

AMERICAN
ART

NEW YORK 6 OCTOBER 2017



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AMERICAN
ART





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AMERICAN ART

AUCTION IN NEW YORK
6 OCTOBER 2017
SALE N09635
10:00 AM

EXHIBITION

Saturday 30 September
10 am-5 pm

Sunday 1 October
1 pm-5 pm

Monday 2 October
10 am-5 pm

Tuesday 3 October
10 am-5 pm

Wednesday 4 October
10 am-5 pm

Thursday 5 October
10 am-5 pm

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1

CHARLES GREEN SHAW

1892 - 1974

Abstracted Still-Life

signed *Shaw* (lower left)
oil on canvas
30 by 36 inches (76.2 by 91.5 cm)
Painted circa 1930s.

PROVENANCE

Richard York Gallery, New York

EXHIBITED

New York, Richard York Gallery, *Charles G. Shaw (1892-1974): Abstractions of the Thirties*, 1987, no. 13

\$ 8,000-12,000



1

2

GEORGE WETTLING

1907 - 1968

High as a Kite

signed *Geo. Wetting* (lower left); signed *Geo. Wetting*, titled *HIGH AS A KITE*, and dated 1952 (on the upper stretcher bar)
oil on canvas
20 by 30 inches (50.8 by 76.2 cm)

PROVENANCE

Marian and Jimmy McPartland, New York
Acquired from the estate of the above by the present owner, 2014

\$ 4,000-6,000



2

3

PRIVATE COLLECTION, NEW YORK

MILLARD SHEETS

1907 - 1989

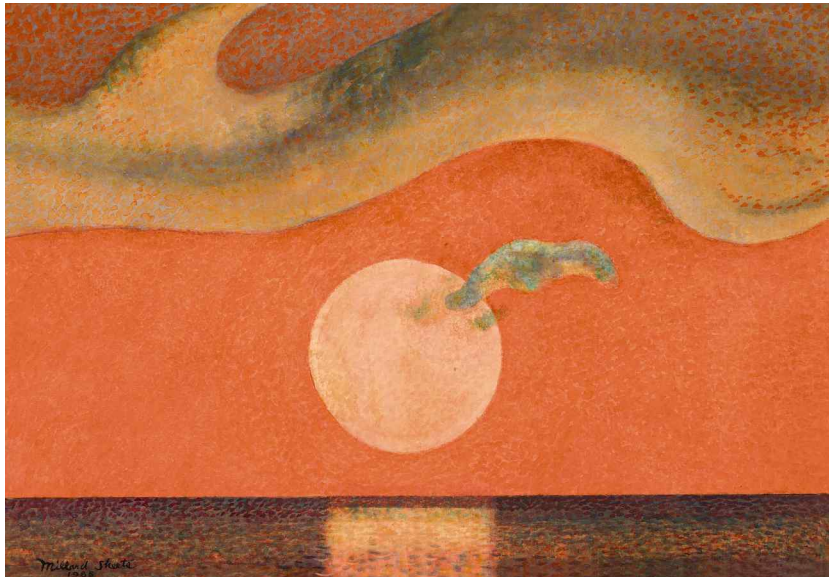
Mendocino Sunset

signed *Millard Sheets* and dated *1985* (lower left)
watercolor and pencil on paper
29 by 41 inches (73.7 by 104.1)

PROVENANCE

Maxwell Galleries, San Francisco

\$ 10,000-15,000



3

4

PRIVATE COLLECTION, NEW YORK

CHARLES GREEN SHAW

1892 - 1974

Solitaire

signed *Charles Shaw* and dated *1967* (on the reverse)
48 by 36 inches (121.9 by 91.5 cm)

PROVENANCE

Estate of the artist
Charles Carpenter (by bequest from the above)
Private Collection, New Jersey
Acquired from the above by the present owner

\$ 7,000-10,000



4



5

ROBERT GWATHMEY

1903 - 1988

Cityscape

titled *CITYSCAPE* (on the stretcher)
oil on canvas
46 by 36 inches (116.8 by 91.4 cm)
Painted in 1967.

PROVENANCE

Terry Dintenfass, New York
Acquired from the above by the present owner

EXHIBITED

Youngstown, Ohio, The Butler Institute of Art;
St. Petersburg, Florida, Museum Of Fine Arts;
Richmond, Virginia Historical Museum; Savannah,
Georgia, Telfair Academy; Pennsylvania Academy
Of Fine Arts, *Robert Gwathmey: Master Painter*,
1999-2000, no. 53

LITERATURE

Michael Kammen, *Robert Gwathmey: The Life and
Art of a Passionate Observer*, University of North
Carolina Press, 1999, pl. 28, illustrated

\$ 30,000-50,000

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

MAX WEBER

1881 - 1961

The River

oil on canvas
25 by 31 inches (63.5 by 78.7 cm)
Painted in 1926.

PROVENANCE

Downtown Gallery, New York
Richard D. Brixey, New York
Gift to the present owner from the estate of the
above, 1943

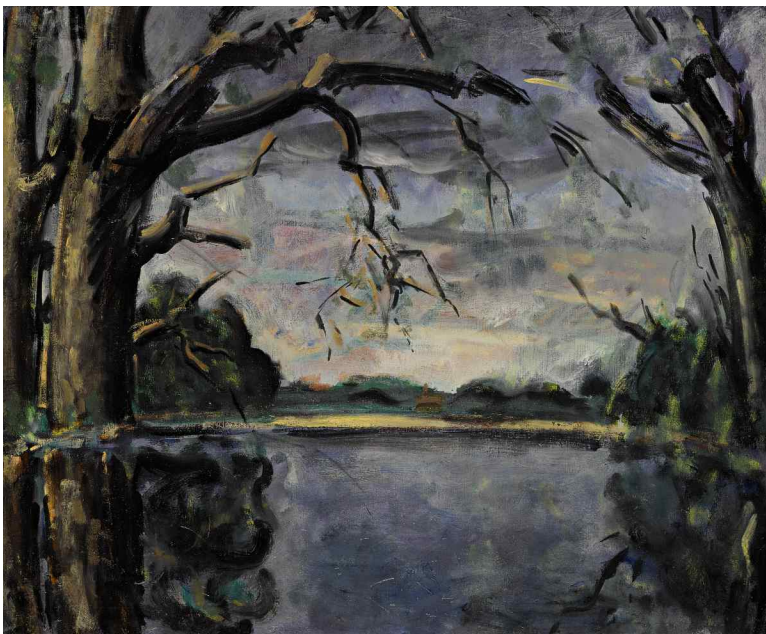
EXHIBITED

New York, Museum of Modern Art, *Max Weber
Retrospective*, 1930, no. 83, p. 21, illustrated

LITERATURE

Alfred Werner, *Max Weber*, New York, 1975, no.
87, illustrated

\$ 12,000-18,000



6

WALT KUHN

1880 - 1949

Study for 'Sheba'

oil on paper laid down on plywood
34 ½ by 13 ¾ inches (87.6 by 35 cm)
Painted in 1924.

PROVENANCE

Estate of artist
Miss Brenda Kuhn (his daughter), Maine
Kennedy Galleries, New York
Mr. and Mrs. Harry Spiro, New York, 1973
Debra Force Fine Art, New York, 2002
Acquired from the above by the present owner

EXHIBITED

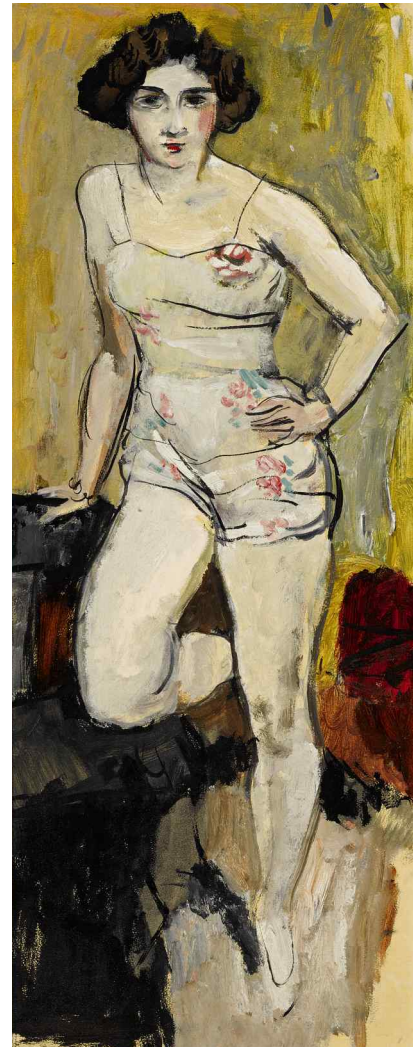
Tucson, University of Arizona, University Art
Gallery, *Walt Kuhn: Painter of Vision*, 1966, no.
36, p. 43

LITERATURE

Philip Rhys Adams, *Walt Kuhn, Painter: His Life
and Work*, Columbus, Ohio, 1978, no. 143, pp.
102, 248

The Final version of *Sheba* was later destroyed.
Kuhn's brother-in-law, Lasalle Spier, a renowned
composer-pianist, suggested *Barcarolle* as an
alternate title for this work.

\$ 20,000-30,000



7

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

WILLIAM GROPPER

1897 - 1977

Wash Day

signed *GROPPER* (lower right)
oil on canvas
22 ½ by 32 ¾ inches (57.2 by 83.2 cm)

PROVENANCE

Gift to the present owner from an anonymous
donor, 1941

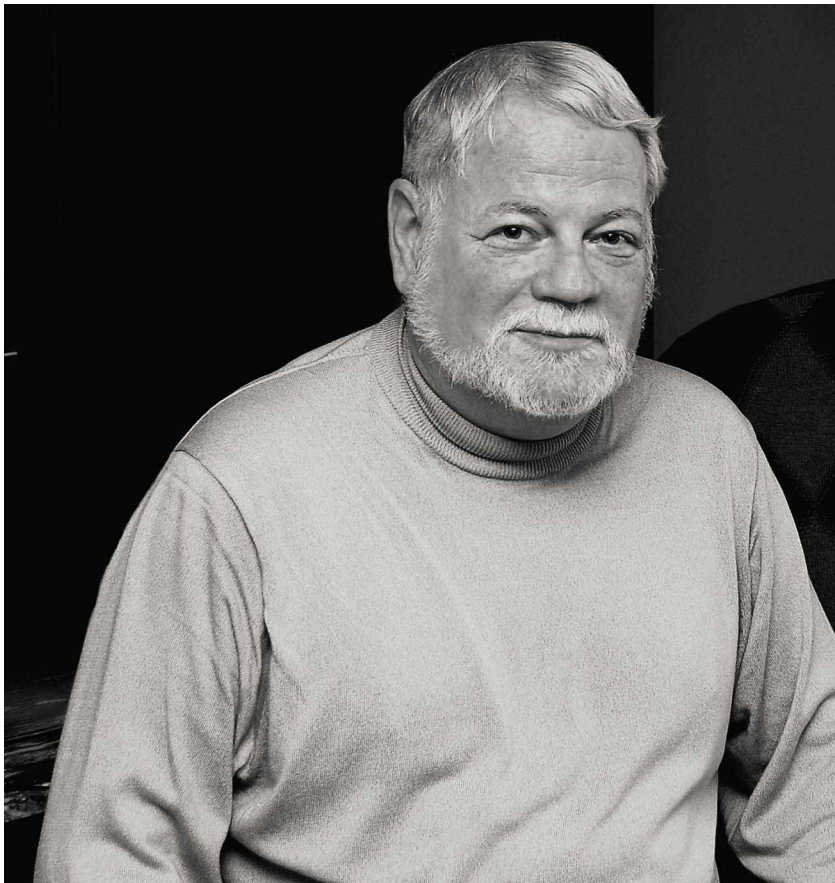
\$ 8,000-12,000



8

THE JEFFREY M. KAPLAN COLLECTION

LOTS 9–18



Jeffrey Kaplan is a true connoisseur: intellectually and artistically enlightened, well read and refined. His soft cultured style is a result of his brightness of intellect and endless curiosity. Raised in an erudite and artistic family, he graduated from University of Michigan having studied English Literature and Art History before attending Yale Law School. He began collecting in earnest in his thirties, his collection eventually spanning over one-thousand years and extending across continents, collecting categories and media to include Modern British sculpture, American Modernist works on paper, 20th century photography and Japanese prints among many others. Based on the East Coast of the United States, Jeffrey Kaplan has traveled throughout Europe extensively. He visited art fairs and museum exhibitions and has cultivated relationships with dealers and curators on either side of the Atlantic, many of which have become life-long personal friends. Each addition

to his collection was rarely spontaneous but rather carefully considered. A true Renaissance man, he has exceptional interests, keeps meticulous notes and has built a significant art library. In collecting, Mr Kaplan has not limited himself to a specific medium and has preferred to buy work by an artist in depth, thus affording a richer understanding of the entirety of the artist's oeuvre. He has been intensely involved in the physical care and presentation of his art, as one would be living with such exceptional works. He has personally curated and continuously rearranged his art, acquiring adjacent apartments to accommodate the new pieces being added all the time. As such Mr. Kaplan truly transcends the traditional collector mold, creating a personal collection which has also served as a private museum for himself but also for his family, friends and guests. It is with pleasure that Sotheby's has the opportunity to present this collection at auction.

THE JEFFREY M. KAPLAN COLLECTION

CHARLES EPHRAIM BURCHFIELD

1893 - 1967

Woodland Scene

signed with the artist's initials *CEB* and dated 1939 (lower right)

watercolor and gouache on paper
22 by 18 inches (55.9 by 45.7 cm)

PROVENANCE

Charles Arthur Burchfield (the artist's son)
Kennedy Galleries, New York, 1987
Acquired from the above by the present owner

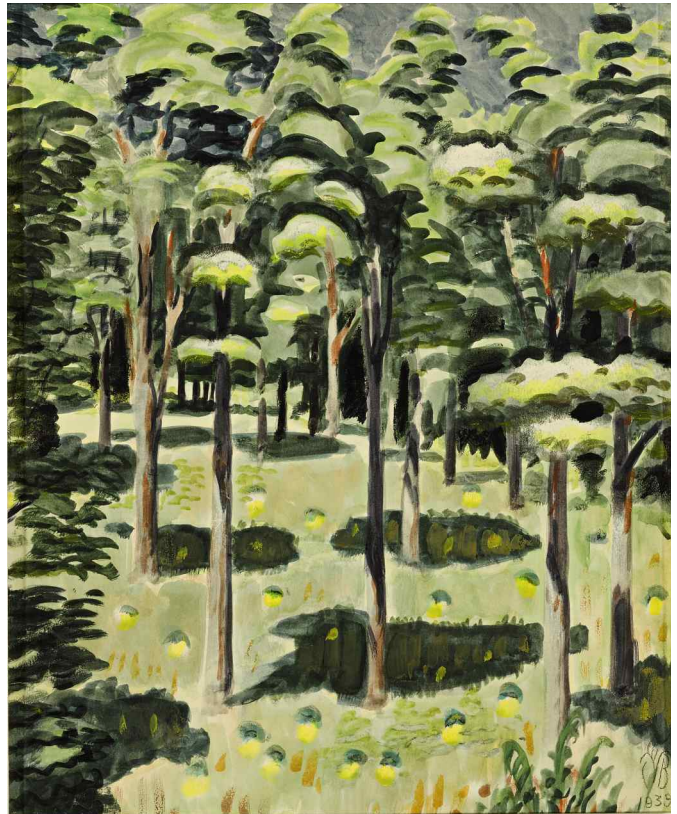
EXHIBITED

Orlando, Florida, Loch Haven Art Center, 1977
New York, Kennedy Galleries, *Burchfield's Seasons*, 1982, no. 19, illustrated

LITERATURE

Joseph S. Trovato, *Charles Burchfield: Catalogue of Paintings in Public and Private Collections*, Utica, New York, 1970, no. 917, p. 184

\$ 30,000-50,000



9

THE JEFFREY M. KAPLAN COLLECTION

JOHN MARIN

1872 - 1953

Small Point, Maine

signed *Marin* and dated 15 (lower left)
watercolor on paper laid down on card
19 by 16 ¼ inches (48.2 by 41.3 cm)

PROVENANCE

Estate of the artist
Bernard Danenberg Galleries
Private Collection, New York
Mark Borghi Fine Art, New York
Acquired from the above by the present owner, 2007

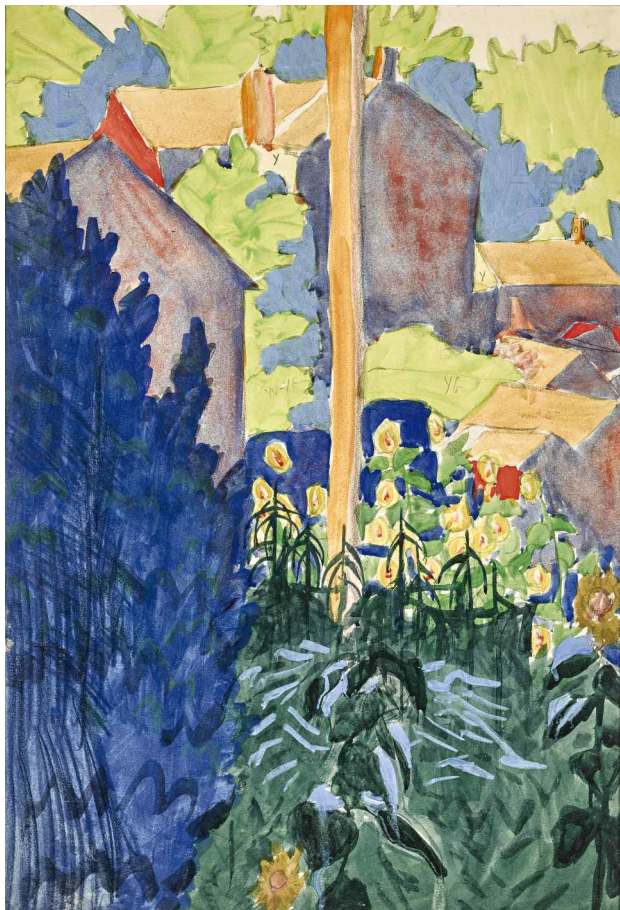
LITERATURE

Sheldon Reich, *John Marin: Catalogue Raisonné*, Tucson, Arizona, 1970, vol. II, no. 15.43, p. 411

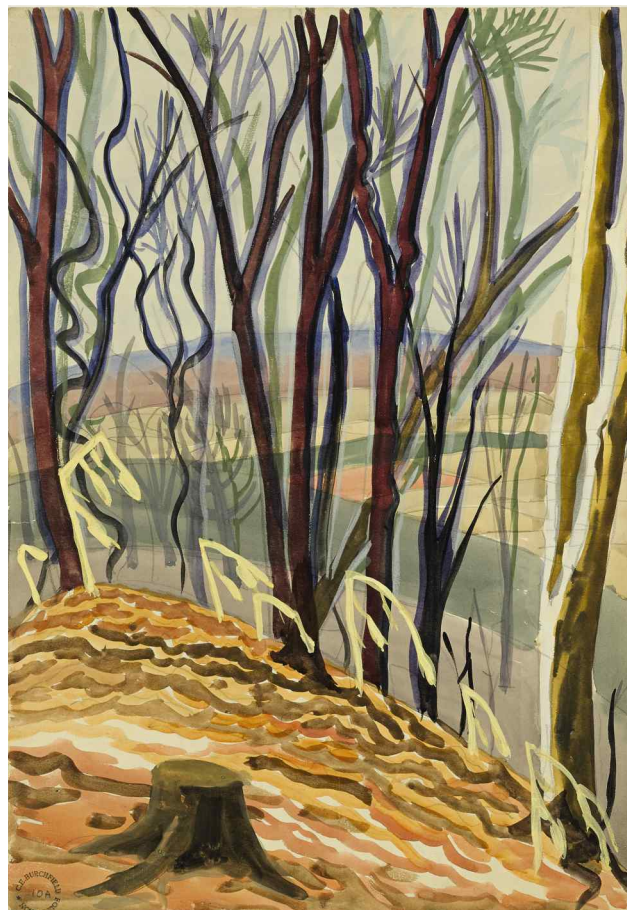
\$ 15,000-25,000



10



11



12

11

THE JEFFREY M. KAPLAN COLLECTION

CHARLES EPHRAIM BURCHFIELD

1893 - 1967

High Noon

signed *Chas Burchfield* and dated 1916 (lower right); inscribed *Summer 1915* (verso)

watercolor over traces of pencil on paper
20 by 13 7/8 inches (50.8 by 35.3 cm)

PROVENANCE

Hirschl & Adler Galleries, New York
Southern Bell Corporation, Houston
Martha Parrish & James Reinish, New York
Acquired from the above by the present owner, 2005

EXHIBITED

San Antonio Museum of Art, *The Age of Innocence: American Impressionism and its Influence*, 1996
Fayette, Missouri, Central Methodist College, The Ashby-Hodge Gallery of American Art, *American Images: The SBC Collection of Twentieth-Century American Art*, 1999

\$ 15,000-25,000

12

THE JEFFREY M. KAPLAN COLLECTION

CHARLES EPHRAIM BURCHFIELD

1893 - 1967

Landscape Through the Trees

with the *C.E. Burchfield* estate stamp numbered 10A (lower left)

watercolor over traces of pencil on paper
20 by 14 inches (50.8 by 35.6 cm)
Executed *circa* 1916.

PROVENANCE

Kennedy Galleries, New York
DC Moore Gallery, New York
Forum Gallery, New York, 2006
Acquired from the above by the present owner

EXHIBITED

New York, Kennedy Galleries, *Charles E. Burchfield: The Imaginative Landscape*, 2001-2, no. 20, illustrated, as dated *circa* 1917

\$ 15,000-25,000

THE JEFFREY M. KAPLAN COLLECTION

MILTON AVERY

1885 - 1965

Sunlit Forest

signed *Milton Avery* and dated 1956 (lower right); signed *Milton Avery*, titled *Sunlit Forest*, inscribed 24 x 18, and dated 1956 (verso)

mixed media on paper
24 by 18 inches (61 by 45.7 cm)

PROVENANCE

Long Fine Art, New York
Acquired from the above by the present owner

\$ 12,000-18,000

13

THE JEFFREY M. KAPLAN COLLECTION

OSCAR BLUEMNER

1867 - 1938

**A Double-Sided Preparatory Drawing for
*Circles of Washington Square***

annotated extensively (in the margins and on the verso)
pencil and colored pencil on paper
5 by 4 inches (12.7 by 10.2 cm)

PROVENANCE

Pensler Gallery, New York
Acquired from the above by the present owner, 1999

\$ 5,000-7,000

14

THE JEFFREY M. KAPLAN COLLECTION

CHARLES EPHRAIM BURCHFIELD

1893 - 1967

Park Landscape

signed *Chas Burchfield* and dated 1916 (lower right); dated *May 1916* (verso)
watercolor over traces of pencil on paper
12 by 9 inches (30.5 by 22.9 cm)

PROVENANCE

Charles E. Burchfield Foundation, Buffalo, New York
Kennedy Galleries, New York
Mr. & Mrs. Arthur Braverman, New York
Kennedy Galleries, New York
Acquired from the above by the present owner, 2007

LITERATURE

Joseph S. Trovato, *Charles Burchfield: Catalogue of Paintings in Public and Private Collections*, Utica, New York, 1970, no. 88, p. 42

\$ 10,000-15,000



15

THE JEFFREY M. KAPLAN COLLECTION

OSCAR BLUEMNER

1867 - 1938

Sigma Omega

titled with the *Sigma* and *Omega* symbols (lower left) and indistinctly inscribed (lower right); titled and annotated extensively (verso)
gouache on paper
5 1/2 by 7 3/4 inches (14 by 19.7 cm)
Executed in 1924.

PROVENANCE

Pensler Gallery, Washington, DC, 1998
Acquired from the above by the present owner

\$ 5,000-7,000



16

THE JEFFREY M. KAPLAN COLLECTION

LEONARD BASKIN

1922 - 2000

Kneeling Woman

inscribed *L. BASKIN*, inscribed © by *KENNEDY GALLERIES INC. N.Y. 1978*, and with the *BEDI-MAKKY FNDRY. N.Y.* foundry mark
bronze, dark brown patina on a 4 inch wooden base
height: 29 ½ inches (75 cm)

PROVENANCE

Kennedy Galleries, New York
Acquired from the above by the present owner, 1987

EXHIBITED

New York, Kennedy Galleries, *The Eyes of America: Art from 1972-1979*, 1979, no. 60
New York, Kennedy Galleries, *Leonard Baskin: Sculptures and Watercolors*, 1982, no. 5, illustrated

\$ 5,000-7,000



17

THE JEFFREY M. KAPLAN COLLECTION

WALTER TANDY MURCH

1907 - 1967

Door Lock

signed *Walter Murch* (lower right)
oil on canvas laid down on Masonite
33 ½ by 25 ¾ inches (85.1 by 65.4 cm)
Painted in 1965.

PROVENANCE

J.L. Hudson Gallery, Detroit
Martha Parrish & James Reinish, New York
Sale: Sotheby's, New York, December 3, 1997, lot 79
Acquired at the above sale by the present owner

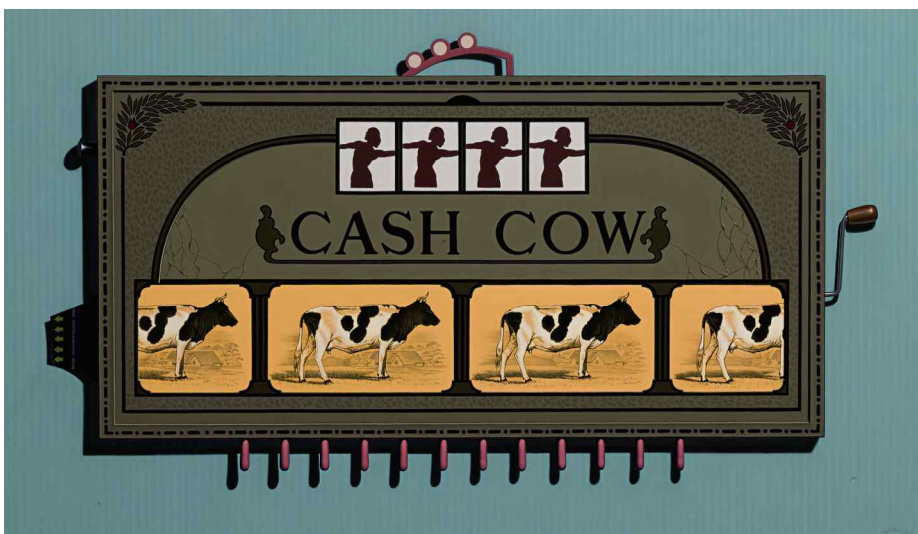
\$ 5,000-7,000



18



19



20

19

HAROLD GREGOR

b. 1929

Illinois Landscape #83

oil and acrylic on canvas, in three parts
35 by 198 inches (88.9 by 502.9 cm)
Painted in 1986.

PROVENANCE

Tiden-Foley Gallery, New Orleans

\$ 10,000-15,000

20

GARY THOMAS ERBE

b. 1944

A Dream

signed *G Erbe* and dated 1997 (lower right); titled
A Dream (on the upper stretcher bar)
oil on canvas
22 by 37 inches (55.9 by 94 cm)

PROVENANCE

ACA Galleries, New York
Acquired from the above by the present owner

EXHIBITED

Springfield, Missouri, Springfield Art Museum,
Gary T. Erbe - Paintings, 1999, no. 16

\$ 5,000-7,000

21

PROPERTY FROM THE ESTATE OF
THOMAS J. PERKINS

WALTER TANDY MURCH

1907 - 1967

The Uncertainty Principle

signed *Walter Murch* (lower right)
oil on canvas
18 ¾ by 19 ¼ inches (47.7 by 48.9 cm)

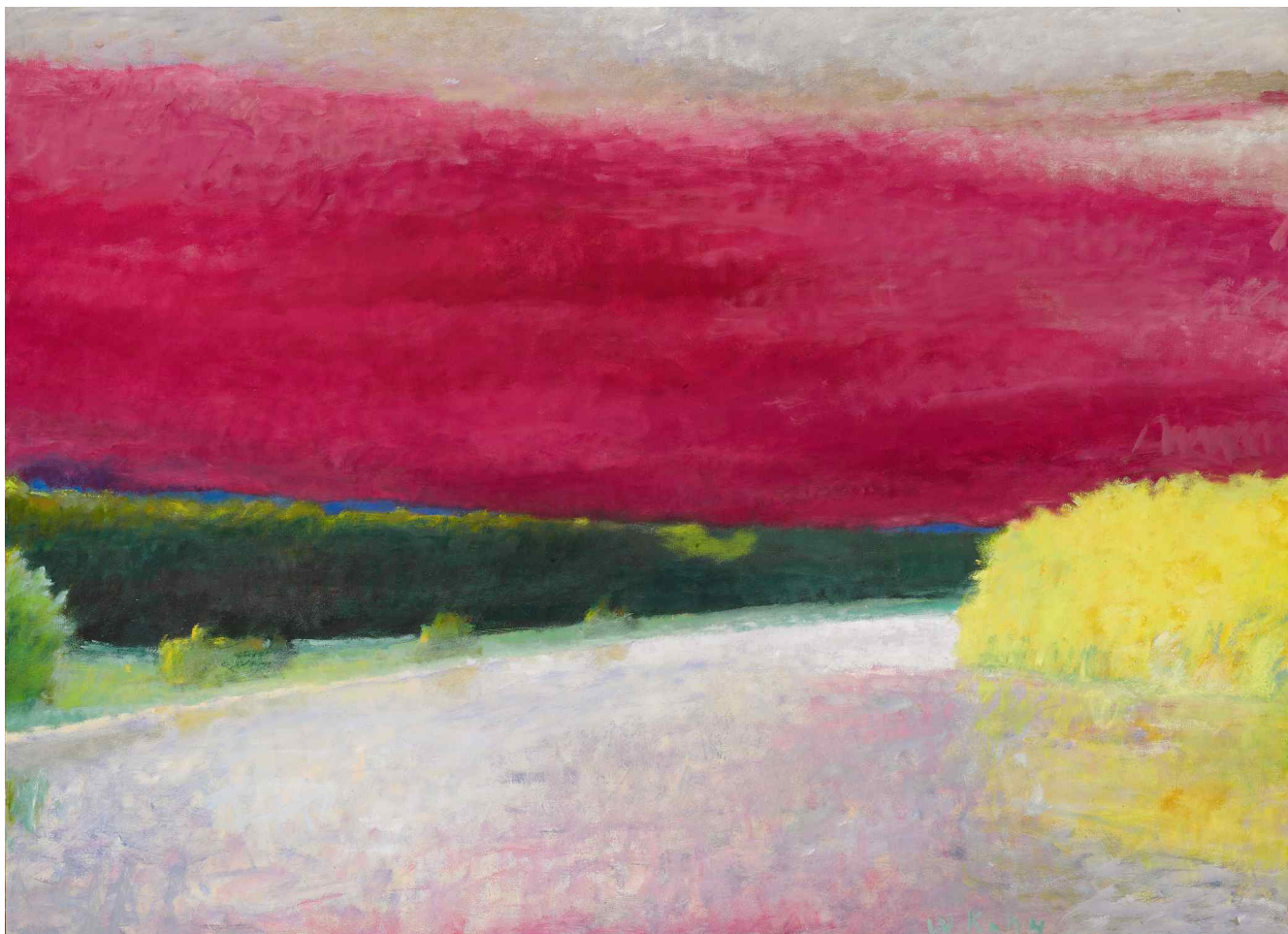
PROVENANCE

Gift to the present owner, 1982

\$ 5,000-7,000



21



22

22

WOLF KAHN

b. 1927

Magenta Cloud

signed *W Kahn* (lower right)

oil on canvas

52 by 72 ¼ inches (132.1 by 183.5 cm)

Painted in 1990.

PROVENANCE

Thomas Segal Gallery, Boston

Acquired from the above by the present owner's father

EXHIBITED

Fort Lauderdale, Museum of Art, *Wolf Kahn: Recent Paintings*, 1990-1991

\$ 35,000-45,000

WOLF KAHN

b. 1927

Fall in the Valley

signed *W. Kahn* (lower center); titled *Fall in the Valley* (on the upper stretcher bar); numbered #46 and dated 1989 (on the reverse)
oil on canvas
24 ¼ by 30 ¼ inches (61.6 by 76.9 cm)

PROVENANCE

Gallery Reese Palley, Atlantic City
Acquired from the above by the present owner's parents, 1989

\$ 8,000-12,000

23

WOLF KAHN

b. 1927

Headland

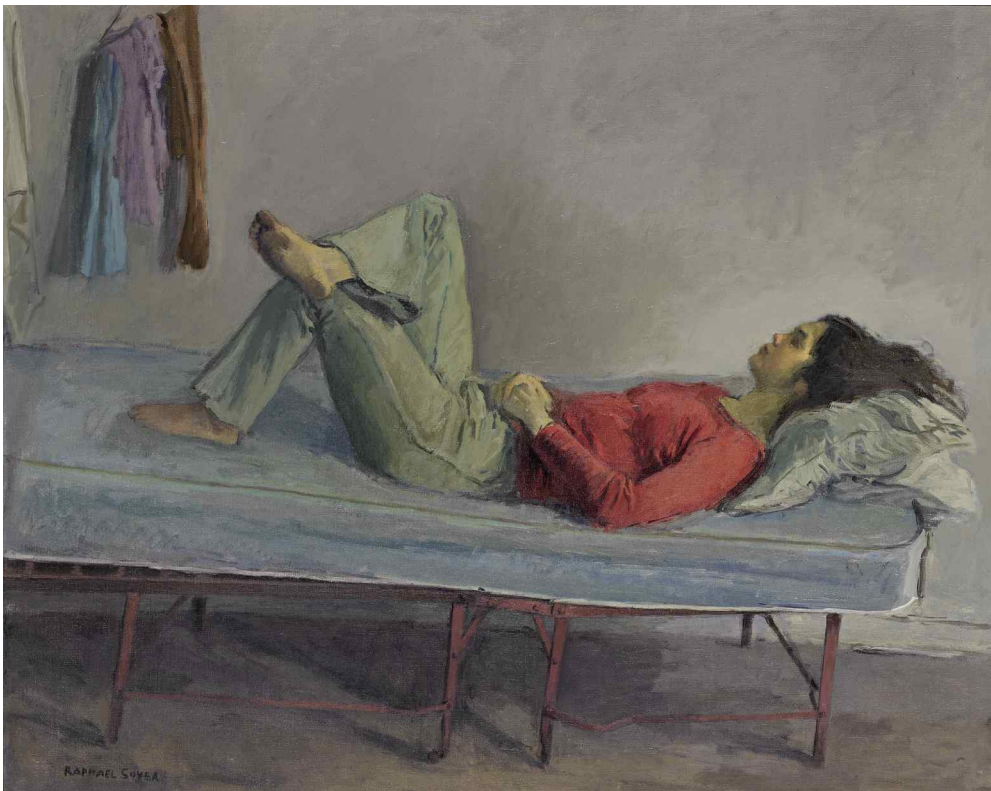
signed *W Kahn* and dated '62 (on the reverse)
oil on canvas
9 ¼ by 14 inches (23.5 by 35.6 cm)

PROVENANCE

Grace Borgenicht Gallery, New York
Ameringer Yohe Fine Art, New York
Private Collection (acquired from the above and sold: Christie's, New York, March 8, 2013, lot 149)
Acquired at the above sale by the present owner

\$ 3,000-5,000

24



25



26

25

RAPHAEL SOYER

1899 - 1987

Miriam Resting

signed *RAPHAEL SOYER* (lower left)
oil on canvas
40 by 50 inches (101.6 by 127 cm)

PROVENANCE

Forum Gallery, New York
Private Collection, Palm Beach
Acquired from the above by the present owner

\$ 15,000-25,000

26

ROBERT REMSEN VICKREY

1926 - 2011

Playground

signed *Robert Vickrey* (lower right)
tempera on Masonite
30 by 20 inches (76.2 by 50.8 cm)

PROVENANCE

Private Collection, Colorado

\$ 12,000-18,000



27

27

JOHN MARIN

1872 - 1953

Grey Rock, Blue Grey Sea and Boat

signed *Marin* and dated 38 (lower right)
watercolor over traces of pencil on paper
15 ½ by 21 inches (39.4 by 53.3 cm)

PROVENANCE

Downtown Gallery, New York
Dr. George Newton
By descent to the present owner

EXHIBITED

Los Angeles County Museum of Art; San Francisco, M. H. deYoung Memorial Museum; Seattle Art Museum, *Eight American Masters of Watercolor*, 1968, no. 56
San Antonio, Texas, McNay Art Museum, *Close to Home: San Antonio Collects Works on Paper*, 1995

LITERATURE

John Baur, *Revolution and Tradition in Modern American Art*, Cambridge, Massachusetts, 1951, no. 100, illustrated
Sheldon Reich, *John Marin: Catalogue Raisonné*, Tucson, Arizona, 1970, vol. II, no. 38.13, p. 691

\$ 30,000-50,000



28

PROPERTY FROM A BRITISH PRIVATE COLLECTION

MILTON AVERY

1885 - 1965

Towering Firsigned *Milton Avery* and dated 1953 (lower left)

watercolor on paper

30 by 22 inches (76.2 by 55.9 cm)

PROVENANCE

Waddington Gallery, London

Acquired from the above by the present owner, 2004

EXHIBITEDLondon, Waddington Gallery, *Milton Avery: Works on Paper*, 2004, no. 10, pp. 7, 82, illustrated

It is likely that this work was painted in 1953 during Avery's first residency at the MacDowell Colony in the Monadnock region of New Hampshire.

\$ 30,000-50,000

29

GASTON LACHAISE

1882 - 1935

Nude in Chairinscribed *G. LACHAISE*, numbered *5/11*, stamped *LACHAISE ESTATE* and with the *MODERN ART FOUNDRY/N.Y.* foundry mark

bronze, dark brown patina, on a metal base

height: 12 7/8 inches (32.7 cm)

Cast by 1971.

PROVENANCE

The Lachaise Foundation, Boston

[with] Mitzi Landau, Los Angeles, 1974-75 and 1981-83

Mrs. Leona Palmer, Beverly Hills, 1983-99

Private Collection, New York

EXHIBITEDIthaca, New York, Cornell University, Herbert F. Johnson Museum; UCLA, Frederick S. Wight Galleries; Chicago, Museum of Contemporary Art; Minneapolis, Walker Art Center, *Gaston Lachaise Retrospective Exhibition*, 1974-1975
Houston, Hooks-Epstein Gallery, 1980
Feingarten Galleries, Los Angeles, *Sculpture 1910-1930*, 1982
Palm Springs Desert Museum, *Gaston Lachaise: 100th Anniversary Exhibition, Sculpture and Drawings*, 1982, no. 26**LITERATURE**Hilton Kramer, et al. *The Sculpture of Gaston Lachaise*, New York, 1967, no. 32, p. 48, another example illustrated (as *Reclining Woman, with Right Arm Raised*, c. 1924)Donald Bannard Goodall, *Gaston Lachaise: Sculptor*, Ph.D. dissertation, Harvard University, Cambridge, Massachusetts, 1969, vol. 1, pp. 178, 246n. 12, 304, 308, 329, 516-518, 519, 559n. 147; vol. 2, pp. 271-272, 421-422, Plate CXXI, another example illustrated (as *Reclining Woman with Right Arm Raised*, c. 1924)Gerald Nordland, *Gaston Lachaise: The Man and His Work*, New York, 1974, pp. 111-112, fig. 51, another example illustrated (as *Woman in Chair*, c. 1924)

29

Sam Hunter and David Finn, *Lachaise*, New York, 1993, pp. 90-91, 242, another example illustrated (as *Woman in Chair*, 1924)

This work is being sold with a certificate from the Lachaise Foundation.

Nude in Chair—the work's original title—represents the artist's wife, Isabel Dutaud Lachaise (1872-1957), in an informal, yet typically commanding pose. According to his own records, Lachaise began the plaster model for this work in 1925 (and not in the previous year, as is generally thought), completing it in 1926 or 1927. The first bronze cast was included in his solo exhibition at the Brummer Gallery, New York City, in early 1928. That cast, the only lifetime example, is owned by the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. The present cast is one of nine of a projected edition of eleven bronze casts issued by the Lachaise Foundation, Boston, from about 1964 to about 1984. *Nude in Chair* has been given the number 49 by the Lachaise Foundation.

We are grateful to Virginia Budny for her assistance in preparing the entry for this work.

\$ 25,000-35,000

30

JOHN MARIN

1872 - 1953

On Skyline Drive, Ramapo Mountains

signed *Marin* and dated 50 (lower right);
watercolor over traces of pencil on paper laid down on card
14 by 9 3/4 inches (35.6 by 24.8 cm)

PROVENANCE

Downtown Gallery, New York
Mrs. Dorothy Norman, New York
By descent in the family of the above
Acquired from the above by the present owner

LITERATURE

Sheldon Reich, *John Marin: Catalogue Raisonné*, Tucson, Arizona, 1970, vol. II, no. 50.44, p. 786, illustrated

\$ 12,000-18,000

31

PROPERTY FROM THE COLLECTION OF MARION AND IRVING APPLE

MILTON AVERY

1885 - 1965

Untitled

signed *Milton Avery* (lower right)
gouache on paper
12 by 9 inches (30.5 by 22.3 cm)
Executed in 1930.

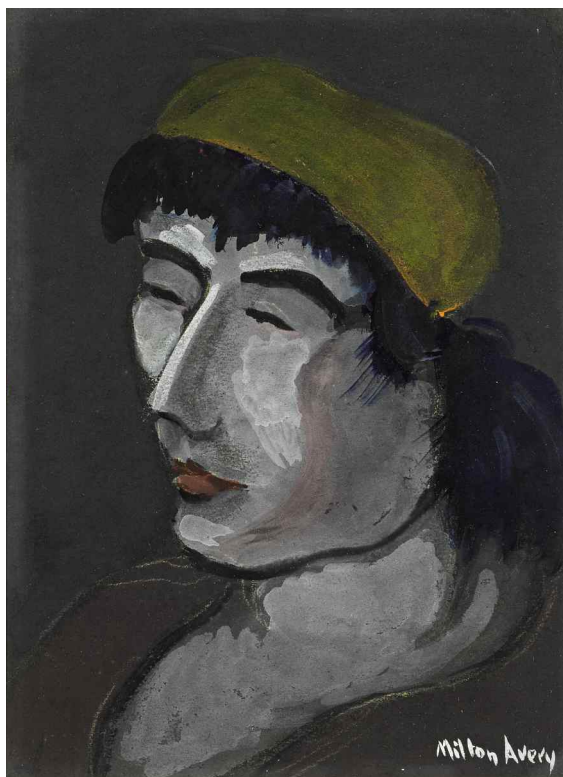
PROVENANCE

Sale: Christie's, New York, October 4, 1989, lot 2
Acquired at the above sale by the present owner

\$ 4,000-6,000



30



31



32

32

PROPERTY FROM THE ESTATE OF RICHARD WARD FOSTER

MARSDEN HARTLEY

1877 - 1943

Lemons and Pear

oil on canvas
9 by 10 $\frac{3}{4}$ inches (22.9 by 27.3 cm)
Painted circa 1922-3.

PROVENANCE

Adelaide Shaffer Kuntz, Bronxville (Hartley's friend and patron)
Bertha Schaefer Gallery, New York (acquired from the above)
Private Collection, Stamford, Connecticut (acquired from the above and sold: Barridoff Galleries, Portland, Maine, April 7, 1984, lot 29, as *Still Life with Pear and Lemons*)
Richard Ward Foster (acquired at above sale)

EXHIBITED

Kantstrasse, Berlin, Private showing in artist's studio, 1923 (possibly)
New York, Bertha Schaefer Gallery, *Still Life Painting by European and American Painters*, 1944 (possibly)

We are grateful to Gail. R. Scott for her assistance in researching and cataloguing this work, and for preparing the following essay.

Lemons and Pear is one of a series of canvases executed by Marsden Hartley in the summer and early fall of 1922 in his Berlin studio on Kantstrasse. These still life paintings (perhaps twenty of them), he reported to Alfred Stieglitz in a letter dated September 24, 1922, were mostly small but "the best painting I've ever done...true expression...devoid of all that extraneous passion."^[1] He found that close focus on still life objects (simple compositions of fruit lying on irregular shapes of drapery or on plates or baskets) was salutary in the midst of the chaos and monetary inflation of post-war Berlin, which he found to be "a bowlegged republic" devoid of art, literature, or music. In the same letter he mentions that he has begun to make lithographs of these fruit still lifes.

[1] Hartley to Alfred Stieglitz from Berlin, September 24, 1922, Stieglitz Collection, MS 85, Yale Collection of American Art, Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut.

\$ 20,000-30,000



33

33

CHARLES DEMUTH

1883 - 1935

Rothschild Lilies # 1

watercolor over pencil on paper
12 by 18 inches (30.5 by 45.7 cm)

PROVENANCE

Robert Locher, 1935 (bequest from the artist)
Richard Weyand, 1943 (sold: Parke-Bernet Galleries, New York,
October 16, 1957, lot 65)
Downtown Gallery, New York (acquired at the above sale)
Grant J. Pick, Chicago (acquired from the above)
By descent to the present owner

LITERATURE

Emily Edna Farnham. *Charles Demuth: His Life, Psychology and
Works*, Ph.D. dissertation, Ohio State University, Columbus,
Ohio, 1959, vol. II, no. 689, p. 677

\$ 40,000-60,000

34



34

**CHARLES EPHRAIM
BURCHFIELD**

1893 - 1967

Summer Grove

watercolor and gouache over traces of pencil on
paper laid down on paper
21 by 30 inches (53.3 by 76.2 cm)

PROVENANCE

Private Collection, New York
By descent from the above (sold: Heritage
Auctions, Dallas, November 15, 2012, lot 73164)
Acquired at the above sale by the present owner

\$ 10,000-15,000

35



35

GEORGE BENJAMIN LUKS

1867 - 1933

Church - Old Chatham Berk. Hills

signed *George Luks* (lower right); titled *Church -
Old Chatham / Berk. Hills* (verso)
watercolor on paper
14 by 20 inches (35.6 by 50.8 cm)

PROVENANCE

Estate of the artist (sold: Parke-Bernet Galleries,
New York, April 5, 1950, lot 9, as *New England*)
Macbeth Galleries, New York (acquired at the
above sale)
Private Collection, Connecticut (sold: Shannon's,
Milford, Connecticut, April 25, 2013, lot 3)
Acquired at the above sale by the present owner

\$ 6,000-8,000

PROPERTY FROM AN AMERICAN PRIVATE COLLECTOR

REGINALD MARSH

1898 - 1954

Carousel Horses

signed *Reginald Marsh* and dated 39 (lower right)
watercolor over traces of pencil on paper
15 ½ by 22 ½ inches (39.4 by 57.2 cm)

PROVENANCE

Sale: Christie's, New York, May 21, 1996, lot 192
Acquired at the above sale by the present owner

\$ 8,000-12,000



36

REGINALD MARSH

1898 - 1954

New York Harbor Scene and On the Ferry: A Double-Sided Watercolor

signed *Reginald Marsh* and dated 1948 (lower right); signed *Reginald Marsh* and dated 1948 (verso)
watercolor and Chinese ink on paper
22 ½ by 30 inches (57.1 by 76.2 cm)

PROVENANCE

Gift from the artist to his brother
Private Collection, New Jersey
By descent in the family
Private Collection, New Jersey (sold: Freeman's, Philadelphia, December 6, 2015, lot 89)
Acquired at the above sale by the present owner

\$ 10,000-15,000



37

PROPERTY FROM AN AMERICAN PRIVATE COLLECTOR

REGINALD MARSH

1898 - 1954

Circus Ride

watercolor on paper
9 by 12 inches (22.9 by 30.5 cm)

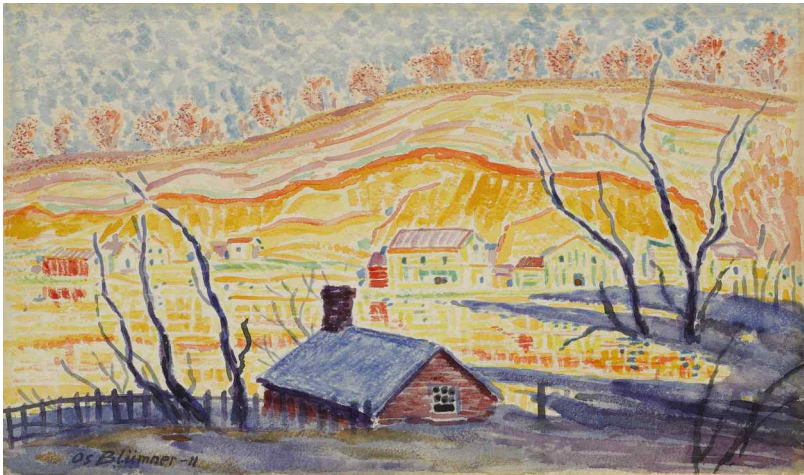
PROVENANCE

Mrs. Reginald Marsh (from the estate of the artist)
Sale: Christie's, New York, June 1, 1989, lot 445
Acquired at the above sale by the present owner

\$ 5,000-7,000



38



39

OSCAR BLÜMNER

1867 - 1938

South of France

signed *Os Blümner-* and numbered *11* (lower left) and titled *South of France* (lower right; possibly in another hand)

watercolor on paper

13 $\frac{3}{8}$ by 19 $\frac{7}{8}$ inches (34 by 50.5 cm)

Painted *circa* 1912.

PROVENANCE

Sid Deutsch Gallery, New York

Acquired from the above by the present owner

EXHIBITED

Greensboro, North Carolina, University of North Carolina, Weatherspoon Art Gallery, *Art on Paper*, 1978

\$ 10,000-15,000

40

JOSÉ DE CREEFT

1884 - 1982

Entwined Couple

inscribed *JOSE DE CREEFT*

bronze, black patina and concrete on a 7 $\frac{1}{2}$ inch stone base

height: 88 inches (223.5 cm)

PROVENANCE

Robert Gingold, New York, *circa* 1970

By descent to the present owner

\$ 8,000-12,000



40



41

41

PROPERTY FROM A PRIVATE COLLECTION,
MONTREAL

MILTON AVERY

1885 - 1965

Brown Sea

signed *Milton Avery* and dated *1944* (lower left);
also inscribed "*Brown Sea*"/*by/Milton Avery*
(verso)

gouache and pencil on paper
22 ½ by 30 ¾ inches (57.2 by 78.1 cm)

PROVENANCE

Estate of the artist
Marianne Friedland Gallery, Toronto, Canada
Acquired from the above by the present owner,
1990

EXHIBITED

Toronto, Canada, Marianne Friedland Gallery,
Milton Avery: Important Watercolors, 1990,
illustrated
New York, William McWillie Chambers III at
Fischbach Gallery, *Milton Avery: Selected Works*,
2012

\$ 40,000-60,000



42



43

42

COLLECTION OF GEORGE S. PARKER II FROM
THE CAXAMBAS FOUNDATION

REGINALD MARSH

1898 - 1954

On the Hudson

signed *REGINALD MARSH* and dated 1941 (lower
right)

tempera on linen laid down on paperboard
18 by 24 inches (45.7 by 61 cm)

EXHIBITED

Art Institute of Chicago, *American Paintings and
Sculpture, Fifty-Second Annual Exhibition*, 1941
New York, National Academy of Design, *One
Hundred Twenty-First Annual Exhibition*, 1947

\$ 12,000-18,000

43

THE COLLECTION OF GEORGE S. PARKER II,
PROPERTY FROM THE CAXAMBAS FOUNDATION

WILLIAM JAMES GLACKENS

1870 - 1938

Flowers in a White Pitcher

signed with the initials *W.G.* (lower left)

oil on canvas

15 1/8 by 12 inches (38 by 30.5 cm)

Painted in 1915.

PROVENANCE

Kraushaar Galleries, New York

Acquired from the above by the present owner

\$ 12,000-18,000

44

REGINALD MARSH

1898 - 1954

Construction, Steel Workers

signed *Reginald Marsh* and dated '24 (lower left)

oil on canvas

50 by 30 inches (127 by 76.2 cm)

PROVENANCE

Senator William Benton, New York (acquired from
the artist)

Marjorie and Charles Benton, Wilmette, Illinois

Hirschl & Adler Galleries, New York

EXHIBITED

Evanston, Illinois, Terra Museum of American Art,

Two Hundred Years of American Painting from

Private Chicago Collections, 1983, no. 51

St. Louis, The Greenberg Gallery, *Reginald Marsh*

Exhibition, 1986

\$ 10,000-15,000

45 No Lot



HOWARD CHANDLER CHRISTY

1873 - 1952

Father of His Country

signed *Howard Chandler Christy* and dated ©
1932 (lower left)

oil on canvas

58 by 40 inches (147.3 by 101.6 cm)

PROVENANCE

Sale: Sotheby's, New York, January 11, 1968,
lot 69

Nelson A. Rockefeller, New York (acquired at the
above sale)

Gift from the above to Malcolm Wilson, 1968

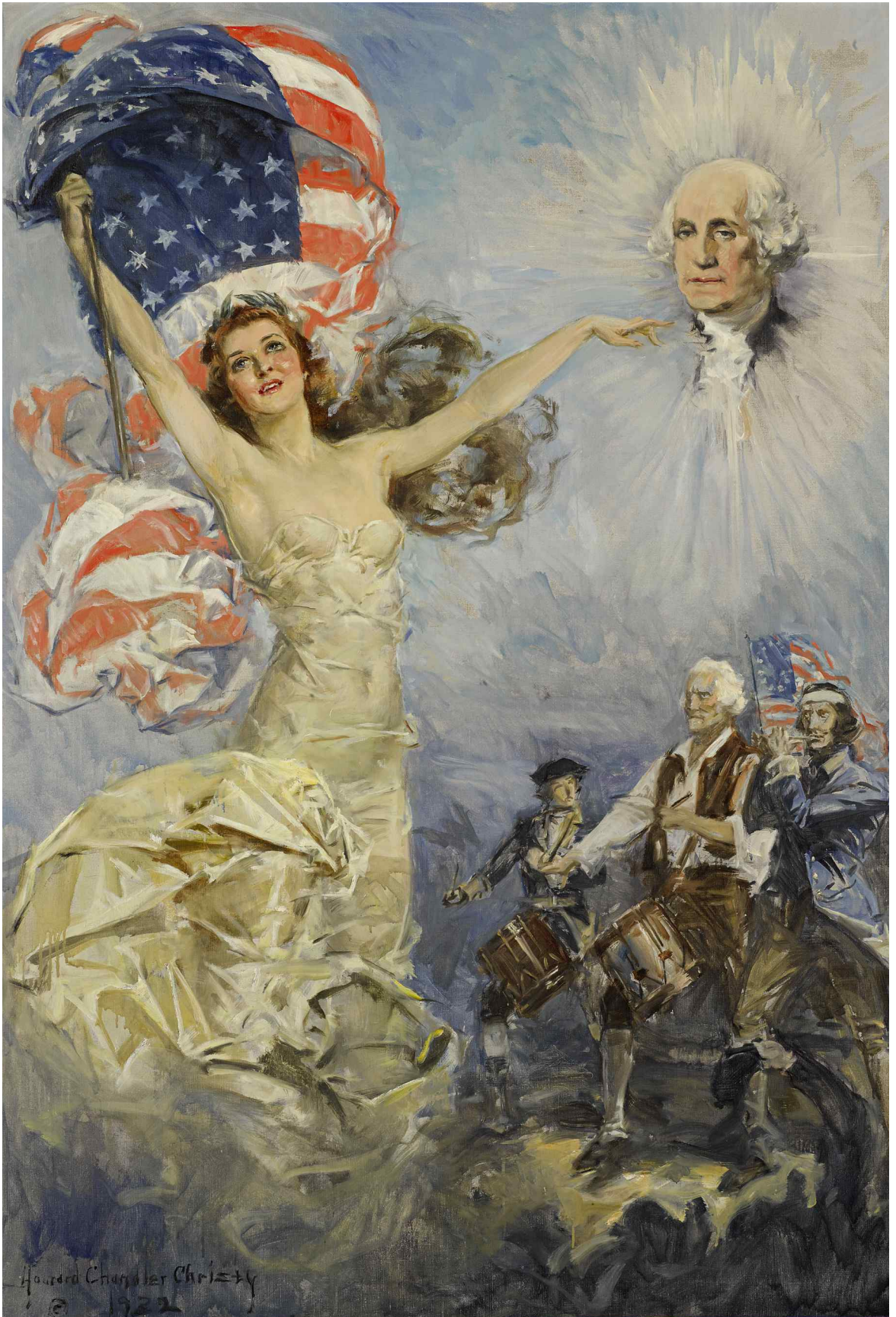
By descent to the present owner

\$ 30,000-50,000

Howard Chandler Christy first gained national acclaim as an artist and reporter for *Scribner's* and *Leslie's Weekly* during the Spanish-American War. During this time, his depictions of beautiful young women began to be known as "Christy Girls". The "Christy Girl" was an archetype of the ideal American woman, embodying elegance, confidence, athleticism, and beauty.

In the early 1930s, Christy became interested in large scale historical and allegorical murals and paintings. The primary theme for these paintings, including the present work, was the Revolutionary War and the Founding Fathers. In the present work, Christy has incorporated his signature female figure as Lady Liberty. Painted in his sumptuous style, the drapery on the central figure invokes the feeling of movement, while clinging tightly to her body and accentuating her athleticism. A few years after he painted the present work, Christy was commissioned to create a poster for the Sesquicentennial of the United States Constitution in 1935. For this poster, he re-used the imagery of Lady Liberty appearing through the clouds.

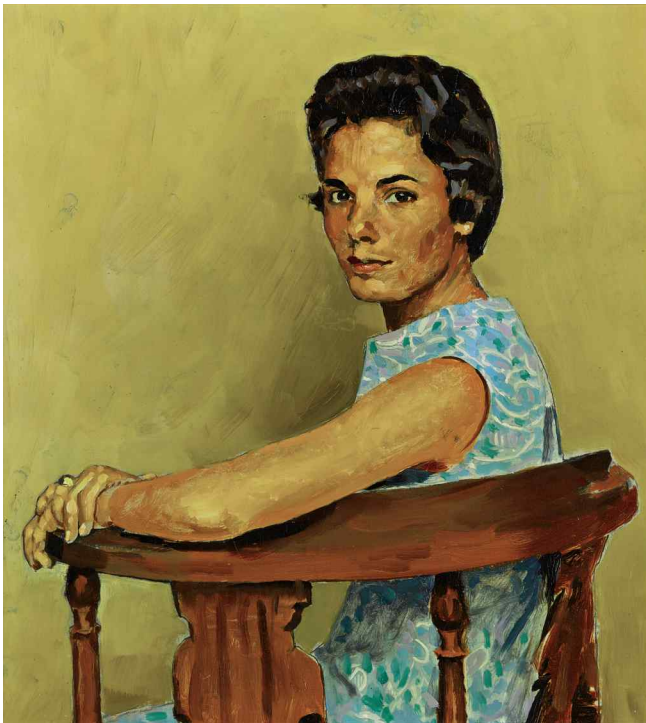
This painting was a gift from New York Governor Nelson Rockefeller to his Lieutenant Governor, Malcolm Wilson, for his 54th birthday. Following his career in politics, Mr. Wilson served as the Chief Executive Officer for Manhattan Savings Bank from 1977 - 1986. During this time, the present work hung in the Manhattan Savings Bank offices at the Getty Square branch in Yonkers.



Howard Chandler Christy
© 1922



47



48

47

OTIS KAYE

1885 - 1974

Bid and Ask

signed *Otis Kaye* (upper center)

oil on panel

12 1/8 by 15 1/4 inches (30.8 by 38.7 cm)

Painted in 1953.

PROVENANCE

Sale: Christie's, New York, May 23, 2001, lot 17

Private Collection (acquired at the above sale and sold:

Christie's, New York, May 24, 2007, lot 93, illustrated)

Acquired at the above sale by the present owner

LITERATURE

James M. Bradburne and Geraldine Banks, *Otis Kaye: Money, Mystery, and Mastery*, New Britain, Connecticut, 2015, p. 134, illustrated

\$ 30,000-50,000



49

48

NORMAN ROCKWELL

1894 - 1978

Study for of Patricia Mernone

oil on paperboard
15 ¼ by 14 ¼ inches (38.7 by 36.2 cm)
Painted in 1969.

PROVENANCE

Edward Mernone
By descent to the present owner

LITERATURE

Laurie Norton Moffatt, *Norman Rockwell: A Definitive Catalogue*, Stockbridge, Massachusetts, 1986, vol. II, no. P91a, p. 995

\$ 15,000-20,000

49

NORMAN ROCKWELL

1894 - 1978

Study for 'The Thing to Do with Life is Live It!' (Outrigger Canoe)

oil on photograph mounted on board by the artist
board: 10 ¾ by 22 ¾ inches (27.3 by 57.8 cm)
sight: 6 ¼ by 19 ⅞ inches (15.9 by 48.6 cm)
Painted in 1956.

The Norman Rockwell Museum, Stockbridge, Massachusetts, has added this study to the *Norman Rockwell Online Catalogue Raisonné*, and can be accessed at <http://nrm.org>

PROVENANCE

Private Collection (gift from the artist)
By descent to the present owner (his daughter)

The present work is a study for Rockwell's painting *The Thing to Do with Life is Live It! (Outrigger Canoe)*, which is one of several works the artist created for Pan American World Airlines. In 1956, Pan Am commissioned the prominent advertising agency J. Walter Thompson to create their new marketing campaign, one that would showcase the company as the country's premier airline. The final version of this painting was first published in *Life* magazine in 1956. The original owner of this work was an art director at J. Walter Thompson who formed a friendship with the artist during the time of this commission.

\$ 50,000-70,000



50



51

50

PROPERTY FROM A DISTINGUISHED AMERICAN
COLLECTION

SEVERIN ROESEN

1805 - 1882

Flowers and Fruit

signed *S. Roesen* (lower right)

oil on canvas

22 ¼ by 36 inches (56.5 by 91.4 cm)

Painted *circa* 1871.

PROVENANCE

Kennedy Galleries, New York

Acquired from the above by the present owner

\$ 30,000-50,000



52

51

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

ARTHUR FITZWILLIAM TAIT

1819 - 1905

Hen Quail and Chickens

signed *AF Tait* and dated *NY 1865* (lower left); signed *A.F. Tait*, inscribed *Nassissunia, Westchester Co., NY.*, numbered *No. 405*, and dated *June 1865* (on the reverse)
oil on canvas
10 ¼ by 14 inches (26 by 35.6 cm)

PROVENANCE

Sale: Sotheby's, New York, December 3, 1987, lot 78, as *Quail and Chicks*
Acquired at the above sale by the present owner

LITERATURE

Warder H. Cadbury and Henry F. Marsh, *Arthur Fitzwilliam Tait: Artist of the Adirondacks*, Newark, Delaware, 1986, no. 65.26, p. 184

This work is listed as *No. 405* in Tait's register as *Hen Quail & Chickens. 14 x 10. M. O'Brien Chicago. per Express June 5th. price \$110.*

\$ 4,000-6,000

52

JOHN FREDERICK PETO

1854 - 1907

Wine and Brass Stewing Kettle (Preparation of French Potage)

inscribed *Wine and Brass Stewing Kettle (Preparation of French Potage) J.F. Peto* (on a piece of the original stretcher affixed to the reverse)
oil on canvas
22 by 29 ¾ inches (55.9 by 75.7 cm)
Painted *circa* 1890s.

PROVENANCE

Kennedy Galleries, New York (sold: Sotheby Parke Bernet, New York, April 21, 1978, lot 7)
Russian Tea Room, New York (acquired at the above sale)
James Stewart-Gordon (acquired from the above and sold from the estate: Sotheby's, New York, April 8, 2011, lot 27)
Acquired at the above sale by the present owner

EXHIBITED

Greensburg, Pennsylvania, Westmoreland Museum of Art, *Penn's Promise: Still Life Painting in Pennsylvania 1795-1930*, 1988, no. 93

LITERATURE

The Kennedy Quarterly, October 1969, vol. 9, no. 88, illustrated p. 110 (as *Wine Bottle and Brass Pot*)
John Wilmerding, *Important Information Inside: The Art of John F. Peto and the Idea of Still-Life Painting in Nineteenth-Century America*, Washington, D.C., 1983, pp. 78-79, illustrated

\$ 30,000-50,000

GEORGE INNESS

1825-1894

After Sundown, Montclair, New Jersey

signed *Geo. Inness* and dated 1888 (lower left)

oil on canvas

30 by 45 inches (76.2 by 114.3 cm)

PROVENANCE

Estate of the artist (sold: Fifth Avenue Art Galleries, New York, February 12-14, 1895, no. 222)

W.V. Lawrence (acquired from the above)

Private Collection (by descent from the above)

John Nicholson Galleries, New York, 1948

LeRoy Ireland, New York, 1948 (acquired from the above)

Mr. Ernest Closuit, Texas

Modern Art Museum of Fort Worth, 1958 (gift from the above and sold: Sotheby's, New York, November 29, 2012, lot 41)

Acquired at the above sale by the present owner

EXHIBITED

New York, American Fine Arts Society, *Exhibition of the Paintings by the Late George Inness*, 1894, no. 15

Richmond, Virginia, Virginia Museum of Fine Arts, *The Main Currents in the Development of American Painting*, 1936, no. 46, p. 27, as *After Sundown, Montclair*

Los Angeles, California, Los Angeles Art Association, *Loan Exhibition of International Art*, 1937, no. 195

Boston, Massachusetts, Robert C. Vose Galleries, *Inness and the Hudson River School: An Exhibition Showing the Development of American Landscape Art from Primitives through Inness*, 1944, no. 21

Boston, Massachusetts, Robert C. Vose Galleries, *Exhibition of Masterworks by Deceased American Artists*, 1947, illustrated
Montclair, New Jersey, The Montclair Art Museum, *George Inness of Montclair*, 1964, no. 35, illustrated, as *Sundown, Montclair*

Austin, Texas, University Art Museum, University of Texas, *The Paintings of George Inness (1844-1894)*, 1965-6, no. 110, p. 37
College Station, Texas A & M University, *George Inness*, 1967

LITERATURE

"Inness," *Masters in Art: A Series of Illustrated Monographs*, vol. 9, part 102, 1908, p. 253

Macbeth Gallery, *Art Notes*, January 1927, p. 1486, 1488, illustrated

Art News, January 15, 1927, p. 9

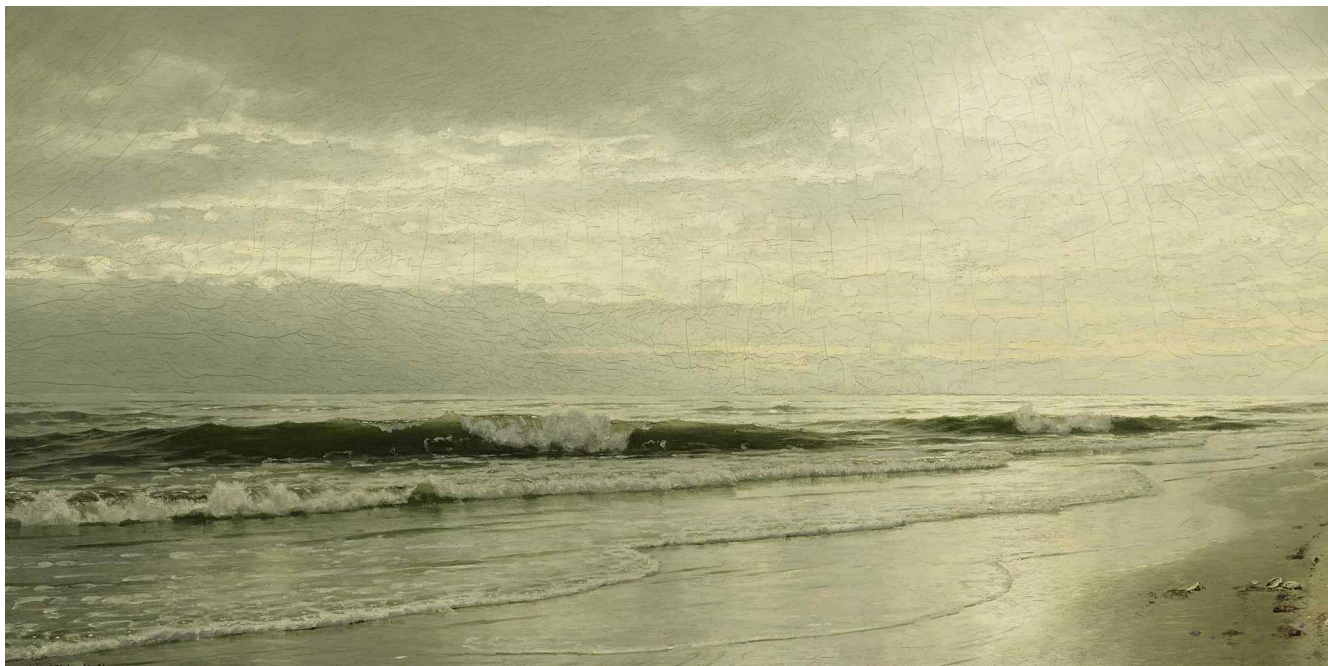
LeRoy Ireland, *The Works of George Inness: An Illustrated Catalogue Raisonné*, Austin, Texas, 1965, no. 1268, p. 319, illustrated

James W. Malone, et al., *Painting and Sculpture: Selections from the Collection of the Fort Worth Art Museum*, Fort Worth, Texas, 1974

Michael Quick, *George Inness: A Catalogue Raisonné, 1880-1894*, New Brunswick, New Jersey, 2007, vol. II, no. 929, pp. 225-6, illustrated

\$ 80,000-120,000





54

54

SELECT WORKS FROM THE JAMES
PRENDERGAST LIBRARY, SOLD TO BENEFIT THE
ENDOWMENT FUND

WILLIAM TROST RICHARDS

1833 - 1905

Ebbing Tide

signed *Wm T Richards.* and dated 91. (lower left)

oil on canvas

20 ½ by 40 ½ inches (52.1 by 102.9 cm)

PROVENANCE

Acquired by the present owner by 1906

\$ 15,000-20,000



55

55

SELECT WORKS FROM THE JAMES
PRENDERGAST LIBRARY, SOLD TO BENEFIT THE
ENDOWMENT FUND

JASPER FRANCIS CROPSEY

1823 - 1900

Lake George

signed *J. F. Cropsey* and dated 1866 (lower right)
oil on canvas laid down on plywood
20 ½ by 33 ½ inches (52.1 by 85.1 cm)

This painting will be included in the forthcoming
Volume II of the *catalogue raisonné* of the artist's
work to be published by the Newington-Cropsey
Foundation, Hastings-on-Hudson, New York.

PROVENANCE

Mrs. A.T. Prendergast, 1866
Gift from the above to the present owner, 1889

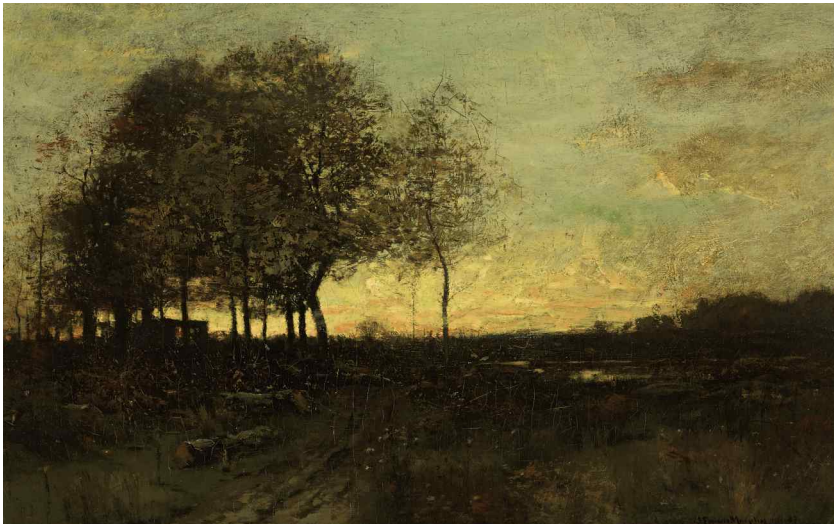
EXHIBITED

Oneonta, New York, The Museums of Hartwick
College, *Wondrous Spaces: New York State
Landscapes from New York State Museums, The
Romantic Decades of the 19th Century*, 1990-1,
no. 27, p. 51

LITERATURE

Descriptive Catalogue of the Art Gallery,
Jamestown, New York, 1906, n.p.
Katherine E. Manthorne, *The Mirror Up to Nature:
A Catalogue of 19th and 20th Century Paintings in
the Collection of The James Prendergast Library
Association*, Jamestown, New York, 1981, pp. vi,
9, illustrated

\$ 30,000-50,000



56

56

SELECT WORKS FROM THE JAMES
PRENDERGAST LIBRARY, SOLD TO BENEFIT THE
ENDOWMENT FUND

JOHN FRANCIS MURPHY

1853 - 1921

The Day is Done

signed *J. Francis Murphy* and dated '87 (lower
right)

oil on canvas laid down on plywood
12 by 19 1/8 inches (30.5 by 48.6 cm)

PROVENANCE

Gage Gallery, Cleveland

\$ 1,200-1,800



57

57

SELECT WORKS FROM THE JAMES
PRENDERGAST LIBRARY, SOLD TO BENEFIT THE
ENDOWMENT FUND

CHAUNCEY FOSTER RYDER

1868 - 1949

Snow in November

signed *Chauncey F. Ryder* (lower left); signed
Chauncey F. Ryder, titled *Snow in November*, and
inscribed *171. W. 12th st. / N.Y.C.* (on a label on the
reverse)

oil on canvas
25 by 30 inches (63.5 by 76.2 cm)

\$ 3,000-5,000

SELECT WORKS FROM THE JAMES
PRENDERGAST LIBRARY, SOLD TO BENEFIT THE
ENDOWMENT FUND

CHARLES WARREN EATON

1857 - 1937

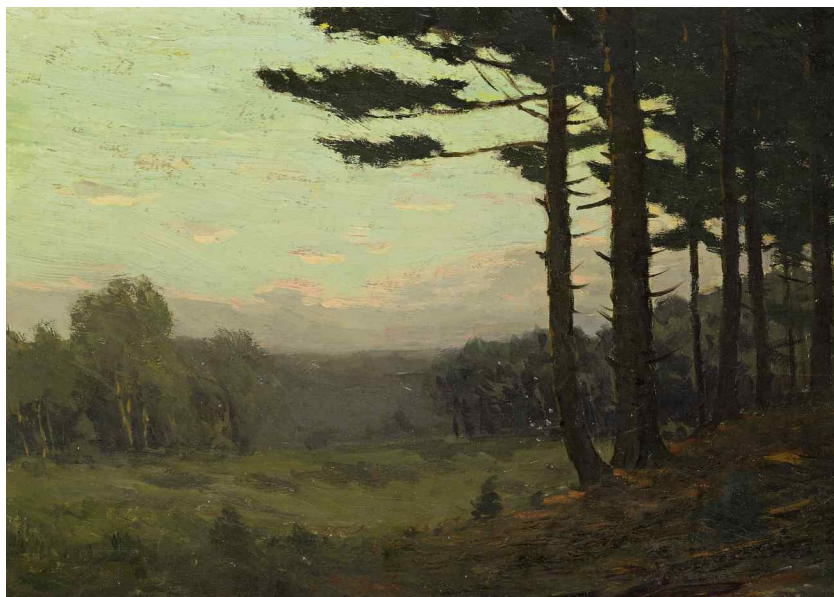
An October Sunset

oil on paperboard laid down on plywood
12 by 16 inches (30.5 by 40.7 cm)

PROVENANCE

Gage Gallery, Cleveland

\$ 3,000-4,000



58

SELECT WORKS FROM THE JAMES
PRENDERGAST LIBRARY, SOLD TO BENEFIT THE
ENDOWMENT FUND

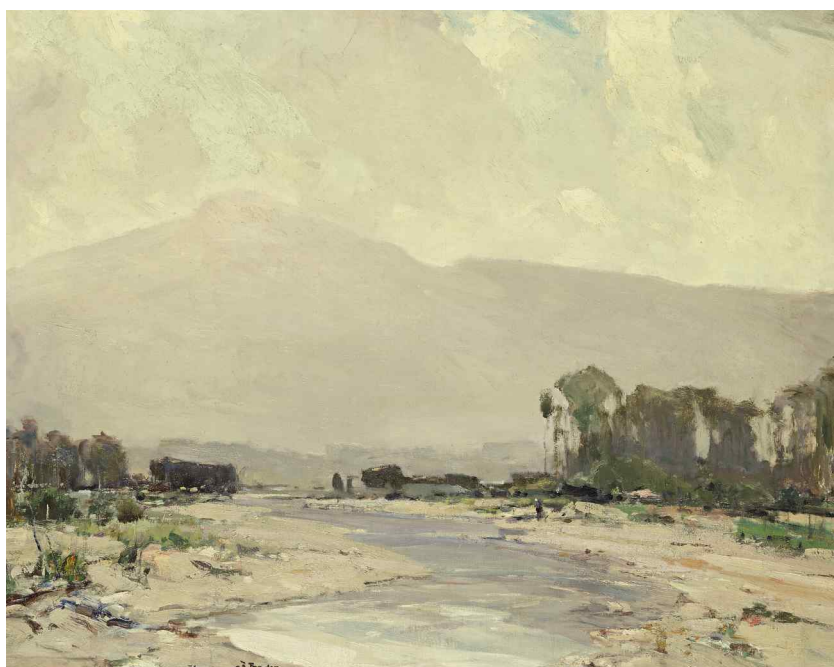
CHAUNCEY FOSTER RYDER

1868 - 1949

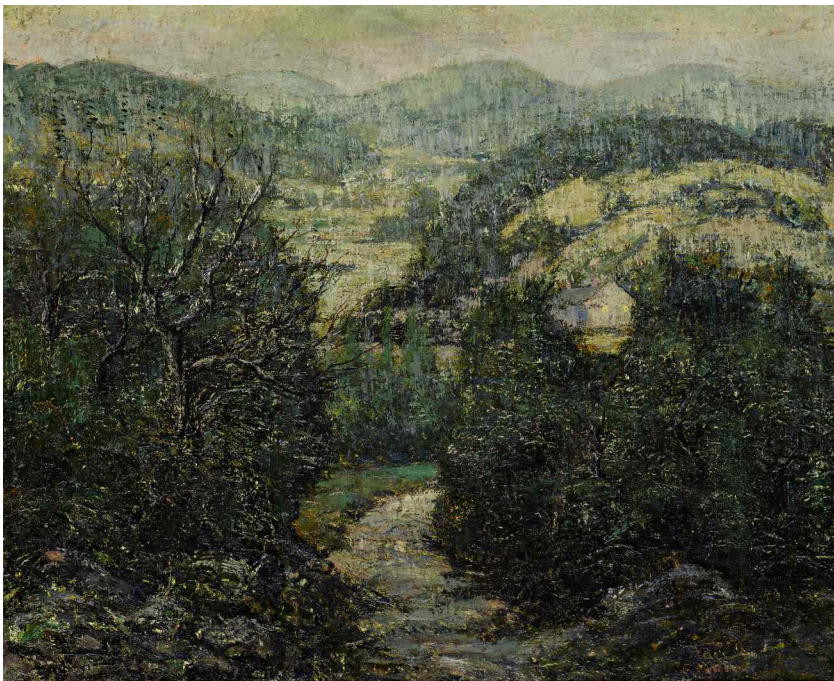
Camel's Hump

signed *Chauncey F. Ryder* (lower left)
oil on canvas laid down on plywood
32 ¼ by 40 inches (82 by 101.6 cm)

\$ 3,000-5,000



59



60

ERNEST LAWSON

1873 - 1939

New England Landscape

signed *E. Lawson* (lower right)
oil on canvas laid down on board
20 by 24 inches (50.8 by 61 cm)

PROVENANCE

Kraushaar Galleries, New York
Acquired from the above by the present owner,
1961

\$ 20,000-30,000

61

MYRON G. BARLOW

1873 - 1937

In the Garden

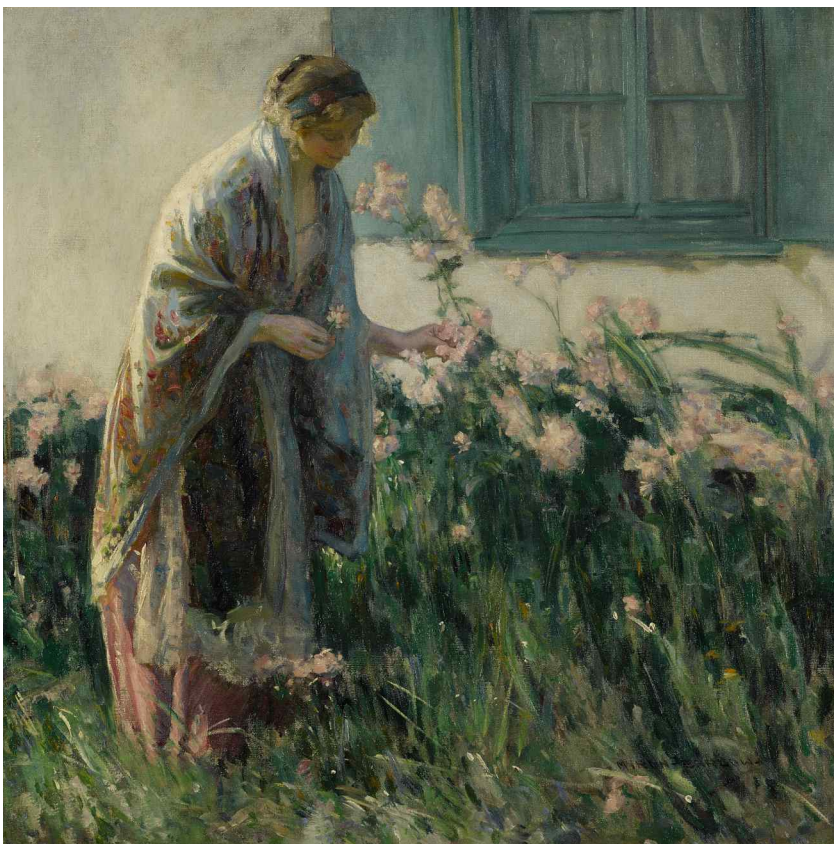
signed *-MYRON-BARLOW-* (lower right)
oil on canvas
39 ½ by 39 ½ inches (100.4 by 100.4 cm)

PROVENANCE

Private Collection, Los Angeles (sold: Bonhams,
San Francisco, June 12, 1990, lot 918)
Spanierman Gallery, New York
Acquired from the above by the present owner

EXHIBITED

San Francisco, *Panama–Pacific International
Exposition*, 1915, no. 4427 (possibly)

\$ 8,000-12,000

61

MYRON G. BARLOW

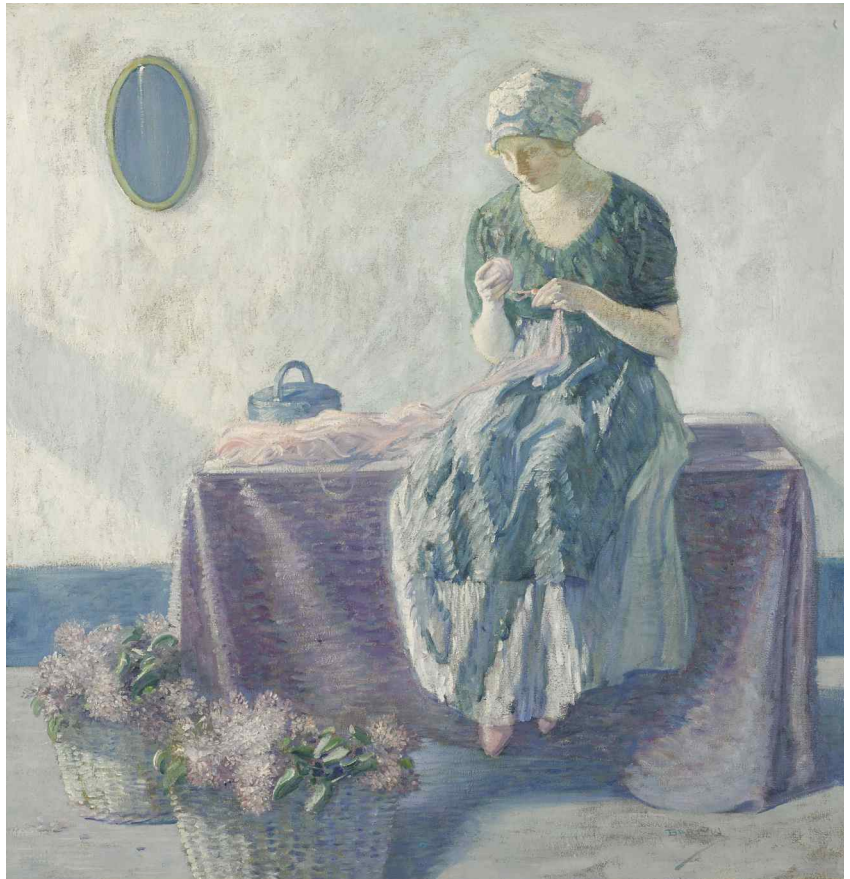
1873 - 1937

Peasant Sewing

signed *BARLOW* (lower right)
oil on canvas
40 by 39 ¾ inches (101.6 by 101 cm)

PROVENANCE

R.H. Love Gallery, Chicago
Acquired from the above by the present owner

\$ 5,000-7,000

62

EMIL CARLSEN

1853 - 1932

Breakers

signed *Emil Carlsen* and dated 1908 (lower right)
oil on canvas
28 by 34 inches (71.1 by 86.3 cm)

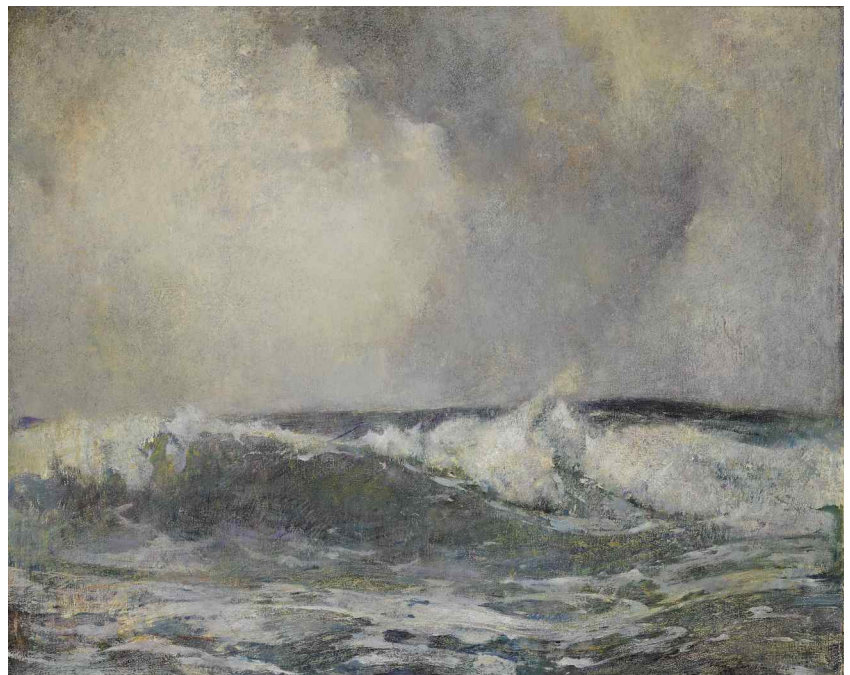
This work is included in the Emil Carlsen Archives and can be accessed at <http://emilcarlsen.org/>. We thank Bill Indursky for his assistance in the cataloging of this lot.

PROVENANCE

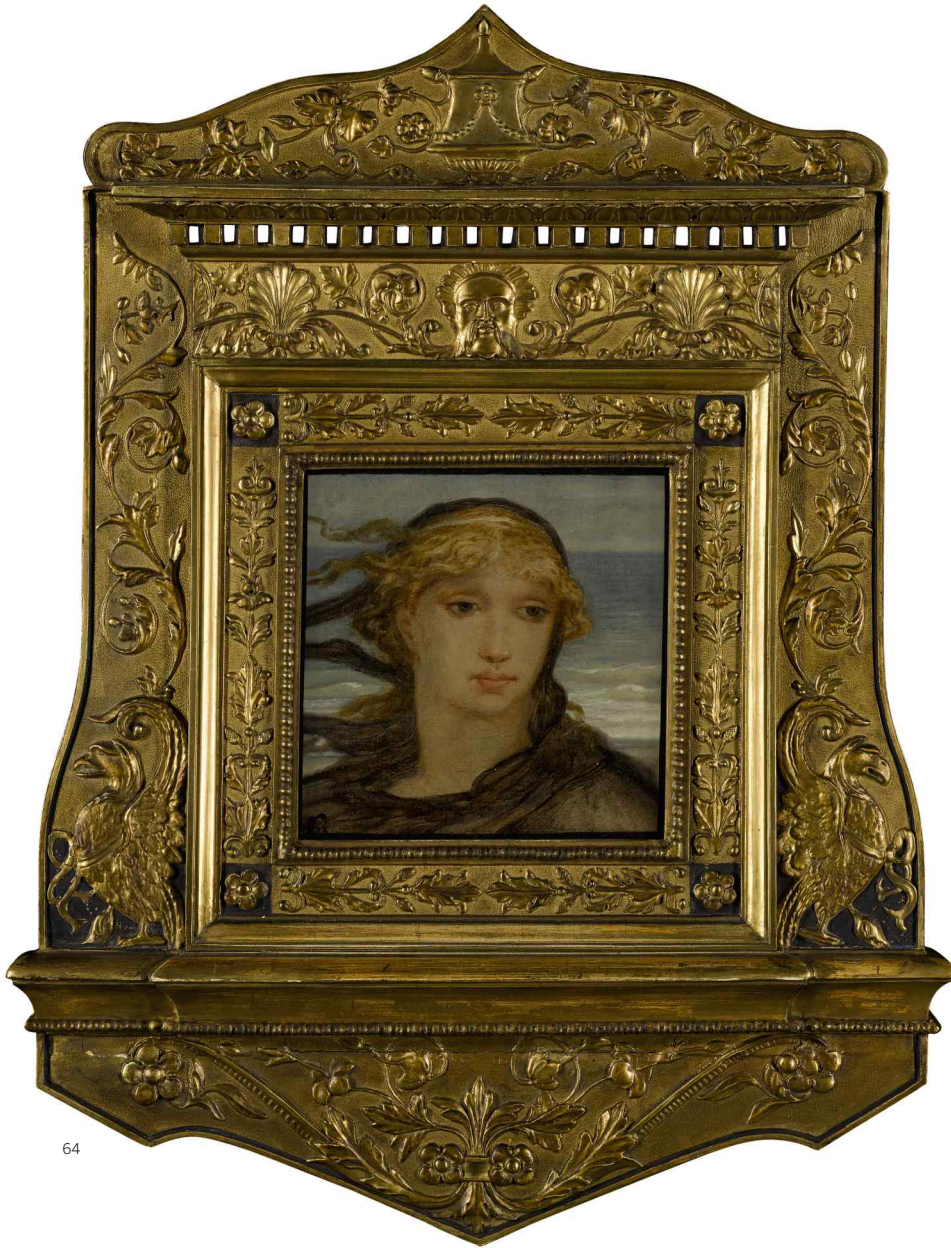
Macbeth Gallery, New York (probably)
Robert Hadley, Esq., New York
Will Richeson Jr., California
Los Angeles County Museum of Art, 1976 (gift from the above and sold: Sotheby Parke-Bernet, New York, December 5, 1985, lot 134)
Acquired from the above sale by the present owner

EXHIBITED

New York, Macbeth Gallery, *Loan Exhibition of Paintings by Emil Carlsen, N.A. from the collection of Robert Handley, Esq of New York*, 1919, no. 15, illustrated (as *Marine*)
San Francisco, Wortsman Rowe Galleries; Los Altos, California, Rubicon Gallery; The El Paso Museum of Art; Houston, Texas, Robert Rice Gallery; New York, Coe Kerr Gallery; The Fine Arts Gallery of San Diego; West Palm Beach, The Norton Gallery of Art, *The Art of Emil Carlsen: 1853-1932*, 1975, no. 4, pp. 23-24, 92, illustrated

\$ 12,000-18,000

63



64

64

PROPERTY FROM AN AMERICAN PRIVATE COLLECTOR

ELIHU VEDDER

1836 - 1923

Small Ideal Head

signed with the artist's initial *V* and dated 1872 (lower left); signed *Elihu Vedder*, inscribed *Rome*, and dated 1872 (on the reverse)

oil on paper

8 ½ by 8 ½ inches (21.6 by 21.6 cm)

PROVENANCE

Samuel Colman, 1872

Mrs. Harold G. Henderson, New York (sold: Parke-Bernet Galleries, New York, April 20, 1943, lot 331, as *Head of a Girl*)

Private Collection, New York (sold: Phillips de Pury & Company, New York, May 21, 2002, lot 22)

Acquired at the above sale by the present owner

EXHIBITED

New York, Questroyal Fine Art, *Myth and Reality: Elihu Vedder and American Painters in Italy*, 2012, no. 7, np, illustrated

LITERATURE

Elihu Vedder, *The Digressions of V.: Written for His Own Fun and that of His Friends*, Boston and New York, 1910, p. 473

Regina Soria, *Elihu Vedder: American Visionary Artist in Rome (1836-1923)*, Cranbury, New Jersey, 1970, no. 234, p. 307

The present work retains its original tabernacle frame designed by the artist.

\$ 20,000-30,000



65

65

LILLA CABOT PERRY

1848 - 1933

The Blue Kimono

signed *Lilla Cabot Perry* and dated -1915- (lower left)

oil on canvas

34 by 25 ½ inches (86.4 by 64.8 cm)

PROVENANCE

Hirschl & Adler Galleries, New York

Acquired from the above by the present owner

\$ 40,000-60,000



66

66

WILLIAM SERGEANT KENDALL

1869 - 1938

Gloria

signed -*Sargeant Kendall*- and dated 1933 (upper left)
oil on canvas
37 by 60 inches (94 by 152.4 cm)

PROVENANCE

Christine Herter, Virginia (wife of the artist)
Private Collection (gift from the above, circa 1959)
Private Collection, Texas
Owen Gallery, New York
Sale: Christie's, New York, May 20, 2009, lot 76
Acquired at the above sale by the present owner

EXHIBITED

New Haven, Connecticut, Yale University Art Gallery, and traveling, *Memorial Exhibition of the Works of Sargeant Kendall*, 1939, no. 12
New York, Owen Gallery, *William Sargeant Kendall: American Master*, 1998, no. 5, illustrated

\$ 7,000-10,000



67

67

LILLA CABOT PERRY

1848 - 1933

On a Balcony, Charleston, South Carolina

signed *L.C. Perry* (lower left)
oil on canvas
32 by 25 1/2 inches (81.3 by 64.8 cm)

PROVENANCE

Hirschl & Adler Galleries, New York
Acquired from the above by the present owner

EXHIBITED

Washington D.C., Corcoran Art Gallery, *Tenth Exhibition of Contemporary Oil Paintings*, 1926

\$ 20,000-30,000

HARRIET WHITNEY FRISHMUTH

1880 - 1980

Crest of the Wave

inscribed *HARRIET W. FRISHMUTH*, stamped with the *ROMAN BRONZE WORKS. INC. N-Y*- foundry mark, and dated © 1925

bronze, green and brown patina on a ½ inch stone base

height: 20 ½ inches (52.1 cm)

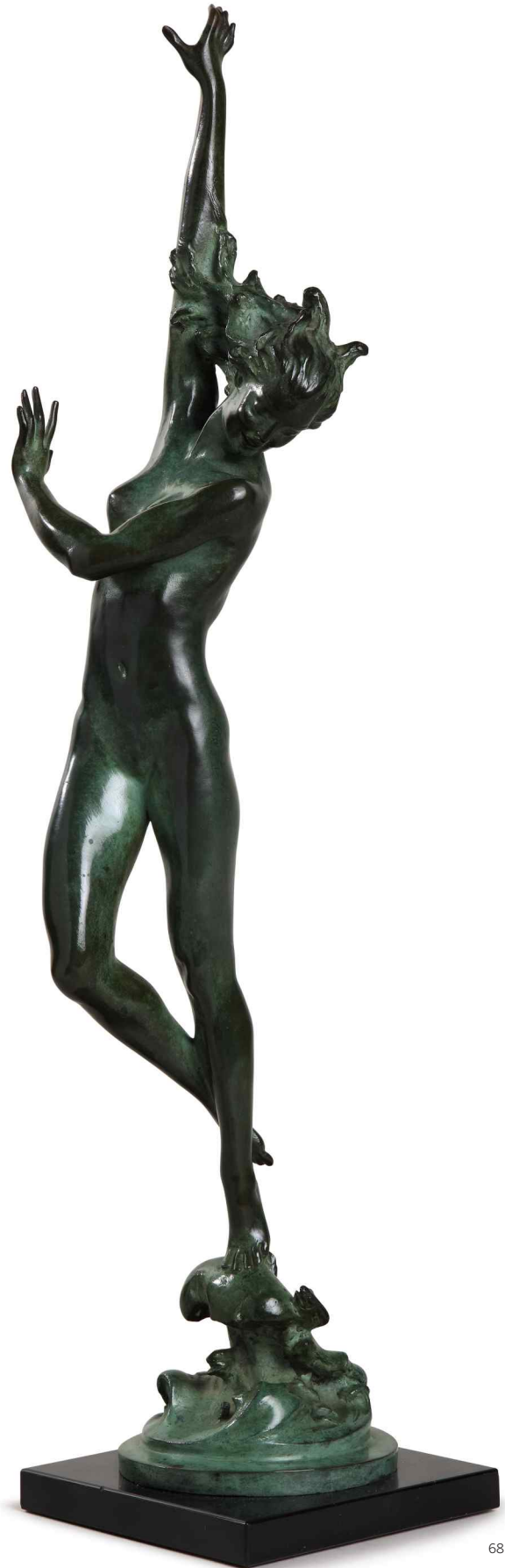
PROVENANCE

Private Collection, Greenwich, Connecticut

LITERATURE

Janis Conner, Leah Rosenblat Lehmbeck, and Thayer Tolles, *Captured Motion: The Sculpture of Harriet Whitney Frishmuth, A Catalogue of Works*, New York, 2006, no. 1925:5, pp. 178-79, 250, another example illustrated

\$ 20,000-30,000





69

PROPERTY FROM THE MINNEAPOLIS
INSTITUTE OF ART SOLD TO BENEFIT FUTURE
ACQUISITIONS

JOHN SLOAN

1871 - 1951

Wayside Station

signed *John Sloan* (lower left)
oil on canvas
24 by 32 ¼ inches (61 by 81.9 cm)
Painted in 1902.

PROVENANCE

John Sloan Trust
Kraushaar Galleries, New York
Dr. and Mrs. John E. Larkin, Jr, *circa* 1984
Gift from the above to the present owner, 1989

EXHIBITED

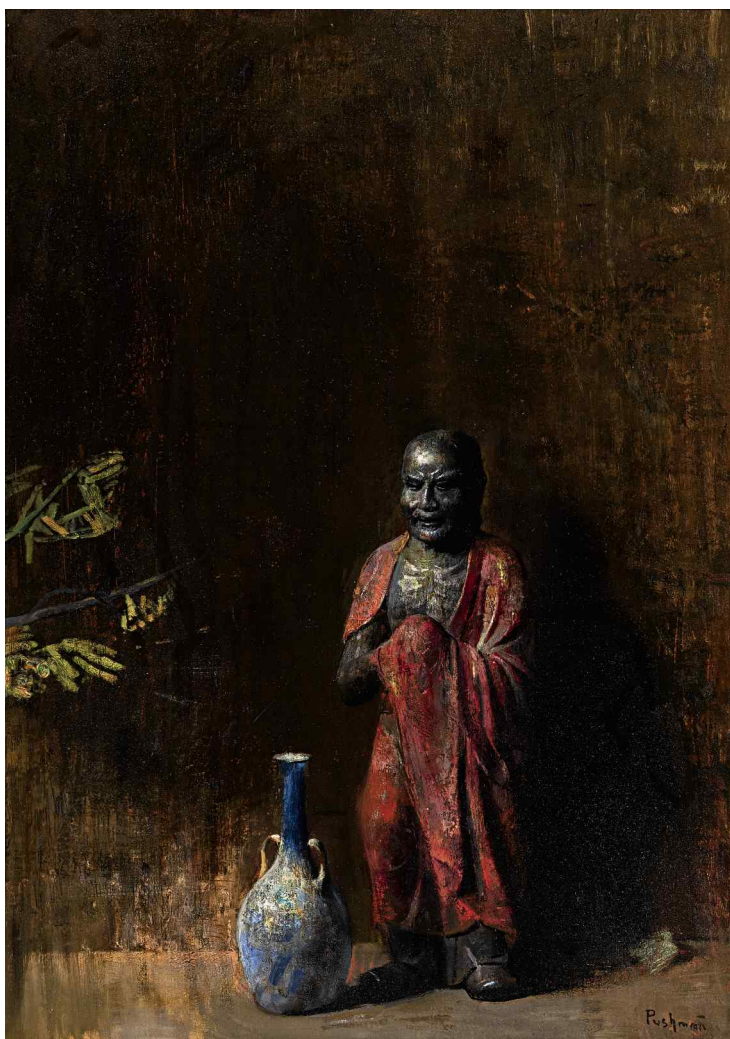
Art Institute of Chicago, *15th Annual of American
Painting and Sculpture*, 1902, no. 463
New York, Quinby Company, 1904
New York, University Settlement House, *Free
Loan Exhibition*, 1907
New York, Kraushaar Galleries, *Exhibition of
Paintings by John Sloan*, 1921, no. 3
New York, Kraushaar Galleries, *John Sloan:
Paintings and Drawings*, 1966, no. 3
New York, Kraushaar Galleries, *The American
Scenes of John Sloan*, 1976, no. 2, illustrated

LITERATURE

John Sloan Inventory no. 354
Art News, April 13, 1907
Bruce St. John, *John Sloan's New York Scene*,
New York, 1965, p. 118
David Scott, *John Sloan*, New York, 1975, p. 45
Rowland Elzea, *John Sloan's Oil Paintings: A
Catalogue Raisonné*, Cranbury, New Jersey, 1991,
vol. 1, no. 45, p. 59, illustrated

\$ 10,000-15,000

70



70

HOVSEPPUSHMAN

1877 - 1966

The Tear Bottle

signed *Pushman* (lower right)
oil on panel mounted on a stretcher
23 ½ by 17 inches (59.7 by 43.2 cm)
Painted *circa* 1930-40.

This work is included as no. HP00774 in the
Hovsep Pushman Virtual Catalogue Raisonné and
can be accessed at <http://www.hovseppushman.net/index.html>. This work was also listed in
Hovsep Pushman's journal as no. 250.

PROVENANCE

Estate of Armand Pushman (artist's son)
Acquired from the above by the present owner

\$ 6,000-8,000

HOVSEP PUSHMAN

1877 - 1966

Vanishing Hope

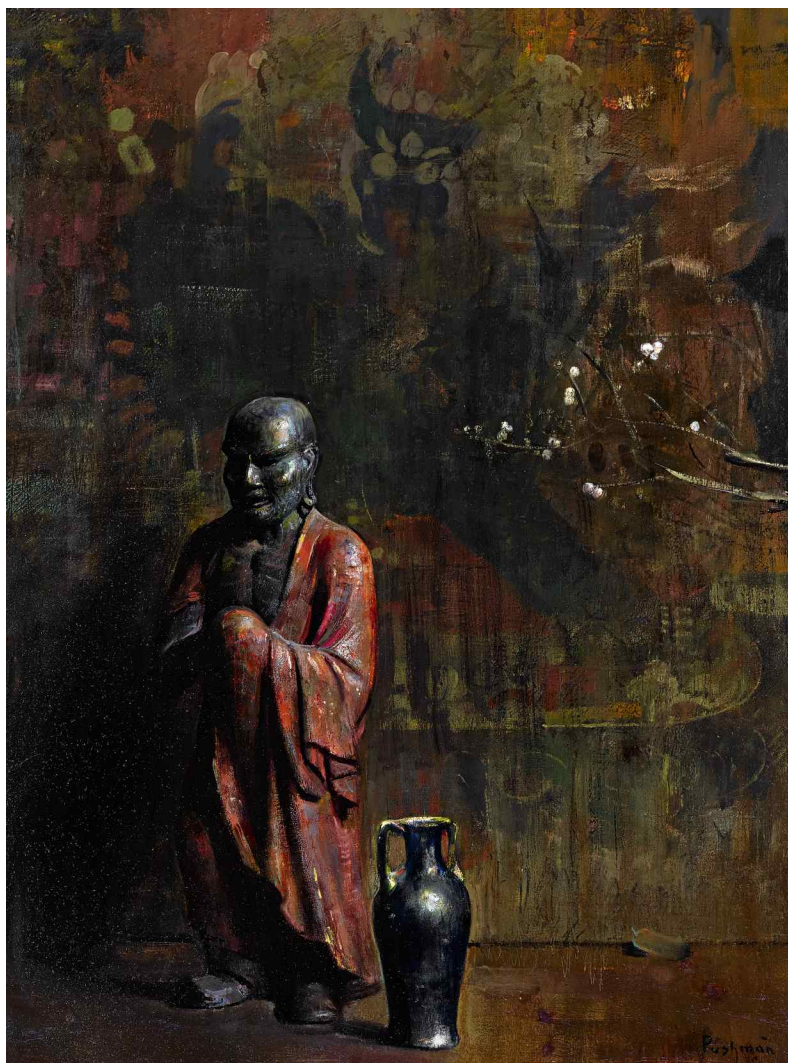
signed *Pushman* (lower right)
oil on panel mounted on a stretcher
23 ¼ by 17 ¼ inches (59 by 43.8 cm)
Painted circa 1950.

This work is included as no. HP001066 in the *Hovsep Pushman Virtual Catalogue Raisonné* and can be accessed at <http://www.hovseppushman.net/index.html>. This work was also listed in Hovsep Pushman's journal as no. 290.

PROVENANCE

Estate of Armand Pushman (artist's son)
Acquired from the above by the present owner

\$ 8,000-12,000



71

EMIL CARLSEN

1853 - 1932

Still Life - Brass Bowl, Copper Coffee Pot and Pigeons

signed *Emil Carlsen* (lower right)
oil on canvas
22 by 32 ¾ inches (55.9 by 83.2 cm)

This work is included in the Emil Carlsen Archives as *Still Life (with birds and chocolate pot)* and can be accessed at <http://emilcarlsen.org/>. We thank Bill Indursky for his assistance in the cataloguing of this lot.

PROVENANCE

Morris & Goldie Cohn, Akron (possibly)
Arnold C. Cohn, Akron
Tau Epsilon Phi fraternity, Columbus, Ohio, 1933 (possibly)
Sale: Sotheby's, New York, September 26, 1990, lot 169
Acquired at the above sale by the present owner

\$ 12,000-18,000



72



73

ADOLPH ALEXANDER WEINMAN

1870 - 1952

Rising Sun

inscribed ©/A.A.WEINMAN.FECIT. and marked with the ROMAN BRONZE WORKS N-Y- foundry mark (on the base)
bronze, green and brown patina
height: 26 inches (66 cm)

PROVENANCE

Private Collection, Albany, circa 1920s (sold: Christie's, New York, September 28, 2010, lot 142)

Acquired at the above sale by the present owner

LITERATURE

Juliet James, *Sculpture of the Exposition Palaces and Courts*, San Francisco, 1915, pp. 18-21, another example illustrated

Brookgreen Gardens, *Sculpture by Adolph Alexander Weinman*, Murrells Inlet, South Carolina, 1937, n.p., another example illustrated
The National Sculpture Society, New York, *American Sculpture Series: Adolph A. Weinman*, New York, 1950, pp. 16-19, 61, another example illustrated

Beatrice Gilman Proske, *Brookgreen Gardens Sculpture*, Murrells Inlet, South Carolina, 1968, p. 122, another example illustrated
Whitney Museum of American Art, *200 Years of American Sculpture*, exhibition catalogue, New York, 1976, no. 151, p. 115, another example illustrated

Rising Day and its companion work, *Descending Night*, were originally designed as fountain figures for the 1915 Panama-Pacific International Exposition in San Francisco.

\$ 8,000-12,000



74

HOVSEPPUSHMAN

1877 - 1966

Le Philosophe

signed *Pushman* (lower right)
oil on canvas
21 ¾ by 18 inches (55.2 by 45.7 cm)
Painted circa 1930-40.

This work is included as no. HP001068 in the *Hovsep Pushman Virtual Catalogue Raisonné* and can be accessed at <http://www.hovseppushman.net/index.html>. This work was also listed in Hovsep Pushman's journal as no. 764.

PROVENANCE

Estate of Armand Pushman (son of the artist)
Acquired from the above by the present owner

\$ 5,000-7,000

LUIGI LUCIONI

1900 - 1988

Chinese Leaves

signed *L. Lucioni* and dated 31 (lower left)
oil on canvas
28 by 25 inches (71.1 by 63.5 cm)

PROVENANCE

Private Collection, Drakes Island, Maine
By descent from the above (sold: Sotheby's,
New York, April 8, 2011, lot 129, illustrated on the
cover)

Acquired at the above sale by the present owner

This lot is accompanied by a copy of a letter from
the artist dated December 6, 1982, referring to
the present work.

\$ 18,000-24,000



75

ELIE NADELMAN

1882 - 1946

Standing Bull

numbered 25 and dated © 1978 (on the
underside)
bronze, black patina on a 1 ¾ inch green marble
base
height: 6 ¼ inches (15.9 cm)

This work is an authorized posthumous casting.

PROVENANCE

Private Northern California Collection (sold:
Bonham's, New York, May 20, 2015, lot 79)
Acquired at the above sale by the present owner

LITERATURE

Lincoln Kirstein, *The Sculpture of Elie Nadelman*,
exhibition catalogue, New York, 1948, p. 23,
another example illustrated
Lincoln Kirstein, *Elie Nadelman*, New York, 1973,
no. 183, p. 148, pl. 54, another example illustrated
John Baur, *The Sculpture and Drawings of Elie
Nadelman*, exhibition catalogue, New York, 1975,
no. 49, p. 57, another example illustrated

\$ 5,000-7,000



76

77

PROPERTY OF WILKES UNIVERSITY, SOLD TO
ESTABLISH AN ART ENDOWMENT

WARREN WHEELOCK

1880 - 1960

Untitled (Standing Nude)

signed *W Wheelock*

wood

height: 22 inches (55.9 cm)

Carved *circa* 1924.

PROVENANCE

Helen Farr Sloan, Wilmington, Delaware

Gift from the above

\$ 6,000-8,000



77

78

PROPERTY OF A PRIVATE AMERICAN
COLLECTION

LEON KROLL

1884 - 1974

Appletrees, Woodstock

oil on canvas

26 by 32 inches (66 by 81.3 cm)

Painted in 1922.

\$ 20,000-30,000



78

PROPERTY FROM THE COLLECTION OF THE
MEMORIAL ART GALLERY, ROCHESTER, NEW
YORK, SOLD TO BENEFIT FUTURE ACQUISITIONS

HAYLEY LEVER

1876 - 1958

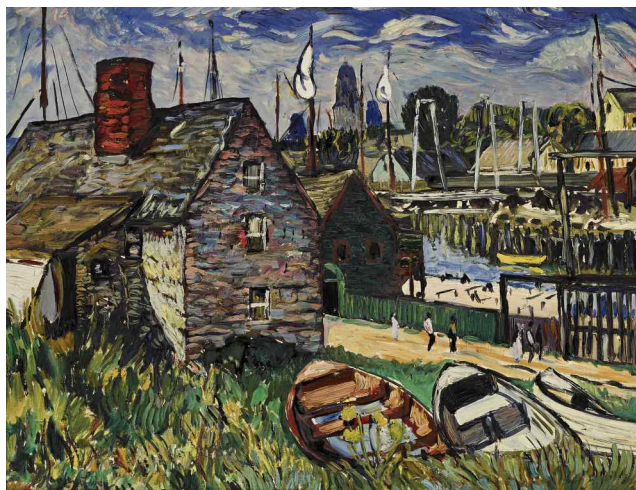
House by Gloucester Harbor

signed *Hayley Lever* (lower left)
oil on canvas
16 by 20 inches (40.6 by 50.8 cm)

PROVENANCE

Bequest from Isabel C. Herdle, Rochester, 2005

\$ 12,000-18,000



79

PROPERTY OF A PRIVATE AMERICAN
COLLECTION

LEON KROLL

1884 - 1974

Landscape, South of France

signed *Leon Kroll* (lower right); signed *Leon
Kroll* and inscribed *The Headland* (on the upper
stretcher bar)
oil on canvas
20 by 24 inches (50.8 by 61 cm)
Painted in 1925.

PROVENANCE

Bernard Danenberg Galleries, New York

EXHIBITED

New York, Bernard Danenberg Galleries, *Leon
Kroll: The Rediscovered Years*, 1970, no. 49, pp. 7,
16, illustrated

\$ 10,000-15,000



80

PROPERTY FROM THE ESTATE OF
THOMAS J. PERKINS

SELDEN CONNOR GILE

1877 - 1947

Landscape with White Barn

signed *Gile* and dated *13* (lower right)
oil on canvas laid down on paperboard
12 ¾ by 17 ¾ inches (32.4 by 45.1 cm)

PROVENANCE

Estate of the artist
Mrs. Wallace H. Hall, Oakland, 1955 (acquired
from the above)
Acquired from the above by the present owner

\$ 5,000-7,000



81

82



LEON KROLL

1884 - 1974

Bouquet - Saint Jean Cap Ferrat

signed *Leon Kroll* (lower right)

oil on canvas

20 ½ by 16 inches (52.1 by 40.6 cm)

PROVENANCE

Fox Gallery, New York

Acquired from the above by the present owner

\$ 5,000-7,000

83

PROPERTY FROM THE COLLECTION OF THE
MEMORIAL ART GALLERY, ROCHESTER, NEW
YORK, SOLD TO BENEFIT FUTURE ACQUISITIONS

HAYLEY LEVER

1876 - 1958

Gloucester Harbor

signed *Hayley Lever* (lower left)

oil on canvas laid down on Masonite

13 by 16 inches (33 by 40.6 cm)

PROVENANCE

Gift from Mr. John Dowe, Rochester, 1974

\$ 12,000-18,000

82



83



84

84

GUY CARLETON WIGGINS

1883 - 1962

Wall St in Winter

signed *Guy Wiggins, N.A.* (lower right); signed *Guy Wiggins NA*, titled *WALL ST IN WINTER*, and inscribed *NOT TO BE REPRODUCED EXCEPT BY PERMISSION OF THE ARTIST G.W.* (on the reverse)

oil on canvas

25 by 30 inches (63.5 by 76.2 cm)

Painted *circa* 1950s.

This work has been authenticated by Guy Arthur Wiggins. A letter of authenticity, dated January 20, 2012, accompanies the lot.

PROVENANCE

Southwestern Collection

Acquired from the above by the present owner

\$ 60,000-80,000



85

85

LAURENCE A. CAMPBELL

b. 1940

5th Avenue

signed *Lawrence A. Campbell* (lower right); signed
Laurence A. Campbell and titled *5th Avenue* (on
the stretcher)

oil on canvas

48 by 36 inches (121.9 by 91.4 cm)

PROVENANCE

Acquired from the artist by the present owner

\$ 50,000-70,000

PROPERTY FROM THE COLLECTION OF THE
MEMORIAL ART GALLERY, ROCHESTER, NEW
YORK, SOLD TO BENEFIT FUTURE ACQUISITIONS

HAYLEY LEVER

1876 - 1958

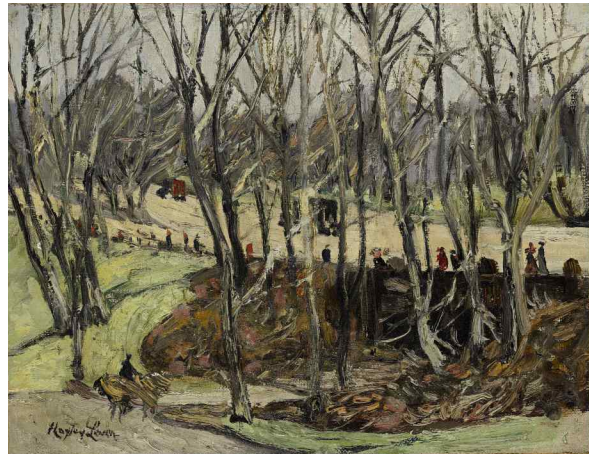
Central Park

signed *Hayley Lever* (lower left)
oil on canvas
10 $\frac{5}{8}$ by 13 $\frac{3}{8}$ inches (27 by 34 cm)

PROVENANCE

Bequest from Isabel C. Herdle, Rochester, 2005

\$ 8,000-12,000



86

GUY ARTHUR WIGGINS

b. 1920

Wall Street, Winter

signed *Guy A. Wiggins* (lower left); signed *Guy A. Wiggins*, titled *Wall Street Winter*, and inscribed *New York City* (on the reverse)
oil on canvas
24 by 28 inches (61 by 71.1 cm)

PROVENANCE

Private Collection, New York

\$ 5,000-7,000



87

PROPERTY OF WILKES UNIVERSITY, SOLD TO
ESTABLISH AN ART ENDOWMENT

WALTER ELMER SCHOFIELD

1867 - 1944

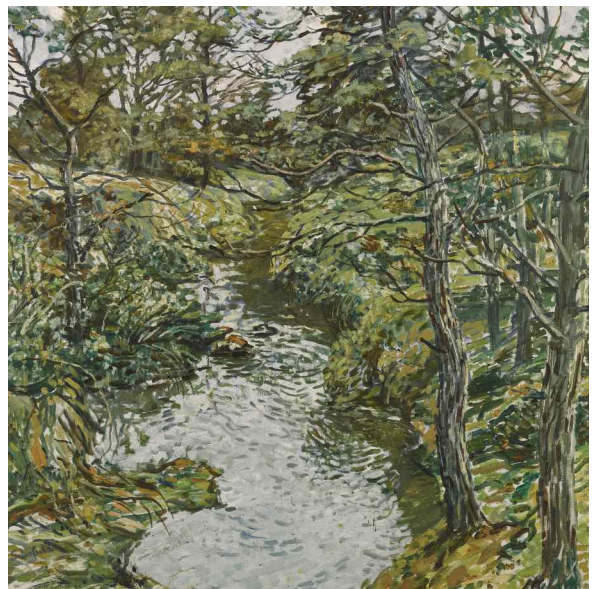
Wandering Brook

signed *Schofield* (lower left); stamped with the
artist's studio stamp (on the reverse)
oil on canvas
30 $\frac{1}{4}$ by 30 inches (76.2 by 76.9 cm)

PROVENANCE

Mr. & Mrs. Philip Berman, Allentown,
Pennsylvania
Gift to the present owner from the above

\$ 7,000-10,000



88

89

WARREN WHEELOCK

1880 - 1960

Standing Man

signed *Wheelock* twice
wood on 3 inch bronze base
height: 16 1/8 inches (41 cm)

\$ 5,000-7,000



89

90

PROPERTY OF CHEEKWOOD BOTANICAL
GARDEN & MUSEUM OF ART, NASHVILLE,
TENNESSEE

WERNER DREWES

1899 - 1985

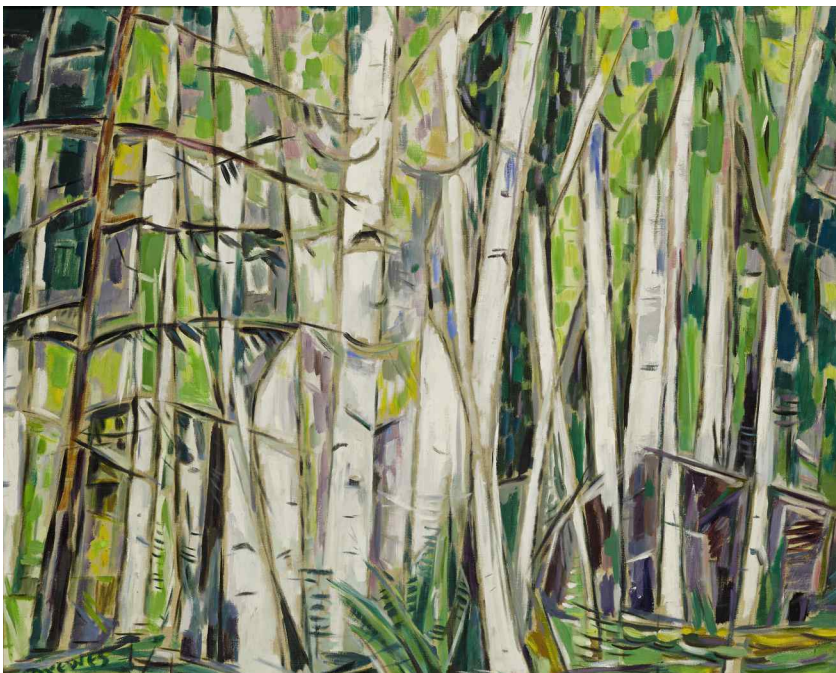
Daphne II

signed *DREWES* (lower left); signed *DREWES* and
titled *Daphne II* (on the stretcher bar); signed with
the artist's device, numbered 792 and dated 57
(on the reverse)
oil on canvas
36 by 44 inches (91.4 by 111.8 cm)

PROVENANCE

Gift from Mrs. Orson Bean, 1982

\$ 3,000-5,000



90

LUIGI LUCIONI

1900 - 1988

Shell Pattern

signed *Luigi Lucioni* and dated 1947 (lower right)
oil on canvas
14 by 18 inches (35.6 by 45.7 cm)

PROVENANCE

Private Collection, New York
By descent to the present owner

EXHIBITED

New York, Gerald Peters Gallery, *Luigi Lucioni:
Still Lives, Landscapes, and Figures*, 1999

\$ 8,000-12,000



91

PROPERTY OF A PRIVATE AMERICAN
COLLECTION

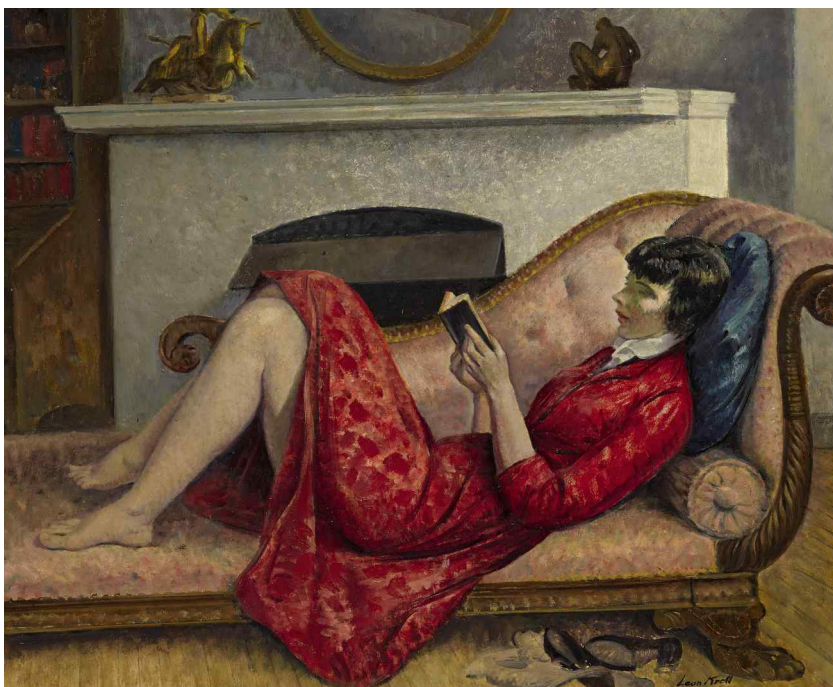
LEON KROLL

1884 - 1974

Interior - Girl Reading

signed *Leon Kroll* (lower right); titled *Interior / Girl
Reading* (on the reverse)
oil on prepared board
20 by 24 inches (50.8 by 61 cm)
Painted in 1960.

\$ 5,000-7,000



92

BESSIE POTTER VONNOH

1872 - 1955

The Last Touch

inscribed *Bessie Potter Vonnoh* with copyright 1903, numbered *no. 11.*, with the *Roman Bronze Works N-Y* foundry mark
 bronze, brown patina
 height: 13 inches (33 cm)

PROVENANCE

Private Collection, California
 Acquired from the above by the present owner

LITERATURE

Julie Aronson, *Bessie Potter Vonnoh, Sculptor of Women*, Athens, Ohio, 2008, p. 126, another example illustrated

\$ 10,000-15,000



93

ADOLPHE BORIE

1877 - 1934

Edith Pettit

signed *Adolphe Borie* (upper left)
 oil on canvas
 16 by 20 inches (40.6 by 50.8 cm)

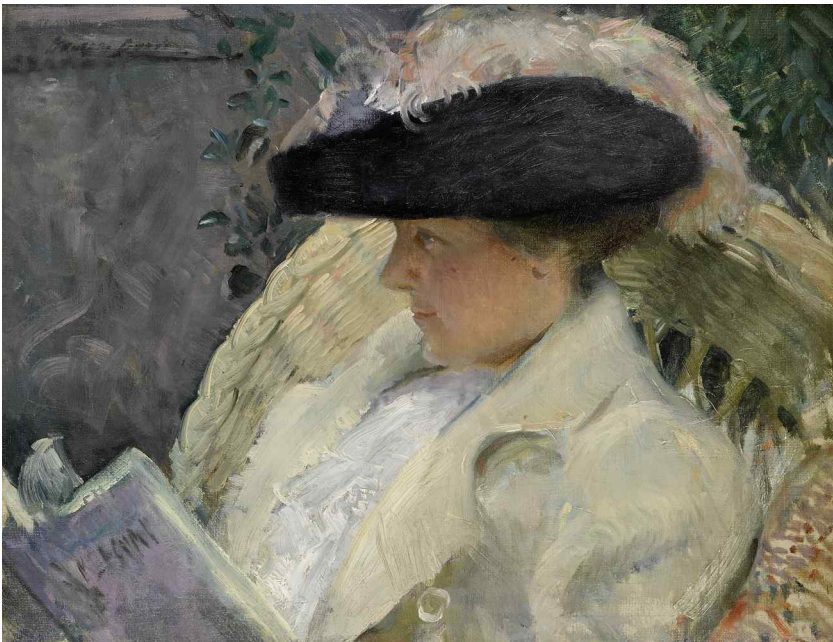
PROVENANCE

George Biddle, Croton-on-Hudson, New York
 The Corcoran Gallery of Art, 1968 (gift from the above and sold: Christie's, New York, September 28, 2010, lot 146)
 Acquired at the above sale by the present owner

LITERATURE

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art*, vol. 2, Washington, D.C., 1973, p. 98, illustrated

\$ 4,000-6,000



94



85

95

PROPERTY OF MARLBORO COLLEGE,
MARLBORO, VERMONT

JOHN SINGER SARGENT

1856 - 1925

Portrait of Edwin Greene

signed *John S. Sargent* (lower left) and dated 1914
(lower right)

charcoal on paper

23 ⁷/₈ by 18 ⁷/₈ inches (60.7 by 48 cm)

This work has been reviewed by the John Singer
Sargent *Catalogue Raisonné* Committee and
accepted as a genuine work by the artist.

PROVENANCE

Edwin Greene, Wilmington, Vermont (the sitter)
Stephen and Janet Greene, Wilmington, Vermont
(by descent from the above)

Gift from the above to the present owner, 1997

LITERATURE

David McKibbin, *Sargent's Boston*, Boston,
Massachusetts, 1956, p. 99

\$ 20,000-30,000

CHILDE HASSAM

1859 - 1935

Street Scene in Sannois

signed *Childe Hassam* and dated *Sannois '89*
(lower right)

oil on canvas

16 ¼ by 12 ½ inches (41.3 by 31.8 cm)

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

PROVENANCE

Wildenstein & Co., New York, 1948

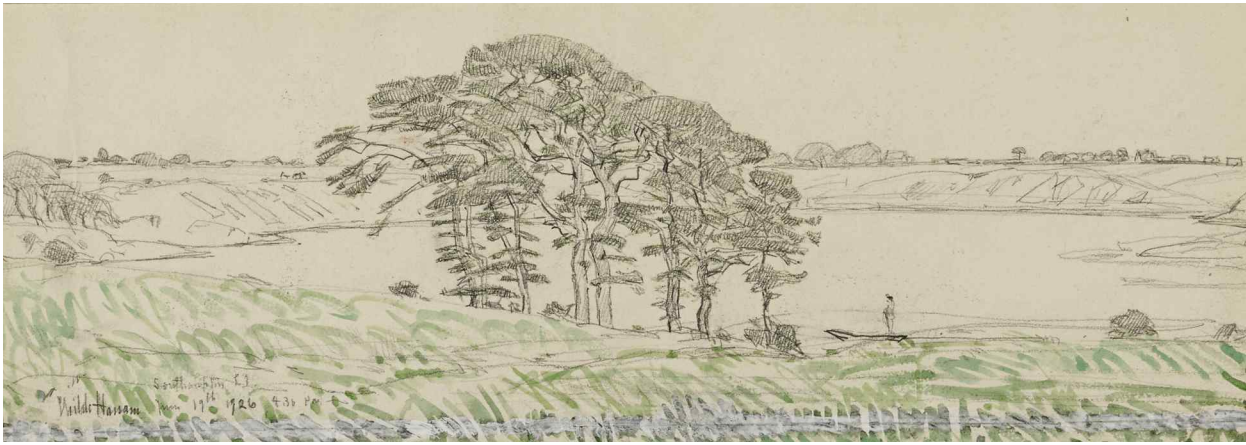
Acquired from the above by the present owner's grandparents

During his tenure in Paris from 1886-89, Childe Hassam dedicated his time to documenting the daily life of Parisians, particularly flower sellers and shopkeepers. The bright wares of these women afforded Hassam the opportunity to incorporate bright color accents in otherwise subdued compositions. In *Sannois*, the dots of vermillion and peach draw the eye to the bounty in the baskets the women are carrying to market. The pale orange hues in the sky and light reflecting off one facet of the spire indicate early morning as the figures begin the work of the day.

Sannois, is a small suburb 15 km northwest of the heart of Paris.

\$ 150,000-250,000





97



98

97

CHILDE HASSAM

1859 - 1935

Southampton L.I.

signed *Childe Hassam*, titled *Southampton L.I.*, and dated *June 19th 1926* (lower left)
watercolor and pencil on paper
5 ½ by 14 inches (14 by 35.6 cm)

PROVENANCE

Mrs. Virginia Garver, New York, 1926 (artist's niece)
Hirschl & Adler Galleries, New York, 1968
Main Street Gallery, Chicago, 1971
Private Collection, San Francisco
By descent to the present owner

EXHIBITED

Tucson, University of Arizona, *Childe Hassam Retrospective*, 1972, no. 121, pp. 132, 144, illustrated

\$ 12,000-15,000

98

PROPERTY OF MARLBORO COLLEGE,
MARLBORO, VERMONT

JAMES MCNEILL WHISTLER

1834 - 1903

Battersea Reach, Looking Across the Thames

inscribed with the artist's butterfly monogram (lower right)
ink on paper
4 ¼ by 7 inches (10.8 by 17.8 cm)
Executed *circa* 1872-78.

This work will be included in the forthcoming (2018) online catalogue raisonné of Whistler's paintings and drawings at <http://www.whistlerpaintings.gla.ac.uk/>. We would like to thank Margaret MacDonald for her assistance in the cataloguing of this lot.

68

SOTHEBY'S



99

99

PROVENANCE

Frederick Keppell & Co, New York
 Marjorie Lord Strauss Knauth, New York
 Victor W. Knauth, Wilton, Connecticut, 1969
 (husband of the above)
 John A. Knauth, 1977 (by descent from the above)
 Janet French Cramer, Marlboro, Vermont, 1987
 (acquired from the above)
 Gift from the above to the present owner

\$ 10,000-15,000

EVERETT SHINN

1876 - 1953

Going Out

signed *Everett Shinn* (lower left)
 pastel on paper mounted on board
 37 ¾ by 29 ¾ inches (95.9 by 75.6 cm)

PROVENANCE

Private Collection
 Hirschl & Adler Galleries, New York (acquired
 from the above)
 Acquired from the above by the present owner
 The present work was illustrated on the cover of
Barbara Frietchie, The Frederick Girl, by Clyde
 Fitch, published in 1900.

\$ 40,000-60,000



100

100

BESSIE POTTER VONNOH

1872 - 1955

Motherhood

inscribed *Bessie Potter Vonnoh* with copyright
1903 and with the *Cire Purdue Gorham Co*
foundry mark

bronze, reddish brown patina
height: 16 $\frac{3}{4}$ inches (42.6 cm)

PROVENANCE

Private Collection
By descent to the present owner

\$ 8,000-12,000

101

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

**WILLIAM MCGREGOR
PAXTON**

1869 - 1941

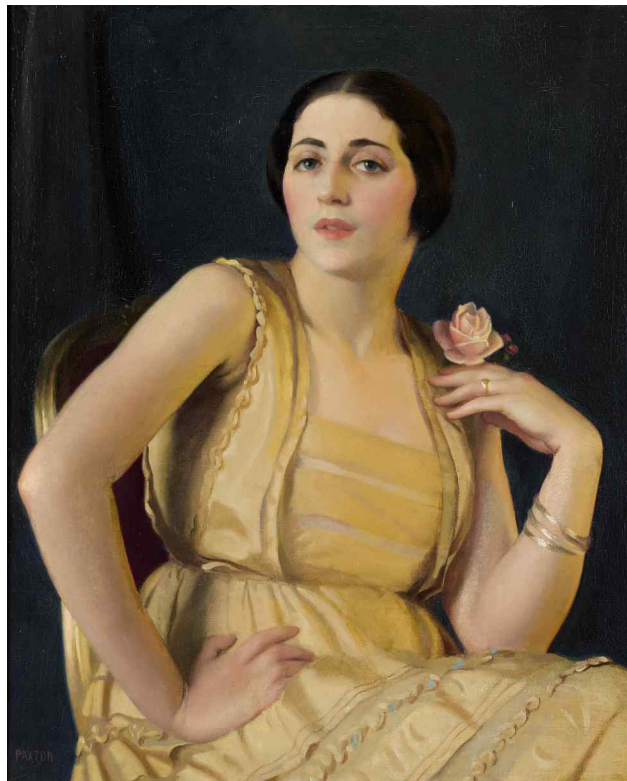
Little Russian

signed *PAXTON* (lower left)
oil on canvas
18 1/8 by 15 1/8 inches (46 by 38.4 cm)
Painted in 1933.

PROVENANCE

Elizabeth Okie Paxton (the artist's wife)
Private Collection (by descent from the estate of
the above)
Sale: Christie's, New York, June 3, 1982, lot 235
Acquired at the above sale by the present owner

\$ 10,000-15,000



101

102

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

FREDERICK CARL FRIESEKE

1874 - 1939

Seated Woman

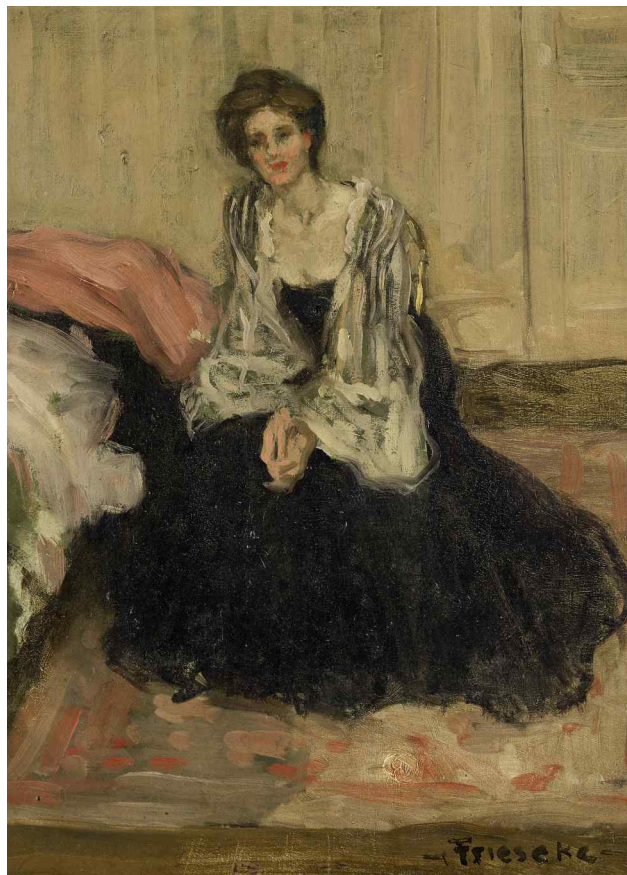
signed *Frieseke* (lower right); inscribed *Carl
Frieseke Jeune Femme* (on the reverse)
oil on panel
13 7/8 by 10 1/2 inches (35.3 by 26.7 cm)

This painting will be included in the forthcoming
catalogue raisonné of Frieseke's work being
compiled by Nicholas Kilmer, the artist's
grandson, and sponsored by Hollis Taggart
Galleries, New York.

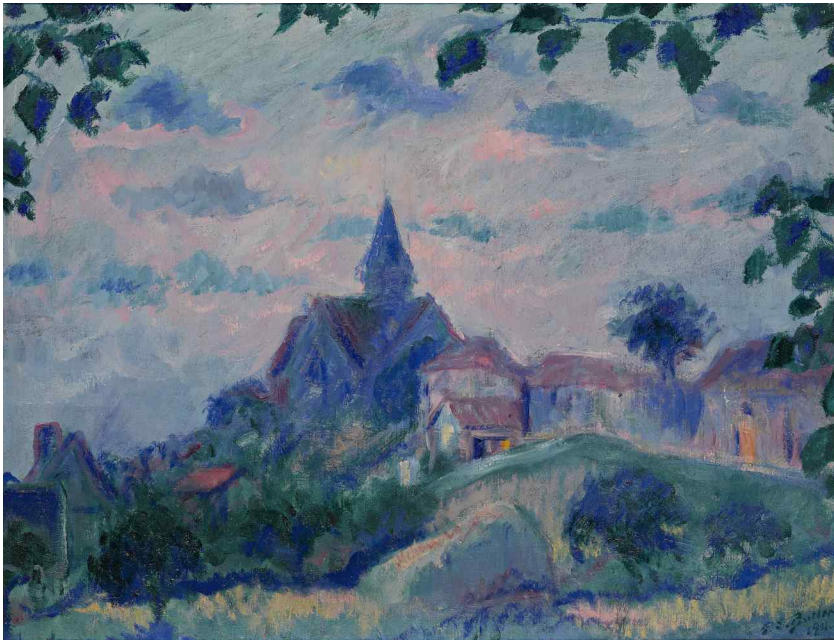
PROVENANCE

Sale: Sotheby's, New York, October 27, 1978, lot
141
Private Collection, Nashville (acquired at the
above sale)
Acquired from the above by the present owner

\$ 8,000-12,000



102



103

103

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

THEODORE EARL BUTLER

1860 - 1936

Giverny

signed *T.E. Butler* and dated 1911 (lower right)
oil on canvas
22 ½ by 28 ½ inches (57.2 by 72.4 cm)

This work will be included in Patrick Bertrand's forthcoming *catalogue raisonné* of the work of Theodore Earl Butler.

PROVENANCE

Estate of the artist
Jean Marie Toulgouat (the artist's grandson)
Janet Fleisher, The Little Gallery, Philadelphia
Maxwell Galleries, San Francisco
Sale: Sotheby's, New York, May 28, 1987, lot 194
Acquired at the above sale by the present owner

EXHIBITED

Janet Fleisher, The Little Gallery, Philadelphia,
T.E. Butler, 1965, p. 2, illustrated
San Francisco, Maxwell Galleries, *Theodore Earl Butler, American Impressionist*, 1972 (possibly)

\$ 20,000-30,000



104

104

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

MABEL MAY WOODWARD

1877 - 1945

Afternoon at the Playground

signed *Mabel M Woodward* (lower left)
oil on canvas
25 ¼ by 30 ¼ inches (64.1 by 76.8 cm)

PROVENANCE

Sale: Sotheby's, New York, December 3, 1992,
lot 119
Acquired at the above sale by the present owner

\$ 12,000-18,000



105

105

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

CHILDE HASSAM

1859 - 1935

Evening Shadows, The Old
Farmhouse, Easthampton, L.I.

signed *Childe Hassam* and dated 1923 (lower
right); signed with the artists initials *C.H.*, titled
Evening Shadows. / The Old Farmhouse,
Easthampton, L.I., and dated 1923 (on the
reverse)

oil on canvas

10 ½ by 12 ½ inches (26.7 by 31.8 cm)

PROVENANCE

Private Collection, New York

Mr. and Mrs. Renny Saltzman, New York

Davis & Long Company, 1979

A Western Foundation Collection (sold: Christie's,
New York, May 23, 1979, lot 224)

Acquired at the above sale by the present owner

\$ 30,000-50,000



106

106

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

WILLIAM SAMUEL HORTON

1865 - 1936

A Country Road in England

signed *William S. Horton* (lower right)

oil on canvas

25 ¼ by 30 ½ inches (64.1 by 76.9 cm)

PROVENANCE

Sale: Sotheby's, New York, June 23, 1983, lot 229

Acquired at the above sale by the present owner

\$ 6,000-8,000

107

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

F. LUIS MORA

1874 - 1940

Boating Lake, Central Park

signed *F. LUIS MORA*, titled *BOATING LAKE, CENTRAL PARK*, and inscribed *142 East 18th* (on the reverse)

oil on panel

11 ¾ by 16 inches (29.9 by 40.6 cm)

Painted *circa* 1910.

We thank Lynne Baron for her help with the researching of this lot. This work will be included in her forthcoming *catalogue raisonné* on the works of F. Luis Mora.

PROVENANCE

Estate of the artist

Le Parc aux Cerfs, New York

Dr. Joseph Lionel Shaw (sold: Sotheby's, New York, December 5, 1985, lot 117, as *Sophie Boating, Central Park*)

Acquired at the above sale by the present owner

EXHIBITED

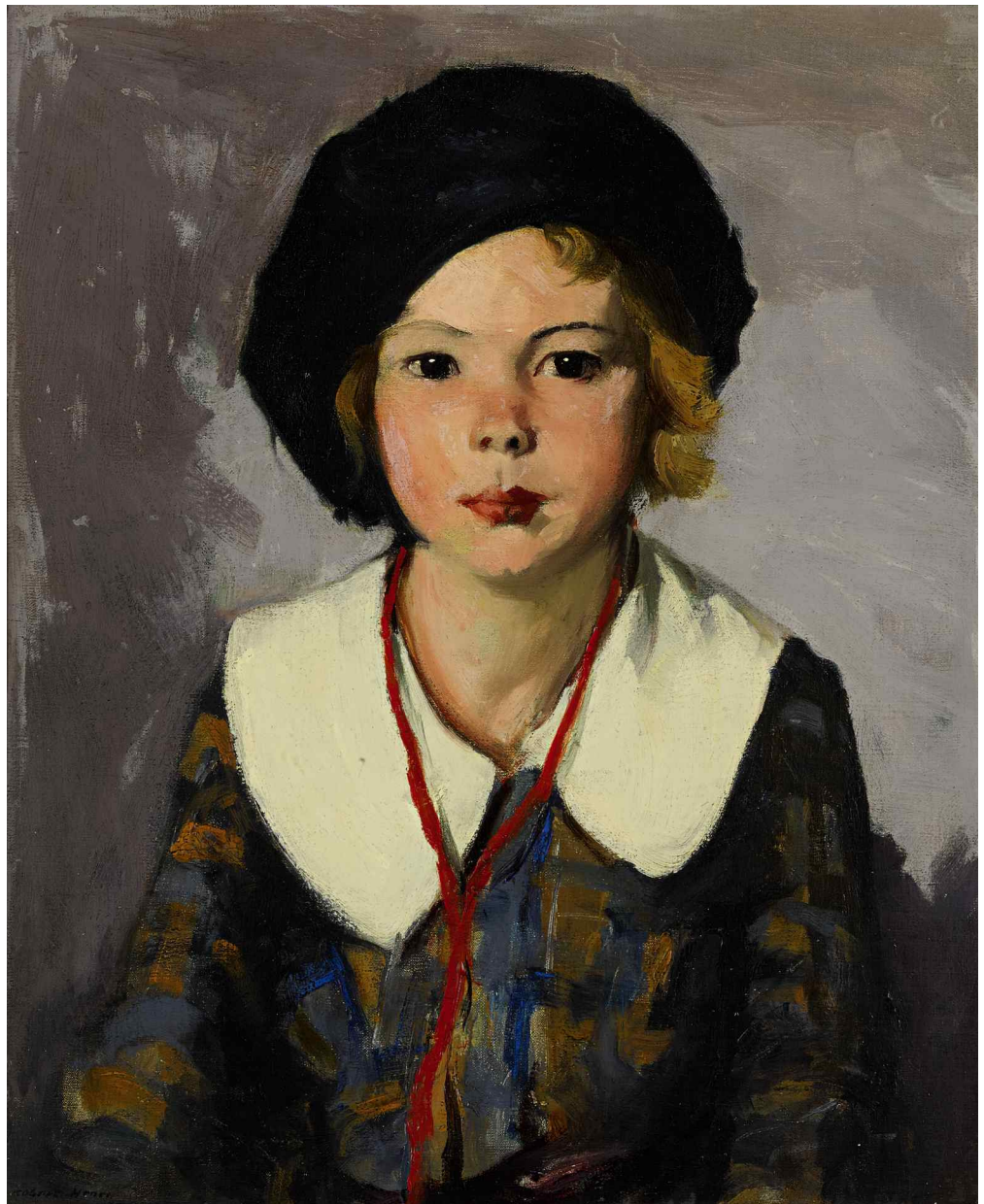
San Francisco, The Fine Arts Museums of San Francisco: California Palace of the Legion of Honor and M.H. De Young Memorial Museum, extended loan

The figure, Sophie, was the artist's wife.

\$ 3,000-5,000



107



108

108

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

ROBERT HENRI

1865 - 1929

The Blue Tam

signed *Robert Henri* (lower left); titled *The Blue Tam* (on the reverse)

oil on canvas laid down on cradled panel

24 by 20 inches (61 by 50.8 cm)

Painted in 1918.

We are grateful to Valerie Ann Leeds for her assistance in researching this lot.

PROVENANCE

Hirschl & Adler Galleries, New York
 Steven Straw (sold: Phillips, New York, May 2, 1980, lot 113, as *Tammy*)
 Acquired at the above sale by the present owner

EXHIBITED

Chicago, Gage Gallery, 1918
 New York, Macbeth Gallery, 1919
 New York, Milch Gallery, 1920
 Dayton, Ohio, (solo exhibition), 1920
 New York, Milch Gallery, *Paintings by Robert Henri*, 1921

Washington, D.C., Corcoran Gallery of Art, 1922
 Philadelphia Art Club, 1922
 New York, Artist's Gallery (possibly)
 New York, Macbeth Gallery, *Seventh Exhibition of Intimate Paintings*, 1923, no. 39, illustrated
 New York, Macbeth Gallery, 1925
 Rochester, New York, Memorial Art Gallery, *Exhibition of portraits by Robert Henri and landscapes by William J. Potter*, 1926
 New York, Macbeth Gallery, 1926
 Lynchburg, Virginia, 1926
 American Embassy, Paris, 1985-88 (on loan), p. 26, illustrated

\$ 80,000-120,000

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

GRANDMA MOSES

1860 - 1961

Sugaring Off

signed *Moses*. (lower left)
oil and tempera on Masonite
22 by 26 ¼ inches (55.9 by 66.7 cm)

We thank Hildegard Bachert and Jane Kallir for their assistance in the researching of this lot. The present work will be assigned the number 1555 to a future supplement of the "Catalogue of the Works" in Otto Kallir, *Grandma Moses*, New York, 1973.

PROVENANCE

Private Collection, Louisiana
Richard York Gallery, New York
Midwestern Corporate Collection, 1982 (acquired from the above and sold: Sotheby's, New York, December 1, 1994, lot 202)
Acquired at the above sale by the present owner

\$ 100,000-150,000



M.O.C.E.S



110



111

110

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

FRANCIS AUGUSTUS SILVA

1835 - 1886

Late Afternoon

signed *F.A. Silva.* (lower right)

oil on canvas

18 by 30 inches (45.8 by 76.2 cm)

PROVENANCE

Coe Kerr Gallery, New York

Sale: Sotheby's, New York, June 2, 1983, lot 76

Acquired at the above sale by the present owner

LITERATURE

Mark Mitchell, *Francis A. Silva, In His Own Light*,
New York, Berry-Hill Galleries, 2002, p. 52, fig.
30, illustrated

\$ 20,000-30,000



112

111

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

JOHN F. FRANCIS

1808 - 1886

Still Life with White Compote

signed *J.F. Francis Pt* and dated 1857. (lower left)
oil on canvas
20 by 24 ¼ inches (50.8 by 61.6 cm)

PROVENANCE

Knoedler Galleries, New York
Hammer Galleries, New York
Sale: Phillips, New York, October 21, 1982, lot 133
Acquired at the above sale by the present owner

\$ 15,000-25,000

112

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

ALBERT BIERSTADT

1830 - 1902

Mountain Landscape

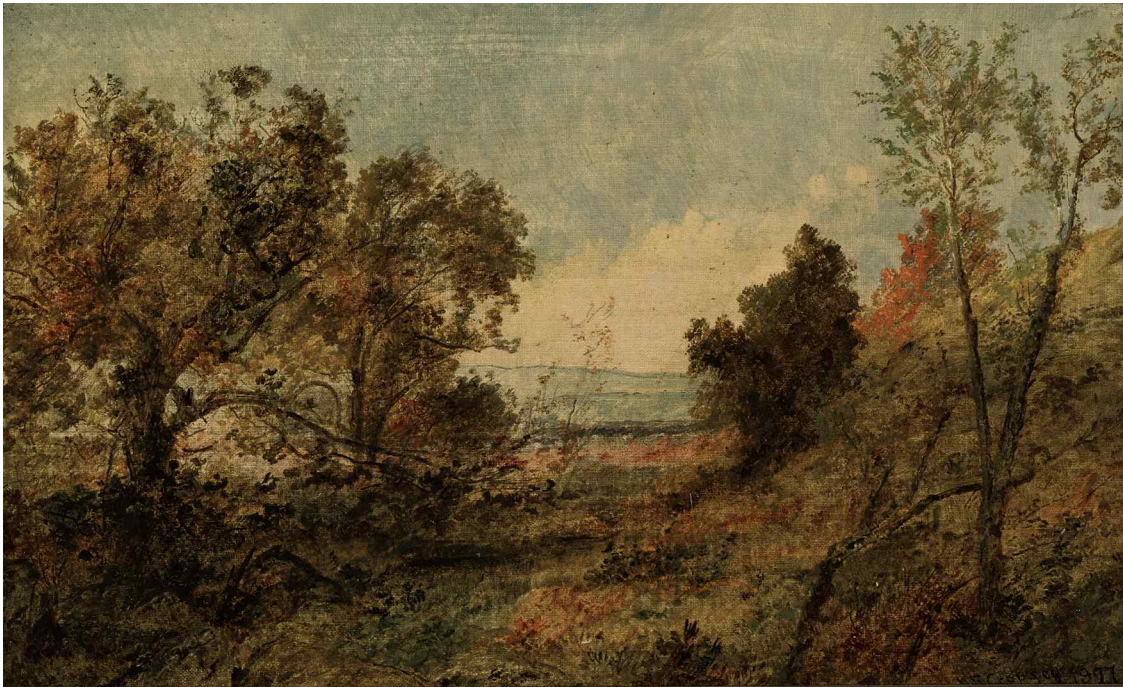
signed with the artist's monogrammed initials *AB*
(lower left)
oil on paper laid down on canvas
14 by 19 inches (35.5 by 48.3 cm)

We thank Melissa Webster Speidel, President of the Bierstadt Foundation and Director of the Albert Bierstadt *catalogue raisonné* project, for her assistance in the cataloguing of this lot.

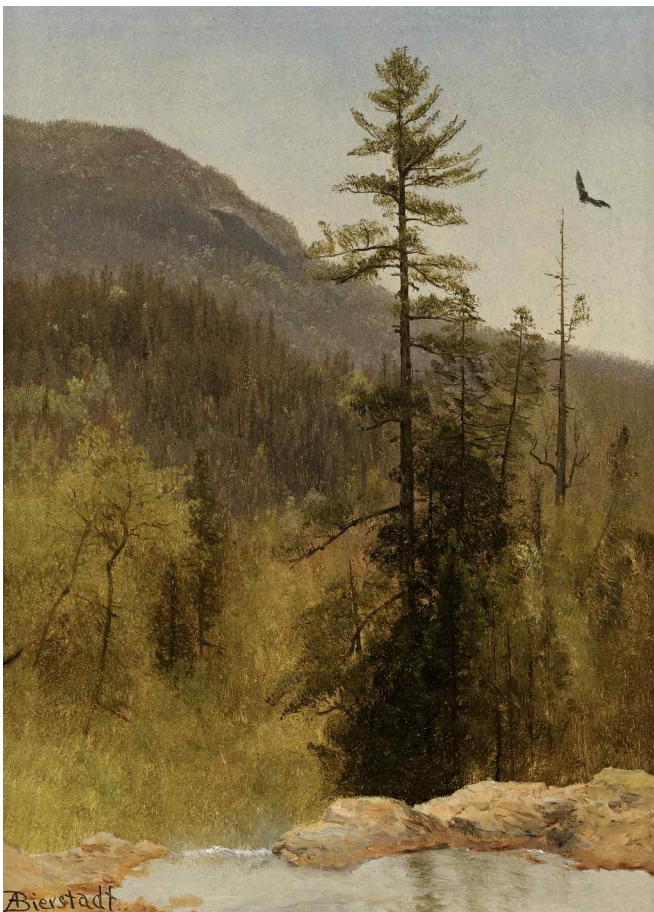
PROVENANCE

Mary Stewart Bierstadt (the artist's wife)
By descent to Mrs. Hurley
Sale: Sotheby's, New York, December 3, 1987, lot 35
Acquired at the above sale by the present owner

\$ 40,000-60,000



113



114

113

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

JASPER FRANCIS CROPSEY

1823 - 1900

Autumn Landscape

signed *JF Cropsey* and dated 1897 (lower right)
oil on canvas
12 by 20 inches (30.5 by 50.8 cm)

This painting will be included in the forthcoming
Volume III of the *catalogue raisonné* of the artist's
work to be published by the Newington-Cropsey
Foundation, Hastings-on-Hudson, New York.

PROVENANCE

Sale: Sotheby Parke Bernet, New York,
September 1973, lot 40
Drew Peters Fine Art, Philadelphia (acquired at
the above sale)
Private Collection (acquired from the above and
sold: Sotheby's, New York, December 8, 1983,
lot 86)
Acquired at the above sale by the present owner

LITERATURE

Art & Antiques Magazine, July-August 1980, p. 19

\$ 12,000-18,000



115

114

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

ALBERT BIERSTADT

1830 - 1902

White Mountains, New Hampshire

signed *ABierstadt* (lower left)
oil on paper mounted on board
15 by 10 ⁷/₈ inches (38.1 by 27.7 cm)

We thank Melissa Webster Speidel, President of the Bierstadt Foundation and Director of the Albert Bierstadt *catalogue raisonné* project, for her assistance in the cataloguing of this lot.

PROVENANCE

Kennedy Galleries, New York
Sale: Sotheby's, New York, June 2, 1983, lot 23
Acquired at the above sale by the present owner

\$ 15,000-25,000

115

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

SEVERIN ROESEN

1805 - 1882

Still Life with Fruit and a Glass of Champagne

inscribed in another hand *S. Roesen* (lower right)
oil on canvas
32 by 40 inches (81.3 by 101.6 cm)

PROVENANCE

Sale: Christie's, New York, May 30, 1986, lot 42
Acquired at the above sale by the present owner

\$ 50,000-70,000



116

116

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

LEVI WELLS PRENTICE

1851 - 1935

Melons, Peaches and Pineapple

signed *L.W. Prentice* (lower right)

oil on canvas

12 by 18 ½ inches (30.5 by 47 cm)

We thank Barbara Jones of the Westmoreland Museum of American Art for her help with the researching of this lot.

PROVENANCE

Sale: Christie's, New York, December 2, 1988, lot 102

Acquired at the above sale by the present owner

EXHIBITED

Blue Mountain Lake, New York, Adirondack Museum, *Nature Staged: The Landscapes and Still Life Paintings of Levi Wells Prentice*, 1993

\$ 15,000-20,000



117

117

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

LOUIS CHARLES MOELLER

1855 - 1930

Discussing the Catch

signed *Louis Moeller, N.A.* (lower right)

oil on canvas

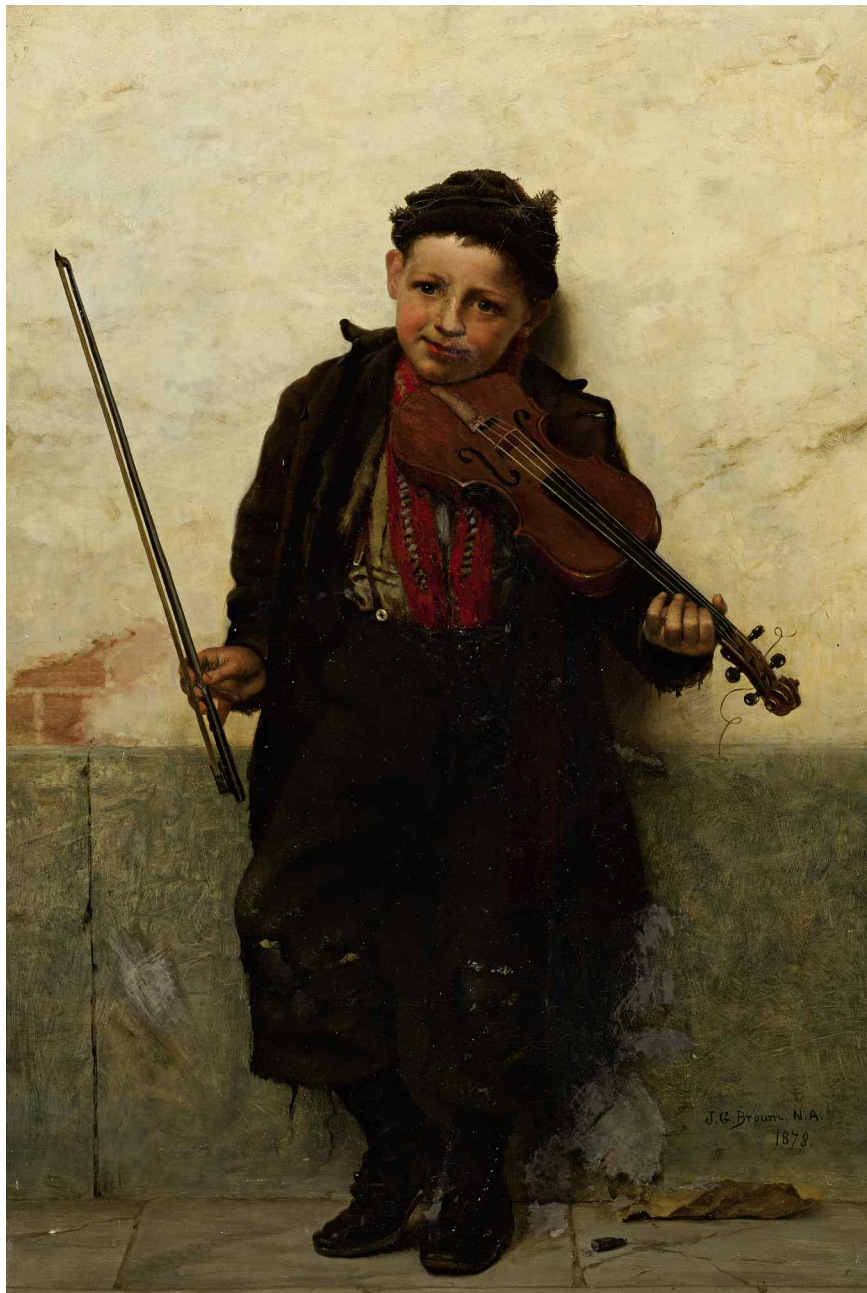
12 by 16 inches (30.5 by 40.6 cm)

PROVENANCE

Burnett Estate, Amherst, Massachusetts Private Collection (sold: Sotheby's, New York, December 6, 1984, lot 49)

Acquired at the above sale by the present owner

\$ 2,000-3,000



118

118

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

JOHN GEORGE BROWN

1831 - 1913

Street Musician

signed *J.G. Brown N.A.* and dated 1878. (lower right)

oil on canvas

30 by 20 inches (76.2 by 50.8 cm)

We thank Martha Hoppin for her help with the researching of this lot.

PROVENANCE

Laura G. Clubb

Philbrook Art Center, Tulsa, 1947 (gift from the above)

Sale: Phillips, New York, October 21, 1982, lot 128

Acquired at the above sale by the present owner

EXHIBITED

American Embassy, Paris, 1985-88 (on loan)

\$ 25,000-35,000



119



120

119

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

WILLIAM AIKEN WALKER

1828 - 1921

Cabin Scene, Laundry Day

signed *W Walker* (lower right)
oil on board
6 ¼ by 12 inches (15.9 by 30.5 cm)

We are grateful to John Fowler for his help with the authentication of this lot based on his examination of it from photographs. This painting will be included in Mr. Fowler's forthcoming *catalogue raisonné* of the artist's work.

PROVENANCE

Sale: Sotheby Parke-Bernet, New York, February 2, 1979, lot 494
Acquired at the above sale by the present owner

\$ 8,000-12,000

120

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

ALFRED THOMPSON BRICHER

1837 - 1908

Coastal Scene

signed *AT Bricher* (lower left)
watercolor over traces of pencil on paper laid down on paperboard
10 by 24 ¼ inches (25.4 by 61.6 cm)

PROVENANCE

Bentley-Sellars Collection (sold: Sotheby's, New York, October 21, 1983, lot 3)
Acquired at the above sale by the present owner

EXHIBITED

Macon, Georgia, *200 Years*, no. 57

\$ 3,000-5,000



121

121

**SOLD BY THE ART INSTITUTE
OF CHICAGO**

EDWARD LAMSON HENRY

1841 - 1919

Barnyard in Pennsylvania

oil on composition board
8 ½ by 13 ½ inches (21.5 by 34.3 cm)
Painted circa 1859-60.

PROVENANCE

Kennedy Galleries, New York, by 1957
Alexander Gallery, New York
Charles and Mary Worcester
Gift from the above to the present owner, 1990

EXHIBITED

Philadelphia, Pennsylvania Academy of the
Fine Arts, *Annual Exhibition*, 1859, no. 187, as
Farmyard Scene (possibly)
Philadelphia, Pennsylvania Academy of the Fine
Arts, *Annual Exhibition*, 1860, no. 86, as *Barnyard
Scene* (possibly)

\$ 15,000-25,000



122

122

PROPERTY FROM THE COLLECTION OF RITA AND
DANIEL FRAAD

EASTMAN JOHNSON

1824 - 1906

Studies of Children

signed with the artist's initials EJ (lower right)
charcoal and white chalk on paper
8 ¾ by 13 ¾ inches (22.2. by 34.9 cm)
Executed circa 1875-80.

This drawing will be included in the forthcoming
catalogue raisonné of Eastman Johnson's work
being compiled by Patricia Hills.

PROVENANCE

Childs Gallery, Boston, Massachusetts (sold:
Parke-Bernet Galleries, New York, October 11,
1961, lot 14)
Babcock Galleries, New York (acquired at the
above sale)
Acquired from the above by the present owner,
1961

EXHIBITED

Boston, Massachusetts, Childs Gallery, n.d.
Fort Worth, Texas, Amon Carter Museum,
*American Paintings, Watercolors, and Drawings
from the Collection of Rita and Daniel Fraad*, 1985,
no. 2, pp. 4-5, illustrated

\$ 2,000-3,000

THOMAS MORAN

1837 - 1926

East Hampton

signed *TMoran* with artist's thumbprint and dated 1916 (lower right)

oil on canvas

20 ¼ by 30 ¼ inches (51.4 by 76.8 cm)

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

PROVENANCE

Ruth Moran (daughter of the artist)

Private Collection, Texas, 1928

Private Collection, California (by descent through the family of the above)

Spanierman gallery, New York

Questroyal Fine Art, New York, 2008

Private Collection, East Hampton, 2008 (acquired from the above)

EXHIBITED

East Hampton, New York, Guild Hall Museum, *Tracing Moran's Romanticism & Symbolism*, 2013-4

\$ 150,000-250,000

A great turning point in the career of Thomas Moran occurred during his trip to Europe in 1861. During this trip, Moran spent a sizeable amount of time at the National Gallery of Art in London, studying the works of J.M.W. Turner, as well as John Constable and Claude Lorrain. For Moran, Turner's dynamic, light-filled compositions, striking color effects, and distinctive handling of light provided immense inspiration. Moran's colorful and highly atmospheric paintings that captured the beauty and grandeur of the West earned him a reputation as the "American Turner."

While on his first visit to East Hampton in 1878, Moran became infatuated with the landscape's pastoral quality, which is reminiscent of the English countryside painted by Constable. After several years of travel to the West and Venice, Moran returned to East Hampton in 1884 and built a home and studio there. As he continued to travel regularly, East Hampton became his home-base and he frequently sketched and painted the surrounding area. Moran's reputation as a painter of rich, luminous effects is inextricably linked to the dramatic atmospheric conditions he included in his paintings. In contrast to the artist's views of the West, his Long Island paintings are more bucolic in tone and often smaller in scale, but exude the same sense of atmosphere and space.

In *East Hampton*, Moran has portrayed a rim of dark clouds hovering over the horizon line, with rain still falling in the distance, below a blue sky which appears through sunlight infused clouds. In the undulating dunes and autumnal foliage, Moran reflects this alternation of light and shadow to exhibit the effects of the light filtering through the clouds and bring a spiritual dimension to the painting. The site has been identified by Phyllis Braff, coauthor of the *Thomas Moran Catalogue Raisonné*, as a view just to the west of the Maidstone Golf Club. Paintings such as *East Hampton* reveal why Moran played such a key role in the pictorialization of Long Island as noted by one of his biographers, "Moran never tired of pouring his feelings for eastern Long Island into scores of canvases. He devoted a greater number of paintings to the region than any other place, except . . . Venice and its environs. The wonder is that, in doing so, he repeated himself as little as he did."¹

¹ Thurman Wilkins, *Thomas Moran: Artist of the Mountains*, Norman, Oklahoma, 1988, p. 247



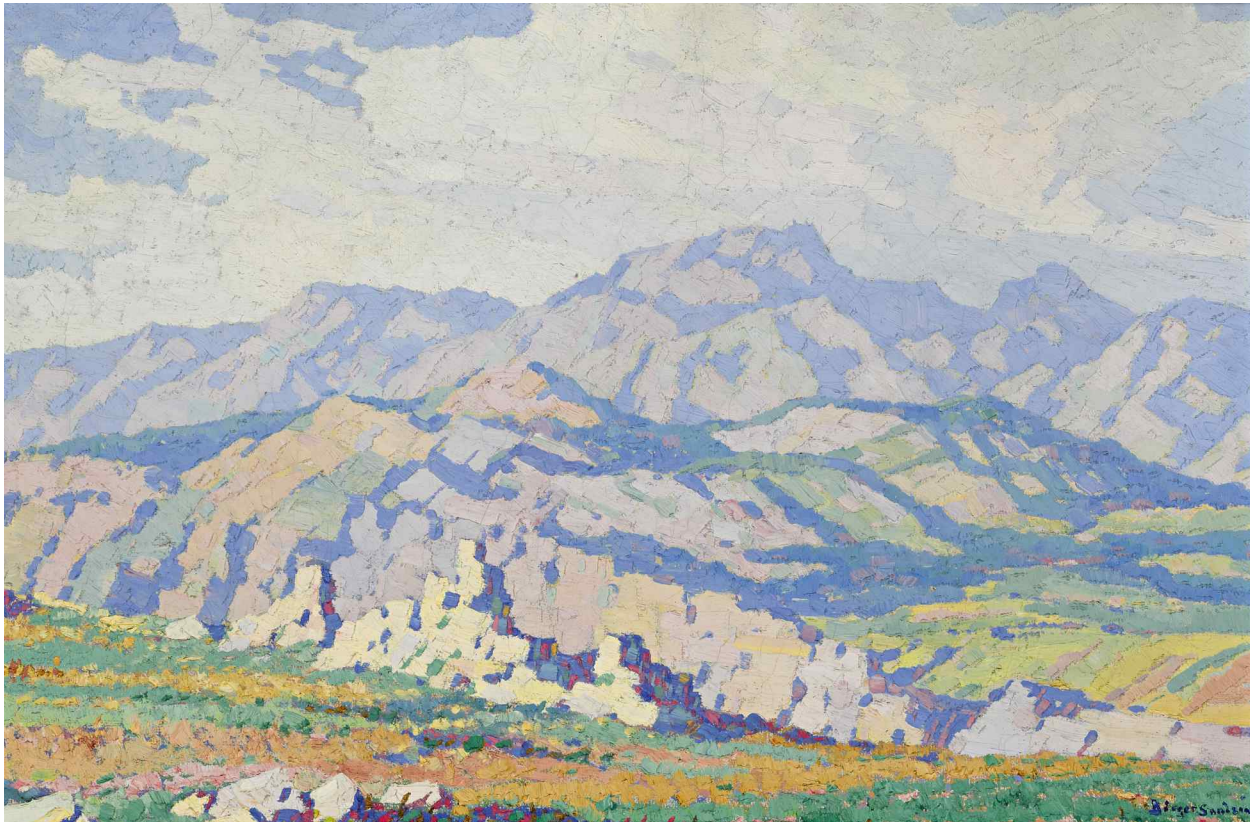
123



124



125



126

124

MARVIN CONE

1891 - 1965

Rising Clouds

signed *MARVIN D. CONE* (lower left); titled "*RISING CLOUDS*" (on the upper stretcher bar)
oil on canvas
18 by 20 inches (45.7 by 51 cm)
Painted *circa* 1926-27.

This painting will be included as no. 1926-1927.016 in Joseph S. Czestochowski's forthcoming *catalogue raisonné* of the artist's work to be published by International Arts at www.catrais.org.

PROVENANCE

Martha Ely Weare and Marc Williams Bodine, Sr., 1928 (acquired as a wedding present, possibly from her sister-in-law Mrs. W. W. Walker or Cone patron Isaac B. Smith, all linked by business interests)

By descent to the present owner

EXHIBITED

Duluth, Minnesota, Duluth Public Library, 1927
Minneapolis, Minnesota, Walker Art Gallery, 1927

This work retains its original contemporary frame handcrafted by the artist.

\$ 15,000-25,000

125

PROPERTY OF CHEEKWOOD BOTANICAL GARDEN & MUSEUM OF ART, NASHVILLE, TENNESSEE

ROSS STEFAN

1934 - 1999

Morning Sunlight - San Ildefonso

signed *Ross Stefan* (lower left); signed *Ross Stefan* and titled *Morning Sunlight - San Ildefonso* (on the stretcher bar)
oil on canvas
36 by 28 inches (91.5 by 71.1 cm)

PROVENANCE

Gift from the Estate of John and Margaret Hill

\$ 3,000-5,000

126

BIRGER SANDZÉN

1871 - 1954

Landscape

signed *Birger Sandzen* (lower right)
oil on canvas
18 by 26 1/8 inches (45.6 by 66.4 cm)
Painted *circa* 1913-15.

We thank Ryon Carey for his assistance in the research and cataloguing of this lot.

PROVENANCE

Private Collection, North Carolina

\$ 40,000-60,000



127

127

PROPERTY OF THE BRUZZY & POLLY COOKE FAMILY TRUST

LEON GASPARD

1882 - 1964

A Russian Autumn

signed *Leon Gaspard*, inscribed *Moscow*, and dated *1959* (lower right); titled *A Russian Autumn* and inscribed location / *Novgorod Cathedral / church / Back of Moscow* (on the reverse)

oil on canvas laid down on paperboard
22 by 21 ¼ inches (55.9 by 54 cm)

PROVENANCE

Pauline Gillespie Townsend, Wichita, Kansas, 1960-63
(acquired directly from the artist)
By descent to the present owner

\$ 30,000-50,000



128

128

PROPERTY OF THE BRUZZY & POLLY COOKE FAMILY TRUST

OSCAR EDWARD BERNINGHAUS

1874 - 1952

Autumn Aspen Forest

signed *O.E. Berninghaus* and dated -49- (lower right)

oil on canvas

25 by 30 inches (63.5 by 76.2 cm)

This painting will be included in the Kodner Gallery Art Research Project on the artist Oscar Edmund Berninghaus (1874-1952).

PROVENANCE

Pauline Gillespie Townsend, Wichita, Kansas

By descent to the present owner

Oscar Berninghaus dedicated his life to capturing the beauty of the landscape and people of New Mexico. He first became entranced by Taos in 1899 while on assignment as a commercial artist for the Denver and Rio Grande Railroad. Berninghaus regularly returned to the area to paint and sketch until 1915, when he became a founding member of the Taos Society of Artists. The success of the traveling exhibitions put on by the Society allowed Berninghaus to permanently relocate to Taos in 1925. Following this move, Berninghaus's tones became richer and his compositions became more complex. As we see in *Autumn Aspen Forest*, Berninghaus has interwoven the greens, yellows, and oranges of the trees to capture the changing of the season.

\$ 80,000-120,000



129

129

PROPERTY FROM THE MINNEAPOLIS
INSTITUTE OF ART SOLD TO BENEFIT FUTURE
ACQUISITIONS

THOMAS HILL

1829 - 1908

Bridal Veil Falls

signed *T. Hill.* (lower right)
oil on canvas
24 ¼ by 20 ¼ inches (61.6 by 51.5 cm)

PROVENANCE

Bequest of Kathleen M. Coy, 2009

\$ 15,000-25,000

130

PAUL PLETKA

b. 1946

Grass Dance of the Omaha Society

signed *Pletka* (lower right); titled *Grass Dance of
the Omaha Society* (on the stretcher bar)
acrylic on canvas
40 by 54 inches (101.6 by 137.2 cm)

PROVENANCE

Private Collection, Colorado
By descent from the above to the present owner

\$ 15,000-20,000



130

PROPERTY FROM THE ESTATE OF BARBARA
HARTLEY LORD

FREDERIC REMINGTON

1861 - 1909

On the Way to the Platte

signed *Frederic Remington* - (lower left)
ink and wash on paperboard
20 by 15 inches (50.8 by 38.1 cm)
Executed circa 1890.

This work has been examined by the Remington Examination Committee at the Buffalo Bill Center of the West in Cody, Wyoming. A copy of the documented opinion, dated June 5th, 2017, accompanies the lot.

PROVENANCE

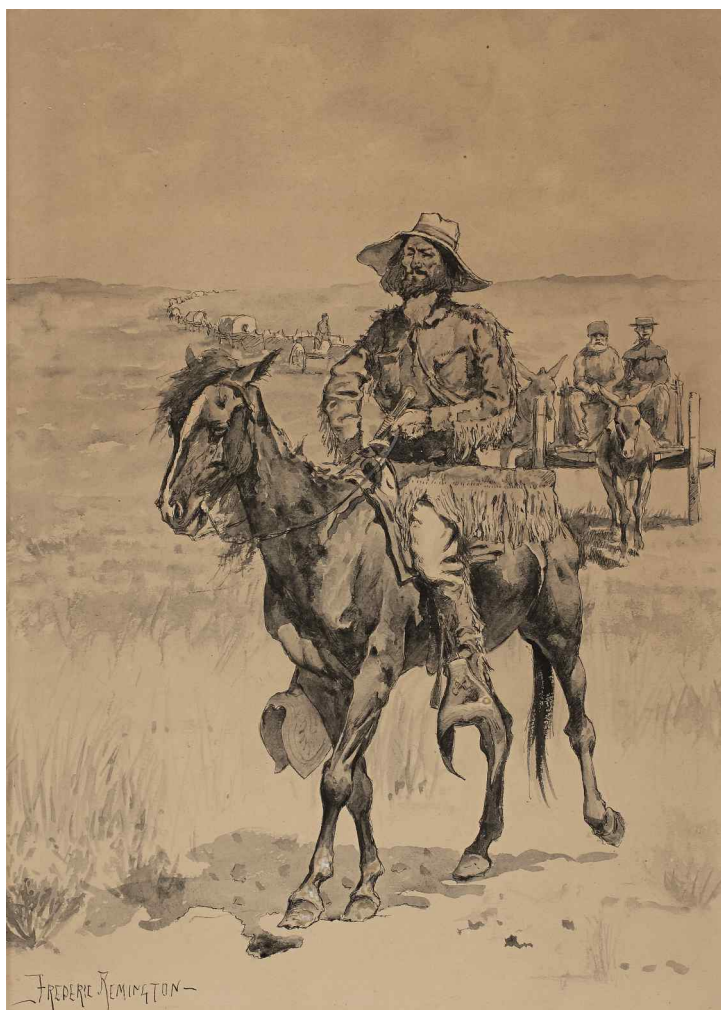
Mr. & Mrs. Phillip R. Norton
Acquired from the above by the present owner,
circa 1955

LITERATURE

John Bidwell, "The First Emigrant Train to California", *Century Magazine*, New York, November, 1890, p. 115, wood engraving illustrated

Peter Hassrick and Melissa Webster, *Frederic Remington: A Catalogue Raisonné of Paintings, Watercolors, and Drawings*, Seattle, 1996, no. 1083, p. 337, wood engraving illustrated

\$ 20,000-30,000



131

THOMAS HILL

1829 - 1908

Fishing in Yosemite Valley

signed *T. Hill*. (lower right)
oil on canvas
18 ¼ by 24 ¼ inches (46.4 by 61.6 cm)

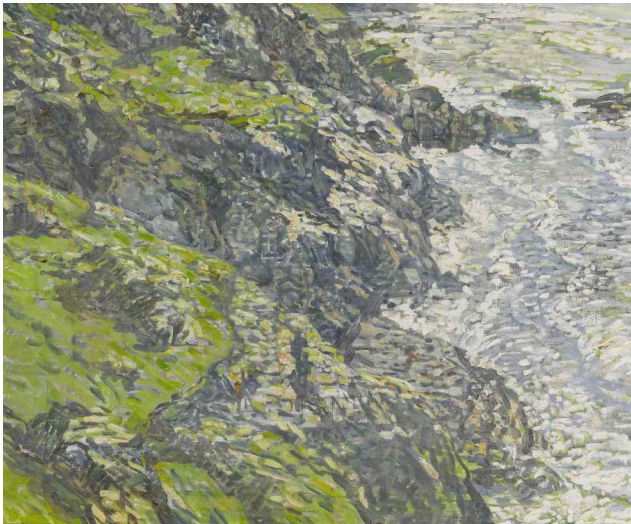
PROVENANCE

Acquired by the present owner, circa 1960s

\$ 12,000-18,000



132



133

133

PROPERTY OF WILKES UNIVERSITY, SOLD TO
ESTABLISH AN ART ENDOWMENT

WALTER ELMER SCHOFIELD

1867 - 1944

Land's End, Cornwall

with the artist's studio stamp (on the reverse);
titled *Land's End, Cornwall* (on the center
stretcher bar)

oil on canvas

30 by 36 inches (76.2 by 91.5 cm)

PROVENANCE

Mr. & Mrs. Philip Berman, Allentown,
Pennsylvania

Gift from the above to the present owner

\$ 7,000-10,000



134

134

FREDERICK JOHN MULHAUPT

1871 - 1938

Autumn

signed *Mulhaupt* (lower left)

oil on canvas

25 by 30 inches (63.5 by 76.2 cm)

PROVENANCE

Private Collection, New York

\$ 6,000-8,000



135

135

PROPERTY FROM THE ESTATE OF THOMAS J.
PERKINS

HERMANN HERZOG

1832 - 1932

Fisherman in a Landscape

signed *H. Herzog* (lower right)

oil on canvas

20 ¼ by 28 ¼ inches (51.5 by 71.7 cm)

\$ 5,000-7,000

THOMAS HILL

1829 - 1908

A Waterfall in the Sierras

signed *T. Hill.* (lower right)
oil on paper laid down on paperboard
20 ½ by 13 ¾ inches (52.1 by 35 cm)

PROVENANCE

Sale: Bonham's, San Francisco, June 11, 2003,
lot 4172
Acquired at the above sale by the present owner

\$ 15,000-25,000



136

MAHONRI MACKINTOSH YOUNG

1877 - 1957

The Branding Iron

inscribed *MAHONRI* (with the artist's fingerprint)
and with the *ROMAN BRONZE WORKS N.Y.*
foundry mark
bronze, dark brown patina on a ¾ inch painted
wood base
height: 15 ¼ inches (38.8 cm)
Executed circa 1924.

EXHIBITED

Andover, Massachusetts, Addison Gallery of
American Art, Phillips Academy, *Mahonri Young
Retrospective*, 1940, no. 13, p. 13

\$ 5,000-7,000



137



138

138

MORTON KÜNSTLER

b. 1931

Absolution Before Victory

signed © MKünstler and dated '12 (lower left)
oil on canvas
20 by 42 inches (50.8 by 106.7 cm)

EXHIBITED

Reading, Pennsylvania, Reading Public Museum, *Remembering the Battle of Gettysburg – The Civil War Art of Mort Künstler*, 2013
Raleigh, North Carolina, North Carolina Museum of History; Hagerstown, Maryland, Washington County Museum of Fine Arts, *For Us the Living - The Civil War Art of Mort Künstler*, 2013-14
Stockbridge, Massachusetts, The Norman Rockwell Museum; Winchester, Virginia, Museum of the Shenandoah Valley; Canadian, Texas, Citadelle Art Foundation; Stony Brook, New York, The Long Island Museum of American Art, History, and Carriages, *Mort Künstler: The Art of Adventure*, 2014-16, p. 14, illustrated

LITERATURE

Michael Clawson, "Spirit of Adventure," *Western Art Collector*, New York, 2014, pp. 62-3, illustrated
Article, "Museum to show Künstler's work," *Northern Virginia Daily Online*, May 8, 2015, <http://www.nvdaily.com/news/local-news/2015/05/museum-to-feature-work-of-mort-kunstler/>.

\$ 15,000-25,000

139

PROPERTY OF WILKES UNIVERSITY, SOLD TO
ESTABLISH AN ART ENDOWMENT

HARRY LEITH-ROSS

1886 - 1973

Soldier's Grave

signed *Leith-Ross* (lower left)
oil on canvas
24 by 38 inches (61 by 96.5 cm)
Painted in 1948.

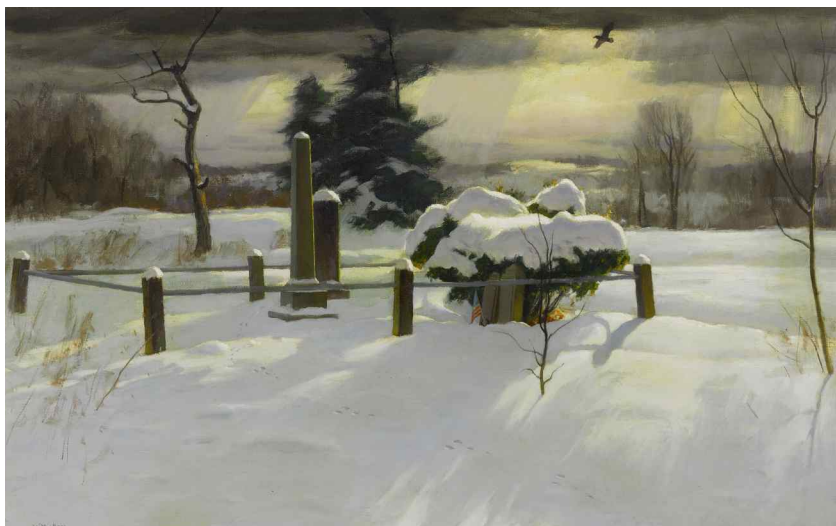
PROVENANCE

Dr. James Powell, Pennsylvania
Gift from the above to the present owner

EXHIBITED

Philadelphia, Woodmere Gallery, 1948, prize
winner
Pittsburgh, Carnegie Institute, 1948
New York, National Academy of Design, *149th
Annual Exhibition*, 1974, no. 118, p. 15

\$ 5,000-7,000



139

140

JOHN J. HAMMER

1842 - 1906

The Village Barefoot

signed *John J Hammer* (lower right)
oil on paperboard
16 3/4 by 10 5/8 inches (42.5 by 27.3 cm)
Painted circa 1885.

PROVENANCE

Sale: Mystic Fine Arts, Mystic, Connecticut,
January 4, 1995, lot 147
Jean and Graham Williford, Fairfield, Texas (sold:
Heritage Auctions, Dallas, May 2, 2015, lot 68160)
Acquired at the above sale by the present owner

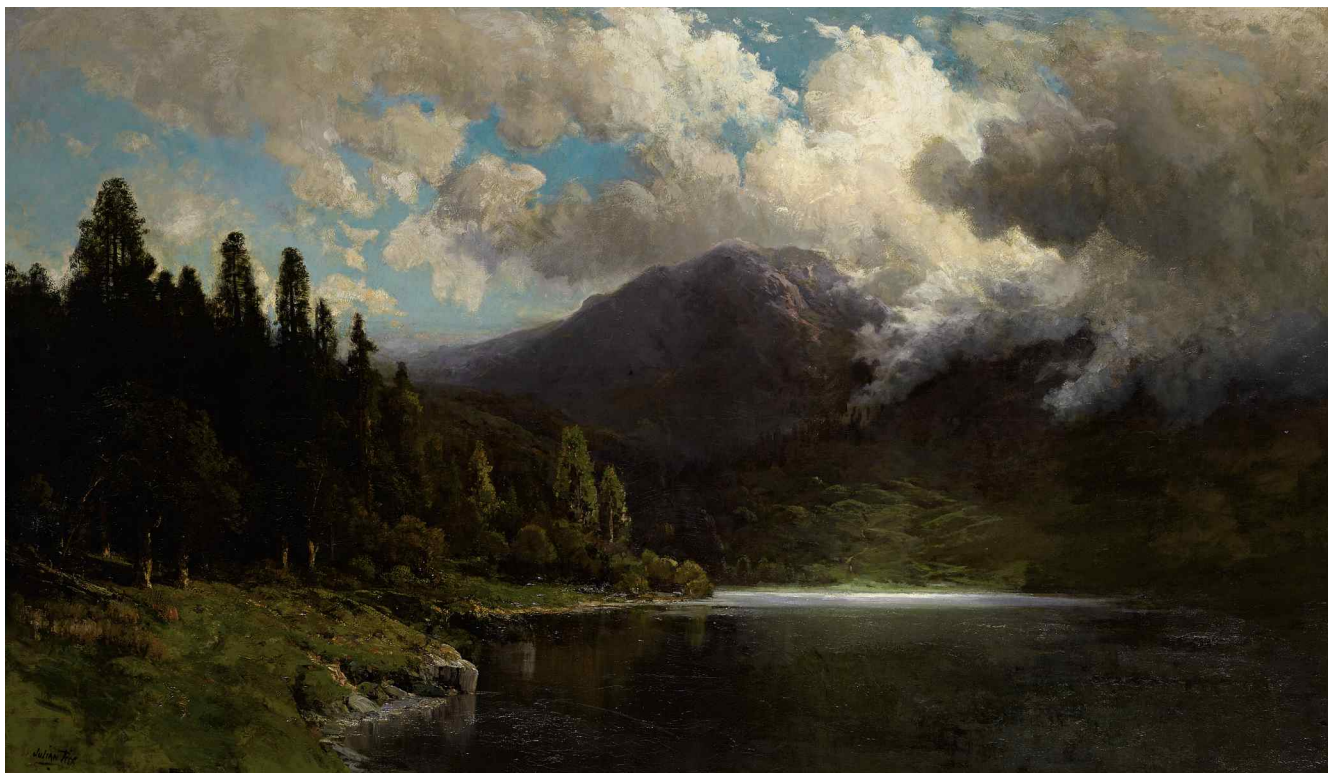
EXHIBITED

New York, National Academy of Design, *Spring
Exhibition*, 1885, no. 405, p. 37

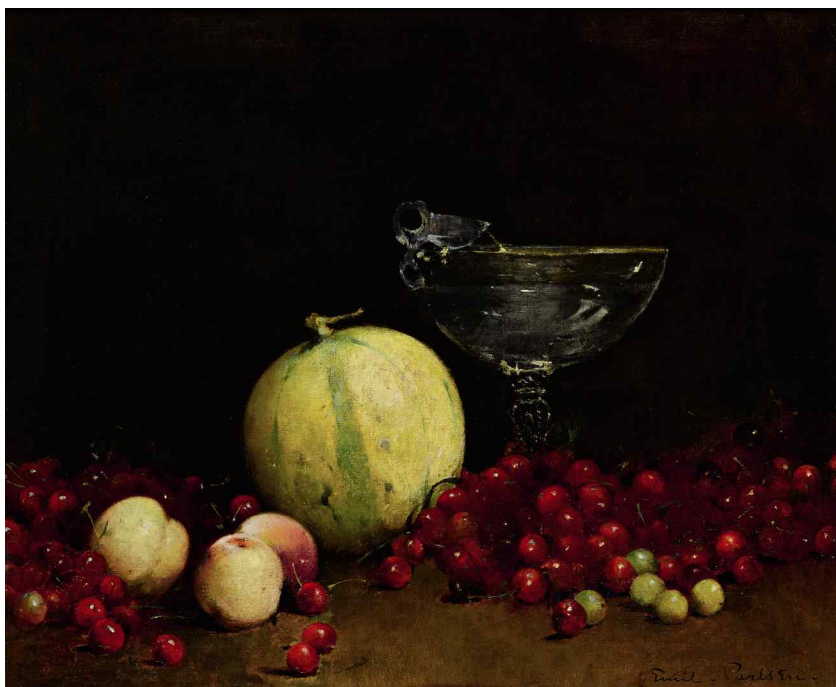
\$ 5,000-7,000



140



141



142

141

PROPERTY OF WILKES UNIVERSITY, SOLD TO
ESTABLISH AN ART ENDOWMENT

JULIAN WALBRIDGE RIX

1850 - 1903

Green Mountains, Vermont

signed *Julian Rix* (lower left)

oil on canvas

40 by 68 inches (101.6 by 172.7 cm)

PROVENANCE

Leonard D. Henry

Mr. and Mrs. Frank M. Henry (acquired from the
above)

Gift from the above to the present owner, 1991

\$ 25,000-35,000



143

142

EMIL CARLSEN

1853 - 1932

Still Life with Cherries, Melon and Nectarines

signed *Emil. Carlsen.* (lower right)
oil on canvas
20 by 24 inches (50.8 by 61 cm)
Painted circa 1893.

This work is included in the Emil Carlsen Archives and can be accessed at <http://emilcarlsen.org/>. We thank Bill Indursky for his assistance in the cataloging of this lot.

PROVENANCE

Gerald Peters Gallery, New York
Sale: Sotheby's, New York, September 23, 1993, lot 144
Acquired at the above sale by the present owner

\$ 18,000-22,000

143

ALBERT BIERSTADT

1830 - 1902

Ocean Pool, Farallon Islands, California

signed *ABierstadt* (lower right)
oil on paper laid down on board
16 by 20 inches (40.6 by 50.8 cm)
Painted circa 1872.

We thank Melissa Webster Speidel, President of the Bierstadt Foundation and Director of the Albert Bierstadt catalogue raisonné project, for her assistance in the cataloging of this lot.

PROVENANCE

Galleries Maurice Sternberg, Chicago, 1978
Forest Fenn, Santa Fe, 1979
Sale: Christie's, New York, October 24, 1979, lot 185, as *Ocean Pool, Parralan Islands*
Sale: Christie's, New York, September 27, 1985, lot 70
Private Collection, California
Ira Spanierman Gallery, New York
Acquired from the above by the present owner

In a letter from Gordon Hendricks regarding this work, he states, "The Farallons are islands twenty miles due west of San Francisco, and were the inspiration for several large pictures by the artist, including the well-known *Seal Rocks, Farallon Islands* in the New Britian Museum of American Art."

\$ 70,000-100,000



144

144

FROM A PRIVATE GEORGIA COLLECTION

DAVID JOHNSON

1827 - 1908

A Scene At Ramapo, New York

signed with the artist's initials *DJ* (lower left);

signed *David Johnson*, and titled *A Scene at Ramapo, N-Y.* (on the reverse)

oil on canvas

12 by 18 inches (30.5 by 45.7 cm)

PROVENANCE

Private Collection, New York, circa 1935

By descent from the above to the present owner

The first railroad line in Rockland County, built in 1841, ran from Ramapo to Piermont. At the extreme left of this painting, you can see a train car with steam entering the picture plane.

\$ 20,000-30,000



145

145

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

THOMAS WORTHINGTON WHITTREDGE

1820 - 1910

Scene on the Upper Delaware, State of New York

signed *W Whittredge* (lower right)
Oil on canvas
17 by 23 inches (43.2 by 58.4 cm)
Painted circa 1872-75.

PROVENANCE

Kennedy Galleries, New York
Norman Hirschl, New York
Preston Morton Collection of the Santa Barbara Museum of Art, California, 1960 (gift from the above)
Acquired from the above by the present owner

EXHIBITED

Washington, D.C., Adams Davidson Galleries, *Quiet Places: The American Landscapes of Worthington Whittredge*, 1982, no. 21, p. 58, illustrated

LITERATURE

Katherine Harper Mead, *The Preston Morton Collection of American Art*, Santa Barbara, 1981, p. 101, illustrated
Anthony F. Janson, *Worthington Whittredge*, Cambridge, Massachusetts, 1989, pp. 131, 133, 180, fig. 99, illustrated

With regards to the present work, Anthony F. Janson states that, "The essential qualities of his style are demonstrated by a group of landscapes along the Delaware River, which lies southwest of the Catskills, just beyond the Shawungunk River. The masterpiece among these paintings is *Scene on the Upper Delaware, State of New York* . . . In it, the intuitive apprehension of light receives its most radiant expression of all Whittredge's paintings. He uses a myriad of small, pointed brushstrokes to suggest forms through the sparkling play of colored light across the landscape, which achieves an extraordinary range of visual effect surpassing anything he had painted before. Light becomes the expression of an immediate, yet profoundly lyrical response to a visual impression. The serene naturalism evinces an unusual receptiveness to nature, which the artist allows to speak directly through his innately poetic sensibility." (see Anthony F. Janson, op. cit., p. 131)

\$ 50,000-70,000



146



147

146

WILLIAM HOLBROOK BEARD

1824 - 1900

The Phantom Crane

signed *W. H. Beard* and dated 1891. (lower left)
oil on canvas
32 by 18 1/8 inches (81.3 by 46 cm)

PROVENANCE

Childs Gallery, Boston

\$ 20,000-30,000

147

GEORGE HENRY SMILLIE

1840 - 1921

VILLA ARCOMATIC, LAKE COMO

signed *Geo. H. Smillie* and dated 1900 (lower left)
watercolor on paper laid down on board
13 3/4 by 20 5/8 inches (35 by 52.5 cm)

PROVENANCE

Mrs. Lyle Bentzen
The Dixon Gallery and Gardens, 1978 (acquired
from the above and sold: Sotheby's, New York,
March 8, 2007, lot 60)
Acquired at the above sale by the present owner

\$ 5,000-7,000



148

148

FRANCIS AUGUSTUS SILVA

1835 - 1886

Early Moonrise, Coney Island

signed *F. A. Silva* (lower left)

oil on canvas

12 by 20 inches (30.5 by 50.8 cm)

PROVENANCE

F.A. Waterman, Providence, Rhode Island, 1886
(acquired from the artist)

Charles Henry Warren and Annie Rogers
Nightingale, Providence, Rhode Island, 1886
(acquired from the above)

By descent to the present owner

\$ 40,000-60,000



149

149

PROPERTY FROM AN AMERICAN PRIVATE COLLECTOR

ALBERT BIERSTADT

1830 - 1902

River Valley Landscape

signed *ABierstadt* (lower left)

oil on canvas

8 ¼ by 12 ¼ inches (21 by 31.1 cm)

PROVENANCE

Sale: Sotheby's, New York, June 20, 1985, lot 48
Acquired at the above sale by the present owner

\$ 10,000-15,000

150

PROPERTY OF WILKES UNIVERSITY, SOLD TO ESTABLISH AN ART ENDOWMENT

IRVING RAMSAY WILES

1861 - 1948

Reynolds Miller

signed *Irving R Wiles* and dated 1903 (lower left)

oil on canvas

52 by 32 inches (132.1 by 81.3 cm)

PROVENANCE

Eleanor Miller, Bethlehem, Pennsylvania
Gift from the above in Memory of David Santee Miller, 1994

EXHIBITED

New York, Society of American Artists, *Twenty-fifth Annual Exhibition*, 1903

\$ 12,000-18,000



150

PROPERTY FROM THE MINNEAPOLIS
INSTITUTE OF ART SOLD TO BENEFIT FUTURE
ACQUISITIONS

ROBERT HAVELL JR.

1793 - 1878

View of the Hudson from Horton's Road near Croton

inscribed *Havell Sing Sing* (on the upper stretcher
bar, possibly in another hand)
oil on canvas
29 by 40 inches (73.7 by 101.6 cm)

PROVENANCE

Daniel H. Farr, Co., New York, by March 23, 1935
Ehrich-Newhouse Galleries, New York, 1935
Acquired from the above by the present owner,
1935

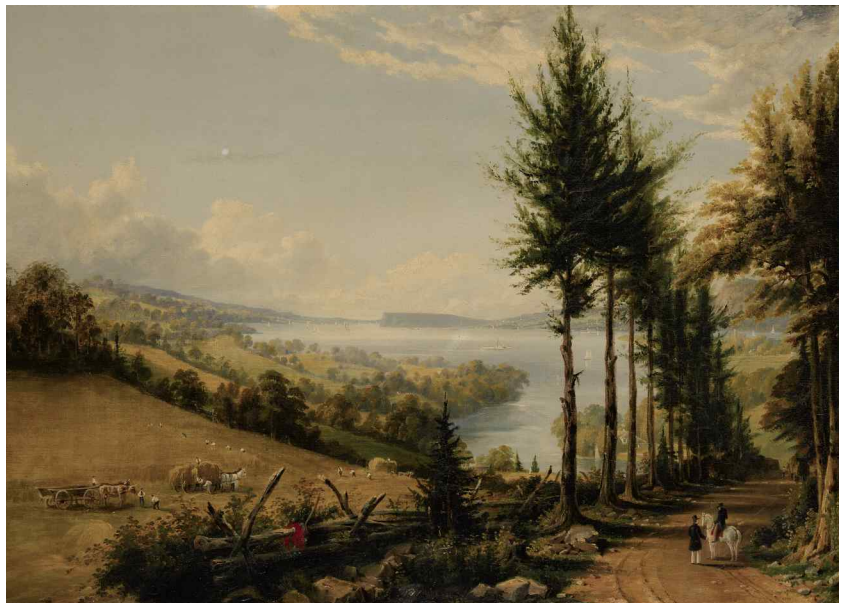
EXHIBITED

St. Paul, Minnesota, Women's City Club, 1953
Salt Lake City, Utah, The University of Utah,
American Painting 1850, 1976

LITERATURE

"A Landscape by Robert Havell, Jr.," *The
Minneapolis Institute of Arts Bulletin*, May 4, 1935,
p. 89, illustrated
Wolfgang Born, *American Landscape Painting*,
New Haven, 1948, p. 51, fig. 31, illustrated
*Catalogue of European Paintings in The
Minneapolis Institute of Arts*, Minneapolis, 1970,
no. 33, p. 73, illustrated

\$ 8,000-12,000



151

SAMUEL FINLEY BREESE MORSE

1791 - 1872

Charles Brickett Haddock

oil on canvas
oval: 27 by 22 inches (68.6 by 55.9 cm)
Painted circa 1816-18.

PROVENANCE

By descent in the family of the sitter to the
present owner

Charles Brickett Haddock was a noted diplomat,
legislator, and professor of Intellectual Philosophy
at Dartmouth College. It has been theorized
that this portrait was painted in the summer of
1816, shortly after Haddock's graduation from
Dartmouth, as Morse was painting in Hanover
New Hampshire at this time.

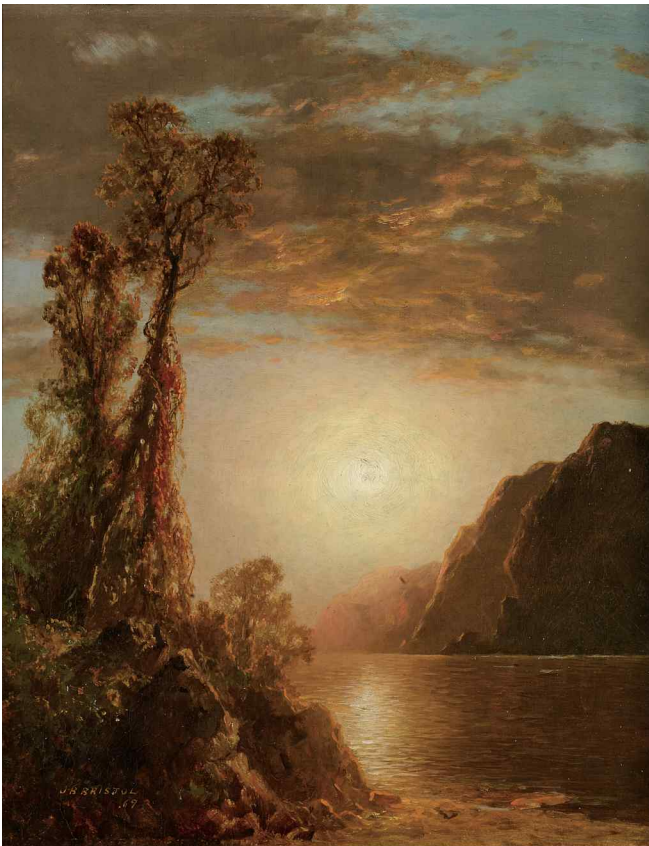
\$ 5,000-7,000



152



153



154

153

WILLIAM LOUIS SONNTAG

1822 - 1900

The Day is Done

signed *W.L. Sonntag* and dated 82. (lower right)
oil on canvas
12 by 20 inches (30.5 by 50.8 cm)

PROVENANCE

Private Collection, Charleston, South Carolina

\$ 3,000-5,000

154

JOHN BUNYAN BRISTOL

1826 - 1909

Sunset

signed *J B Bristol* and dated .69 (lower left)
oil on canvas
17 by 14 $\frac{3}{4}$ inches (43.2 by 37.5 cm)

PROVENANCE

Private Collection, Charleston, South Carolina

\$ 2,000-4,000



155

155

JERVIS MCENTEE

1828 - 1891

Windy Day After a Snowstorm

signed with the artist's initials *J.M.* (lower left)
oil on panel
14 by 24 inches (35.6 by 61 cm)

PROVENANCE

Mancini Galleries, Chicago
Private Collection, Chicago, 1966 (acquired from
the above)
By descent to the present owners

\$ 15,000-25,000

156

BENJAMIN WEST CLINEDINST

1859 - 1931

The Remedy

signed *B. West Clinedinst* (lower left) and dated
Picardi 1886 (lower right)
oil on canvas
45 by 44 1/4 inches (114.3 by 112.4 cm)

PROVENANCE

Sale: Sotheby's, New York, September 24, 1992,
lot 20
Acquired at the above sale by the present owner

\$ 6,000-8,000



156



157

157

THOMAS BIRCH

1779 - 1851

Castle William, New York Harbor

oil on canvas

17 ¼ by 26 inches (43.9 by 66 cm)

PROVENANCE

Frank S. Schwarz & Son, Philadelphia

Acquired from the above by the present owner,
1989

A similar view of New York harbor by Birch, painted in 1827, is in the Museum of the City of New York. This view from the southern tip of Manhattan looking toward Staten Island, shows Castle William on the left. Castle William was built on Governor's Island in 1811 and was used to help fortify the harbor during the War of 1812.

\$ 30,000-50,000

158

PROPERTY FROM A DISTINGUISHED AMERICAN
COLLECTION

EDWARD MORAN

1829 - 1901

Sailing at Sunset

signed *Edward Moran* (lower left)
oil on canvas
14 by 21 ½ inches (35.6 by 44.5 cm)

\$ 20,000-30,000



158

159

XANTHUS RUSSELL SMITH

1839 - 1929

Hove To for the Pilot

signed *Xanthus Smith* and dated 1881. (lower
left); signed *Xanthus Smith* and titled *Hove To for
the Pilot* (on the reverse)
oil on canvas
20 ¼ by 30 ¼ inches (51.5 by 76.9 cm)

PROVENANCE

Vose Galleries, Boston
Acquired from the above by the present owner,
1989

\$ 20,000-30,000



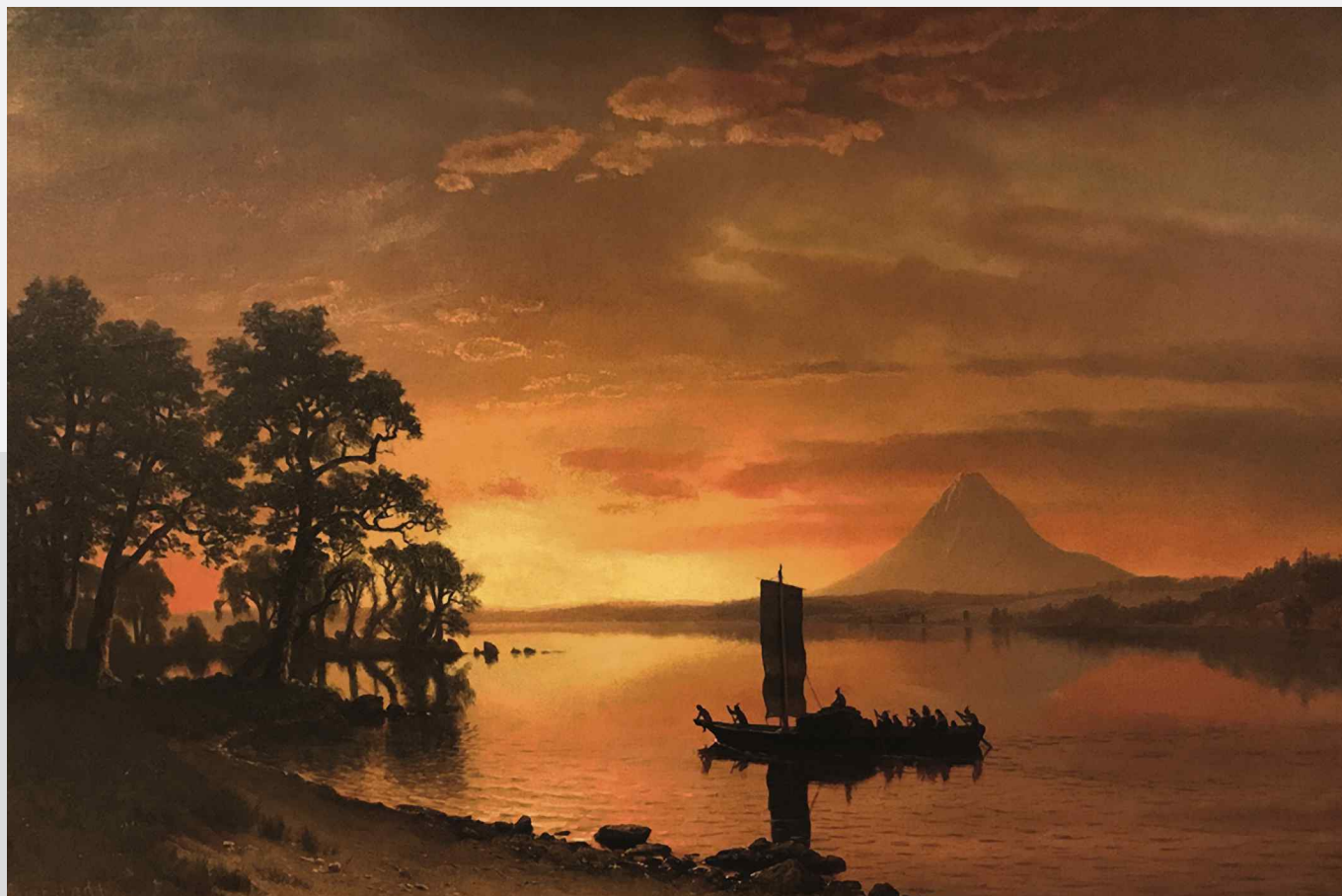
159

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Property from a Distinguished
American Collection
ALBERT BIERSTADT
*Indians on the Columbia River with
Mount Hood in the Distance*, 1867
Estimate \$1,500,000–2,500,000



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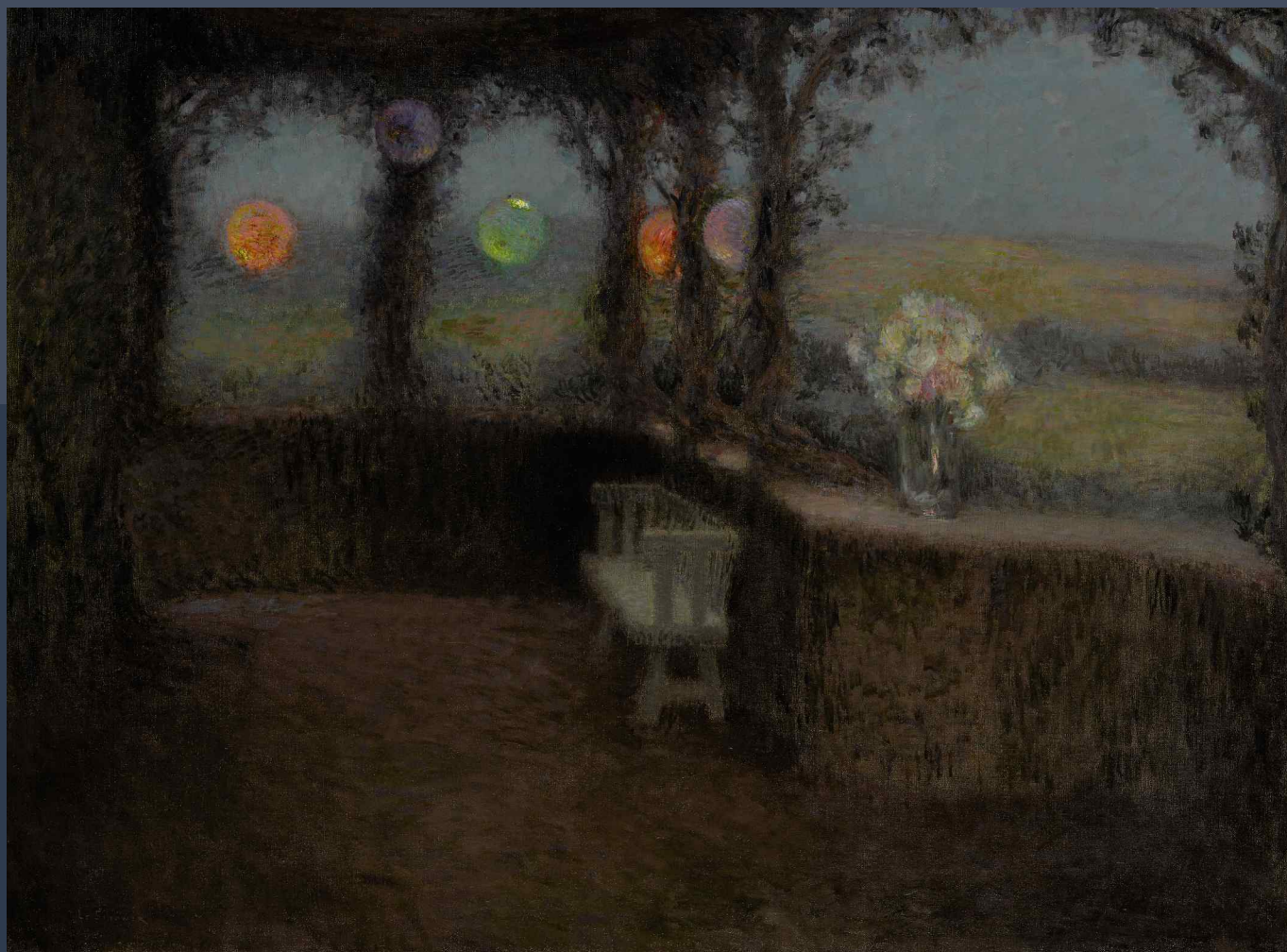
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Property from a Private Collection

HENRI LE SIDANER
La Tonnelle, 1902
Estimate \$125,000–175,000



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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 sales room 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.

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 certainty 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.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice Giraud-Rivière. CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After Maurice Giraud-Rivière. CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure of a Woman. CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

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Bonnie Morrison
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Ellen Warfield

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