Gifford's artistic process, producing preliminary versions of a concept in very small format before embracing and developing it on a larger scale.

Dr. Weiss writes that the present lot "establishes the three main horizontal components of the landscape: iridescent sky tinged with gray-blues and pale salmons, evoking early morning or late afternoon; a centrally positioned blue-gray mountain sculpted with soft pink light; and a rock-strewn brown foreground marked with black. Foothills are distinguished from the mountain by texture alone. The human and animal staffage is strewn along the far edge of the foreground in both paintings."

Accompanying this lot is a detailed research report completed by Dr. Ila Weiss. We wish to thank her for her assistance cataloguing this lot.



(actual size)

PROPERTY FROM A NEW YORK COLLECTION

23^W ▲

RALPH ALBERT BLAKELOCK (1847-1919)

Untitled (Landscape)

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

oil on canvas

48 1/4 x 72 1/4in

\$80,000 - 120,000

Provenance

The artist.

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

Linda Louise Luckenback, by descent from the above.

Estate of the above.

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

Chrysler Museum, Norfolk, Virginia, 1975.

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

Acquired by the present owner from the above.

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

Ralph Albert Blakelock's career and personal story remain one of the most intriguing of the 19th century American landscape painters. While the artist's reputation as an inspired madman is defined by the last decade of his life, his legacy is one rich in artistic vision across varied subject matter and moods.

The artist was born in New York City in 1847, the son of Dr. Ralph Blakelock. In contrast to his father, as a young boy Blakelock rejected aspirations of a career in medicine, instead favoring creative pursuits such as art and music. Joining the Free Academy of New York, now known as City College, in 1864, he left the education system two years later without completing his degree. In the years that followed Blakelock pursued painting on his own accord with what critics perceived as a considerable lack in formal training. Despite this he was accepted as an exhibitor at the National Academy of Design in 1867 where he continued exhibiting for the next seven years. (N.A. Geske, *Beyond Madness: The Art of Ralph Blakelock, 1847-1919*, Lincoln, Nebraska, 2007, p. 1)

Blakelock's early works follow many of the same defining characteristics of American landscape paintings of the Hudson River School. Though Blakelock is not formally considered a contributor to the school, he celebrated similar subject matter. The present lot is a chief example of the artist emulating particular techniques practiced by the Hudson River School artists. With expert skill Blakelock composes the present work, a monumental one, large in scale and rich in detail. It recalls the grand manner canvases of forbearers such as Thomas Cole and Frederic Edwin Church. Walls of trees frame each side of the composition and at center, a distant landscape flows away from the viewer. Weather torn trees, uprooted at their base have fallen across the opening of a river. Norman A. Geske identifies this compositional format when examining some of the artist's earlier works, most of which illustrate "the contrast of the textured details in the foreground against the illusionistic presence of the mountains in the distance." He adds that these "paintings present a coloristic preference for moss green, slate gray, and chocolate brown." (ibid, pp. 31-33)

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

The remainder of the artist's career would become defined by a number of personal hardships and financial limitations. Blakelock did not experience financial success from his position as an artist. After his marriage to Cora Rebecca Bailey in 1875, their family grew to nine children, contributing to great financial strain on their family and the resources available to Blakelock as an artist. He lacked gallery representation and the sale of his works were usually transactions he handled himself. Desperation resulted in the seemingly low prices paid for the body of work he was able to sell. (ibid, p. 22)

When the artist was institutionalized for the first time in 1891, his mental health and resulting confinement to a hospital characterized much of his story thereafter. Though impoverished and eluded throughout his artistic career, critical acclaim would later find him as the generations that followed began to take interest in his work. When in 1947 Lloyd Goodrich curated a show of his work at the Whitney Museum of American Art, New York, the dialogue surrounding Blakelock's life and work characterized the artist as not merely mad but particularly genius in his craft.





24

ALLEN GEORGE NEWMAN (1875-1940)

The Hiker

inscribed 'Jno. Williams. Inc. / Bronze Foundry, N.Y.' and 'Allen George Newman Sc / MCMX' (along the base) and stamped 'O.B. 1691. / C. No. 10' (underneath the base)

bronze with dark brown patina

28 1/4in high

Modeled in 1904, cast in 1910.

\$10,000 - 15,000

Provenance

Private collection, Boca Raton, Florida, by descent.



25

DE SCOTT EVANS (1847-1898)

Hanging Apples and Pears: A Pair of Works
the first, signed 'S. S. David' (lower right); the
second, signed 'S.S. David' (lower left)

oil on canvas

each, 12 1/4 x 10 1/8in

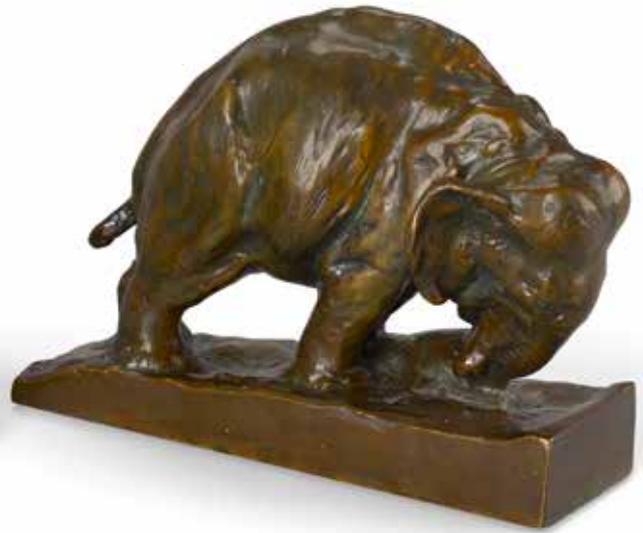
\$15,000 - 25,000

Provenance

Private collection, California.

Born David Scott Evans in Indiana in 1847, the artist spent much of his early career in Ohio. After a trip to Paris in the 1870s, to study with Adolphe William Bouguereau, he changed his name to De Scott Evans. In addition to changing his name, the artist is known to have signed his works under a variety of pseudonyms, including David Scott, Stanley S. David and S. S. David, such as the present lot.





26

MAHONRI MACKINTOSH YOUNG (1877-1957)

Pushing Elephants: A Pair of Bookends
 each, inscribed 'Young' (on the base), stamped 'GORHAM CO Q469'
 and numbered '#100' (along the base)
 bronze with dark brown patina
 each, 5 1/4in high
 Modeled circa 1913.

\$7,000 - 10,000

Provenance

Private collection, Utah.

Literature

J. Conner and J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works 1893-1939*, Austin, Texas, 1989, p. 186, 188.

According to J. Conner and J. Rosenkranz, among Mahonri Mackintosh Young's small bronzes, the most successful model, *Pushing Elephants*, represents the largest edition. Produced by Gorham Company Founders, New York, between 1914 and 1948, a total of 108 pairs of bookends were cast during the period. Both bronze bookends from the present lot are number 100 from this edition.

27

RALPH E. CAHOON (1910-1982)

Mermaids Playing with Neptune
 signed and inscribed 'R. Cahoon. / Santuit. Mass.' (lower right) and
 numbered 'NO. R. 116' (on the reverse)
 oil on panel
 22 x 28 1/4in

\$20,000 - 30,000

Provenance

William and Mabel MacColl, Bristol, Rhode Island.
 By descent to the present owner.





28^W

JOHN FABIAN CARLSON (1875-1945)

Templed Hills

signed 'John F. Carlson' (lower left)

oil on canvas

49 x 59in

\$25,000 - 35,000

Provenance

with Macbeth Gallery, New York.

with Vose Galleries, Boston, Massachusetts.

Sale, Christie's, New York, September 28, 1989, lot 245.

Private collection.

Sale, Doyle, New York, May 4, 1995, lot 125.

Private collection, San Francisco.

Exhibited

(possibly) Pittsburgh, Pennsylvania, Carnegie Institute, n.d.

Saint Louis, Missouri, City Art Museum of Saint Louis, *Eighteenth Annual Exhibition*, 1923.

Brooklyn, New York, Brooklyn Museum, *Exhibition of Paintings and Sculpture by Scandinavian American Artists*, January 29-March 1, 1926, n.p., no. 30.



**PROPERTY FROM THE GEORGE GUND III TRUST, SAN FRANCISCO,
CALIFORNIA**

29^W

EDWARD WILLIS REDFIELD (1869-1965)

First Spring Thaw, On the Delaware

signed 'E. W. Redfield.' (lower left)

oil on canvas

38 1/4 x 50in

\$60,000 - 80,000

Exhibited

(possibly) Pittsburgh, Pennsylvania, The Art Institute of Pittsburgh, n.d.



30

CHARLES BURCHFIELD (1893-1967)

Street at Dusk

bears inscription '69' and 'Street Scene at Dusk #62' (on the reverse)

gouache, watercolor and pencil on paper laid down on board

17 7/8 x 23 5/8 in

Executed circa 1920.

\$25,000 - 35,000

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.



PROPERTY OF A FLORIDA PRIVATE COLLECTOR

31

CHARLES BURCHFIELD (1893-1967)

March Sunlight

signed with artist's monogram and dated 'CEB / 1932' (lower right)

gouache and watercolor on paper

18 x 27in

\$12,000 - 18,000

Provenance

Kennedy Galleries, New York.

Sale, Doyle, New York, November 30, 2005, lot 270.

Private collection, acquired from the above.

Sale, Christie's, New York, September 25, 2008, lot 200.

Acquired by the present owner from the above.

Exhibited

New York, Kennedy Galleries, *Burchfield's Seasons*, April 28-May 28, 1982, n.p., no. 35, illustrated.

Literature

G. Davenport, *Charles Burchfield's Seasons*, San Francisco, California, 1994, n.p., no. 11, illustrated.

N.V. Maciejunes and M.D. Hall, *The Paintings of Charles Burchfield: North by Midwest*, Columbus, Ohio, 1997, pp. 224-25, no. 115, illustrated.

MILTON AVERY (1885-1965)

Untitled (Portrait of David Burliuk and His Wife)
 signed 'Milton Avery' (lower right) and inscribed 'God / Bless our Home' (upper right)
 oil on canvas
 36 x 28in
 Painted *circa* 1939.

\$80,000 - 120,000

Provenance

The artist.
 Valentine Gallery, New York.
 Collection of Roy Neuberger, acquired from the above.
 A University Museum, gift of the above.
 Harcourts Gallery, San Francisco.
 Mr. and Mrs. Len Aronson, Nashville, Tennessee, acquired from the above, 1994.

Milton Avery was born in 1885 in the small village of Sand Bank, New York, later incorporated as the town of Altmar. Following his family's move to Wilston Station, Connecticut, a decade later, Avery signed on for a course in lettering at the Connecticut League of Art Students in 1905. He then continued his arts education at the School of the Art Society of Hartford, Connecticut, until the age of thirty-four. By 1925 the artist arrived in New York City and soon cast off the traditional approach to painting that pervaded the Hartford art scene. He embraced the various artistic styles that circled the city, emulating characteristics of realism in his approach to both subject matter and color. (B. Haskell, *Milton Avery*, New York, 1982, p. 29)

What followed was a time of great evolution for the artist. In 1935 he secured representation with the dealer Valentine Dudensing, of Valentine Gallery, marking a turning point in his career which invited commercial success and greater achievement for the artist. It was during this time that Avery developed his artistic style which now focused more on abstraction, mastering his signature color harmonies that today characterize his body of work. (ibid, p. 69)

The present work, painted *circa* 1939, depicts Avery's close friend and a fellow artist, David Burliuk, and his wife Marussia. It is believed to be a study for a similar work, *The Dessert*, painted in 1939, in the collection of the Museum of Modern Art, New York. Both works depict Burliuk and his wife, likely at their home in Long Island where Avery was a frequent guest. B. Haskell writes, "Due to Avery's lifelong habit of sketching everything around him, his subject matter became a kind of diary of his activities. Although he enjoyed the company that frequently gathered at his apartment. . . he seldom contributed to the conversations and his proclivity for sketching rather than talking on these occasions became well known." (ibid, p. 30)

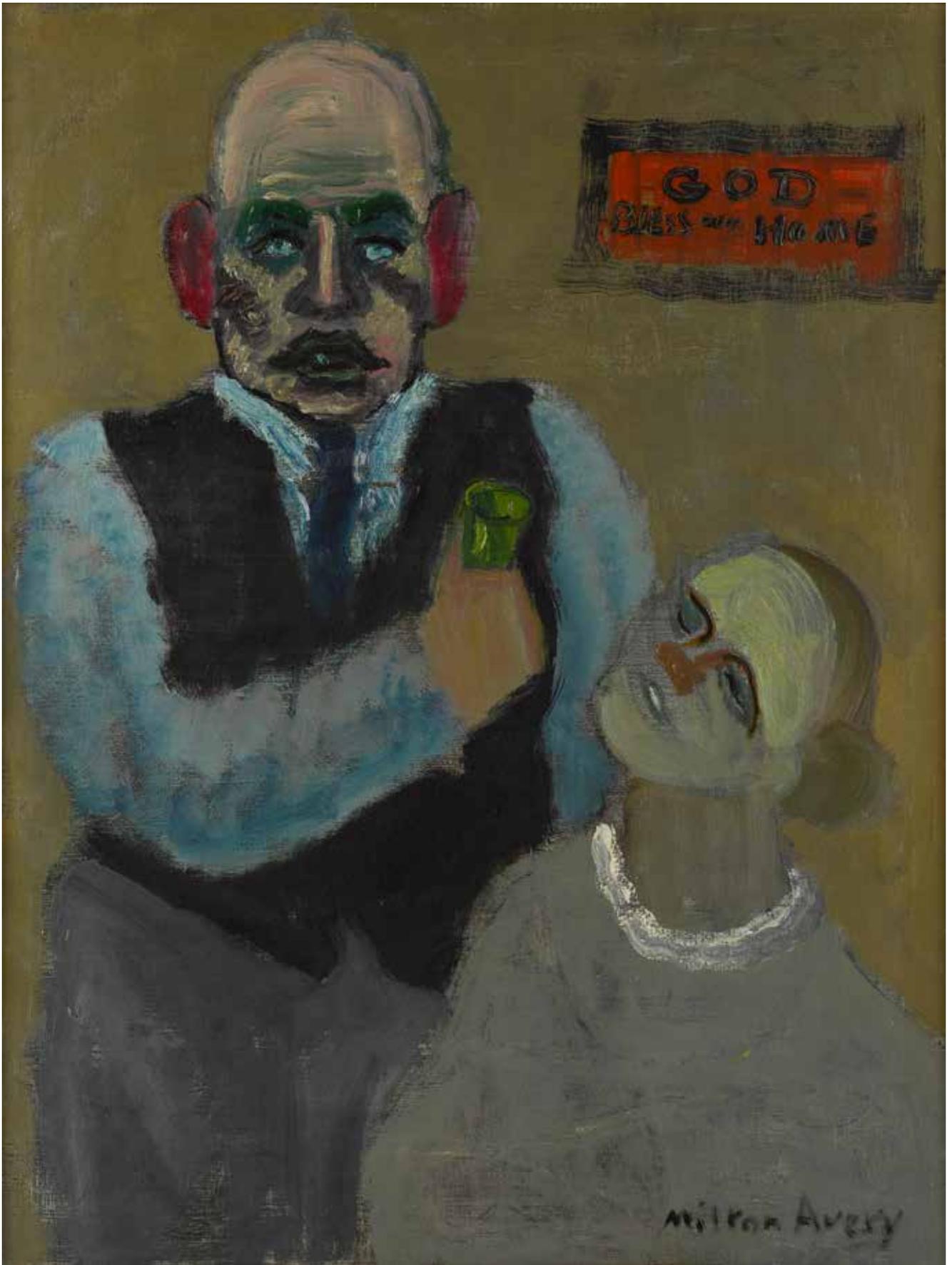
Avery began to rely on sketches as a key component in his artistic process. As a draftsman he recorded the world around him, from landscapes to portraits, using these pages as blueprints for larger, more accomplished oils. These pencil sketches usually inspired watercolors of the same subject and were sometimes selected by the artist many years later, evolving into impressive canvases. (ibid, p. 30) It is likely the present work was produced from sketches Avery executed while at the Burliuk's home, inspiring a series of oils as seen here with the present lot and *The Dessert*.

The two compositions bear a striking resemblance. Burliuk is framed with reddened ears on each side of his head and his electric blue eyes gaze outward at the viewer. In his right hand he holds what appears to be a green drinking glass, soon to be raised in a toast to his guests. Marussia is seen to his right with her head tilted upward in affection. The portrait conveys the sentiment which was incised by the artist at upper right: 'God Bless this Home.'

By 1944 Avery was awarded his first solo exhibition at the Phillips Memorial Gallery in Washington, D.C. The following year both Rosenberg and Durand-Ruel galleries held exhibitions of the artist's work in their fifty-seventh street galleries elevating the artist's reputation and surmounting his position among his contemporaries until his death in 1965. (ibid, p. 77)

**“What was Avery’s repertoire?
 His living room, Central Park, his
 wife Sally, his daughter March, the
 beaches and mountains where
 they summered; cows, fish heads,
 the flight of birds; his friends and
 whatever world strayed through his
 studio: a domestic, unheroic cast.”**

- Mark Rothko
 (as quoted in B. Haskell, *Milton Avery*, New York, 1982, p. 181)





33

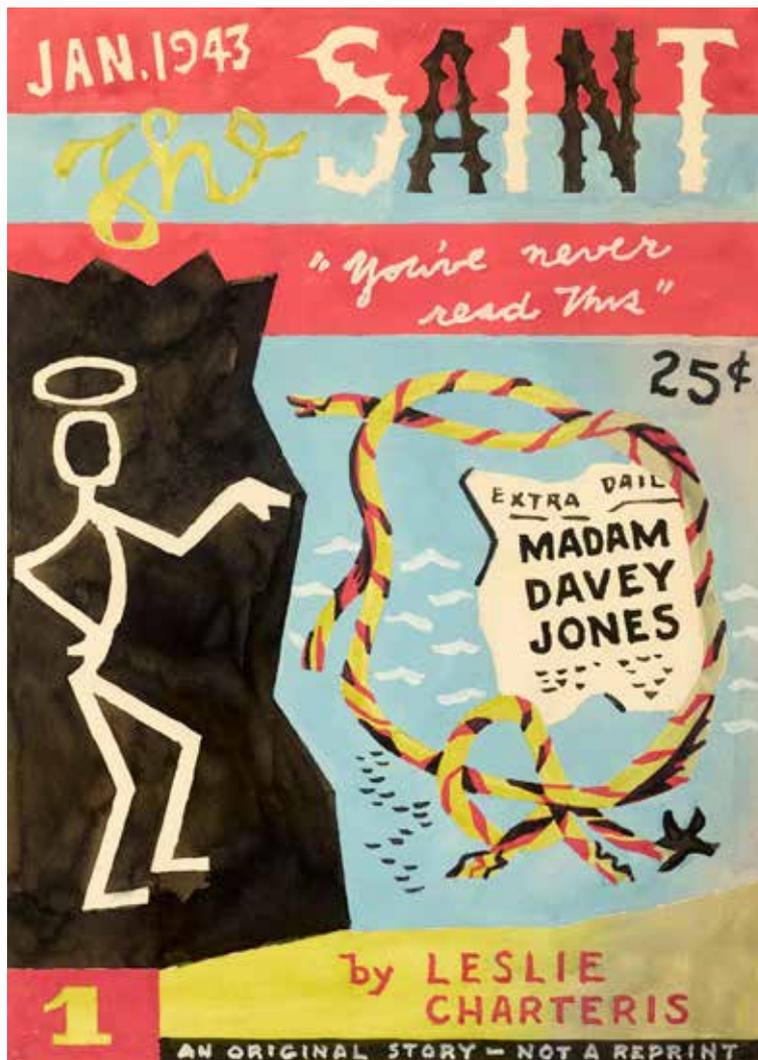
BLANCHE LAZZELL (1878-1956)

Mosquito Wharf, Provincetown, Massachusetts
signed and dated 'Blanche Lazzell - 1934' (lower right), signed
again, titled and inscribed "'Mosquito Wharf" / Blanche Lazzell /
Provincetown, Mass. / Oil Sketch' (on the reverse)
gouache and pencil on paper laid down on paperboard
8 1/4 x 5 3/8in

\$7,000 - 10,000

Provenance

Sale, Swann Auction Galleries, New York, November 17, 2011, lot 50.
Private collection, New York, acquired from the above.



PROPERTY FROM A NEW YORK COLLECTION

34▲

STUART DAVIS (1892-1964)

The Saint

watercolor and pencil on paper

15 1/4 x 11in, image; 20 x 15in, sheet

Painted circa 1943.

\$15,000 - 25,000

Provenance

The artist.

Estate of the above.

Private collection, New York.

Acquired by the present owner from the above, 2006.

Exhibited

Chicago, Illinois, Robert Henry Adams Fine Art, *Stuart Davis*, ending October 11, 1996.

Literature

A. Artner, "In The American Spirit: How Stuart Davis Became Both a Modernist and a Realist," *Chicago Tribune*, October 4, 1996, sec. 7, p. 46.

A. Boyajian and M. Rutkowski, *Stuart Davis: A Catalogue Raisonné*, vol. two, New Haven, Connecticut, 2007, pp. 663-64, no. 1267, illustrated.

According to A. Boyajian and M. Rutkowski's publication, the present work may be a book cover or advertising image produced for Leslie Charteris' (1907-1993) series of short stories featuring the reoccurring character The Saint. The inscription that appears in the composition at right, 'Madam Davey Jones', is likely a title for one of the author's short stories, although their publication notes that with no supporting documentation available, it is unclear if this image was ever published. The date inscribed at upper left indicates that the work was likely completed in early 1943 or possibly late in 1942 and was therefore assigned a *circa* date of 1943.



PROPERTY FROM A NEW YORK COLLECTION

35▲

ARTHUR DOVE (1880-1946)

Ladder

signed 'Dove' (lower center)

watercolor and ink on paper

12 x 10in

Executed in 1934.

\$20,000 - 30,000

Provenance

The artist.

Estate of the above.

The Downtown Gallery, New York.

Private collection, New York.

with Salander-O'Reilly Galleries, New York.

Private collection, New York, acquired from the above.

Acquired by the present owner from the above, 2007.

Exhibited

New York, An American Place, n.d., no. 157.

New York, The Downtown Gallery, circa 1970.

New York, Tibor de Nagy Gallery, *Town and Country: Curated by Trevor Winkfield*, June 17-August 13, 2010.

New York, Babcock Galleries, *Giants: American Modern Masters*, October 14-December 17, 2010, no. 47.



PROPERTY FROM A NEW YORK COLLECTION

36▲

ARTHUR DOVE (1880-1946)

Centerport Series #8

bears inscription 'Dove per WCD.' (lower right)

watercolor on paper laid down on board

4 7/8 x 7in

Executed in 1941.

\$20,000 - 30,000

Provenance

The artist.

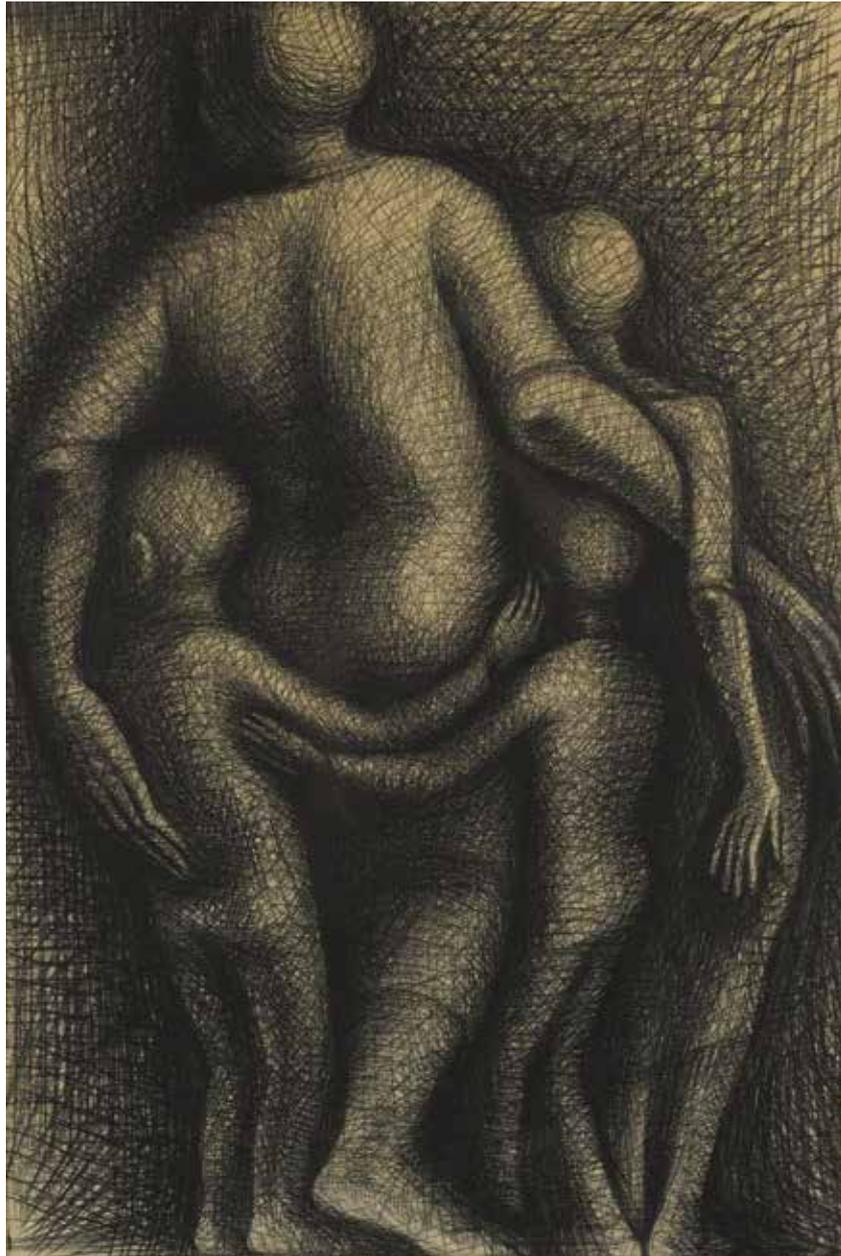
The Downtown Gallery, New York.

Mr. Irving Brown, acquired from the above.

Estate of the above.

Sale, Christie's, New York, May 25, 2006, lot 41.

Acquired by the present owner from the above.



PROPERTY FROM THE ESTATE OF MAXINE MARSHALL

37

JOHN BIGGERS (1924-2001)

Mother and Children

signed and dated 'Biggers / 1956' (upper right)

charcoal on paperboard

35 5/8 x 21 1/4in

\$7,000 - 10,000



38

JOHN ATHERTON (1900-1952)

Construction: Shaftsbury, Vermont

signed 'Atherton' (lower right)

oil and pencil on Masonite

23 1/4 x 32in

\$4,000 - 6,000

Provenance

The artist.

Associated American Artists, Inc., New York.

Private collection, San Francisco, California.

Exhibited

San Francisco, California, California Palace of the Legion of Honor,
5th Annual Exhibition of Contemporary American Painting, January
24-March 2, 1952, n.p., illustrated.

PROPERTY FROM A NEW YORK COLLECTION

39▲

ANDREW WYETH (1917-2009)

The Bobsled

signed 'Andrew Wyeth' (lower right)

gouache, watercolor and pencil on paper

16 3/4 x 29 5/8in

Painted in 1937.

\$60,000 - 80,000

Provenance

The artist.

Mrs. N.C. Wyeth, Chadds Ford, Pennsylvania.

Butler Art Institute, Youngstown, Ohio, 1938.

M. Knoedler & Co., New York.

Storm King Art Center, Mountainville, New York, acquired from the above, by 1966.

Sale, Sotheby's, New York, May 30, 1986, lot 275.

Private collection, acquired from the above.

Sale, Sotheby's, New York, November 28, 2007, lot 75.

Acquired by the present owner from the above.

Exhibited

Baltimore, Maryland, Baltimore Museum of Art, *Fortieth Annual Exhibition of the Baltimore Water Color Club*, December 1-31, 1937, n.p., no. 60.

Wilmington, Delaware, Wilmington School of Fine Art, *Water Colors, Drawings, Prints and Illustrations by Members, Delaware Artists and Pupils of Howard Pyle*, April 18-May 6 1938.

Ogunquit, Maine, Ogunquit Art Center, June 1, 1938.

Tuxedo Park, New York, Tuxedo Park School, *Tuxedo Park Exhibition*, May 9-10, 1964, no. 189.

Mountainville, New York, Storm King Art Center, *Original Works of Art Selected from the Permanent Collection*, August 30-October 30, 1966, n.p., illustrated as *The Sleigh*.

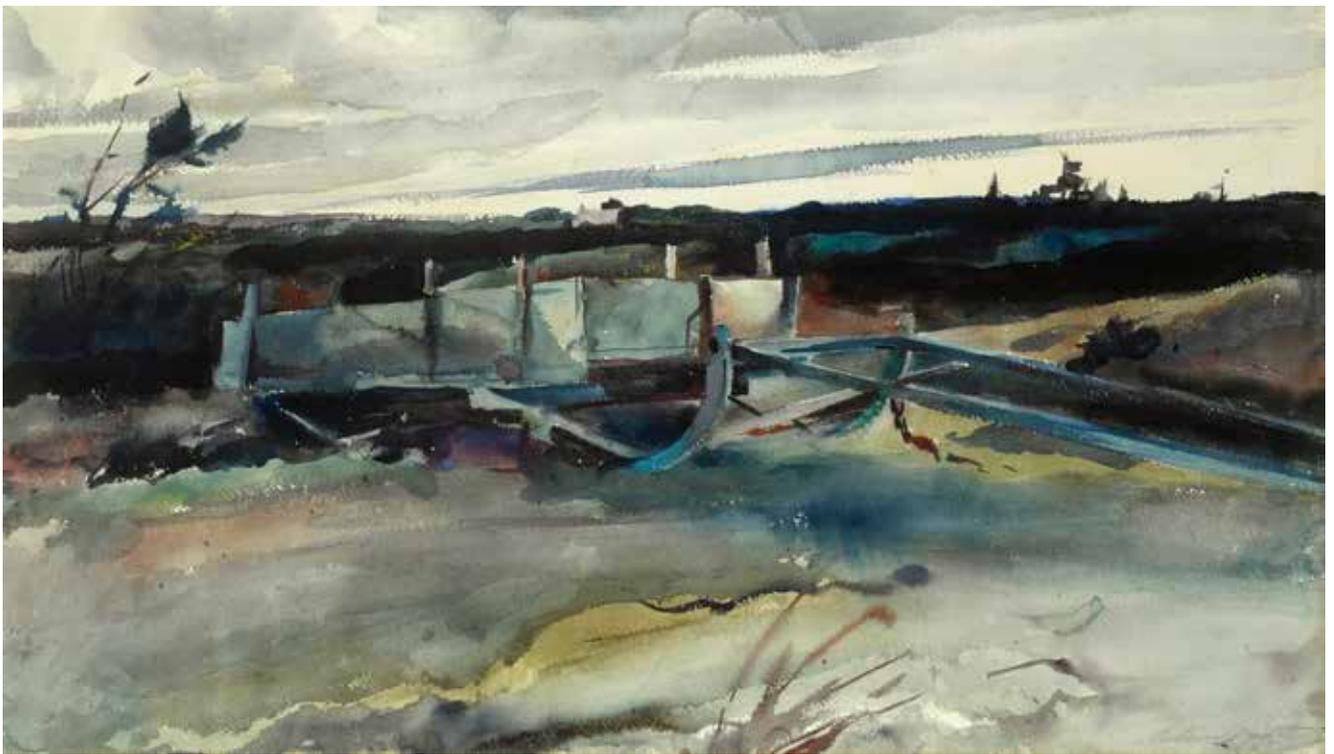
Palm Springs, California, Palm Springs Art Museum, *Andrew Wyeth in Perspective*, October 8, 2011-January 22, 2012, pp. 62-63, illustrated.

Literature

Butler Art Institute, *Catalogue of the Permanent Collection*, Youngstown, Ohio, 1940, p. 42, no. 249.

The present work was painted outside the home of Forrest Wall in Tenants Harbor, Maine.

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





40

RALSTON CRAWFORD (1906-1978)

Andalucia to Yorkshire

signed 'RC' (lower right), signed again, titled, and inscribed
"Andalucia to Yorkshire" / Ralston Crawford / 45 x 30 / Started / Dec.
12, 1972 / Completed / 3.1.73.' (on the stretcher)

oil on canvas

45 x 30in

\$10,000 - 15,000

Provenance

The artist.

Private collection, acquired from the above.

Private collection, Newton, Massachusetts, by descent from the
above.

Sale, Shannon's Fine Art Auctioneers, Milford, Connecticut, October
23, 2003, lot 47.

Private collection, Connecticut, acquired from the above.

Sale, Heritage Auctions, New York, May 7, 2016, lot 68139.

Private collection, New York, acquired from the above.



PROPERTY FROM A SANTA FE, NEW MEXICO, COLLECTION

41

WILLIAM SAMUEL SCHWARTZ (1896-1977)

Symphonic Forms #63

signed 'William S. Schwartz' (lower right), signed again and inscribed with title (on the reverse)

oil on canvas

48 1/4 x 40 1/8 in

Painted *circa* 1965.

\$6,000 - 8,000

Provenance

Sale, Christie's East, New York, October 1, 1998, lot 221.

Acquired by the present owner from the above.



42

MILTON AVERY (1885-1965)

Thoughtful Nude

signed and dated 'Milton Avery 1955' (lower right), signed again, titled and inscribed "'Thoughtful / Nude" / by / Milton Avery / 10 x 7 / 1955' (on the reverse)

oil on board

10 x 7 1/8in

\$25,000 - 35,000

Provenance

The artist.

Munson Gallery, New Haven, Connecticut.

Private collection, New Haven, Connecticut, acquired from the above, circa 1960.

Private collection, by descent from the above.



43

MILTON AVERY (1885-1965)

Bather with Blue Towel

signed and dated 'Milton Avery 1950' (lower left), signed, dated again and inscribed with title "Bather with Blue Towel" by Milton Avery 22 x 17 1950' (on the reverse)

monotype on paper

22 1/8 x 17in

\$10,000 - 15,000

Provenance

Private collection, by 1982.

Sale, Christie's, New York, October 28, 2008, lot 32.

Private collection, acquired from the above.

Exhibited

Stamford, Connecticut, Whitney Museum of American Art, Fairfield County, *Milton Avery, Watercolors and Monotypes*, September 9-November 3, 1982, n.p.

PROPERTY FROM A NEW YORK COLLECTION

44 ▲

MARSDEN HARTLEY (1877-1943)

Green and Purple Grapes in a Basket

oil on canvas

20 1/4 x 24 1/8 in

Painted in 1928.

\$100,000 - 150,000

Provenance

The artist.

Estate of the above.

Paul Rosenberg & Co., New York.

Mr. Walter Bareiss, Stamford, Connecticut.

with Hirschl & Adler Galleries, New York.

Private collection, Detroit, Michigan.

Private collection, Florida.

Sale, Sotheby's, New York, November 28, 2007, lot 34.

Acquired by the present owner from the above.

Exhibited

New York, Rosenberg & Co., *Paintings by Marsden Hartley, 1877-1943*, January 9-28, 1950.

New York, Babcock Galleries, *A Moveable Feast: The Modern Still Life*, 2008, no. 16.

New York, Bruce Silverstein Gallery, *Seven Americans: Charles Demuth, Arthur Dove, Marsden Hartley, Georgia O'Keeffe, John Marin, Alfred Stieglitz, and Paul Strand*, September 6-October 20, 2012, n.p., pl. 8, illustrated.

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

M. Breuning, "The Hard Core of Hartley's Native Genius," *Arts Magazine*, vol. 24, 1950, p. 9.

J. Driscoll and T. Ludington, *Charles Philip Kuntz, Marsden Hartley: Arising and Converging in Aix*, Greenville, South Carolina, 2014, pp. 86-87, 99, illustrated.

The brilliant and cosmopolitan modernist painter Marsden Hartley is noted for his various painting series, including his so called German Officer paintings, his New Mexico Recollections, the Dogtown pictures, the Mt. Katahdin series, and others. But he was also a prolific and devoted painter of still life subjects. The present work, *Green and Purple Grapes in a Basket*, dating to 1928, demonstrates the clear bright color and sure draftsmanship that marked all of the best paintings Hartley accomplished in the mid to late 1920s. Between June of 1926 and November of 1929, Hartley lived on and off in and out of Aix-en-Provence (the home of the much admired Paul Cézanne) where he interacted regularly with an array of artists and collectors such as Earle Loran, Arlie Kuntz, Ambrose Webster and visitors including Patrick Henry Bruce, Albert Barnes and Leo Stein.

Green and Purple Grapes in a Basket recalls some of the Berlin still life prints Hartley had done five years earlier. The painting also asserts the feelings Hartley experienced in the land of Cézanne: "the first spot on earth where I have felt right – in harmony – body, soul and mind – and if that can't be called a state of 'home' then nothing can." (as quoted in B. Weber, *The Heart of the Matter: The Still Lifes of Marsden Hartley*, New York, 2003, p. 54) Hartley would also write to Alfred Stieglitz that he spent his "mornings on still life and if you will believe it – they are in bright color..." (ibid, p. 54) Indeed, as this painting demonstrates, the color is bright, particularly the reds which warm up the composition and give it such an inviting appearance. Hartley's still life paintings of this period are among his most genial images. Painted at a time when he was happy and believed that he had found a place with the spirit of home, he went to work and produced a group of strong reductionist images that are sure measures of his state of mind and his affection for still life subjects.

This was not always the case in Hartley's still life paintings. Often, they can seem out of sync, wooden or off balance. Sometimes the paint seems stiff and uncooperative, and the colors can get muddy. In *Green and Purple Grapes in a Basket* however, the radiant complimentary interlocking colors, the fruit firmly formed with dexterous brush strokes of generous viscous pigments, and the stable, centered composition all combine in a fluent, elegant example of Hartley's still life art at its sympathetic best.





PROPERTY FROM A NANTUCKET COLLECTOR

45

BROR JULIUS OLSSON NORDFELDT (1878-1955)

Diving Duck

signed and dated 'Nordfeldt / 53' (lower right)

oil on canvas

28 x 38 1/4in

\$12,000 - 18,000

Provenance

The artist.

Emily Abbott Nordfeldt, wife of the above, by descent.

Pedersen Gallery, Lambertville, New Jersey.

Acquired by the present owner from the above, 1996.

Exhibited

New York, Passedoit Gallery, *B.J.O. Nordfeldt Paintings*, November 23-December 12, 1953, n.p., no. 8.

New York, Graham Gallery, 1967.

Princeton, New Jersey, Western Electric Gallery, 1980.

New Brunswick, New Jersey, Zimmerli Art Museum at Rutgers University, n.d.

Trenton, New Jersey, New Jersey State Museum, *B.J.O. Nordfeldt: The Lambertville Years*, October 24, 1981-January 3, 1982, n.p., no. 41.

New York, Sid Deutsch Gallery, *A Selection of Twentieth Century American Art*, 1988.

Literature

"Reviews: B.J.O. Nordfeldt", *Art News*, 57, no. 9, January 1989, p. 45.



PROPERTY FROM A NANTUCKET COLLECTOR

46

BROR JULIUS OLSSON NORDFELDT (1878-1955)

Green and Gray

signed 'Nordfeldt' (lower right) and bears inscription 'Collection / B.J.O. Nordfeldt / "Green and Gray" / 1948 #325 / 30 x 40' (on the reverse)

oil on canvas

30 x 40 1/4 in

\$15,000 - 25,000

Provenance

Pedersen Gallery, Lambertville, New Jersey.

Acquired by the present owner from the above, 1993.

Exhibited

Minneapolis, Minnesota, Harriet Hanley Gallery, 1949.

Doylestown, Pennsylvania, James A. Michener Art Museum, *Visual Heritage of Bucks County*, July 18 1993-October 31, 1994.



47

CARL WILLIAM PETERS (1897-1980)

Village Near Fairport, New York

bears artist's estate stamp and numbered '2592' (on the stretcher)

oil on canvas

25 x 30in

\$5,000 - 7,000

Provenance

The artist.

Estate of the above.

with R.H. Love Galleries, Chicago, Illinois.

Private collection, acquired from the above, 1984.

Sale, Bonhams, New York, May 21, 2014, lot 52.

Private collection, New York, acquired from the above.

Literature

DeVillie Galleries, *Carl W. Peters: 1897-1980*, Los Angeles, California, 1986, n.p., no. 26, illustrated.



48

JOHN FABIAN CARLSON (1875-1945)

Derelicts, Kingston, New York

signed 'John F. Carlson' (lower right), signed again and titled (on the stretchers)

oil on canvas

25 1/8 x 30in

\$12,000 - 18,000

Provenance

The artist.

Peter W. Carlson, son of the above, by descent.

with Vose Galleries, Boston, Massachusetts.

Private collection, Southern California.



PROPERTY FROM A NEW YORK COLLECTION

49▲

CHARLES WEBSTER HAWTHORNE (1872-1930)

The Yellow Shawl

signed 'CW Hawthorne' (lower right)

oil on board laid down on board

26 x 22in

Painted *circa* 1903.

\$20,000 - 30,000

Provenance

Private collection, New England.

Private collection, Georgia, 2003.

Acquired by the present owner from the above, 2010.

Exhibited

(possibly) New York, National Academy of Design, *Seventy-Eighth Annual Exhibition*, January 1903, no. 42, as *Girl in Yellow*.



PROPERTY FROM A NEW YORK COLLECTION

50^W ▲

STUART DAVIS (1892-1964)

The Whippets
 signed and dated 'Stuart Davis 1915' (lower left)
 oil on canvas
 30 x 38in

\$50,000 - 70,000

Provenance

The artist.
 Private collection, California.
 Sale, Parke-Bernet Galleries, Inc., New York, April 11, 1962, lot 164.
 Dr. Morris W. Primoff, Palm Springs, California.
 Estate of the above.
 Sale, William Doyle Galleries, New York, April 1, 1987, lot 153.
 Francine LeFrak, New York.
 Private collection, New York, 1992.
 Private collection, New York.
 Jack Nicholson, Beverly Hills, California, by 1993.
 Jordan-Volpe Fine Art, New York.
 Langdale Price, Phoenix, Arizona, 1994.
 McClees Galleries, Haverford, Pennsylvania.
 Acquired by the present owner from the above, 2006.

Exhibited

Palm Springs, California, Palm Springs Desert Museum, *Desert Art Collections*, March 21-June 2, 1985, p. 24, illustrated.
 Bronx, New York, Lehman College Art Gallery, *American Modernists: The Paris Experience*, November 2-December 15, 1989, no. 17.

Literature

W. Zimmer, "Lehman Makes Modernism More Vivid," *The New York Times*, November 19, 1989, p. 36.
 A. Boyajian and M. Rutkowski, *Stuart Davis: A Catalogue Raisonné*, vol. three, New Haven, Connecticut, 2007, pp. 29-30, no. 1364, illustrated.



51

GRANT WOOD (1891-1942)

Haystacks and Red Barn

oil on canvas

18 x 22 1/4in

Painted circa 1925.

\$25,000 - 35,000

Provenance

The artist.

Private collection, gift of the above.

Private collection, Colorado, by descent from the above.

Literature

J.M. Dennis, *Grant Wood: A Study in American Art and Culture*,
Columbia, Missouri, 1986, p. 208, 211, no. 172, illustrated.



PROPERTY FROM A NEW YORK COLLECTION

52▲

ALFRED HENRY MAURER (1868-1932)

Vase of Flowers

signed 'AH Maurer' (upper right)

oil on canvas

30 x 20in

Painted circa 1926.

\$10,000 - 15,000

Provenance

Franz Lewisohn, New York, by 1940.

Richard Lewisohn, Jr., New York, by descent from the above.

Mrs. Richard Lewisohn, Jr., New York, by descent from the above.

Private collection, by descent from the above.

Sale, Sotheby's, New York, March 1, 2006, lot 144.

Acquired by the present owner from the above.



PROPERTY FROM A NEW YORK COLLECTION

53▲

PRESTON DICKINSON (1891-1930)

Still Life with Condiments (The Provolone Cheese)
 pastel on paper laid down on paper
 18 3/4 x 24 3/4in
 Executed circa 1925.

\$5,000 - 7,000

Provenance

The artist.
 Private collection.
 The Downtown Gallery, New York, 1964.
 Owen Gallery, New York.
 Sale, Christie's, New York, March 2, 2006, lot 136.
 Acquired by the present owner from the above.

Exhibited

New York, Babcock Galleries, *Davis, Dove, Hartley, Marin, Sheeler*, May 1-July 11, 2007, no. 4.
 New York, Birnam Wood Galleries, *Modern Life: American Paintings Between The Wars*, July 5-August 5, 2007.
 New York, Babcock Galleries, *When Modern Was Modern: 1908-1929*, September 17-December 21, 2007, no. 29.
 New York, Babcock Galleries, *American Paper: 1865-1965*, March 5-May 6, 2009, no. 57.
 New York, Babcock Galleries, *GIANTS: American Modernist Masters*, October 14-December 17, 2010, no. 65.

PROPERTY FROM A NEW YORK COLLECTION

54▲

CHARLES SHEELER (1883-1965)

Tulip
 mixed media on paper
 20 x 15in
 Executed in 1922.

\$50,000 - 70,000

Provenance

(possibly) The Daniel Gallery, New York.
 (possibly) Susan W. Street, acquired from the above.
 Lawrence Art Museum, Williams College, Williamstown, Massachusetts, bequest from the above, 1957.
 Hirschl & Adler Galleries, New York, 1972.
 Meredith Long Galleries, Houston, Texas, 1972.
 Modern Art Museum, Fort Worth, Texas, 1973.
 Sale, Sotheby's, New York, December 3, 2003, lot 55.
 Private collection, acquired from the above.
 Acquired by the present owner from the above, 2013.

Exhibited

New York, Driscoll Babcock Galleries, *Suspended Forms: American Modernism 1908-1928*, January 31-February 16, 2013.

Literature

"Paintings and Drawings by Charles Sheeler," *American Art News*, April 1, 1922, p. 6.
 T. Craven, "Charles Sheeler," *Shadowland*, March 1923, vol. VII, no. 1, p. 11, 71.
 F. Watson, "Charles Sheeler," *The Arts Magazine*, May 1923, vol. 3, no. 5, p. 334, illustrated.
 L.N. Dochterman, *Stylistic Development of the Work of Charles Sheeler*, Ph.D. dissertation, State University of Iowa, 1963, n.p.





55^W

ROBERT BRACKMAN (1898-1980)

Arrangement in Morning Light
signed 'Brackman' (lower left), signed again, titled and inscribed
'Noank Conn.' (on the reverse)

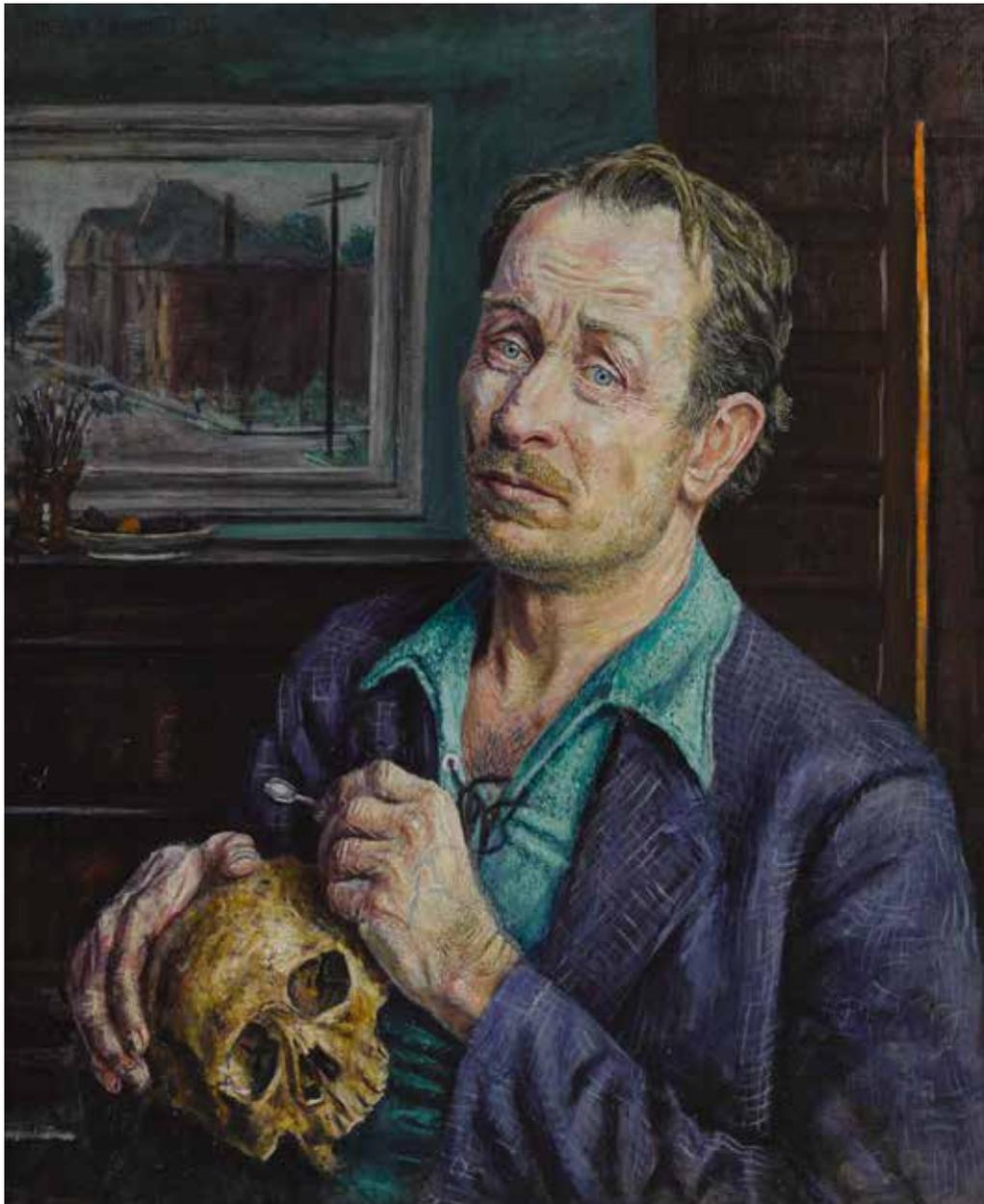
oil on canvas

80 1/4 x 50 1/4in

\$6,000 - 8,000

Provenance

Private collection, San Francisco.



56

EMERSON BURKHART (1905-1969)

Self as Hamlet

signed and dated 'Emerson C. Burkhart 1945' (upper left)

oil on canvas

36 3/8 x 30 1/2 in

\$15,000 - 25,000

Provenance

The artist.

Karl Jaeger, Bath, England, acquired from the above.

By descent to the present owner.

Literature

M.D. Hall, *Emerson Burkhart: An Ohio Painter's Song of Himself*, London, 2009, p. 146, 149, 152, illustrated.

PROPERTY FROM A PRIVATE ESTATE, MORAGA, CALIFORNIA

57

MAXFIELD PARRISH (1870-1966)

Study for Janion's Maple (Under Summer Skies)

oil on paper laid down on board

11 3/4 x 9 1/2 in

Painted *circa* 1956.

\$120,000 - 180,000

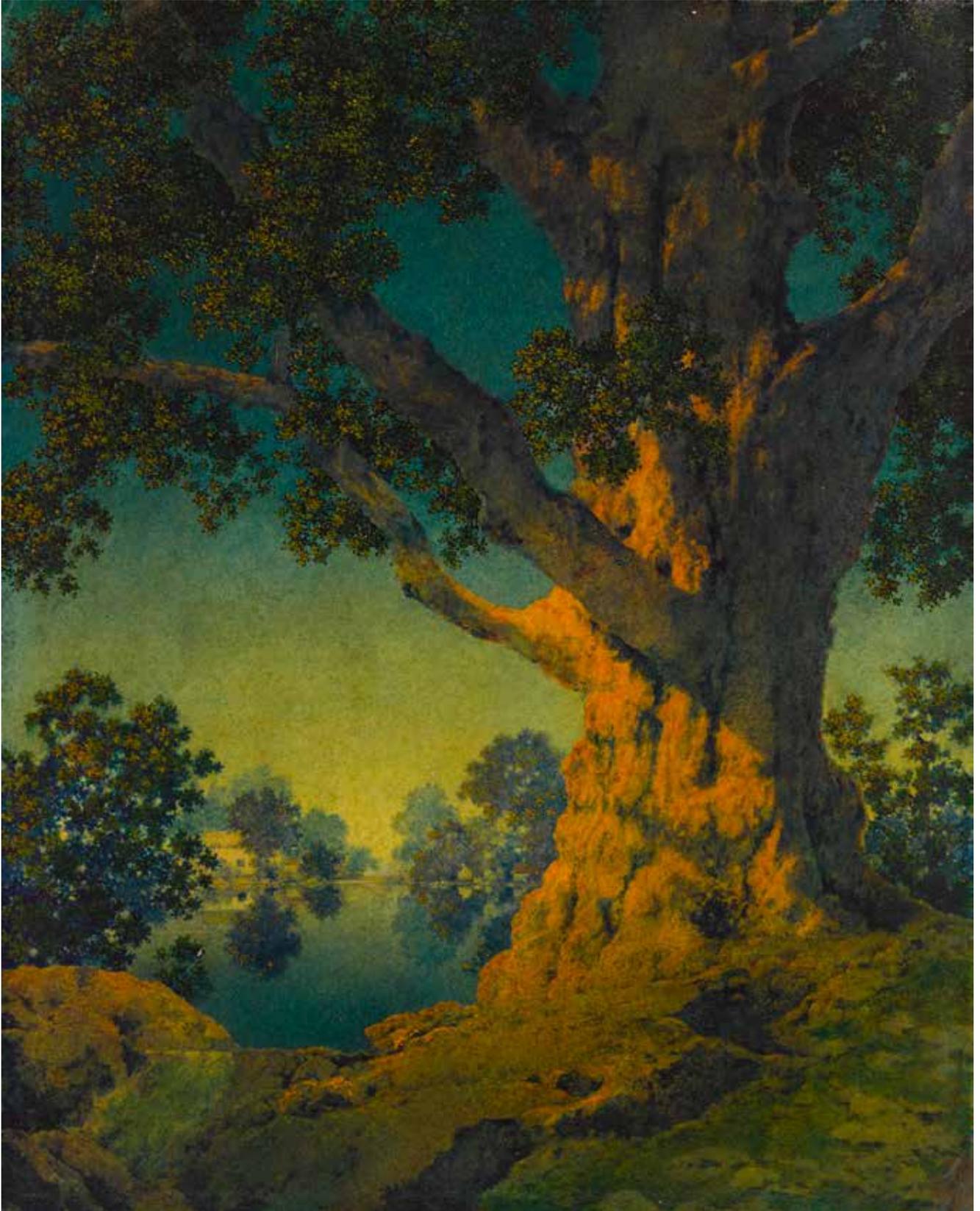
Provenance

Maxwell Galleries, San Francisco, California.

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

Literature

C. Ludwig, *Maxfield Parrish*, New York, 1973, p. 185, 214, no. 840,
final composition illustrated.



Maxfield Parrish is a name synonymous with the Golden Age of Illustration in American Art. His body of work represents some of the most widely recognized images of the 20th century, including his public mural commissions and his familiar storybook illustrations. Though first an aspiring architect, his ambitions changed course when he enrolled at the Pennsylvania Academy of Fine Arts in 1892 at the age of twenty-two. What followed in 1892 was the artist's first major commission, the famous Old King Cole mural, destined for the Hotel Knickerbocker in New York, though eventually, after prohibition, it was reinstalled in the St. Regis hotel in New York in 1935. Though a prosperous career was unfolding for Parrish, he and his wife left Philadelphia, a city favorable for working artists, instead moving to Cornish, New Hampshire, in 1898, where he remained until his death in 1966. Steady demand for Parrish's work continued.

After a successful term as an illustrator for General Electric Edison Mazda Lamps, the end of their calendar series in 1934 signaled new opportunity for Parrish to work for Brown and Bigelow, the calendar and greeting card company in Saint Paul, Minnesota. In the period that followed, the company reproduced the artist's paintings in their line of annual calendars for nearly thirty years. The present work is a preliminary oil study for a larger work, *Janion's Maple (Under Summer Skies)*, produced in 1956 and published in the 1959 Brown and Bigelow calendar. The artist himself assigned the work the title *Janion's Maple, Under Summer Skies* was the title assigned by Brown and Bigelow at the time of publication.

By the time he began his engagement as a contributor to Brown and Bigelow, the artist was primarily focused on landscape painting. Determined to master the complexity of such divine scenery, he toiled over each landscape and its natural forms, trees were an object of particular obsession for Parrish. The artist often said, "‘Only God can make a tree.’ True enough, but I'd like to see him paint one." (as quoted in C. Ludwig, *Maxfield Parrish*, New York, 1973, p. 177) Further illuminated by his use of color, his ability to articulate light and shadow elevate his landscape subjects as the artist's most impressive body of work. Shortly after beginning his tenure as a Brown and Bigelow contributor, in 1939 he wrote to the company's artistic director exclaiming, "Give me a hundred years more and I really think I can paint a tree that satisfies me." (as quoted in *ibid*, p. 177)

The artist used a similar visual format for his calendar illustrations. These compositions, typically framed with shadowed trees, reveal majestic images of nature, often cemented with idle ponds or winding streams. When viewing the present work, one can almost hear the trickling of water which escapes down the moss-covered rocks in foreground. Beyond the tree trunk which covers the right side of the composition is a still body of water, like mirrored glass the cloudlike trees in the distance appear in reflection along the horizon. Parrish would usually incorporate scattered houses and architectural structures protruding from the landscape, sometimes colored with leaves or dappled in sunlight. One such structure is seen here, peering from beneath puffy trees, a white cottage sits at water's edge. Absolved in pale hues, the house glows softly with the sun as it makes its descent into night.

“‘Only God can make a tree.’
True enough, but I’d like to see
him paint one”

- Maxfield Parrish
(as quoted in C. Ludwig, *Maxfield Parrish*, New York,
1973, p. 177)

“Give me a hundred years more
and I really think I can paint a tree
that satisfies me.”

- Maxfield Parrish
(as quoted in C. Ludwig, *Maxfield Parrish*, New York,
1973, p. 177)

The artist used color to illustrate dramatic contrast in his landscapes. Fiery orange and yellow pigments can be seen paired with jewellike tones of blue and purple. The most prominent tree in *Study for Janion's Maple (Under Summer Skies)* radiates in orange sun. Deep fissures and surface textures of bark and moss are crafted in blue and shadows of deep purple. Each cluster of leaves suspended from protruding tree limbs is executed in feathered brush strokes of emerald green. With pinpoint precision, yellow highlights have been applied producing leaves which appear to be three dimensional. Areas of minute detail are seen in great contrast to the distant trees in background. Such an effect was due to the technique Parrish employed applying different layers of glazes (ibid, p. 175).

At the end of the artist's life, during the 1960s, a major retrospective exhibition of the artist's work was organized by Bennington College, traveling to the Gallery of Modern Art in New York. When considering himself alongside the art of the period, he remarked at how “commonplace” he must seem to his peers, Pop Art giants such as Andy Warhol. (ibid, p. 23) Through these images we see quite the opposite. Parrish's masterful technique with light and color promoted his works as chief among his contemporaries handling similar subject matter in the early 20th century. He was a painter who existed outside of the canon, creating a singular style all his own, one which endures as quintessentially unique still today.





58

LYNN BOGUE HUNT (1878-1960)

Protecting the Coop
signed 'Lynn / Bogue / Hunt' (lower left)
oil on board
35 7/8 x 25in

\$10,000 - 15,000

Provenance

Private collection, Rhode Island.



59

PHILIP RUSSELL GOODWIN (1882-1935)

Shooting the Rapids

signed and dated 'Philip R. Goodwin / 1908' (lower right)

oil on canvas

20 x 30 inches

\$40,000 - 60,000

Provenance

Private collection, Virginia.

Literature

L.L. Peterson, *Philip R. Goodwin: America's Sporting and Wildlife Artist*, Missoula, Montana, 2007, p. 129, fig. 2.5, calendar illustrated.

The present work served as an illustration for the 1909 annual calendar produced by the Marine National Bank of Buffalo, New York.



60

CHARLES BURCHFIELD (1893-1967)

Trilliums and Rock Ledge

bears inscription '#166222717' (on the reverse)

gouache and watercolor on paper laid down on board

21 7/8 x 14 1/2 in

Executed in 1919.

\$15,000 - 25,000

Provenance

The artist.

Private collection, New York.

By descent to the present owner, 1999.

Exhibited

Buffalo, New York, Alright-Knox Art Gallery, *Charles Burchfield: Early Watercolors*, April 24-May 19, 1963, p. 22, no. 65.

Literature

J.S. Trovato, *Charles Burchfield: Catalogue of Paintings in Public and Private Collections*, Utica, New York, 1970, p. 86, no. 535.

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



61

CHARLES BURCHFIELD (1893-1967)

Untitled (Trees in a Field)

bears inscription '#201' and '27 x 19' (on the reverse)

gouache, watercolor and pencil on paper

26 7/8 x 19 1/4 in

Painted *circa* 1920-21.

\$30,000 - 50,000

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.

PROPERTY FROM A NEW YORK COLLECTION

62▲

MARSDEN HARTLEY (1877-1943)

Dogtown

signed and inscribed with title 'Marsden Hartley / Dogtown' (on the reverse)

oil on board

18 x 24in

Painted in 1931.

\$200,000 - 300,000

Provenance

The artist.

Estate of the above.

Macbeth Gallery, New York.

Babcock Galleries, New York.

Drs. Macia and Meyer Friedman, 1959.

Estate of the above.

Sale, Sotheby's, New York, November 28, 2001, lot 121.

Acquired by the present owner from the above.

Exhibited

Yonkers, New York, Hudson River Museum, *Paintbox Leaves:*

Autumnal Inspiration from Cole to Wyeth, September 25,

2010-January 16, 2011, table of contents, p. 74, illustrated.

Cape Ann Museum, Gloucester, Massachusetts, *Marsden Hartley:*

Soliloquy in Dogtown, June 9-October 14, 2012, p. 8, illustrated.

Literature

K. Rosenberg, "Venerable, Small and Lots on Paper (Including Napkins)," *The New York Times*, March 5, 2015, p. C24, illustrated.

S. Gold, "Fleeting Autumns, Captured on Canvas," *The New York Times*, November 21, 2010, p. WE10, illustrated.

E. McCausland, *Marsden Hartley Catalogue Raisonné Research*, Archives of American Art, Smithsonian Museum, Washington, D.C., box 15, folder 25, frames 2-3, illustrated.

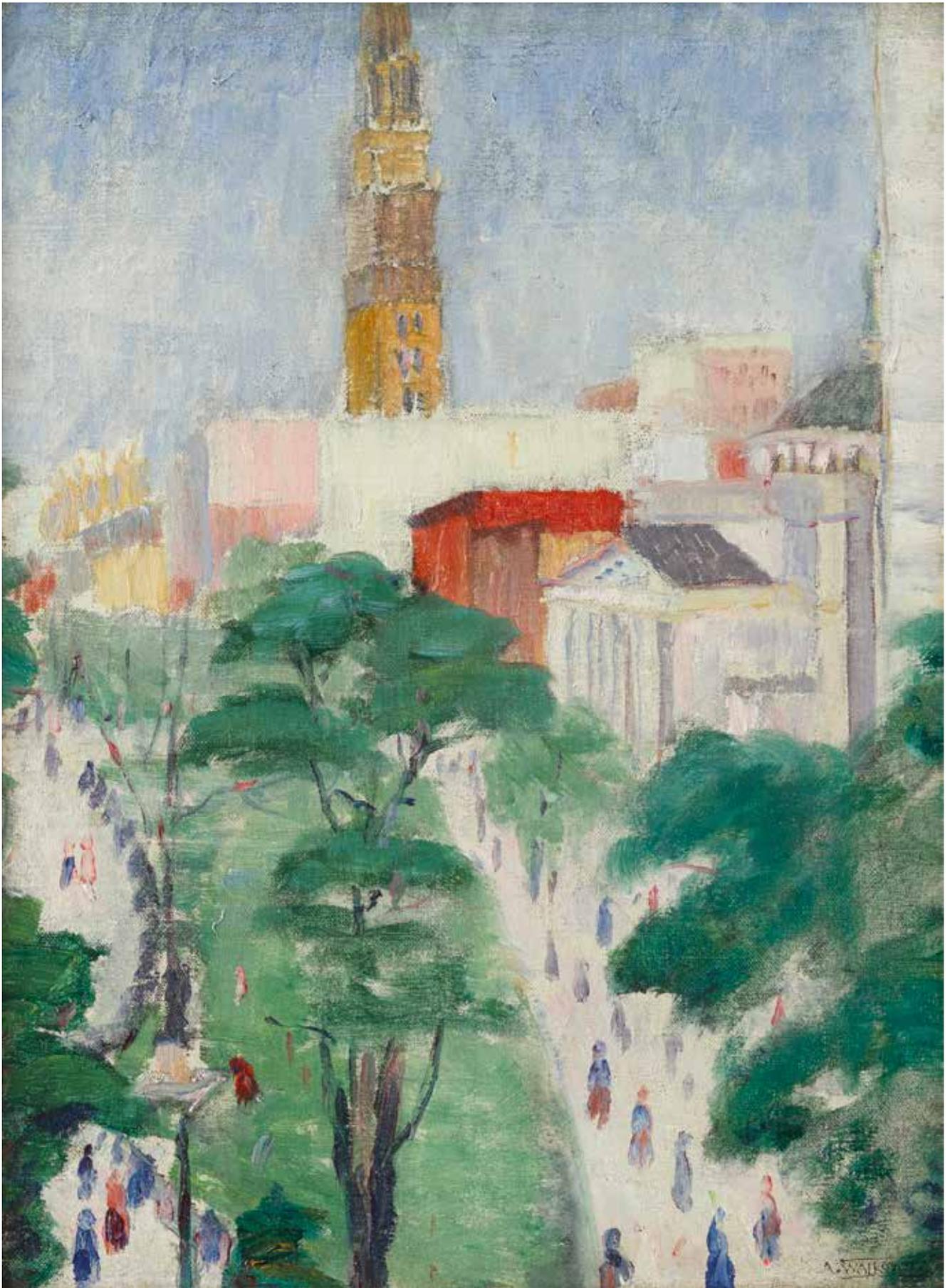
Marsden Hartley maintained a lifelong connection to New England. Born in Lewiston, Maine, in 1877, the formative years of his career kept Hartley living and working in Maine intermittently between various artistic explorations of the Eastern Coast. Finally, in 1912, the artist made his first excursion abroad, which began an important shift in his artistic theory and practice. Taking residency in Europe from 1921-30, 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 home to the states and revisit the American subjects his audience favored. Hartley grew weary and eventually caved at the encouragement to return to the states, landing in New Hampshire in June of 1930.

What followed was a period of grave illness and isolation which plagued the artist through the winter. By February 1931, Hartley emerged from the physical and emotional suffering he endured at the time and made plans for his next artistic journey, leaving Brooklyn, New York, and heading north. (B. Haskell, *Marsden Hartley*, New York, 190, p. 82) Hartley was drawn to Dogtown Common, a small locale outside Gloucester, in Cape Ann, Massachusetts, which had been abandoned in 1750 by a small population. Already fond of the region after a trip to the area in 1920, he set to work right away. Hartley wrote that Dogtown was "a place so original in its appearance as not to be duplicated either in New England or anywhere else – and the air of being made for no one – for nothing but itself. . . . A sense of eeriness pervades all the place therefore and the white shafts of these huge boulders mostly granite – stand like sentinels guarding nothing but shore – sea gulls fly over it on their way from the marshes to the sea – otherwise the place is forsaken and majestically lovely as if nature had at last found one spot where she can live for herself alone. . . . [It is] a cross between Easter Island and Stonehenge – essentially druidic in its appearance – it gives the feeling that an ancient race might turn up at any moment and renew an ageless rite there." (as quoted in *ibid*, p. 82)

Physical limitations prevented Hartley from transporting his supplies on site to paint each day, instead he painted from memory or his various sketches. This process defined his artistic approach to painting during this period. In his own words he summarized this period of creativity in announcing, "I myself have returned to objective nature in painting." (as quoted in *ibid*, p. 83) Barbara Haskell goes on to say, "Hartley successfully infused his Dogtown paintings with the stark monumentality of the area. . . . In these Dogtown paintings, the forms become truly sculptural. . . . Hartley depicted the glacial boulders of Dogtown as dense, massive volumes. Rejecting surface detail in favor of simplified, severe forms, he created images of permanence and stability. His 'objective' goal was not to transcribe the exact physical likeness of the area, but rather to capture the underlying geometric structure which remained after accidental appearances had been eliminated." (*ibid*, p. 83)

By December, Hartley was finished with the series and returned to New York with a renewed sense of purpose, when writing Stieglitz he deemed himself a New England painter. His return to landscape after his European period produced spirited oils, the Dogtown series among the most emphatic of his American landscapes.







PROPERTY OF A FLORIDA PRIVATE COLLECTOR

63

ABRAHAM WALKOWITZ (1878-1965)

Madison Square Park, New York City
signed 'A. Walkowitz' (lower right)

oil on canvas
18 1/8 x 14in
Painted in 1908.

\$6,000 - 8,000

Provenance

Sale, Christie's, New York, September 25, 2008, lot 152.
Acquired by the present owner from the above.

64

RAE SLOAN BREDIN (1881-1933)

October Day
oil on canvas
14 1/8 x 14 1/8in

\$15,000 - 25,000

Provenance

Collection of Alexander Xydīs, Athens, Greece (collection label on verso).
Private collection, Athens, Greece.



65

EMIL CARLSEN (1848-1932)

Moonlight on Niagara

oil on canvas

14 1/4 x 14 1/4in

Painted circa 1912.

\$5,000 - 7,000

Provenance

The artist.

Luella May (Ruby) Carlsen, New York, the artist's wife, by descent.

Estate of Dines Carlsen, Falls Village, Connecticut, the artist's son, by descent.

Florence B.G.S. Carlsen, Falls Village, Connecticut, the artist's daughter-in-law, by descent, 1966.

Estate of the above, 1975.

Worstman Rowe Galleries, San Francisco, California, 1975.

Private collection, Chicago, Illinois, acquired from the above, circa 1975.

Private collection, Sonoma, California, by descent.

Exhibited

San Francisco, California, Worstman Rowe Galleries, and elsewhere, *The Art of Emil Carlsen: 1853-1932*, January 10-December 31, 1975, p. 48, 52, no. 19, fig. 149, illustrated as *Moonlight on the Sea*.

Literature

K.L. Jensen, *Soren Emil Carlsen: Skagen Painter of Manhattan*, Denmark, 2008, p. 63, fig. 45, illustrated.

The present work is recorded in the Emil Carlsen Archives as number 2917. The online version of the archive is available at www.emilcarlsen.org.



66

EMIL CARLSEN (1848-1932)

Side Running Sea

signed 'Emil. Carlsen.' (lower right)

oil on canvas

25 1/4 x 30 1/4 in

Painted circa 1909.

\$15,000 - 25,000

Provenance

The artist.

with Folsom Galleries, New York, 1910.

with Macbeth Gallery, New York, 1923.

Luella May (Ruby) Carlsen, New York, the artist's wife, by descent.

Estate of Dines Carlsen, Falls Village, Connecticut, the artist's son, by descent.

Florence B.G.S. Carlsen, Falls Village, Connecticut, the artist's daughter-in-law, by descent, 1966.

Estate of the above, 1975.

Worstman Rowe Galleries, San Francisco, California, 1975.

Private collection, Chicago, Illinois, acquired from the above, circa 1975.

Private collection, Sonoma, California, by descent.

Exhibited

Buffalo, New York, Buffalo Fine Arts Academy, Albright Art Gallery, *A Collection of Paintings and Sketches by Emil Carlsen lent by the Folsom Galleries, New York City*, March 18-April 13, 1910, n.p., no. 7. Brooklyn, New York, Pratt Institute Art Gallery, *Paintings by Emil Carlsen*, April 19-30, 1910.

Cincinnati, Ohio, Cincinnati Museum, *Seventeenth Annual Exhibition of American Art*, May 21-July 20, 1910, p. 11, no. 53.

New York, Macbeth Gallery, *Recent Paintings by Emil Carlsen, N.A.*, March 6-26, 1923, n.p., no. 11.

New York, Macbeth Gallery, *Paintings by Emil Carlsen, N.A., Theodore Robinson, J. Alden Weir, P.N.A.*, October 30-November 19, 1923, n.p., no. 2.

New York, Macbeth Gallery, *Art Portfolio*, 1926, n.p., illustrated.

Literature

"Art Calendar: Timely Note and Comment," *The Brooklyn Daily Eagle*, April 19, 1910, p. 26.

The present work is recorded in the Emil Carlsen Archives as number 3962. The online version of the archive is available at www.emilcarlsen.org.



67

GUSTAVE CIMIOTTI (1875-1969)

Summer Afternoon

signed 'Cimiotti' (lower right), signed again and titled (on the stretcher)

oil on canvas

20 1/4 x 24 1/4in

\$2,000 - 3,000

Provenance

Private collection.

Sale, Bonhams, San Francisco, May 19, 2013, lot 4068.

Private collection, acquired from the above.



PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

68

WOLF KAHN (BORN 1927)

East Penobscot Bay

signed 'W. Kahn' (lower right) and inscribed with title, dated and numbered '1961-3' (on the stretcher)

oil on canvas

50 x 50in

\$20,000 - 30,000

Provenance

The artist.

Grace Borgenicht Gallery, Inc., New York.

Private collection, New Jersey, acquired from the above, 1990.

By descent to the present owner.



69^W

JACK LEVINE (1915-2010)

David and Goliath
signed with conjoined initials 'JLevine' (lower left)
oil on canvas
48 x 42 1/8in
Painted in 1977.

\$10,000 - 15,000

Provenance

The artist.
with Kennedy Galleries, Inc., New York, 1977.
Jacob and Selma Schulman, Gloversville, New York, acquired from the
above, 1977.
Sale, Christie's, New York, March 11, 1993, lot 249, as *Cain and Abel*.
Private collection, New York, acquired from the above.
By descent to the present owner.

Exhibited

New York, The Jewish Museum, *Personal Vision: The Schulman
Collection of 20th Century American Art*, July-October, 1985, p. 25,
illustrated.
Brookline, Massachusetts, Hebrew College, *Profound Testimony: The
Jewish Heritage of Jack Levine*, November 1987.



70^W

JOHN KOCH (1909-1978)

Bacchanal

signed 'Koch' (lower right)

oil on canvas

69 3/4 x 82 1/2in

\$10,000 - 15,000

Provenance

Sale, Christie's, New York, September 28, 1989, lot 389.

Private collection, San Francisco.



PROPERTY FROM A PRIVATE COLLECTION, SOUTHERN CALIFORNIA

71

WOLF KAHN (BORN 1927)

Ground Fog

signed 'W. Kahn' (lower right) and inscribed with title (on the stretcher)

oil on canvas

30 x 43in

\$10,000 - 15,000

Provenance

Private collection.

By descent to the present owner from the above.



PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

72^W

WOLF KAHN (BORN 1927)

Imaginary Beaver Pond

signed 'W. Kahn' (lower center), inscribed with title, numbered and dated '#140 1984' (on the stretcher)

oil on canvas

53 3/8 x 80 1/2in

\$30,000 - 50,000

Provenance

The artist.

Grace Borgenicht Gallery, Inc., New York.

Private collection, New Jersey, acquired from the above, 1985.

By descent to the present owner.

END OF SALE

GLOSSARY

Typical Headings Used in the Catalog

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

AUTHORSHIP

(Artist)

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

Attributed to (Artist)

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

Studio of (Artist)

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

Circle of (Artist)

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

Follower of (Artist)

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

Manner of (Artist)

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

After (Artist)

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

TITLE

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

SIGNATURE

Signed

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

Bears Signature

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

CONDITIONS

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

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

INCLUDING

PROPERTY FROM THE ESTATE OF MAXINE MARSHALL
PROPERTY FROM THE GEORGE GUND III TRUST,
SAN FRANCISCO, CALIFORNIA

CONTACTS

OFFICERS

Malcolm Barber
Co-Chairman

Matthew Girling
Chief Executive Officer

Laura King Pfaff •
Chairman Emeritus

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists
Susan F. Abeles
Rupert Banner

Judith Eurich
Mark Fisher
Dessa Goddard
Jakob Greisen
Bruce McLaren
Scot Levitt
Mark Osborne
Brooke Sivo
Catherine Williamson
William O'Reilly

REPRESENTATIVES

Arizona

Terri Adrian-Hardy, (602) 684 5747

California

David Daniel
(916) 364 1645, Central Valley

California

Brooke Sivo
(760) 350 4255, Palm Springs
(323) 436 5420, San Diego

Colorado

Julie Segraves, (720) 355 3737 •

Florida

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

Georgia

Mary Moore Bethea, (404) 842 1500 •

Illinois

Ricki Harris
(773) 267 3300, (773) 680 2881

Massachusetts/New England

Amy Corcoran, (617) 742 0909

Nevada

David Daniel, (775) 831 0330

New Jersey

Alan Fausel, (973) 997 9954 •

New Mexico

Michael Bartlett, (505) 820 0701

Oregon and Idaho

Sheryl Acheson, (503) 312 6023

Pennsylvania

Alan Fausel, (610) 644 1199 •

Texas, Oklahoma and Louisiana

Amy Lawch, (713) 621 5988 •

Virginia and Washington DC

Gertraud Hechl, (540) 454 2437 •

Washington

Heather O'Mahony, (206) 218 5011

Canada, Toronto, Ontario

Kristin Hayashi, (416) 462 3741 •

Montreal, Quebec

David Kelsey, (514) 894 1138 •

BONHAMS *

NEW YORK DEPARTMENTS
580 Madison Avenue
New York, New York 10022
(212) 644 9001

Books & Manuscripts

Ian Ehling, (212) 644 9094
Darren Sutherland, (212) 461 6531

Chinese Works of Art & Paintings

Bruce McLaren, (917) 206 1677
Ming Hua, (646) 837 8132

Collectors' Motorcars & Motorcycles

Rupert Banner, (212) 461 6515
Eric Minoff, (917) 206 1630
Evan Ide, (917) 340 4657
Michael Caimano, (917) 206 1615

Fine Art

American

Elizabeth Goodridge, (917) 206 1621

Contemporary

Jeremy Goldsmith, (917) 206 1656
Megan Murphy, (212) 644 9020

European Paintings

Madalina Lazen, (212) 644 9108

Impressionist & Modern

William O'Reilly, (212) 644 9135

Himalayan Art

Mark Rasmussen, (917) 206 1688

Japanese Works of Art

Jeff Olson, (212) 461 6516

Jewelry

Susan F. Abeles, (212) 461 6525
Caroline Morrissey, (212) 644 9046
Camille Barbier, (212) 644 9035

Maritime Paintings & Works of Art

Gregg Dietrich, (212) 644 9001 •

Modern Decorative Arts & Design

Benjamin Walker, (212) 710 1306

Photographs & Prints

Deborah Ripley, (212) 644 9059
Laura Paterson, (917) 206 1653

Russian Fine & Decorative Arts

Yelena Harbick, (212) 644 9136

Trusts & Estates

Sherri Cohen, (917) 206 1671

Watches & Clocks

Jonathan Snellenburg, (212) 461 6530
Jonathan Hochman, (917) 206 1618

CLIENT SERVICES DEPARTMENT

San Francisco

(415) 861 7500
(415) 861 8951 fax

Monday - Friday, 9am to 5pm

Los Angeles

(323) 850 7500
(323) 850 6090 fax

Monday - Friday, 9am to 5pm

BONHAMS *

SAN FRANCISCO DEPARTMENTS
220 San Bruno Avenue
San Francisco California 94103
(415) 861 7500

20th Century Fine Art

Dane Jensen, (323) 436 5451

Arms & Armor

Paul Carella, (415) 503 3360

Asian Works of Art

Dessa Goddard, (415) 503 3333

Books & Manuscripts

Adam Stackhouse, (415) 503 3266

Chinese Works of Art

Daniel Herske, (415) 503 3271

Jewelry & Watches

Shannon Beck, (415) 503 3306

Collectors' Motorcars & Motorcycles

Mark Osborne, (415) 503 3353
Jakob Greisen, (415) 503 3284

Museum Services

Laura King Pfaff, (415) 503 3210

Native American Art

Ingmars Lindbergs, (415) 503 3393

California & Western Paintings & Sculpture

Aaron Bastian, (415) 503 3241

Photographs & Prints

Judith Eurich, (415) 503 3259

Space History

Adam Stackhouse, (415) 503 3266

Trusts & Estates

Victoria Richardson, (415) 503 3207
Celeste Smith, (415) 503 3214

Wine

Erin McGrath, (415) 503 3319

Writing Instruments

Ivan Briggs, (415) 503 3255

New York

(212) 644 9001
(212) 644 9009 fax

Monday - Friday, 9am to 5pm

Toll Free

(800) 223 2854

BONHAMS *

LOS ANGELES DEPARTMENTS
7601 W. Sunset Boulevard
Los Angeles California 90046
(323) 850 7500

20th Century Decorative Arts

Angela Past, (323) 436 5422

20th Century Fine Art

Alexis Chompaisal, (323) 436 5469

African, Oceanic & Pre-Columbian Art

Fredric W. Backlar, (323) 436 5416 •

Books & Manuscripts

Catherine Williamson, (323) 436 5442

Coins & Banknotes

Paul Song, (323) 436 5455

Contemporary Art

Dane Jensen, (323) 436 5451

Entertainment Memorabilia

Catherine Williamson, (323) 436 5442
Dana Hawkes, (978) 283 1518

Furniture & Decorative Arts

Andrew Jones, (323) 436 5432
Jennifer Kurtz, (323) 436 5478

Jewelry & Watches

Dana Ehrman, (323) 436 5407
Alexis Vourvoulis, (323) 436 5483

Collectors' Motorcars & Motorcycles

Nick Smith, (323) 436 5470

Photographs & Prints

Morisa Rosenberg, (323) 436 5435

Natural History

Thomas E. Lindgren, (310) 469 8567 •
Claudia Florian, G.J.G., (323) 436 5437 •

California & Western Paintings & Sculpture

Scot Levitt, (323) 436 5425

European Paintings

Mark Fisher, (323) 436 5488

Silver

Aileen Ward, (323) 436 5463

Trusts & Estates

Leslie Wright, (323) 436 5408
Joseph Francaviglia, (323) 436 5443

* 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 \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250,001 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. 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.

To the fullest extent permitted by applicable law: 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 also 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 all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the purchaser; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private

sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the 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 prices 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 (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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.

SALES AND USE TAX

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

To the fullest extent permitted by law, and except as

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

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original 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 (212) 644 9001.

AUCTION ESTIMATES

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

- Attend one of our Auction 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 (212) 644 9001.

Catalogs

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

Previews

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

Estimates

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

Reserves

Unless indicated by the σ 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 galleries until until 5pm Tuesday 21 November without penalty. After Tuesday 21 November oversized lots (noted as W next to the lot number and/or listed on page 97) will be sent to Cadogan Tate where transfer and full value protection fees will be immediately applicable. Storage fees will begin accruing for any lots not collected within 5 business days of date of the auction.

All other sold lots will be retained by Bonhams until Wednesday 6 December without penalty provided however that if buyers of oversized lots also buy other non-listed lots, these other lots will also be sent to Cadogan Tate where transfer and full value protection fees will be immediately applicable. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 10 business days. Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer handling, storage and full value protection fees will apply if moved to a warehouse of our choice.

Auction Results

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



IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **5PM ON 21 NOVEMBER 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 9:30AM EST ON 27 NOVEMBER 2017

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

| | |
|----|----|
| 23 | 70 |
| 50 | 28 |
| 69 | 29 |
| 55 | 72 |

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

| | | | |
|--|--|--|--|
| | | | |
|--|--|--|--|

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

Bonhams

| | | | |
|---|--|--|--|
| Sale title: American Art | | Sale date: Monday November 20, 2017 | |
| Sale no. 24307 | | Sale venue: New York | |
| General Bid Increments: | | | |
| \$10 - 200by 10s | | \$10,000 - 20,000by 1,000s | |
| \$200 - 500by 20 / 50 / 80s | | \$20,000 - 50,000by 2,000 / 5,000 / 8,000s | |
| \$500 - 1,000by 50s | | \$50,000 - 100,000by 5,000s | |
| \$1,000 - 2,000by 100s | | \$100,000 - 200,000by 10,000s | |
| \$2,000 - 5,000by 200 / 500 / 800s | | above \$200,000at the auctioneer's discretion | |
| \$5,000 - 10,000by 500s | | The auctioneer has discretion to split any bid at any time. | |
| Customer Number | | Title | |
| First Name | | Last Name | |
| Company name (to be invoiced if applicable) | | | |
| Address | | | |
| City | | County / State | |
| Post / Zip code | | Country | |
| Telephone mobile | | Telephone daytime | |
| Telephone evening | | 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: _____ |

**CALIFORNIA AND WESTERN
PAINTINGS AND SCULPTURE**

Monday November 20, 2017 at 6pm
Los Angeles and San Francisco

SELDEN CONNOR GILE

(1877-1947)

Belvedere

oil on canvas

30 x 36in

\$400,000 - 600,000

VIEWING

San Francisco

November 10-12, 12 to 5 pm

Los Angeles

November 17-19, 12 to 5 pm

INQUIRIES

Scot Levitt

+1 (323) 436 5425

calam.us@bonhams.com



Bonhams

AUCTIONEERS SINCE 1793

bonhams.com/calwest

© 2017 Bonhams & Butterfields Auctioneers Corp. All rights reserved. Bond No. 57BSBGL0808



INDEX

| | | | |
|-------------------------------|------------------|---------------------------|-----------|
| Atherton, John | 38 | Parrish, Maxfield | 57 |
| Avery, Milton | 32, 42, 43 | Peters, Carl William | 47 |
| Biggers, John | 37 | Redfield, Edward Willis | 29 |
| Blakelock, Ralph Albert | 23 | Schwartz, William Samuel | 41 |
| Brackman, Robert | 55 | Sheeler, Charles | 54 |
| Bredin, Rae Sloan | 64 | Thaxter, Edward R. | 16 |
| Burchfield, Charles | 30, 31, 60, 61 | Vedder, Elihu | 17 |
| Burkhart, Emerson | 56 | Vickrey, Robert Remsen | 5, 6 |
| Cahoon, Ralph E. | 27 | Walkowitz, Abraham | 63 |
| Carlsen, Emil | 65, 66 | Weber, Max | 1, 2 |
| Carlson, John Fabian | 28, 48 | Wiggins, Guy Carleton | 13, 14 |
| Cimiotti, Gustave | 67 | Wood, Grant | 51 |
| Crawford, Ralston | 40 | Wyeth, Andrew | 9, 10, 39 |
| Davis, Stuart | 34, 50 | Young, Mahonri Mackintosh | 26 |
| Dickinson, Preston | 53 | | |
| Dove, Arthur | 35, 36 | | |
| Drewes, Werner | 3, 4 | | |
| Evans, De Scott | 25 | | |
| Gay, Walter | 15 | | |
| Gifford, Sanford Robinson | 22 | | |
| Goodwin, Philip Russell | 58 | | |
| Hartley, Marsden | 44, 62 | | |
| Hawthorne, Charles Webster | 49 | | |
| Hecht, Victor David | 12 | | |
| Hunt, Lynn Bogue | 59 | | |
| Johnson, David | 21 | | |
| Kahn, Wolf | 7, 8, 68, 71, 72 | | |
| Koch, John | 70 | | |
| Lazzell, Blanche | 33 | | |
| Levine, Jack | 69 | | |
| Luks, George Benjamin | 11 | | |
| Maurer, Alfred Henry | 52 | | |
| McEntee, Jervis | 20 | | |
| Moran, Thomas | 18, 19 | | |
| Newman, Allen George | 24 | | |
| Nordfeldt, Bror Julius Olsson | 45, 46 | | |

B 1793

Bonhams

580 Madison Avenue
New York, New York 10022

+1 212 644 9001

+1 212 644 9009 fax

