

An impressionist landscape painting featuring a rocky coastline with a bay or inlet. The foreground is dominated by dark, textured brushstrokes in shades of green, blue, and brown, representing dense vegetation. The middle ground shows a body of water with white-capped waves crashing against the shore. The background consists of a hazy, overcast sky with soft, blended colors of blue, grey, and white. The overall style is characterized by visible, energetic brushwork and a focus on light and color over fine detail.

Sotheby's EST. 1744

IMPRESSIONIST &
MODERN ART

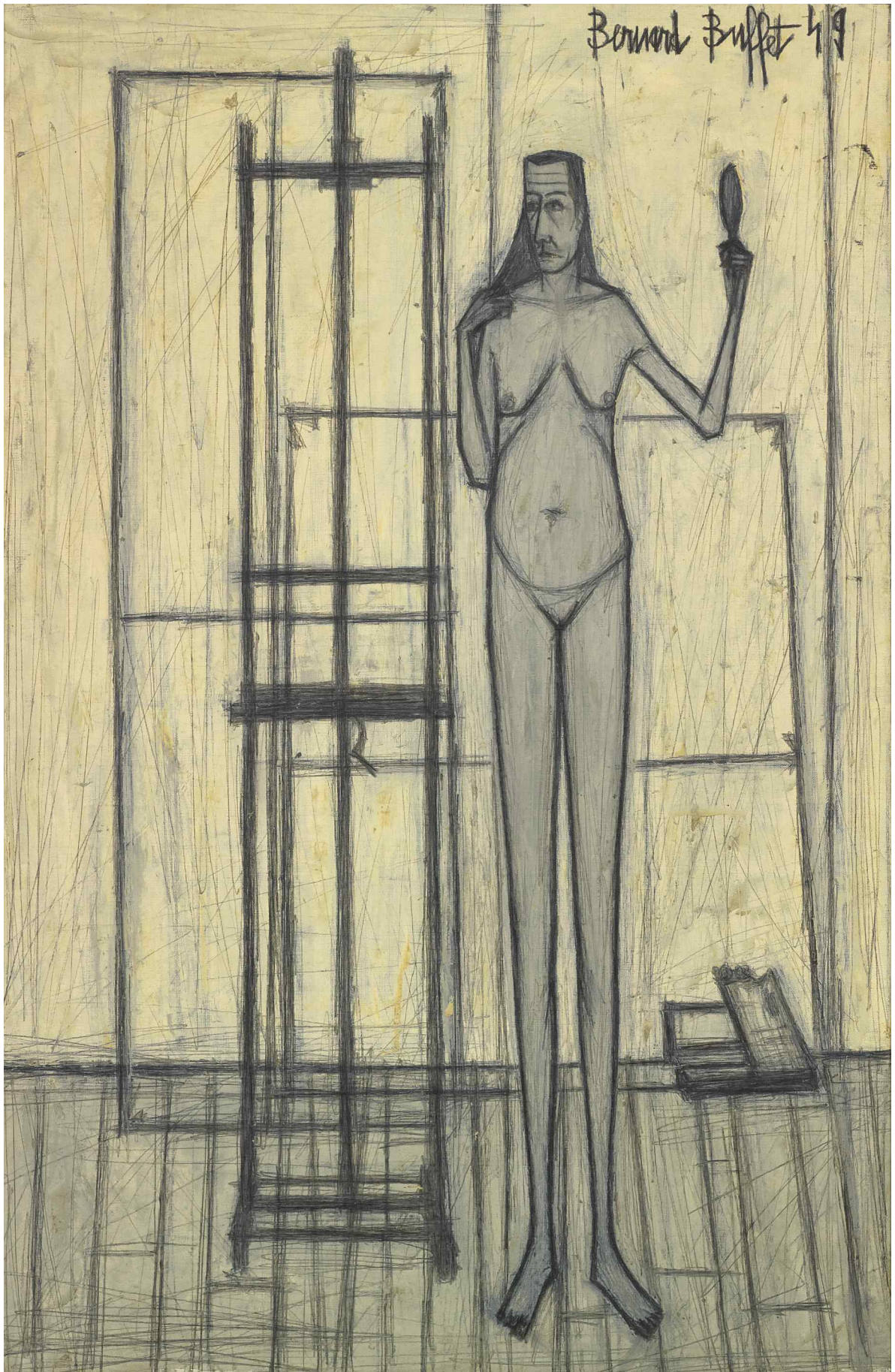
NEW YORK 8 JUNE 2017



FRONT COVER
LOT 8 (DETAIL)
BACK COVER
LOT 31 (DETAIL)
THIS PAGE
LOT 57 (DETAIL)

An impressionist painting depicting a group of people in a dark, interior setting. The scene is characterized by visible brushstrokes and a rich, dark color palette. A prominent figure in a red garment stands on the right, while others are seated or standing in the shadows. The overall mood is somber and intimate.

IMPRESSIONIST &
MODERN ART



IMPRESSIONIST & MODERN ART

AUCTION IN NEW YORK
8 JUNE 2017
SALE N09634
2:00 PM

EXHIBITION

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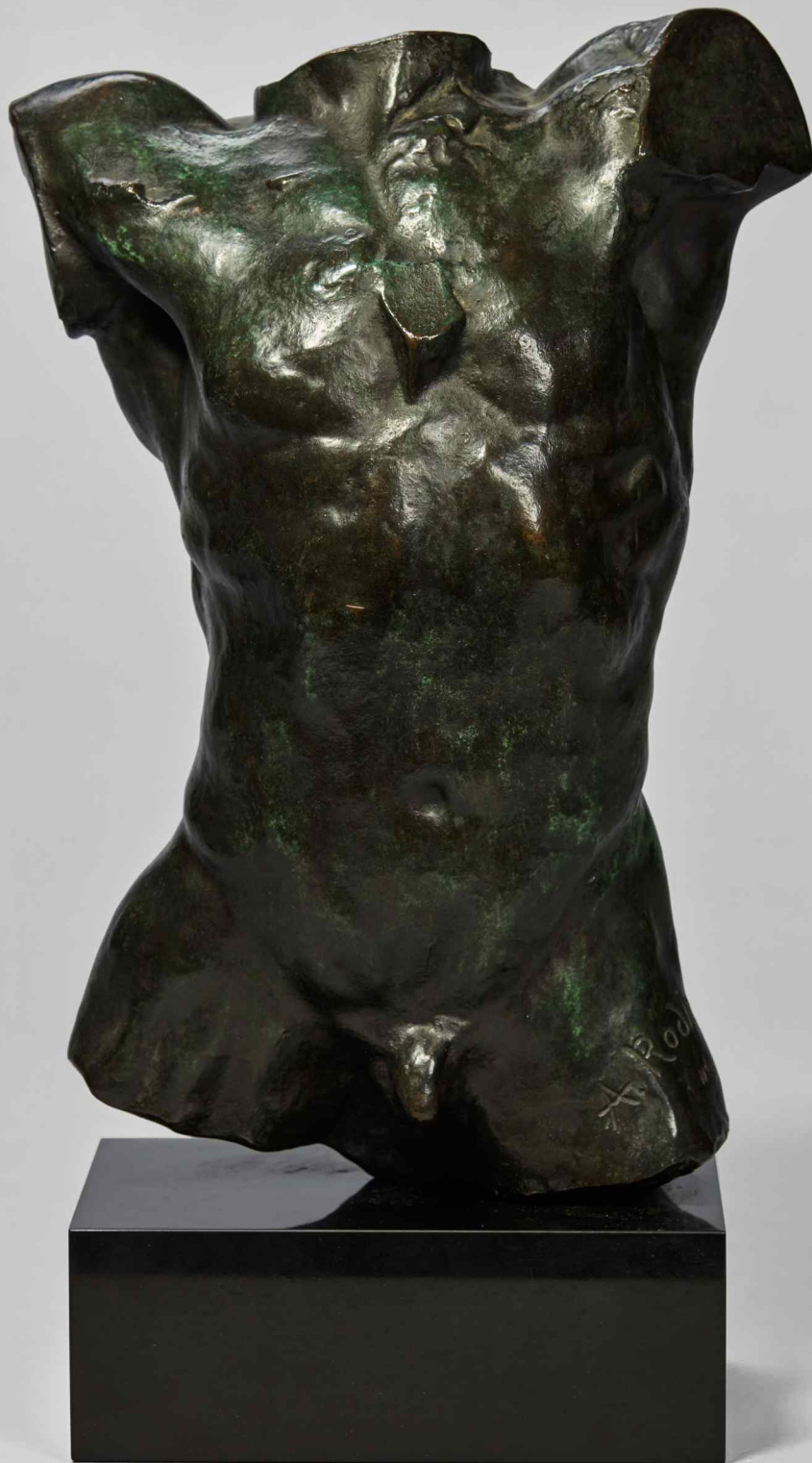
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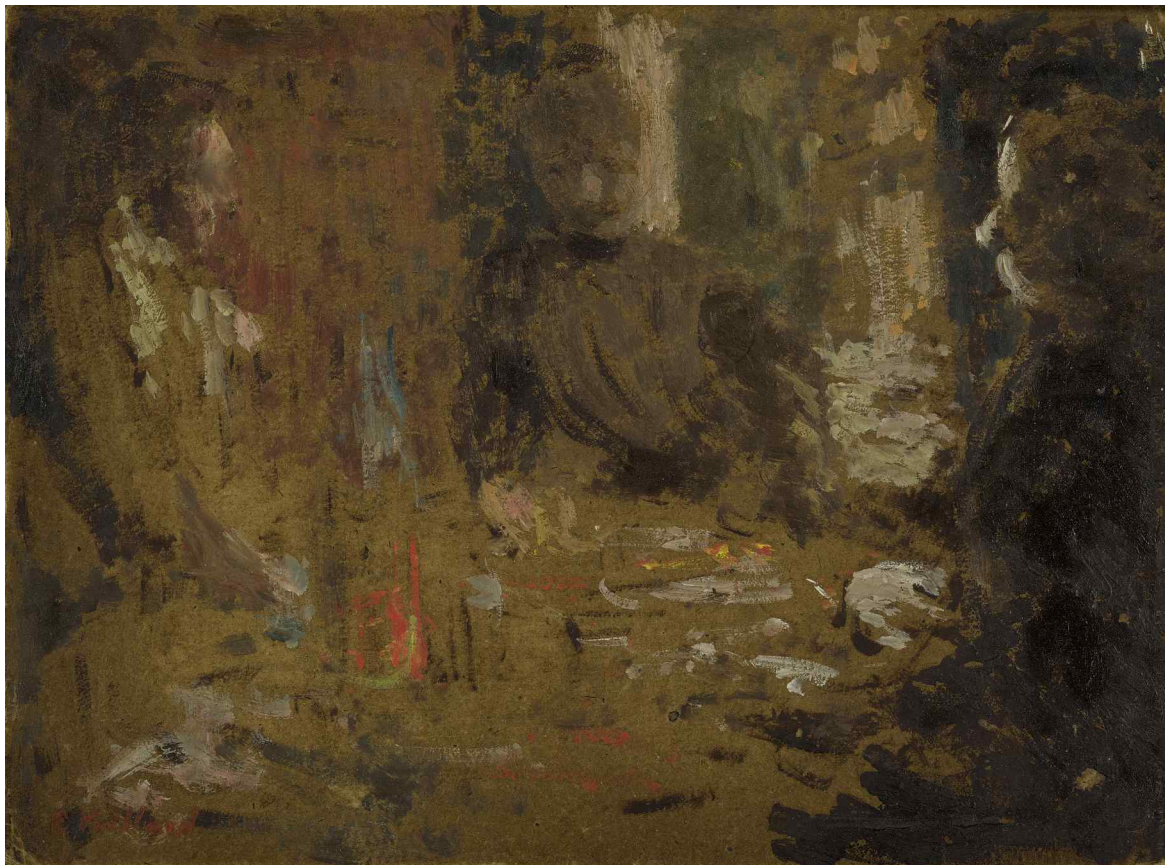


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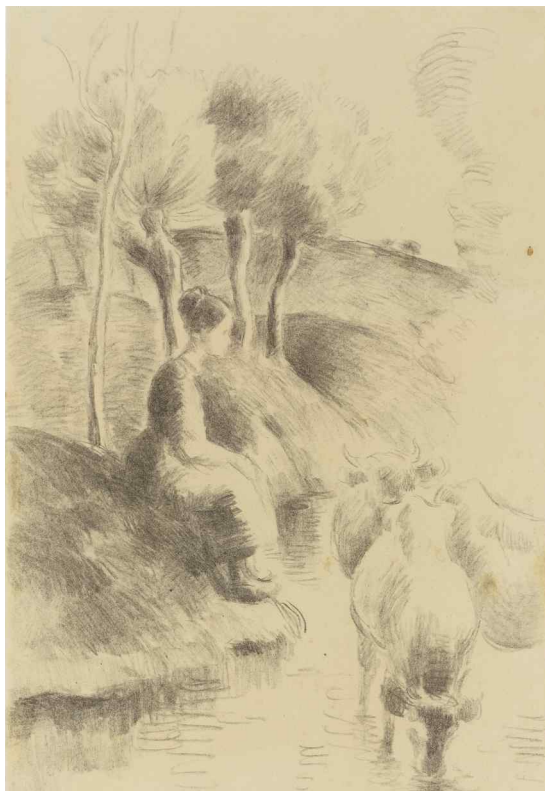
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1



2

1

EDOUARD VUILLARD

1868 - 1940

La famille à table (The Family at the Dinner Table)

Stamped *E Vuillard* in red (Lugt 2497a, lower left)

Glue distemper and oil on paperboard

Painted *circa* 1893.

7¾ by 10¼ in.; 19.7 by 26 cm

PROVENANCE

The estate of the artist

Galerie Berés, Paris

Sale: Sotheby's, London, December 1, 1965, lot 33

Private collection, New York

LITERATURE

Antoine Salomon & Guy Cogeval, *Vuillard, The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, vol. I, Paris, 2003, no. IV-86, illustrated p. 274

\$ 18,000-25,000



ACTUAL SIZE

3

2

PROPERTY FROM THE COLLECTION OF BETTY AND NORTON MELAVER

CAMILLE PISSARRO

1830 - 1903

Étude pour *Vachère au bord de l'eau*

Stamped with the initials *C.P.* (Lugt 613e, lower left), inscribed with the number 30X38 (lower right in the margin)

Pencil on paper

Executed circa 1890.

10½ by 7¾ in.; 26.7 by 19.9 cm

This work will be included in the forthcoming *catalogue raisonné* of Camille Pissarro's drawings and watercolors, currently being prepared by Joachim Pissarro.

This work is a preparatory sketch for an 1890 etching, *Vachère au bord de l'eau* (see Loys Delteil, *Camille Pissarro: L'oeuvre gravé et lithographié, catalogue raisonné*, San Francisco, 1999, no. 93), an example of which is in the Museum of Modern and Contemporary Art, Strasbourg.

PROVENANCE

Stern Gallery, Tel Aviv and London
Private collection (acquired from the above)
Thence by descent to the present owner

EXHIBITED

Tel Aviv, Stern Gallery, *Pissarro: The Four Generations*, 1994, no. 9

\$ 15,000-20,000

3

JAN THEODOR TOOROP

1858 - 1928

Zeeuws landschap met visser

Signed *Jan Toorop* and dated 1915 (lower right)

Charcoal and oil pastel on paper

Executed in 1915.

4½ by 6⅛ in.; 11.4 by 15.5 cm

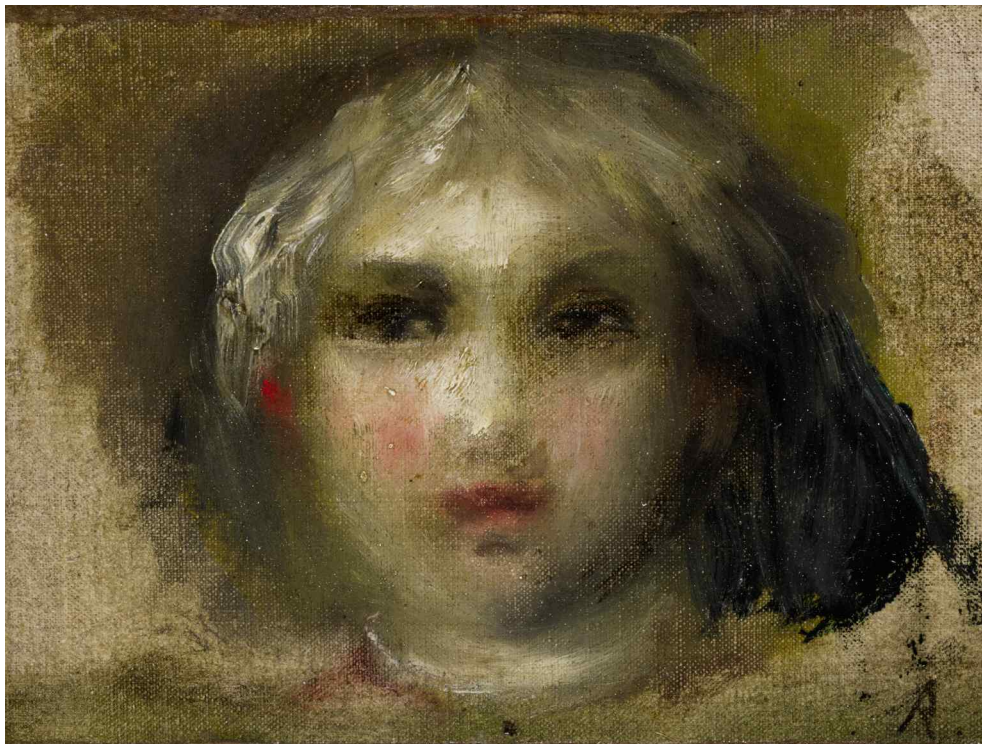
This work will be included in the forthcoming *catalogue raisonné* of the oeuvre of Jan Toorop, currently being prepared by G.W.C. van Wezel.

PROVENANCE

Private collection

Thence by descent to the present owner

\$ 8,000-12,000



4

ACTUAL SIZE



5

4

PROPERTY FROM A PRIVATE FAMILY
COLLECTION

PIERRE-AUGUSTE RENOIR

1841-1919

Tête

Signed with the initial *R.* (lower right)

Oil on canvas

3 $\frac{7}{8}$ by 5 $\frac{1}{8}$ in.; 9.8 by 13 cm

This work will be included in the *catalogue critique* being prepared by the Wildenstein Institute from the François Daulte, Durand-Ruel, Venturi, Volland and Wildenstein archives.

PROVENANCE

Hilda (Bobbie) Weinstein, New York (acquired
circa 1950)

Thence by descent

\$ 50,000-70,000

5

PROPERTY FROM A PRIVATE COLLECTION

GEORGES D' ESPAGNAT

1870 - 1950

Mère et deux enfants

Signed with the initials *g d E* (lower right)

Oil on canvas

31 $\frac{1}{8}$ by 25 $\frac{5}{8}$ in.; 81.5 by 65 cm

This work will be included in the forthcoming catalogue raisonné being prepared by Jean-Dominique Jacquemond.

PROVENANCE

Sale: Sotheby's, New York, October 9, 1996, lot 61
Acquired at the above sale by the present owner

\$ 7,000-10,000



6

GUSTAVE LOISEAU

1865 - 1935

Petite rue à Triel-sur-Seine (Rue à Pissefontaine)

Signed *gLoiseau* (lower left); titled *Rue à Pissefontaine*
(on the stetcher, possibly in another hand)

Oil on canvas

Painted circa 1905.

15 $\frac{1}{8}$ by 18 $\frac{3}{4}$ in.; 38.5 by 46.5 cm

This work will be recorded in the forthcoming *Catalogue raisonné of the works of Gustave Loiseau*, currently being prepared by Didier Imbert.

PROVENANCE

Galerie Durand-Ruel, Paris, France (acquired from the artist on December 5, 1919)
M. Royer Bressé sur Braye, Sarthe, France (acquired on November 5, 1930)
M. Barasse, Paris, France (acquired on April 15, 1942)
Sale: Eric Pillon Enchères, Versailles, France, December 13, 2015 lot 59
Acquired at the above sale by the present owner

\$ 20,000-30,000



7

PIERRE-EUGÈNE MONTÉZIN

1874-1946

Vase de roses

Stamped *PMontézin* (lower left)

Oil on canvas

23 $\frac{5}{8}$ by 28 $\frac{3}{4}$ in.; 60.2 by 73 cm

This work will be included in the forthcoming *catalogue raisonné* currently being prepared by Monsieur Cyril Klein-Montézin.

\$ 15,000-20,000



8

8

PROPERTY FROM A NEW JERSEY COLLECTOR

HENRY MORET

1856 - 1913

L'Anse de Fortz Guen, Finistère

Signed *Henry Moret* and dated *1909* (lower left); titled indistinctly (probably in another hand, on the stretcher)

Oil on canvas

Painted in 1909.

18 $\frac{1}{8}$ by 21 $\frac{3}{4}$ in.; 46 by 55 cm

This work will be included in the *catalogue raisonné* currently being prepared by Jean-Yves Rolland. We are grateful for his assistance in cataloguing this work.

See Sothebys.com for complete cataloguing.

\$ 40,000-60,000

“Moret was a peaceful revolutionary, sincere, serious, assiduous and quiet.”

EMILE BERNARD

PROVENANCE

Galerie Durand-Ruel, Paris (from old labels on the stretcher)

Private collection, Paris

Stephen Hahn, New York and Paris

Schoneman Galleries, Inc., New York

Victor Eisenberg, Philadelphia

Randall Galleries, New York

Private collection, Pennsylvania (acquired from the above on December 1, 1975)

PIERRE-EUGÈNE MONTÉZIN

1874-1946

Tramway sous la neige à Neuilly

Stamped *Montézin* (lower right)
Oil on paper laid down on canvas
28¾ by 28¾ in.; 73 by 73 cm

This work will be included in the forthcoming *catalogue raisonné* currently being prepared by Monsieur Cyril Klein-Montézin.

PROVENANCE

Sale: Vlammsse Kaai Campo, Antwerp, October 15, 2014, lot 76
Acquired at the above sale by the present owner

\$ 10,000-15,000



9

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

MAXIMILIEN LUCE

1858 - 1941

Dieppe, la sortie du port

Signed *Luce* (lower right); signed again and inscribed *Le Tréport - soir* and dated 1933 (on the reverse)
Oil on canvasboard
Painted in 1933.
15 by 18 in.; 38 by 46 cm

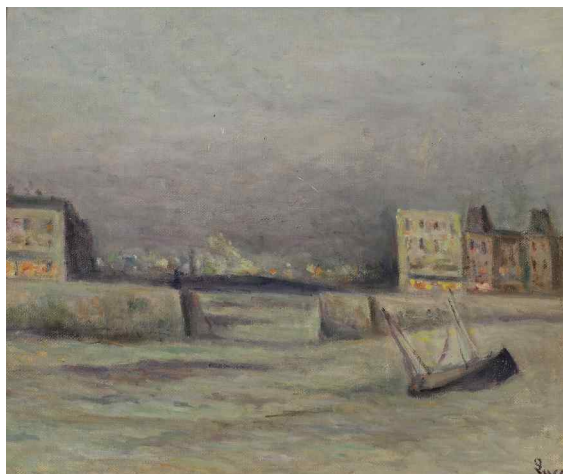
PROVENANCE

Frédéric Luce, France
Private collection (acquired directly from the above)

LITERATURE

Denise Bazetoux, *Maximilien Luce, Catalogue raisonné de l'oeuvre peint*, vol. III, Paris, 2005, no. 1027, illustrated p. 223

\$ 5,000-7,000



10

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

ALBERT ANDRÉ

1869 - 1954

L'avenue du bois de Boulogne

Signed *alb andre* (lower left)
Oil on canvas
Painted in 1901 (from an old label on the stretcher).
17 by 18¾ in.; 43.2 by 47.5 cm

This work will be included in the forthcoming *Catalogue raisonné de l'oeuvre du peint d'Albert André (1869-1956)*, currently being prepared by Madame Evelyne Yeatman-Eiffel.

PROVENANCE

(Possibly) Galerie Durand-Ruel, Paris and New York (from old labels on the stretcher)
Sale: Sotheby's, New York, February 7, 1996, lot 58
Acquired at the above sale by the present owner

\$ 7,000-10,000



11

PROPERTY FROM A PRIVATE COLLECTION,
CANADA

AUGUSTE RODIN

1840 - 1917

Torse masculin de *l'Homme qui tombe*, petit modèle, dit aussi "Torse de *Je suis belle*"

Inscribed A. Rodin/No. 6/© by Musée Rodin. 1963., and with the foundry mark Georges. Rudier./Fondeur.Paris.

Bronze

Conceived in 1882, this example cast in an edition of 11 by the Musée Rodin between 1959 and 1965. Height: 12¼ in.; 31.1 cm

This work will be included in the forthcoming *Catalogue Critique de l'Oeuvre Sculpté d'Auguste Rodin*, currently being prepared by Galerie Brame & Lorenceau under the direction of Jérôme Le Blay, under the number 2017-5263B.

The present work is the isolated torso of the dramatic sculpture known as *The Falling Man*, who juts out from the lintel of the left door of *The Gates of Hell*. This richly dramatic torso appears in other versions as was typical of the artist. In 1885, Rodin used this muscular, tortured torso as the basis for his *Man with a Serpent*, and again in 1886, for the male figure of the group *I am Beautiful (Je suis belle)* which he exhibited at the Galerie Georges Petit.

PROVENANCE

Musée Rodin, Paris

Dominion Gallery, Montréal (acquired from the above, December 1964)

John Matthews (acquired from the above by 1988)

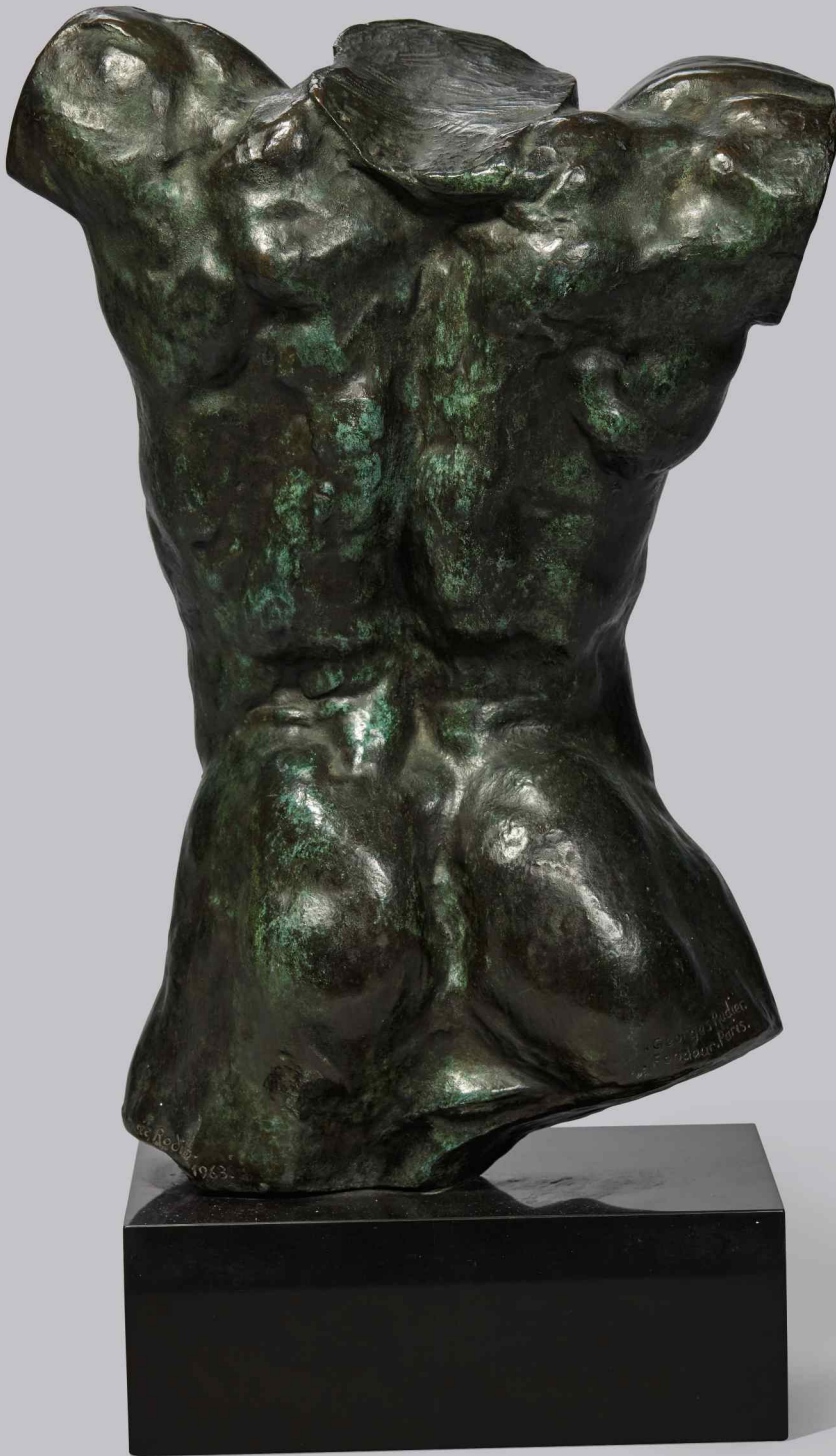
LITERATURE

John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 10-2, illustration of another cast p. 166

Albert E. Elsen & Rosalyn F. Jamison, *Rodin's Art, The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*, Oxford, 2003, no. 65, illustration of another version fig. 198

Antoinette Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. II, Paris, 2007, illustration of another cast p. 429

\$ 20,000-30,000



PROPERTY FROM A PRIVATE COLLECTION,
CANADA

AUGUSTE RODIN

1840 - 1917

Faunesse debout, version au rocher simple

Inscribed A. Rodin and © by Musée Rodin 1961., with the foundry mark Georges.Rudier./Fondeur. Paris.; inscribed with the raised signature A. Rodin (on the underside interior)

Bronze

Conceived in 1884, this example cast in an edition of 8 by the Musée Rodin in 1961.

Height: 23¼ in.; 59 cm

This work will be included in the forthcoming *Catalogue Critique de l'Oeuvre Sculpté d'Auguste Rodin*, currently being prepared by Galerie Brame & Lorenceau under the direction of Jérôme Le Blay, under the number 2017-5262B.

Faunesse debout was first cast in an edition of 8, beginning in 1890 at the request of Rodin himself. Following his death, the Musée Rodin continued casting, first with Alexis Rudier between 1927 and 1945, and then with Georges Rudier from 1953 to 1963 for the edition of the present work. There are several variants of the sculpture, each with differing levels of detail in the rock; additionally Rodin worked this subject at least three times in marble.

PROVENANCE

Musée Rodin, Paris

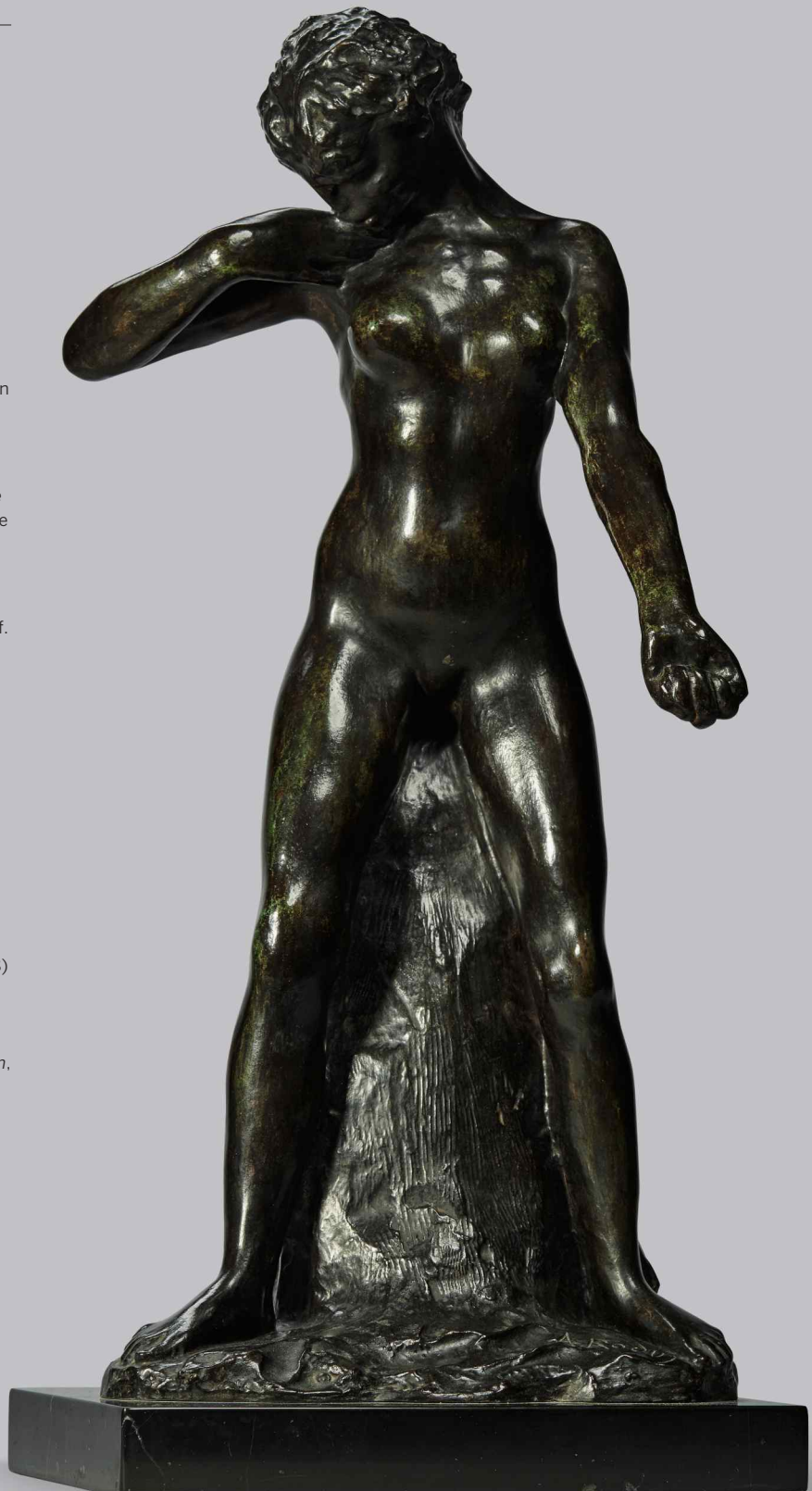
Dominion Gallery, Montréal (acquired from the above, January 1966)

John Matthews (acquired from the above by 1988)

LITERATURE

Antoinette Le Normand-Romain, *The Bronzes of Rodin, Catalogue of the Works in the Musée Rodin*, vol. II, Paris, 2007, p. 628, illustration of another cast, fig. 5

\$ 50,000-70,000





14

MAXIMILIEN LUCE

1858 - 1941

La Seine aux environs de Rolleboise

Signed *Luce* (lower left)

Oil on panel

Painted *circa* 1935.

13 $\frac{1}{8}$ by 19 $\frac{1}{4}$ in.; 33.5 by 49 cm

PROVENANCE

Wiedmann-Wypart, Switzerland

Private collection (acquired from the above *circa* 1964 and sold: Sotheby's, New York, March 29, 2000, lot 179, titled *Vetheuil, Bord de rivière*)

Acquired at the above sale by the present owner

LITERATURE

Denise Bazetoux, *Maximilien Luce, Catalogue raisonné de l'oeuvre peint*, vol. III, Paris, 2005, no. 1741, illustrated p. 331

\$ 8,000-12,000

15



15

ALBERT LEBOURG

1849 - 1928

Hollande, canal et moulins

Signed *A Lebourg*, dedicated à *mon ami Roger Milès/ souvenir bien amical*, and dated *Rotterdam, 1896*, (lower left)

Oil on canvas

Painted in 1896.

18 $\frac{1}{4}$ by 25 $\frac{5}{8}$ in.; 46.3 by 65 cm

See Sothebys.com for complete cataloguing.

PROVENANCE

Galerie Lespinasse, Rouen

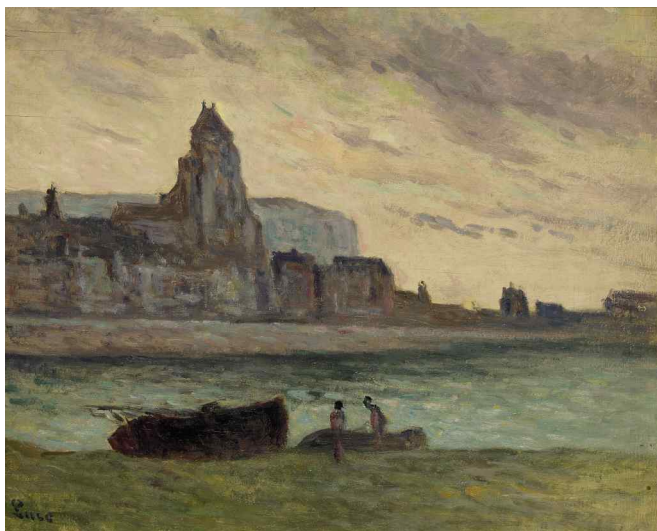
Sale: Ivoire France, Saint Etienne, November 26, 2015, lot 99

Acquired at the above sale by the present owner

LITERATURE

Francois Lespinasse, *Albert Lebourg*, Arras, 1983, p. 122, illustrated pp. 120-121

\$ 10,000-15,000



16



17

16

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

MAXIMILIEN LUCE

1858 - 1941

Le Tréport, barques échouées devant l'église

Signed *Luce* (lower left); signed again, dated 1935, and inscribed *L'église vue des bords de la Bresle/ soleil couchant* (on the reverse)

Oil on panel

Painted *circa* 1935-37.

15 by 18 in.; 38 by 46 cm

PROVENANCE

Frédéric Luce, France

Private collection (acquired directly from the above)

LITERATURE

Denise Bazetoux, *Maximilien Luce, Catalogue raisonné de l'oeuvre peint*, vol. III, Paris, 2005, no. 1175, illustrated p. 246

\$ 6,000-9,000

17

PROPERTY FROM THE COLLECTION OF AMBASSADOR AND MRS. JOSEPH VERNER REED

HENRI LE SIDANER

1862 - 1939

Les arbres de la rive, Quimperlé

Signed *LE SIDANER* (lower right)

Oil on board

Painted in 1923.

12 $\frac{5}{8}$ by 15 $\frac{1}{4}$ in.; 32 by 38.6 cm

EXHIBITED

Nantes, Galerie Mignon-Massart, *Le Sidaner*, 1935, no. 24

New York, Gallery Buffa, *Le Sidaner*, 1937, no. 28

LITERATURE

Yann Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé*, Paris, 1989, no. 1145, illustrated p. 363

\$ 40,000-60,000

PROPERTY FROM A DISTINGUISHED COLLECTION, EUROPE

STANISLAS LÉPINE

1835 - 1892

Paysage normand (La Moisson aux environs de Caen)Signed *Stanilas Lépine* (lower left)

Oil on panel

8¼ by 11⅞ in.; 21 by 30.2 cm

PROVENANCE

Mme. Rudolphe Hess (née Blanche Vandenbroeck), Waterloo (acquired in the 1960s)

Musée Royaux de Beaux-Arts de Belgique, Brussels (acquired by bequest from the above in 1978. Deaccessioned in the 2000s)

Acquired from the above by the present owner in the 2000s

LITERATURERobert & Manuel Schmit, *Stanilas Lépine 1835-1892, Catalogue raisonné de l'œuvre peint*, Paris, 1993, no. 654, illustrated p. 264**\$ 10,000-15,000**

18



19 (ONE OF TWO)



19 (TWO OF TWO)

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

MAXIMILIEN LUCE

1858 - 1941

Attelage sur la route de Rolleboise; Environs de Rolleboise, le repos sous les arbres: Two WorksThe first: signed *Luce* (lower left); signed again and inscribed *Rolleboise* (on the reverse)The second: signed *Luce* (lower left); signed again, inscribed indistinctly and dated 1932 (on the reverse)

Both: oil on canvas

Both painted in 1932.

The first: 16 by 13 in.; 45 by 33 cm

The second: 10⅝ by 16 in.; 27 by 45 cm

PROVENANCE

Both:

Frédéric Luce, France

Private collection (acquired directly from the above)

LITERATURE

The first:

Denise Bazetoux, *Maximilien Luce, Catalogue raisonné de l'œuvre peint*, vol. III, Paris, 2005, no. 1356, illustrated p. 273

The second:

Denise Bazetoux, *Maximilien Luce, Catalogue raisonné de l'œuvre peint*, vol. III, Paris, 2005, no. 1517, illustrated p. 297**\$ 7,000-10,000**

PROPERTY FROM A SOUTHERN AMERICAN COLLECTION

PIERRE-EUGÈNE MONTÉZIN

1874-1946

Au bord du ruisseau

Signed *PMontézin* (lower right)
Oil on canvas
31½ by 44¼ in.; 80 by 112.5 cm

This work will be included in the forthcoming *catalogue raisonné* currently being prepared by Monsieur Cyril Klein-Montézin.

PROVENANCE

Sale: Étude Mercier, Lille, December 11, 2005, lot 298
Sale: Christie's, New York, May 3, 2006, lot 366
Acquired at the above sale by the present owner

\$ 15,000-25,000



20

MAXIMILIEN LUCE

1858 - 1941

Rolleboise, la fenaison

Signed *Luce* (lower left); signed again and inscribed *Les foins* (on the stretcher)
Oil on canvas
Painted circa 1927.
22¾ by 21¾ in.; 58 by 54 cm

A partial label on the stretcher bears the address *16 rue de Seine*, the Paris residence of Frédéric Luce, the artist's second son. Frédéric held a retrospective of his father's paintings at his home from April 22 to May 11, 1951. Among the works shown in that exhibition was the seminal *Une rue de Paris en mai 1871*, Luce's large-scale depiction of the Paris Commune, now in the collection of the Musée d'Orsay, Paris.

PROVENANCE

Sale: Blache, Versailles, June 18, 1980, lot 163
Sale: Sotheby's, London, February 9, 2005, lot 561
Acquired at the above sale by the present owner

EXHIBITED

(Probably) Paris, Frédéric Luce, *Travail-Peintures de Maximilien Luce*, 1951

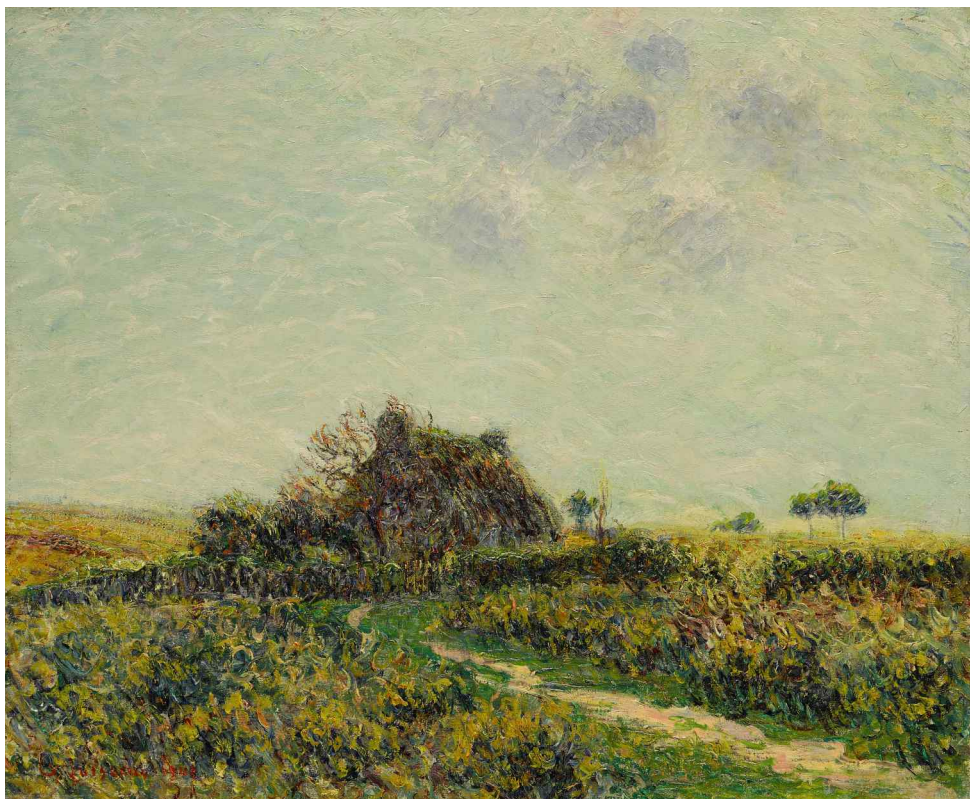
LITERATURE

Jean Bouin-Luce & Denise Bazetoux, *Maximilien Luce, Catalogue de l'oeuvre peint*, vol. II, Paris, 1986, no. 2312, illustrated p. 538

\$ 6,000-9,000



21



22

22

GUSTAVE LOISEAU

1865 - 1935

Chaumière dans la lande bretonne

Signed *g.Loiseau* and dated 1903 (lower left); titled *Chaumière dans la lande bretonne* (possibly in another hand, on the stretcher)

Oil on canvas

Painted in 1903.

19¾ by 24 in.; 50.2 by 61 cm

This work will be recorded in the forthcoming *Catalogue raisonné of the works of Gustave Loiseau*, currently being prepared by Didier Imbert.

See Sothebys.com for complete cataloguing.

PROVENANCE

Galerie Durand-Ruel, Paris (according to old label on the stretcher)

Sale: Ivoire France, Saint Etienne, November 26, 2015, lot 80

Acquired at the above sale by the present owner

\$ 35,000-45,000



23

23

HENRI JEAN GUILLAUME MARTIN

1860 - 1943

Les moissons

Signed *Henri Martin* (lower right)

Oil on canvas

Painted *circa* 1885.

16 $\frac{1}{8}$ by 22 $\frac{3}{4}$ in.; 41 by 58 cm

This work will be included in the forthcoming *catalogue raisonné* currently being prepared by Cyrille Martin and Marie-Anne Destrebecq-Martin.

The present work can be related to a project for an interior wall décor of the same subject, dated *circa* 1890. Several panels from this décor are in the collection of the Musée de Brest, each one with cut-out sections to leave space for doors.

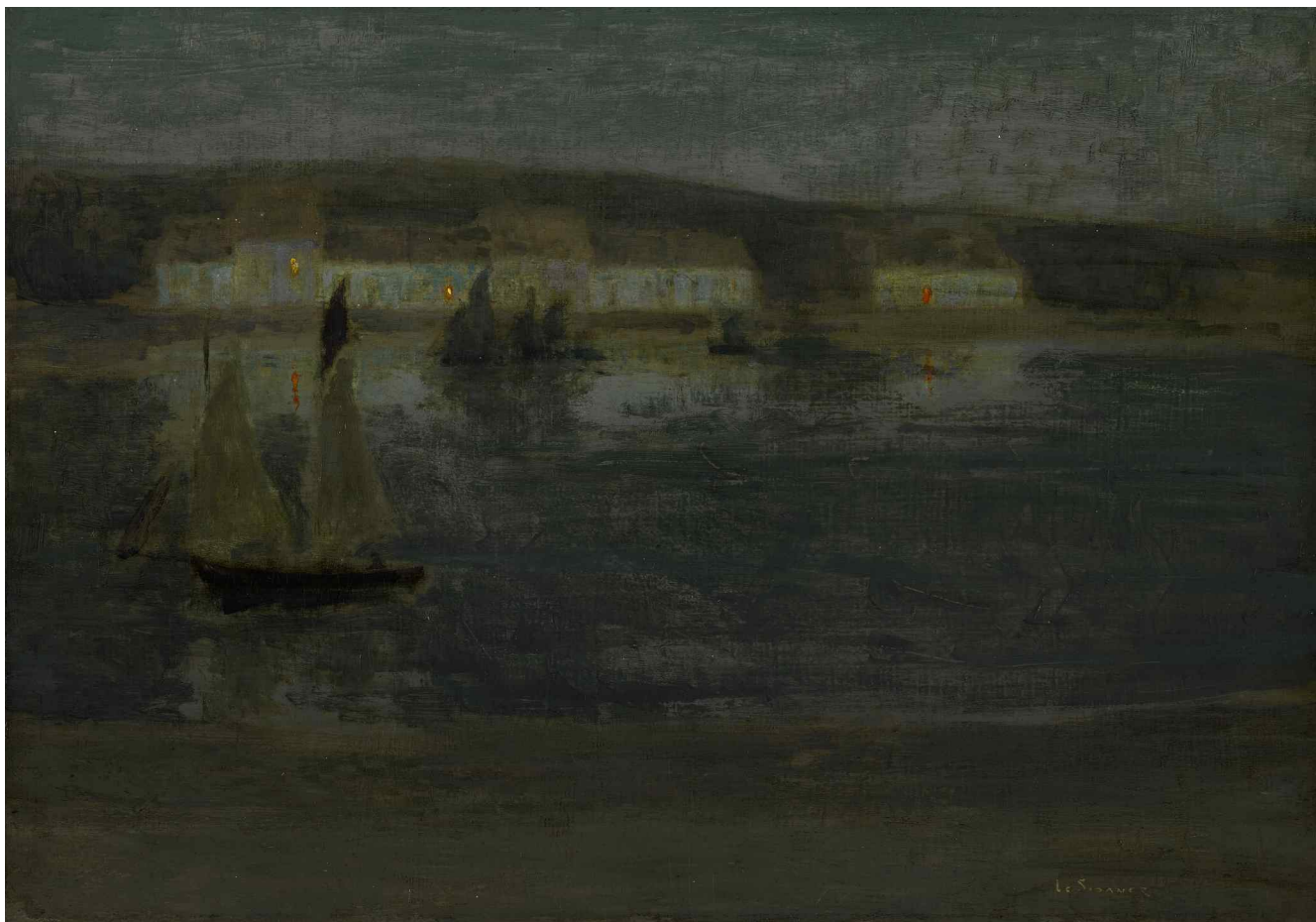
PROVENANCE

Miguel Balice

Sale: Sotheby's, New York May 8, 2008, lot 229 (dated 1920)

Private collection, Caracas (acquired at the above sale)

\$ 30,000-50,000



24

24

HENRI LE SIDANER

1862 - 1939

Maisons au bord de l'estuaire

Signed *LE SIDANER* and dated 93 (lower right)

Oil on canvas

Painted in 1893.

18 $\frac{1}{8}$ by 25 $\frac{5}{8}$ in.; 46 by 65 cm

PROVENANCE

Galleries Georges Petit, Paris
Watson Art Galleries, Montreal

LITERATURE

Yann Le Farinaux-Le Sidaner, *Le Sidaner: L'oeuvre peint et gravé*, Paris, 1989, no. 31, illustrated p. 56

\$ 25,000-35,000

HENRI LE SIDANER

1862 - 1939

Bateaux dans la lagune, Etaples

Signed *Le Sidaner* and dated 1885 (lower right)

Oil on wood panel

Painted in 1885.

6¼ by 10½ in.; 15.9 by 26.7 cm

The authenticity of this work has kindly been confirmed by Yann Farinaux-Le Sidaner.

PROVENANCE

Private Collection, Maine

Thence by descent

Acquired from the above by the present owner

\$ 6,000-8,000



25

PROPERTY FROM A PRIVATE COLLECTION,
FLORIDA

MAXIMILIEN LUCE

1858 - 1941

Rolleboise, enfants au bord de l'eau;
Saint Omer, la tour: Two WorksThe first: signed *Luce* (lower right) and dated 1939 (lower left); Signed again and dated 1938 in paint, the 8 covered by a 9 in pencil. Signed again and dated 1939, probably in another hand (on the reverse)The second: signed *Luce* (lower left); signed again and dated 1928, inscribed *Bergue*, probably in another hand (on the reverse)

Both: oil on paperboard

The first: painted in 1939.

The second: painted in 1928.

The first: 11⅝ by 16 in.; 29.5 by 40.5 cm

The second: 10⅝ by 16 in.; 27 by 40.5 cm



26 (ONE OF TWO)

PROVENANCE

Both:

Frédéric Luce, France

Private collection (acquired directly from the above)

LITERATURE

The first:

Denise Bazetoux, *Maximilien Luce, Catalogue raisonné de l'oeuvre peint*, vol. III, Paris, 2005, no. 1983, illustrated p. 367

The second:

Denise Bazetoux, *Maximilien Luce, Catalogue raisonné de l'oeuvre peint*, vol. III, Paris, 2005, no. 348, illustrated p. 112

\$ 6,000-8,000



26 (TWO OF TWO)



28

HENRI JEAN GUILLAUME MARTIN

1860 - 1943

Marie-Louise et les enfants

Signed *Henri Martin* (lower left)

Oil on canvas

Painted in 1932.

25¼ by 12½ in.; 64 by 32 cm

This work will be included in the forthcoming *catalogue raisonné* currently being prepared by Cyrille Martin and Marie-Anne Destrebecq-Martin.

This work is a preparatory study for the monumental mural by Martin, commissioned in 1932 to decorate the *Escalier d'honneur* of the *Mairie* of the 5th *arrondissement* in Paris. The mural is made up of five panels, each depicting children, families and couples around the iconic central fountain of the *Jardin de Luxembourg*. The group represented in the present work can be seen distinctly in the foreground of the second panel from the right.

PROVENANCE

Jacques Martin-Ferrières, Paris (by descent from the artist)

Alexander Kahan Fine Arts, New York

Private collection (acquired from the above)

\$ 30,000-40,000

PROPERTY FROM A DISTINGUISHED
COLLECTION, EUROPE

LOUIS VALTAT

1869 - 1952

Crocus

Signed with the initials *L.V.* (lower right)

Oil on canvas

7½ by 9⅝ in.; 19 by 24.3 cm

This work will be included in the forthcoming *catalogue raisonné* of the artist's work currently being prepared by the Association Les Amis de Louis Valtat.

PROVENANCE

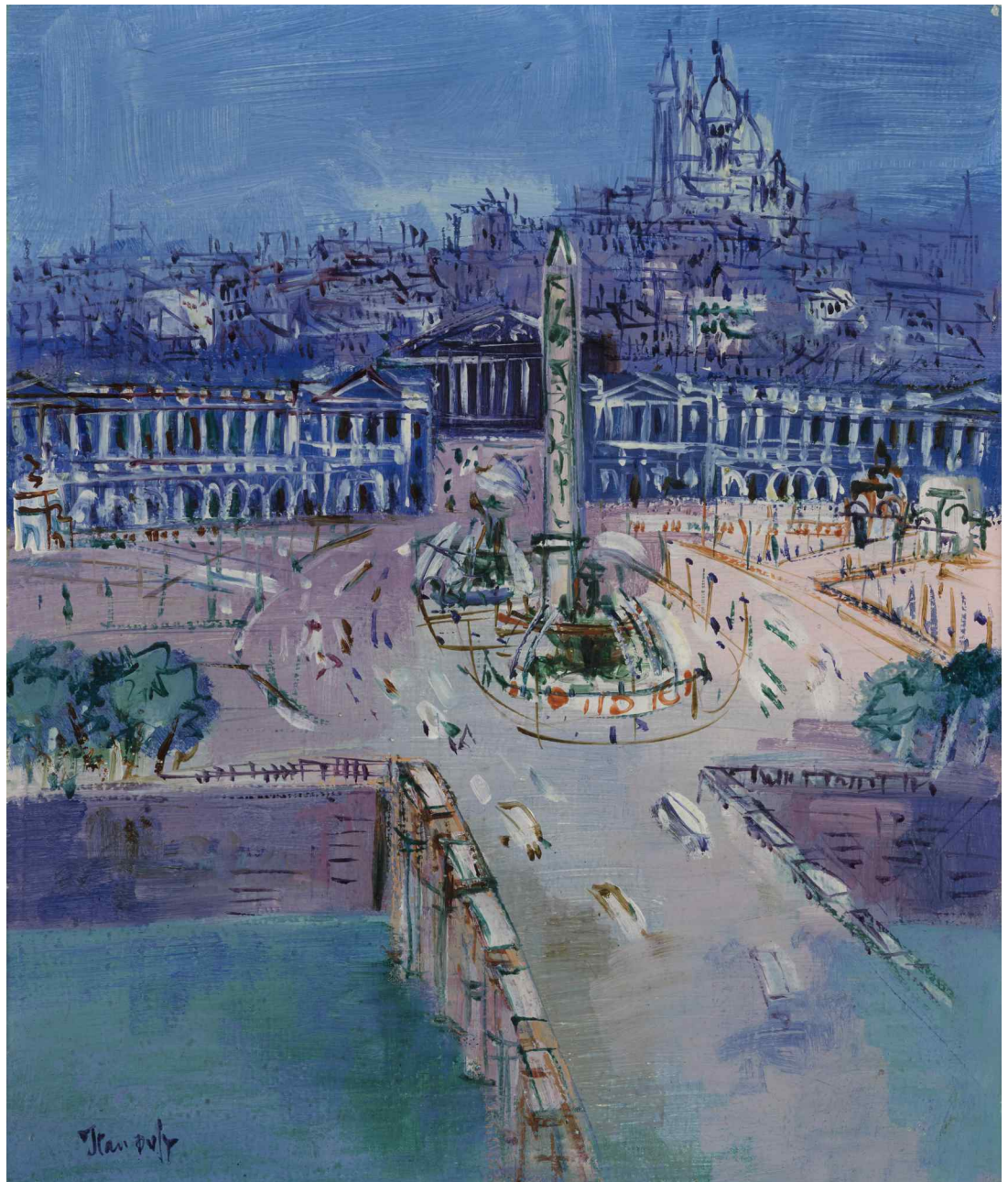
Mme. Rudolphe Hess (née Blanche Vandenbroeck), Waterloo (acquired in the 1960s)
Musée Royaux de Beaux-Arts de Belgique, Brussels (acquired by bequest from the above in 1978. Deaccessioned in the 2000s)

Acquired from the above by the present owner in the 2000s

\$ 6,000-8,000



29



30

30

JEAN DUFY

1888 - 1964

La place de la Concorde

Signed *Jean Dufy* (lower left)

Oil on canvas

21¾ by 18½ in.; 55.1 by 46 cm

This work will be included in the forthcoming third volume of the *catalogue raisonné* of the work of Jean Dufy currently being prepared by Jacques Bailly.

PROVENANCE

Private collection, New York

Private collection (bequeathed from the above in 2012)

Thence by descent to the present owner

\$ 30,000-40,000



31

31

RAOUL DUFY

1877 - 1953

La visite de l'escadre anglaise au Havre

Signed *Raoul Dufy* (lower right)

Gouache on paper

Executed circa 1927.

19¾ by 13 in.; 50.2 by 33 cm

The English naval squadron first visited the French port of Brest in 1904 as a symbolic gesture of the *Entente Cordiale* between the two nations. Their visit was followed by a royal review of the French squadron at Cowes in August, 1905.

The yearly arrival of the festive flotilla served as a perfect opportunity for Raoul Dufy to use his sense of color, line and dynamic composition.

The playful use of perspective which captures the different shapes of the ships with their bright flags against a deep blue background exemplifies Dufy's own take on Fauvist tenets. The present work is closely related to another gouache of the same subject in the permanent collection of the Musée de Beaux Arts in Limoges.

PROVENANCE

Perls Galleries, New York (according to an old label affixed to the sheet, verso)
 Hammer Galleries, New York
 Private collection

LITERATURE

Sam Hunter, *Raoul Dufy, 1877-1953, Catalogue of the exhibition at the San Francisco Museum of Art*, San Francisco, 1954, p. 14

Fanny Guillon-Lafaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, vol. II, Paris, 1982, no.1096, illustrated p. 16

\$ 40,000-60,000

JEAN DUFY

1888 - 1964

Le bois de Boulogne

Signed *Jean Dufy* (lower left)
 Oil on canvas
 19½ by 25½ in.; 50 by 65 cm

This work will be included in the forthcoming third volume of the *catalogue raisonné* of the work of Jean Dufy currently being prepared by Jacques Bailly.

PROVENANCE

(Possibly) Hammer Galleries, New York
 Private collection

\$ 40,000-60,000



32

JEAN DUFY

1888 - 1964

Le port de Bretagne

Signed *Jean Dufy* (lower right); titled *port de bretagne* (in another hand, on the stretcher)
 Gouache on paper laid down on canvas
 18 by 24⅞ in.; 45.7 by 63.4 cm

This work will be included in the forthcoming third volume of the *catalogue raisonné* of the work of Jean Dufy currently being prepared by Jacques Bailly.

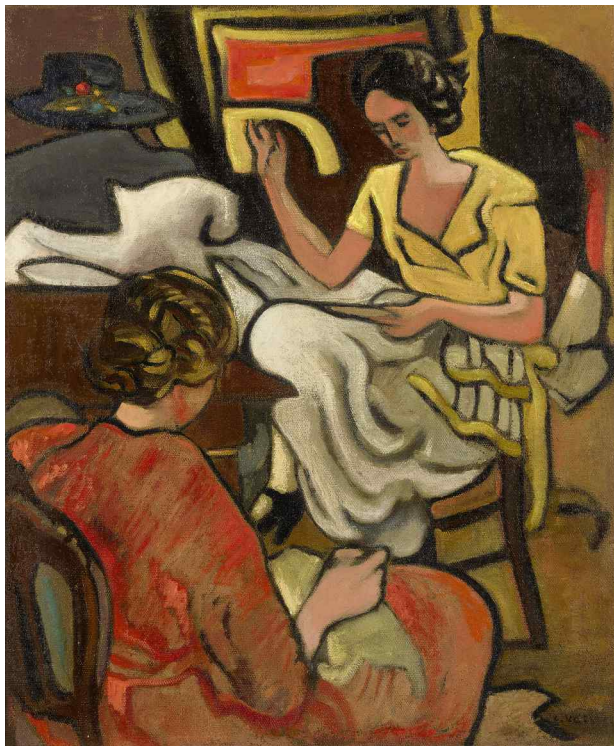
PROVENANCE

Hammer Galleries, New York (from a stamp on the stretcher)
 Private collection

\$ 15,000-25,000



33



34

34

PROPERTY FROM A PRIVATE COLLECTION

LOUIS VALTAT

1869 - 1952

Les couturières

Signed *L. Valtat* (lower right)

Oil on canvas

26 $\frac{1}{8}$ by 22 in.; 66.6 by 56 cm

The authenticity of this work has been confirmed by the late Louis-André Valtat.

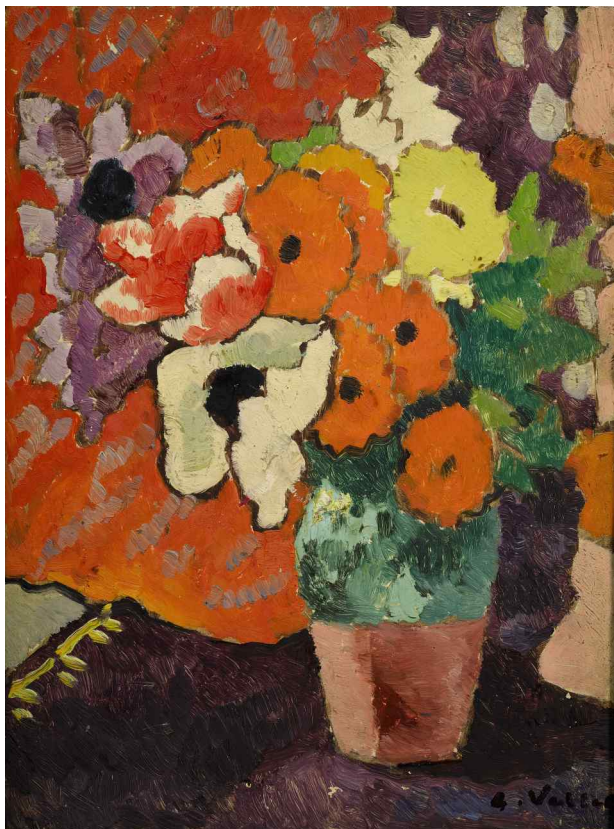
PROVENANCE

Sale: Sotheby's, London, June 27, 2001, lot 295

Acquired at the above sale by the present owner

\$ 30,000-40,000

35



35

LOUIS VALTAT

1869 - 1952

Soucis et anémones, cruche beige et verte

Signed *L. Valtat* (lower right)

Oil on panel

Painted in 1943.

12 $\frac{7}{8}$ by 9 $\frac{1}{2}$ in.; 32.5 by 24.2 cm

PROVENANCE

Acquired directly from the artist by the grandparents of the present owner

Thence by descent

LITERATURE

Jean Valtat, *Louis Valtat, Catalogue de l'oeuvre peint*, vol. I, Paris, 1977, no. 2794, illustrated p. 311

\$ 10,000-15,000

36

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

JULES PASCIN

1885 - 1930

L'oriental et ses femmes

Signed *Pascin* (lower right)

Gouache and brush and ink on linen laid down on paper mounted on panel

Painted in Tunisia in 1924.

22 $\frac{3}{4}$ by 28 $\frac{3}{4}$ in.; 57 by 73 cm (uneven edges)

PROVENANCE

Sale: Sotheby's, London, June 21, 2005, lot 490

Acquired at the above sale by the present owner

LITERATURE

Abel Rambert et al., *Pascin Catalogue Raisonné, dessins, aquarelles, pastels, peintures, dessins érotiques*, vol. IV, Paris, 1991, no. 885, illustrated p. 271

\$ 12,000-18,000



36

37

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

LEO GESTEL

1881 - 1941

Naakt

Signed *LEO GESTEL* and dated *11* (upper right)

Charcoal and pastel on buff paper

Executed in 1911.

50¼ by 27¼ in.; 127.7 by 69.5 cm

PROVENANCE

Kunsthandel Ivo Bouwman, The Hague

Private collection (acquired from the above on March 15, 1974

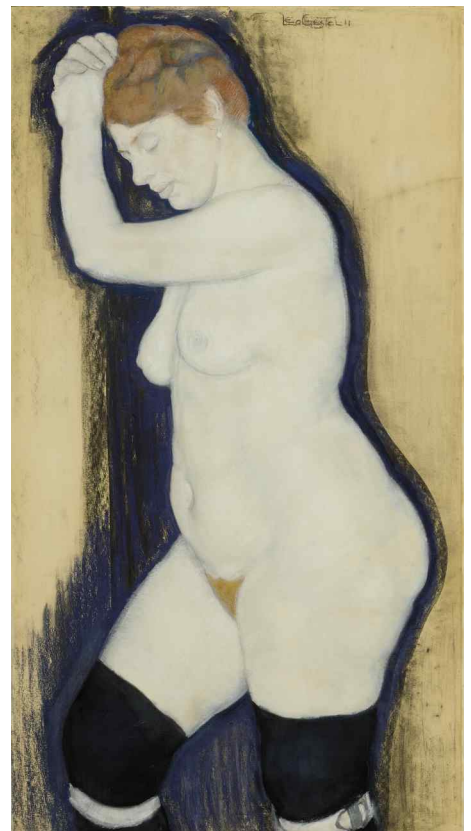
and sold: Christie's, Amsterdam, June 5, 2012, lot 143)

Acquired at the above sale by the present owner

EXHIBITED

The Hague, van Voorst van Beest Gallery, *Leo Gestel: 1881-1941*, 1989, illustrated in the unnumbered exhibition catalogue

\$ 7,000-10,000



37

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

CHARLES CAMOIN

1879 - 1965

Le modèle près d'un poêle dans l'atelier

Signed *Ch Camoin* (lower left)

Oil on canvas

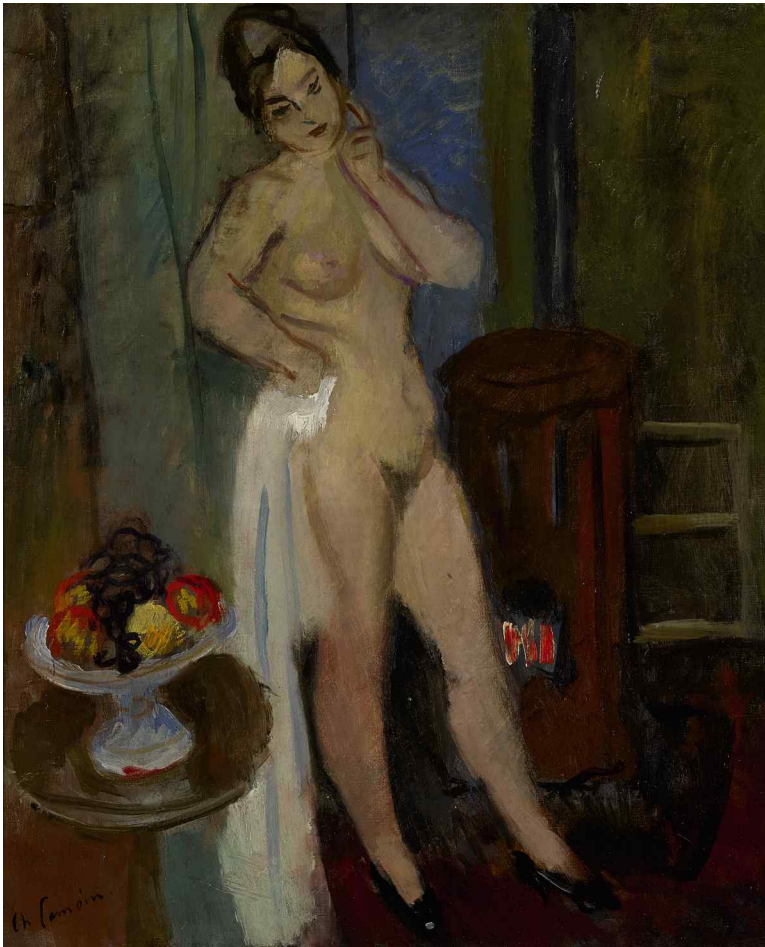
25⁵/₈ by 21¹/₄ in.; 65 by 54 cm

This work will be included in the *Camoin
Catalogue raisonné* currently being prepared by
Anne-Marie Grammont-Camoin.

PROVENANCE

Sale: Hôtel Drouot, Paris, March 22, 1982, lot 2
Acquired at the above sale and sold: Sotheby's,
London, June 21, 2005, lot 493
Acquired at the above sale by the present owner

\$ 6,000-8,000



38

GUSTAVE CARIOT

1872 - 1950

Jardin fleuri

Signed *G. Cariot* and dated 1908 (lower center)

Oil on canvas

18¹/₈ by 24 in.; 46 by 61 cm

PROVENANCE

Private Collection, Europe (and sold: Villanfray &
Associés, Paris, November 24, 2016, lot 2)
Acquired at the above sale by the present owner

\$ 12,000-18,000



39

LOUIS VALTAT

1869 - 1952

La promenade au bois

Stamped with the initials L.V (Lugt 1771bis, lower left)

Oil on canvas

Painted in 1929.

10½ by 7¾ in.; 26.8 by 19.7 cm

PROVENANCE

Acquired directly from the artist by the grandparents of the present owner
Thence by descent

LITERATURE

Jean Valtat, *Louis Valtat, Catalogue de l'oeuvre peint*, vol. I, Paris, 1977, no. 2052, illustrated p. 229

\$ 5,000-7,000



40

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

ROGER BISSIÈRE

1886 - 1964

Grand nu couché

Signed Bissière (lower right)

Oil on panel

Painted in 1926.

34¾ by 63¾ in.; 87 cm by 162 cm

PROVENANCE

Sale: Sotheby's, London, February 6, 2007, lot 487

Acquired at the above sale by the present owner

EXHIBITED

Tokyo, Sanko Building, *Exposition d'Art Français contemporain au Japon*, 1927 (from an old label on the reverse)

LITERATURE

Isabelle Bissière & Virginie Duval, *Bissière Catalogue Raisonné*, Neuchâtel, 2001, no. 458, illustrated p. 162

\$ 7,000-10,000



41



42

ALBERT GLEIZES

1881 - 1953

Composition

Signed *AlbGleizes* and dated *21* (lower right)

Gouache on paper

Executed in 1921.

16 $\frac{1}{8}$ by 12 $\frac{5}{8}$ in.; 41 by 32 cm

Anne Varichon has kindly confirmed the authenticity of this work which will be included in the forthcoming supplement to the *Gleizes Catalogue Raisonné*.

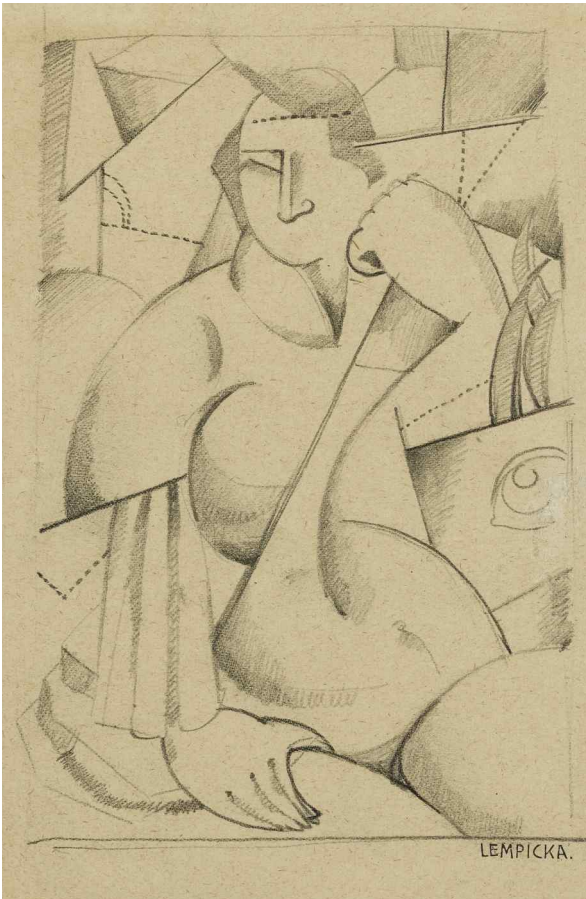
Executed in 1921, this work is a study for a larger oil of the same title and date, which was in the collection of the Solomon R. Guggenheim Museum in New York until 1986 (see: Anne Varichon, *Albert Gleizes, Catalogue raisonné*, vol. I, Paris, 1998, no. 886).

PROVENANCE

Sale: Francis Briest, Paris, November 16, 1995, lot 83

Guy Heytens (acquired from the above sale and sold: Sotheby's, London, October 25, 2000, lot 40)
Acquired at the above sale by the present owner

\$ 12,000-18,000



43

TAMARA DE LEMPICKA

1898 - 1980

Femme assise, cubiste

Stamped with the atelier mark *LEMPICKA.* (lower right)

Pencil on paper

Executed *circa* 1922.7 $\frac{1}{4}$ by 5 in.; 18.4 by 12.8 cm

PROVENANCE

Acquired by the present owner by 1989

LITERATURE

Alain Blondel, *Lempicka, catalogue raisonné, 1921-1979*, Lausanne, 1999, no. A. 12, illustrated p. 432

\$ 4,000-6,000

PROPERTY FROM A FLORIDIAN PRIVATE
COLLECTION

PABLO PICASSO

1881 - 1973

Corrida

Signed *Picasso* (lower right) and dated *14.11.57*
(lower left)

Oil pastel on printed paper

Executed on November 14, 1957.

13 by 10³/₈ in.; 33 by 26.4 cm (folded sheet)

Claude Picasso has confirmed the authenticity of
this work. Maya Widmaier-Picasso has confirmed
the authenticity of this work.

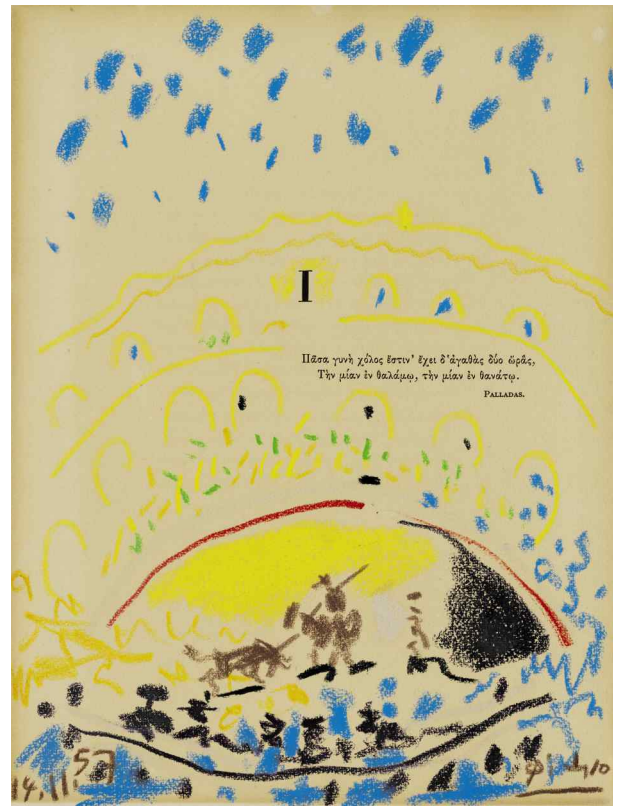
This work is executed on a folio sheet including
the frontispiece and opening text of chapter one
from the novella *Carmen* by French dramatist
Prosper Mérimée. The frontispiece with Picasso's
drawing includes a quote from the 4th century AD
Greek poet Palladas (Παλλάδης). The sheet opens
to the beginning of the main text of the chapter.
Mérimée's *Carmen* became the basis for Georges
Bizet's iconic opera of the same name.

PROVENANCE

Sale: Christie's, London, June 25, 2014, lot 120

Acquired at the above sale

\$ 25,000-35,000



44

MARC CHAGALL

1887 - 1985

Tapestries and Mosaics of Marc Chagall at the Knesset

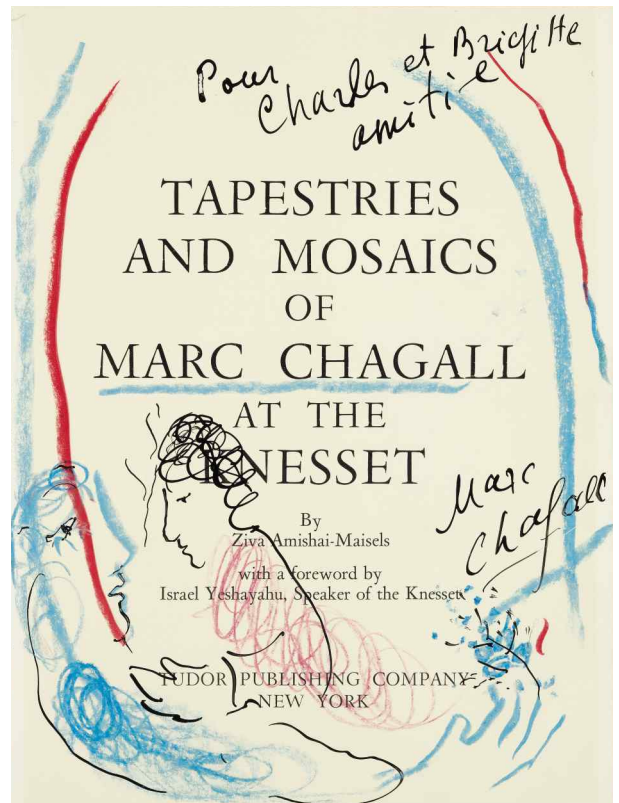
Signed *Marc Chagall* (center right) and dedicated
Pour Charles et Brigitte/ amitie (upper right)

Oil pastel and pen and India ink on printed paper
Executed in 1973.

10 by 7¹/₄ in.; 25.4 by 18.5 cm

The authenticity of this work has been confirmed
by the Comité Marc Chagall.

\$ 12,000-18,000



45



46



47

46

RAOUL DUFY

1877 - 1953

La pluie et l'arc-en-ciel

Signed *Raoul Dufy* (lower left)
Oil on canvas
Painted in 1941.
6 by 18 in.; 15.3 by 45.8 cm

PROVENANCE

Perls Gallery, New York (from an old label on the reverse)
Private collection

LITERATURE

Maurice Lafaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, vol. IV, Geneva, 1977, no. 1684, illustrated p. 214

\$ 25,000-35,000

47

RAOUL DUFY

1877 - 1953

Paddock à Ascot

Stamped *Raoul Dufy* (lower right)
Pen and ink on Japan paper
Executed circa 1935.
9 by 21½ in.; 22.8 by 54.8 cm

PROVENANCE

Berthe Reysz, Paris
Private collection (acquired from the above, and thence by descent until sold: Sotheby's, London, June 26, 2008, lot 253)

EXHIBITED

Paris, Galerie Fanny Guillon-Lafaille, *Raoul Dufy, Dessins*, 1987, no. 15
London, Opera Gallery, *Raoul Dufy*, 2005

LITERATURE

Fanny Guillon-Lafaille, *Catalogue raisonné des dessins de Raoul Dufy*, Paris, vol. I, no. 439, illustrated p. 180

\$ 12,000-18,000

PROPERTY OF A GENTLEMAN

RAOUL DUFY

1877 - 1953

Trinity Church, New YorkStamped *Raoul Dufy* (on the verso)

Gouache, watercolor and pencil on paper

Executed in 1950.

26 by 19¾ in.; 66 by 50.1 cm

Fanny Guillon-Laffaille has kindly confirmed the authenticity of this work which will be included in her forthcoming supplement to the *catalogue raisonné* of Watercolors, Gouaches and Pastels currently in preparation.

Raoul Dufy visited Boston, New York, and Arizona in 1950-51.

PROVENANCE

Madame Dufy, Paris

Wildenstein & Co., New York

Benno & Nancy Schmidt, New York (acquired from the above on June 22, 1962 and sold: Sotheby's, New York, May 11, 2000, lot 262)

Acquired at the above sale

EXHIBITEDNew York, Wildenstein & Co., *Paintings,**Watercolors and Drawings by Raoul Dufy, 1962***\$ 20,000-30,000****JEAN DUFY**

1888 - 1964

Venise, le palais des dogesSigned *Jean Dufy* (lower right)

Watercolor and gouache on Canson et

Montgolfier paper laid down on paperboard

17⅞ by 25 in.; 43.4 by 63.5 cm (uneven edges)

This work will be included in the forthcoming third volume of the *catalogue raisonné* of the work of Jean Dufy currently being prepared by Jacques Bailly.

PROVENANCE

Sale: Parke Bernet, New York, February 16, 1967,

lot 55 (titled *Scène de Venise*)

Acquired at the above sale by the present owner

\$ 5,000-7,000



50

50

PROPERTY FROM A PRIVATE COLLECTION,
CANADA

HENRY MOORE

1898 - 1986

Stringed Figure

Bronze and string
Conceived in 1938 and cast in 1966 in an edition
of 8 plus 1.
Height 4 $\frac{7}{8}$ in.; 12.4 cm

This work is recorded in the archives of the Henry
Moore Foundation.

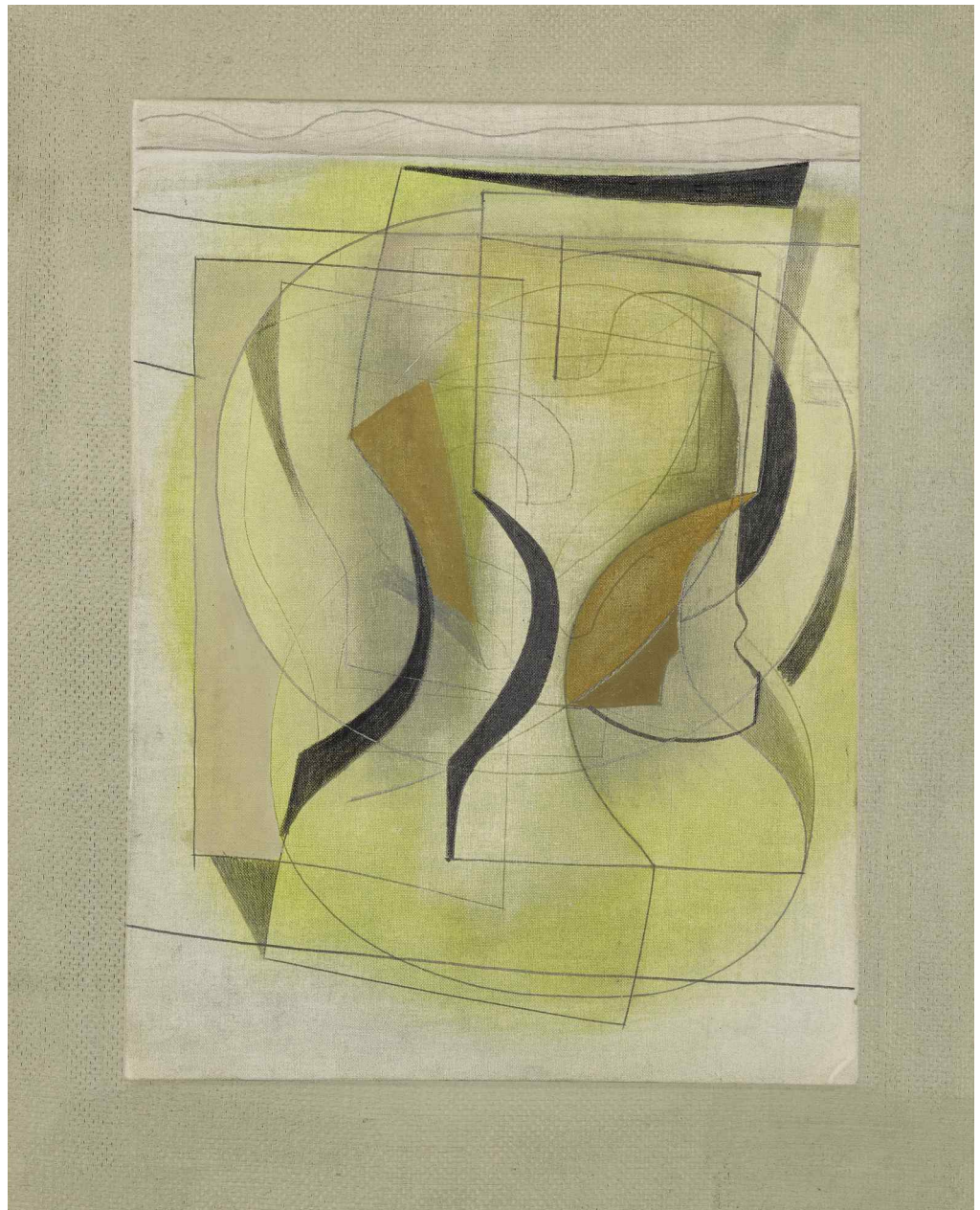
PROVENANCE

John Matthews (Henry Moore's assistant, 1966-
67, acquired directly from the artist)

LITERATURE

David Sylvester, ed., *Henry Moore Complete
Sculpture, 1921-48*, vol. I, London, 1990, no. 189,
the wood version illustrated p. 126
Alan Bowness, ed., *Henry Moore Complete
Sculpture, 1980-86*, vol. 6 (revised edition),
London, 1999, no. 186e, illustration of another
cast p. 29 & pl. 22

\$ 35,000-45,000



51

51

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

BEN NICHOLSON

1894 - 1982

Still Life, Linear (Goblets)

Signed *Ben Nicholson*, titled *Still Life (Linear)/ Goblets*, dated twice *aug-14-50(2)* and signed again *Nicholson/ Chy-an-Kerris/ Carbis Bay/ Cornwall* (on the reverse)

Oil and pencil on canvas laid down on board mounted on Masonite

Executed on August 14, 1950.

15¼ by 12⅞ in.; 38.8 by 30.8 cm

PROVENANCE

The Lefevre Gallery, London

John Newberry, Grosse Pointe, Michigan, by 1955
Sale: Christie's, New York, November 16, 1983, lot 428 (titled *AUG 14-50(2)*)

Saidenberg Gallery, New York

Waddington Galleries (acquired from above in 1985)

Private collection, United States (acquired from above in 1985)

EXHIBITED

London, The Lefevre Gallery, *Recent Paintings 1949-50* by *Ben Nicholson*, 1950, no. 34, not illustrated

New York, Durlacher Brothers, *Ben Nicholson*, 1951, no. 19, not illustrated

\$ 40,000-60,000

52



52

PROPERTY FROM A PRIVATE COLLECTION, WISCONSIN

LYNN CHADWICK

1914-2003

Maquette for Walking Woman II

Stamped with the artist's monogram, and numbered C6S 5/9
Bronze

Conceived in 1984 and cast in an edition of 9.

Height 11¾ in.; 30 cm

Éva Chadwick and Sarah Marchant have kindly confirmed that this work is recorded in the artist's archives.

PROVENANCE

Marlborough Gallery, New York

Acquired from the above by the present owner

EXHIBITED

London, Marlborough Fine Art, 1984, no. 10, illustrated in the exhibition catalogue p. 14

LITERATURE

Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, 1947-*

1988, Oxford, 1990, no. c6, illustration of another cast p. 313

Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, 1947-*

1996, Stroud, 1997, no. c6, illustration of another cast p. 337

Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, 1947-*

2005, Aldershot, 2006, no. c6, illustration of another cast p. 345

\$ 25,000-35,000

53

PROPERTY FROM A PRIVATE COLLECTION, WISCONSIN

HENRY MOORE

1898 - 1986

Mother with Child on Back

Inscribed *Moore*, and numbered 2/9

Bronze

Conceived in 1965 and cast in 1969 in an edition of 9.

Height 6½ in.; 16.5 cm

This work is recorded in the archives of the Henry Moore Foundation.

PROVENANCE

Arte/Contacto Galerie de Arte, Caracas, Venezuela (from a label on the underside of the base)

Marlborough Galleries, New York

Acquired from the above by the present owner

EXHIBITED

London, Marlborough Fine Art, *Henry Moore, 85th Birthday Exhibition, Stone Carvings, Bronze Sculpture, Drawings*, 1983, no. 46, illustrated in the exhibition catalogue p. 72

LITERATURE

Alan Bowness, ed., *Henry Moore Complete Sculpture (1964-73)*, vol. 4, London, 1977, no. 540, illustration of another cast p. 43

\$ 12,000-18,000



53

PROPERTY FROM A PRIVATE COLLECTION, WISCONSIN

HENRY MOORE

1898 - 1986

Doll Head

Inscribed *Moore*, stamped with the foundry mark *NOACK BERLIN* and numbered 3/9

Bronze

Conceived and cast 1967 in an edition of 9 plus 1.

Height 4 in.; 10.2 cm

This work is recorded in the archives of the Henry Moore Foundation.

PROVENANCE

Marlborough Gallery, New York

Acquired from the above by the present owner on December 9, 1983

LITERATURE

Alan Bowness, ed., *Henry Moore Complete Sculpture (1964-73)*, vol. 4, London, 1977, no. 567, illustration of another cast p. 48

\$ 8,000-12,000

□ 55 SOLD WITHOUT RESERVE



54

SIR JACOB EPSTEIN

1880 - 1959

Lord Russell

Inscribed *Epstein*

Bronze

Conceived in 1953 and cast in an edition of 6.

Height: 16½ in.; 42 cm

Lord Bertrand Arthur William Russell was a Noble Prize winning writer, and a leading 20th century intellectual. His groundbreaking work in Analytical Philosophy has had countless influences on linguistics, computer science and artificial intelligence. He was an equally influential, and outspoken, political activist who was imprisoned for pacifism during World War I, and went on to campaign against Hitler, Stalin, and later, the Vietnam War.

PROVENANCE

Leicester Galleries, London, by 1958

Benjamin Sonnenberg (and sold by his estate: Sotheby's, New York, June 5-9, 1979, lot 1505)

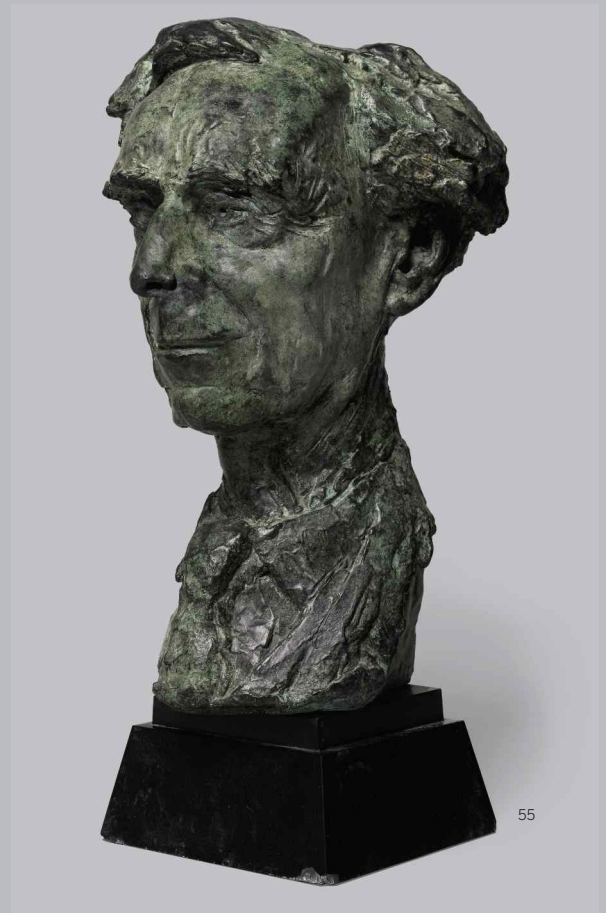
Acquired at the above sale by the father of the present owner Thence by descent

LITERATURE

Richard Buckle, *Jacob Epstein Sculptor*, London, 1963, no. 567, illustration of another cast p. 361

Evelyn Silber, *The Sculpture of Epstein*, Oxford, 1986, no. 464, illustration of another cast p. 216

\$ 10,000-15,000



55

PROPERTY FROM THE COLLECTION OF KENNETH PAUL BLOCK AND MORTON RIBYAT, NEW YORK

CHRISTIAN BÉRARD

1902 - 1949

Le Clown rouge & Scène de rue (A Double-Sided Work)

Signed *Bérard* (lower left)
Oil on board
40¾ by 28⅞ in.; 103.5 by 73.3 cm

Le Clown rouge comes to Sotheby's from the collection of Kenneth Paul Block and Morton Ribyat. Together for more than sixty years, the couple met at a concert in New York in the 1940s. As chief features artist for *Women's Wear Daily*, Kenneth Paul Block was one of the most influential fashion illustrators of the twentieth century. His sophisticated drawings of the latest styles and the women who wore them helped visually define the times. Until he retired in 1992, Kenneth drew the collections of major American and European designers—from Norell, Halston and Galanos, to Balenciaga, Chanel and Saint Laurent. Morton Ribyat was a textile designer who ran the design departments at two major firms. A skilled draughtsman, he produced beautifully detailed work that was transformed into dress fabric, curtains and wallpaper. Kenneth and Morton regularly attended theater, classical music and dance performances. Their interest in both stage design and fashion illustration influenced the art they collected. *Le Clown rouge* had a prominent place in the foyer of Kenneth and Morton's home.

See Sothebys.com for complete cataloguing.

PROVENANCE

(Possibly) Boris Kochno, Paris
Maurice Robinot, Paris
Galerie Albert Loeb, Paris (acquired by 1983)
Acquired by 1987

EXHIBITED

(Possibly) Boston, Institute of Contemporary Art, *Christian Bérard*, 1950, no. 13
Paris, Galerie Albert Loeb, *Christian Bérard: Portraits*, 1983, no. 20, illustrated in color in the catalogue

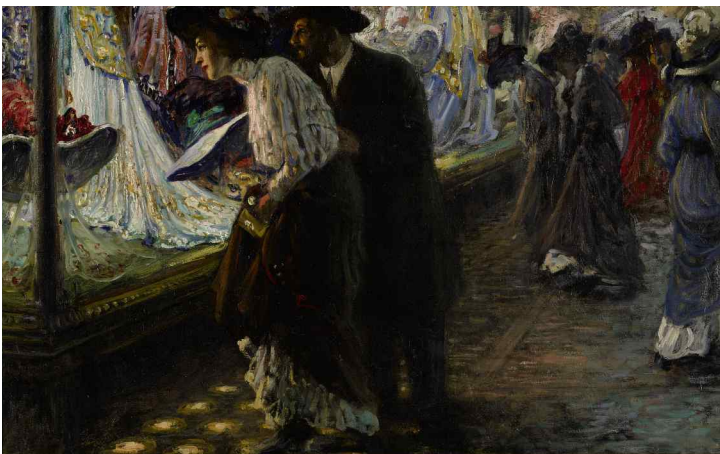
LITERATURE

Boris Kochno, *Christian Bérard*, Paris, 1987, no. 99, illustrated p. 105

\$ 20,000-30,000



56



57

57

PROPERTY OF A NEW YORK COLLECTOR

SIGISMUND IVANOWSKI

1875 - 1944

Window Shoppers

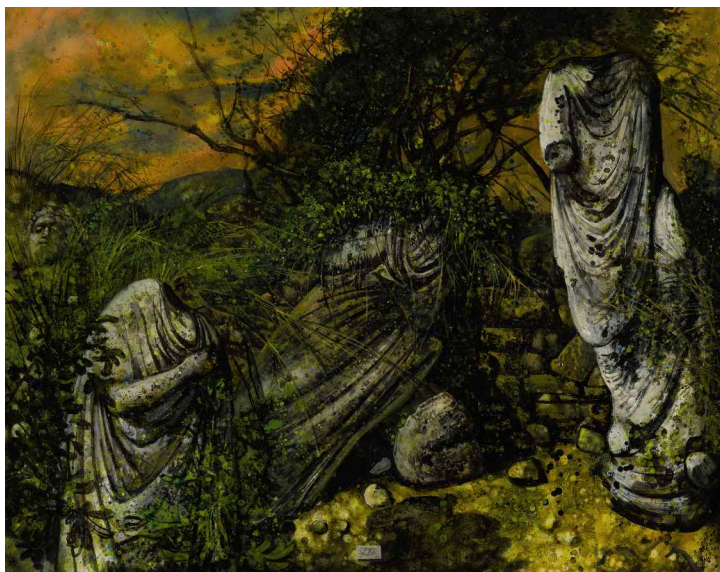
Oil on canvas
20 by 32 in.; 50.5 by 81.4 cm

See [Sothebys.com](https://www.sothebys.com) for complete cataloguing.

PROVENANCE

Kaisley Blake, Westchester, New York
Dorothea F. Blake, Greenwich, Connecticut
John Foley, Southport, Connecticut
Sale: Christie's, New York, September 28, 1989, lot 117
Acquired at the above sale by the present owner

\$ 5,000-7,000



58

58

EUGENE BERMAN

1899 - 1972

The Decapitated Muses III

Signed with the initials *E.B* within the artist's device, and dated 1967 (lower center); signed and dated again, and inscribed *Roma* within the artist's device, and titled *THE DECAPITATED MUSES. III* (on the reverse)

Oil on canvas
Painted in 1967.
38 by 47 $\frac{3}{8}$ in.; 96.5 by 120.3 cm

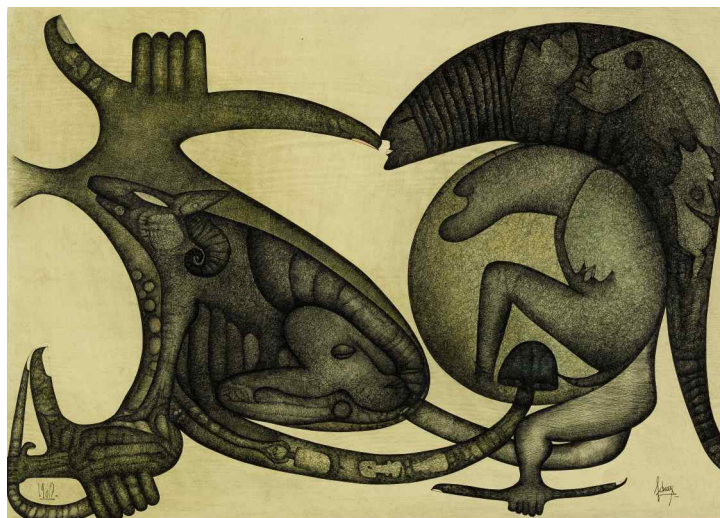
PROVENANCE

Private collection
Acquired as a gift from the above by the present owner

EXHIBITED

Utah, The University of Utah, Museum of Fine Arts, *Eugene Berman*, 1971

\$ 6,000-8,000



59

59

PROPERTY FROM THE COLLECTION OF ALLAN STONE

FRED DEUX

1924-2015

Créatures surréalistes

Signed *FDeux* (lower right) and dated 1960 (lower left)
Pen and ink, and watercolor, on waxed paper
Executed in 1960.
23 $\frac{1}{2}$ by 33 in.; 59.5 by 84 cm

\$ 4,000-6,000



60

60

GIACOMO MANZÙ

1908 - 1991

Testa di Sonia

Inscribed *Manzu/ NFMM*

Bronze

Conceived in 1973.

Height 11 in.: 28 cm

The Fondazione Giacomo Manzù has kindly confirmed the authenticity of this work.

PROVENANCE

Private collection, Japan (acquired directly from the artist *circa* 1980)

\$ 5,000-7,000

61

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

ROSA SERRA

b. 1944

Torsos

Inscribed *rosaserra P/A*

Bronze

Conceived at an unknown date, and cast in an edition of 3.

Height: 23 $\frac{3}{8}$ in.; 60 cm

PROVENANCE

Sale: Sotheby's, Amsterdam, December 3, 2001, lot 98

The Scheringa Museum of Realist Art, Spanbroek (acquired at the above sale and sold: Christie's, Amsterdam, September 18, 2012, lot 155)

Acquired at the above sale by the present owner

LITERATURE

Xavier Febrés, *Rosa Serra*, Barcelona, 1999, another cast illustrated p. 71

\$ 2,000-3,000



61

MARINO MARINI

1901 - 1980

Studio per Pomone

Signed *MARINO* (lower right)

Ink, oil and gouache on paper

Executed in 1942.

13½ by 10¼ in.; 34.2 by 26 cm

The authenticity of this work has been confirmed by the Fondazione Marino Marini.

PROVENANCE

Private collection, Switzerland (acquired directly from the artist)

Private collection, Japan (acquired from above circa 2000)

\$ 6,000-8,000



62

TAMARA DE LEMPICKA

1898 - 1980

Portrait de femme

Stamped *T.DE LEMPICKA.* (lower left)

Oil on panel

Painted circa 1933.

10⅝ by 7½ in.; 27 by 19 cm

PROVENANCE

Acquired by the present owner by 1989

LITERATURE

Alain Blondel, *Lempicka, catalogue raisonné, 1921-1979*, Lausanne, 1999, no. B. 180, illustrated p. 275

\$ 7,000-10,000



63



64

64

DOROTHEA TANNING

1910 -2012

Two Women (Blue)

Signed *D. Tanning* (lower right) and inscribed *12* (in the margin, lower right)

Watercolor, gouache, pastel, pencil, and pen and ink on paper

16⅞ by 12½ in.; 41 by 30.5 cm

We are grateful to The Dorothea Tanning Foundation for their assistance in cataloguing this work.

PROVENANCE

Tilda Nelson, Galesburg, Georgia, (by circa 1940)
Thence by descent to the present owner

\$ 5,000-7,000



65

65

JULES PASCIN

1885 - 1930

Hermine

Signed *Pascin* (lower right), stamped with the signature (Lugt 2014a, lower left), dated *Paris 1913* and inscribed *Hermine - dessin de Pascin au pinceau* (lower right, in another hand), stamped with the atelier stamp (Lugt 2014b, lower right) and numbered 59 (printed, upper right)

Brush and ink on paper

Executed in 1913.

12⅞ by 7¾ in.; 32.2 by 19.7 cm (uneven edges)

See Sothebys.com for complete cataloguing.

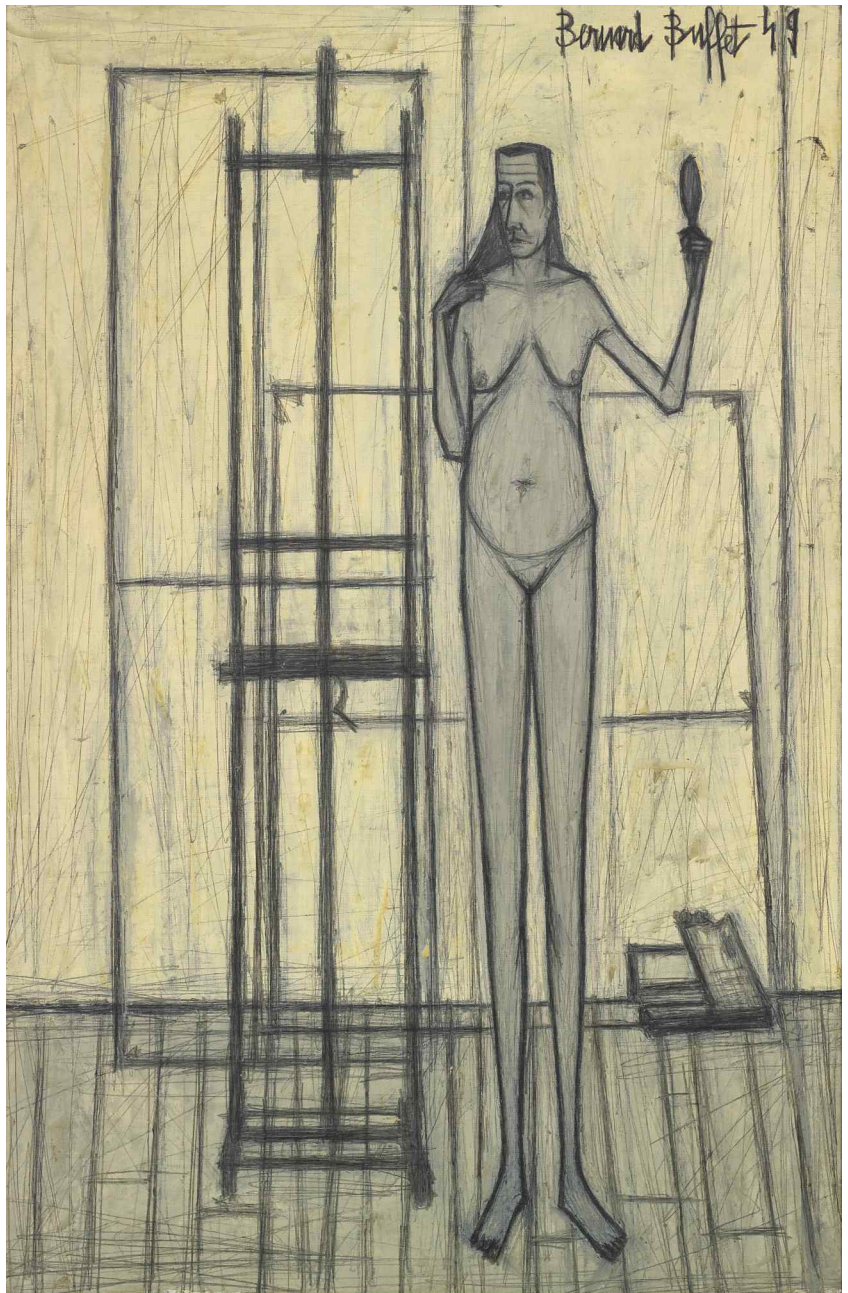
PROVENANCE

Engel Galleries, Jerusalem (by 1986)
Acquired from the above

LITERATURE

Abel Rambert et al., *Pascin, Catalogue raisonné, peintures, aquarelles, pastels dessins*, vol. II, Paris, 1987, no. 295, illustrated p. 84

\$ 2,000-4,000



66

66

PROPERTY FROM AN AMERICAN PRIVATE
COLLECTION

BERNARD BUFFET

1928 - 1999

Modèle dans l'atelier

Signed *Bernard Buffet* and dated 49 (upper right)

Charcoal, pencil and oil on canvas

Painted in 1949.

37 by 24³/₈ in.; 94 by 61.3 cm

This work is recorded in the archives of the
Galerie Maurice Garnier, Paris.

PROVENANCE

Kleeman Galleries, New York

Private collection (acquired from the above)

Thence by descent to the present owner

\$ 40,000-60,000

PROPERTY FROM A PRIVATE COLLECTION

HENRI MATISSE

1869 - 1954

Nu

Signed *Henri Matisse* (lower right); inscribed with the number 4 (possibly in another hand, verso)
Pencil on paper
10 by 13 $\frac{3}{8}$ in.; 25.4 by 33.4 cm
The authenticity of this work has kindly been confirmed by Mme. Wanda de Guébriant.

PROVENANCE

Galerie Berggruen, Paris
Private collection
Sale: Sotheby's, New York, November 6, 2003, lot 270A
Acquired at the above sale by the present owner

\$ 30,000-40,000

67

DOROTHEA TANNING

1910 -2012

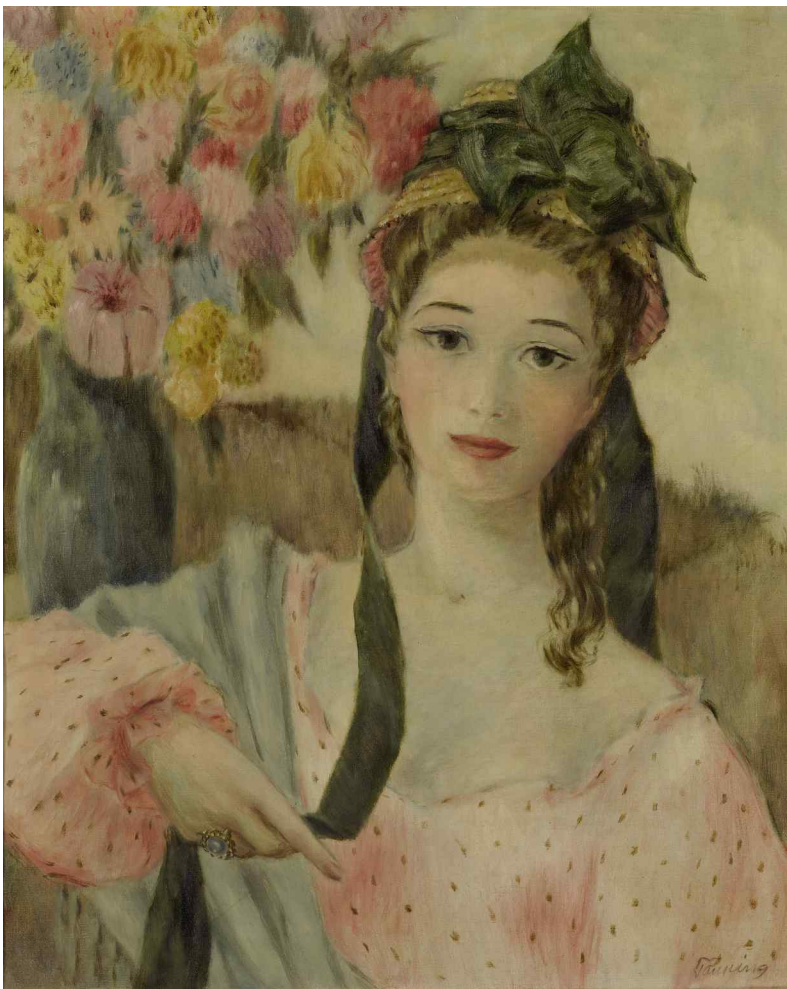
Tilda

Signed *Tanning* (lower right)
Oil on canvas
24 by 19 $\frac{7}{8}$ in.; 61 by 50 cm
We are grateful to The Dorothea Tanning Foundation for their assistance in cataloguing this work.

This portrait depicts Tilda, Dorothea Tanning's aunt from Galesburg, Georgia. "Aunt Til" is mentioned in the artist's autobiographical writings, and in her poem *Never Mind*, first published in *The New Yorker* in 2008.

PROVENANCE

Tilda Nelson, Galesburg, Georgia (by circa 1940)
Thence by descent to the present owner

\$ 7,000-10,000

68

MOÏSE KISLING

1891 - 1953

Nu assis

Signed *Kisling* (lower right)

Oil on canvas

Painted in 1933.

21¾ by 15 in.; 55.3 by 38 cm

This work will be included in *Volume IV et Additifs aux Tomes I, II et III du Catalogue Raisonné de l'Œuvre de Moïse Kisling* currently being prepared by Jean Kisling and Marc Ottavi.

PROVENANCE

Private collection, Johannesburg, South Africa
Sale: Sotheby's, Tel Aviv, October 11, 1995, lot 32
Private collection, Japan (acquired at the above sale)

LITERATURE

Jean Kisling, *Kisling*, vol. III, Paris, 1994, no. 76, illustrated p. 380

\$ 20,000-30,000



69

PROPERTY OF A PRIVATE COLLECTOR,
NEW YORK

LÉONARD TSUGOUHARU FOUJITA

1886 - 1968

Tête de jeune femme

Signed *Foujita* and in Japanese, dated 1933 (lower right)

Pen and ink on paper

Executed in 1933.

7⅞ by 7⅞ in.; 20 by 18.1 cm

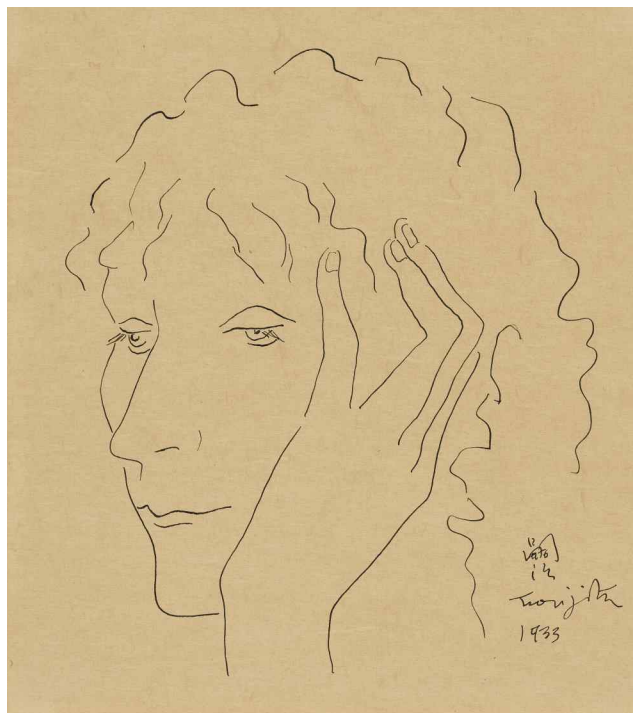
PROVENANCE

Harcourts Gallery, San Francisco
Private collection (acquired from the above)

LITERATURE

Sylvie Buisson, *Léonard Tsuguharu Foujita*, Paris, 1987, no. 33.13, illustrated p. 431

\$ 5,000-7,000



70

71

FRANÇOISE GILOT

b.1921

Maternity, Aurélia and Myself with Red Skirt

Signed *F. Gilot*. (lower right)

Oil on canvas

Painted in 1959.

21½ by 18⅜ in.; 54.5 by 46 cm

This work is registered in the artist's archives.

Fée Helles taught a dance method inspired by Martha Graham and Isadora Duncan. Françoise Gilot began studying with her when she was fifteen and continued for thirty years. Lots 78 and 79 were acquired by Fée Hellès in Paris, and were later in the collection her daughter Maia Hellès Aaron, who taught the same dance method as her mother, in New York.

PROVENANCE

Fée Hellès, Paris

Thence by descent to the present owner

\$ 10,000-15,000

72

FRANÇOISE GILOT

b.1921

Le Jardin d'Aurélia

Signed *F. Gilot* (lower right)

Oil on canvas

Painted in 1959.

7 by 5½ in.; 18 by 13.8 cm

This work is registered in the artist's archives.

Please see lot 76 for a note on the provenance.

PROVENANCE

Fée Hellès, Paris

Thence by descent to the present owner

EXHIBITED

Paris, Galerie Cardo-Matignon (from a label on the stretcher)

\$ 4,000-6,000

73

TAMARA DE LEMPICKA

1898 - 1980

Femme assise au col roulé; Croquis, nu assis: Two Works

The first: stamped with the atelier mark twice *T.DE LEMPICKA* (lower left)

The second: signed *T. de Lempicka* (lower right)

Both: pencil on paper

The first: executed *circa* 1926.

The second: executed *circa* 1929.

The first: 11⅞ by 9½ in.; 30.8 by 24.1 cm

The second: 10⅝ by 8¼ in.; 27 by 21 cm



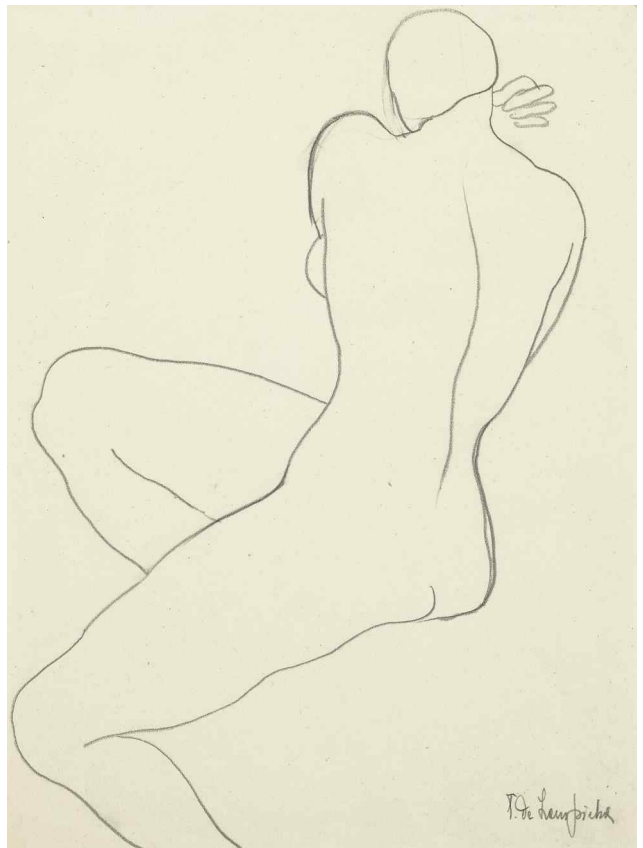
71



72



73 (ONE OF TWO)



73 (TWO OF TWO)

PROVENANCE

Acquired by the present owner by 1989

LITERATURE

The first:

Alain Blondel, *Tamara de Lempicka, catalogue raisonné, 1921-1979*, Lausanne, 1999, no. A. 89, illustrated p. 454

The second:

Alain Blondel, *Tamara de Lempicka, catalogue raisonné, 1921-1979*, Lausanne, 1999, no. A. 117, illustrated p. 462

\$ 6,000-8,000

74

TAMARA DE LEMPICKA

1898 - 1980

Nu assis

Stamped with the atelier mark *T. DE LEMPICKA* (lower left)

Pencil on paper

Executed *circa* 1924.

9¼ by 6½ in.; 23.5 by 15 cm

PROVENANCE

Acquired by the present owner by 1989

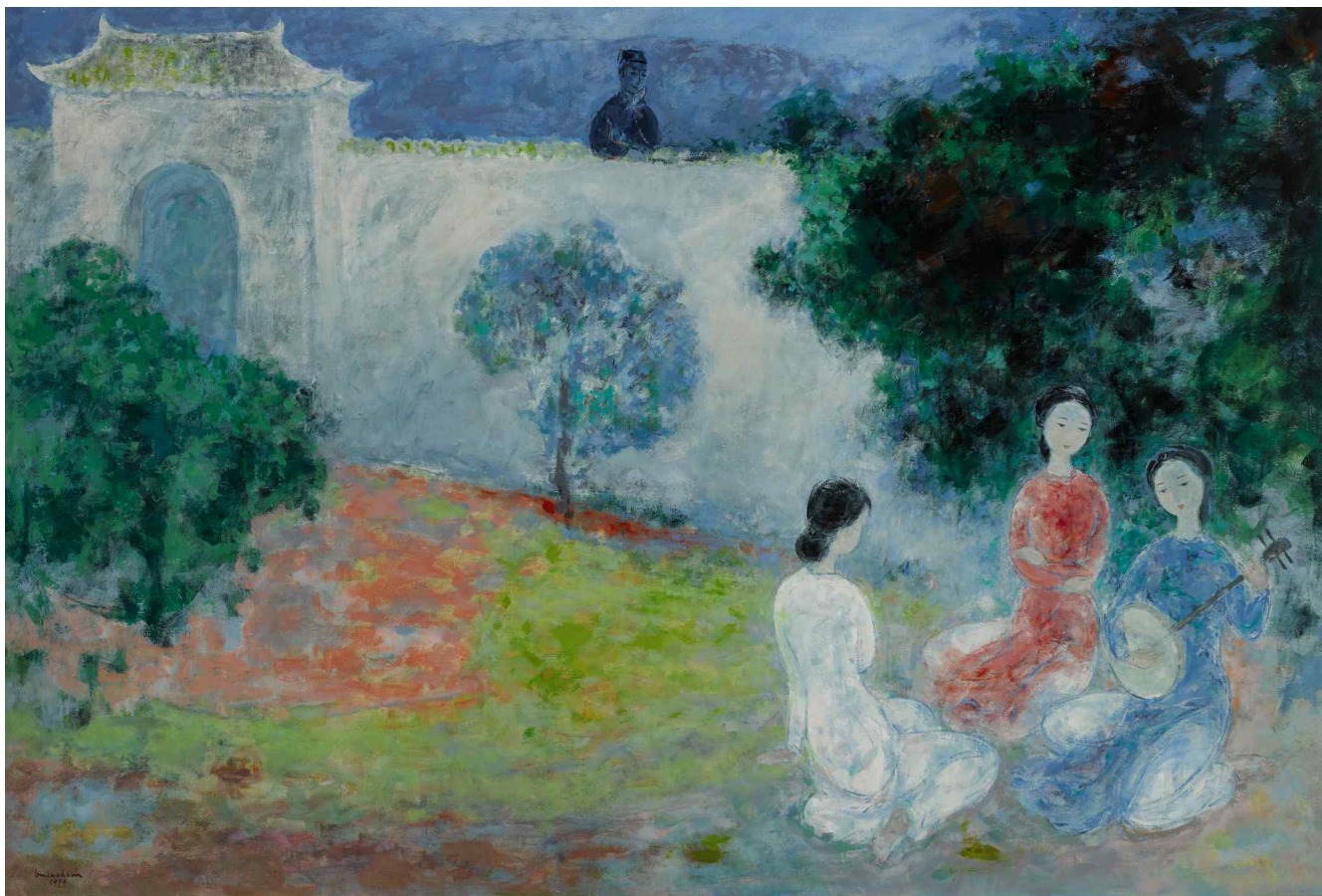
LITERATURE

Alain Blondel, *Lempicka, catalogue raisonné, 1921-1979*, Lausanne, 1999, no. A. 40, illustrated p. 439

\$ 4,000-6,000



74



75

75

PROPERTY OF A PRIVATE COLLECTION, MIAMI, FLORIDA

VU CAO DAM

1908-2000

Joueuse de lune

Signed *Vu Cao Dam* and dated 1979 (lower left); titled *Joueuse de lune*, signed again, and in Chinese, dated again, and numbered 950 and N° 2 (on the reverse)

Oil on canvas

Painted in 1979.

51 $\frac{3}{8}$ by 77 in.; 130.5 by 195.5 cm

PROVENANCE

Wally Findlay Galleries, New York

Private collection, Caracas (acquired from the above)

Thence by descent to the present owner

\$ 30,000-50,000

LE PHO

1907-2001

Vase de fleurs: delphiniums, pivoines et
bleuets

Signed *Le Pho* and in Chinese (lower right)

Oil on canvas

31 $\frac{1}{8}$ by 23 $\frac{7}{8}$ in.; 80.6 by 60.5 cm

PROVENANCE

Wally Findlay Galleries, Chicago

\$ 15,000-20,000

77

PROPERTY FROM A NEW JERSEY COLLECTOR

NICOLA SIMBARI

1927 - 2012

The Piazza

Signed *Simbari* (lower right); inscribed *54 The Piazza* (in
another hand, on the stretcher)

Oil on canvas

21 5/8 by 29 1/2 in.; 55 by 75 cm

PROVENANCE

Wally Findlay Galleries, New York

Private collection, Pennsylvania (acquired from the above in
1976)

\$ 3,000-5,000



76



77



78

78

EMILIO GRAU SALA

1911 - 1975

La sortie des chevaux à Deauville

Signed *grau sala* (lower right); signed again, titled *La sortie des chevaux a Deauville* and dated 1963 (on the reverse)

Oil on canvas

Painted in 1963.

23¾ by 29 in.; 60.5 by 70.5 cm

Julian Grau Santos has kindly confirmed the authenticity of this work.

PROVENANCE

Wally Findlay Galleries, Chicago

Private collection (acquired from the above, by December 1990)

Thence by descent to the present owner

\$ 10,000-15,000



79

79

PROPERTY FROM A PRIVATE COLLECTION,
FLORIDA

EMILIO GRAU SALA

1911 - 1975

Femme près d'une fenêtre

Signed *grau sala* (lower right)

Oil on canvas

28¾ by 21¼ in.; 73 by 54 cm

Julian Grau Santos has kindly confirmed the authenticity of this work.

\$ 8,000-12,000

80

JEAN DUFY

1888 - 1964

Chevaux en liberté

Signed *Jean Dufy* (lower right)

Oil on canvas

Painted circa 1948-50.

15 by 18 in.; 38 by 45.8 cm

PROVENANCE

Wally Findlay Galleries, Chicago

Private collection (acquired from the above by December 1990)

Thence by descent to the present owner

LITERATURE

Jacques Bailly, *Jean Dufy Catalogue Raisonné de l'oeuvre*, vol. I, Paris, 2002, no. B477, illustrated p. 262

\$ 18,000-25,000



80

□ 81 SOLD WITHOUT RESERVE

AFTER ALEXANDRA EXTER

Maquette de lumière, projet;
Revue bateaux, projet: Two Works

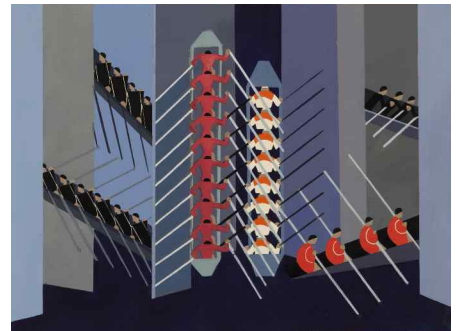
Both gouache and pencil on Arches paper
Both: 12⁷/₈ by 20¹/₈ in.; 32.8 by 51 cm

These works relate to an album of hand-coloured pochoirs after maquettes by Exter, published in a limited edition of 160 in 1930.

PROVENANCE

Private collection

\$ 1,500-2,000



81 (ONE OF TWO)



81 (TWO OF TWO)



82

MARCEL DYF

1899 - 1985

Claudine à l'EstampeSigned *Dyf* (lower left)

Oil on canvas

Painted in 1960.

36¼ by 28¾ in.; 92 by 73 cm

This work is recorded in the artist's archive under number 1835.

PROVENANCE

Private collection, Delaware

Sale: Shannon's, Milford, Connecticut, April 25, 2013, lot 39

Acquired at the above sale by the present owner

\$ 12,000-18,000

MARCEL DYF

1899 - 1985

Iris, anémones et anthémisSigned *Dyf* (lower right)

Oil on canvas

Painted *circa* 1950.

28¾ by 23⅝ in.; 73 by 60 cm

This work is recorded in the artist's archives under number 5138.

PROVENANCE

Private collection, by 1989

Private collection, a gift from the above in 1992

Thence by descent to the present owner

\$ 6,000-9,000

83

FRANÇOIS GALL

1912 - 1987

Lecture et détente, plage de Trouville

Signed *F. Gall* and inscribed *Trouville* (lower right)

Oil on canvas

Painted circa 1965.

10 $\frac{1}{8}$ by 18 $\frac{1}{8}$ in.; 25.7 by 46 cmThis work will be included in the forthcoming *catalogue raisonné* currently being prepared by the Comité François Gall.

PROVENANCE

Private Collection, South America (and sold: Christie's, New York, June 24, 2014, lot 26)
 Acquired at the above sale by the present the owner

\$ 5,000-7,000



84

MANÉ-KATZ

1894 - 1962

Scholars at Study

Signed *Mané Katz* (lower right)

Tempera on paper laid down on card

19 $\frac{3}{4}$ by 23 $\frac{5}{8}$ in.; 50.2 by 60.1 cm

PROVENANCE

Private collection, New York (acquired directly from the artist by 1989)
 Thence by descent to the present owner

\$ 5,000-7,000



85



86

H. CLAUDE PISSARRO

b. 1935

Retour de pêche au havre

Signed *Claude Pissarro*. (lower right); signed again and inscribed (*LE PETIT FILS*), titled *RETOUR DE PÊCHE AU HAVRE* and inscribed *40F* (on the reverse)

Oil on canvas

32 by 39½ in.; 81 by 100 cm

The authenticity of this work has been kindly confirmed by Madame Lélia Pissarro and is recorded in the archives of Pissarro Stern Publications.

See *catalogue note* at SOTHEBYS.COM

PROVENANCE

Private collection, Normandy, France

Sale: Chambelland, Giafferi, Doutrebente, Paris, April 20, 2000, lot 55

Acquired at the above sale by the present owner

\$ 8,000-12,000

87



87

H. CLAUDE PISSARRO

b. 1935

La tour de Malmont

Signed *H. Claude Pissarro* (lower left); signed again, inscribed "*le Petit-Fils*", and titled "*La tour de Malmont*" (on the reverse)

Oil on canvas

18⅞ by 21¼ in.; 46 by 55 cm

The authenticity of this work has been kindly confirmed by Madame Lélia Pissarro and is recorded in the archives of Pissarro Stern Publications.

PROVENANCE

Sale: Chambelland, Giafferi, Doutrebente, Paris, April 20, 2000, lot 54

Acquired at the above sale by the present owner

\$ 6,000-8,000

88



88 (ONE OF TWO)

LUCIEN ADRION

1889 - 1953

Au bord de la plage; Personnages sur la plage: Two Works

The first: signed *adrion* and dated 27 (lower right);

The second: signed *adrion* (lower right)

The first: oil on canvas; the second: oil on panel

The first: painted in 1927.

The first: 13 by 18 in.; 38 by 46 cm; The second: 14¾ by 18½ in.; 37.5 by 46.4 cm

PROVENANCE

The first: Lucien Lefebvre-Foinet, Paris (from a stamp on the stretcher)

\$ 12,000-18,000

CAMILLE BOMBOIS

1883 - 1970

La ferme: effet de soleil

Signed *Bombois. C.^{lle}* (lower right)

Oil on canvas

Painted in 1938.

21½ by 25½ in.; 54.5 by 65 cm

Monsieur Olivier Lorquin and Monsieur Didier Jumaux have kindly confirmed the authenticity of this work.

PROVENANCE

Perls Galleries, New York (from an old label on the stretcher)

\$ 8,000-12,000



89

CAMILLE BOMBOIS

1883 - 1970

Pêcheurs au bord d'un lac

Signed *Bombois. C.^{lle}* (lower right)

Oil on canvas

13 by 18 in.; 33.2 by 46 cm

Monsieur Olivier Lorquin and Monsieur Didier Jumaux have kindly confirmed the authenticity of this work.

PROVENANCE

Private collection, New York

\$ 3,000-5,000



90



91

91

BELA DE KRISTO

1920-2006

L'Aurore

Signed *de Kristo* and dated 67. (center); titled *L'Aurore* and dated 1967 (on the reverse)

Oil on board

Painted in 1967.

25¾ by 38 in.; 65.4 by 96.5 cm

PROVENANCE

Art Conseil, Paris

\$ 5,000-7,000

92

PROPERTY FROM A PRIVATE COLLECTION,
FLORIDA

CLAUDE VENARD

1913 - 1999

La mer; Trois fenêtres cosmiques: A Pair

Both: signed *C. Venard* (lower right)

The first: titled *la mer* (on the stretcher bar,
probably in another hand)

Both: oil on canvas

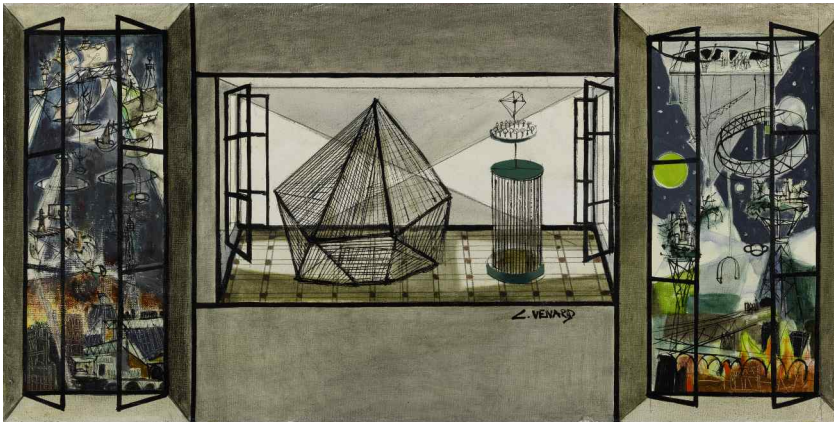
Both: 13¾ by 27½ in.; 35 by 70 cm

The authenticity of these works has been
confirmed by Galerie Félix Vercel.

PROVENANCE

The first: (Probably) Valley House Gallery, Dallas
(from a label fragment on the stretcher)

\$ 6,000-9,000



92 (ONE OF TWO)



92 (TWO OF TWO)

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

ISMAEL GONZÁLEZ DE LA SERNA

Naturaleza muerta con guitarra

Signed *de la Serna* (lower right)

Oil and charcoal on Masonite

31 $\frac{1}{8}$ by 26 in.; 81 by 66 cm

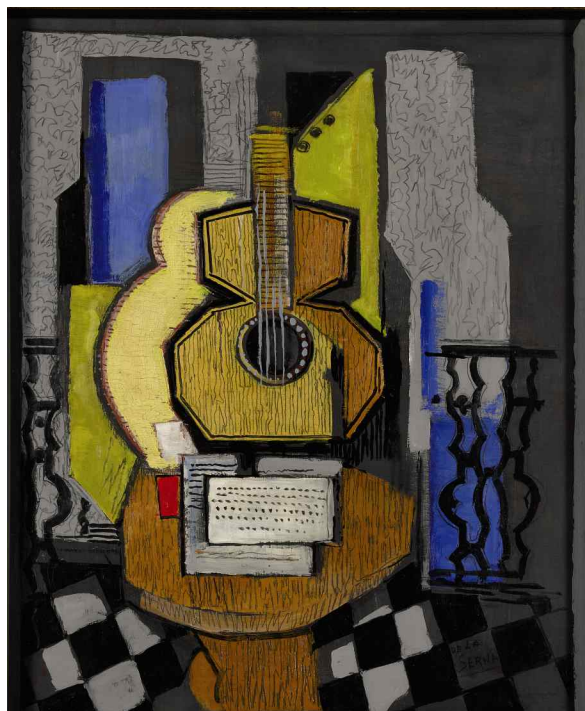
PROVENANCE

Sale: Christie's, New York, May 8, 2000, lot 104

Evelyn Aimis Fine Art, Miami (acquired at the
above sale and sold: Sotheby's, London, June 21,
2005, lot 371)

Acquired at the above sale by the present owner

\$ 6,000-9,000



93

GEORGES TERZIAN

b. 1939

Paris Paname

Signed *G. TERZIAN* (lower right)

Oil and sand on canvas

21 $\frac{1}{2}$ by 15 in.; 55 by 38 cm

PROVENANCE

Galerie Giovanni, Paris (acquired from the artist's
studio)

\$ 2,000-3,000



94

End of Sale

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We reserve the right to seek identification of the source of funds received.

Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website.

Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

1. As Is Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

2. Inspection Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

3. Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$250,000, 20% of any amount in excess of \$250,000 up to and including \$3,000,000, and 12.5% of any amount in excess of \$3,000,000.

4. Withdrawal We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. Per Lot Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. Bidding We reserve the right to reject any bid. The highest bidder acknowledged

by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. Online Bids via BIDnow or other Online Platforms: Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute

and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the Purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed

to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. Export and Permits It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. Governing Law and Jurisdiction These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. Packing and Shipping We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. Limitation of Liability In no event will our liability to a purchaser exceed the purchase price actually paid.

16. Data Protection Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users

may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful

hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

□ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder or may receive a fixed fee in the event he or she is the successful bidder. If the irrevocable bidder is the successful bidder, the fixed fee (if applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of such fixed fee. If the irrevocable bid is not secured until after the printing of the

auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∨ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

⊙ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Π Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

📄 Premium Lot

In order to bid on "Premium Lots" (📄 in print catalogue or 📄 in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the

designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope

with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application

for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

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 picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery
Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when

collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and

collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax

Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions

Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainly as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

IMPORTANT NOTICES

Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

Photography:

Bonnie Morrison
Jen Fong
Pauline Shapiro

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