

# BENT.

**AUCTION NYC**

**27 JUNE 2019**



**Sotheby's** EST. 1744

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## EXHIBITION TIMES

### New York

Wednesday 19 June 10 am - 5 pm  
Thursday 20 June 10 am - 5 pm  
Friday 21 June 10 am - 5 pm  
Saturday 22 June 10 am - 5 pm  
Sunday 23 June 1 pm - 5 pm  
Monday 24 June 10 am - 5 pm  
Tuesday 25 June 10 am - 5 pm  
Wednesday 26 June 10 am - 5 pm

#### FRONT COVER

© Lissa Rivera, *Poolside Family Home*, 2015, Archival pigment print, Courtesy of ClampArt, New York City

#### BACK COVER

© Catherine Opie, Courtesy Regen Projects, Los Angeles and Lehmann Maupin, New York, Hong Kong, and Seoul



# BENT.

**AUCTION NYC**  
**THURSDAY 27 JUNE 2019 10 AM**

EXHIBITION 19-26 JUNE  
SALE N10047

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A PORTION OF SOTHEBY'S BUYER'S PREMIUM FROM THE SALE WILL BE DONATED  
TO THE LESBIAN, GAY, BISEXUAL, AND TRANSGENDER COMMUNITY CENTER.

SOTHEBYS.COM/BENT



日身張延

THIS PAGE  
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**SOTHEBY'S**

**AND**

**THE**

**LGBTQ**

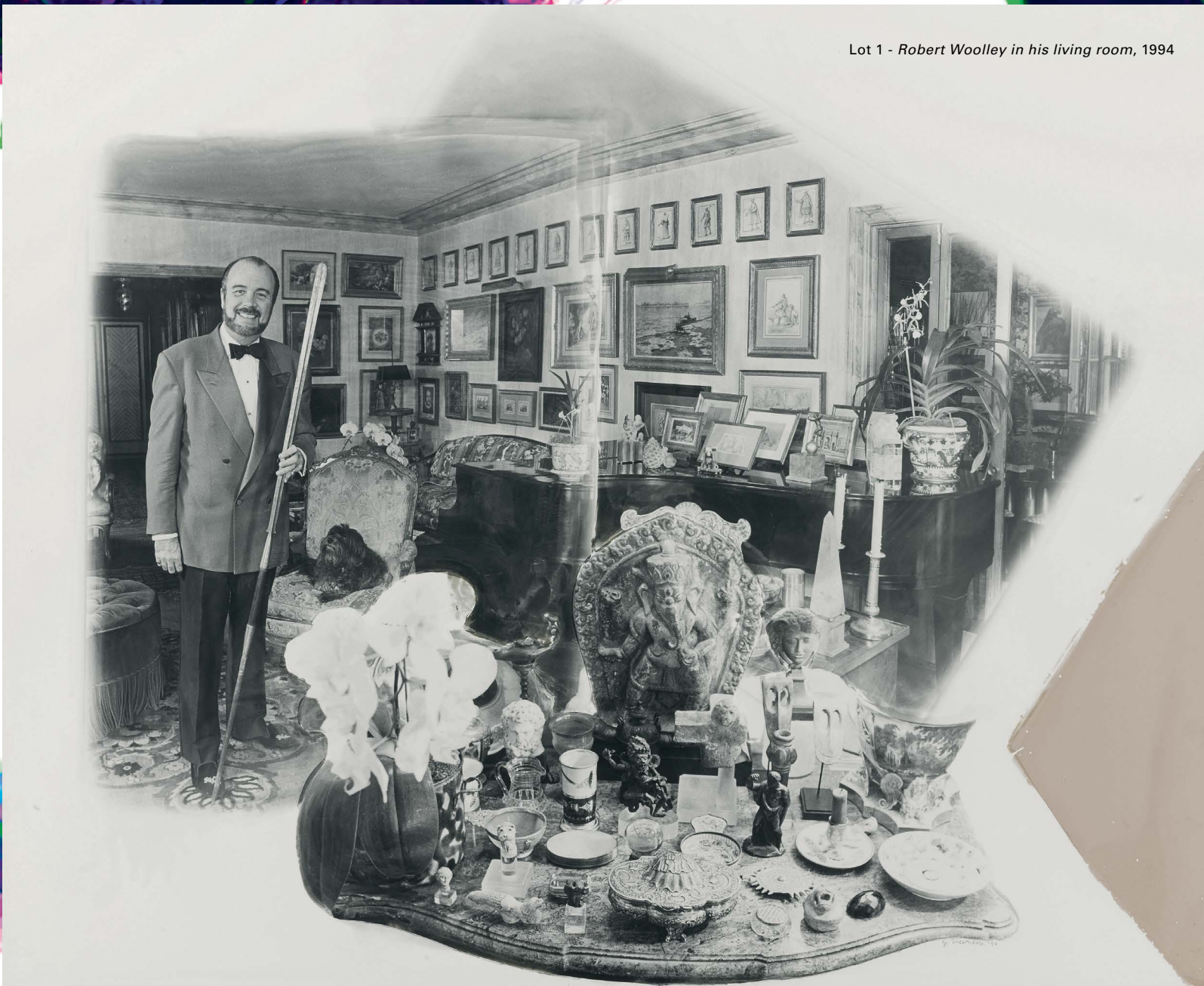
**COMMUNITY**

**BY**  
**BENJAMIN**  
**DOLLER**

SOTHEBYS.COM/BENT



Lot 1 - Robert Woolley in his living room, 1994



Among the myriad of things that make me proud to work at Sotheby's is the early and continued support the company has shown towards the LGBTQ community.

Very soon after I started here, in the fall of 1979, I overheard the late Robert Woolley, our former Head of Decorative Arts, speaking openly about his "lover, Jeffrey." I clearly remember those words and remember feeling shocked that anyone would have the guts (and courage) to be so open about his sexuality at work. Robert was a great auctioneer and set a new standard for how outrageous one could be as a charity auctioneer. He was also a role model for so many young people who needed the courage to be comfortable with who they were at a time when staying in the closet, especially at work, was the norm.

Throughout the AIDS crisis Sotheby's routinely hosted charity events to raise money and awareness. Tragically we lost many colleagues, including Woolley (as he was known), and our management and staff could always be counted on for comfort and support.

I was very touched when my colleagues came up with the idea for this auction. I am happy to publicly thank Sotheby's for offering a supportive and nurturing place for the LGBTQ community during a time when few organizations would. And I am proud to note that the tradition continues today, with the community well-represented across our global organization – from executive leadership to recent graduates embarking on their careers.

We are pleased to offer a portion of the proceeds from the sale to support The Center, which has provided programs for health, wellness and community connection for the LGBTQ community of New York City since its founding in 1983. We do this in the memory of the many colleagues we lost to AIDS, and to help promote diversity and tolerance in all aspects of life.

*Benjamin Doller*  
Executive Vice President, Chairman, Americas



PROPERTY OF SOTHEBY'S SOLD TO BENEFIT  
THE CENTER

## △ □ 1 Gerald Incandela

b. 1952

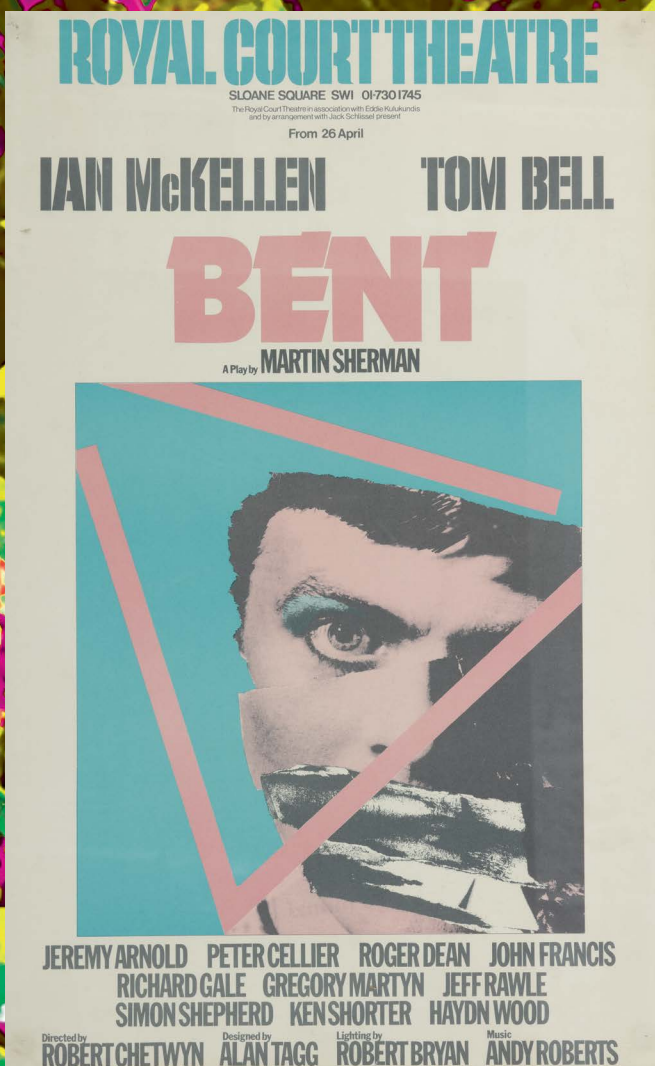
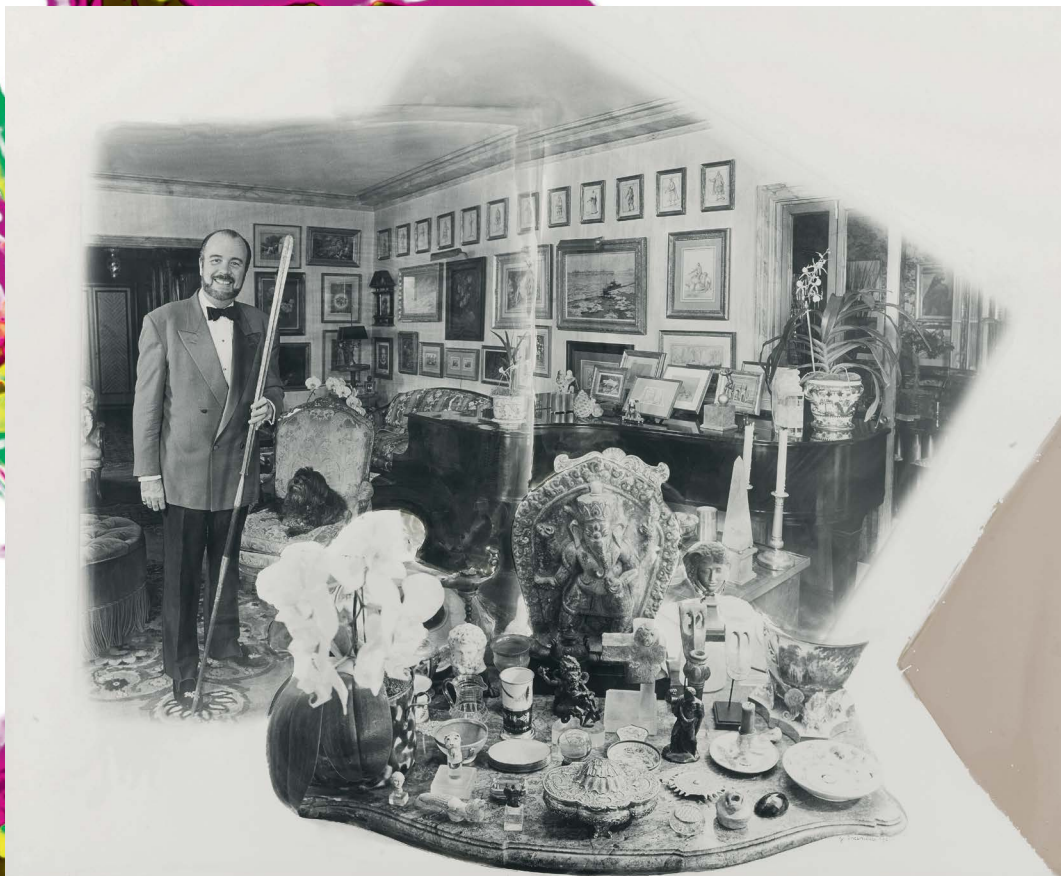
*Robert Woolley In His Living Room*

signed and dated '94 in ink on the image, framed  
large-format gelatin silver print  
39½ x 49 in.; 100.3 x 124.46 cm  
1994.

### PROVENANCE

Sotheby's New York, 24 January 1997, sale 6947,  
lot 38

\$ 2,000-3,000



## 2 Poster for the original production of Martin Sherman's Bent

lithographed poster

19⅞ x 12½ in.; 50.5 x 31.7 cm

Martin Sherman's groundbreaking play *Bent* was first presented at the Royal Court Theatre in London in spring of 1979. The production was directed by Robert Chetwyn and starred Ian McKellen and Tom Bell. The play transferred to the West End and then opened on Broadway the following year with Richard Gere and David Dukes in the lead roles.

The play is set in Berlin in 1934, following the Night of the Long Knives, and focuses on the persecution of homosexuals in Nazi Germany. *Bent* is justly celebrated for drawing attention to a heretofore little-known and little-discussed aspect of the deadly repression of the Third Reich.

\$ 500-700





3



4

### 3 Ryan McGinley

b. 1977

*'Aki in the Hot Springs'*

signed, titled, dated 2001/2002 and editioned 1/6 in ink on a label and with a Peter Hay Halpert Fine Art label on the reverse of the mount

laminated chromogenic print, flush-mounted

39¼ x 29¾ in.; 101 x 75.6 cm

2001, printed in 2002, this work is number 1 from an edition of 6.

#### PROVENANCE

Peter Hay Halpert Fine Art, New York

Acquired by the present owner from the above in 2002

**\$ 8,000-12,000**

### 4 Lissa Rivera

b. 1984

*Poolside, Family Home*

framed, a ClampArt, New York, label on the reverse archival pigment print

30 x 20 in.; 76.2 x 50.8 cm

2015, this work is number 3 from an edition of 5, plus 2 artist's proofs.

In 2014, Lissa Rivera began her photographic series *Beautiful Boy* as a way to offer her friend BJ Lillis realization of his 'genderqueer' identity, which he expresses through wearing women's clothes. Rivera has noted, 'So much of identity is constructed from looking at pictures; looking at photographs and looking at a film can really change who you are.' Lillis' lithe form, sleek bathing cap, red lips, and intense gaze evoke the starlets of classic cinema and the work of twentieth-century fashion photographers such as Cecil Beaton (see lot 71) and Slim Aarons. 'The work really gives permission for women to look at women and for men to look at men, and for people to be nothing or anything or everything,' insists the photographer.

**\$ 3,000-5,000**





5

PROPERTY FROM AN IMPORTANT CORPORATE ART COLLECTION

## 5 Gillian Wearing

b. 1963

*Signs that say what you want them to say and not Signs that say what someone else wants you to say (Queer and Happy)*

framed, James Cohan Gallery, New York, and Maureen Paley labels on the reverse

chromogenic print, flush-mounted

54½ x 36 in.; 138.4 x 91.4 cm

1992-93, this work is number 1 from an edition of 10, plus 1 artist's proof.

### PROVENANCE

Maureen Paley, London

Acquired from the above by the present owner in 2007

One of the most prominent members of the Young British Artists, Gillian Wearing often explores the difference between the private self and the public persona in her photographic works. For this series, Wearing asked people on the street to write on a cardboard sign what they were thinking at that moment and then photographed them, often revealing deeply personal truths.

**\$ 12,000-18,000**



PROPERTY FROM AN IMPORTANT NEW  
YORK COLLECTION

## 6 Catherine Opie

b. 1961

### *Dyke*

framed to the photographer's specifications  
chromogenic print, flush-mounted  
39½ x 29½ in.; 100.3 x 74.9 cm  
1993, this work is number 8 from an edition  
of 8.

### PROVENANCE

Regen Projects, Los Angeles  
Acquired from the above by the present owner  
in 1995

### REFERENCES

*Catherine Opie: American Photographer*, New  
York 2008, p. 75, illustrated in color

\$ 20,000-30,000



6

Catherine Opie has declared, 'I am an American photographer. I have represented this country and this culture. And I'm glad that there is a queer, out, dyke artist that's being called an American photographer.' Images from her series *Portraits* (1993-97) offer a blunt visual counterpoint to mainstream heterosexual culture by showcasing the tattoos, piercings, and clothing favored by members of the LGBTQ community. In the mid-1990s, Opie made frequent trips from her home base in Los Angeles to San Francisco, where she had become a participant in the Bay Area's vibrant sadomasochistic leather culture while she was a graduate student at the San Francisco Art Institute. Opie explained in a 1994 interview, 'The leather scene was about community for me, and I was inspired by all these people who were giving themselves the freedom to image themselves however they saw fit.'

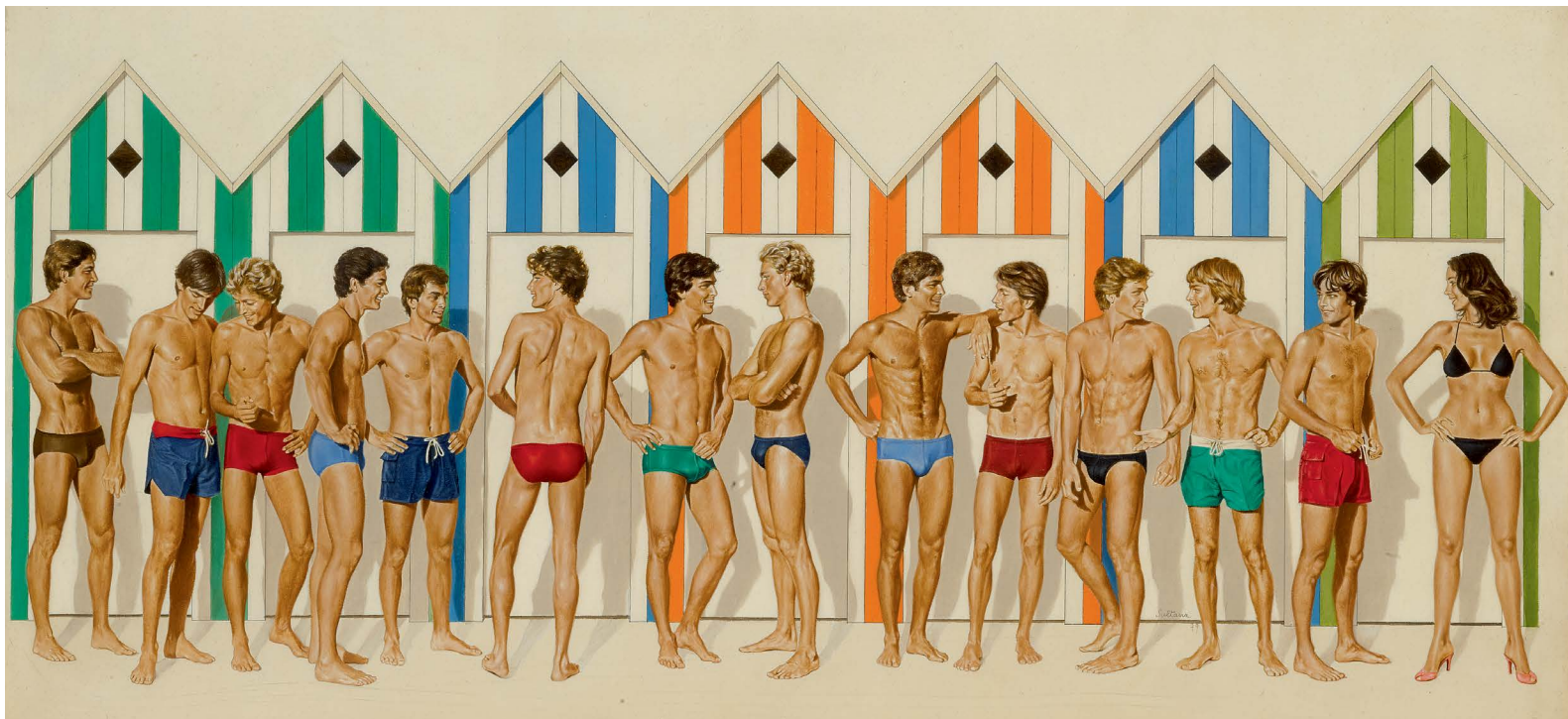
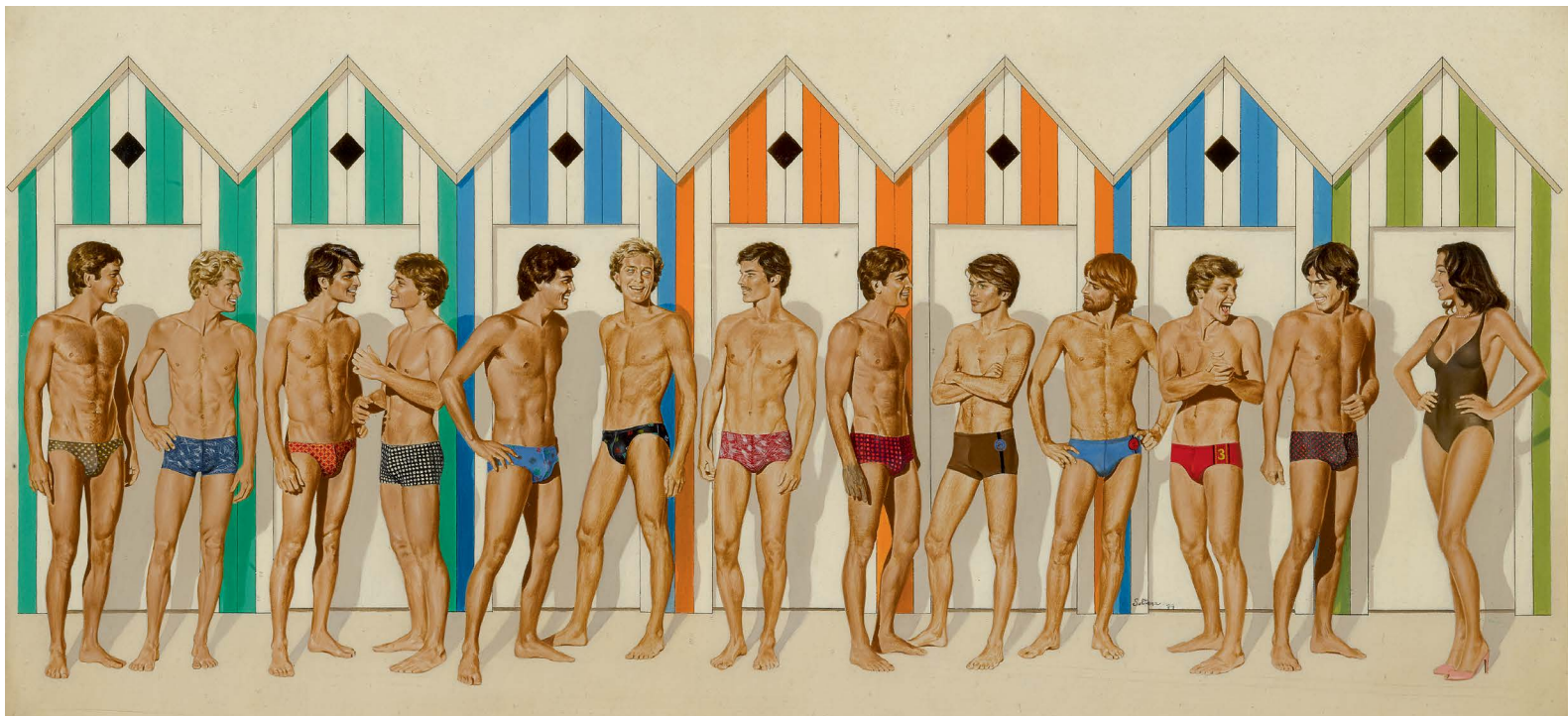
Opie used a 4 x 5 camera to make highly detailed photographs that position each sitter against a solid backdrop in order to highlight each person's individual style. Opie has explained, 'the colored backdrop allows your eye to go through the photograph in a different way than if it was, say, a person sitting in their house. It's about separating the subject from their world, but still representing their world through their body.' Opie's disengagement of her subjects from their natural surroundings reflects the

influence of Hans Holbein the Younger's regal sixteenth-century portrait paintings of historical figures such as Henry VIII, Sir Thomas More, and Christina of Denmark. Taking Holbein's work as a point of reference, Opie captured well-known people including Ron Athey, Diane DiMassa, and Justin Bond. She also made a full-length portrait of Bo (see lot 26), Opie's mustached drag king persona dressed in a sleeveless plaid shirt, jeans, and work boots. 'Bo's a character I just fell in love with. He represents the quiet, psychopath side of me and is a way for me to play with ideas Cathy would never be able to play with,' the artist has explained.

*Dyke* engages with many of the same formal and social issues as the *Portraits* series. Rather than focusing on her unnamed subject's face, in the present photograph Opie trains her camera on the back of a woman whose cropped hair and fair skin are punctuated by a tattoo of the word 'dyke' at the nape of her neck. By claiming a moniker that in other contexts might be a slur, the sitter proudly owns her sexuality – and by extension, her chosen community – etching it permanently on her body. The vivid blue damask used for the backdrop alludes to traditional materials and conservative values, as does the Old English font of the tattoo. Opie brilliantly juxtaposes the overall formal harmony of the picture with its subversive context to make a complex image exploring nuances of sexuality and gender.

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## 7 Jacques Sultana

*Thirteen Young Men and a Young Woman —  
Twelve Young Men and a Young Woman*

two paintings, circa 1979–1980

oil on canvas

each, 14¾ x 30½ in.; 37.5 x 77.5 cm

**BOYS IN THE SAND.** These two paintings were done for a trade advertisement for Eminence, a French manufacturer of men's swimsuits and underwear. The ad contained these two paintings and one other similar image by Sultana.

The trade advertisement, which is a large poster-sized tableau for salesmen is included in the lot. Also included are two autograph letters in English from the artist to collector J. B. Rund (Paris, 18 November and 18 December 1980).

THESE EVOCATIVE PAINTINGS ARE PERFECT FOR A SMART HOME IN THE FIRE ISLAND PINES. A STURDY HOUSEBOY COULD EASILY MANAGE BOTH OF THEM AT ONCE ON THE SAYVILLE FERRY.

### PROVENANCE

J. B. Rund (bookplate on the backing on the verso of the frames)

\$ 4,000-6,000



PROPERTY FROM THE COLLECTION OF MR.  
SEYMOUR STEIN

## 8 Walter Crane

1845 - 1915

### *A Diver*

indistinctly signed *CRANE* in two places (on the  
stretcher)

watercolor and gouache on paper laid down on canvas  
22 x 26 in.; 55.9 x 66 cm

### PROVENANCE

Phillips, London, March 14, 1983, lot 15, illustrated  
Sotheby's, London, June 5, 1996, lot 133, illustrated

### EXHIBITED

Probably, Liverpool, Walker Art Galleries, *Fourteenth  
Annual Exhibition of Modern Pictures*, 1884  
London, Royal Institute of Painters in Water Colour, 1884,  
no. 1081  
Possibly, Boston, Museum of Fine Arts, *The English Water  
Colors at the Museum of Fine Arts Boston*, 1885, no. 123  
London, Royal Institute of Painters in Water Colour, 1888  
Paris, *Exposition Universelle*, 1889, no. 203

### REFERENCES

*The Artist*, London, June 1, 1884, vol. V, no. 54, p. 165  
*The Magazine of Art*, London, September 1884, vol. VII, p.  
xlvii  
"The Easter Art Annual for 1898: The Work of Walter Crane,  
With Notes by Himself," *The Art Journal*, London, 1898, p.  
26  
Paul George Konody, *The Art of Walter Crane*, London,  
1902, p. 124  
Walter Crane, *An Artist's Reminiscences*, London, 1907, p.  
334  
*The Builder*, London, 1915, p. 278  
Isobel Spencer, *Walter Crane*, London, 1975, p. 130

**\$ 10,000-15,000**



8

PROPERTY FROM THE COLLECTION OF MR.  
SEYMOUR STEIN

## 9 Marcel Renée Herrfeldt

1890 - 1965

### *Two Male Nudes on the Shore*

signed *HERRFELDT* (lower right)

oil on canvas, unframed  
45 $\frac{7}{8}$  x 58 $\frac{1}{2}$  in.; 116.5 x 148.6 cm

### PROVENANCE

Sotheby's, London, October 8, 1986, lot 357  
Sotheby's, London, November 16, 1994, lot 297, illustrated  
Acquired at the above sale

**\$ 8,000-12,000**



9





10

## 10 Kristian Zahrtmann

1843 - 1917

*Adam*

signed with the artists monogram and dated 1914 (lower right)

oil on canvas

32½ by 27⅞ in.; 82.5 by 69 cm

### PROVENANCE

Private collection, United States (by descent and sold: Sotheby's, London, November 12, 2008, lot 259)

Acquired at the above sale by the present owner

**\$ 15,000-20,000**

## 11 Leonor Fini

1908 - 1996

*Narcisse incomparable*

signed *Leonor Fini* (lower right)

oil on canvas

66⅞ x 39¼ in.; 170 x 99.7 cm

Painted in 1971.

This work will be included in the forthcoming *catalogue raisonné* being prepared by Richard Overstreet.

**\$ 60,000-80,000**





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12

## 12 Jean Genet and Leonor Fini

*La Galère.* (Paris: printed for the author by Jacques Loyau) 1947

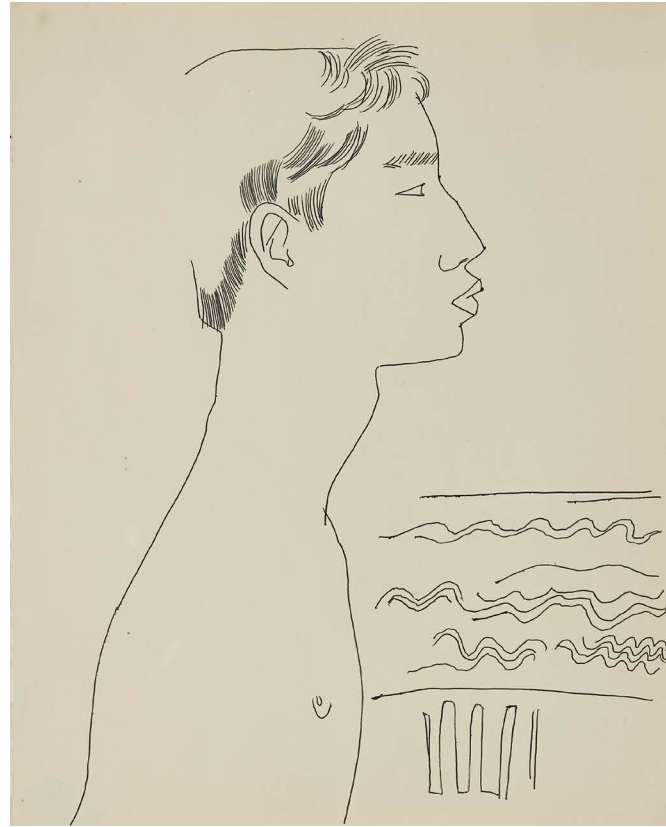
4to (12¾ x 9⅞ in.; 32.3 x 23.2 cm). 6 etched plates by Leonor Fini. Green pebbled morocco jansenist binding, spine gilt-lettered, top edges gilt, marbled endpapers; spine slightly faded.

FIRST EDITION OF GENET'S EROTIC POEM, WRITTEN WHILE HE WAS IN PRISON, AND ILLUSTRATED BY LEONOR FINI. COPY III OF 9 COPIES ON MONTVAL (OF A WHOLE EDITION OF 88) WITH 2 EXTRA SUITES OF PLATES AND AN ORIGINAL SIGNED PREPATORY DRAWING BY FINI BOUND IN. Genet and Fini collaborated on this work in 1947, the year they met. The two were well matched, with Fini declaring, "Je suis pour in monde de sexes non differenciess ou peu differencies." In 1950, Genet published an admiring essay of Fini and her art.

### PROVENANCE

Gerard Nordmann (bookplate; sold Christie's Paris, 27 April 2006, lot 155)

**\$ 8,000-12,000**



13

## 13 Andy Warhol

1928 - 1987

*Male Profile by Sea*

pen on paper

sheet: 13½ x 10⅞ in.; 34.3 x 27.6 cm.

Executed in 1956

This work is stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. and numbered *VF 217.139* on the reverse.

### PROVENANCE

The Andy Warhol Foundation  
Susan Sheehan Gallery, New York  
Acquired from the above by the present owner

**\$ 5,000-7,000**

PROPERTY FROM THE COLLECTION OF MR. SEYMOUR STEIN

## 14 Duncan Grant

1885 - 1978

*Paul Roche Reclining*

signed with the initials *DG* (lower left)

pastel and brush and ink on joined paper laid down on canvas  
17¾ x 24½ in.; 45.5 x 63 cm

Executed circa 1947.

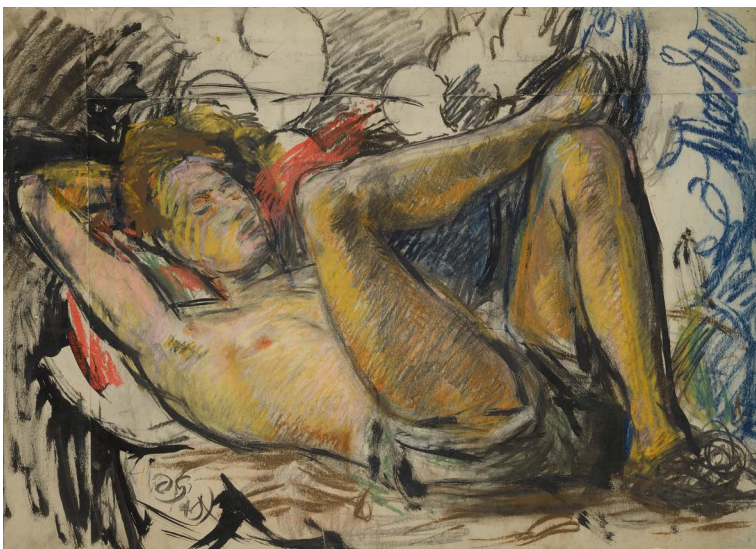
We are grateful to Richard Shone for his kind assistance with the cataloguing of the present work.

### PROVENANCE

Christie's, London, June 9, 1989, lot 297  
Acquired at the above sale by the present owner

The present work was most likely executed at 1 Taviton Street in London, where Duncan Grant's lover Paul Roche lived, shortly after meeting the artist in 1946. Roche would go on to model for Grant for many years, resulting in some of the most important and arresting works of his career.

**\$ 4,000-6,000**



14





PROPERTY FROM THE COLLECTION OF MR. SEYMOUR STEIN

## 15 Ludwig von Hofmann

1861 - 1945

### *Bathers*

signed with the artist's monogram (upper left)

oil on canvas

25¾ x 31 in.; 65.4 x 78.7 cm

### PROVENANCE

Galerie Commeter, Hamburg

Elton John, London

Sotheby's, London, September 30, 2003, lot 21, illustrated

\$ 40,000-60,000





16

PROPERTY FROM THE COLLECTION OF MR. SEYMOUR STEIN

## 16 Emlen Etting

1905-1993

*Virgilio França*

signed *Etting* (lower right); also titled *Virgilio França* and dated 1966 (on the reverse)

oil and acrylic on paperboard

20 x 26 in.; 50.8 x 66 cm

1966.

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



18



17

PROPERTY FROM THE COLLECTION OF MR. SEYMOUR STEIN

## 17 Keith Vaughan

1912 - 1977

*Winter Woolies*

titled and dated *Oct. /1941* (lower center)

pen and ink and ink wash on paper

8 x 10<sup>7</sup>/<sub>8</sub> in.; 20.3 x 27.6 cm

Executed in 1941.

We are grateful to Gerard Hastings, whose new book on Keith Vaughan's graphic art is to be published later in the year by Pagham Press in Association with the Keith Vaughan Society, for his kind assistance with the cataloguing of the present work, and for compiling the catalogue essay.

### PROVENANCE

Redfern Gallery, London

Mr. Marvin Sloves

Osborne Samuel, London

Sale: Christie's, South Kensington, December 16, 2009, lot 81

Acquired at the above sale by the present owner.

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

**\$ 2,000-3,000**

## 18 Paul Cadmus

1904 - 1999

*Horse-Play (Johnson 82)*

etching, signed in pencil, on laid paper, framed

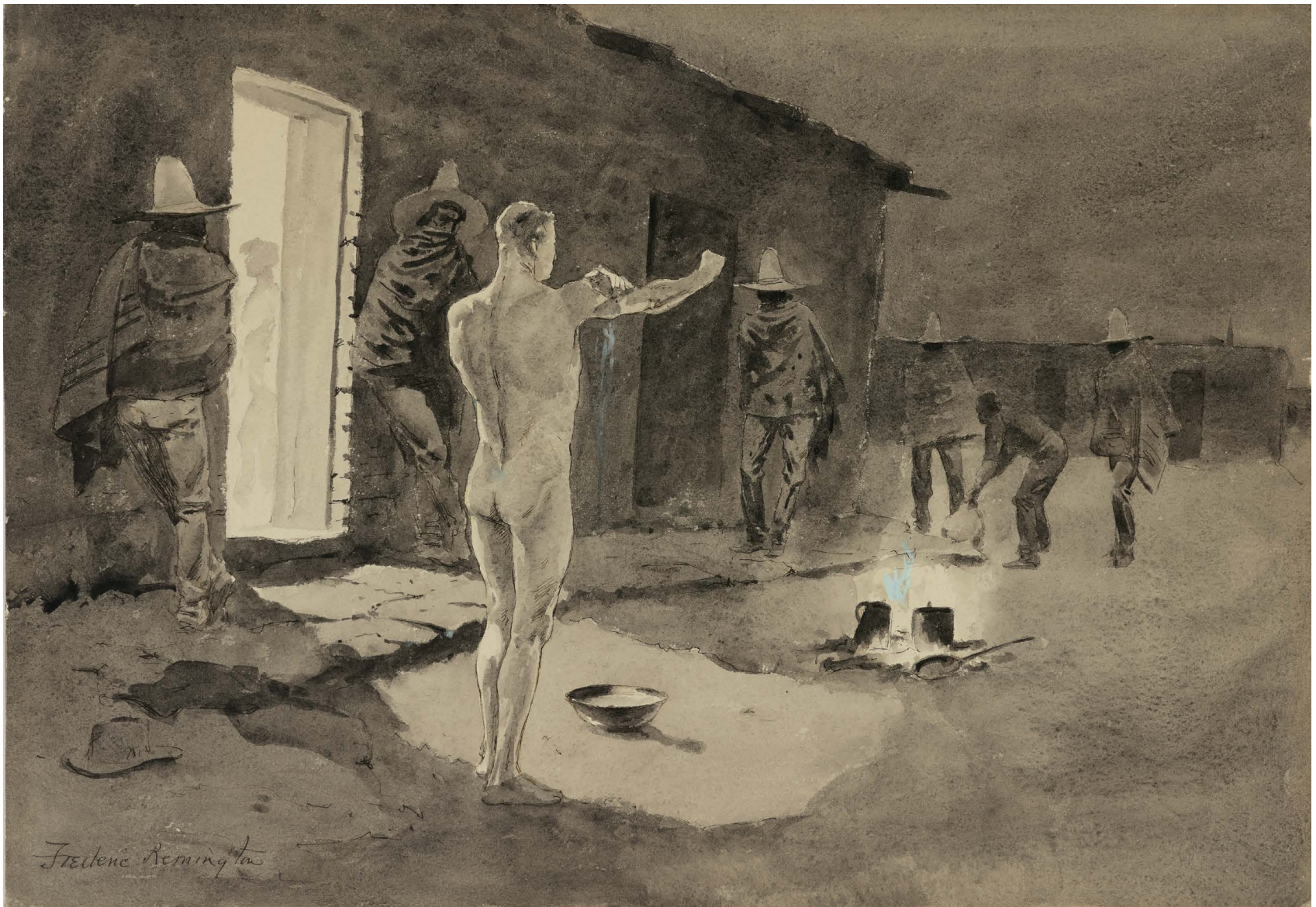
plate: 9<sup>1</sup>/<sub>4</sub> x 4<sup>7</sup>/<sub>8</sub> in.; 23.4 x 12.3 cm

sheet: 15<sup>5</sup>/<sub>8</sub> x 7<sup>1</sup>/<sub>4</sub> in.; 39.7 x 18.3 cm

1935, this work is presumably from the first edition of 50 (there is also a later edition of 35).

**\$ 4,000-6,000**





19

PROPERTY FROM THE COLLECTION OF MR. SEYMOUR STEIN

## 19 Frederic Remington

1861 - 1909

*An Early Morning Bath (A Curious Custom in Mexico)*

signed *Frederic Remington* (lower left); also inscribed *-a-curious-custom-* (on the reverse)

ink and wash heightened with white on paperboard

15 x 21<sup>3</sup>/<sub>8</sub> in.; 38.1 x 54.3 cm

Executed circa 1893.

This work is number 01769 in the online *catalogue raisonné* of the artist's work at [remington.centerofthewest.org](http://remington.centerofthewest.org).

### PROVENANCE

Harold McCracken, Cody, Wyoming

Barney Goldberg, Scottsdale, Arizona

Otto T. Noeding, Taos, New Mexico

Governor Bent House and Museum, Taos, New Mexico

Fenn Galleries, Santa Fe, New Mexico

Private collection, New York, 1986

Sold: Butterfields, San Francisco, California, June 15, 1995, lot 04141

Acquired by the present owner at the above sale

### EXHIBITED

New York, The American Art Galleries, American Art Association, *Paintings and Drawings by Frederic Remington, A. N. A.*, November 1895

### REFERENCES

Frederic Remington, "Pony Tracks," *Harper's Weekly*, April 13, 1895, halftone illustrated p. 347

Helen L. Card, "Frederic Remington, 1861-1909: Artist Historian of the Old West," *Scrapbooks of Remington illustrations*, compiled c. 1944, The Metropolitan Museum of Art, New York, n.p.

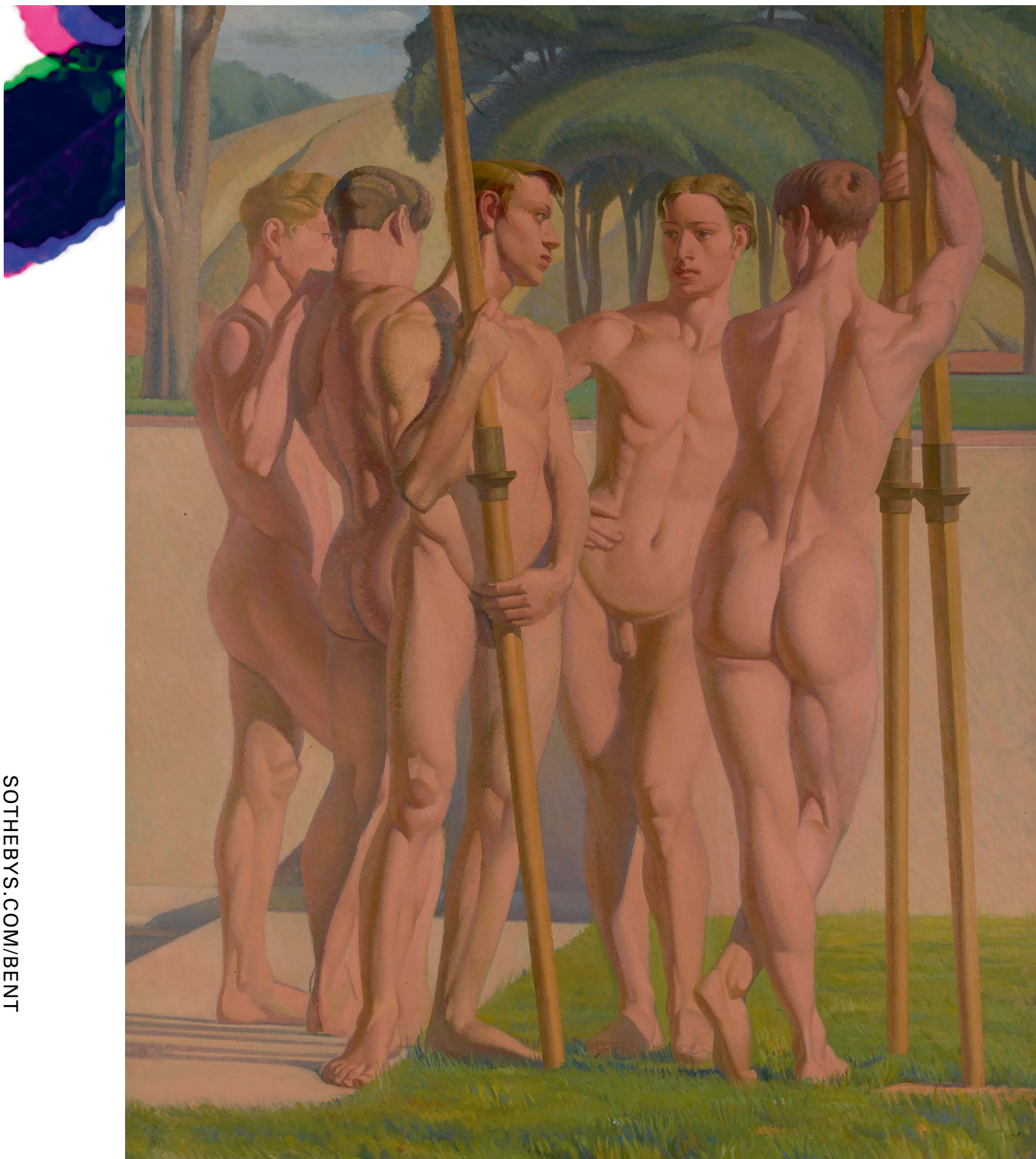
Harold McCracken, *Frederic Remington: Artist of the Old West*, Philadelphia, Pennsylvania, 1947, p. 138

Peggy and Harold Samuels, *The Collected Writings of Frederic Remington*, Garden City, New York, 1979

Peter H. Hassrick and Melissa J. Webster, *Frederic Remington: A Catalogue Raisonné*, vol. II, Seattle, Washington, 1996, no. 1769, p. 498, illustrated

**\$ 35,000-45,000**





20

PROPERTY FROM THE COLLECTION OF MR. SEYMOUR STEIN

## 20 James Stroudley

1906 - 1985

*The Oarsmen*

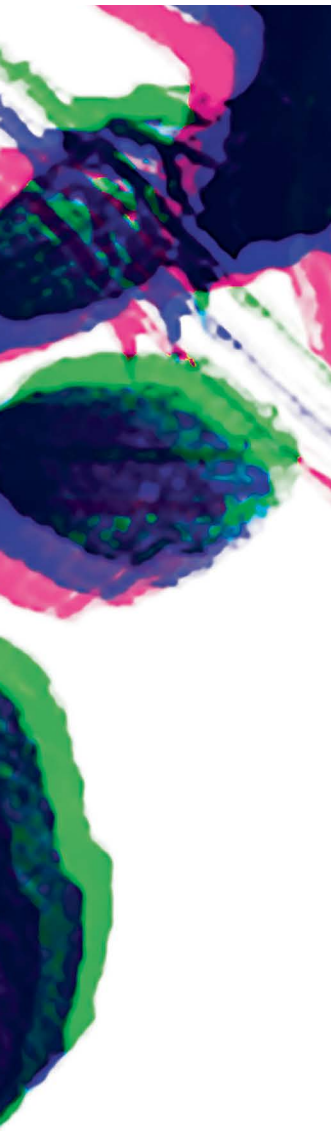
oil on canvas  
88 x 70 in.; 224 x 178 cm

### PROVENANCE

Christie's, London, July 1, 1993, lot 72  
Acquired from the above sale by the present owner

\$ 30,000-50,000





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21

## 21 Georgy Gurianov

1961 - 2013

### *Gay Games*

signed in Cyrillic l.r., further signed, titled and dated 1998 along the bottom edge

acrylic on canvas

58¼ x 58¼ in.; 148 x 148 cm

### PROVENANCE

noname Gallery, Rotterdam

Private collection, circa 1999

Sotheby's London 7 June 2016, lot 276

Acquired from the above by the present owner

\$ 50,000-70,000









## 22 Francis Bacon

1909 - 1992

*Triptych: Center Panel (see Sabatier 4)*

etching and aquatint printed in colors, signed in pencil and numbered 70/99, on Guarro wove paper, framed  
plate: 15½x 11⅝ in.; 38.9 x 29.7 cm  
sheet: 25½x 19⅝ in.; 64.7 x 49.9 cm  
1981, this work is number 70 from an edition of 99 plus 15 artist's proofs.

**\$ 6,000-8,000**



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and by arrangement with Jack Schissel present

From 26 April

**IAN MCKELLEN**

**TOM BELL**

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**JEREMY ARNOLD PETER CELLIER ROGER DEAN JOHN FRANCIS**  
**RICHARD GALE GREGORY MARTYN JEFF RAWLE**  
**SIMON SHEPHERD KEN SHORTER HAYDN WOOD**

Directed by **ROBERT CHETWYN**    Designed by **ALAN TAGG**    Lighting by **ROBERT BRYAN**    Music by **ANDY ROBERTS**

**Sotheby's** EST. 1744



# BENT.

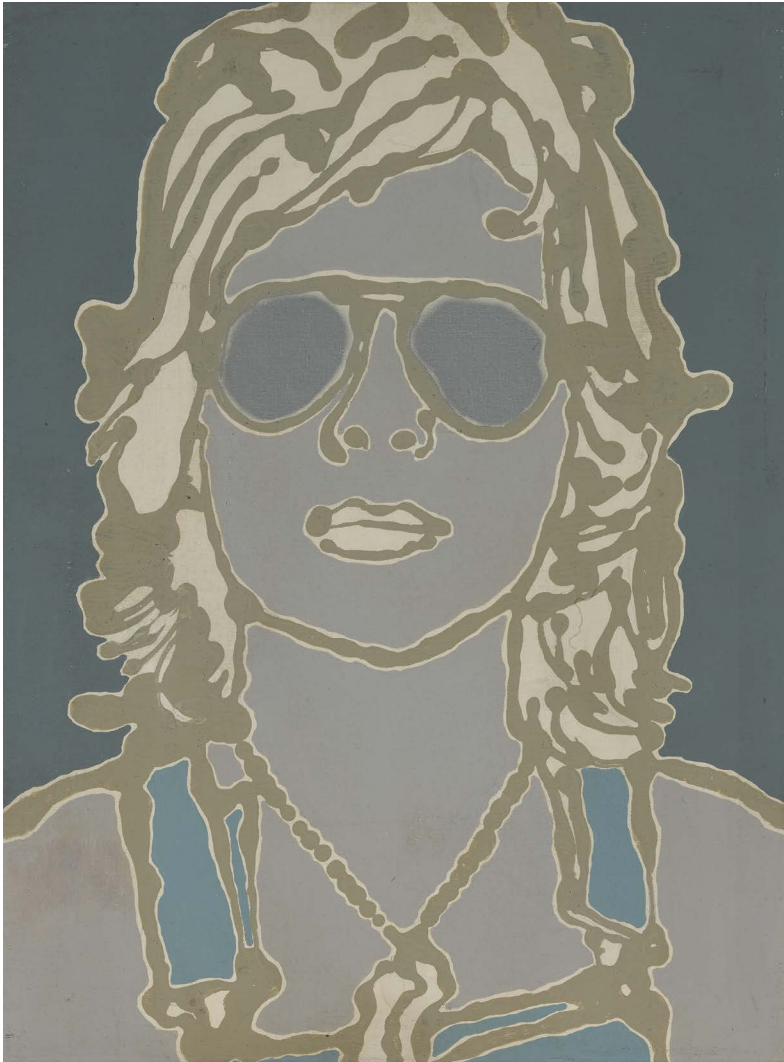
**AUCTION NYC**

**27 JUNE 2019**

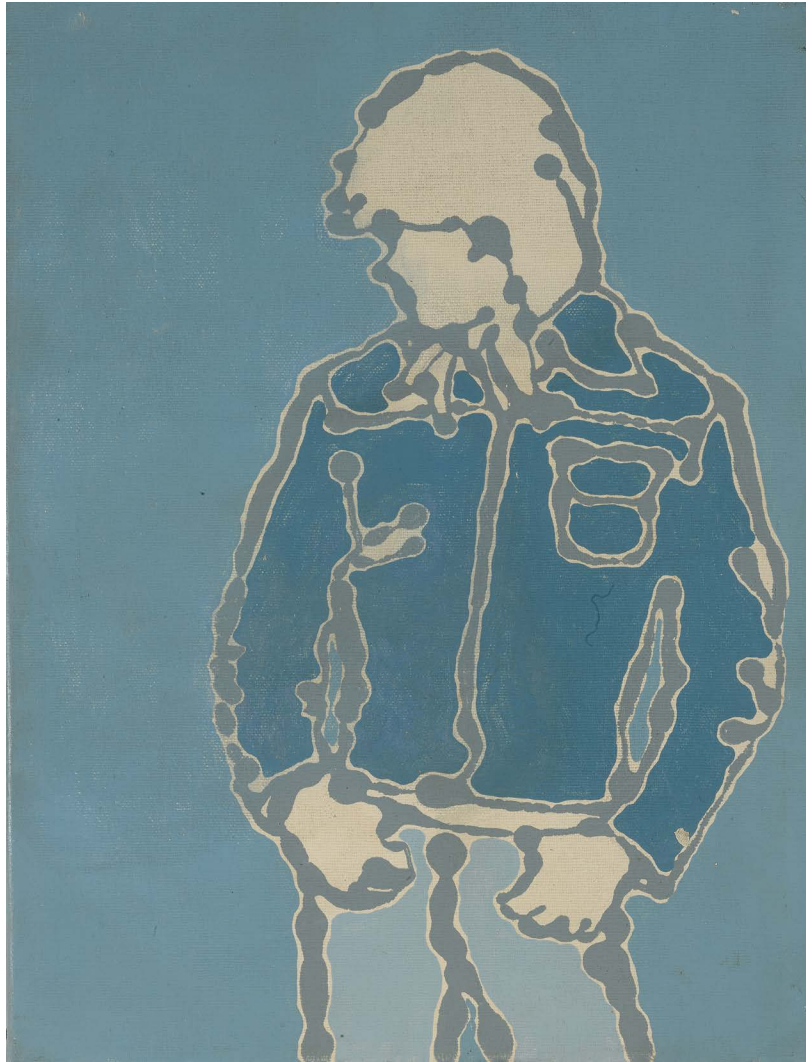
**10 AM**

**Sotheby's** EST. 1744





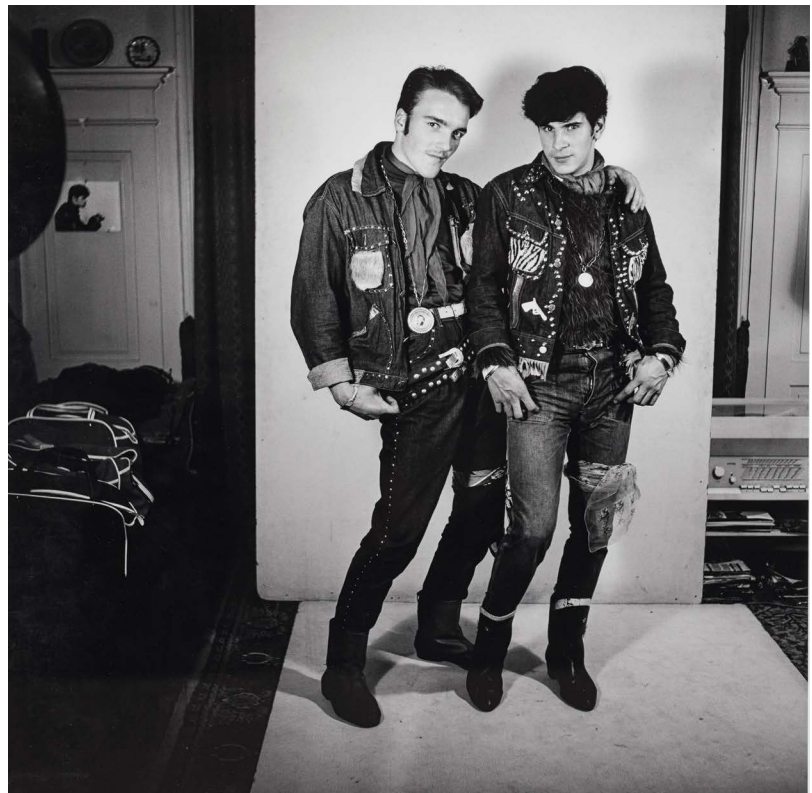
23



23



24



25



## 23 Albert Vanderburg

*Two studies, "S as in Sugar"*

Acrylic on canvas, (each 16 x 12 inches)

"S AS IN SUGAR | 1972 | albert vanderburg" to verso of one work

Each stamped "Clifford Milburn - Fine" or Clifford Milburn Ltd" on verso

1972.

**\$ 2,000-3,000**

## 24 Karlheinz Weinberger

1921 - 2006

*'Rivet Jeans'*

with the photographer's estate stamp, signed, titled, dated 1962/2018, and editioned 2/7 by Esther Woerdehoff, Executrix, in pencil, and reproduction rights stamp on the reverse

selenium-toned gelatin silver print

12¾ x 12¾ in.; 32.4 x 32.4 cm

1962, printed posthumously by José Urrutia, this work is number 2 from an edition of 7.

**\$ 4,000-6,000**

## 25 Karlheinz Weinberger

1921 - 2006

*Untitled*

signed, editioned 1/10, and annotated in ink and with the photographer's credit stamp on the reverse

gelatin silver print

14½ x 14½ in.; 37 x 37 cm

1962, printed in the 1980s, this work is number 1 from an edition of 10.

**\$ 4,000-6,000**

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

## 26 Catherine Opie

b. 1961

*Bo*

framed to the photographer's specifications

chromogenic print, flush-mounted

59½ x 29¼ in.; 150.2 x 74.3 cm

1994, this work is number 6 from an edition of 8.

### PROVENANCE

Regen Projects, Los Angeles

Acquired from the above by the present owner in 1995

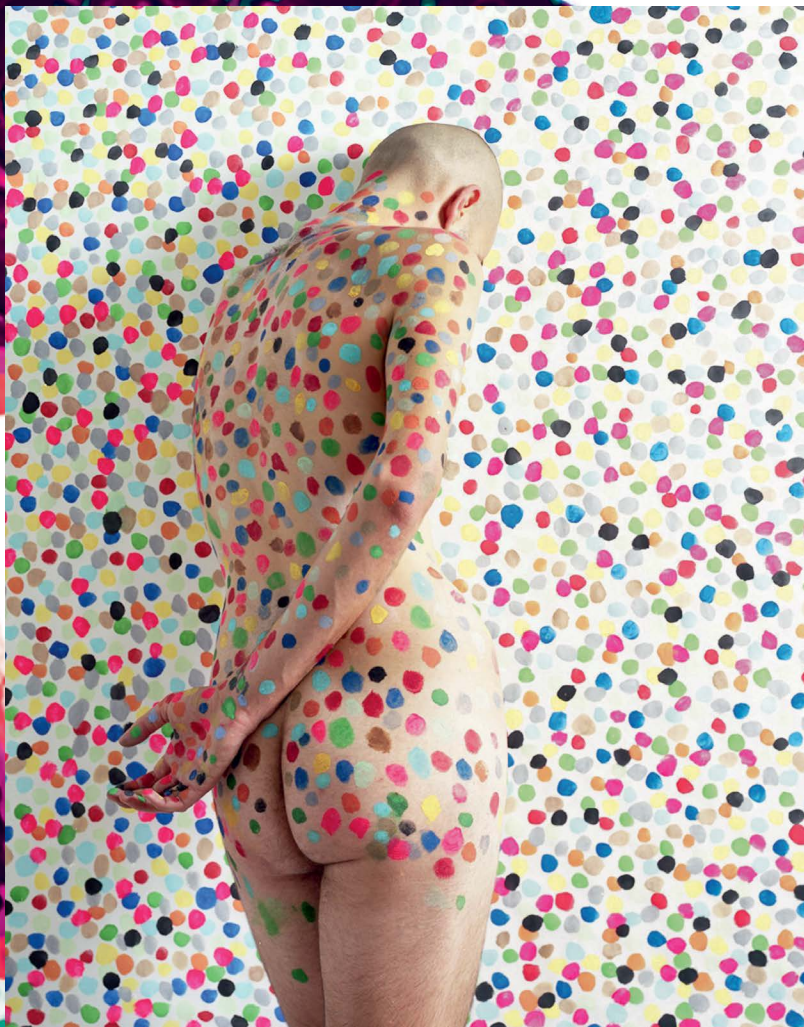
### REFERENCES

*Catherine Opie: American Photographer*, New York 2008, p. 67, illustrated in color

**\$ 20,000-30,000**







## 27 David Benjamin Sherry

b. 1981

*Birth in Futureverse*

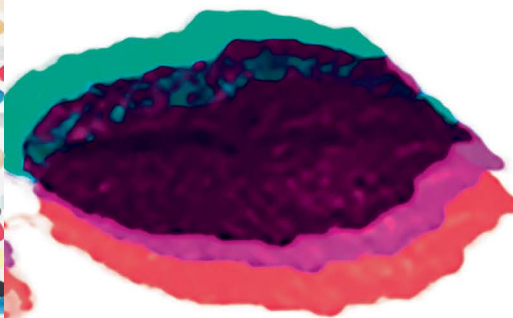
framed to the photographer's specifications

chromogenic print

40 x 30 in.; 101.6 x 76.2 cm

2009, this work is number 4 from an edition of 5.

**\$ 10,000-15,000**



## 28 Nir Hod

b. 1970

*Nir Hod, Cocaine (self-portrait of the artist)*

signed in Hebrew at the lower left; and signed *NIR November Hod*, dated 1998, and inscribed *I miss you...* with a heart, on the reverse

oil on canvas; in an original artist's frame

Executed in 1998.

canvas: 15 x 10 in.; 39 x 26.3 cm

Framed: 23 x 18 in.; 58.4 x 45.7 cm

### PROVENANCE

Liebman Magnan Gallery, New York, 2000

Acquired from the above, 2000

### EXHIBITED

New York, Liebman Magnan Gallery, 2000

**\$ 5,000-7,000**



## 29 Jayne County

b. 1947

### *Three Peas and Some Dots*

signed; signed, titled, dated *Oct. 2017*  
and inscribed *V.W. Rogers U.S.* on the  
reverse

acrylic and ink on canvas  
16 x 20 in.; 40.6 x 40.6 cm.  
2017.

#### PROVENANCE

Courtesy of the artist

\$ 3,000-5,000



29

## 30 Jayne County

b. 1947

### *Do La La*

signed; signed, titled, dated *2017-Aug-Sept*  
and inscribed *V.W. Rogers GA- USA-*  
on the reverse

acrylic and ink on canvas  
16 x 20 in.; 40.6 x 40.6 cm.  
2017.

#### PROVENANCE

Courtesy of the artist

\$ 3,000-5,000



30





31

### 31 Peter Hujar

1934 - 1987

#### *Robert Levithan at Rehoboth Beach*

signed in ink on the reverse, framed, an Alexander and Bonin, New York, label on the reverse

gelatin silver print

14 $\frac{5}{8}$  x 14 $\frac{1}{4}$  in.; 37.1 x 37.5 cm

1977.

#### PROVENANCE

Collection of the photographer

Private collection, acquired from the above

Thence by descent

Acquired from the above by the present owner in 2011

Robert Levithan (1951 - 2016) was an American writer, psychotherapist, expert on 'vital aging,' and AIDS/LGBTQ activist, as well as a co-producer for the first productions of Eve Ensler's 'The Vagina Monologues.' He was a group facilitator and counselor for several non-profit organizations, including Friends in Deed for 20 years, and co-founded The Healing Circle, a support group for individuals facing terminal illnesses. A long-term AIDS survivor himself (he was diagnosed with HIV in the early '80s), Levithan died of cancer in 2016.

**\$ 10,000-15,000**





32

PROPERTY FROM THE COLLECTION OF  
MR. SEYMOUR STEIN

### 32 Sandro Chia

b.1946

*La doccia*

signed, titled and dated 1980 on the reverse

oil on canvas

62¾ x 82 in.; 159.5 x 209.9 cm.

1980.

#### PROVENANCE

Emilio Mazzoli, Modena

Galerie Bischofberger, Zürich

Private Collection, Europe (acquired from the above  
in 1981)

Sotheby's New York, Contemporary Art from a  
European Private Collector, 18 November 1999, Lot  
109

Acquired from the above sale by the present owner

**\$ 50,000-70,000**

### 33 Arsen Savadov

b. 1962

*'Donbass-Chocolate'* (from *Project  
Deepinsider*)

signed, titled, editioned 3/5, and dated 97 in  
pencil on the reverse, framed

chromogenic print

59 x 39¼ in.; 150 x 100 cm

1997, this work is number 3 from an edition of 5.

#### PROVENANCE

Collection of the photographer

Private collection, acquired from the above

Acquired from the above by the present owner in  
2016

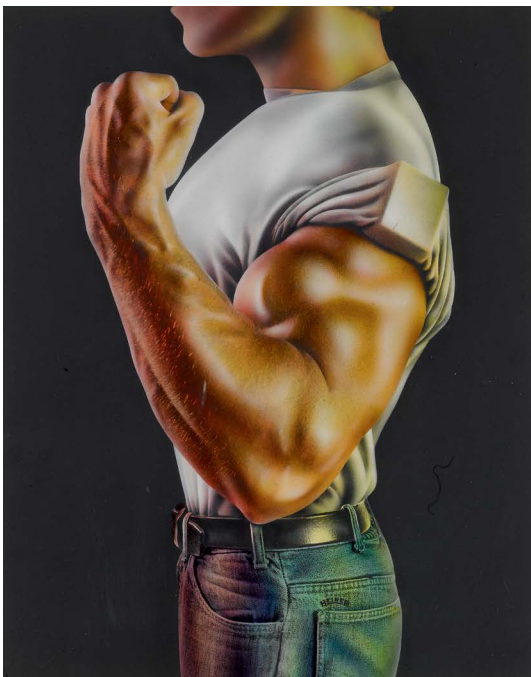
**\$ 4,000-6,000**



33

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34

## 34 Joe Heiner

### *Muscleman*

signed

airbrush painting on paper

19¼ x 15 in.; 49.5 x 38.1 cm

circa 1977.

AN ICONIC IMAGE OF GAY CULTURE IN THE 1970's. Artist Joe Heiner created this image in 1977 for Paper Moon Graphics, a Los Angeles-based company noted for going mainstream with greeting cards and other items designed specifically for gay consumers. *Muscleman* proved to be one of the company's most popular images and was reproduced on greeting cards, coffee mugs, posters, refrigerator magnets, and other items.

Included with this lot is a 1977 poster featuring the image.

### PROVENANCE

J. B. Rund (bookplate on verso of frame)

\$ 7,000-10,000



35

## 35 Jean-Michel Nicollet

### *Briefs*

signed

acrylic on illustration board

13 x 15½ in.; 33 x 39.3 cm

Jean-Michel Nicollet created *Briefs* as an illustration for the French edition of *Playboy* in 1974. The image became well-known in the U. S. when it published as a note card by Fantasy Graphics. (A copy of the note card is attached to backing of the frame.)

### PROVENANCE

J. B. Rund (bookplate on backing of frame)

\$ 3,000-5,000

## 36 Tom of Finland (Touko Valio Laaksonen)

1920 - 1991

### *Oversexed Office*

graphite on paper

Signed © Tom 1986

8½ x 7¼ in.; 21.5 x 18.4 cm

1986.

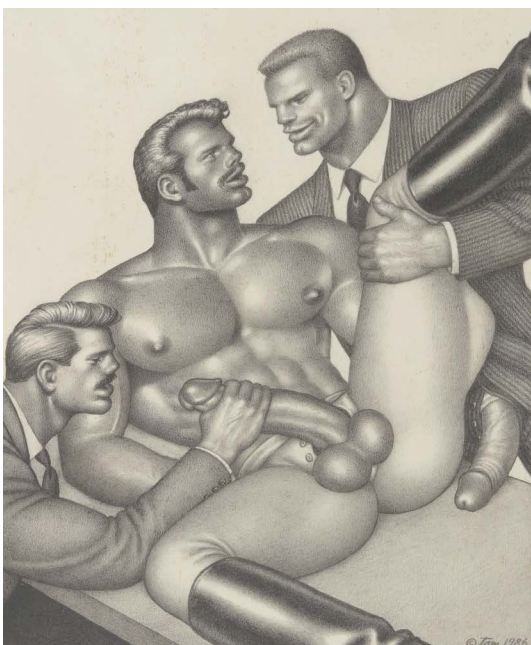
CASUAL FRIDAY, 1986. This superb Tom of Finland drawing was used as the cover illustration for *Oversexed Office*, number 26 in the artist's popular *Kake* series of illustrated magazines. A copy of the magazine is included with the drawing.

Tom of Finland's drawings have reached a very wide audience since they were first published in America in 1947. With the relaxing of censorship in the 1970's, the artist's published drawings became more sexually explicit. *Oversexed Office* is a prime classic example of this final phase of Tom's career. Today his drawings can be found in the collection of many museums, including the Museum of Modern Art, the Art Institute of Chicago, Los Angeles Country Museum of Art, San Francisco Museum of Modern Art, and others. Writing in *Artforum* in 2014, Kevin Killian remarked that seeing Tom of Finland's original graphite drawings for his published work "produces a strong respect for his nimble, witty creation."

### REFERENCES

Kevin Killian, "Bob Mizer and Tom of Finland," *Artforum*, March 2014

\$ 18,000-25,000



36



### 37 Jeff Burton

b. 1963

*Untitled #217 (Pull Cord)*

framed

Cibachrome print, front-mounted to acrylic and flush-mounted to aluminum

26½ x 40 in.; 67.3 x 101.6 cm

2005, this work is number 2 from an edition of 5.

This work is accompanied by a certificate of authenticity signed by the artist.

#### PROVENANCE

Galleria Franco Noero, Turin

Private collection, acquired from the above in 2006

Thence by descent

After completing graduate school, Jeff Burton was hired by Catalina Videos as a still photographer for their gay adult films and sets. For his *Untitled* series he draws from these experiences, focusing his lens on mundane objects found in the typically-unglamorous interiors in which these films are shot, rather than on the actors. The present work shows a disembodied hand (possibly resting on an actor's leather-clad back) as well as a pull cord and the faint reflection of a human figure in the window at the center.

\$ 2,000-3,000



37

### 38 (Yukio Mishima)

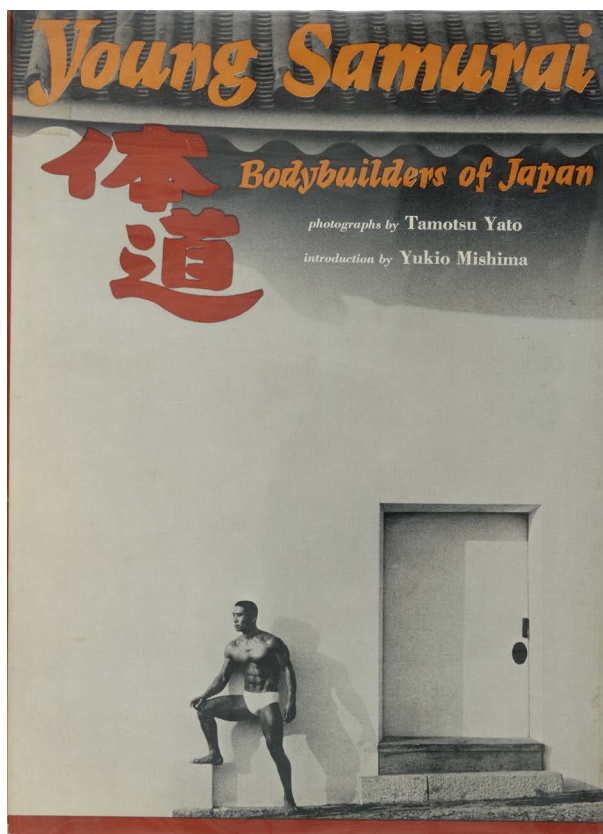
*Tamotsu Yato. Young Samurai. Bodybuilders of Japan. Tokyo: John Weatherall, 1966 (2 editions) and New York: Grove Press, 1967*

Together, 3 early editions of this title, each 4to (10¼ x 7½ in.; 261 x 190 mm). Text printed on tan paper, numerous photographic illustrations by Tamotsu Yato, introduction by Mishima. Two-toned black and tan cloth, spines gilt-lettered, Japanese calligraphy stamped in black on upper covers; minimal wear. Original dust-jackets with photograph of Mishima; some wear and paper loss on some spine ends.

"[S]URELY THE FIRST COLLECTION OF PHOTOGRAPHS OF JAPANESE BODYBUILDERS EVER TO BE PUBLISHED" (YUKIO MISHIMA).

The present lot consists of the FIRST EDITION IN JAPANESE, A PRESENTATION COPY, SIGNED BY TAMATSU YATO AND MISHIMA IN JAPANESE, AND INSCRIBED AND SIGNED BY MISHIMA IN ENGLISH, "To Bob, with a model's best wishes, Yukio Mishima" — the FIRST EDITION IN ENGLISH, SIGNED BY TAMATSU AND MISHIMA IN JAPANESE AND ENGLISH — the first American edition.

For this celebrated collection of bodybuilding photographs, novelist Yukio Mishima not only contributed the introduction,



38

but also modeled for some of the most memorable photographs. "...for the past ten years and more there has been a group of young men in Japan who, privately, sweating silently, and with barbells for companions, have developed sturdy, well-proportioned physiques such as earlier Japanese never imagined even in dreams. The present book is eloquent testimony to

their success. As the well-known essayist Michio Takeyama has written, it is amazing how faithfully the bodies of Japanese youths conform to the aesthetic standards of ancient Greece, and I am reminded of Lafcadio Hearn's having called the Japanese 'the Greeks of the Orient.'"

\$ 2,500-3,500



PROPERTY FROM THE COLLECTION OF MR. SEYMOUR STEIN

### 39 Austin Osman Spare

1886 - 1956

#### *Headless Figure Study*

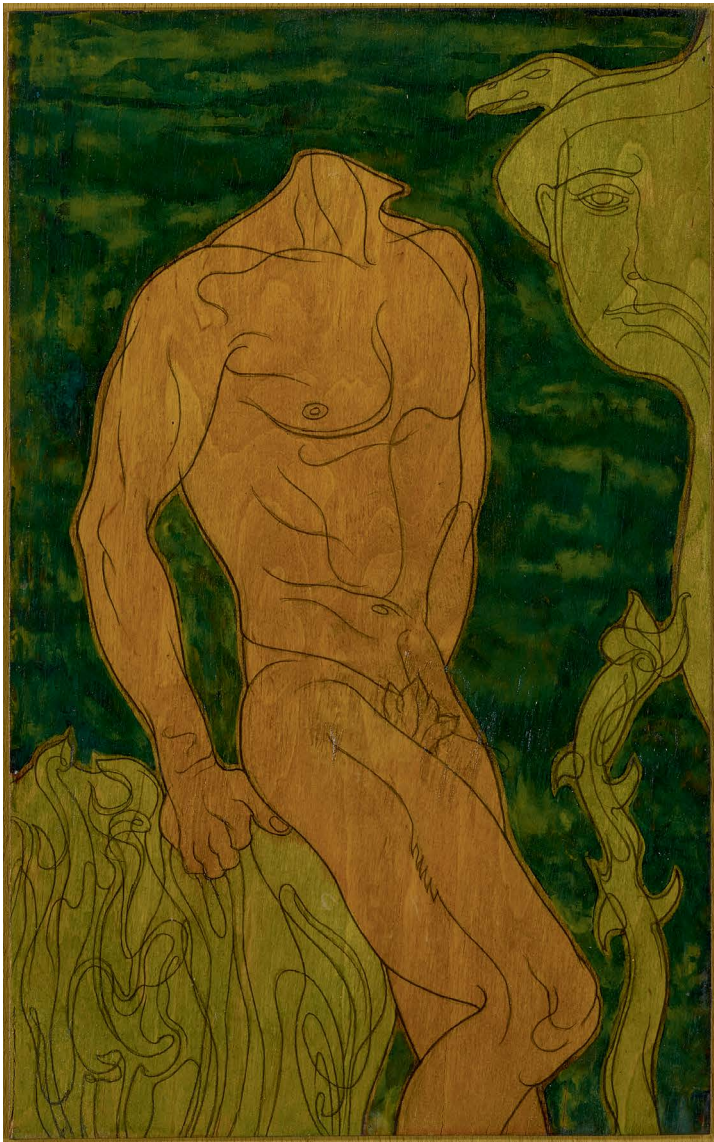
ink, ink wash and pencil on panel

14½ x 9 in.; 36.8 x 22.9 cm

Executed circa 1947.

We are grateful to Robert Ansell for his kind assistance with the cataloguing of the present work.

**\$ 2,000-3,000**



39

### 40 Andy Warhol

1928 - 1987

#### *Male Full Figure*

ink on paper, mounted to paper

sheet: 13½ x 11½ in.; 33.3 x 28.2 cm.

Executed circa 1957.

This work is stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. and numbered VF 294.024 on the reverse.

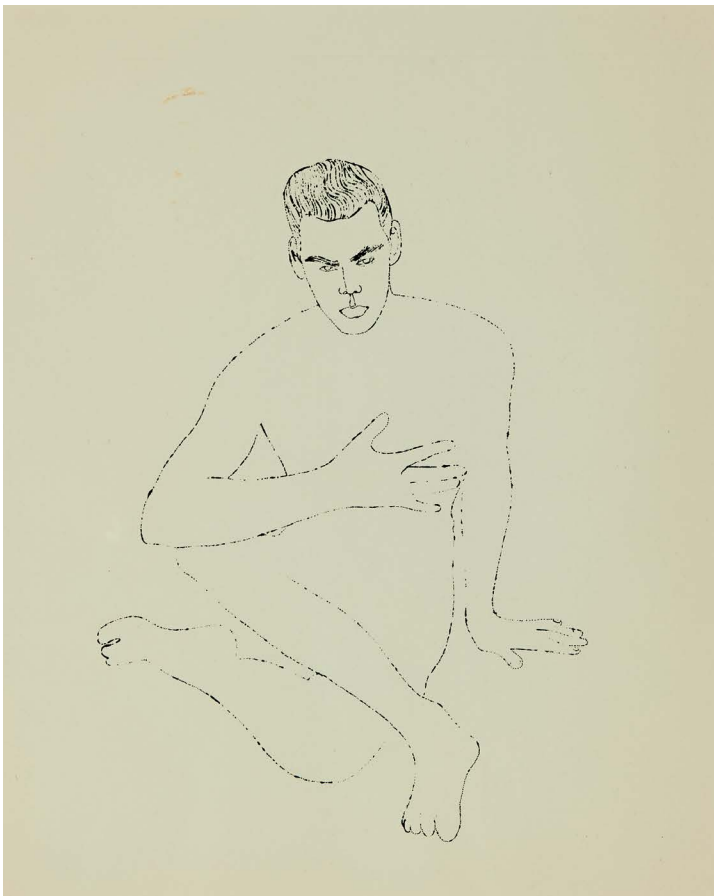
#### **PROVENANCE**

The Andy Warhol Foundation

Susan Sheehan Gallery, New York

Acquired from the above by the present owner

**\$ 5,000-7,000**



40



## 41 Andy Warhol

1928 - 1987

### *Unidentified Male*

ink on paper, double-sided

sheet: 16 $\frac{5}{8}$  x 14 in.; 42.2 x 35.5 cm.

Executed circa 1957.

This work is numbered 200.249 on the reverse by the Andy Warhol Foundation.

#### PROVENANCE

The Andy Warhol Foundation

Susan Sheehan Gallery, New York

Acquired from the above by the present owner

**\$ 6,000-8,000**



41

## 42 Horace Bristol

1908 - 1997

### *PBY Blister Gunner, Rescue at Rabaul*

signed and editioned 2/5 in pencil by the Executor of the Horace Bristol Estate and Trust, and with the Horace and Masako Bristol Estate stamps on the reverse

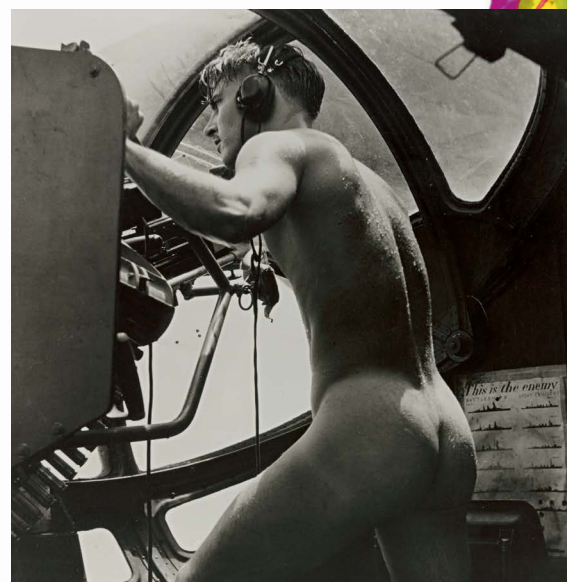
gelatin silver print

17 $\frac{5}{8}$  x 17 $\frac{1}{4}$  in.; 44.8 x 43.8 cm

1944, printed in 2018, this work is number 2 from an edition of 5.

Horace Bristol's photograph of a nude World War II Marine manning a machine gun in the 'blister,' the transparent dome on the fuselage of an airplane, has been widely reproduced and viewed as a symbol of bravery, loyalty, and erotic masculinity. In 2002, speaking with a writer for *B&W Magazine*, Bristol recounted capturing his iconic image of a Marine shot down in Japanese-held Rabaul Harbor, in present-day Papua New Guinea: '...we got a call to pick up an airman who was down in the Bay. The Japanese were shooting at him from the island, and when they saw us they started shooting at us. The man who was shot down was temporarily blinded, so one of our crew stripped off his clothes and jumped in to bring him aboard. He couldn't have swum very well wearing his boots and clothes. As soon as we could, we took off. We weren't waiting around for anybody to put on formal clothes. We were being shot at and wanted to get the hell out of there. The naked man got back into his position at his gun in the blister of the plane.'

**\$ 10,000-15,000**



42

## 43 Peter Stackpole

1913 - 1997

### *2nd Marine Division, Saipan*

mounted, signed in pencil on the mount

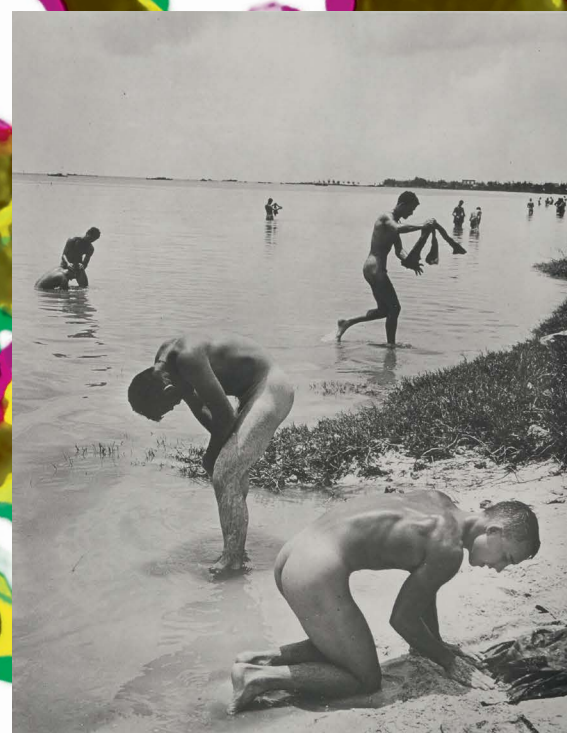
gelatin silver print

11 $\frac{3}{8}$  x 8 $\frac{7}{8}$  in.; 28.9 x 22.5 cm

1944, printed in 1993.

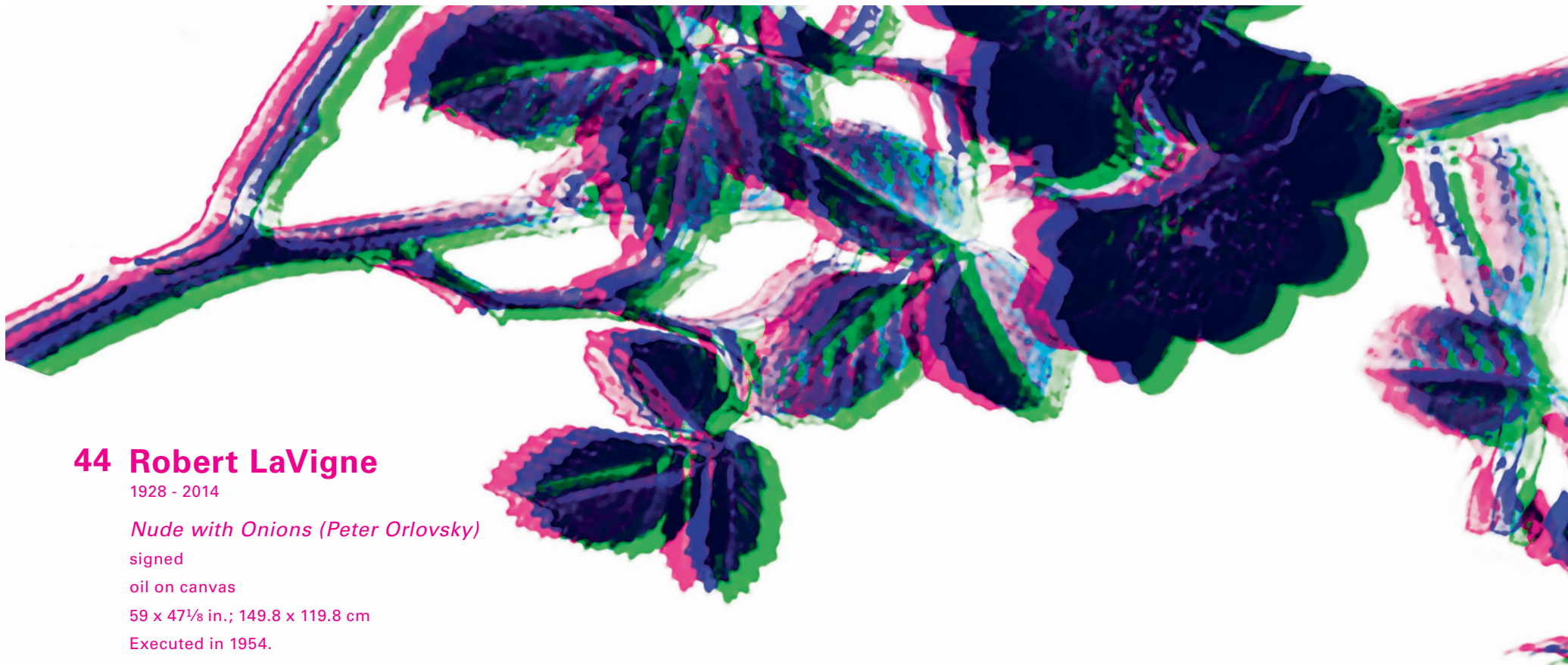
Peter Stackpole was one of the original four staff photographers for *Life* magazine along with Margaret Bourke-White, Alfred Eisenstaedt, and Thomas McAvoy. In 1944 he was sent to cover the Battle of Saipan for the magazine. He documented many quiet moments between battles, including Marines finding time to bathe themselves in the Pacific Ocean.

**\$ 5,000-7,000**



43





## 44 Robert LaVigne

1928 - 2014

*Nude with Onions (Peter Orlovsky)*

signed

oil on canvas

59 x 47½ in.; 149.8 x 119.8 cm

Executed in 1954.

"SHOCKED BY LOVE." ONE OF THE MOST IMPORTANT AND ICONIC PAINTINGS OF BOTH THE GAY LIBERATION MOVEMENT AND THE BEAT MOVEMENT IN MID-CENTURY AMERICA.

In 1955, after traveling in Mexico, Beat poet Allen Ginsberg settled in San Francisco for several years. One night on Polk Street, he noticed a stranger "looking poor & interesting with a beard." Ginsberg approached the man "and wanted something beautiful to happen, I'd end up that night in some angelic bed ... anyway, embarrassed, went up and talked to him because he had a beard." The man was artist Robert LaVigne. The pair walked up Polk to LaVigne's apartment and studio at 1403 Gough Street and talked about art as they walked. According to Ginsberg, "[W]e talked about Cézanne—I had a theory of space ellipse in Cézanne which I manufactured in the basement of NY Museum of Modern Art hi on T looking at the View of Garonne drawing—he understood all that ... all this to say that we had a long interesting theoretical conversation, I was amazed at his seriousness, almost religious, toward his art & thought him a sure & trustful brother. First picture I saw in his Gough Street house was a huge naked portrait of Peter Orlovsky—I looked in its eyes & was shocked by love." This was one of the key aesthetic events in Ginsberg's life and one he remembered till the day of his death. On another occasion, he wrote of the portrait, "[S]omething happened sort of between me and it; that is, like I fell in love with it, and so I was delighted a few minutes later when Peter actually walked in the room."

LaVigne and Orlovsky, who had recently been discharged from the Army, were living together. Ginsberg moved in with the pair, which caused what the poet called "great magical personality hassles." In short order, Ginsberg stole Peter from Robert. The painter was so heartbroken that he moved to Mexico for a time. He later resumed his friendship with the two men.

Ginsberg and Orlovsky were together as a couple from that time until the poet's death in 1997. In 1955 they commemorated their relationship with a commitment ceremony in San Francisco. Ginsberg wrote of the ceremony, "At that instant, we looked into each other's eyes and there was a kind of celestial cold fire that crept over us and blazed up and illuminated the entire cafeteria and made it an eternal place."

Shortly after meeting Orlovsky, Ginsberg composed his important autobiographical poem "Malest Cornifici, tuo Catullo," in which he addresses Jack Kerouac: "I'm happy, Kerouac, your madman's finally made it: discovered a new young cat, and my imagination of an eternal boy walks on the streets of San Francisco, handsome, and meets me in cafeterias and loves me...." Ginsberg maintained that he wrote his poetry principally for his two muses, Jack Kerouac and Peter Orlovsky. Ginsberg and Orlovsky inevitably became symbols of the Gay Liberation movement. The 1967 Richard Avedon photograph of the two men nude and embracing,

was widely circulated at the time as a poster and appeared on the cover of the *Evergreen Review*. In addition to being Ginsberg's partner and muse, Orlovsky published several volumes of poetry (*Strange Hearts' Delight*, *Clean Asshole Poems*, etc.), appeared in films by Robert Frank and Andy Warhol, protested the Vietnam war and nuclear armaments. He was at Allen Ginsberg's side when the poet died in 1997.

Artist Robert LaVigne (1928–2014) was, according to poet Michael McClure, "the nearest thing to an official Beat artist" Ginsberg called his "court painter to the Beats." His most memorable work was done in 1950's and 60's San Francisco when he was at the center of the Bay Area Beat scene. LaVigne served as inspiration for characters in two Kerouac novels: Robert Browning in *Big Sur* and Levesque in *Desolation Angels*. Although Allen Ginsberg several times expressed his desire to own the painting, it remained in LaVigne's possession until 2008.

*Nude with Onions* has been exhibited widely, reproduced frequently, and continues to be one of the most recognizable images of the 20th-century Gay Liberation movement. Earlier this year, the painting was used as the cover illustration for *What's Left of the Night*, Ersi Sotiropoulis's novel about the poet C. P. Cavafy.

A POWERFUL AND HISTORICALLY IMPORTANT PAINTING WHICH STILL RESONATES STRONGLY IN THE TWENTY-FIRST CENTURY.

### REFERENCES

*Beat Culture and the New America, 1950–1965*, pp. 243, 252, 272  
*Beat Art: Visual Works by and about the Beat Generation*, p. 15  
 Morgan. *The Beat Generation in San Francisco*, pp.146–47

### PROVENANCE

Joe Lee (acquired from the artist, 2008)

### PARTIAL LIST OF EXHIBITIONS:

1958. Robert LaVigne: An Exhibition of Selected Works. The Lion, San Francisco  
 1975. Art as a Muscular Principle. Mount Holyoke College, South Hadley, Massachusetts  
 1994. Beat Art: Visual Works by and about the Beat Generation. New York University, 80 Washington Square Gallery, New York  
 1996. Beat Culture and the New America, 1950–1965. Whitney Museum of American Art, New York  
 2002. Robert LaVigne: Paintings & Drawings. Martin-Zambito Fine Art, Seattle

\$ 150,000-170,000

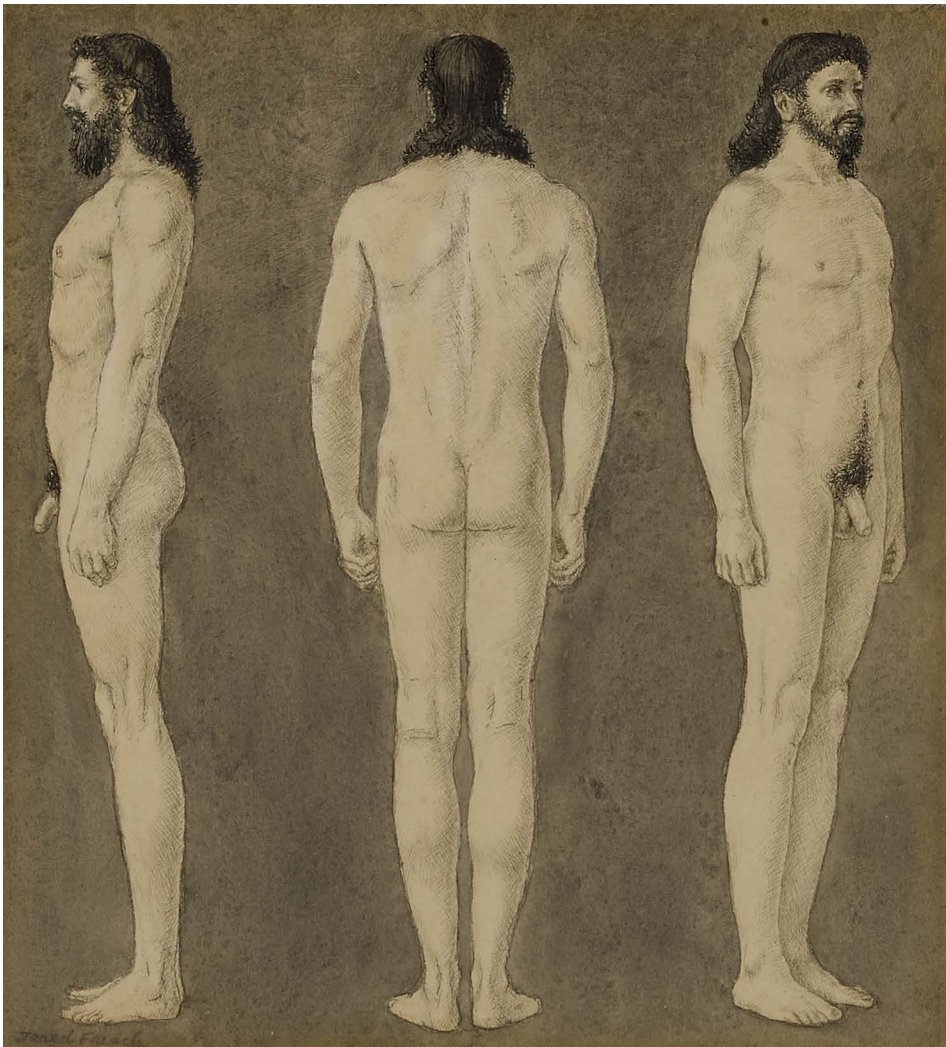




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44





45



46

PROPERTY FROM THE COLLECTION OF MR. SEYMOUR STEIN

PROPERTY FROM THE COLLECTION OF MR. SEYMOUR STEIN

## 45 Jared French

1905 - 1988

*Man, Three Views*

signed *Jared French* (lower left)

ink and wash on paper

image: 8 $\frac{1}{8}$  x 7 $\frac{5}{8}$  in.; 20.6 x 19.4 cm

sheet: 11 $\frac{3}{4}$  x 10 in.; 29.8 x 25.4 cm

Executed circa 1945.

### PROVENANCE

Midtown Galleries, New York

Julian Hartnoll, London (sold: Sotheby's, New York, December 18, 1991, lot 355)

Midtown Payson Galleries, New York (acquired at the above sale)

Marisa del Re Gallery, Inc., New York

Robert C. Wooley, New York (sold: Sotheby's, New York, January 25, 1997, lot 203)

Acquired at the above sale by the present owner

### EXHIBITED

New York, Midtown Payson Galleries, *The Rediscovery of Jared French*, April-June 1992

\$ 6,000-8,000

## 46 Jared French

1905 - 1988

*Study for Painting and Sculpture*

signed *Jared French* (lower left)

pastel and colored pencil on green paper

22  $\frac{1}{4}$  x 13 in.; 56.5 x 33 cm

Executed circa 1949.

### PROVENANCE

Swann Galleries, New York, June 12, 2012, lot 81

Acquired by the present owner at the above sale

\$ 12,000-18,000







47

PROPERTY FROM THE COLLECTION OF MR. SEYMOUR STEIN

## 47 James Stroudley

1906 - 1985

*Olympic Games in a Demi-Lune*

oil and pencil on canvas  
65 3/4 x 110 in.; 167 x 279 cm

### PROVENANCE

Christie's, London, July 1, 1993, lot 73  
Acquired at the above sale by the present owner

\$ 40,000-60,000





48



48



48

## 48 PAJAMA (Paul Cadmus, Jared French and Margaret French)

### *Selected Images*

a group of 10 photographs including portraits of *Paul Cadmus, Jared French, Margaret French, Fidelma Cadmus, George Tooker, José Martinez* and others, many of them titled by Paul Cadmus in pencil and four with 'Collection of Paul Cadmus' and 'Collection of Jon Anderson' stamps on the reverse

10 gelatin silver prints  
various sizes to 6 $\frac{5}{8}$  x 4 $\frac{1}{2}$  in.; 16.8 x 11.4 cm  
1939-47.

### PROVENANCE

Gift of Paul Cadmus to Jon Anderson  
Acquired from the above by the present owner

### REFERENCES

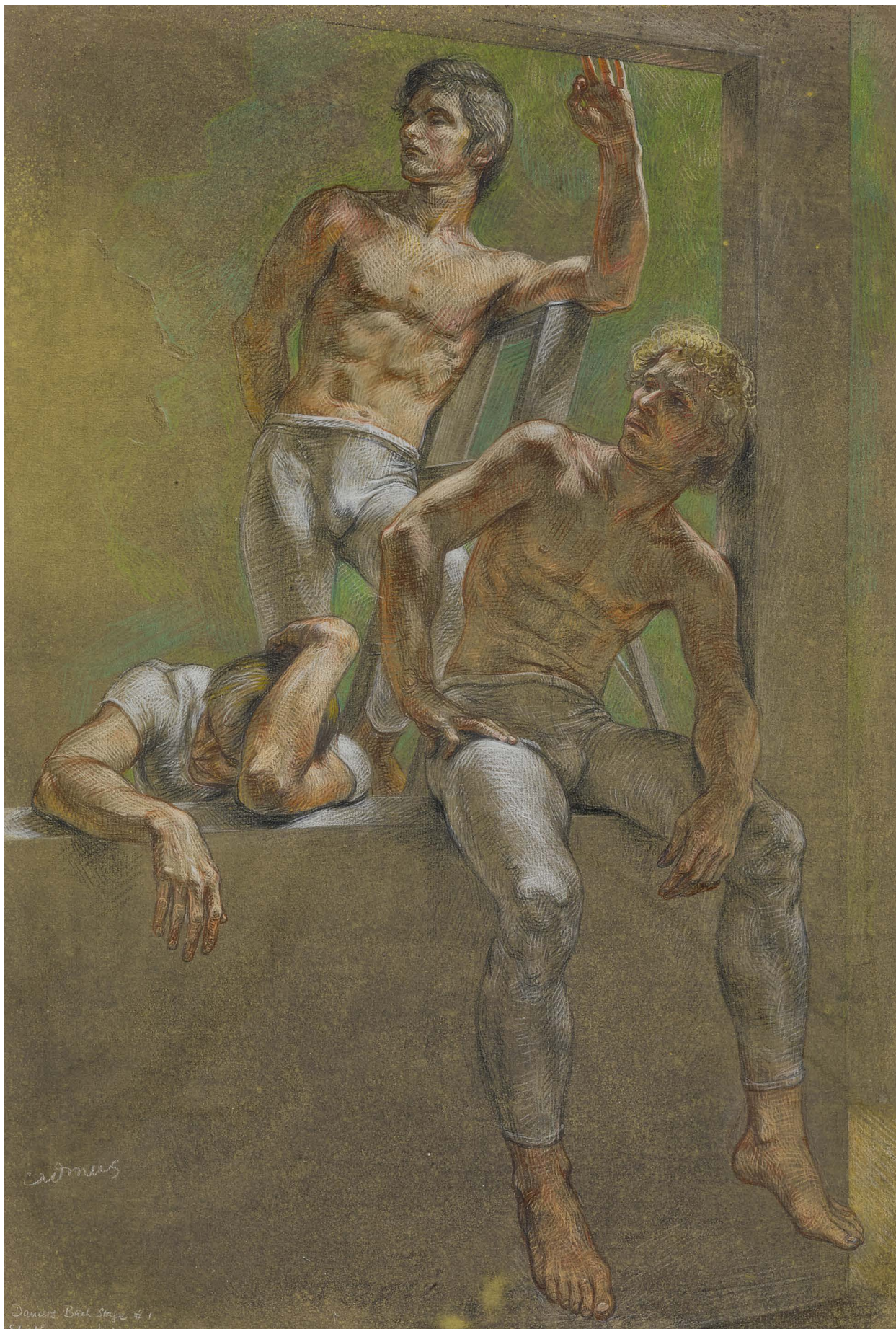
*Collaboration: The Photographs of Paul Cadmus, Margaret French and Jared French*, Santa Fe 1992, unpaginated (two images from this lot are illustrated in this volume)

The painter Paul Cadmus (1904 - 1999) and married artists Jared (1902 - 1989) and Margaret French (1906 - 1998) comprise the photographic collaborative known by their acronym, PaJaMa. Beginning in 1937, and over the course of nearly two decades, the trio collectively staged photographs set against the backdrops of Fire Island, Provincetown, and Nantucket, among other locations. Their psychologically and sexually charged images were inspired in part by Carl Jung's concept of the collective unconscious and often served as studies for the artists' subsequent paintings and works on paper, four of which are also on offer in this sale (see lots 18, 45, 46, and 49). The statuesque quality of the figures and the stillness of each scenario are key characteristics of PaJaMa's photographs as well as their individual works, clear evidence of the symbiotic relationship between these various mediums.

As Cadmus years later recounted, 'After we'd been working most of the day, we'd go out late afternoons and take photographs when the light was best. They were just playthings. We would hand out these little photographs when we went to dinner parties, like playing cards' (Jerry Rosco, *Glenway Wescott Personally: A Biography*, p. 78). The group of 10 prints offered here comes originally from the collection of Jon Anderson, Paul Cadmus' lover for his last 30 years. Extant photographs by PaJaMa are rare as they were printed and gifted sparingly.

**\$ 15,000-25,000**





49

## 49 Paul Cadmus

1904 - 1999

### *Dancers Back Stage #1*

signed *cadmus*, titled *Dancers Back Stage #1* and inscribed indistinctly (lower left)

pastel and charcoal on grey paper  
24 x 16 ¼ in.; 61 x 41.3 cm

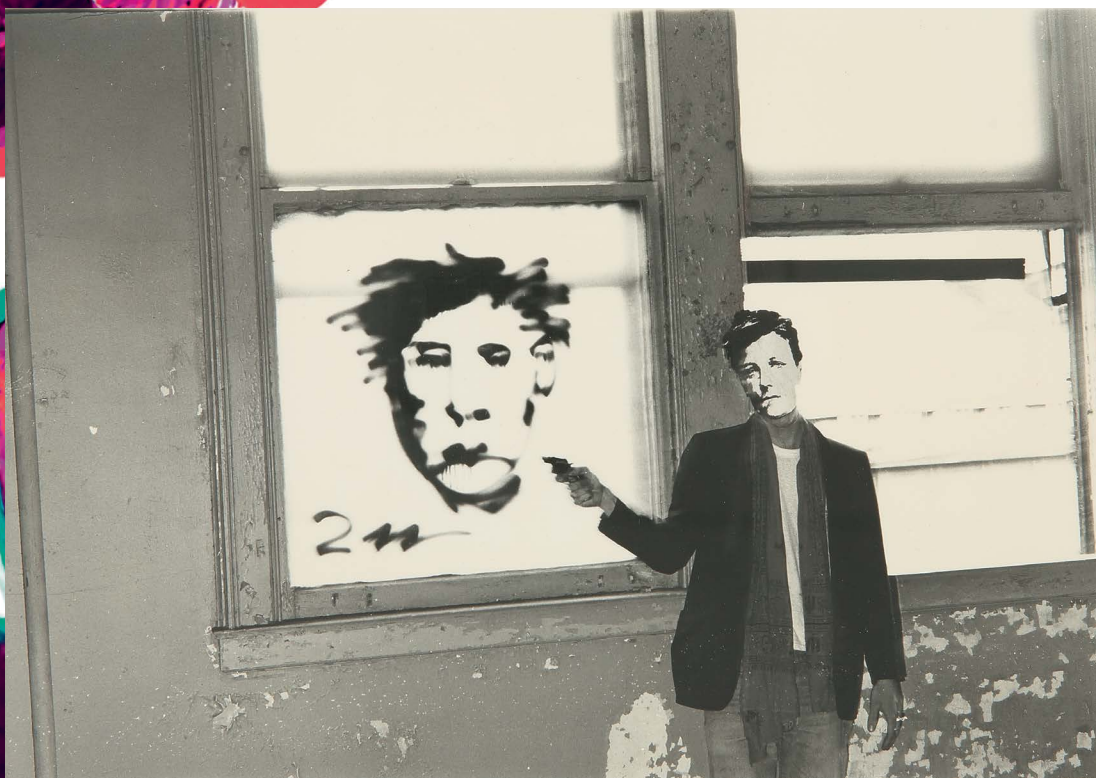
### PROVENANCE

Midtown Galleries, New York

Acquired by the present owner from the above, 1984

**\$ 20,000-30,000**





50

## △ 50 David Wojnarowicz

1954 - 1992

*Rimbaud in New York (with gun in west side pier warehouse)*

gelatin silver print

8 x 10 in.; 20.3 x 25.4 cm.

Executed in 1979, this work is a unique variant from an edition of unknown number printed by the artist.

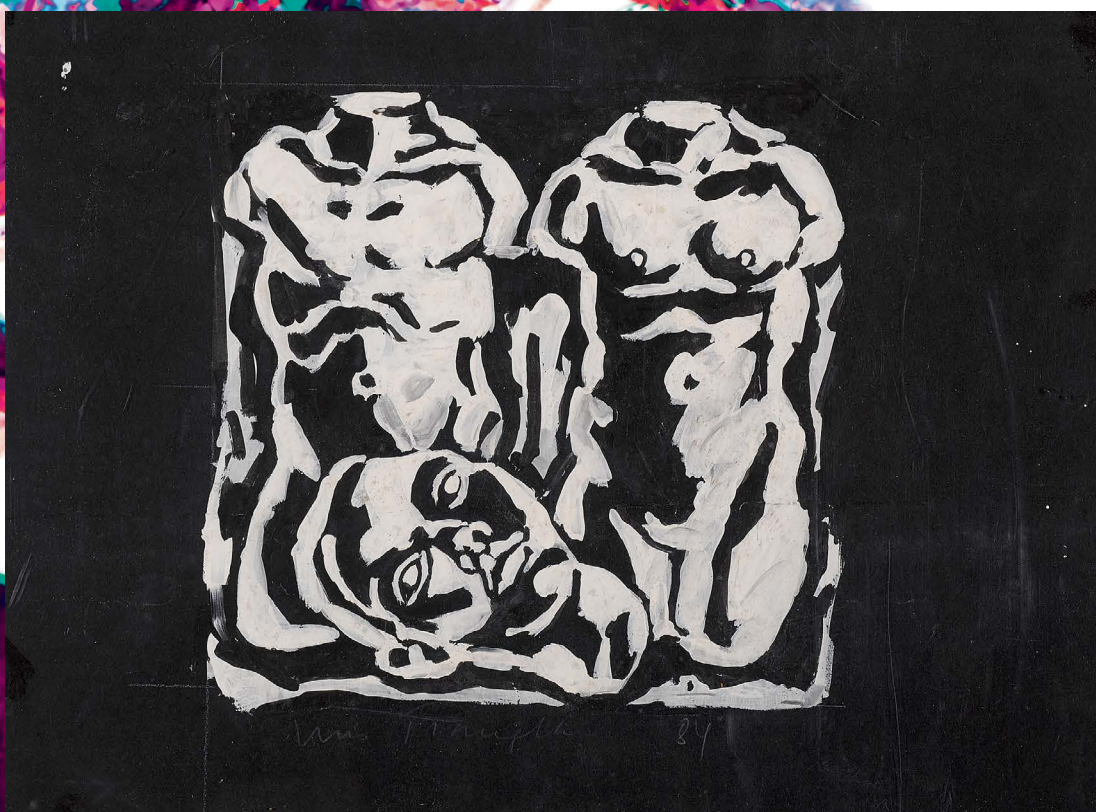
### PROVENANCE

Brian Butterick, New York (gift of the artist)

Johnny Dynell, New York

Acquired by the present owner from the above

\$ 3,000-5,000



51

## 51 Luis Frangella

1944 - 1990

*Untitled (Two Torsos and One Head)*

signed and dated 84

acrylic on paper

sheet: 17 x 22<sup>3</sup>/<sub>8</sub> in.; 43.2 x 56.9 cm.

1984.

### PROVENANCE

Private Collection, Miami (acquired directly from the artist)

### EXHIBITED

New York, Hal Bromm Gallery, *Desde New York, Luis Frangella & David Wojnarowicz*, September 2018 - January 2019

\$ 2,000-3,000

## 52 No Lot





53

## 53 Keith Haring

1958 - 1990

*Bad Boys* (see Littmann pp. 54-59)

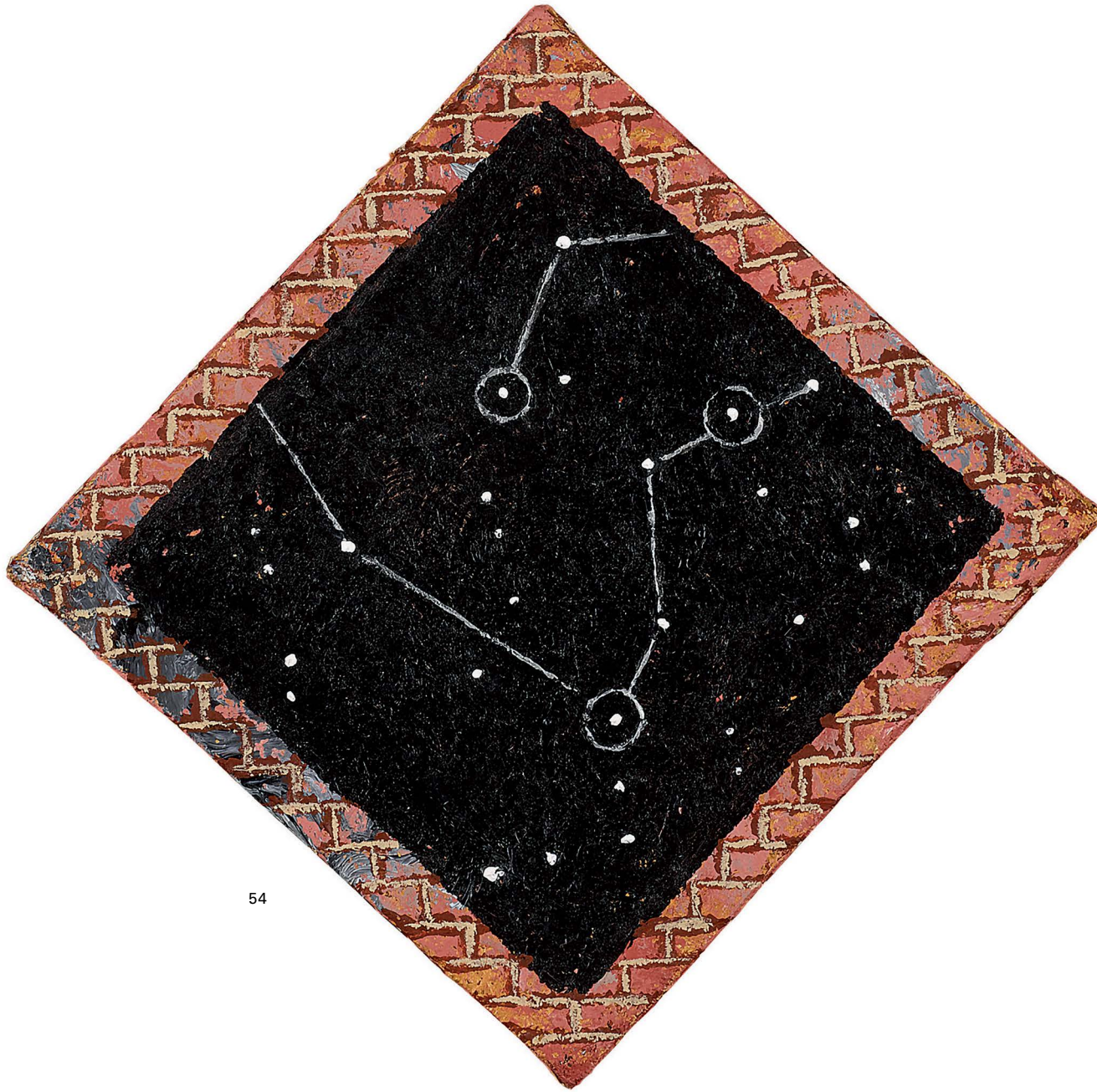
the complete set of six screenprints, each signed in pencil, dated '86 and numbered 27/30, also signed in blue marker, dated 86 and numbered 27/30 on the justification, on BFK Rives wove paper, framed

sheets: 20 x 26 in.; 50.6 x 65.9 cm

1986, this work is number 27 from an edition of 30, plus 7 artist's proofs.

\$ 20,000-30,000





54

## 54 Martin Wong

1946 - 1999

*Untitled*

signed and dated 1994 on the reverse

oil on canvas

11¼ x 11¼ in.; 28.5 cm. x 28.5 cm.

1994.

### PROVENANCE

Exit Art, New York

Private Collection, New York

\$ 10,000-15,000



55

## 55 Martin Wong

1946 - 1999

*Portrait of Hispanic Youth*

acrylic on linen

7½ x 5 in.; 18 x 12.7 cm.

Executed in 1985.

### PROVENANCE

Semaphore Gallery, New York

Acquired from the above *circa* 1987

\$ 5,000-7,000



## 56 David Wojnarowicz

1954 - 1992

*Untitled (To Russell Sharon and Luis Frangella from Berlin)*

signed and dated 1984 on the reverse  
marker on postcard  
postcard: 4 $\frac{1}{8}$  x 5 $\frac{3}{4}$  in.; 10.5 x 14.7 cm.  
1984.

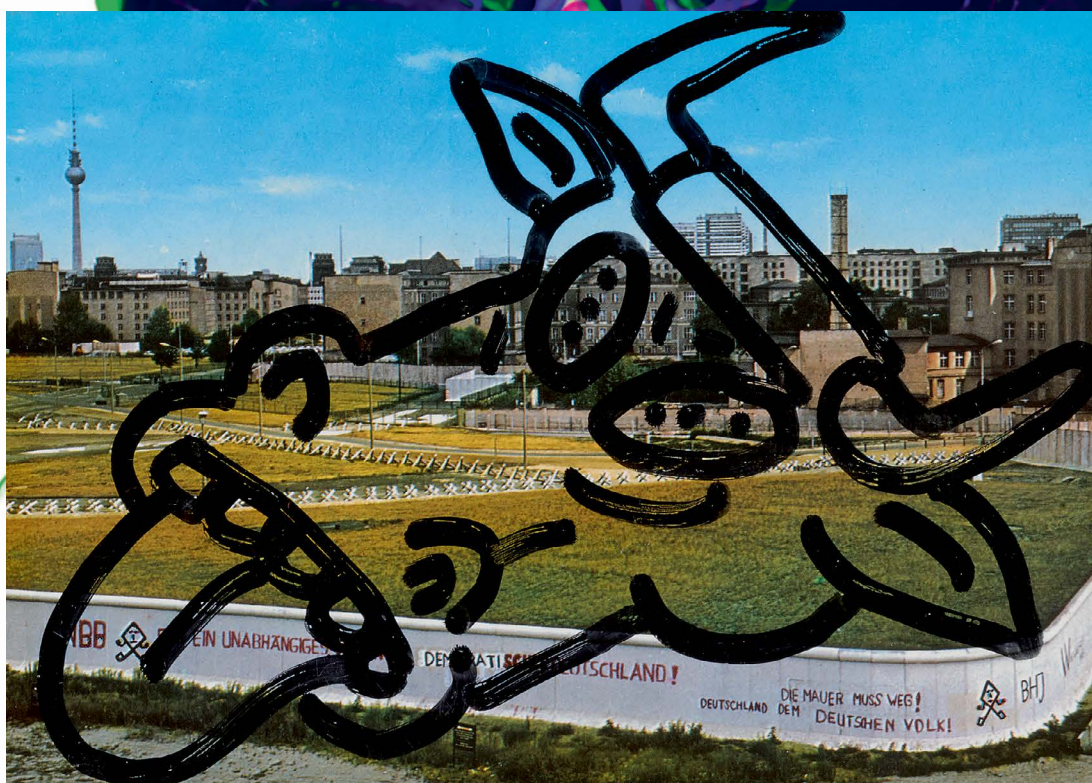
### PROVENANCE

Private Collection, Miami (acquired directly from the artist)

### EXHIBITED

New York, Hal Bromm Gallery, *Desde New York, Luis Frangella & David Wojnarowicz*, September 2018 - January 2019

\$ 3,000-5,000



56

## 57 David Wojnarowicz & Luis Frangella

1954 - 1992 & 1944 - 1990

*Untitled (Steak on a Plate with Warriors)*

signed with both artists' initials and dated 87  
graphite and acrylic on paper  
sheet: 12 $\frac{1}{2}$  x 15 $\frac{5}{8}$  in.; 31.8 x 39.7 cm.  
1987.

### PROVENANCE

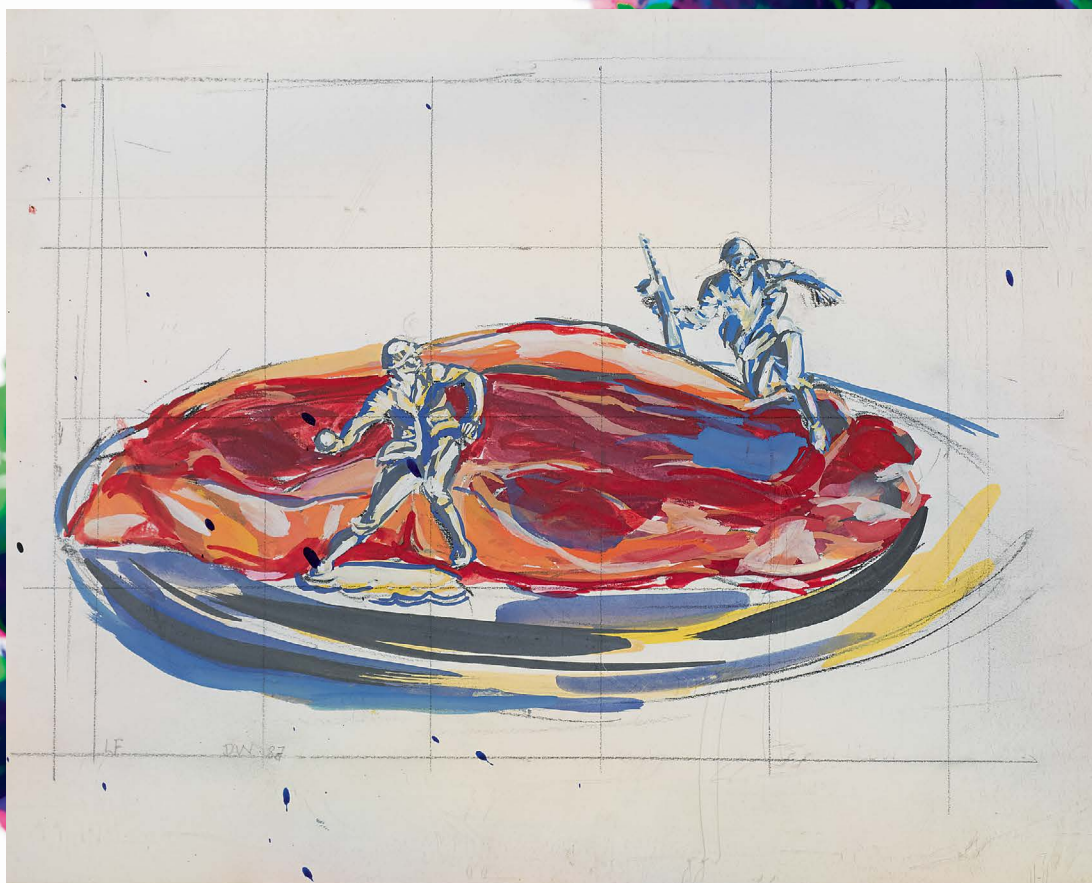
Private Collection, Miami (acquired directly from the artist)

### EXHIBITED

New York, Hal Bromm Gallery, *Desde New York, Luis Frangella & David Wojnarowicz*, September 2018 - January 2019

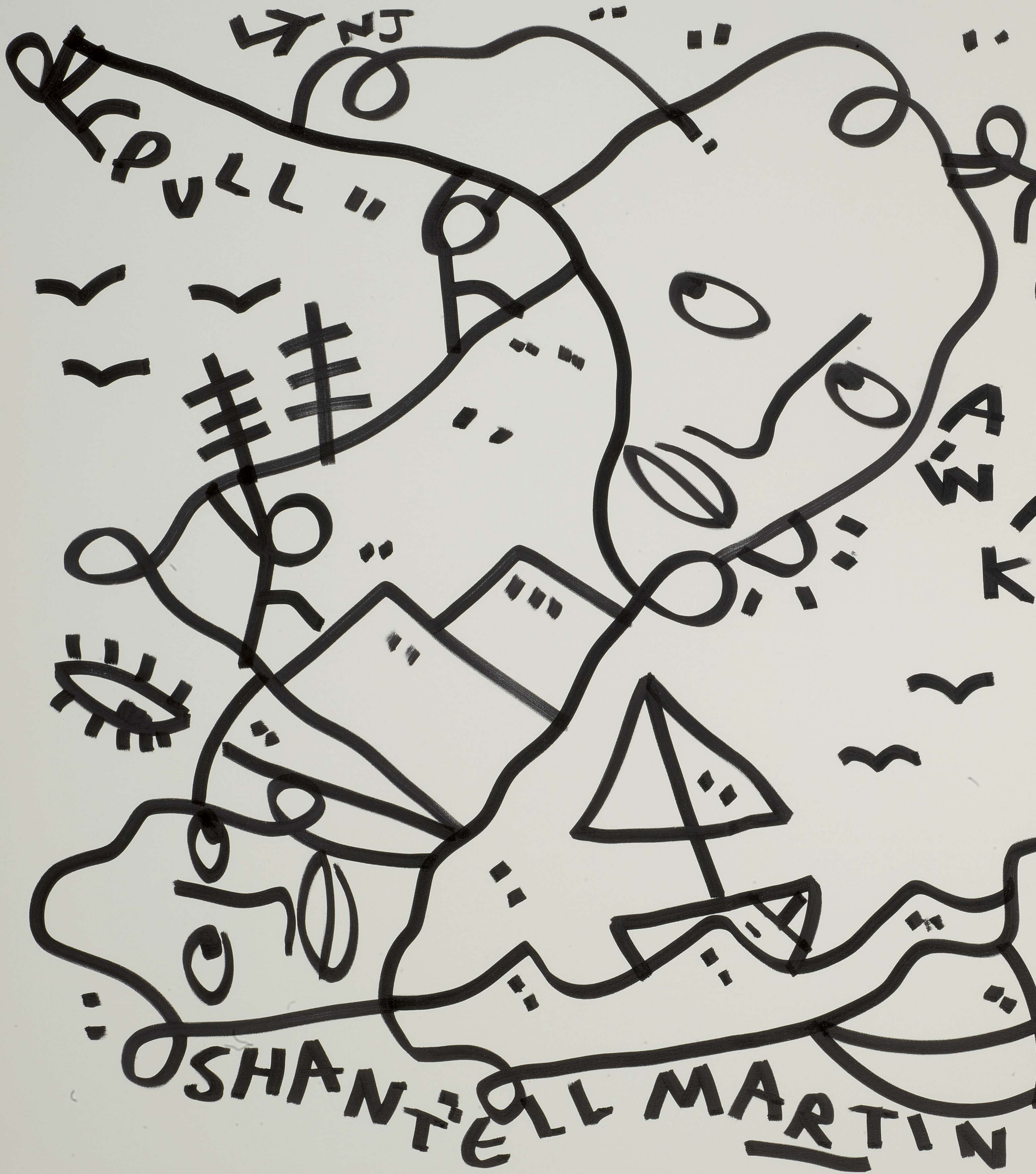
"As gay artists whose works were unapologetically queer, Frangella and Wojnarowicz were seminal figures in the East Village art scene that developed in the early 1980s. Frangella, with the artistic education that Wojnarowicz lacked, easily filled the role of mentor by introducing David to new techniques and materials. In 1984, Frangella invited Wojnarowicz to his home country of Argentina, the same year the country transitioned from a tyrannical dictatorship back to a Democracy. Wojnarowicz found a tangible emotional difference between exhibiting in New York and Buenos Aires." (Press Release for *Desde New York: Luis Frangella & David Wojnarowicz*, Hal Bromm Gallery, 2018)

\$ 12,000-18,000



57





NY

PULL

OSHANT'ELL MARTIN





## 58 Shantell Martin

b. 1980

*Lines*

signed

acrylic on canvas

48 x 59<sup>7</sup>/<sub>8</sub> in.; 121.9 x 152 cm.

Executed in 2019.

### PROVENANCE

Courtesy of the artist

\$ 15,000-18,000

## 59 Shantell Martin

b. 1980

*Untitled*

Executed in 2019.

Work on canvas, to be created at Sotheby's as part of a live performance in advance of the auction. Please refer to the online catalogue prior to the sale for an updated description and images of the work and inspection information. Please contact [Bent@sothebys.com](mailto:Bent@sothebys.com) for more information.

\$ 15,000-18,000





Sotheby's EST. 1744





# **BENT.**

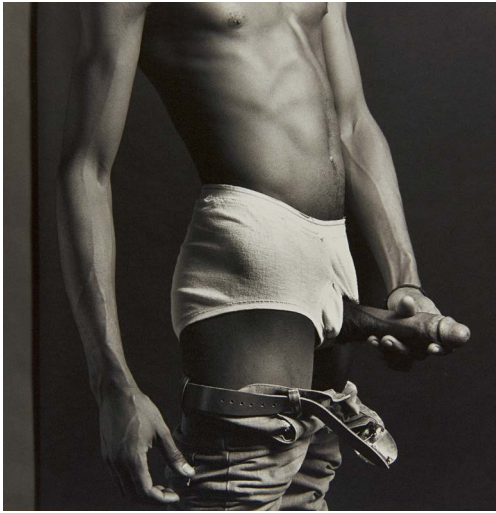
**AUCTION NYC**

**27 JUNE 2019**

**10 AM**

**Sotheby's** EST. 1744





60

## 60 Robert Mapplethorpe

1946 - 1989

*Phillip Prioleau*

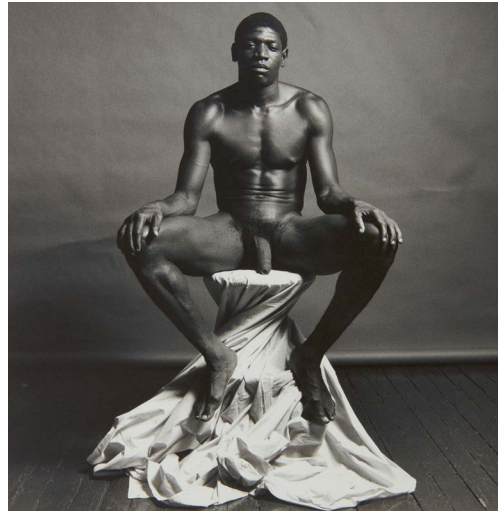
plate 11 from *Z Portfolio* (Washington, D. C. and New York: Harry Lunn and Robert Miller, 1981, edition of 25), mounted, signed and editioned 19/25 in ink and with the plate number blindstamped on the mount

gelatin silver print

7½ x 7¾ in.; 19.1 x 18.7 cm

1980, printed in 1981, this work is number 19 from an edition of 25.

**\$ 6,000-9,000**



61

## 61 Robert Mapplethorpe

1946 - 1989

*Bob Love, N. Y. C.*

plate 13 from *Z Portfolio* (Washington, D. C. and New York: Harry Lunn and Robert Miller, 1981, edition of 25), mounted, signed and editioned 19/25 in ink and with the plate number blindstamped on the mount

gelatin silver print

7½ x 7¾ in.; 19.1 x 18.7 cm

1979, printed in 1981, this work is number 19 from an edition of 25.

### REFERENCES

Paul Martineau and Britt Salvesen, eds., *Robert Mapplethorpe: The*

*Photographs*, Los Angeles, 2016, pl. 68, illustrated

*Robert Mapplethorpe: The Black Book*, Munich, 1986, pl. 13, illustrated

**\$ 6,000-9,000**



62

## 62 Robert Mapplethorpe

1946 - 1989

*Dennis Speight*

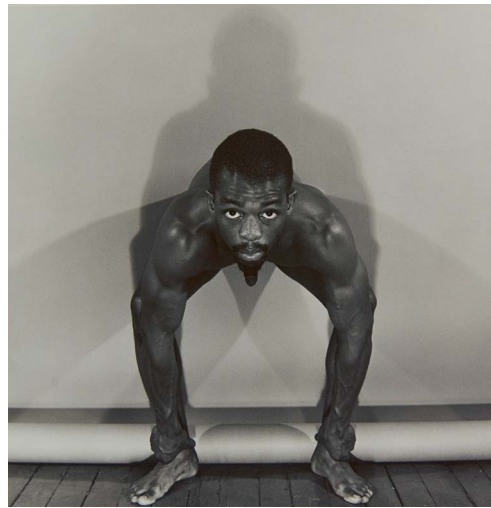
plate 5 from *Z Portfolio* (Washington, D. C. and New York: Harry Lunn and Robert Miller, 1981, edition of 25), mounted, signed and editioned 19/25 in ink and with the plate number blindstamped on the mount

gelatin silver print

7½ x 7¾ in.; 19.1 x 18.7 cm

1980, printed in 1981, this work is number 19 from an edition of 25.

**\$ 6,000-9,000**



63

## 63 Robert Mapplethorpe

1946 - 1989

*Dennis Speight*

plate 4 from *Z Portfolio* (Washington, D. C. and New York: Harry Lunn and Robert Miller, 1981, edition of 25), mounted, signed and editioned 19/25 in ink and with the plate number blindstamped on the mount

gelatin silver print

7½ x 7¾ in.; 19.1 x 18.7 cm

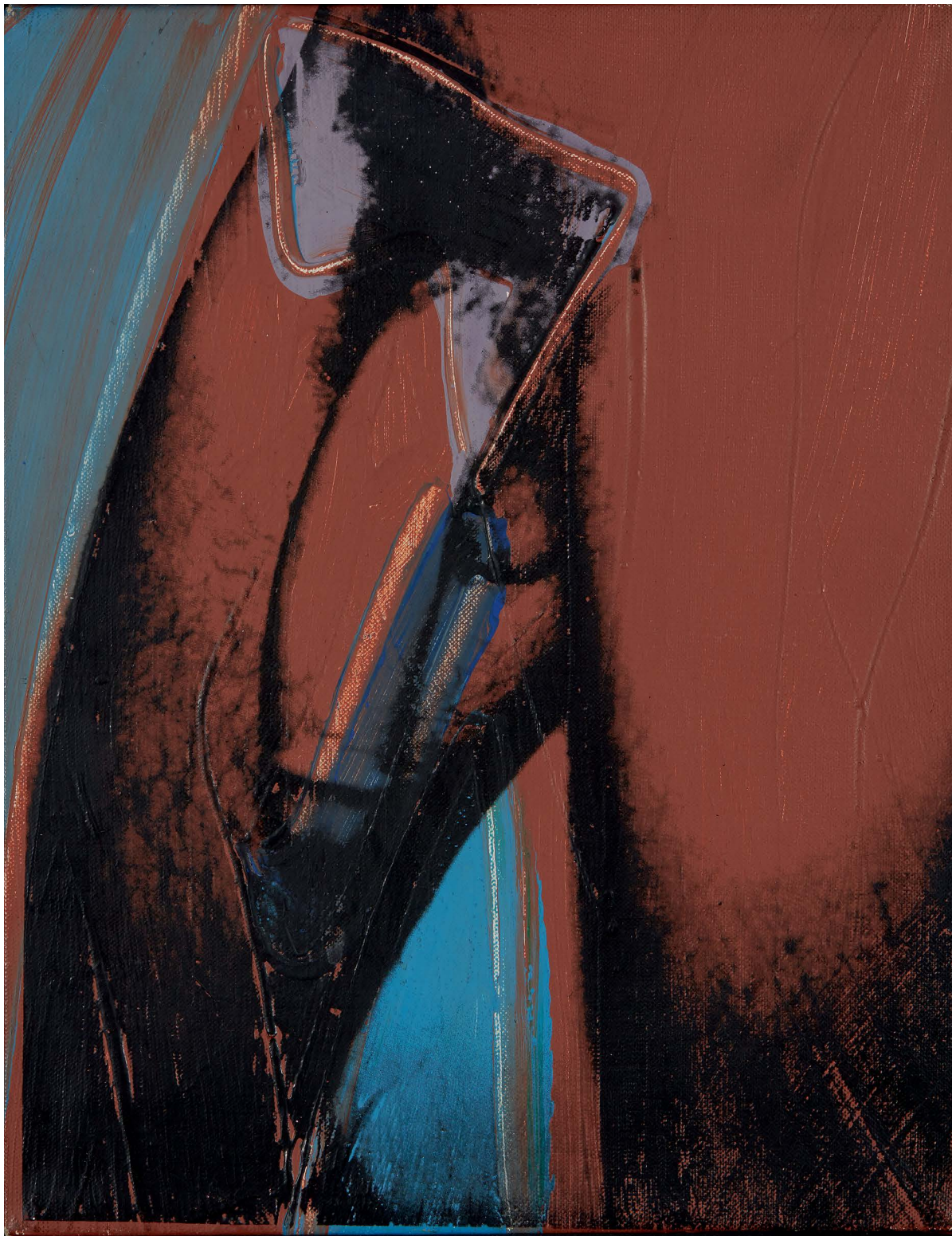
1980, printed in 1981, this work is number 19 from an edition of 25.

### REFERENCES

*Robert Mapplethorpe: The Black Book*, Munich, 1986, pl. 41, illustrated

**\$ 6,000-9,000**





64

## 64 Andy Warhol

1928 - 1987

### *Male Torso*

signed and dated 76 on the overlap

acrylic silkscreen on canvas

14 $\frac{1}{8}$  x 11 in.; 36 x 27.9 cm.

1976.

### PROVENANCE

Victor Hugo, New York (gift of the artist in 1976)

Robert Christian, New York

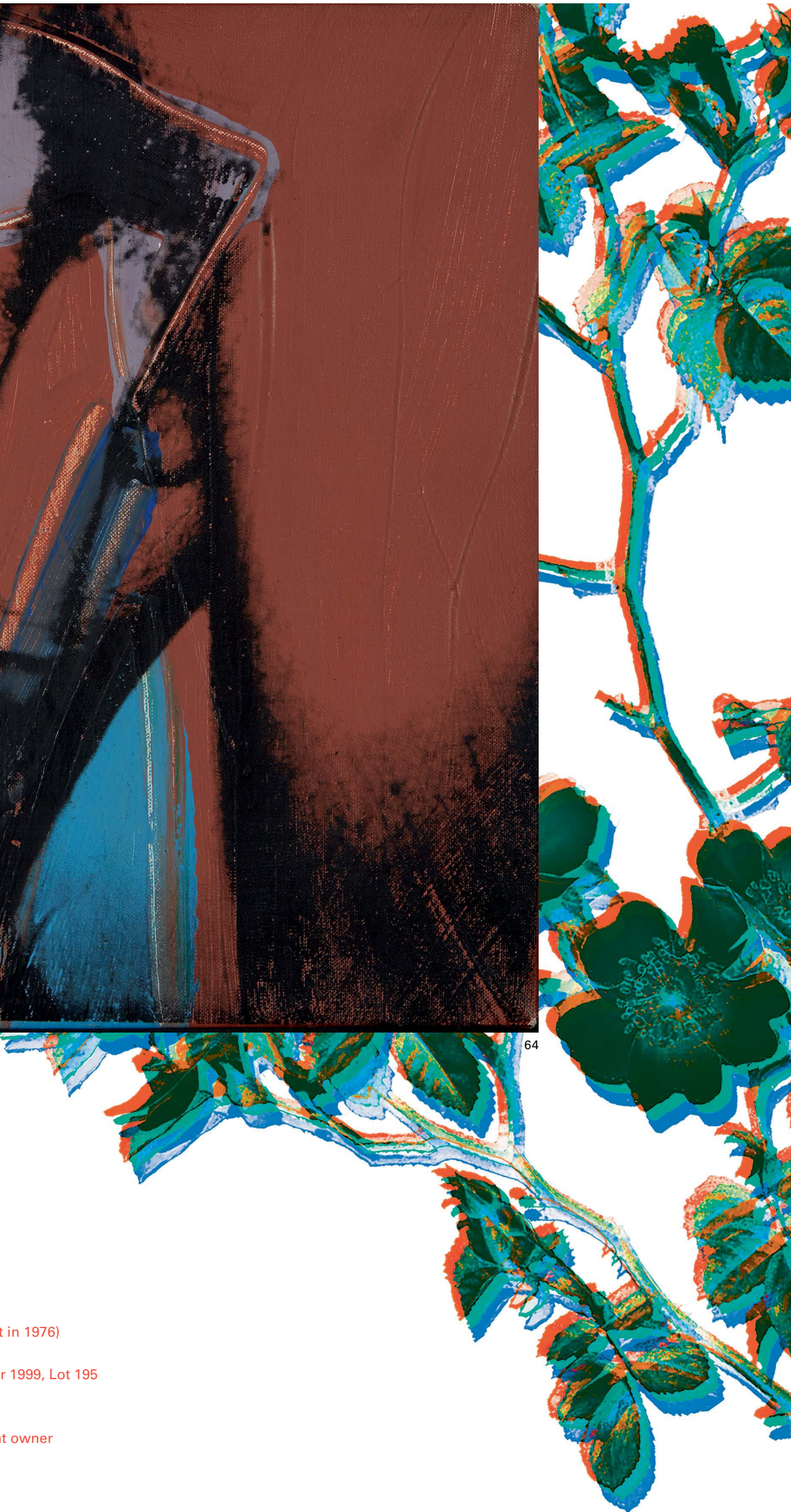
Christie's East, New York, 10 November 1999, Lot 195

Locksley Shea Gallery, Minneapolis

Private Collection, Florida

Acquired from the above by the present owner

**\$ 90,000-120,000**







65

## 65 Andy Warhol

1928 - 1987

*Male Torso*

acrylic silkscreen on canvas

canvas: 14 $\frac{1}{8}$  x 11 in.; 36.8 x 27.9 cm.

Executed in 1977.

This work is stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. and numbered *A793.109* on the reverse.

### PROVENANCE

The Seattle Chicken Soup Brigade, Seattle (acquired directly from the artist)

Christie's East, New York, 7 May 1996, Lot 142

Private Collection, Minneapolis

**\$ 90,000-120,000**





66

## 66 Andy Warhol

1928 - 1987

*Self-Defense (Negative)*

synthetic polymer and silkscreen ink on canvas

20 x 16 in.; 50.8 x 40.6 cm.

Executed circa 1985-1986.

This work is stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. and numbered PA 10.403 on the reverse

### PROVENANCE

Private Collection (acquired directly from the estate of Andy Warhol)

Christie's New York, First Open, 30 September 2015, Lot 105

Acquired at the above sale by the present owner

\$ 80,000-120,000

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67

## 67 Christer Strömholm

1918 - 2002

*Nana Kissing a Man, Place Blanche, Paris*

signed *CHR* in ink and with fingerprint on the reverse  
gelatin silver print

8¼ x 11 in.; 21 x 27.8 cm

1960, printed circa 1986.

This work is accompanied by a certificate of authenticity from the Christer Strömholm Estate.

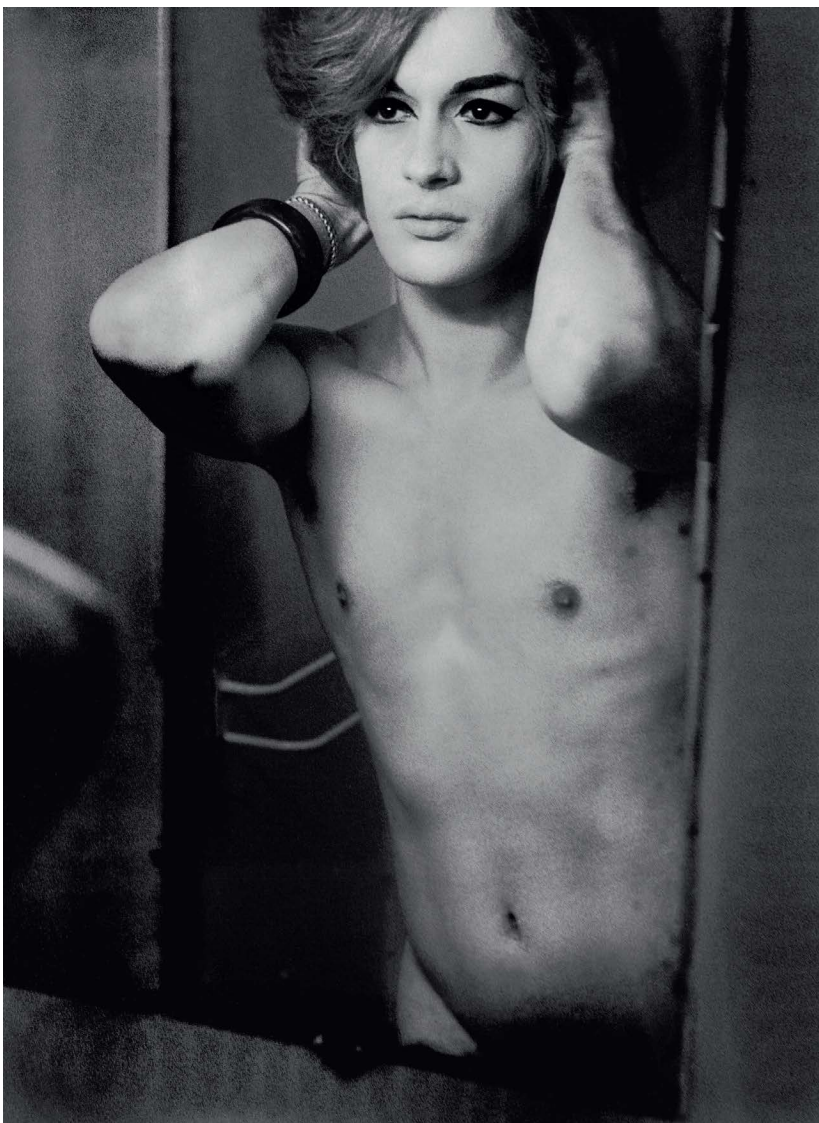
### REFERENCES

Christer Strömholm, *Post Scriptum*, Max Ström 2012, p. 67, illustrated

In 1959, Swedish photographer Christer Strömholm moved to Paris and settled near Place Blanche. The neighborhood's red-light district was home to many transsexuals who became his close friends and the subject of his series *Les amies de Place Blanche*. He stayed in the same hotels that they called home, adopted their schedule, and observed them through the lens of his Leica as they dressed and did their makeup before going out to the street each evening. His images offer intimate portraits of individuals – Soraya at Hôtel Pierrots, Carla/Wanda fixing her hair, Nana being kissed by a man – by shooting in ambient light and carefully framing his close-up compositions. 'The only thing they demanded was to have the right to be themselves. . .to have the right to live their own lives, to be responsible, to be at ease with themselves,' wrote the photographer when he published a book of the series in 1983. It is believed that the photographs offered here are the first prints from *Les amies de Place Blanche* to be offered at auction in the United States.

At the time of this writing, it is believed that no other signed print of this image is extant.

**\$ 3,000-5,000**



68

## 68 Christer Strömholm

1918 - 2002

*Carla/Wanda, Hôtel Gérando, Paris*

signed *STRÖMHOLM* and annotated *Retur* in pencil and with the Christer Strömholm Estate stamp on the reverse  
gelatin silver print

7¼ x 6 in.; 20 x 15.5 cm

1963, printed in the early 1980s.

This work is accompanied by a certificate of authenticity from the Christer Strömholm Estate.

### EXHIBITED

Barcelona, Foto Colectania, *The Temptation to Exist*, April - July 2015

### REFERENCES

Christer Strömholm, *Vännerna från Place Blanche, ETC/Johan Ehrenberg* 1983, p. 77, illustrated

Christer Strömholm, *Nueve segundos de mi vida*, Consejo Nacional para la Cultura y las Artes 1999, p. 71, illustrated

Christer Strömholm, *Les amies de la place Blanche*, Aman Iman Éditions 2011, p. 158, illustrated

**\$ 3,000-5,000**



## 69 Christer Strömholm

1918 - 2002

### *Soraya, Hôtel Pierrots*

signed *CHR* in ink and with fingerprint on the reverse  
gelatin silver print

8 3/8 x 11 in.; 20.7 x 27.8 cm

1966, printed circa 1986.

This work is accompanied by a certificate of authenticity from the Christer Strömholm Estate.

#### REFERENCES

Christer Strömholm, *Konsten att vara där*, Kulturhuset 1991, p. 35, illustrated

Christer Strömholm 1918-2002 : *on verra bien*, Färgfabriken 2002, p. 87, illustrated

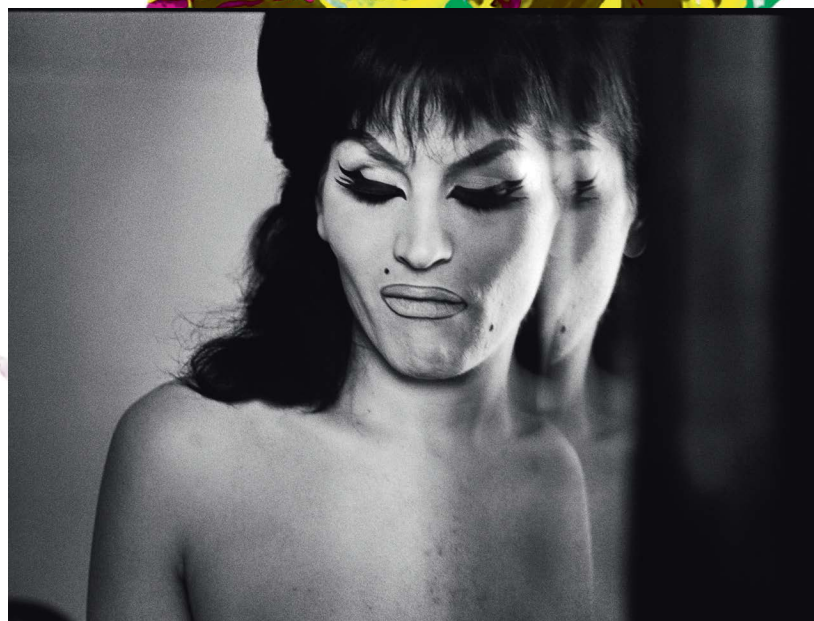
Robert Delpire, ed., *Christer Strömholm*, Photo Poche 2006, p. 42, illustrated

Christer Strömholm, *Les amies de la place Blanche*, Aman Iman Éditions 2011, p. 152, illustrated

Christer Strömholm, *Post Scriptum*, Max Ström 2012, p. 119, illustrated

At the time of this writing, it is believed that no other signed print of this image is extant.

\$ 3,000-5,000



69

## 70 Andy Warhol

1928 - 1987

### *Ladies and Gentlemen (Helen/Henry Morales)*

Polaroid

4 1/4 x 3 3/8 in.; 10.8 x 8.6 cm.

Executed in 1974.

This work is stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. and numbered *FA 09.03031* and *A 411521 D* on the reverse.

#### PROVENANCE

Salon 94, New York

Acquired from the above by the present owner in 2006

\$ 2,000-3,000



70

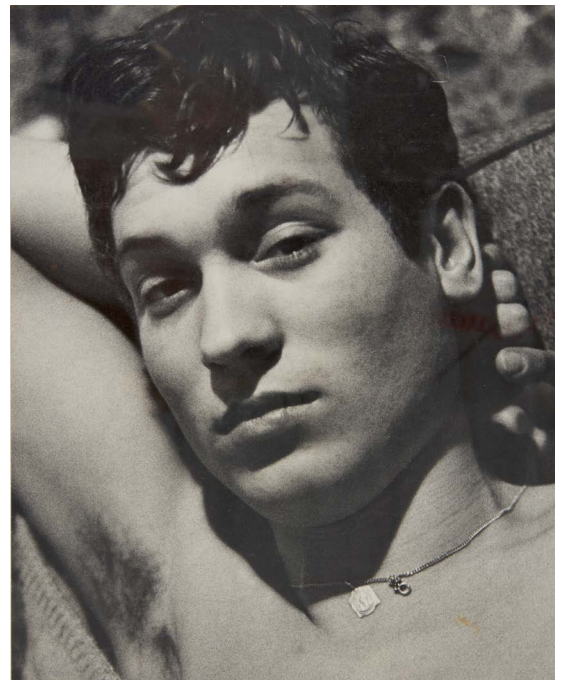




71



71



71

## 71 Various Photographers

### *Portraits of Andrea Tagliabue*

a group of 3 photographs, 2 by Cecil Beaton (1904 - 1980) and 1 by Herbert List (1903 - 1975)

each Cecil Beaton photograph: signed in ink on the image, and with the photographer's credit stamp on the reverse

Herbert List photograph: signed, titled, and dated *Février 1960*, and annotated in ink on the reverse

3 gelatin silver prints

various sizes to 11¼ x 9⅞ in.; 28.6 x 23.2 cm

circa 1960.

### PROVENANCE

Sotheby's New York, 15 October 1992, sale 6344, lots 420 and 425

Acquired from the above by the present owner

Andrea Tagliabue was an Italian actor who had a romantic relationship with the artist and writer Charles Henry Ford. The pair lived together in Paris and New York for periods of time around 1960. These photographs by Cecil Beaton and Herbert List offer intimate, relaxed portraits of 'Renzo,' as Ford affectionately nicknamed Tagliabue.

**\$ 3,000-5,000**

## 72 Carl Van Vechten

1880 - 1964

### *Truman Capote*

with title, dated 1948, and annotations in pencil and the atelier stamp on the reverse,

gelatin silver print

13⅞ x 9⅞ in.; 35.3 x 25 cm

1948, printed 1978.

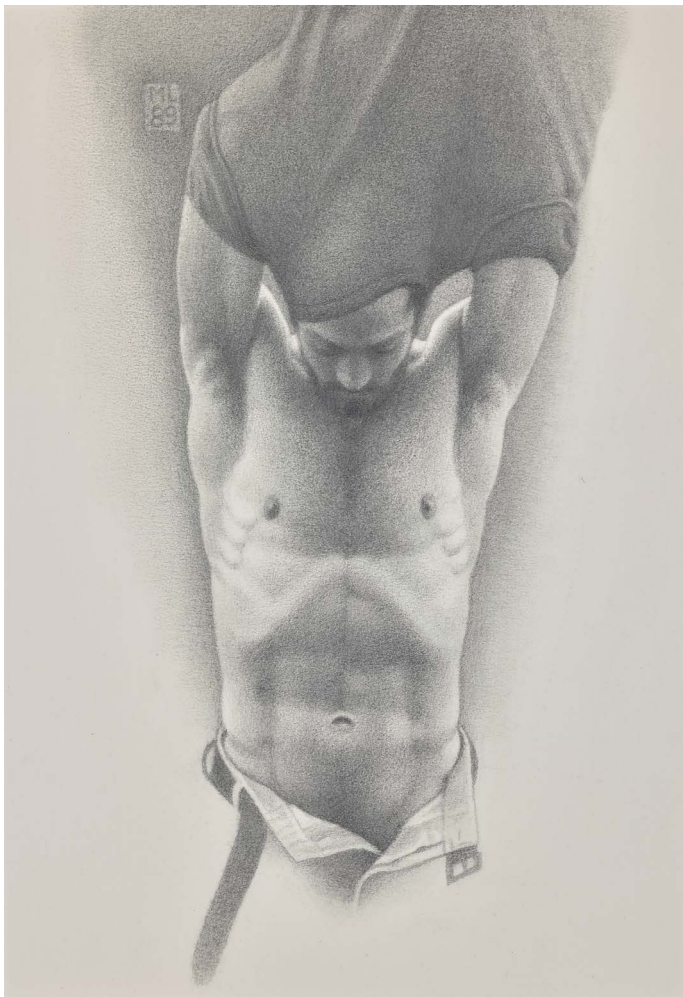
Variant of the portrait published in *PORTRAITS: the Photographs of Carl Van Vechten* (1978), edited by Saul Mauriber.

**\$ 1,500-2,500**



72





73

PROPERTY FROM THE COLLECTION OF THE LATE SIR PETER MOORES CBE DL (1932 – 2016)

## 73 Michael Leonard

b. 1933

*Man*

signed with monogram *ML* and dated *89* (upper left)

pencil on paper  
13¾ x 10 in.; 35 x 25.5 cm

Executed in 1989.

We are grateful to the Artist for his kind assistance with the cataloguing of the present work.

### PROVENANCE

Acquired directly from the artist by the present owner.

\$ 1,500-2,500

## 74 Andy Warhol

1928 - 1987

*Unidentified Male*

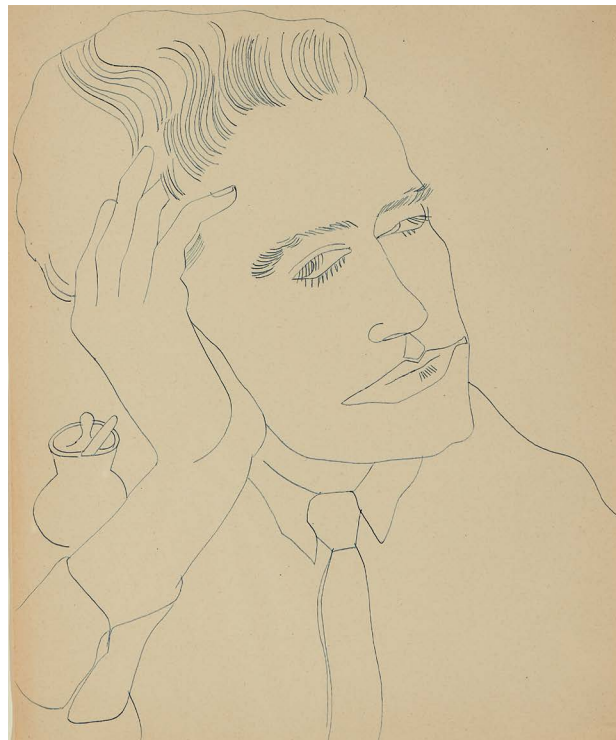
pen on paper  
sheet: 17 x 14 in.; 43.2 x 35.5 cm.  
Executed circa 1957.

This work is stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. and numbered *VF 200.161* on the reverse.

### PROVENANCE

The Andy Warhol Foundation  
Susan Sheehan Gallery, New York  
Acquired from the above by the present owner

\$ 6,000-8,000



74



75

## 75 Carl Van Vechten

1880 - 1964

*Marlon Brando as Stanley Kowalski in "Streetcar Named Desire"*

with title, date *1948*, and annotations in pencil and the atelier stamp on the reverse,  
gelatin silver print  
14 ½ x 10 ¼ in.; 37.8 x 26 cm  
1948.

Van Vechten's Stanley Kowalski as immortalized by Brando, portrayed here in his slacks and sweater, glancing over his shoulder, with Blanche Dubois' gown draped over his arm.

\$ 3,000-5,000





76



## 76 Youssef Nabil

b. 1972

*Higher & Higher, Self Portrait, Vienna*

a unique triptych, each panel framed, a typed label on the reverse of the first panel

3 hand-painted gelatin silver prints

overall: 12¼ x 52⅞ in.; 31.1 x 132.4 cm

2005, this work is number 1 from an edition of 10.

This work is accompanied by a certificate of authenticity.

### PROVENANCE

The Third Line, Dubai

Private collection, acquired from the above in 2007

Thence by descent

**\$ 15,000-25,000**

## 77 Mark Beard

b. 1956

*Nineteen Famous People, Twenty-Two Friends and Six Nudes. New York: Feard Press, 1992*

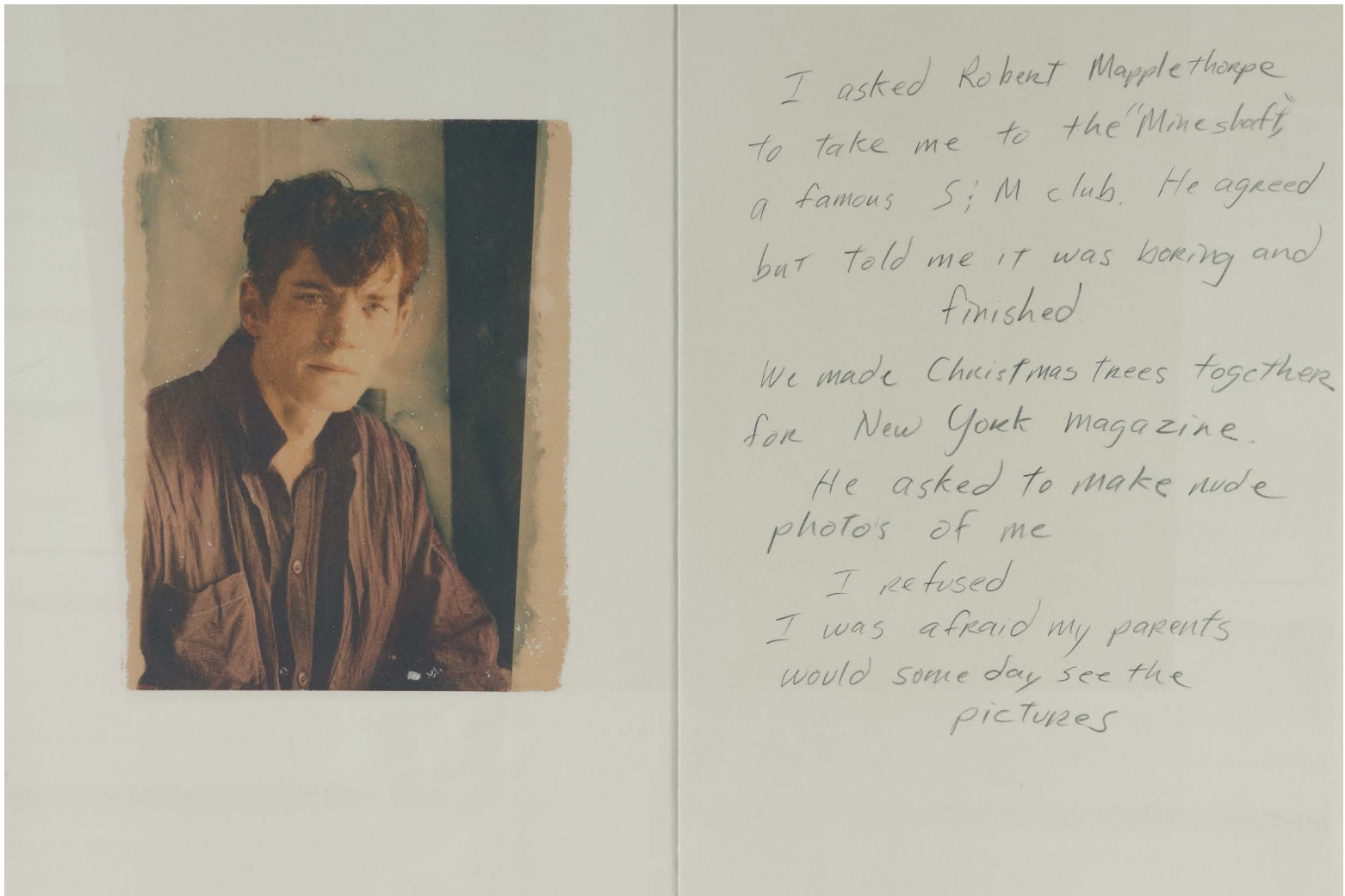
Unbound bifolia gathered in 12 fascicles (15¼ x 11 in.; 383 x 279 mm).

30 handcolored photos by Beard transfer-printed on Arches paper by Beard and Craig Fry, with additional handcoloring, facsimiles of Beard's autograph text. Publisher's grey buckram clamshell case with title stamped in silver on upper cover; minimal wear.

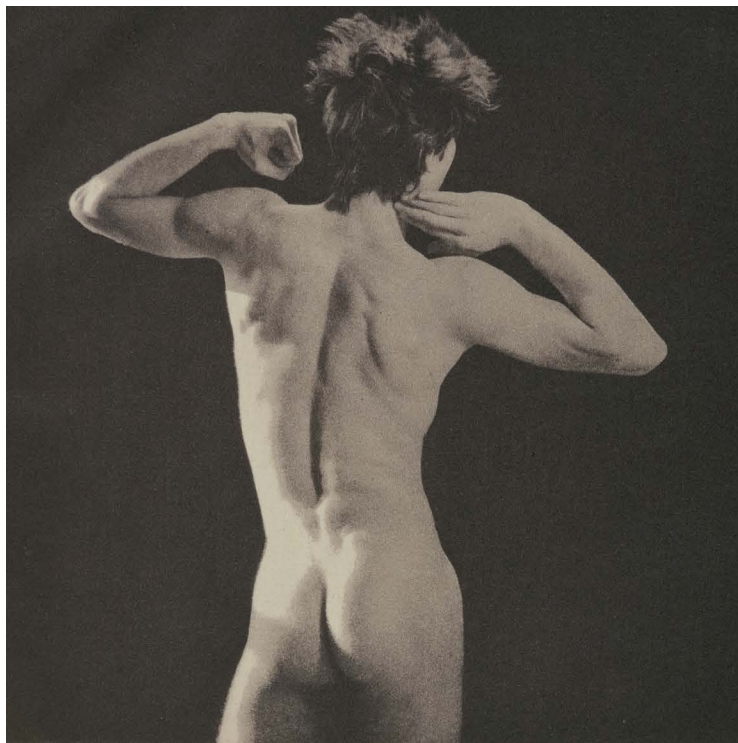
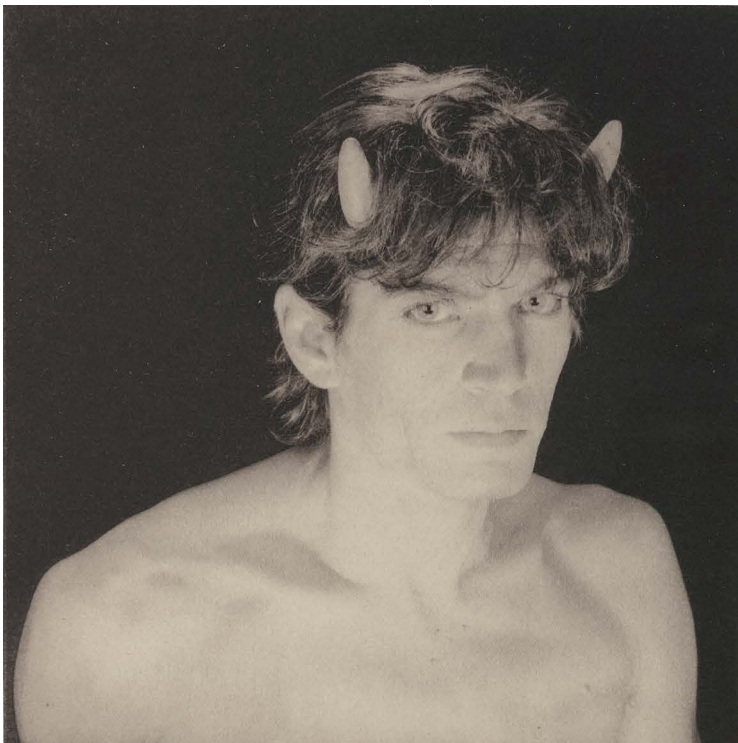
COPY 1 OF TEN COPIES, SIGNED BY MARK BEARD. The subjects of Beard's portraits and anecdotes include Robert Mapplethorpe, Andy Warhol, Tennessee Williams, Henry Geldzahler, Quentin Crisp, Robin Byrd, Black-Eyed Susan, Mario Amaya, Virgil Thompson, and others.

**\$ 3,000-5,000**









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78

## 78 Robert Mapplethorpe

1946 - 1989

*Arthur Rimbaud. A Season in Hell. Translated by Paul Schmidt. (New York): Limited Editions Club, (1986)*

4to (11½ x 7⅝ in.; 292 x 193 mm). 8 photogravures from photographs by Mapplethorpe printed on handmade etching paper. Full red morocco by the Jovonis Bindery, spine and upper cover lettered in black. Black buckram slipcase; minimal wear.

PRESENTATION COPY, INSCRIBED BY MAPPLETHORPE TO HIS PATRON AND PARTNER SAM WAGSTAFF on their shared birthday, 4 November 1986, "For Sam — on our birthday — X. R. M. '86" This is one of fifty out-of-series copies; in addition there were 1000 numbered copies, all signed by Mapplethorpe and Schmidt.

### PROVENANCE

Sam Wagstaff (presentation inscription)

\$ 4,500-5,000





79

## 79 Annie Leibovitz

b. 1949

*Bette Midler, New York City*

with edition 5/10 in pencil on the reverse  
mural-sized archival pigment print

38¼ x 38¼ in.; 97.2 x 97.2 cm

1979, printed in 2010, this work is number 5 from an edition of 10.

This work is accompanied by the photographer's 'The Master Set' label,  
signed in ink by the artist.

### REFERENCES

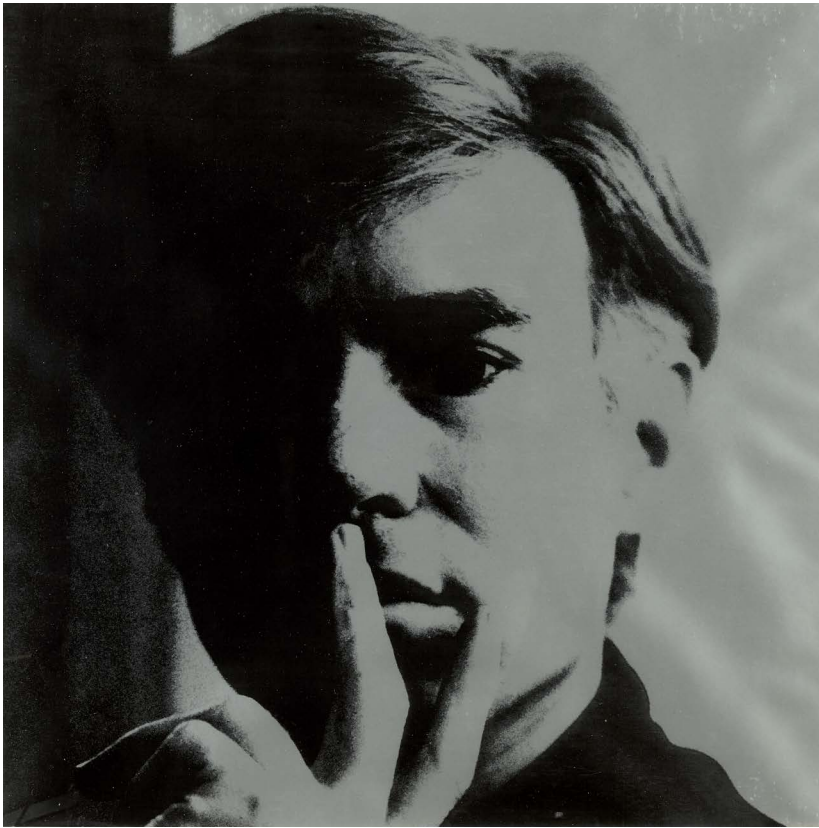
Timothy White, 'The Rose: Bette Midler Conquers Hollywood,' *Rolling Stone*, 13 December 1979, cover, variant illustrated

*Photographs: Annie Leibovitz, 1970-1990*, New York 1991, p. 124, illustrated  
*Annie Leibovitz at Work*, New York 2008, p. 53, illustrated

Bette Midler became recognized as a gay icon in the 1970s after frequently performing at the Continental Baths, a gay bathhouse in New York City. A variant of this image, taken after she starred in the film *The Rose*, was featured on the cover of *Rolling Stone* magazine dated December 13, 1979.

**\$ 15,000-25,000**





80

## 80 Andy Warhol

1928 - 1987

*Self-Portrait (Feldman & Schellmann II.16)*

offset lithograph, signed in ball-point pen, dated 66 and numbered 2/300 on the verso, on silver-coated wove paper, framed

sheet: 23 x 23 in.; 58.4 x 58.4 cm

1966, this work is number 2 from an edition of 300.

**\$ 10,000-15,000**

## 81 Christopher Makos

b. 1948

*Andy Warhol*

a unique photcollage, signed in ink in the margin, framed to the photographer's specifications

5 gelatin silver prints stitched together with gold-toned thread

overall: 11½ x 8 in.; 29.2 x 20.3 cm

circa 1985.

**\$ 5,000-7,000**

## 82 David Gamble

b. 1953

*Andy Warhol's Medicine Cabinet (En Suite)*

signed in ink on the image, framed

archival inkjet print

33 x 27¼ in.; 83.8 x 69.2 cm

1988, printed in 2017, this work is number 3 from an edition of 5.

This work is accompanied by a certificate of authenticity signed by the artist.

A print of this image of Warhol's medicine cabinet, filled with prescription drugs and personal hygiene products, was included in the 2012 exhibition 'Regarding Warhol: Sixty Artists, Fifty Years' at the Metropolitan Museum of Art. There is another print in the collection of The Andy Warhol Museum in Pittsburgh.

**\$ 8,000-12,000**



81





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82





83

## 83 Andy Warhol

1928 - 1987

*Liz (Feldman & Schellmann II.7)*

offset lithograph printed in colors, bearing the artist's name in felt-tip pen and dated 65, on wove paper, framed

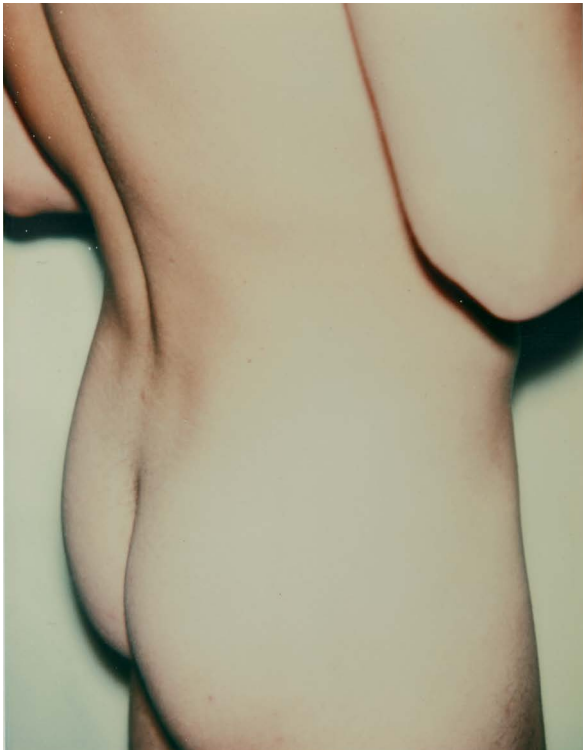
image: 22 x 22 in.; 55.9 x 55.9 cm

sheet: 23 x 23 in.; 58.6 x 58.5 cm

1964, this work is from the edition of approximately 300.

\$ 30,000-50,000





84

## 84 Andy Warhol

1928 - 1987

### *Torso*

a unique object, with the 'Estate of Andy Warhol' and 'Andy Warhol Foundation for the Visual Arts, Inc.' stamps, and initialed in pencil by Timothy J. Hunt, curator of the Warhol Foundation, on the reverse, framed

Polaroid print  
3¾ x 2⅞ in.; 9.5 x 7.3 cm  
1976.

### PROVENANCE

The Estate of Andy Warhol  
Christie's Online, 16-25 June 2015, Sale 11211, Lot 50  
Acquired from the above by the present owner

**\$ 2,500-3,500**



85

## 85 Andy Warhol

1928-1987

### *Torso*

a unique object, '© Andy Warhol' blindstamped in the margin, with the 'Estate of Andy Warhol' and 'Andy Warhol Foundation for the Visual Arts, Inc.' stamps, initialed in pencil by Timothy J. Hunt, curator of the Warhol Foundation, on the reverse, framed

Polaroid print  
3¾ x 2⅞ in.; 9.5 x 7.3 cm  
1976.

### PROVENANCE

The Estate of Andy Warhol  
Christie's Online, 16-25 June 2015, Sale 11211, Lot 50  
Acquired from the above by the present owner

**\$ 2,500-3,500**



86

## 86 [The Village People]

### *Native American headdress worn by Felipe Rose*

Leather cap with beadwork along brim, felt-reinforced feathers. Inscribed on the inside of the brim: "To David | Best Wishes | xxx Felipe Rose | Village People | '86". Accompanied by two photographic prints of the Village People by David Spindel, (each 16 x 20 inches), signed lower right.

A relic from the the famous disco band, comprised of paragons of masculinity rooted in the 1970s Greenwich Village scene, including a cowboy, a police officer and a leatherman.

### PROVENANCE

Felipe Rose (founding member of the Village People)  
Gifted to David Spindel

**\$ 1,000-2,000**





87

## 87 Geoffrey Halpin

*He, She, Me*

signed *GH*

unique gelatin silver print

12½ x 5⅜ in.; 31.8 x 13.7 cm

Geoffrey Halpin is a British graphic artist and font designer, well-known for his work on many rock & roll LP covers, including work for Elton John, Paul McCartney, and the New York Dolls. The present work was done in the mid to late 1970s.

### PROVENANCE

J. B. Rund (bookplate on backing on verso of frame)

\$ 2,000-3,000

## 88 Glen or Glenda

*Alternate title: "I Led 2 Lives," (Screen Classics Inc., 1953)*

One sheet poster, United States

linen-backed

unframed: 41 x 27 in.; 104.1 x 68.6 cm

Directed by the notorious Edward D. Wood Jr. (of "Plan 9 From Outer Space" fame), "Glen or Glenda" is a semi-autobiographical docudrama about cross dressing and gender identity, which follows several characters as they navigate personal relationships and medical decisions related to their identities. The film was loosely inspired by the gender confirmation surgery of Christine Jorgensen, who made headlines in the early 1950s as the recipient of the first "sex change." The issue was also a personal one for Wood, for whom cross-dressing, or drag, was an important facet of his identity. Filmed over a four-day period on a shoestring budget, Wood's idiosyncratic plea for tolerance has since attained cult status, and is often discussed in the context of its high-camp trappings. It is also noteworthy for being a sympathetic portrayal of gender nonconformity for its time.

### PROVENANCE

The Hastings Collection

Bonhams, 20 July 2015, Sale 22374 lot 98

Acquired from above sale by the present owner

\$ 6,000-9,000



**"I CHANGED MY SEX!"**



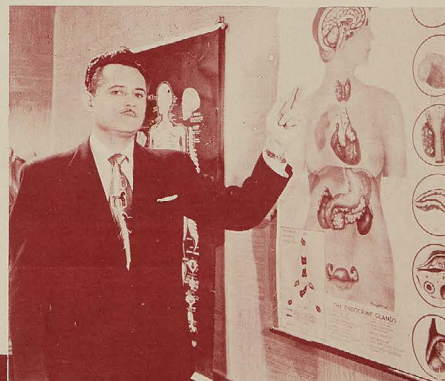
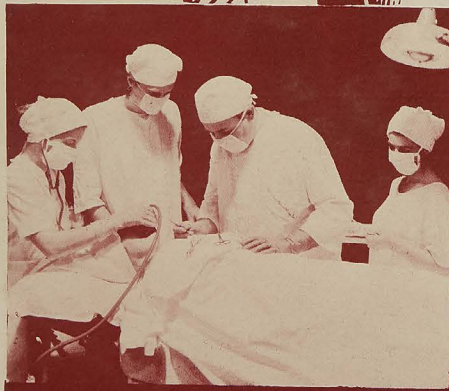
**ADULTS ONLY!**

**WHAT AM I...  
MALE or  
FEMALE!**

★  
**THE STRANGE CASE  
OF A "MAN" WHO  
CHANGED HIS SEX!**

**"Glen  
OR  
Glenda"**

**STRANGE LOVES...  
OF THOSE WHO LIVE AND LOVE  
BUT CAN NEVER MARRY!**

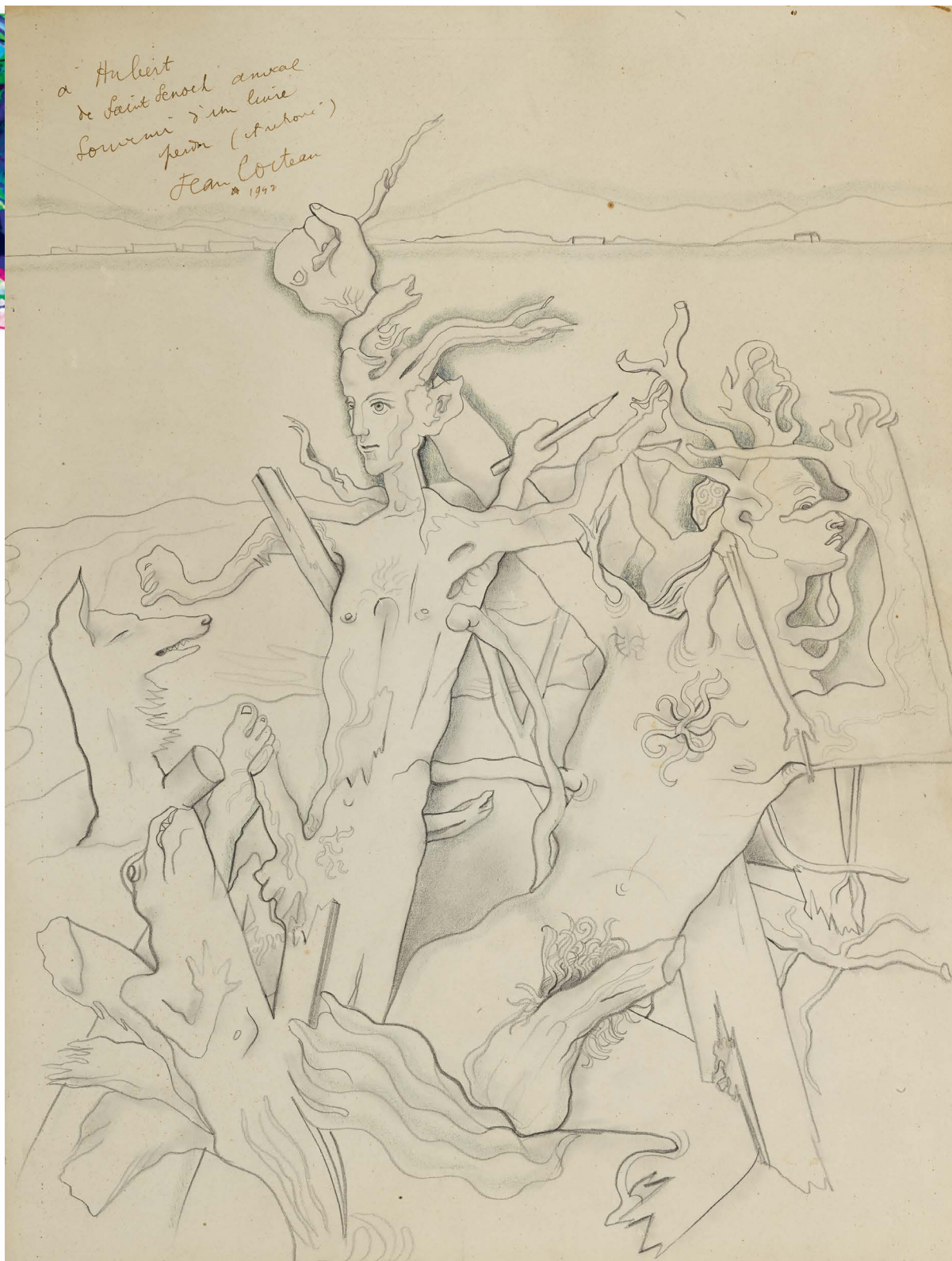
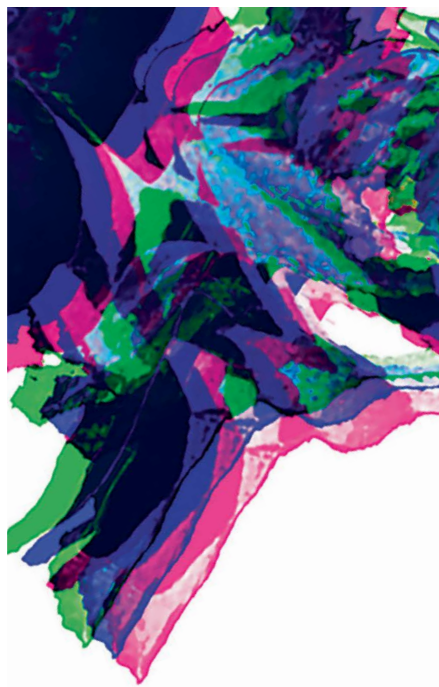


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PRINTED IN U.S.A.

88





89

PROPERTY FROM THE COLLECTION OF  
MR. SEYMOUR STEIN

## 89 Jean Cocteau

1889 - 1963

*Dessin surréaliste (Hommes-racines)*

signed *Jean Cocteau*, dated 1942 and dedicated *à Hubert de Saint Senoch amical souvenir d'un livre perdu (et retrouvé)* (upper left)

estompe, pencil and colored pencil on paper  
21½ by 16½ in.; 55 by 42 cm

Executed in 1942.

The authenticity of this work has been confirmed by Annie Guédras.

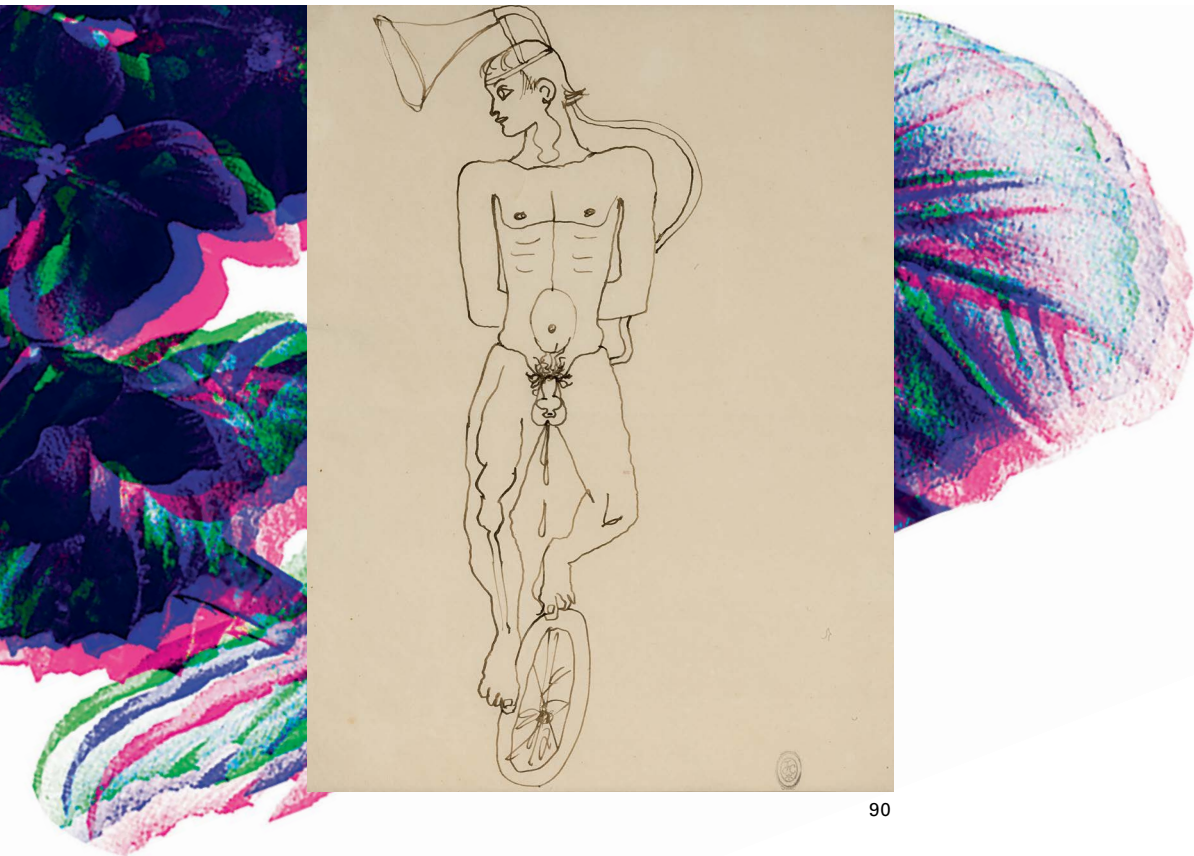
### PROVENANCE

Hubert de Saint Senoch (a gift from the artist in 1942 and sold by the estate: Sotheby's, Monaco, December 6, 1992, lot 309)  
Acquired at the above sale by the present owner

The dedication on the present work is a reference to the original sketchbook for Cocteau's *Le Livre Blanc*, a classic of gay literature, which was a gift from the artist to Hubert de Saint Senoch in 1928. The original sketchbook was lost so Cocteau gave his friend a copy of it along with the present drawing in 1942.

**\$ 10,000-15,000**





90

PROPERTY FROM THE COLLECTION OF  
MR. SEYMOUR STEIN

## 90 Jean Cocteau

1889 - 1963

### *Nu à la roue*

stamped with the artist's monogram (lower right)

pen and ink on paper

10<sup>7</sup>/<sub>8</sub> x 8<sup>5</sup>/<sub>8</sub> in.; 27.5 x 22 cm

Executed circa 1930-35.

The authenticity of this work has been confirmed by Annie Guédras.

#### PROVENANCE

Hôtel Drouot, Paris, April 8, 1986, lot 150

Sotheby's, London, May 20, 1987, lot 184

Hôtel Drouot, Paris, December 22, 1989, lot 100

Acquired at the above sale by the present owner

**\$ 3,000-5,000**

## 92 Tom Keogh

1922 - 1980

### *Three Men*

signed *Keogh 57*

ink on paper

1957.

10<sup>1</sup>/<sub>2</sub> x 14<sup>1</sup>/<sub>2</sub> in.; 26.7 x 36.8 cm

Tom C. Keogh was an American-born fashion illustrator, graphic artist, and set and costume designer, known for his sketches of clothes by French couturiers, his covers for the French edition of *Vogue*, and his Christmas windows for the Galeries Lafayette. His set designs for Hollywood include those for *Kismet*, *The Pirate*, and *Daddy Longlegs*. He was married to Theodora Roosevelt, a granddaughter of President Theodore Roosevelt. The present drawing, however, seems to reflect what Wikipedia delicately refers to as "his uncertain private life."

#### PROVENANCE

J. B. Rund

**\$ 3,000-5,000**



91

## 91 Jacques Sultana

1938–2012

### *L'Oiseau rare*

graphite on paper

24<sup>3</sup>/<sub>4</sub> x 18<sup>1</sup>/<sub>2</sub> in.; 60.3 x 47 cm

Jacques Sultana was a French painter of male nudes and sometime fashion illustrator. In the 1970's, he produced a remarkable series of graphite drawings centering on male nudes and employing surrealist or psychedelic motifs. *L'Oiseau rare*, executed 1975, is one of the best of these.

#### PROVENANCE

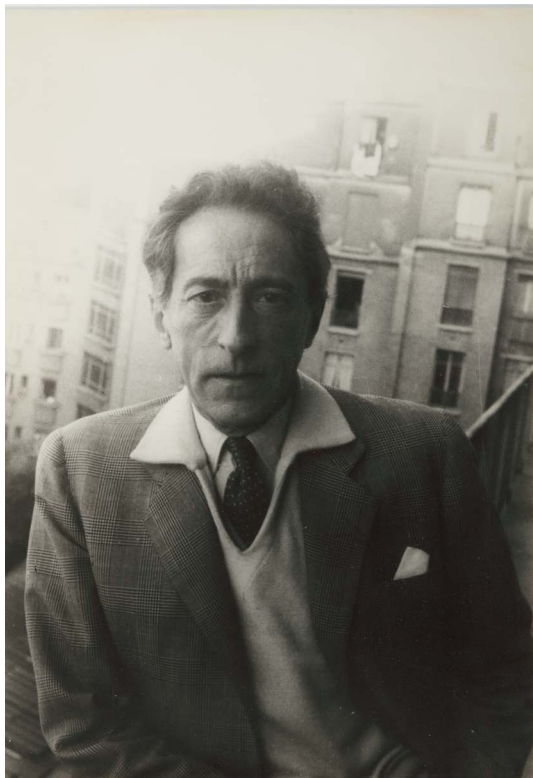
J. B. Rund (bookplate on backing of frame; acquired from the artist, Paris, 1975).

**\$ 4,000-6,000**



92

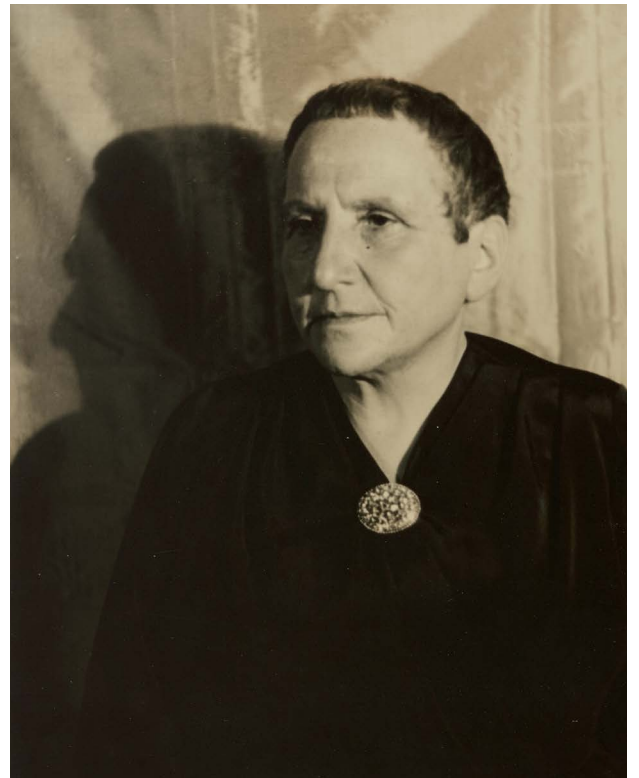




93



94



95

### 93 Carl Van Vechten

1880 - 1964

*Jean Cocteau*

with title, dated 1949, and annotations in pencil with the atelier stamp on the reverse

gelatin silver print

13½ x 9¼ in.; 34.2 x 23.6 cm

1949, printed 1978.

Probably taken just before Cocteau's trip to America in 1949.

Reproduced in *PORTRAITS: The photography of Carl van Vechten*, edited by Saul Mauriber (1978).

**\$ 1,500-2,500**

### 94 Carl Van Vechten

1880 - 1964

*Tennessee Williams*

with title, date 1948, and annotations in pencil and the atelier stamp on the reverse

gelatin silver print

10 x 8 in.; 25.2 x 20.2 cm

1948.

**\$ 2,500-3,500**

### 95 Carl Van Vechten

1880 - 1964

*Gertrude Stein*

with title, dated 1934, and annotations in pencil and the atelier stamp on the reverse

vintage gelatin print

13⅞ x 10 ¾ in.; 35.3 x 27.4 cm

1934, printed 1978.

#### PROVENANCE

The estate of Saul Mauriber, Van Vechten's assistant and executor of Van Vechten's photography estate and the compiler of *PORTRAITS: The photography of Carl van Vechten* (1978)

**\$ 1,500-2,500**





96

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## 96 Claude Cahun (Lucy Schwob)

1894 - 1954

*'La chambre du chat'*

signed, titled, and dated 1940 in ink on the reverse

gelatin silver print

6 $\frac{1}{8}$  x 8 $\frac{1}{4}$  in.; 15.6 x 21 cm

1940.

Claude Cahun was a writer, actress, artist, and outspoken member of the Parisian lesbian community between the two world wars. In her series of inventive self-portraits, she embodied a wide array of masculine and feminine personas, often including her cat in the fanciful scenarios. In this seductive image, her feline friend takes center stage as it sunbathes on a miniature canopied bed.

\$ 6,000-9,000





In celebration of the 50th Anniversary of the Stonewall Riots, a new permanent installation of *RIOT* by Gran Fury is now on view at NYC's LGBT Community Center.

**THE  
CENTER**  
THE LESBIAN, GAY, BISEXUAL &  
TRANSGENDER COMMUNITY CENTER

*RIOT*, Gran Fury, 1988, oil on canvas, 72" x 72"

 [gaycenter.org](http://gaycenter.org)



# BENT.

**AUCTION NYC**

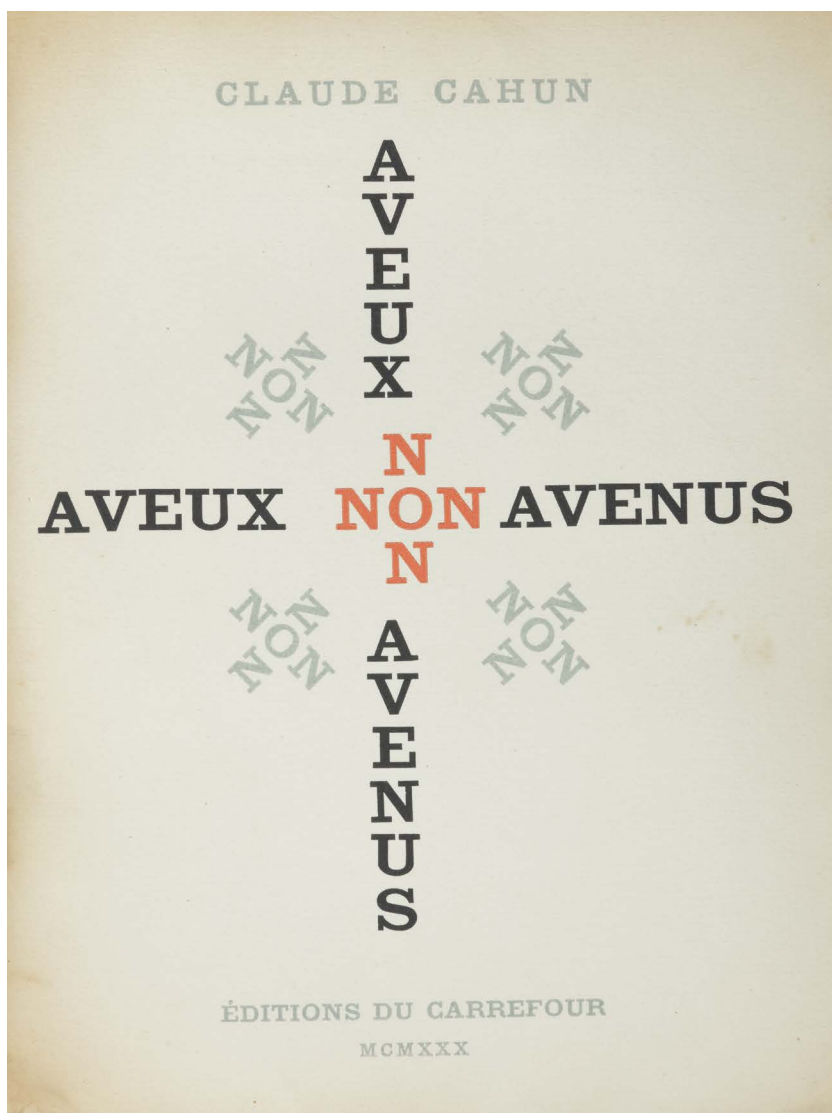
**27 JUNE 2019**

**10 AM**



**Sotheby's** EST. 1744





97



## 97 Claude Cahun (Lucy Schwob)

1894 - 1954

*Aveux non avenues. Préface de Pierre Mac Orlan. Paris: Éditions du Carrefour, 1930*

4to (8¾ x 6¾ in.; 222 x 172 mm). 10 heliogravures by Marcel Moore (Suzanne Malherbe) after projects by Cahun. Publisher's white wrappers, spine and both covers lettered in black, grey, and red; spine tanned and frayed at foot, covers with some shelf-wear and soiling. Modern black buckram clamshell case, with red paper spine label and circular red paper label reproducing the design on the lower cover of the book.

FIRST EDITION, COPY 14 OF 48 HORS COMMERCE COPIES (of a whole edition of 497). PRESENTATION COPY, INSCRIBED BY CAHUN ON THE HALF-TITLE TO POET JEAN RYEUL (MAURICE VOIRAND), "à Jean Ryeul, au poète que j'admire et que j'aime — et qui est mon ami. Claude Cahun. Paris — juin 1930."

Laid in: an autograph letter signed from Cahun to Jean Ryeul (1 1/2 pages, Paris, 23 June 1930), which accompanied this book which was sent to the poet in Asnières. Cahun also suggests that she and Suzanne meet up with him when he is next in Paris.

Much has been written in recent years about the gender-fluid writer, sculptor, and photographer Claude Cahun (1894–1954) and her companion Marcel Moore (Suzanne Malherbe). This statement from Cahun's autobiography sheds light on her entire oeuvre: "Masculine? Feminine? It depends on the situation. Neuter is the only gender that always suits me." Her art and her spirit have been kept alive by a number of well-known devotees. Notable among them was David Bowie, who created a multimedia exhibition of Cahun's art in the gardens of Manhattan's General Theological Seminary in 2007.

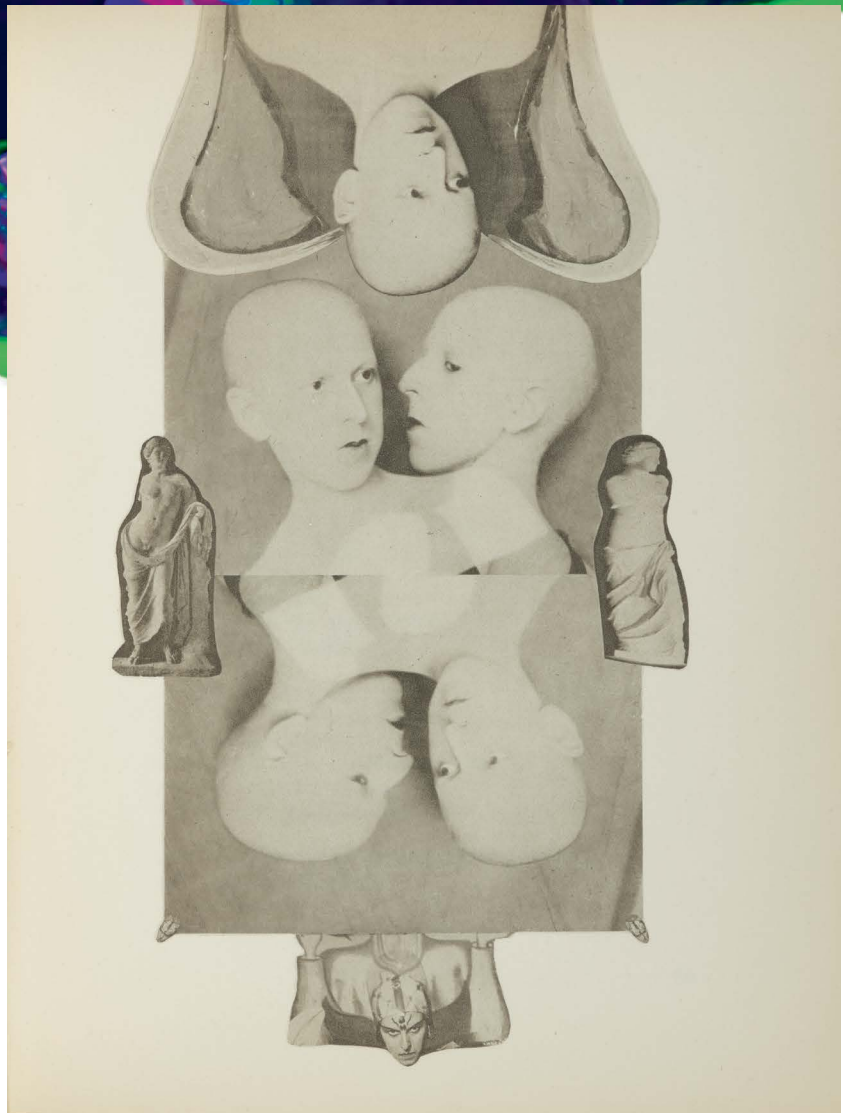
*Aveux non avenues (Unavowed Confessions)* is a collection of essays and recorded dreams, justly celebrated for the remarkable collaborative photo-montages of Cahun and Moore.

### PROVENANCE

Jean Ryeul (presentation inscription and letter from the author)

\$ 25,000-30,000





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97



LISE DEHARME

# *Le Cœur de Pic*



ILLUSTRÉ DE VINGT PHOTOGRAPHIES  
PAR  
CLAUDE CAHUN

JOSÉ CORTI, ÉDITEUR - 6, RUE DE CLICHY - PARIS

98

## 98 Claude Cahun and Lise Deharme

*Le Cœur de Pic. Trente-deux poèmes pour les enfants illustrés de vingt photographies par Claude Cahun. Paris: José Corti, 1937*

4to (10½ x 8⅓ in.; 268 x 206 mm). Reproductions of 20 black-and-white photographs by Cahun. Publisher's two-toned buckram, upper cover lettered in black, both covers with printed color reproductions of Cahun photographs; some wear and rubbing.

FIRST EDITION, PRESENTATION COPY, INSCRIBED BY LISE DEHARME IN RED INK TO POET PAUL ÉLUARD (who provided the epigram for the book), "De tout mon coeur a Paul, le coeur de Pic, son amie Lise Quilaime."

A SPLENDID COLLABORATION. In these very fine photographs, Claude Cahun has captured childhood with a gentle surrealist slant, creating sly illustrations for Deharme's verses for young sophisticates.

Laid in: An autograph letter in green ink from Deharme to Éluard and a typescript (with two manuscript corrections) of four poems (5 pages). Like Cahun, poet Lise Deharme has been rediscovered in recent years as potent surrealist.

### PROVENANCE

Paul Éluard (presentation inscription and letter from the author)

\$ 15,000-25,000



## 99 Virginia Woolf

Autograph letter signed ("V"), to her nephew Quentin Claudian Stephen Bell

2 pages (8 x 5 in.; 203 x 167 mm) on a sheet of blue Hotel Moderne letterhead, Brantôme, France, 24 April 1931; soiled, creased with short separations. Matted, framed, and double-glazed.

A fine discursive letter, written at the end of Virginia and Leonard Woolf's motor trip through southwestern France in the spring of 1931. Writing to her nephew—and future biographer—Woolf gives news of her travels, quotes a famous maxim of Menander (as delivered to her elderly French housekeeper), mentions Quentin's brother Julian and his father, speaks ambiguously of Bloomsbury, and wonders whether it might be better to live in the French countryside.

"It's all very well, Dearest Claudian, telling me to write instantly, but I have only my natural hand available which you can't read. Also, it thunders & lightens, & the old half-wit grandmother of the proprietor turns to me for confidence. Rassurez-vous, Madame, I say from time to time, those whom the Gods love die young. She thinks this a great joke. Yes, we are on tour ... we are enjoying life and eat pâtés absolutely mellow and yellow with liver. It's a disgusting taste which I expect we share with the dogs, but for once I like to feel wholly and rabidly canine. ... Tomorrow we go ... home—oh dear—to Bloomsbury rampart—opera—ballet—disappointed lovers, & lovers that feed on vapour. I've had lots of confidences lately—a tribute to my grey hair, & Clive has become a misogynist, a tribute to Mary [Hutchinson]. Barbara says she will stay at Monks House this summer—I must scrape poor Julian free from his great Barnacle. Why don't we live here—far lovelier, lovelier far, than Cassis—plains, heights, poplars, vineyards, of a subtlety & distinction like a moth's wing compared with the shell of a lobster. ..."

1931 was a momentous year for Woolf. She finished her novel *The Waves* in February, making corrections to it in the spring and summer, before it appeared, to considerable acclaim, in October. Her correspondent here, Quentin Bell, was, of course, the son of Woolf's sister (and fellow member of the Bloomsbury group), Vanessa Bell, who provided outstanding dust-jacket illustrations for a number of Virginia's books. Quentin Bell's two-volume biography of Woolf was published by the Hogarth Press in 1972.

\$ 12,000-18,000

## 100 Virginia Woolf

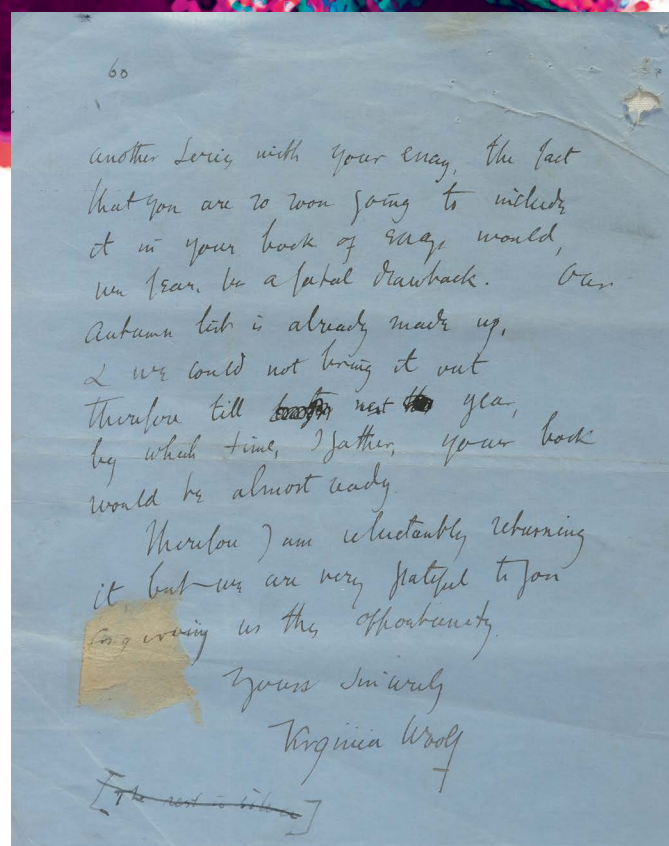
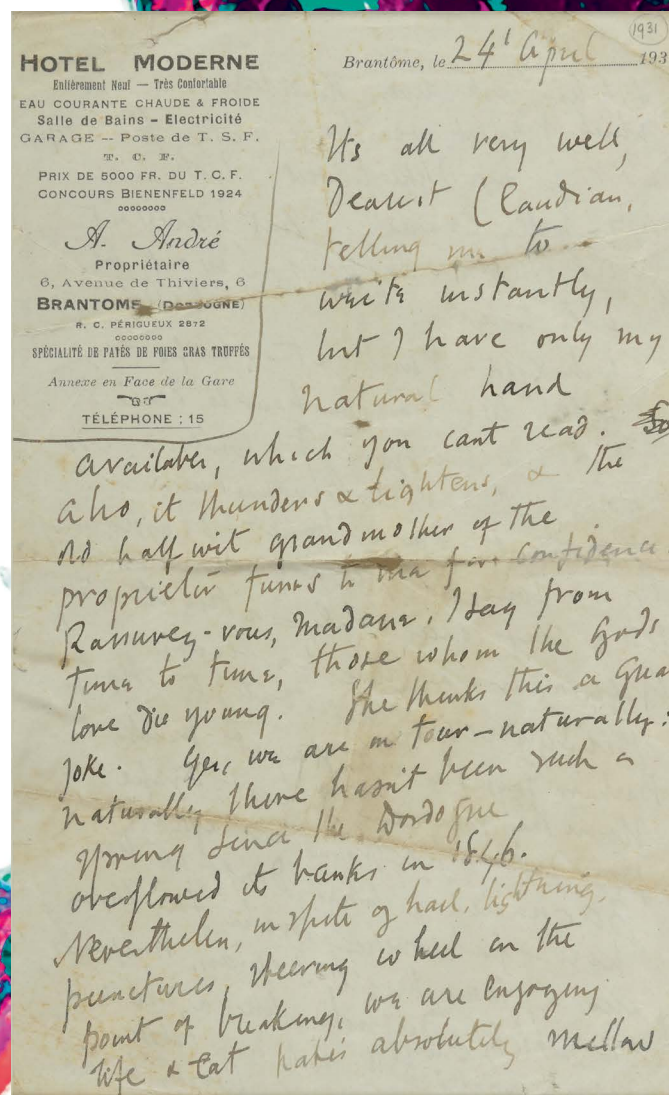
Autograph letter signed ("Virginia Woolf") to Logan Pearsall Smith, regarding a submission for publication

2 pages (8½ x 6½ in.; 207 x 169 mm) on a sheet of blue Tavistock Square letterhead and a blue second sheet, London, 21 July 1935; staple and filing holes in upper corner, small loss to lower margins, bit of paper adhered to second sheet. Matted, framed, and glazed with a photographic portrait of Woolf.

A tactful and pragmatic rejection letter by Woolf, writing in her capacity as publisher of the Hogarth Press, to her literary acquaintance Logan Pearsall Smith: "With reference to the essay, charming as it is I am afraid that it would be of no use for us to attempt to publish it. The public appetite for separate essays seems to be exhausted, so far as I am concerned, so we have had to bring our essay series to an end. And even if we tried the experiment of beginning another series with your essay, the fact that you are so soon going to include it in your book of essays would, we fear, be a fatal drawback."

Logan Pearsall Smith (1865–1946) was an American-born essayist and critic. He settled in England after graduating from Oxford and eventually took British citizenship. His literary experience was long: as a young man he knew Walt Whitman, and as an established writer he employed Cyril Connolly as a secretary. The Hogarth press had published his *Stories from the Old Testament* in 1920.

\$ 5,000-7,000







101

## 101 [W. Graham Robertson]

### *Double-exposure portrait of W. Graham Robertson*

Cabinet card photograph by Arthur Nicholls Studio, London (label on verso)

5<sup>5</sup>/<sub>8</sub> x 4 in.; 14.3 x 10.1 cm

Elaborately carved contemporary wooden frame.

"GRAHAM ROBERTSON TWICE OVER (TRICK PHOTOGRAPHS FROM 2 NEGATIVES)" (inscription in ink on verso of photograph).

W. Graham Robertson (1866–1948) is perhaps best-known today as the pale, elongated aesthete in John Singer Sargent's elegant full-length portrait of 1894. Robertson was, however, a remarkable renaissance man of the late Victorian era. He was a painter, illustrator, writer, and art collector (most notably of the works of William Blake). He designed costumes for Sarah Bernhardt, Ellen Terry, and other lights of the London stage. He was something of a social butterfly and knew a great many people in literary, theatrical, and artistic circles in the London of his time. Oscar Wilde, Aubrey Beardsley, George Bernard Shaw, and Henry James were all counted among his friends.

**\$ 3,000-5,000**



102

## 102 W. Graham Robertson

### *W. Graham Robertson, Walter Hiley, and their dog Mouton*

Cabinet card photograph by H. S. Mendelssohn, London  
6<sup>5</sup>/<sub>8</sub> x 4<sup>1</sup>/<sub>4</sub> in.; 16.8 x 10.7 cm

"W. G. R. with His First Friend, Walter Hiley, and Mouton" (note affixed to verso of photograph). According to a printed notice that accompanies the photograph, Walter Henry Theodore Hiley was born in 1864 and died 28 August 1886 at 23 Rutland Gate S.W. When this photograph was taken Robertson was no more than twenty and Hiley no more than twenty-two.

**\$ 2,500-3,500**





103

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103 detail

## 103 Franz von Bayros

### *The Abduction of Ganymede by Zeus*

Graphite, ink washes and gouache on paper  
14¾ x 11 in.; 37.5 x 27.9 cm

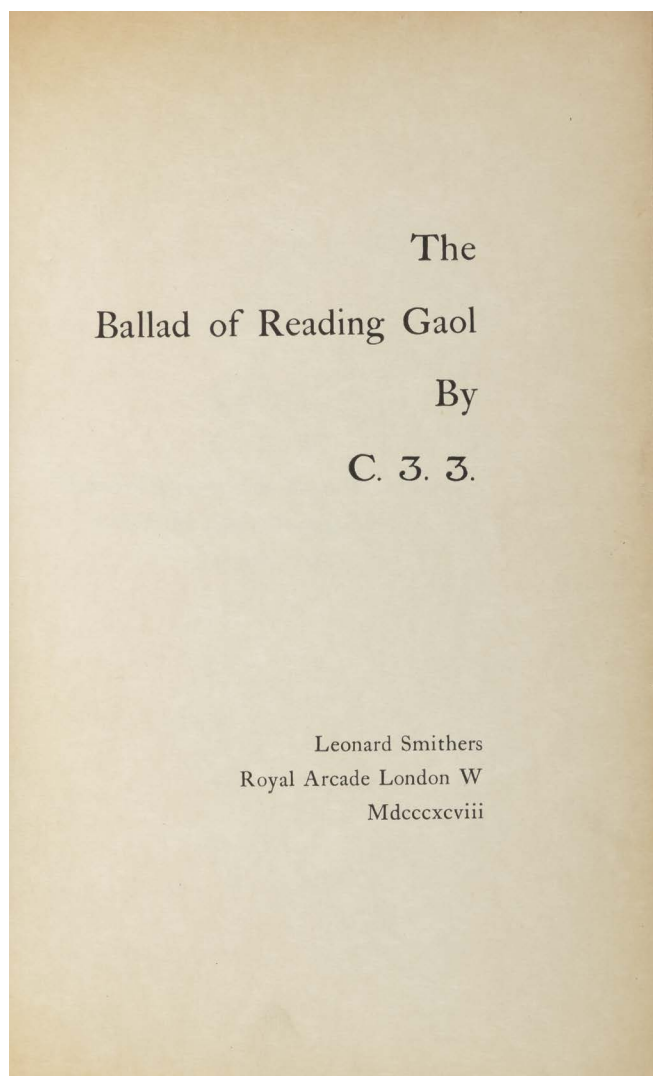
A TURBULENT MYTHOLOGICAL SCENE WITH A VERY FINE PROUSTIAN CARTOUCHE. Franz von Bayros (1866–1924) was an Austrian illustrator and artist best known for his erotic and phantasmagoric imagery. In this drawing he depicts Zeus in both eagle and human form surrounding Ganymede. Of perhaps greater interest today is the cartouche at the bottom of the drawing depicting a curious man looking toward a brightly lit Parisian *pissoir* on a dark night.

#### PROVENANCE

Karl Ludwig Leonhardt, editor of the standard work on Bayros's erotica (acquired from the artist's heirs) — J. B. Rund (bookplate on backing of frame)

**\$ 3,000-5,000**





104

## 104 Oscar Wilde

*The Ballad of Reading Gaol* By C. 3. 3. London: Leonard Smithers, 1898

8vo (8¾ x 5½ in.; 221 x 140 mm, *uncut*). Half-title, text printed on rectos only. Publisher's vellum-backed cinnamon linen cloth, spine gilt-lettered, covers with single gilt rule to quarter vellum, top edge gilt; a little rubbed and soiled. Half blue morocco slipcase gilt, chemise.

FIRST EDITION OF ONE OF THE FINEST NARRATIVE WORKS OF MODERN POETRY. This is number 25 of 30 copies printed on Japanese vellum (of a whole edition of 830) copies; the publisher's handwritten limitation is in purple ink above the copyright notice.

"The Ballad of Reading Gaol" was likely begun while Wilde was serving two years at hard labor in that prison after being convicted of "gross indecency." The central character of the poem was inspired by a trooper in the Royal Horse Guards, Charles Thomas Wooldridge, who was executed by hanging, 7 July 1896, in Reading Gaol for the murder of his wife. Wilde dedicated the poem to Wooldridge's memory. Wilde's name did not appear on the title-page of the poem until the seventh edition (although the third edition of 99 copies was signed by him); the author is here denominated, as he was in prison, by his ward, floor, and cell: C.3.3.

The present copy comes from the library of Lena Ashwell (1872–1957), a theater actress, manager, and producer, who toured in Wilde's *Lady Windermere's Fan* shortly after its premiere in 1892. She appeared on Broadway, managed the Savoy Theatre, and established her own theater, the Kingsway. According to her biographer, Ashwell was particularly troubled by Wilde's arrest and later wrote, "the atmosphere of London was horrible and cruel. His plays were so very brilliant, and I had seen this when I was in Lady Windermere's, so I felt that he was a friend and in desperate trouble" (Leask). During World War I she organized plays, concerts, and other entertainments for British soldiers in France.

THE MOST DESIRABLE ISSUE OF WILDE'S GREATEST POEM, WITH DISTINGUISHED PROVENANCE.

### REFERENCES

Mason 372; cf. Margaret Leask, *Lena Ashwell: Actress, Patriot, Pioneer* (University of Hertfordshire Press, 2012)

### PROVENANCE

Lena Ashwell (bookplate and signature on front endpapers)

\$ 20,000-30,000



105

## 105 Oscar Wilde

*The Picture of Dorian Gray*. London & New York & Melbourne: Ward, Lock and Co., 1891

4to (8 x 6½ in.; 202 x 157 mm). Half-title. BOUND IN A STUNNING EMBLEMATIC DESIGNER BINDING BY ROBERT WU: crushed red morocco, the front cover with an outline portrait of the titular character (bearing a resemblance to the author) achieved with straight and curvilinear gilt and palladium rules, the rear cover with a similar but non-pictorial design with the title lettered centrally in gilt and palladium, the smooth spine lettered with author and date in palladium, the whole with a semé of small black dots (four dots on the spine in metallic pink); the front doublure of black shagreen with a few gilt rules and semé of red and blue dots, the rear doublure with a multi-material mosaic depiction of the corrupted picture of Dorian Gray, green reverse leather linings, marbled and red flyleaves, page edges colored teal and gauffered, polychrome headbands, gilt-ruled board edges. Marbled and gilt slipcase and half black morocco chemise by Wu. Oatmeal cloth slipcase, chemise.

NUMBER 43 OF 250 LARGE-PAPER "EDITION DE LUXE" COPIES SIGNED BY THE AUTHOR (advertised in *The Athenaeum* on 16 May 1891, this limited edition was published three months after the standard trade edition).

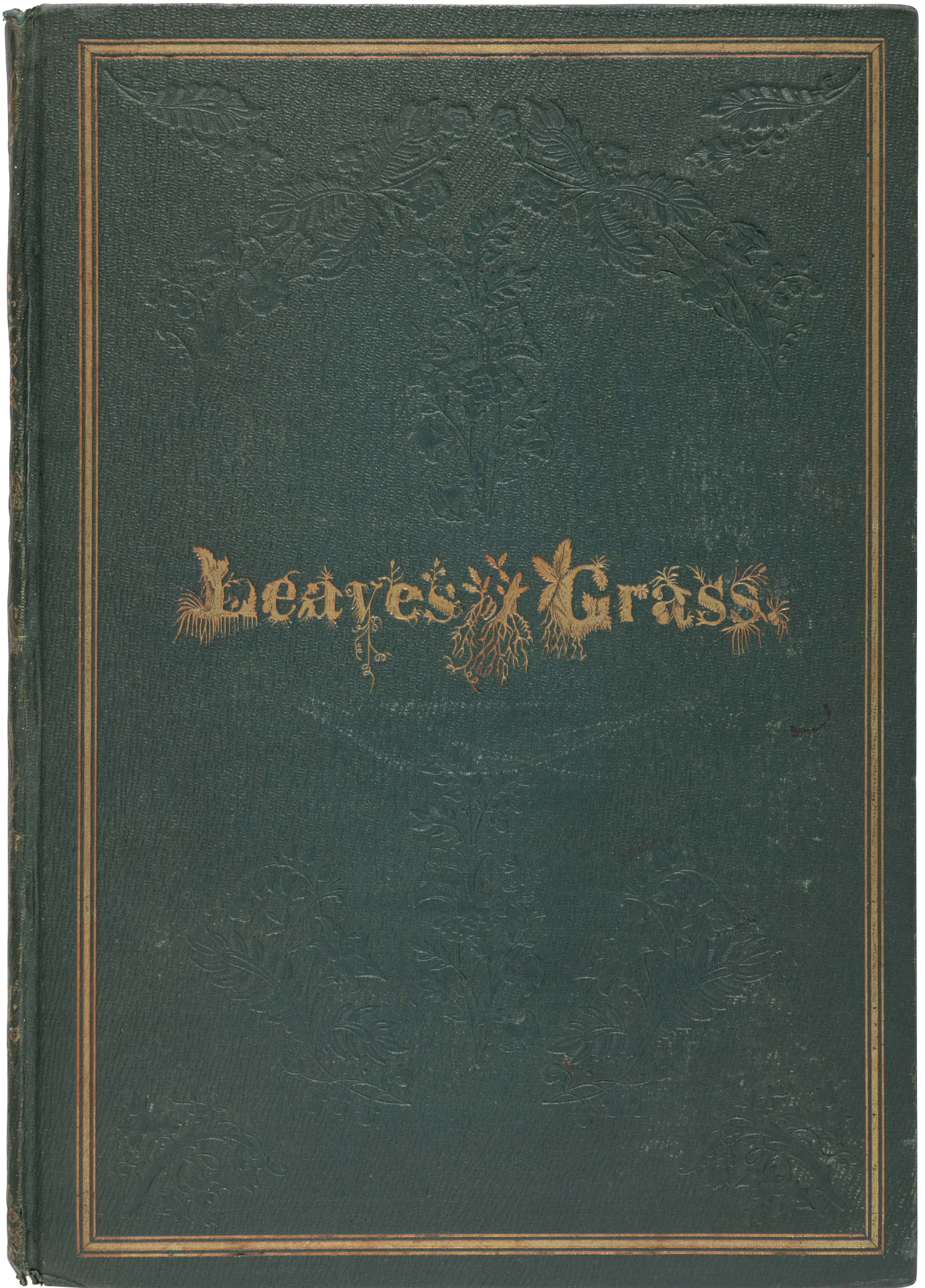
The initial periodical publication of *The Picture of Dorian Gray* in *Lippincott's Magazine* in July 1890 was met with scathing reviews from the press. Although Wilde forcefully defended his work, he did nevertheless extensively revise the novel for book-form publication, including obscuring its homoerotic themes.

### REFERENCES

Mason 329

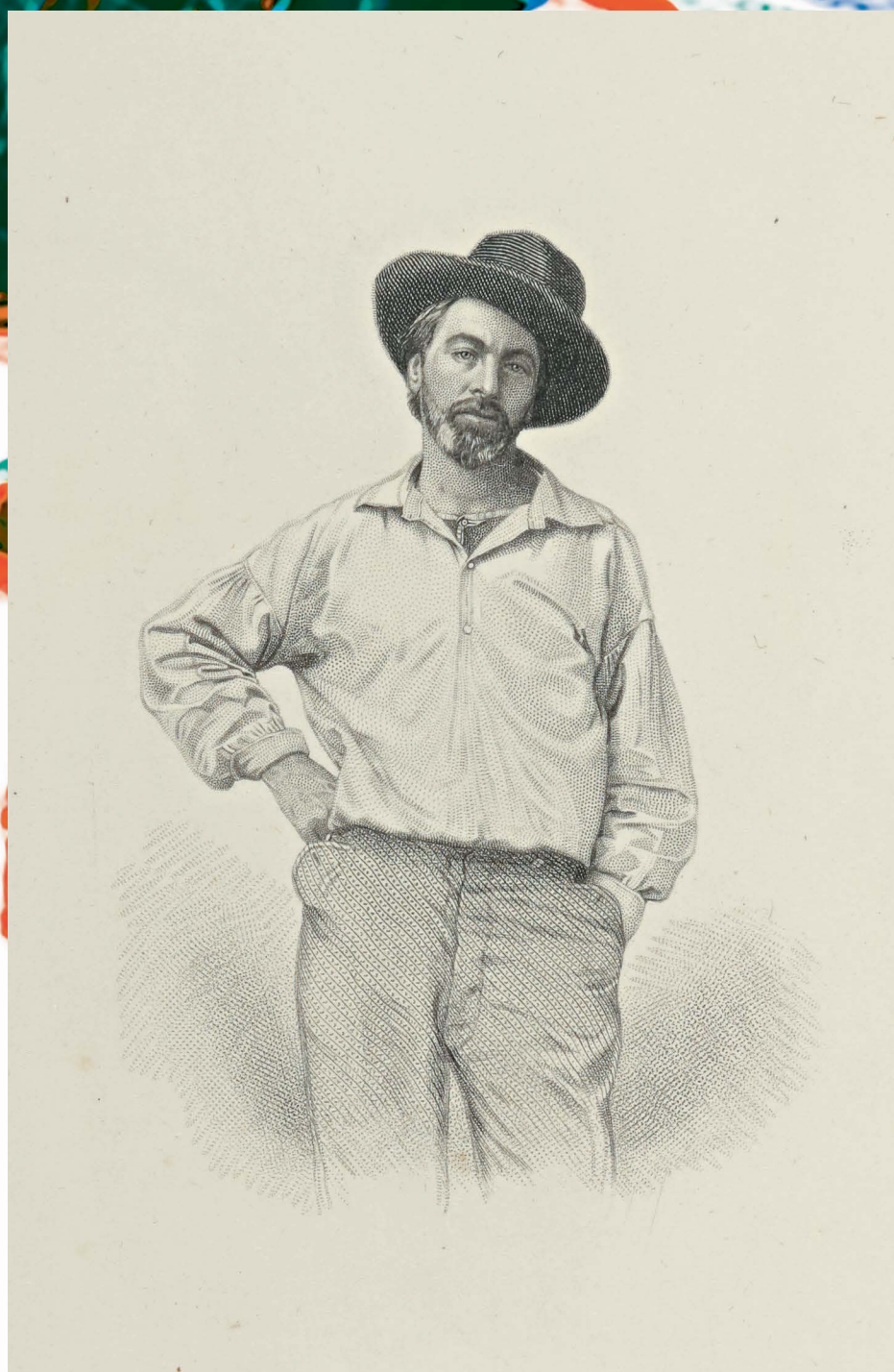
\$ 25,000-35,000





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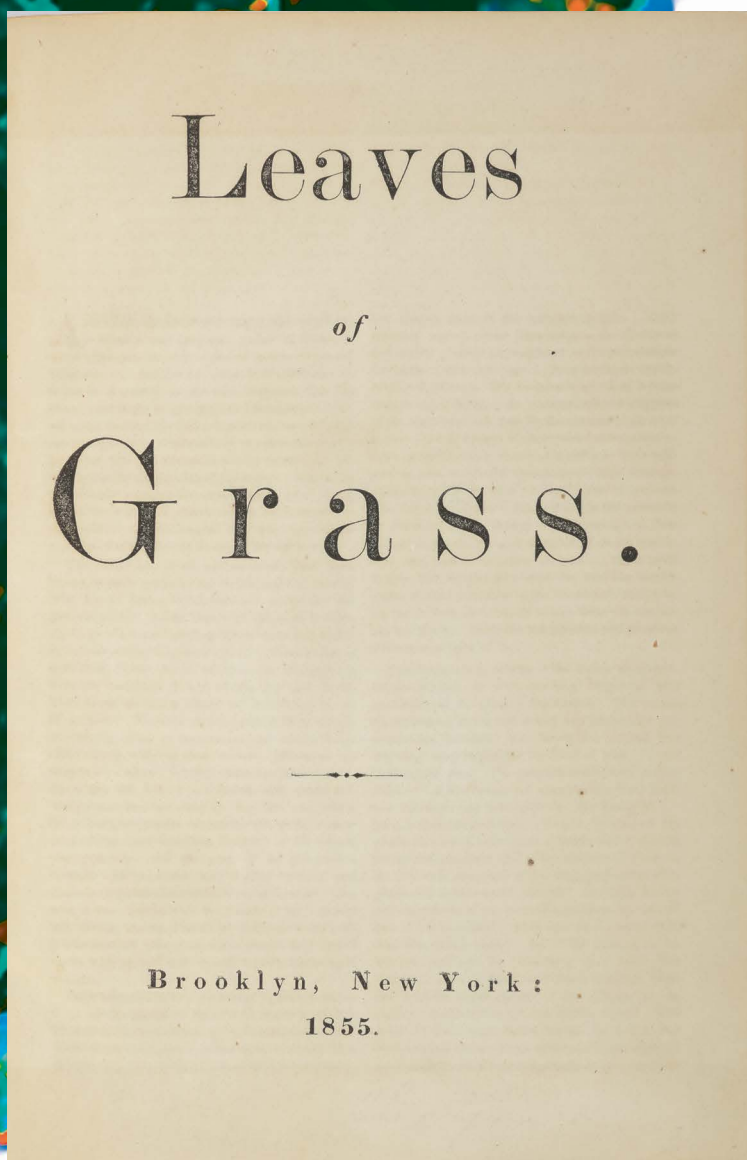
106

## 106 Walt Whitman

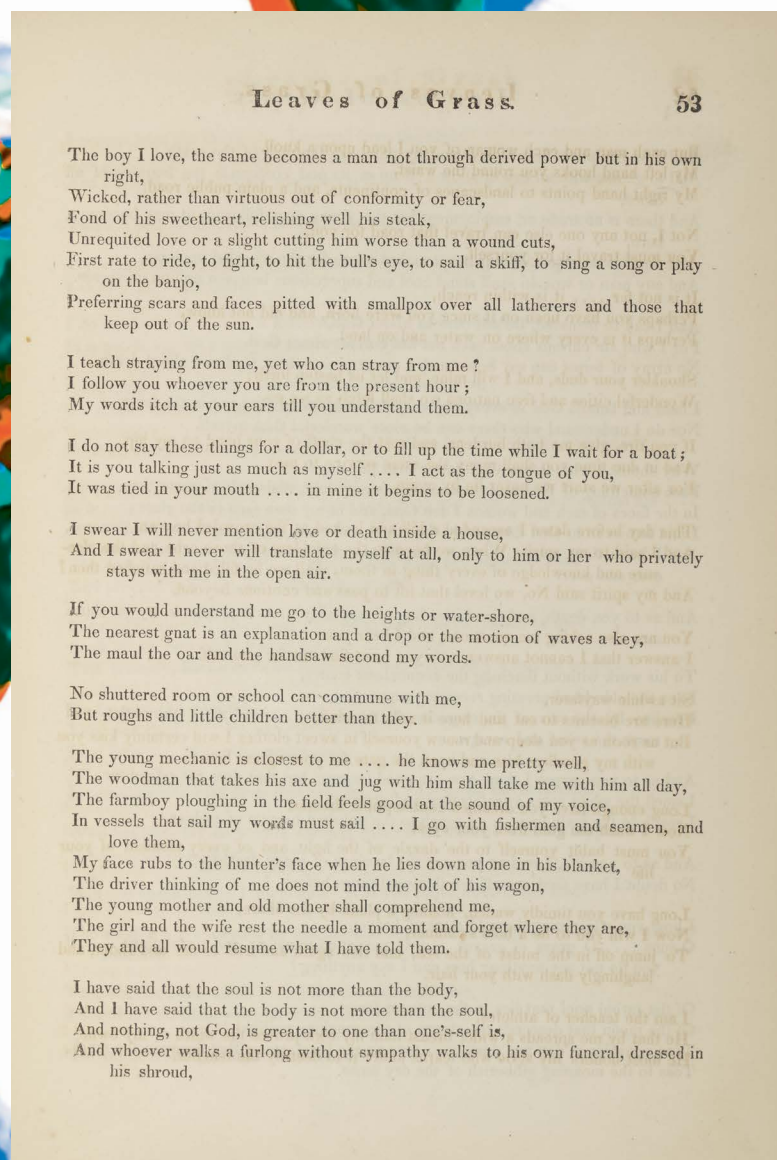
*Leaves of Grass. Brooklyn: [For the author by Andrew and James Rome,] 1855*

Small folio (11 $\frac{1}{8}$  x 7 $\frac{3}{4}$  in.; 282 x 197 mm). Engraved frontispiece portrait of Whitman by Samuel Hollyer after a photograph, printed on thick paper and retaining original tissue-guard; some very light browning and light offsetting, occasional minor marginal staining, very sort tear to inner margin of penultimate leaf ([12]3). Publisher's dark green coarse-ribbed cloth, covers with gilt triple-rule frame enclosing blind-stamped floral ornaments, the front cover additionally gilt-titled in ornamental "rustic" font, spine with gilt title and floral ornaments, all edges gilt; lightest rubbing at extremities, some careful repair to spine with a bit of fraying at head and foot, recased with new marbled endpapers in the style of the original. Half green morocco slipcase, chemise.





106



106

A FINE COPY OF THE FIRST EDITION OF *LEAVES OF GRASS*; first issue, before the insertion of eight pages of press notices (largely the work of Whitman's own pen) and before the deletion of much of the gilt from the covers and page edges, evidently in an effort to lower production costs; second state of the copyright page (as in all but two recorded copies) and of p. iv, col. 2, l. 4 (*adn* corrected to *and*). Of the 795 copies comprising the first edition and printed on the small handpress of the Romes in Brooklyn, only 337 were bound in this, the most ornate of the original cloth bindings.

*LEAVES OF GRASS* "IS AMERICA'S SECOND DECLARATION OF INDEPENDENCE: THAT OF 1776 WAS POLITICAL, THIS OF 1855 INTELLECTUAL" (*Printing and the Mind of Man*). One of the most attractive, if fragile, books in American literature, Whitman's self-published poetical manifesto was also at least partially type-set by the author.

"The publication of Walt Whitman's *Leaves of Grass* in July 1855 was a landmark event in literary history. Ralph Waldo Emerson judged the book 'The most extraordinary piece of wit and wisdom America has yet contributed,' saying that it had 'the best merits, namely, of fortifying and encouraging.' ... One need not discount his later poetry in order to recognize the specialness of the first edition. This was the *original* Whitman; this was Whitman at his freshest and, arguably, his most experimental. Nothing like the volume had ever appeared before. Everything about it—the unusual [binding] and title page, the exuberant preface, the twelve free-flowing, untitled poems embracing every ream of experience—was new" (Reynolds).

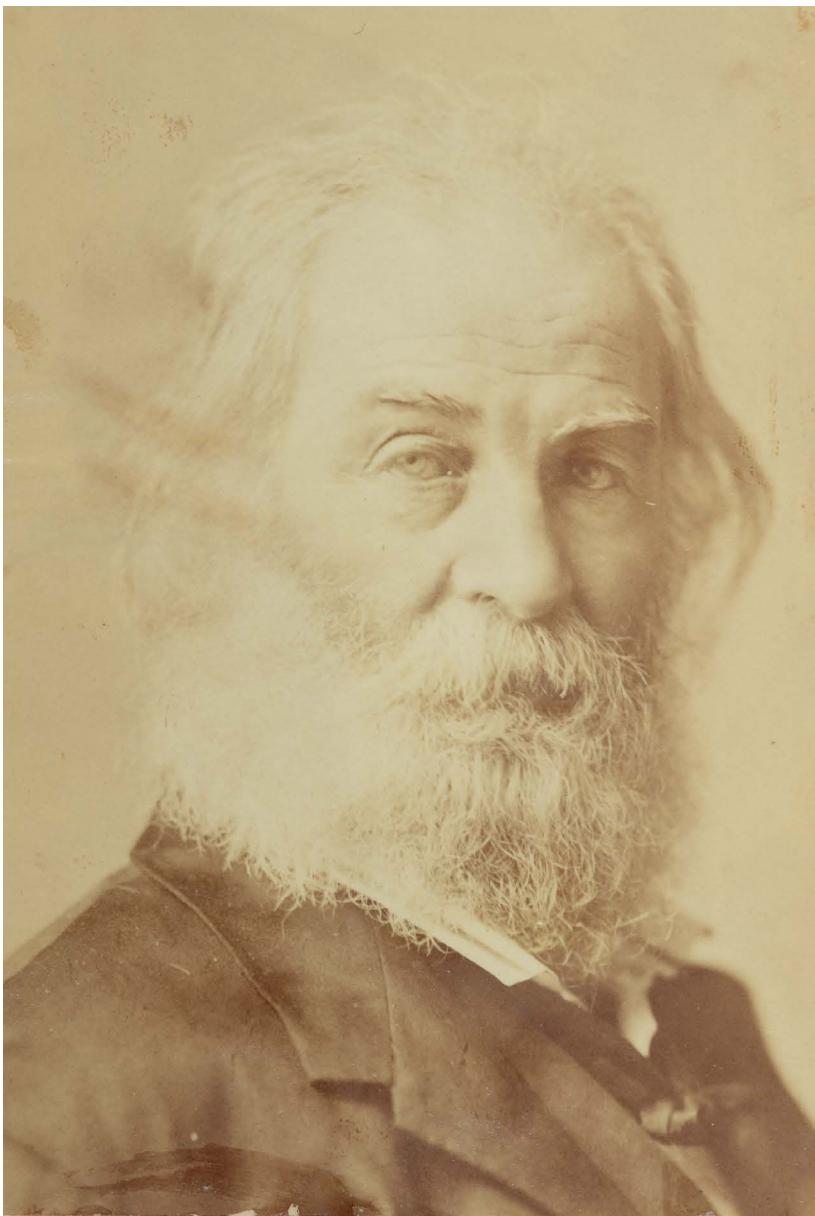
#### REFERENCES

BAL 21395; Feinberg 269; Grolier, *American* 67; Meyerson A2.1.a1; *Printing and the Mind Man* 340; cf. "Afterword," in *Leaves of Grass: 150th Anniversary Edition*, ed. David S. Reynolds (Oxford University Press, 2005)

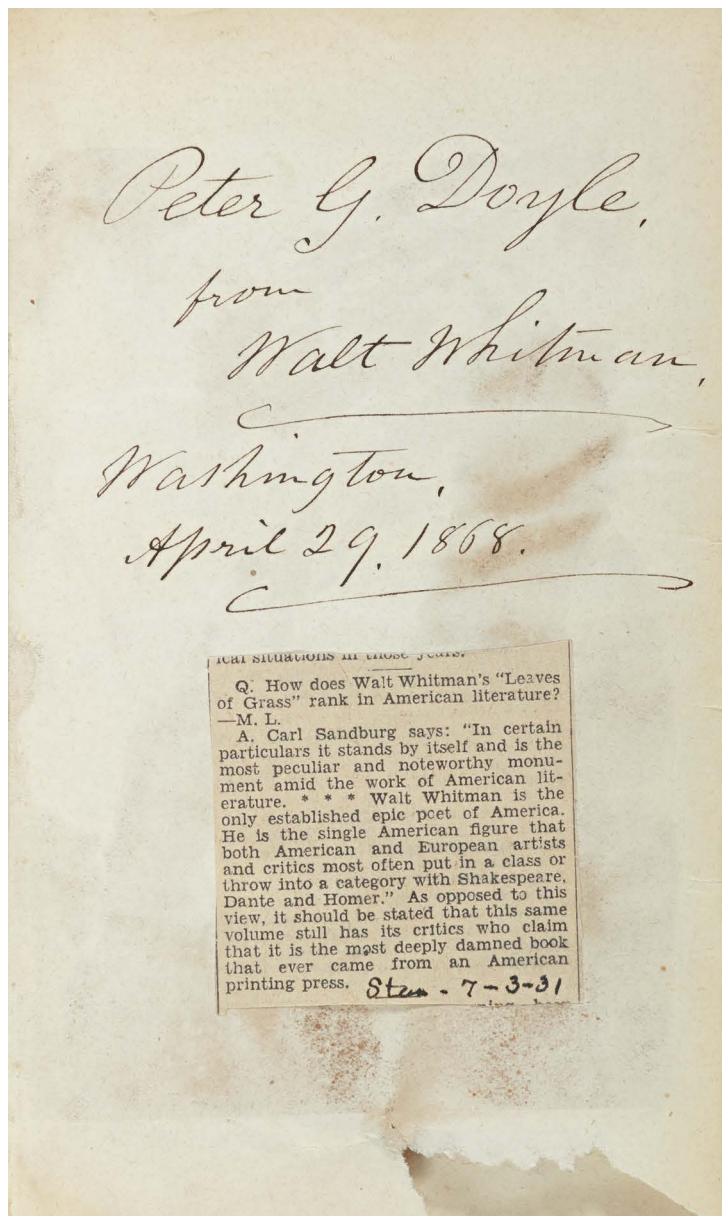
\$ 150,000-200,000

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107



## 107 Walt Whitman

*Leaves of Grass. New York: (William E. Chapin for the author,) 1867*

8vo (7¼ x 4⅜ in.; 184 x 111 mm). Engraved portrait by Samuel Hollyer after a photograph inserted opposite p. 23, as issued, fine albumen photograph portrait laid down on verso of front flyleaf facing title; title-page and following leaf browned, bit of glue-stain and small portion of flyleaf adhered to bottom margin of the title from the mounting of the photograph opposite, small newspaper clipping mounted beneath inscription, some scattered browning and very occasional staining. Publisher's half roan over marbled boards, spine gilt-lettered, endpapers marbled *en suite*, marbled edges; rather worn, with loss at head of spine and foot of front cover. Half brown morocco folding-case.

PRESENTATION COPY, INSCRIBED BY WHITMAN TO HIS "CALAMUS LOVER," PETER DOYLE ON the front flyleaf: "Peter G. Doyle, from Walt Whitman, Washington, April 29, 1868." Whitman probably met Peter Doyle in Washington, D.C., sometime in early 1865 while Doyle was a streetcar conductor, and—despite a number of dissimilarities: Whitman was 45, an accomplished literary figure, and an ardent Unionist, while Doyle was 21, virtually illiterate, and a Confederate veteran—they remained friends, lovers, and correspondents for many years. Dr. R. M. Bucke, one of Whitman's early adherents, edited and published their letters in 1897 as *Calamus: A Series of Letters Written During the Years 1868–1880 by Walt Whitman to a Young Friend (Peter Doyle)*.



In an interview with Bucke published in *Calamus*, Doyle fondly recalled his first meeting with the poet: "How different Walt was then in Washington from the Walt you knew in later years! You would not believe it. He was an athlete—great, great. I knew him to do wonderful lifting, running, walking. You ask where I first met him? It is a curious story. We felt to each other at once. I was a conductor. The night was very stormy,—he had been over to see Burroughs before he came down to take the car—the storm was awful. Walt had his blanket—it was thrown round his shoulders—he seemed like an old sea-captain. He was the only passenger, it was a lonely night, so I thought I would go in and talk with him. Something in me made me do it and something in him drew me that way. He used to say there was something in me had the same effect on him. Anyway, I went into the car. We were familiar at once—I put my hand on his knee—we understood. He did not get out at the end of the trip—in fact went all the way back with me. I think the year of this was 1866. From that time on we were the biggest sort of friends."

Whitman and Doyle were near-constant companions for seven years. Martin Murray has written that the "effects of [Whitman's] friendship with Doyle may also be seen in the 1867 edition of Whitman's *Leaves of Grass*"—that is, the edition from which the present presentation copy derives: "Whitman added several new poems, but more significantly, deleted three poems that had been in the 'Calamus' section. As Florence Freedman noted in her biography of Whitman's knight-errant, William Douglas O'Connor [*William Douglas O'Connor, Walt Whitman's Chosen Knight* (Ohio University Press, 1985)], Whitman eliminated those poems that 'expressed self-doubt and despair,' but 'kept those which expressed love and longing unaccompanied by despair.' ... It seems likely ... that Walt's new-found confidence in love was, in large measure, a result of his satisfying friendship with Pete. The excisions can be interpreted as Whitman putting the unhappiness of his first 'Calamus' love relationship with Fred Vaughan behind him, as he embarked on this new love adventure."

Although Doyle and Whitman were in touch until the latter's death in 1892, they saw less of each other after 1873 when Whitman suffered both the death of his mother and a debilitating stroke, events that led him from Washington back to New York and, eventually, to Camden, New Jersey. That same year, Whitman drew up a will in which he left to Doyle his silver pocket watch; a revised will of 1888 maintained that bequest, but in Whitman's final will, 1892, Doyle was left nothing. He retained all of Walt's letters and postcards, of course, and seems to have received various mementos of Whitman from other of the poet's disciples, Bucke, Horace Traubel, and John Burroughs, who made sure that Doyle was admitted to Whitman's funeral.

Charles Shively finds in another poignant reminiscence captured by Bucke's interview an echo of the final poem in the *Calamus* cycle, "Full of Life Now": "I, that was visible, am become invisible, ... / Fancying how happy you were, if I could be with you, and become your comrade; / Be it as if I were with you. (Be not too certain but I am now with you.)" Doyle's words were spoken after he had gone to the closet and retrieved an old raglan of Walt's: "I now and then put it on, lay down, think I am in the old times. Then he is with me again. It's the only thing I kept amongst many old things. When I get it on and stretch out on the old sofa I am very well contented. It is like Aladdin's lamp. I do not ever for a minute lose the old man. He is always near by."

THIS IS THE SCARCE FIRST ISSUE OF THE FOURTH EDITION, including first-edition sheets from the first editions of *Drum-Taps*, *Sequel to Drum-Taps*, and "Songs Before Parting," all with separate title-pages and pagination. AN ASTONISHING ASSOCIATION COPY AND A VITAL RELIC OF THE GREATEST LOVE OF WHITMAN'S LIFE.



Walt Whitman and his rebel soldier friend Pete Doyle, Washington, D.C., 1805. LCCN 2001695200  
[not in sale]

#### REFERENCES

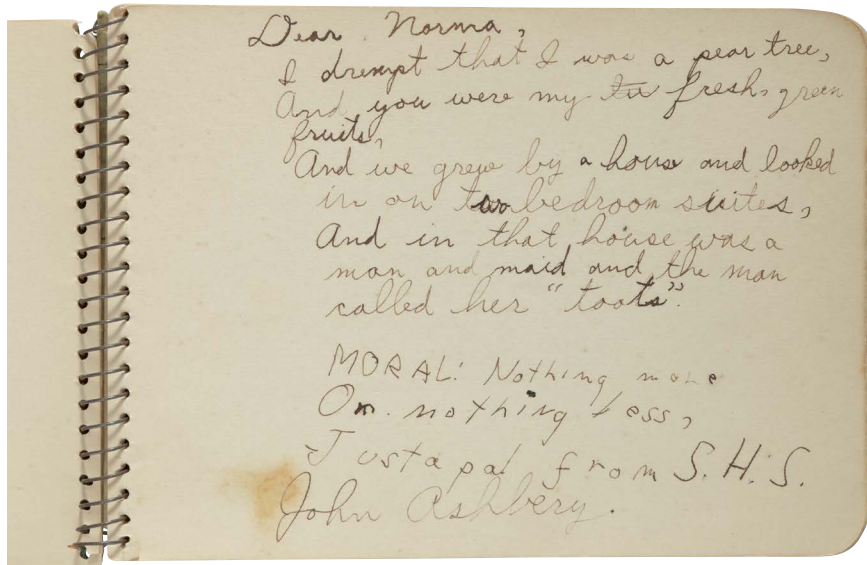
BAL 21399; Myerson A2.4.a1; cf. Martin G. Murray, "'Pete the Great': A Biography of Peter Doyle," in *Walt Whitman Quarterly Review* 12 (Summer 1994): 1-51; Charles Shively, "Whirled Among Sophistications: Peter Doyle," in *Calamus Lovers: Walt Whitman's Working Class Camerados* (San Francisco: Gay Sunshine Press, 1987)

#### PROVENANCE

Peter Doyle (presentation inscription from the author)

**\$ 70,000-100,000**





108

## 108 John Ashbery

*Manuscript juvenilia in an autograph album. [Sodus, New York], 1936–1937*

Oblong autograph album (4<sup>3</sup>/<sub>8</sub> x 6 in.; 111 x 153 mm), spiral-bound. Green cardboard covers; rubbed, soiled.

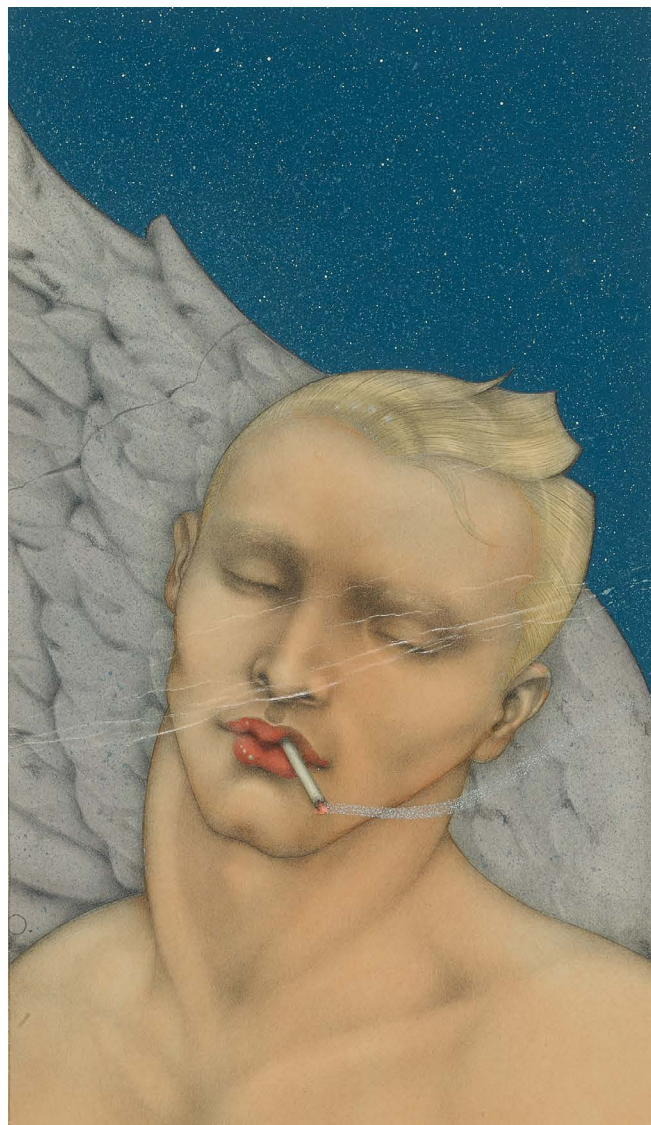
**PORTRAIT OF THE ARTIST AS A VERY YOUNG MAN.** This autograph album belonged to Norma Jean Snyder, Ashbery's sixth-grade classmate at Sodus High School in Ashbery's upstate New York hometown.

Two entries in the autograph book are definitely in Ashbery's hand and a few others may also be the work of the nine- and ten-year-old budding poet.' In an undated entry signed "John Ashbery," he writes, "Dear Norma, I dreamt that I was a pear tree, / And you were my fresh green fruits, / And we grew by a house and looked / in on two bedroom suites, / And in that house was a / man and maid and the man / called her 'toots.' // MORAL: Nothing more / Or nothing less, / Just a pal from S. H. S. / John Ashbery." Another entry signed "John L. Ashbery" is dated 15 January 1937. Other entries signed "Muriel" and "Lucille" may possibly be in Ashbery's hand

### PROVENANCE

Norma Jean Snyder Hannon

\$ 3,000-5,000



109

## 109 Mel Odom

b. 1957

### Smoke

graphite, inks, and mixed media on illustration board (some creasing)

8<sup>3</sup>/<sub>4</sub> x 5 in.; 22.2 x 12.7 cm

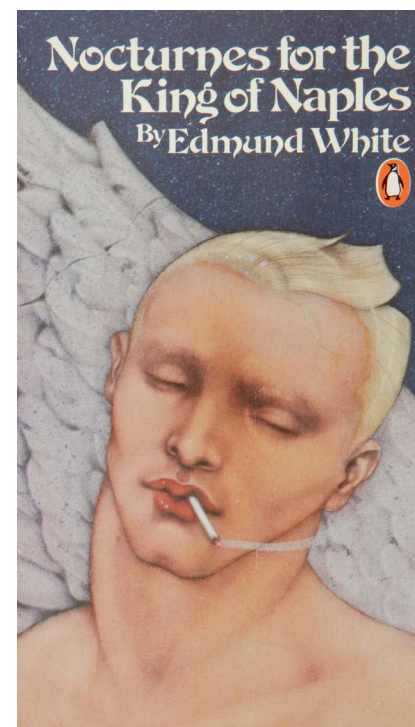
*Smoke*, Mel Odom's splendid drawing, was created for the cover of Penguin's 1980 paperback edition of Edmund White's *Nocturnes for the King of Naples* (first published 1978). The image proved to be a popular one and was reproduced as a note card by Paper Moon Graphics. Penguin paperback and Paper Moon note card are included with the drawing.

Also included, 2 monographs: Mel Odom: *First Eyes*. (Tokyo: Genko-sha Publishing, 1982). Presentation copy, inscribed to George W. Bentley — Dreamer. Drawings by Mel Odom. Introduction by Edmund White. *New York: Penguin Books, 1984*. Presentation copy, inscribed to George W. Bentley and with a drawing in red ink by Odom. Laid in is an ALS to Bentley also in red ink.

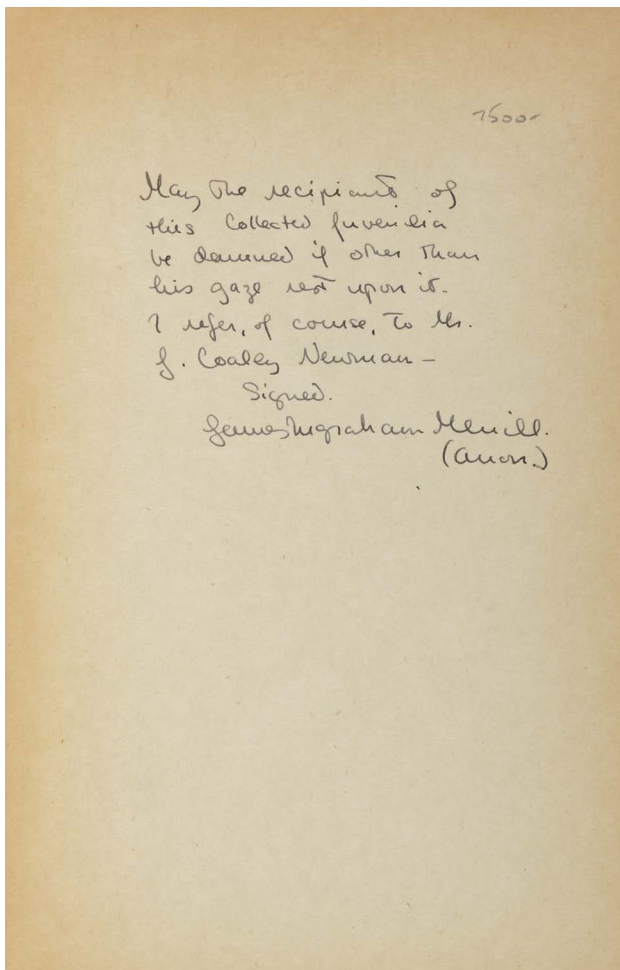
### PROVENANCE

J. B. Rund (bookplate on backing of frame)

\$ 4,000-6,000







110

## 110 James Merrill

*Jim's Book. A Collection of Poems and Short Stories. New York: Privately printed, 1942*

8vo (9½ x 6¼ in.; 241 x 158 mm). Quarter red buckram, green boards, upper cover gilt-lettered; spine and edges somewhat faded. Beige buckram clamshell case, black morocco gilt lettering pieces on spine.

FIRST EDITION OF MERRILL'S FIRST BOOK. PRESENTATION COPY, INSCRIBED TO HIS CLOSE AMHERST FRIEND COLEY NEWMAN, "May the recipient of this Collected Juvenilia be damned if other than his gaze rest upon it. I refer, of course, to Mr. L. Coaley Newman — Signed, James Ingraham Merrill (Anon.)" The poet has misspelled both his own middle name (Ingram) and Newman's name ("Coley"). This is most likely a private joke between friends.

This book was privately printed by Merrill's father Charles E. Merrill, a founder of Merrill Lynch. "Surreptitiously, Charlie gathered copies of the boy's Lawrenceville poems and prose, ... ordered these by chronology, and had them printed on thick stock in a hardbound limited edition of 200 copies .... The book was a surprise timed for Christmas 1942 .... *Jim's Book*, James Merrill commented forty years later, 'thrilled me for days, then mortified me for a quarter century.'" (Hammer).

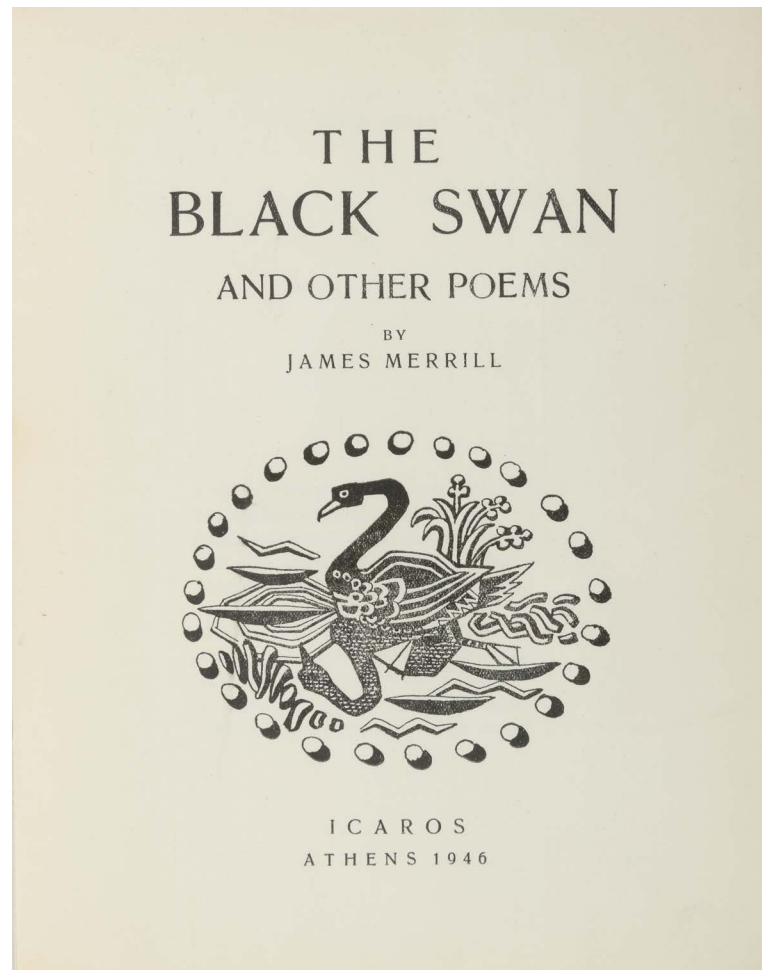
### REFERENCES

Hagstrom/Morgan A1; Langdon Hammer, *James Merrill, Life and Art*, pp. 246–47

### PROVENANCE

Coley Newman (presentation inscription)

\$ 15,000-20,000



111

## 111 James Merrill

*The Black Swan and Other Poems. Athens: Icaros, 1946*

4to (8½ x 6¾ in.; 216 x 172 mm). Title-page vignette by Ghika. Original wrappers printed in red and black, repeating the Ghika vignette. Original glassine jacket; chipped at spine, lower glassine cover torn with paper loss. Beige burckram clamshell case, black morocco gilt lettering pieces.

FIRST EDITION, COPY 10 OF 100 COPIES. PRESENTATION COPY, INSCRIBED BY MERRILL TO AMHERST FRIEND COLEY NEWMAN, "For Coley who knows. J. M." With one-word autograph correction to "Embarkation Sonnet I."

This chapbook was published privately by Kimon Friar, one of Merrill's teachers at Amherst and the dedicatee of this collection. As biographer Langdon Hammer relates, "Merrill met Kimon Friar over lunch in Amherst's suitably named Valentine Hall on September 9, 1945. Friar was a temporary instructor in the college's program for veterans .... It wasn't only poetry, but love, that Friar was teaching him ... Friar was Merrill's first lover and an older man with experience — including experience with a younger poet." The book came about when "Friar took with him to Greece copies of twelve poems that Merrill had written over the past year ... and ordered these in a thirty-page chapbook ... it was printed in Athens in October 1946 in an edition of one hundred copies 'not for sale.'"

### REFERENCES

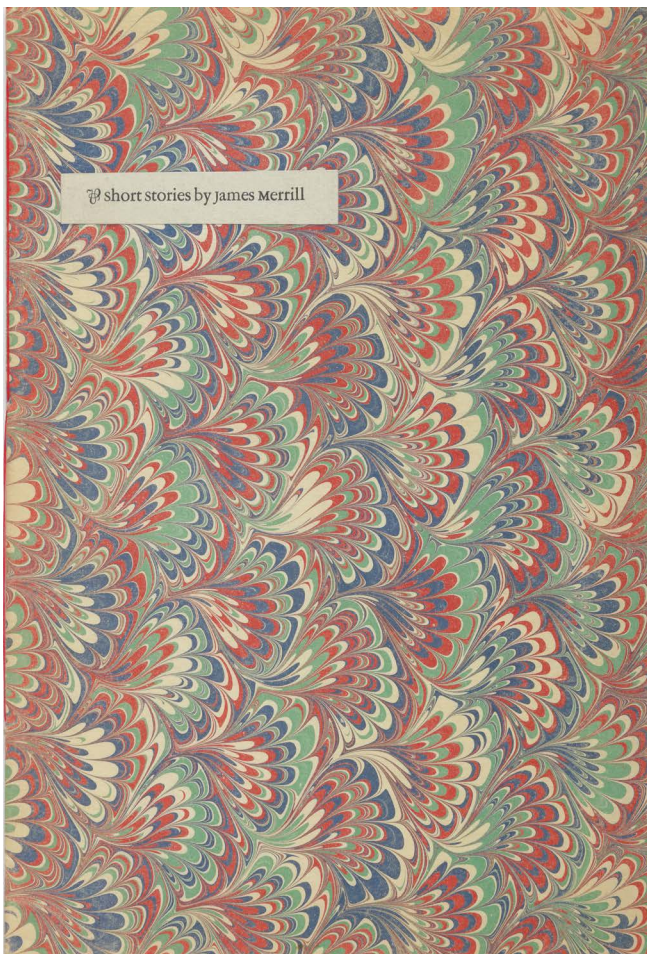
Hammer pp. 287, 290, 310; Hagstrom/Morgan A2

### PROVENANCE

Coley Newman (presentation inscription)

\$ 8,000-12,000





112

## 112 James Merrill

*Short Stories. Pawlet, Vermont: Banyan Press, 1954*

4to (9 x 5¾ in.; 228 x 146 mm). Original marbled paper wrappers, stabbed and tied with red thread, printed label on upper cover. Half black morocco gilt slipcase, maroon buckram chemise.

FIRST EDITION, COPY 18 OF 210 COPIES (60 for sale, 150 "for friends of the poet & the printer"). PRESENTATION COPY, INSCRIBED BY THE POET TO HUBBELL PIERCE, "Hub, a kind of sweetness. Jas. 17 Sept. 1954." Hubbell Pierce was a longtime friend who helped create the wallpaper for Merrill's house in Stonington, Connecticut. When Merrill won the National Book Award in 1978 for *Mirabell: The Book of Number*, he gave the prize money to Pierce: "Without you how could *Mirabell* have manifested itself or been given a prize?" The book is dedicated to Merrill's companion David Jackson.

Upon reading the book, Wallace Stevens wrote, "His idea is a prolific one and his poems are neat as pins .... The mere existence of such things is important nowadays although they grow to be more + more like the high beaver hats of our grandfathers."

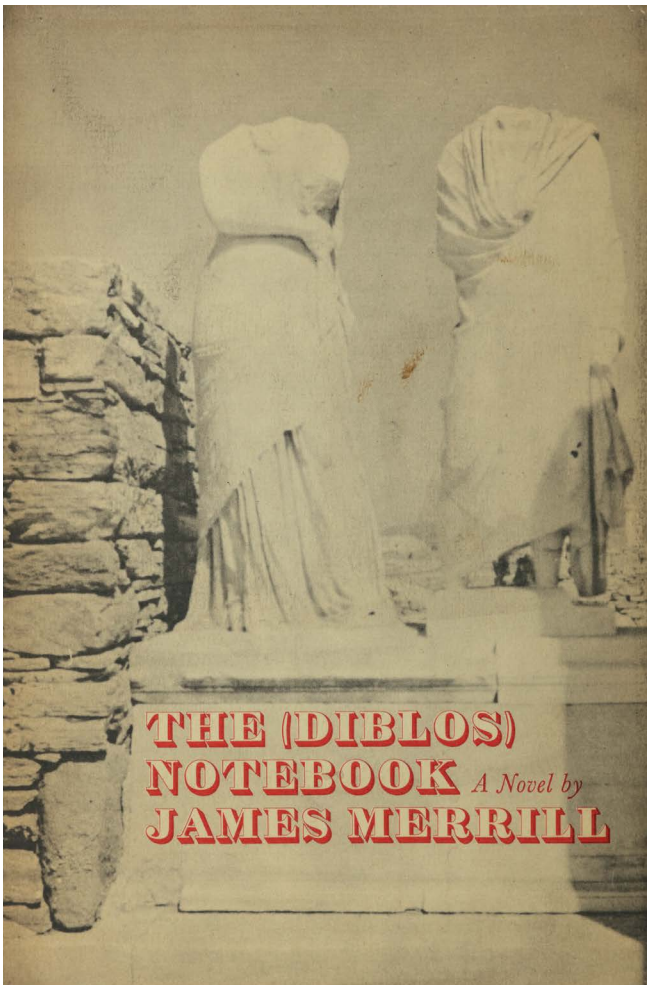
### REFERENCES

Hammer pp. 553, 1683; Hagstrom/Morgan A5

### PROVENANCE

Hubbell Pierce (presentation inscription)

**\$ 4,000-6,000**



113

## 113 James Merrill

*The (Diblos) Notebook. New York: Atheneum, 1965*

8vo (8 x 5½ in.; 203 x 140 mm). Publisher's two-toned cloth, spine lettered in gilt, upper cover in blind; some dust-soiling at edges. Original dust-jacket with photo by Janet Halverson; minor soiling.

FIRST EDITION. PRESENTATION COPY, INSCRIBED IN RED TO DORIS SEWELL, "To Sewelly with love as always Jimmy. February 1965." Doris Sewell was married to Merrill's partner David Jackson. They separated in 1952, but remained friends and never divorced.

### REFERENCES

Hammer pp. 493; Hagstrom/Morgan A17

### PROVENANCE

Doris Sewell (presentation inscription) — Herbert Waide Hemphill (signature and bookplate)

**\$ 2,000-3,000**



## 114 James Merrill

*Yánnina*. New York: The Phoenix Bookshop, 1972

Unbound sheets (5 x 7½ in.; 127 x 181 mm) stapled in upper left corner.

PRESENTATION COPY OF A SET OF UNBOUND SHEETS FOR THE FIRST EDITION OF MERRILL'S 1972 POEM, INSCRIBED ON THE HALF-TITLE, "for Peter Hooten: an armchair tour of [Yánnina] — Bon Voyage & love from the author, JM. Stonington 1983" This chapbook was issued in an edition of 26 lettered copies and 100 numbered and signed copies. The present set of sheets is unnumbered.

During 1982–84 "Merrill fell in love for the last time. Peter Hooten, a young movie actor, made sure that Merrill wouldn't go gently into his old age." "In the 1980s and 1990s Merrill's life revolved around Peter Hooten; and it was Hooten he wanted with him at the end" (Hammer).

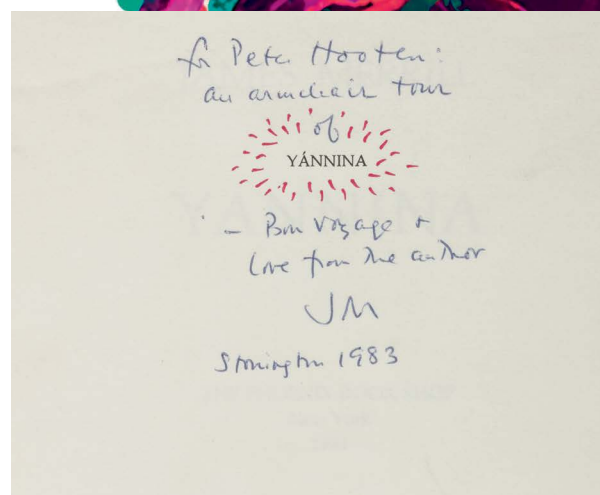
### REFERENCES

Hammer pp. 20, 43–44, 1790; Hagstrom/Morgan A28

### PROVENANCE

Peter Hooten (presentation inscription)

\$ 2,000-3,000



114

## 115 James Merrill

*From the First Nine. Poems 1946–1976*. New York: Atheneum, 1982

8vo (9 x 5¾ in.; 228 x 146 mm). Publisher's ivory buckram, spine lettered in red, upper cover in blind, top edges stained blue. Original dust-jacket; small nick at foot of spine.

FIRST EDITION. Laid in is a slip of paper INSCRIBED IN RED TO PETER HOOTEN, "far far away, Peter, ever affectionately, Jimmy. March 1965 [i.e., 1985?]."

### REFERENCES

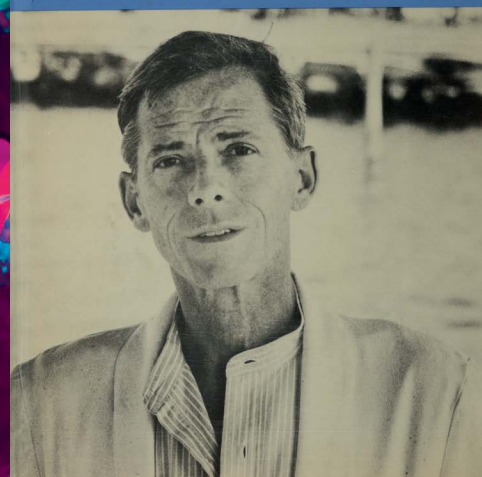
Hagstrom/Morgan A44

### PROVENANCE

Peter Hooten

\$ 2,000-3,000

From the First Nine  
Poems 1946-1976  
by James Merrill



115

## 116 James Merrill

*Late Settings*. New York: Atheneum, 1985

51 unbound folio sheets (11¼ x 17¼ in.; 286 x 438 mm), mechanically reproduced, printed on rectos only. Beige clamshell case, red morocco gilt lettering-pieces on spine.

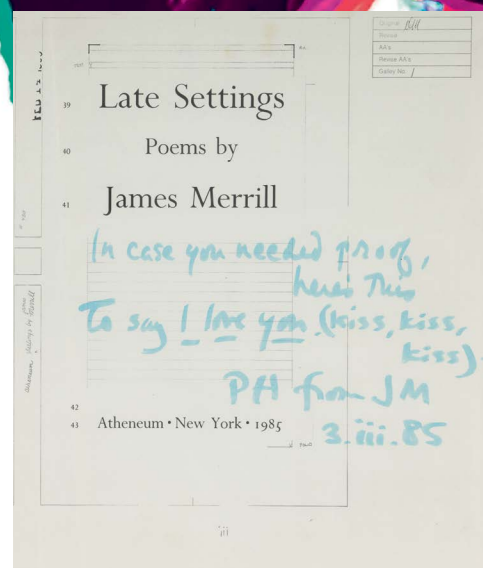
PRINTER'S PROOFS OF THE FIRST EDITION, WITH EXTENSIVE CORRECTIONS AND DIRECTIONS TO THE PRINTER IN PENCIL BY JAMES MERRILL. INSCRIBED BY MERRILL TO COMPANION PETER HOOTEN ON THE TITLE-PAGE, "In case you needed proof, here's this to say I love you. (kiss, kiss, kiss) — JM. 3.iii.85."

Virtually every page of this proof has corrections and instructions by Merrill in pencil, some correcting typographical errors, others editing a word or two, and with extensive directions to the printers about spacing and placement of words, stanzas, and lines. In the margins of a few pages are multi-line "setting" notes from Merrill to the printer. Each page bears the printer's statement "settings by James Merrill."

### PROVENANCE

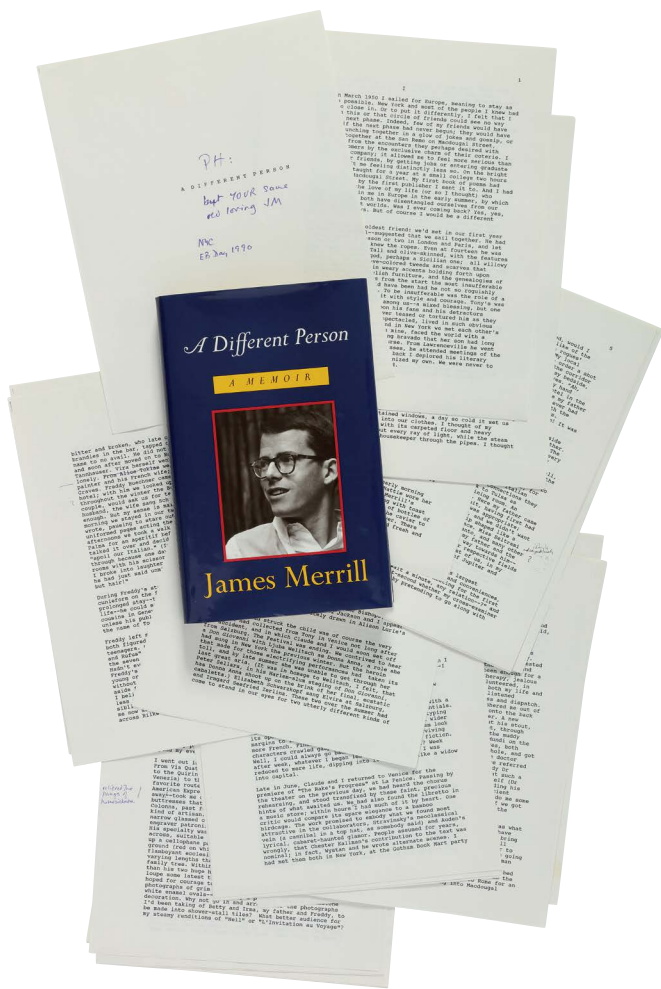
Peter Hooten (presentation inscription)

\$ 6,000-8,000



116





117

## 117 James Merrill

*Laser-printed typescript of the first draft of A Different Person. 1989–90*

62 sheets (11 x 8½ in.; 289 x 216 mm), with some autograph corrections in ink in Merrill's hand (about 44 words) and 10 lines of verse in pencil (some of it scored through) on the verso of one sheet. Black paper folder with label on upper cover inscribed by Merrill "1st draft of *A Different Person*, begun 12/89"

A corrected copy of the first draft of Merrill's fine memoir, INSCRIBED TO COMPANION PETER HOOTEN IN PURPLE INK ON THE TITLE-PAGE, "PH: [printed title: A DIFFERENT PERSON] but your same old loving JM. NYC. EB Day 1990."

Included with the draft is a FIRST EDITION of the published book (1993). The first draft was written in eleven sections and the present copy includes all sections except section IX.

Merrill's memoir of his expatriate years in Europe, 1950–1952, "uses this part of his life to stand for the whole" — the period when he resolved to become a different person." "Composed in the face of illness and approaching death, *A Different Person* is a comic, prismatic autobiography in miniature and a neglected classic of recent life-writing" (Hammer).

### REFERENCES

Hammer pp. 25–26, 349; Hagstrom/Morgan A86

### PROVENANCE

Peter Hooten

\$ 10,000-15,000

## 118 [Bookends]

2 brass bookends (each approximately 8¾ x 6 x 4½ in.; 222 x 153 x 114 mm).

ESSENTIAL EQUIPMENT FOR THE DISCRIMINATING GAY BIBLIOPHILE.

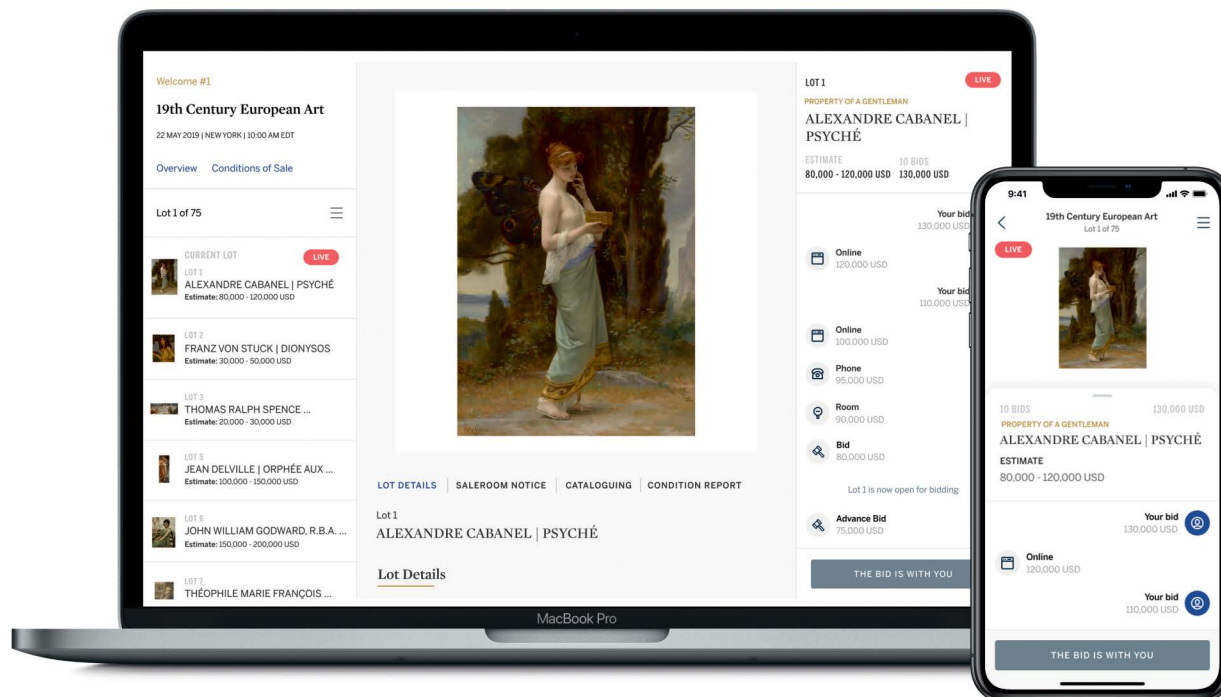
\$ 1,800-2,200



118



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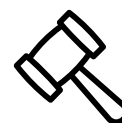
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8. **Bids Below Reserve** If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance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

9. **Purchaser's Responsibility** Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party

under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

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

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

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

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

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

15. **Limitation of Liability** In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

16. **Data Protection** Sotheby's will hold and process your personal information and may share it with its subsidiaries and affiliates for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

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

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

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## TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the BOLD or CAPITALIZED type heading in the catalogue description of the lot, as amended by oral or written salesroom



notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

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

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

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

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## ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to online bidding on sothebys.com or through the Sotheby's App, or on any other online platform through which bidding may be 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. For certain sales, bidders are welcome to submit bids in advance of the live auction ("Advance Bids") through the Online Platforms. In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to lower the starting bid prior to the start of the live auction.

For sales where you can place Advance Bids, you may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value in response to other bids including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such reserve is set.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you, unless it is the leading bid. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via the Online Platforms during the live auction at the next increment. Upon the closing of each lot, you will receive another email and push notification indicating whether you have won or lost each lot on which you have placed a bid. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for sales where you can place Advance Bids.

By placing Advance Bids on the Online Platforms, you accept and agree that any such bids are final, that you will not be permitted to retract your bid, and that, should your bid be successful, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges. You

may nevertheless lower your maximum bid leading up to the live auction by contacting the Bids Department at +1 212 606 7414, except that you may not lower it to a level lower than the current leading bid.

For sales where you cannot place Advance Bids, traditional absentee bids submitted in writing through our Bids Department will be accepted.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids during the live auction is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted. By bidding online, 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, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary Increments for bidders in the auction room and on the telephone, 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 U.S. Dollars, in respect of New York sales, in Pounds Sterling, in respect of London sales, or in Hong Kong Dollars, in respect of Hong Kong sales, 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, which will be accessible on the Online Platforms.

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. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on Sothebys.com is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the 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 is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Online bidding 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.

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## 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, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as 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 any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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

Bidding in advance of the live auction. For certain sales, if you are unable to attend the auction in person, and wish to bid in



advance of the live auction, you may do so on Sothebys.com or the Sotheby's App. In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to your desired lot, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to lower the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via the Online Platforms during the live auction at the next increment. Upon the closing of each lot in the live auction, you will receive another email and push notification indicating whether you have won or lost each lot on which you have placed a bid. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for sales where you can place Advance Bids.

For sales where you cannot place Advance Bids, traditional absentee bids submitted in writing through our Bids Department will be accepted.

**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. Salesroom notices are also posted on the Online Platform for those bidding online. 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 in person, you may register for a paddle prior to the live auction through the Online Platform or by contacting the Bids Department. Alternatively, you may 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.

**Advance Bidding** For certain sales, bidders are welcome to submit bids in advance of the live auction ("Advance Bids") through the Online Platforms. For these sales, if you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION"), and your bid is not executed up to its maximum value before the auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid via the Online Platforms at the next increment above your maximum bid. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for sales where Advance Bidding is available.

**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.

**Live Online Bidding** If you cannot attend the live auction, it may be possible to bid live online via the Online Platforms for selected sales. For information about registering to bid on sothebys.com or through the Sotheby's App, please see www.sothebys.com. 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 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** Sale results are available on Sothebys.com and on the Sotheby's App.

**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 payments in the form of cash or cash equivalents.

**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) through the Sotheby's App, (c) by calling in to Post Sale Services at +1 212 606 7444, or (d) 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 other-wise 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](mailto: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](http://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 non-profits 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 either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such 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: Alabama, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Washington, Wisconsin and Wyoming. 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.

#### Photography

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Sotheby's EST. 1744