

# AMERICAN ART

NEW YORK | 17 SEPTEMBER 2019



Sotheby's EST. 1744



FRONT COVER  
LOT 56  
BACK COVER  
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LOT 15

AMERICAN  
ART





# AMERICAN ART

**AUCTION IN NEW YORK  
17 SEPTEMBER 2019  
SALE N10128  
10:00 AM**

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10 am-5 pm

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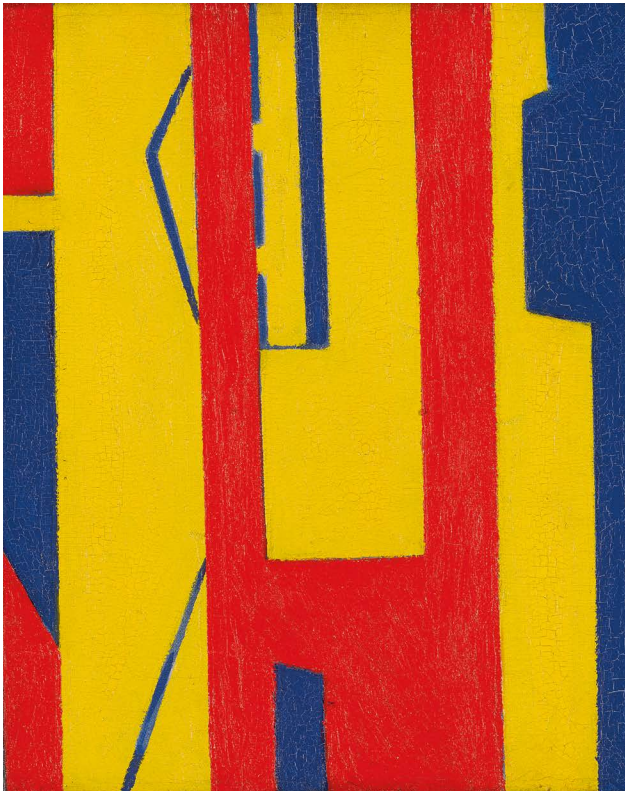
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1

1

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## RALSTON CRAWFORD

1906 - 1978

### Third Avenue Elevated, No. 4

titled *Third Ave. Elevated, No. 4* and inscribed  
1965 STARTED:/1968 COMPLETED: (on the  
stretcher)

oil on canvas

10 by 8 inches (25.4 by 20.3 cm)

#### PROVENANCE

The artist

Estate of the above

Robert Miller Gallery, New York

Sold: Christie's, New York, July 17, 2002, lot 126

Acquired by the present owner at the above sale

\$ 10,000-15,000



2

2

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HONORABLE C. DOUGLAS DILLON COLLECTION

## IRENE RICE PEREIRA

1907 - 1971

### Ascending Light

signed *I. RICE PEREIRA* (lower right) and titled  
*Ascending Light* (on the stretcher)

oil on canvas

50 by 36 inches (127 by 91.4 cm)

#### PROVENANCE

LeMonde Gallery, New York

Sold: Parke-Bernet Galleries, New York, May 13,  
1964, lot 85

Private collection (acquired at the above sale;  
sold: Parke-Bernet Galleries, New York, May 14,  
1970, lot 38)

Acquired by the present owner at the above sale

\$ 6,000-8,000



3

3

**GEORGE LOVETT  
KINGSLAND MORRIS**

1905 - 1975

Elegy on the Madison Square  
Garden (Farewell to Forty-Ninth  
St. (No. 1))

signed *Morris* and inscribed *for Irving M. Felt*  
(lower left); also signed *George L.K. Morris*,  
titled and dated 1965-66 (on the reverse)  
oil on canvas  
27 by 35 inches (68.6 by 88.9 cm)

**PROVENANCE**

Irving Mitchell Felt, New York (commissioned  
from the artist)

By descent to the present owner

\$ 30,000-50,000



4

4

## RALSTON CRAWFORD

1906 - 1978

### Barn, Exton, Pennsylvania

signed *CRAWFORD* (lower left); also titled *BARN, EXTON, PENNSYLVANIA* and dated 1935 (on the stretcher)

oil on canvas

16 by 20 $\frac{1}{8}$  inches (40.6 by 51.1 cm)

#### PROVENANCE

The artist

Estate of the above

Robert Miller Gallery, Inc., New York

ACA Galleries, New York

Luhring, Augustine and Hoades Gallery, New York

York

#### EXHIBITED

New York, Owen Gallery, *American Modern:*

*Exhibition of Paintings*, April-June 2001

#### LITERATURE

Richard B. Freeman, *Ralston Crawford*,

Tuscaloosa, Alabama, 1953, no. 35.1, p. 44

Barbara Haskell, *Ralston Crawford*, New York,

1985, p. 27, illustrated fig. 17, p. 26

Born in 1906, Ralston Crawford was raised in a shipping family and spent much of his youth surrounded by cargo vessels and industry. These early experiences living among the material emblems of America—factory buildings, bridges, and docks—would have an impact on the trajectory of his later career as an artist. Initially influenced by European modernists like Paul Cézanne and Henri

Matisse, Crawford soon aligned himself with the Precisionist movement of the 1930s and his subjects focused on abstracted hard-edged industrial scenes, similar to those of Charles Sheeler and Charles Demuth. Characterized by sharp demarcation, simplified forms, and modern compositional cropping, the present work is a remarkable example of Crawford's ability to reduce a clearly recognizable subject to its abstracted structural essentials. Describing the artist's graceful method of simplification, art historian Barbara Haskell summarizes: "His sharply edged geometric forms, tightly fit together in shallow-spaced compositions, expressed the rigor of structural art while retaining an accessible subject matter distinctly related to the American experience" (*Ralston Crawford*, New York, 1986, p. 37).

\$ 60,000-80,000

5

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**ROBERT GWATHMEY**

1903 - 1988

**Flowers for the Pulpit**

signed *Gwathmey* (lower center)  
oil on canvas  
20 by 16 inches (50.8 by 40.6 cm)

**PROVENANCE**

Terry Dintenfass, Inc., New York  
Private collection, New York (acquired from  
the above, 1962; sold: Sotheby's, New York,  
December 1, 2011, lot 111)  
Acquired by the present owner at the above sale

\$ 10,000-15,000



5

6

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**ELSIE DRIGGS**

1898 - 1992

**Lilacs**

signed *Elsie Driggs* (lower right)  
oil on canvas  
25 1/2 by 22 inches (64.8 by 55.9 cm)  
Painted in 1918.

**PROVENANCE**

The artist  
Elizabeth Driggs, Connecticut (sister of the  
above)  
Dr. Tom Folk, Far Hills, New Jersey  
Private collection, Bernardsville, New Jersey  
Dr. Tom Folk, Far Hills, New Jersey  
Acquired by the present owner from the above

**EXHIBITED**

Trenton, New Jersey, New Jersey State  
Museum; Washington, D.C., The Phillips  
Collection, *Elsie Driggs: A Woman Genius*,  
January-March 1991, no. 1, illustrated p. 11  
Doylestown, Pennsylvania, Michener Art  
Museum, *Elsie Driggs: The Quick and the  
Classical*, January-April 2008, no. 3, illustrated  
p. 63

\$ 6,000-8,000



6



7

## JOHN MARIN

1872 - 1953

### Movement, Sea and Sky, Cape Split, Maine

signed *Marin* and dated *42* (lower right)  
watercolor, charcoal and pencil on paper  
17 ¼ by 22 ½ inches (43.8 by 57.2 cm)

#### PROVENANCE

Estate of the artist  
Marlborough Gallery, New York  
Kennedy Galleries, Inc., New York  
Meredith Long & Company, Houston, Texas  
Parkerson Gallery, Houston, Texas  
Alexandre Gallery, New York  
Owen Gallery, New York  
Mark Borghi Fine Art, Inc., New York  
Sold: Christie's, New York, May 18, 2004,  
lot 136  
Acquired by the present owner at the above sale

#### EXHIBITED

Santa Barbara, California, The Santa Barbara  
Museum of Art and elsewhere, *American  
Drawings: 1927-1977*, April 1978-April 1979  
New York, Kennedy Galleries, *John Marin and  
the Sea*, October-November 1982, no. 55,  
illustrated  
New York, DC Moore Gallery, *Inspiration and  
Innovation: American Drawings and Watercolors.  
1900-1960*, March 2002

#### LITERATURE

Sheldon Reich, *A Stylistic Analysis and  
Catalogue Raisonne*, Tucson Arizona, 1970,  
no. 42.18, p. 722

\$ 20,000-30,000



8

PROPERTY FROM THE COLLECTION OF ARTHUR  
AND SARA JO KOBACKER

## MILTON AVERY

1885 - 1965

### Porch Sitters

signed *Milton Avery* and dated 1944 (lower right); also inscribed in another hand "*Porch Sitters*" by *Milton Avery* wc 1944/22x30 (on the reverse)

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

#### PROVENANCE

Estate of the artist  
Thomas Gibson Fine Art Ltd., London, England

\$ 80,000-120,000



9

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## GEORGE GROSZ

1893 - 1959

### Skyline

signed indistinctly *Grosz* and dated 36 (lower right)

watercolor on paper

19 ½ by 15 ½ inches (49.5 by 39.4 cm)

The authenticity of this work has been confirmed by Ralph Jentsch; it will be included in his forthcoming catalogue raisonné of works on paper by George Grosz.

### PROVENANCE

Private collection, New York and Sarasota, Florida

Robert A. Blekicky Antiques, Sarasota, Florida

Acquired by the present owner from the above

\$ 12,000-18,000





10

PROPERTY FROM THE COLLECTION OF  
ARTHUR AND SARA JO KOBACKER

### MILTON AVERY

1885 - 1965

#### Sea Side Porch

signed *Milton Avery* and dated 1945 (lower left); also inscribed in another hand "Sea Side Porch"/by/*Milton Avery*/22x30/w.c./1945 (on the reverse)

watercolor and pencil on paper  
22 ½ by 31 inches (57.2 by 78.7 cm)

#### PROVENANCE

Estate of the artist  
Thomas Gibson Fine Art Ltd., London, England

\$ 50,000-70,000

11

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## MILTON AVERY

1885 - 1965

### Gaspé Bay

signed *Milton Avery* (lower right)  
oil on canvas  
28 by 36 inches (71.1 by 91.4 cm)  
Painted in 1940.

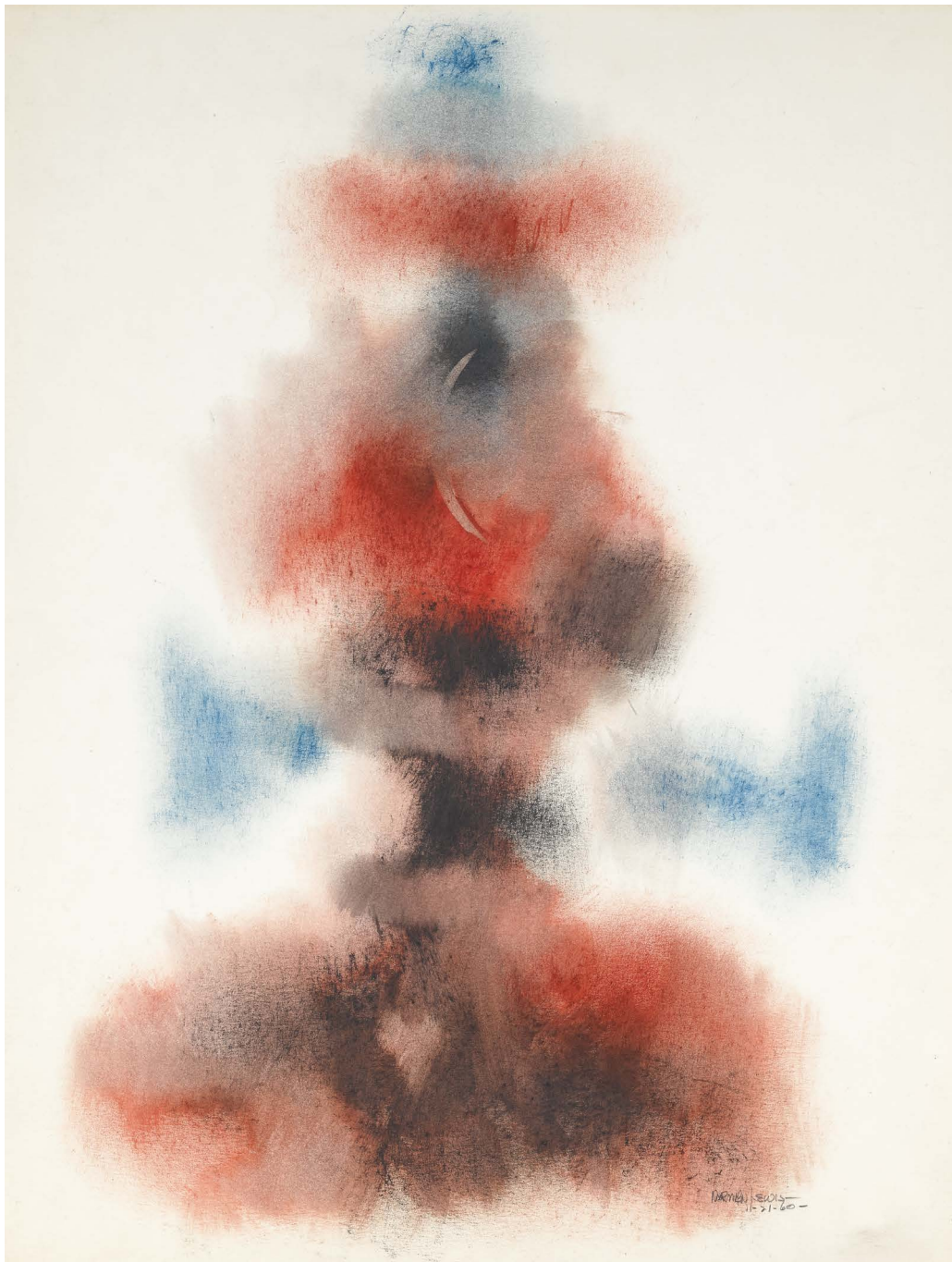
#### PROVENANCE

Sold: Parke-Bernet Galleries, New York,  
February 20, 1963, lot 76  
Acquired by the present owner at the above sale

In a letter to Jesse Dukeminier dated June 1963, Milton Avery wrote, "The painting you now own was done from a sketch I made on a trip to the Gaspé [sic]. It was painted in 1940 and I think of it as one of my favorites of that period. I'm happy that it means so much to you. That lifted my spirits."

\$ 150,000-250,000





12

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**NORMAN WILFRED LEWIS**

1909 - 1979

**Red and Blue Cloud Like**

signed *Norman Lewis* and dated 11-21-60

(lower right)

oil on paper

image: 25 5/8 by 19 1/2 inches (65 by 49.5 cm)

sheet: 26 by 20 inches (66 by 50.8 cm)

**PROVENANCE**

Essie Green Gallery, New York

Sold: Benefit Sale, North Carolina Central

University, Durham, North Carolina

Acquired by the present owner from the above,  
circa 1995

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



13

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**WILLIAM HENRY  
JOHNSON**

1901 - 1970

*Untitled (Uninhabited War scene)*

watercolor, gouache and pencil on tan paper  
15 by 20 inches (38.1 by 50.8 cm)  
Executed circa 1943.

**PROVENANCE**

Holcha Krake Johnson (the artist's wife)  
(probably) Her sister  
Gift to the present owner from the above, 1985

The work retains a study in watercolor  
and gouache on the reverse, which is  
illustrated at right.

\$ 60,000-80,000



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**JACOB LAWRENCE**

1917 - 2000

**Untitled (Card Players)**

mixed media on paperboard

image: 18 ¾ by 16 inches (45.7 by 40.6 cm)

sheet: 20 by 17 ¾ inches (50.8 by 45.1 cm)

Executed *circa* 1941-42.

This work will be included in the forthcoming addendum to the *catalogue raisonné* of the artist's work being prepared by Peter T. Nesbett and Michelle DuBois.

**PROVENANCE**

Private collection, New York

Sold: Swann Galleries, New York, December 7, 2010, lot 23

Acquired by the present owner at the above sale

Leslie King-Hammond writes, "Everywhere Lawrence went, his eyes were a camera, and scene after scene fed his artistic appetite. He found material in the leisure time that was precious to the new working-class migrants—both young and old. Because downtown New York establishments such as clubs were off-limits for African Americans to patronize, people in Harlem made their own recreation. It took many forms, such as rent parties, shooting pool, dancing, singing, playing 'numbers,' cards, checkers, dominos, and telling 'tall stories' (as quoted in *Over the Line: The Art and Life of Jacob Lawrence*, Seattle, Washington, 2000, p. 84).

\$ 100,000-150,000





15

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## LUIGI LUCIONI

1900 - 1988

### Nestled Barns

signed *Luigi Lucioni* and dated 1948 (lower right)

oil on canvas

19 by 25 inches (48.3 by 63.5 cm)

#### PROVENANCE

The artist

[With] Associated American Artists, New York

Private collection, Syracuse, New York

(acquired from the above)

Private collection, California

#### EXHIBITED

New York, Milch Galleries, n.d.

\$ 40,000-60,000





16

## PRESTON DICKINSON

1891 - 1930

### Flowers in Vase

signed *Preston Dickinson* (lower right)  
oil on canvas  
32 by 22 inches (81.3 by 55.9 cm)  
Painted circa 1924.

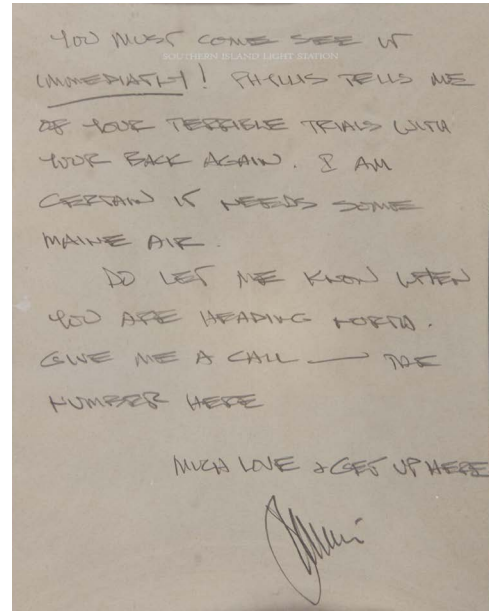
#### PROVENANCE

Daniel Gallery, New York  
Sold: Sotheby's, New York, March 15, 1995, lot  
181  
Zabriskie Gallery, New York  
Private collection, Connecticut  
Private collection, New Jersey  
Acquired by the present owner, 1995

#### EXHIBITED

New York, Daniel Gallery, circa 1924  
New York, Zabriskie Gallery, *Preston Dickinson:  
Paintings and Drawings*, September-October  
2002, no. 28, n.p., illustrated

\$ 60,000-80,000



17

PROPERTY FROM THE COLLECTION OF JOHN WHITNEY KELLY

**JAMIE WYETH**

b.1946

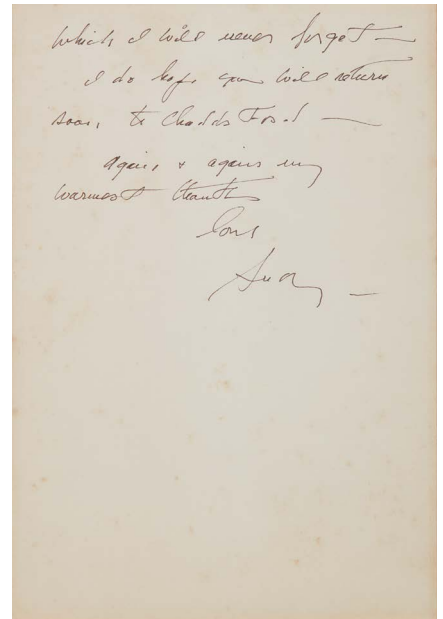
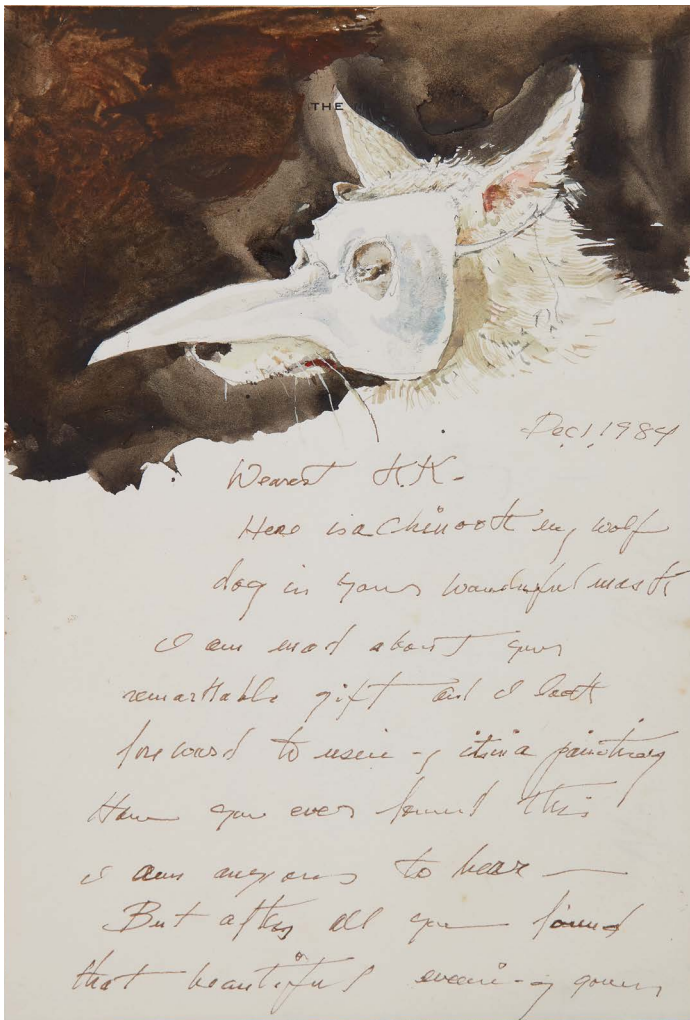
Letter with a Lighthouse and Anchor

signed *Jamie* (on the second sheet)  
 mixed media on paper  
 9 by 7 inches (22.9 by 17.8 cm)

**PROVENANCE**

Mrs. Catherine Auchincloss (acquired from the artist)  
 By descent to the present owner

\$ 8,000-12,000



18

PROPERTY FROM THE COLLECTION OF JOHN WHITNEY KELLY

**ANDREW WYETH**

1917 - 2009

**Letter with Nome in Venetian Mask**

signed *Andy* (on the second sheet) and dated Dec 1, 1984 (upper right)  
 watercolor, pencil and ink on paper  
 10 ½ by 7 ¼ inches (26.7 by 18.4 cm)

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

**PROVENANCE**

Mrs. Catherine Auchincloss, 1984 (acquired from the artist)  
 By descent to the present owner

Andrew Wyeth wrote this thank you letter to his close friend Catherine Auchincloss, fondly referred to as 'KK,' for her gift of a Venetian mask, which is shown here on Nome, his wife Betsy's Alaskan Chinook. He wrote, "I am mad about your remarkable gift and I look forward to using it in a painting." Indeed, the mask was worn by Ann Call in *Winter Carnival*, which Wyeth executed a year later in 1985.

\$ 8,000-12,000

**JAMIE WYETH**

b.1946

**Piece of the Wreck**

signed *James Wyeth* (lower left)  
watercolor on paper  
25 by 36 inches (63.5 by 91 cm)  
Executed in 1977.

**PROVENANCE**

Coe Kerr Gallery, New York  
Mr. and Mrs. Andrew J. Pan, New York, 1978  
(acquired from the above)  
Simic Galleries, Beverly Hills, California  
Acquired by the present owner from the above,  
1986

**EXHIBITED**

San Francisco, California, Montgomery Gallery,  
*Jamie Wyeth: Special Works*, April-May 1985

**LITERATURE**

Jamie Wyeth, *Jamie Wyeth*, Boston,  
Massachusetts, 1980, p. 127, illustrated

*Piece of the Wreck* depicts a piece of *D.T. Sheridan*, a tug boat that sank in Lobster Cove, Mohegan Island, Maine in 1948. Decades later in the 1970s, a large storm moved the wreckage of the *Sheridan* further inland, where visitors to the cove can still see the ship's debris today.

\$ 120,000-180,000





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**ANDREW WYETH**

1917 - 2009

**Study for 'Traveling Alone'**

signed *Andrew Wyeth* and inscribed *Helen Sipala* (lower right)

pencil on paper

14 by 16 ½ inches (35.6 by 41.9 cm)

Executed in 1992.

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

**PROVENANCE**

The artist

Gift to the present owner from the above

\$ 15,000-25,000



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**ANDREW WYETH**

1917 - 2009

**Study for 'Marriage'**

signed *Andrew Wyeth* and inscribed *Study in/egg tempera/"Marriage"/1993* (lower left)  
watercolor and pencil on paper  
14 by 20 inches (35.6 by 50.8 cm)

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

**PROVENANCE**

The artist  
Gift to the present owner from the above, 1993

\$ 60,000-80,000



22

22

## NORMAN ROCKWELL

1894 - 1978

### Growing a Responsibility

signed *Norman/Rockwell* (lower right)

pencil on paper

14 ½ by 13 ½ inches (36.8 by 34.3 cm)

Executed in 1955.

#### PROVENANCE

Texas Commerce Bank, Houston, Texas

Acquired by the present owner from the above

#### LITERATURE

Laurie Norton Moffatt, *Norman Rockwell: A Definitive Catalogue*, vol. I, Stockbridge, Massachusetts, 1986, no. A792, p. 551, illustrated

The present work was originally used as an advertisement for Texas Commerce Bank.

\$ 25,000-35,000



23

23

## NORMAN ROCKWELL

1894 - 1978

### Father Leads His Son through His Plant

signed *Norman/Rockwell* (lower left) and inscribed *Texas National Bank* (in the lower margin beneath the mat)

pencil on paper

14 by 14 ¾ inches (35.6 by 37.5 cm)

Executed in 1955.

#### PROVENANCE

Texas Commerce Bank, Houston, Texas

(acquired directly from the artist)

Acquired by the present owner from the above

#### LITERATURE

Laurie Norton Moffatt, *Norman Rockwell: A Definitive Catalogue*, vol. I, Stockbridge, Massachusetts, 1986, no. A791, p. 551, illustrated.

The present work was originally used as an advertisement for Texas Commerce Bank.

\$ 25,000-35,000





24

24

**JOSEPH CHRISTIAN  
LEYENDECKER**

1874 - 1951

**Portrait of Fleet Admiral William  
D. Leahy**

signed with artist's monogrammed device  
(lower left)

oil on canvas

34 by 26 inches (86.4 by 66 cm)

Painted circa 1942.

**PROVENANCE**

Sold: Dixon's Auction, Crumpton, Maryland,

February 17, 1999

Acquired by the present owner at the above sale

After the United States entered World War II in 1941, Leyendecker created a series of war bond posters featuring American military leaders, of which the present work is likely an example. Fleet Admiral William D. Leahy graduated from the United States Naval Academy in 1897 and served as the senior-most U.S. military officer on active duty during World War II. He was assigned to the USS

Oregon during the Spanish-American War and rose through the ranks of the Navy, achieving the title of Admiral in 1936. He served as the Chief of Naval Operations from 1936-39 and after a brief retirement was appointed as the governor of Puerto Rico in 1939 and the ambassador to Vichy, France in 1941. Admiral Leahy was recalled to active duty and named Chief of Staff to President Franklin D. Roosevelt in 1942; the braid worn on his right shoulder indicates that he is an aide to the President. He was promoted to Fleet Admiral in 1944, the most senior of the Navy's five star admirals.

\$ 20,000-30,000

31



25

25

## LUDWIG BEMELMANS

1898 - 1962

### Madeline in Rome

signed *Bemelmans* (lower right)  
mixed media on paperboard laid down on board  
26 ¼ by 39 ½ inches (66.7 by 100.3 cm)

#### PROVENANCE

The artist  
Private collection, late 1950s (acquired from the above)  
By descent to the present owner

\$ 30,000-50,000

26

## LUDWIG BEMELMANS

1898 - 1962

### An Illustration for 'Madeline' (And Brushed Their Teeth)

signed *Bemelmans* (lower right) and inscribed *And Brushed Their* (lower margin beneath the mat)  
watercolor and ink on paper  
image: 10 ¾ by 7 ¼ inches (27.3 by 18.4 cm)  
sheet: 14 ½ by 11 ¼ inches (36.2 by 28.6 cm)

#### PROVENANCE

Private collection, England  
By descent to the present owner

#### LITERATURE

Ludwig Bemelmans, *Madeline*, 1939, New York, illustrated, n.p.

\$ 8,000-12,000



26



27

27

## NORMAN ROCKWELL

1894 - 1978

### Portrait of Richard Sloan

signed *Norman/Rockwell* (lower right)

oil on canvas

17 by 13 inches (43.2 by 33 cm)

Painted in 1973.

#### PROVENANCE

The artist

Robert Sloan (the sitter; gift from the above)

By descent to the present owner

#### LITERATURE

Laurie Norton Moffatt, *Norman Rockwell: A Definitive Catalogue*, vol. II, Stockbridge, Massachusetts, 1986, no. P156, p. 1018

Known by many as America's "Dean of Rainforest Painters," Richard Sloan was born in 1935 and received his early training at Chicago's American Academy of Art. He served as a staff artist for Chicago's Lincoln Park Zoo, where he developed his affinity for and appreciation of birds. Following a 1966 sell-out exhibition at the Abercrombie & Fitch Gallery, Sloan traveled to British Guiana to garner inspiration. He would travel extensively for the remainder of his life and is regarded as the first North American wildlife artist to begin documenting endangered, tropical wildlife and habitats. Sloan's work can be found in the permanent collections of various institutions, including The Smithsonian Institution, Washington, D.C., The Leigh Yakwey Woodson Art Museum, Wausau, Wisconsin and The Denver Museum of Natural History, Denver, Colorado, among others.

\$ 30,000-50,000

33



28

28

## CARL IVAR GILBERT

1882 - 1959

### Christmas Eve

signed *C. IVAR GILBERT* (lower right)  
oil on canvas  
28 ¼ by 30 ¼ inches (71.8 by 76.8 cm)

#### PROVENANCE

The artist  
By descent to the present owner

#### LITERATURE

*The Saturday Evening Post*, n.d., illustrated n.p.

\$ 8,000-12,000



29

□ 29

## JESSIE WILLCOX SMITH

1863 - 1935

### Portrait of Austen Purves, Jr.

signed *Jessie Willcox Smith* (lower right)  
and inscribed on artist's original calling card  
(affixed to the reverse); also signed again and  
inscribed (on the frame)  
oil and pencil on canvas  
14 by 13 inches (35.6 by 33 cm)  
Painted *circa* 1908.

#### PROVENANCE

The artist  
Austen Purves, Jr., Litchfield, Connecticut (the  
sitter)  
Oliver Purves, Litchfield, Connecticut  
By descent to the present owner

\$ 3,000-5,000



30

30

**ANNA MARY ROBERTSON  
(GRANDMA) MOSES**

1860 - 1961

**Covered Bridge**

signed MOSES. (lower right); also dated *June 25, 1944*, numbered 603 and titled *Covered Bridge* (on an original Grandma Moses label affixed to the reverse; copyright reserved to Grandma Moses Properties, New York)  
tempera and glitter on Masonite  
19 ½ by 24 inches (49.5 by 61 cm)

The present work will be assigned the number 394a to a future supplement of the "Catalogue of the Works" in Otto Kallir, *Grandma Moses*, New York, 1973.

**PROVENANCE**

The artist  
Private collection (acquired from the above)  
By descent to the present owner

\$ 70,000-100,000



31



32



33

31

**EDWARD LAMSON HENRY**

1841 - 1919

**Carriage Ride**

signed *E.L. Henry* and dated 1900 (lower right)  
oil on canvas  
16 by 25 inches (40.6 by 63.5 cm)

\$ 10,000-15,000

32

**WILLIAM AIKEN WALKER**

1828 - 1921

**Cabin Scene**

signed *WA Walker*. (lower left)  
oil on board  
9 ¼ by 12 ¼ inches (23.5 by 31.1 cm)

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

**PROVENANCE**

Private collection, Florida  
By descent to the present owner

\$ 8,000-12,000

33

**HENRY OSSAWA TANNER**

1859 - 1937

**Untitled (A Water Carrier)**

signed *H.O. TANNER* and inscribed indistinctly *To Mademoiselle K\*\*\* Ma\*\*\*\*/Paris 1898* (lower right); also titled and dated *Cairo Feb 1897* (on the reverse)  
oil on panel  
10 by 8 inches (25.4 by 20.3 cm)

**PROVENANCE**

The artist  
Private collection, Paris (gift from the above)  
Private collection, United Kingdom  
By descent to the present owner

\$ 15,000-25,000

# ALL THAT IS GLORIOUS AROUND US

*Property from an Important American Collector*



34

## JASPER FRANCIS CROPSEY

1823 - 1900

### Autumn Landscape (Lake George)

signed J.F. Cropsey and dated 1877 (lower right)

oil on canvas

12 by 10 inches (30.5 by 25.4 cm)

#### PROVENANCE

Private collection (sold: Parke-Bernet Galleries, New York, March 19-20 1969, lot 123)

Private collection (acquired at the above sale)

Sloan & Roman, Inc., New York

Acquired by the present owner, by 1981

#### EXHIBITED

New York, Alexander Gallery, *Jasper F. Cropsey, An Exhibition of His Works*, February-March 1979

University Park, Pennsylvania, Palmer Museum of Art, The Pennsylvania State University, *All That Is Glorious Around Us: Paintings from the Hudson River School on Loan from a Friend of the Museum of Art*, January-March 1981, no. 17, pp. 123

Greensburg, Pennsylvania, Westmoreland Museum of American Art; New Paltz, New York, Samuel Dorsky Museum of Art, State University of New York at New Paltz; University Park, Pennsylvania, Palmer Museum of Art, The Pennsylvania State University; Scranton,

Pennsylvania, Everhart Museum; Winchester, Virginia, Museum of the Shenandoah Valley; Reading, Pennsylvania, Reading Public Museum; Austin, Texas, Blanton Museum of Art, The University of Texas at Austin, *American Scenery: Different Views in Hudson River School Painting*, August 2005-May 2012, pp. 134, 156, illustrated p. 135 (as Lake George)

#### LITERATURE

Kenneth W. Maddox and Anthony M. Speiser, *Jasper Francis Cropsey: Catalogue Raisonné, Works in Oil 1864-1884*, vol. II, Hastings-on-Hudson, New York, 2016, no. 1430, p. 235

\$ 15,000-25,000



# ALL THAT IS GLORIOUS AROUND US

*Property from an Important American Collector*



35

## JOHN FREDERICK KENSETT

1816 - 1872

### Mount Chocorua

signed with initials *JF.K.* and dated 57 (lower left)

oil on canvas

14 ¼ by 24 inches (36.2 by 61 cm)

#### PROVENANCE

Donald Webster Galleries

Acquired by the present owner, by 1978

#### EXHIBITED

Harrisburg, Pennsylvania, William Penn

Memorial Museum, *Hudson River School*, April-July 1979

New York, Alexander Gallery, *Landscapes of the Hudson River School: First Public Exhibition of a Private Collection*, November 1979

Washington, D.C., Adams Davidson Galleries, *American Luminism*, February-April 1980  
University Park, Pennsylvania, Palmer Museum of Art, The Pennsylvania State University, *All That Is Glorious Around Us: Paintings from the Hudson River School on Loan from a Friend of the Museum of Art*, January-March 1981, no. 40, p. 124

Newark, Delaware, University Gallery, University of Delaware *An Intimate View: Hudson River Landscapes from a Private Collection*, April-May 1985

Carlisle, Pennsylvania, The Trout Gallery, Dickinson College, *Appalachian Landscapes with Naturalistic Eyes*, September-November 1999

Greensburg, Pennsylvania, Westmoreland Museum of American Art; University Park, Pennsylvania, Palmer Museum of Art, Pennsylvania State University; Worcester, Massachusetts, Worcester Art Museum; New York, The National Academy, *All That Is Glorious*

*Around Us: Paintings from the Hudson River School*, August 1997-September 1999, p. 6, illustrated

Greensburg, Pennsylvania, Westmoreland Museum of American Art; New Paltz, New York, Samuel Dorsky Museum of Art, State University of New York at New Paltz; University Park, Pennsylvania, Palmer Museum of Art, The Pennsylvania State University; Scranton, Pennsylvania, Everhart Museum; Winchester, Virginia, Museum of the Shenandoah Valley; Reading, Pennsylvania, Reading Public Museum; Austin, Texas, Blanton Museum of Art, The University of Texas at Austin, *American Scenery: Different Views in Hudson River School Painting*, August 2005-May 2012, pp. 30, 158, illustrated

\$ 120,000-180,000

# ALL THAT IS GLORIOUS AROUND US

*Property from an Important American Collector*



36



37

36

## WILLIAM MASON BROWN

### The Bridge

signed with initials *WMB* (lower right)

oil on canvas

10 by 14 inches (25.4 by 35.6 cm)

Painted circa 1850-60.

#### PROVENANCE

Acquired by the present owner, by 2005

#### EXHIBITED

Greensburg, Pennsylvania, Westmoreland Museum of American Art; New Paltz, New York, Samuel Dorsky Museum of Art, State University of New York at New Paltz; University Park, Pennsylvania, Palmer Museum of Art, The Pennsylvania State University; Scranton, Pennsylvania, Everhart Museum; Winchester, Virginia, Museum of the Shenandoah Valley; Reading, Pennsylvania, Reading Public Museum; Austin, Texas, Blanton Museum of Art, The University of Texas at Austin, *American Scenery: Different Views in Hudson River School Painting*, August 2005-May 2012, pp. 122, 136, illustrated p. 123

\$ 8,000-12,000

# ALL THAT IS GLORIOUS AROUND US

*Property from an Important American Collector*



38

37

## EDWARD LAMSON HENRY

1841 - 1919

### Getting Fresh Horses

signed indistinctly (lower left)  
oil on paper laid down on board  
10 by 14 inches (25.4 by 35.6 cm)

#### PROVENANCE

Private collection, San Francisco, California  
Estate of the above  
Private collection  
Acquired by the present owner from the above

\$ 4,000-6,000

38

## RÉGIS FRANÇOIS GIGNOUX

1816 - 1882

### On the Upper Hudson

signed *Gignoux* and dated 1862 (lower left)  
oil on canvas  
19 by 33 inches (48.3 by 83.8 cm)

#### PROVENANCE

Sloan & Roman, Inc., New York  
Acquired by the present owner, by 1980

#### EXHIBITED

Harrisburg, Pennsylvania, William Penn Memorial Museum, *Hudson River School*, April-July 1979  
University Park, Pennsylvania, Palmer Museum of Art, The Pennsylvania State University, *All That Is Glorious Around Us: Paintings from the Hudson River School on Loan from a Friend of the Museum of Art*, January-March 1981, no. 329, pp. 76, 124, illustrated pp. 30, 77

New York, Alexander Gallery, *Landscapes of the Hudson River School*, November 1979  
Annville, Pennsylvania, Suzanne H. Arnold Art Gallery, Lebanon Valley College, *Passages: Images of Transition in 19th-Century American Landscape Painting*, August-October 1995  
Greensburg, Pennsylvania, Westmoreland Museum of American Art; University Park, Pennsylvania, Palmer Museum of Art, Pennsylvania State University; Worcester, Massachusetts, Worcester Art Museum; New York, The National Academy, *All That Is Glorious Around Us: Paintings from the Hudson River School*, August 1997-September 1999, pp. 8, 74, illustrated p. 75  
Fredericksburg, Virginia, University of Mary Washington Galleries, *All That is Glorious Around Us: Paintings from the Hudson River School*, October-December 2005

\$ 8,000-12,000



39

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**HERMAN HERZOG**

1831 - 1932

**Scene on the Susquehanna Near Pequea**

signed *H. Herzog* (lower left)

oil on canvas

27 by 22 inches (68.6 by 55.9 cm)

**PROVENANCE**

Private collection, early 1970s

By descent to the present owner

**EXHIBITED**

Chadds Ford, Pennsylvania, Brandywine River Museum, *American Paintings of Herman Herzog*, September-November 1992, no. 42, illustrated

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



40

PROPERTY FROM A PRIVATE NEW MEXICO  
COLLECTION

**WILLIAM STANLEY  
HASELTINE**

1835 - 1900

**Nahant Rocks**

signed *W.S. Haseltine* and dated 1865. (lower  
left)

oil on canvas

36 by 60 inches (91.4 by 152.4 cm)

**PROVENANCE**

Victor Spark, New York, by 1966

[With]Sales & Rental Gallery, Kansas City,  
Missouri

Acquired by the present owner from the above

**EXHIBITED**

Washington, D.C., National Collection of  
Fine Arts, Smithsonian Institution, *American  
Landscape: A Changing Frontier*, April-June  
1966, no. 54, p. 4

San Francisco, California, M.H. de Young  
Memorial Museum; Chadds Ford, Pennsylvania,  
Brandywine River Museum, *Expressions of  
Place: The Art of William Stanley Haseltine*, June  
1992-April 1993, no. 32, p. 105, illustrated

\$ 120,000-180,000



41

41

PROPERTY OF A LADY

**GEORGE HETZEL**

1826 - 1899

**Still Life with Summer Fruit**

signed *Geo. Hetzel.* and dated 1879 (lower left)

oil on canvas

19 ¾ by 30 inches (50.2 by 76.2 cm)

**PROVENANCE**

Kenneth Lux Galleries, New York  
Adelson Galleries, New York  
Acquired by the present owner, 1995

\$ 15,000-25,000

42

**JOHN O'BRIEN INMAN**

1828 - 1896

**Victorian Still Life**

signed *J. O'B. Inman* and dated indistinctly

18\*1 (lower left)

oil on canvas

12 by 20 inches (30.5 by 50.8 cm)

**PROVENANCE**

First National Bank of Chicago, Chicago, Illinois  
Acquired by the present owner from the above,  
2004

**LITERATURE**

*Antiques Magazine*, "John O'Brien Inman,"  
November 1998, p. 727, illustrated

\$ 10,000-15,000



42

43

## SAMUEL WALDO AND WILLIAM JEWETT

1783 - 1861 and 1812 - 1873

### Portrait of Stephen Allen

inscribed *Stephen Allen/New York* (lower right)  
oil on panel  
33 by 25 1/2 inches (83.8 by 64.8 cm)

#### PROVENANCE

Hirschl & Adler Galleries, New York, 1974  
First National Bank of Chicago, Chicago, Illinois,  
1975 (acquired from the above)  
Acquired by the present owner from the above,  
2004

#### EXHIBITED

New York, National Academy of Design, *A  
Century and a Half of American Art*, 1975, p. 124,  
illustrated

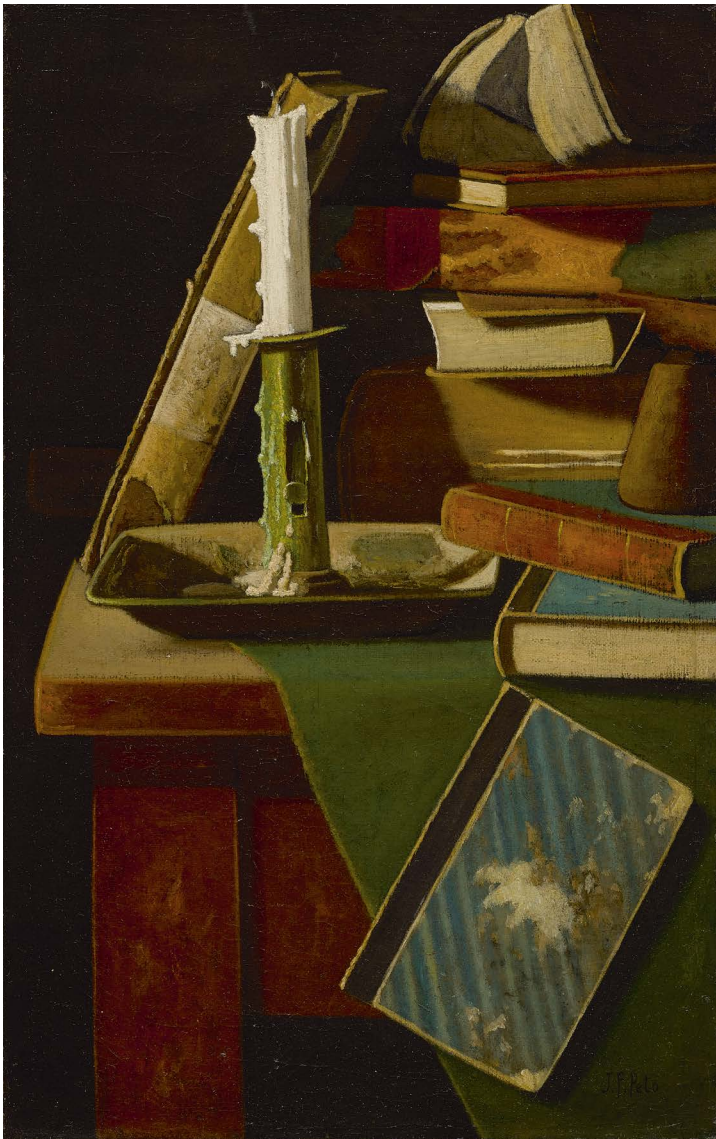
Born in Brooklyn, New York in 1767, Stephen  
Allen served as the mayor of New York City  
from 1821-24. He died in the sinking of the  
*Henry Clay*, the deadliest steamship disaster  
on the Hudson River in history, in 1852.

\$ 5,000-7,000



43

45



44

44

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**JOHN FREDERICK PETO**

1854 - 1907

**Forgotten Friends: Candlestick  
and Books on Table**

signed *J.F. Peto* (lower right) and bears  
inscription (on the reverse prior to lining)  
oil on canvas  
16 by 10 inches (40.6 by 25.4 cm)

**PROVENANCE**

Hirschl & Adler Galleries, New York, 1970s

\$ 40,000-60,000



45

45

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PROPERTY OF A LADY

**JOSEPH BIAYS ORD**

1805 - 1865

**Pineapple, Peaches and Plums**

signed *J.B. Ord* and dated 1866. (lower right)  
oil on canvas  
13 ½ by 19 inches (34.3 by 48.3 cm)

**PROVENANCE**

Private collection, Texas  
Godel & Co. Fine Art, New York  
Acquired by the present owner from the above,  
1992

\$ 6,000-8,000



# ALL THAT IS GLORIOUS AROUND US

*Property from an Important American Collector*



46

46

## SANFORD ROBINSON GIFFORD

1823 - 1880

### Study for 'Morning in the Adirondacks, 1867'

signed *SRGifford* (lower left)

oil on canvas

11 ¾ by 10 inches (29.8 by 25.4 cm)

Painted circa 1866-67.

We are grateful to Dr. Ila Weiss, the leading Sanford Robinson Gifford scholar, for her assistance in cataloguing this lot.

#### PROVENANCE

The artist

Estate of the above (sold: Thos. E. Kirby & Co., New York, April 28-29, 1881, lot 61, as *In the Adirondacks*)

Private collection (acquired at the above sale)

Hirschl & Adler Galleries, New York, 1972

Acquired by the present owner from the above, 1975

#### EXHIBITED

Shreveport, Louisiana, The R.W. Norton Art Gallery, *The Hudson River School: American Landscape Painting from 1821-1907*, October-November 1973, no. 78, p. 70 (as *Mountain Lake*)

Charlotte, North Carolina, The Mint Museum of Art, *19th Century American Painting*, September-October 1974, no. 9 (as *Mountain Lake*)

New York, Alexander Gallery, *Sanford R. Gifford*, March-April 1986, no. 15, illustrated, n.p. (as *Mountain Lake*)

\$ 30,000-50,000

47



47

47

## HARRIET WHITNEY FRISHMUTH

1880 - 1980

The Dancers (Pas de deux, Tarantella)

inscribed *HARRIET W. FRISHMUTH* © 1921 (on the base) and stamped *GORHAM CO. FOUNDERS/QBOS* (along the base)  
bronze with greenish-brown patina  
height: 16 ¾ inches (42.6 cm) on a ¾ inch (1.9 cm) marble base

### PROVENANCE

Private collection, Kingston, Pennsylvania  
By descent to the present owner

### LITERATURE

Charles N. Aronson, *Sculptured Hyacinths*, New York, 1973, pp. 122-23, 208, another example illustrated.

Charlotte Streifer Rubinstein, *American Women Sculptors*, Boston, Massachusetts, 1990, p. 155, another example referenced.

Janis Conner, Frank Hohmann, Leah Rosenblatt Lehrbeck, Thayer Tolles, et. al, *Captured Motion: The Sculpture of Harriet Whitney Frishmuth: A Catalogue of Works*, New York, 2006, pp. 158-59, 241, no. 1921:4, another example illustrated.

*The Dancers* was cast in an edition of 58 and produced exclusively by Gorham Manufacturing Company.

\$ 20,000-30,000

48

PROPERTY OF A LADY

## JOHN FERGUSON WEIR

1841 - 1926

Still Life with Yellow Roses

signed *J.F. Weir*. (lower left)  
oil on canvas  
10 ¾ by 16 ⅞ inches (27.3 by 41 cm)  
Painted circa 1885.

### PROVENANCE

Meredith Long & Company, Houston, Texas  
Adelson Galleries, New York  
Acquired by the present owner from the above, 1999

\$ 15,000-25,000



48

49

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**ADELHEID DIETRICH**

1827 - 1891

**Still Life with Roses**

signed *Adelheid Dietrich* and dated *1860* (lower right)

oil on canvas

25 ½ by 23 ⅞ inches (64.8 by 58.7 cm)

**PROVENANCE**

Private collection, New York

\$ 15,000-25,000



49

PROPERTY OF A LADY

**PHILIP LESLIE HALE**

1865 - 1931

**The Water's Edge**

oil on canvas

36 by 42 inches (91.4 by 106.7 cm)

**PROVENANCE**

Franklin P. Folts, Boston, Massachusetts, by  
1966

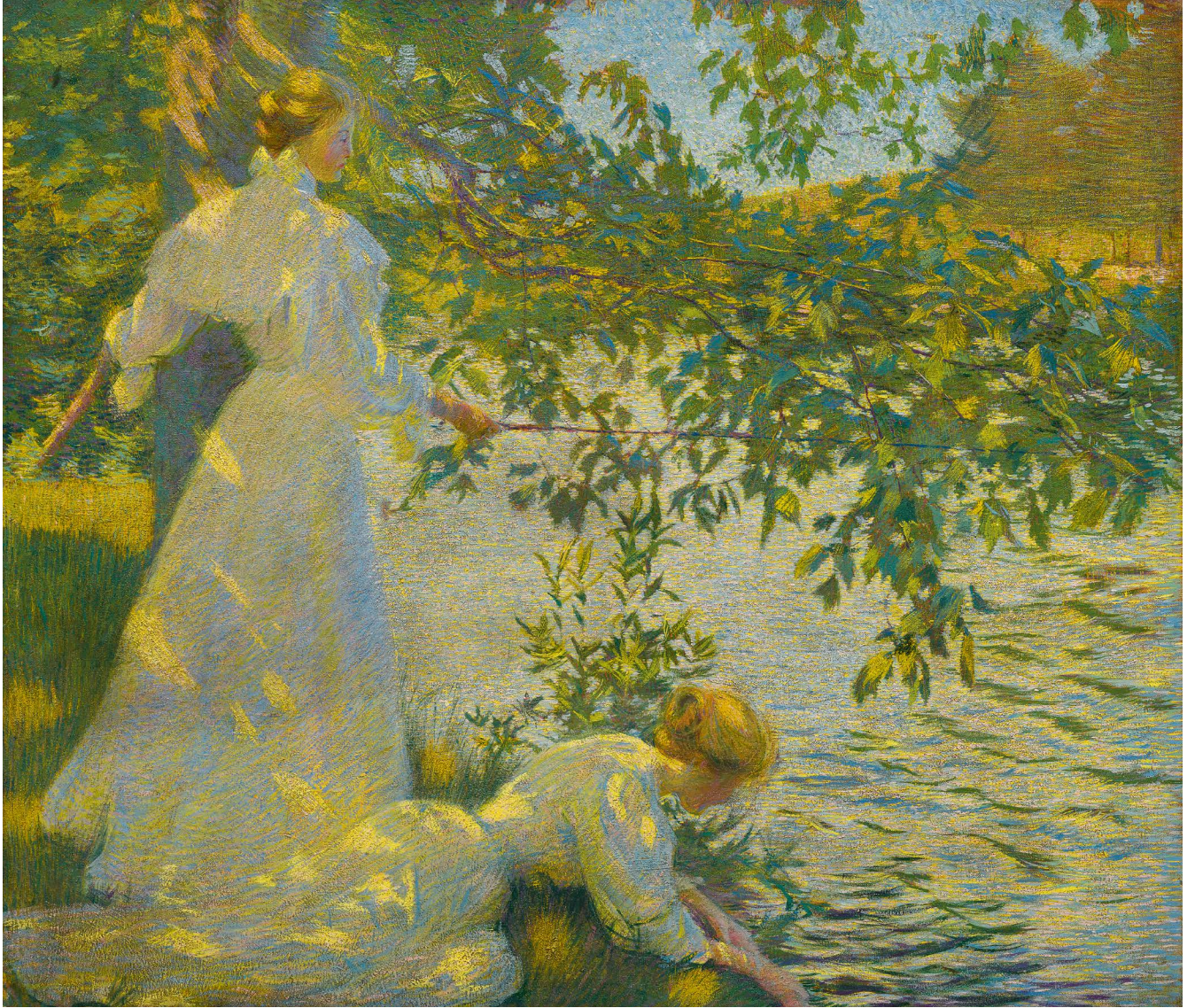
[With]Vose Galleries, Boston, Massachusetts  
Spanierman Gallery, New York

Acquired by the present owner from the above,  
1992

**EXHIBITED**

Boston, Massachusetts, Vose Galleries,  
*Paintings & Drawings by Philip Leslie Hale*  
*1865-1931 from the Folts Collection*, November-  
December 1966, no. 49, illustrated n.p.

\$ 80,000-120,000





51

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**ALBERT BIERSTADT**

1830 - 1902

**Butterfly**

signed *Albert Bierstadt* and dated *July 22/90*  
(lower left)

oil and pencil on paper  
5 by 8 inches (12.7 by 20.3 cm)

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

**PROVENANCE**

Private collection, Palm Beach, Florida

\$ 12,000-18,000



52

PROPERTY FROM THE COLLECTION OF  
WILLARD AND ELIZABETH CLARK

## JOHN LA FARGE

1835 - 1910

### Selu's Daughter (Another Standing Dance)

titled *Selu's Daughter* (lower center)  
watercolor, gouache and pencil on paper  
image: 10 ¾ by 13 ¾ inches (27.3 by 34.9 cm)  
sheet: 8 ⅝ by 13 ½ inches (21.3 by 34.3 cm)  
Executed in 1890.

#### PROVENANCE

Doll & Richards, Boston, Massachusetts  
Durand-Ruel Galleries, New York  
Mrs. Samuel Dennis (Susan Cornelia Clarke)  
Warren, Boston, Massachusetts  
Samuel Dennis Warren Jr. (her son), 1902  
Mrs. Joseph Gardner (Mabel B. Warren) Bradley  
(his daughter), Boston, Massachusetts, 1910  
Joseph Gardner Bradley, Boston,  
Massachusetts (her husband), 1961  
Mrs. Ferdinand F. (Mabel Bradley)  
Collredo-Mansfield (his daughter), Boston,  
Massachusetts, 1972  
Sold: Christie's, New York, December 8, 1978,  
lot 92  
Thomas Colville Fine Art, Guilford, Connecticut  
(acquired at the above sale)  
Acquired by the present owner from the above,  
1979

#### EXHIBITED

Boston, Massachusetts, Doll & Richards,  
*Exhibition and Private Sale of Paintings in Water  
Color and Oil from the South Sea Islands and  
Japan*, February 1895, no. 25  
New York, Durand-Ruel Galleries, *Paintings,  
Studies, Sketches and Drawings, Mostly Records  
of Travel 1886 and 1890-91 by John La Farge*,  
February-March 1895, no. 129  
Paris, Société Nationale des Beaux-Arts,  
*Etudes, esquisses, dessins: Souvenirs et notes  
de voyage (1886 et 1890-91) par John La Farge*,  
April-May 1895, no. 127  
Boston, Massachusetts, Boston Water Color  
Club, *Thirteenth Annual Exhibition*, February  
1900, no. 60  
Boston, Massachusetts, Museum of Fine  
Arts, *Special Exhibition of Paintings from the  
Collection of the late Mrs. S.D. Warren*, April  
1902, no. 82  
Boston, Massachusetts, Museum of Fine Arts,  
*John La Farge Memorial Exhibition*, 1910-11  
Yonkers, New York, Hudson River Museum;  
Utica, New York, Munson-Williams-Proctor Arts  
Institute; Chicago, Illinois, Terra Museum of  
American Art, *John La Farge: Watercolors and  
Drawings*, October 1990-August 1991, no. 97,  
illustrated fig. 33  
New York, Vance Jordan Fine Art, *Recreation and  
Idleness: The Pacific Travels of John La Farge*,  
April-June 1998, pp. 85-86, illustrated fig. 111  
New York, Vance Jordan Fine Art, *Poetic  
Paintings: American Masterworks from the Clark  
and Liebes Collections*, October-December  
2001, illustrated pl. 13

New Haven, Connecticut, Yale University Art  
Gallery; Andover, Massachusetts, Addison  
Gallery of American Art, Phillips Academy, *John  
La Farge's Second Paradise: Voyages in the  
South Seas, 1890-1891*, October 2010-March  
2011, no. 10, illustrated fig. 21

#### LITERATURE

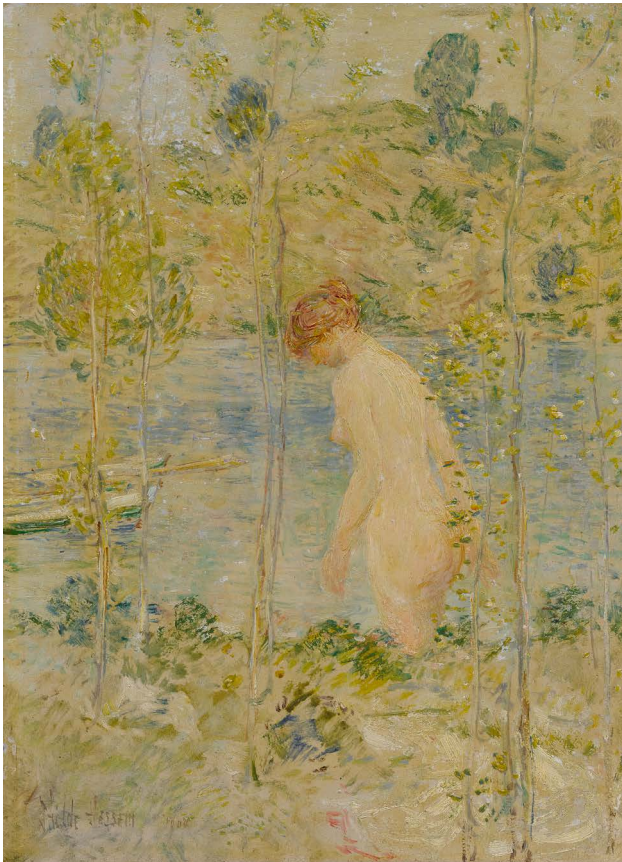
Edith Burnham, "Four La Farge Paintings Now  
Being Shown at Art Museum," *Boston Museum  
Traveler*, December 28, 1910, p. 3  
Henry La Farge, "Catalogue Raisonné of  
the Works of John La Farge," unpublished  
manuscript, 1934-74, card 357  
Michael Quick, "Living with Antiques: A  
Collection Where East Meets West," *The  
Magazine Antiques*, November 2001, vol. 160,  
no. 5, p. 683, illustrated pl. VI (as *Standing  
Dance, Three Girls - Samoa*)

In an entry from his *Reminiscences of the South  
Seas* dated October 26, 1890, La Farge  
describes his meeting with Selu, an important  
head chief in Iva, a village at the east end of  
Savai'i island in Samoa: "This chief is a most  
interesting and sympathetic person, speaking  
English very well ... [He] explained to us that  
this being Sunday we have no reception, but  
that tomorrow there will be a formal reception,  
called a *talolo*, and giving of presents, and that  
there will be dances. So that we shall spend  
this evening quietly, with a bath in the pool of  
fresh water, that is open to the sea, and try  
to rest" (John La Farge, *Reminiscences of the  
South Seas*, New York, 1916, pp. 175-76).

\$ 30,000-50,000



53



54

53

PROPERTY OF A PRIVATE MIDWESTERN  
COLLECTION

**JOHN LA FARGE**

1835 - 1910

**Blue Iris, Study**

watercolor on paper  
10 ¾ by 9 inches (27.3 by 22.9 cm)  
Executed in 1879.

**PROVENANCE**

The artist (sold: Leonard's Gallery, Boston, Massachusetts, December 18, 1879, lot 3)  
Henry Lee Higginson (acquired at the above sale)  
James Jackson Higginson (his brother, gift from the above)  
By descent  
Oliver Claxton (acquired from the above)  
Margaret G. Fiske (acquired from the above)  
Vose Galleries, Boston, Massachusetts  
Jerald Dillon Fessenden, by 1987  
The Jordan-Volpe Gallery, New York, by 1995

**EXHIBITED**

Washington, D.C., National Museum of American Art, Smithsonian Institution;  
Pittsburgh, Pennsylvania, Carnegie Museum of Art; Boston, Massachusetts, Museum of Fine Arts, *John La Farge*, July 1987-April 1988, no. 107, pp. 142-43, illustrated p. 143  
New York, The Jordan-Volpe Gallery, *Nature Vivante: The Still Lives of John La Farge*, April-June 1995, no. 62, pp. 47-48, 137, illustrated p. 137; also illustrated pl. 37, p. 104

\$ 20,000-30,000

54

**CHILDE HASSAM**

1859 - 1935

**June Day Bather**

signed *Childe Hassam* and dated 1900 (lower left); also titled *June Day/Bather* (on an original label affixed to the reverse)  
oil on panel  
13 ½ by 10 ½ inches (34.3 by 26.7 cm)

**PROVENANCE**

James Phillips, New York  
Gifford Phillips, San Francisco, California  
Pasadena Art Museum, Pasadena, California (sold: Sotheby's New York, December 13, 1972, lot 105)  
Acquired by the present owner at the above sale

\$ 15,000-25,000





55

55

## CHILDE HASSAM

1859 - 1935

### Top of Fort George

signed *Childe Hassam* and dated *April 28<sup>th</sup> 1920* (lower left); also initialed *CH* and dated *1920* (on a piece of the original backing board affixed to the reverse)

oil on panel

10 <sup>3</sup>/<sub>4</sub> by 15 inches (27.3 by 38.1 cm)

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

### PROVENANCE

The artist

Estate of the above

American Academy of Arts and Letters, New York, 1935 (bequest from the above)

Milch Galleries, New York, 1944

Harry Spiro, New York, by 1971

Kennedy Galleries, New York, 1973

Private collection, 1979 (acquired from the above)

Godel & Co., Inc., New York and Questroyal Fine Art, New York

Acquired by the present owner from the above, 2000

\$ 60,000-80,000

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**DANIEL GARBER**

1880 - 1958

**Environs of Milford**signed - *Daniel Garber* (lower right)

oil on canvas

28 by 30 inches (71.1 by 76.2 cm)

Painted in 1946.

**PROVENANCE**

The artist

Dr. Maurice H. Friedman, Washington, D.C.,

1947 (acquired from the above)

By descent to the present owner (his daughter)

**EXHIBITED**

Philadelphia, Pennsylvania, Pennsylvania

Academy of Fine Arts, *One Hundred and**Forty-Second Annual Exhibition of Painting and**Sculpture*, January-March 1947, no. 69, p. 198

Washington, D.C., The Corcoran Gallery of Art,

*Twentieth Biennial Exhibition*, 1947**LITERATURE**

Artist's Record Book, vol. I, pp. 70-71

Kathleen A. Foster, *Daniel Garber: 1880-1958*,

Philadelphia, Pennsylvania, 1980, p. 13

Lance Humphries, *Daniel Garber: Catalogue**Raisonné*, vol. II, New York, 2006, no. P 816,

pp. 281-82

*Environs of Milford* was painted outside of Riegelsville, New Jersey in July 1946. The following year, the work was awarded the Fellowship of the Pennsylvania Academy of the Fine Arts Prize when it was exhibited in PAFA's *One Hundred and Forty-Second Annual Exhibition of Painting and Sculpture*.

\$ 200,000-300,000





57

57

## JAMES MCNEILL WHISTLER

1834 - 1903

### Un après midi chez Van Dyck

inscribed with the artist's *butterfly device*; also inscribed in another hand "Un après midi/ chez Van Dyck"/Aug 10 1900 (lower right)

ink on paper

7 by 4 ¾ inches (17.8 by 12.1 cm)

This work is included in the online revised *catalogue raisonné* of the artist's work prepared by Professor Margaret MacDonald of the University of Glasgow.

#### PROVENANCE

William Heinemann, London, England, by 1905

Estate of the above (sold: American Art Association, New York, January 13, 1922, lot 206, as *Portrait of a Lady Reading*)

Dr. Max A. Goldstein, St. Louis, Missouri

Private collection, St. Louis, Missouri, 1941 (by descent)

Private collection, Florida, 1981

Hope Davis, New York, 1986

Acquired by the present owner from the above

#### EXHIBITED

Paris, France, Palais de l'École des beaux-arts, *Exposition des œuvres de James McNeill Whistler*, 1905, no. 126

#### LITERATURE

Elizabeth Robbins Pennell and Joseph Pennell, *The Whistler Journal*, Philadelphia, 1921, p. 157, illustrated

Margaret F. MacDonald, *James McNeill Whistler: Drawings, Pastels and Watercolors, A Catalogue Raisonné*, New Haven, 1995, no. 1611, p. 579, illustrated

\$ 12,000-18,000

58

## HARRIET WHITNEY FRISHMUTH

1880 - 1980

### The Vine

inscribed ©/1921/HARRIET W. FRISHMUTH and stamped GORHAM CO FOUNDERS/QBWS (along the base)

bronze with brown patina

height: 11 ½ inches (29.2 cm) on a ¾ inch (1.9 cm) marble base

Modeled in 1921.

#### LITERATURE

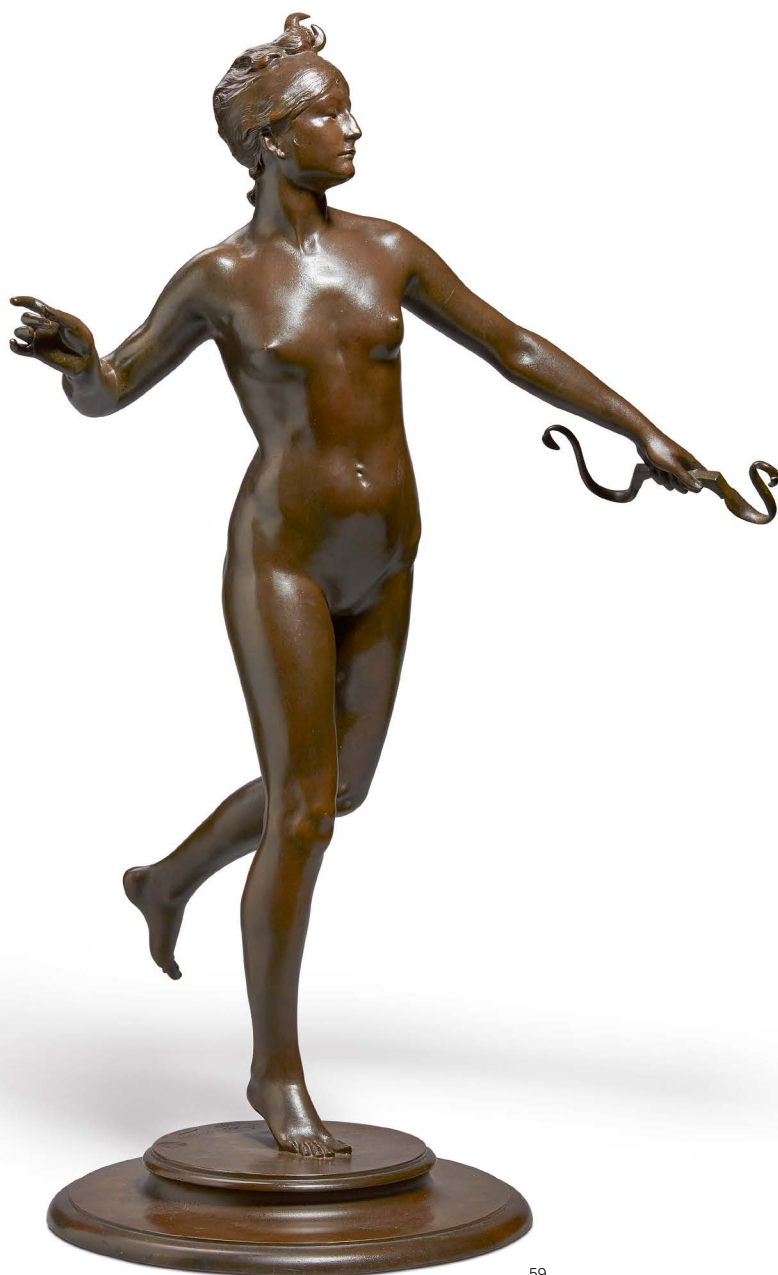
Janis Conner, Frank Hohmann, Leah Rosenblatt Lehmbeck and Thayer Tolles, *Captured Motion: The Sculpture of Harriet Whitney Frishmuth, A Catalogue of Works*, New York, 2006, no. 1921:1, pp. 29, 30-3, 37, 46, 54, 58, 59, 71, 79, 102, 277, another example illustrated pp. 150-51, 240

*The Vine* was cast in an edition of 396 between 1921 and 1966. Gorham Manufacturing Company produced 317 examples.

\$ 8,000-12,000



58



59

59

PROPERTY OF A LADY

**FREDERICK WILLIAM  
MACMONNIES**

1863 - 1937

**Diana**

inscribed *F. MacMonnies/1890/copyright 1894* and stamped with the *Jabouef & Rouard* foundry mark (on the base)

bronze with brown patina  
height: 31 inches (78.7 cm)

**PROVENANCE**

D. Sole & Son, New York  
Acquired by the present owner from the above, 1992

**LITERATURE**

Mary Smart and E. Adina Gordon, *A Flight with Fame: The Life and Art of Frederick MacMonnies, with a Catalogue Raisonné of Sculpture and a Checklist of Paintings*, Madison, Connecticut, 1996, no. 20, pp. 287-88, another example illustrated

\$ 15,000-25,000



60

60

**FREDERICK CARL  
FRIESEKE**

1874 - 1939

**Portrait of a Girl in Louis XV  
Costume**

signed *F.C. Frieseke*. (lower right)  
oil on canvas  
32 by 25 ¾ inches (81.3 by 65.4 cm)  
Painted by 1930.

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

**PROVENANCE**

By descent in the artist's family

**EXHIBITED**

Paris, France, Salon de Ruileries, 1930, no. 1128  
(as *Portrait de jeune fille*)  
New York, Hirschl & Adler Galleries, *Frederic  
Frieseke, 1874-1939*, 1966, no. 47, illustrated (as  
*Frances in Evening Dress*)

Savannah, Georgia, The Telfair Academy of  
Arts and Sciences; New York, Hirschl & Adler  
Galleries; Raleigh, North Carolina, North  
Carolina Museum of Art, *Frederic Frieseke,  
1874-1939: A Retrospective Exhibition*,  
November 5-March 1975, no. 33 (as *Frances in  
Evening Dress*)  
Owosso, Michigan, Shiawasse Arts Council,  
*Frederic Frieseke, 1874-1939*, 1976, no. 6 (as  
*Frances in Blue-bordered Robe*)

**\$ 80,000-120,000**

## MAURICE BRAZIL PRENDERGAST

1858 - 1924

### Women in a Landscape

signed *PRENDERGAST* (lower left)

oil on canvas

8 ½ by 10 ¾ inches (21.6 by 27.3 cm)

This work has been reviewed by Nancy Mowll Mathews, co-author of *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné*, and accepted as a genuine work by the artist.

#### PROVENANCE

Arthur Poole, Boston, Massachusetts, 1930

Lulu Young, Chevy Chase, Maryland (his daughter)

William A. Pates, Baltimore, Maryland (her son)

By descent to the present owner

\$ 12,000-18,000



61

## LILLA CABOT PERRY

1848 - 1933

### Mother and Child

signed *Lilla Cabot Perry* (upper left)

oil on canvas

40 by 30 inches (101.6 by 76.2 cm)

Painted in 1912.

#### PROVENANCE

Estate of the artist

Hirsch & Adler Galleries, New York

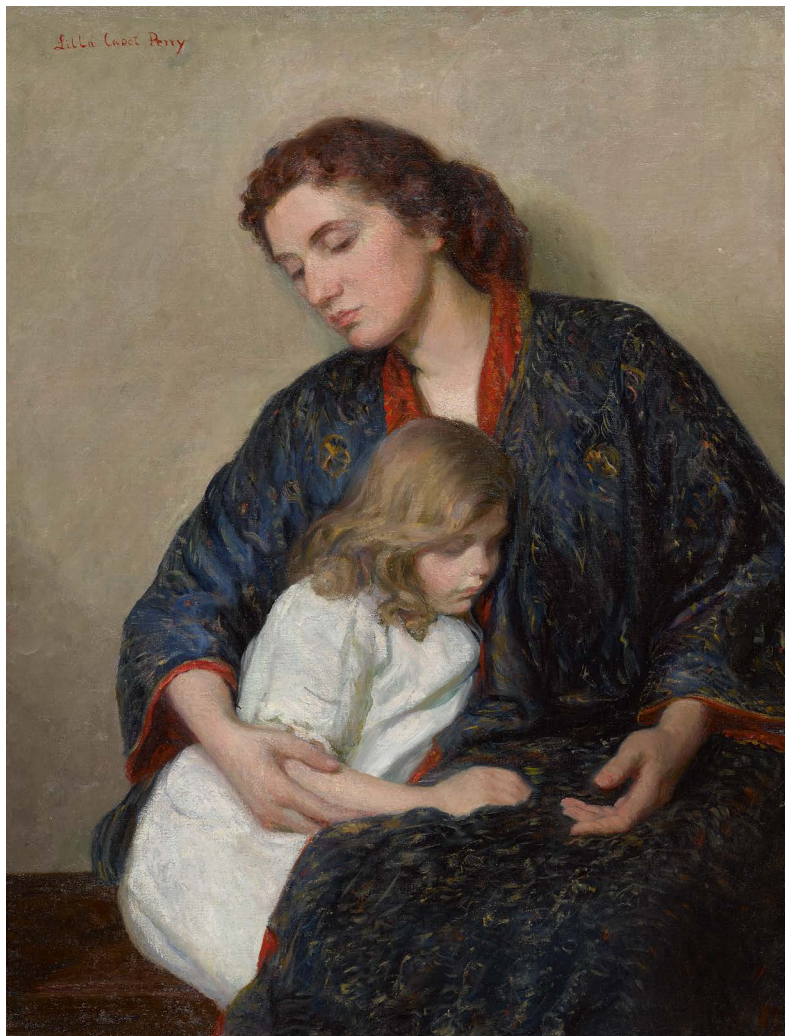
Acquired by the present owner from the above, 2004

#### EXHIBITED

Santa Fe, New Mexico, Santa Fe East, *Lilla Cabot Perry: Days to Remember*, April-May 1983 (as *Refugees*)

Santa Barbara, California, Sullivan Goss: An American Gallery, *The American Impressionists*, July-September 2012

\$ 20,000-30,000



62

**EDWARD WILLIS REDFIELD**

1869 - 1965

**Early Morning, Glenside, Pennsylvania**

signed *E.W. Redfield* and dated '98 lower right  
oil on canvas  
29 ½ by 46 inches (74.9 by 116.8 cm)

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

**PROVENANCE**

Private Collection (by descent; sold: Sotheby's, New York, November 29, 2006, lot 68)  
Acquired by the present owner at the above sale

\$ 80,000-120,000

Pennsylvania Impressionist Edward Redfield is widely regarded as one of the pioneering members of the New Hope Circle. Famed for his vigorous and energetic renderings of the rural scenery which surrounded him, his en plein air works have become synonymous with the unsentimental individualism characteristic of early twentieth century American landscape painting. A review of a 1914 exhibition praised Redfield's vision of his local landscape: "Among the men whose work is typical of our time and have done much to instill a distinctive note of nationalism in American Art, Edward W. Redfield deserves a most prominent place. An avowed realist, his art is concrete and explicit, depicting with extraordinary truthfulness the aspects of nature. Winter has furnished him with most of his themes; his greatest successes were achieved in the presentation of atmospheric and climatic effects peculiar to this season. Most sensitively alert to the ever-changing phases of his subjects his keen eye records the differences with unerring fidelity – here, deftly suggesting the soggy wet, melting snow – there, the dry, powdery surface as it appears in zero-degree weather – again, he successfully gives the effect of heavy snowfall with thick, grey atmosphere threatening still another storm, while he often pictures the bright scintillating effect of sunlight as it flits across the snow covered fields. Mr. Redfield works almost exclusively out of doors. In the Delaware valley and the Pennsylvania hill country around Center Bridge, where he lives, every inch of ground is familiar to him. When he has selected a subject for presentation he studies it most analytically and carefully observes under which atmospheric conditions it appears to best advantage, often going a dozen times to the spot before it seems ripe to him. The painting once begun is executed with amazing rapidity; such is the virtuosity that most of the canvases are completed in a single sitting. Thoroughly conversant with the principle of impressionism as discovered by the Frenchmen, he has evolved a style of his own. He works with a full brush, and vigorously in the most direct manner possible, lays in this subject with pure, vibrating and luminous color. Few artists succeed in creating such a perfect illusion of out of door light and sense of actuality" (Constance Kimmerle, *Edward W. Redfield, Just Values and Fine Seeing*, Philadelphia, Pennsylvania, 2004, pp. 119-20).







64

## ERNEST LAWSON

1873 - 1939

### Old Mill at Dallas, Mo.

signed *E. LAWSON* (lower right)

oil on board

25 ¼ by 30 inches (64.1 by 76.2 cm)

Painted circa 1925-26.

#### PROVENANCE

The artist

Mr. Murat Boyle, Sr., 1926 (acquired from the above)

Hirschl & Adler Galleries, New York

Private collection, 1977 (acquired from the above)

By descent to the present owner

#### EXHIBITED

New York, ACA Galleries, *Ernest Lawson*

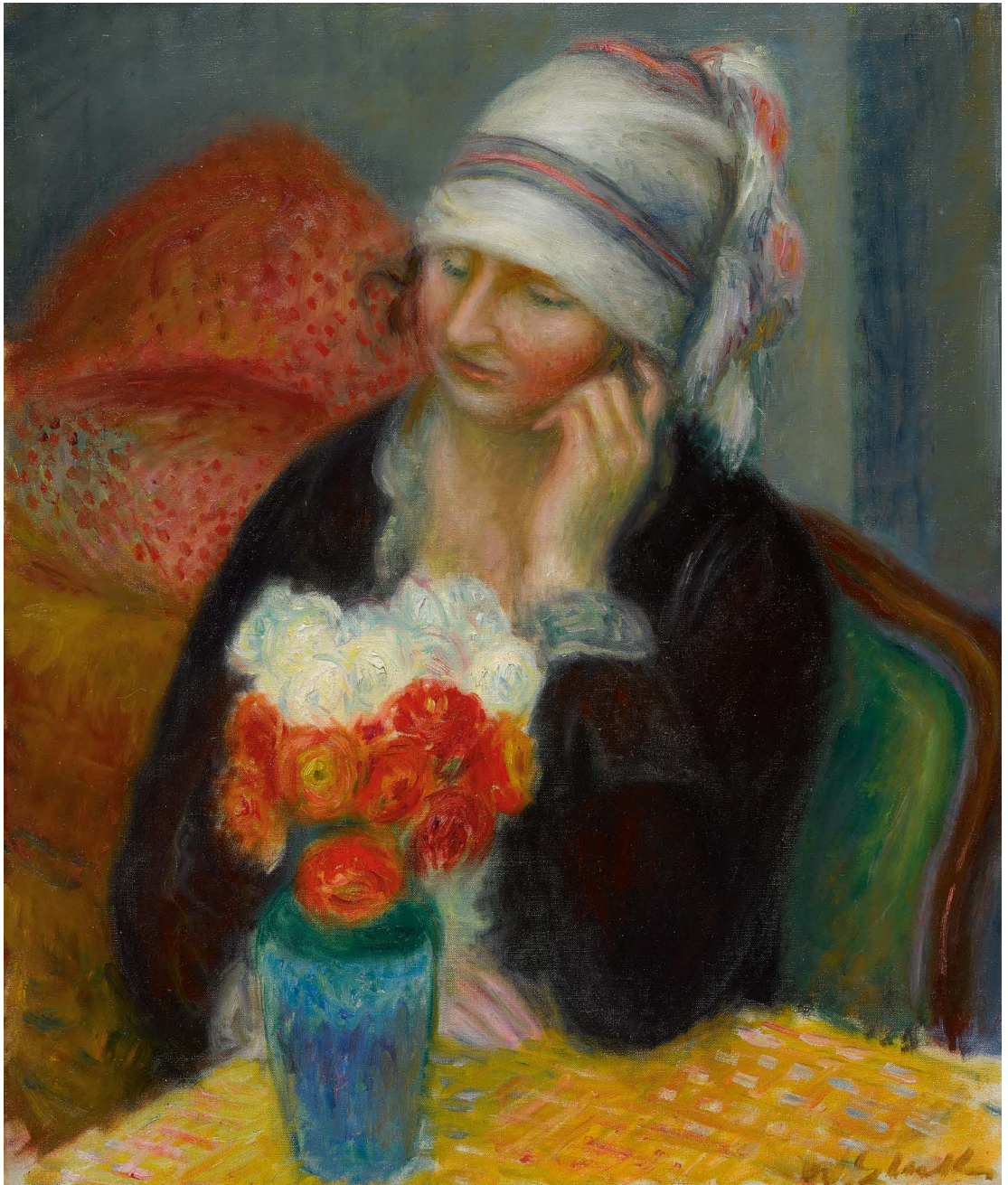
*Retrospective*, November-December 1976, no. 63

Ernest Lawson painted *Old Mill at Dallas, Mo.*

circa 1925-26 while teaching at the Kansas City Art Institute, Kansas City, Missouri.

Located several miles south of Kansas City in the small town of Westport, the mill depicted in the subject work was built in the 1830s and supplied flour to wagon trains leaving the area.

\$ 30,000-50,000



65

**WILLIAM JAMES  
GLACKENS**

1870 - 1938

**Sophie**

signed *W. Glackens* (lower right); signed again  
and titled on the artist's original label (on the  
stretcher)

oil on canvas

24 by 20 inches (61 by 50.8 cm)

**PROVENANCE**

Ira and Nancy Glackens

Kraushaar Galleries, New York

Private collection, 1981 (acquired from the  
above; sold: Christie's, New York, May 31, 1985,  
lot 156)

Acquired by the present owner at the above sale

**EXHIBITED**

Flint, Michigan, Flint Institute of Arts (on loan)

\$ 50,000-70,000



66

66

## REGINALD MARSH

1898 - 1954

### Eltinge Follies

signed *REGINALD MARSH* and dated 1940  
(lower right)

watercolor and ink on paper laid down on board  
27 by 40 ½ inches (68.6 by 102.9 cm)

#### PROVENANCE

The artist  
Estate of the above  
[With] Frank K.M. Rehn Gallery, New York  
Private collection, 1955 (acquired from the  
above; sold: Christie's, New York, May 16, 2012,  
lot 48)  
John H. Surovek, Palm Beach, Florida  
Acquired by the present owner from the above

#### EXHIBITED

Brooklyn, New York, Brooklyn Museum,  
*International Water Color*, 1941  
(probably) New York, Whitney Museum of  
American Art, and elsewhere, *Reginald Marsh*,  
September-November 1955, no. 65, p. 22

#### LITERATURE

Lloyd Goodrich, *Reginald Marsh*, New York,  
1972, pp. 179, 181, illustrated

\$ 80,000-120,000



67

67

## EVERETT SHINN

1876 - 1953

### Untitled (Evening Elegance)

signed *EVERETT SHINN* and dated 1923 (lower left)

watercolor, crayon and pencil on paperboard  
20 3/4 by 28 inches (52.7 by 71.1 cm)

#### PROVENANCE

Private collection, 1950s  
By descent to the present owner

\$ 8,000-12,000

□ 68

## ROBERT HENRI

1865 - 1929

### Seated Woman with Shawl

inscribed *Robert Henri/JCC* (lower right)

pencil on paper  
11 by 8 inches (27.9 by 20.3 cm)

#### PROVENANCE

Chapellier Galleries, New York  
Rex Evans Gallery, Los Angeles, California  
Acquired by the present owner, circa 2006

\$ 1,000-1,500



68

67

## GUY PÈNE DU BOIS

1884 - 1958

### Suspense

signed *Guy Pène du Bois* (lower left) and titled *Suspense* twice (on the stretcher)  
oil on canvas  
25 by 30 inches (63.5 by 76.2 cm)  
Painted in 1946.

### PROVENANCE

Kraushaar Galleries, New York  
Private collection, New York  
Gift to the present owner from the above, 2016

### EXHIBITED

New York, Kraushaar Galleries, *Guy Pène du Bois*,  
November-December 1946, no. 3  
New York, Whitney Museum of American Art, *Annual  
Exhibition of Contemporary American Paintings*, December  
1946-January 1947, no. 39

### LITERATURE

*Art News*, vol. 45, no. 9, November 1946, p. 55, illustrated  
Margaret Breuning, "Du Bois Softens," *Art Digest*, vol. 21,  
no. 4, November 15, 1946, p. 13, illustrated  
Max Gottschalk, "New York Exhibitions: Du Bois," *MKR's  
Art Outlook*, vol. 1, no. 21, November 5, 1946, p. 4,  
illustrated p. 1

In a review of Guy Pène Du Bois' 1946 exhibition at Kraushaar Galleries in New York, in which the present work was shown, Margaret Breuning writes, "Du Bois's vivid pictorial imagination is so admirably supplemented by his high degree of technical skill that it is difficult to single out special items from this showing. *Suspense* is an admirable example of his ability to produce a dramatic moment with the utmost reticence of emotional expression. Two figures seated at a card table in the foreground become aware of a door opening at the back of the room. The sudden tenseness of their attention is inescapable. There is, moreover, a remarkable sense of spatial depth in the room that increases the effect of isolation of the two women" (as quoted in "Du Bois Softens," *Art Digest*, vol. 21, no. 4, November 15, 1946, p. 13).

\$ 120,000-180,000





70

70

**CLARENCE K.  
CHATTERTON**

1880 - 1973

**Broad Street, Brooklyn**

signed *C.K. CHATTERTON* (lower right); also signed again and titled (on a piece of the original stretcher affixed to the reverse)  
oil on canvas  
18 by 22 inches (45.7 by 55.9 cm)

**PROVENANCE**

Private collection, Bethany, Connecticut  
D. Wigmore Fine Art Inc., New York  
Acquired by the present owner from the above

\$ 15,000-25,000



71

71

PROPERTY FROM THE ESTATE OF JEAN STEINBERG,  
NEW YORK

**REGINALD MARSH**

1898 - 1954

**Two Women (Street Walkers)**

signed *REGINALD/MARSH* and dated '47  
(lower right)  
oil on gessoed Masonite  
16 by 12 inches (40.6 by 30.5 cm)

**PROVENANCE**

Private collection (sold: Sotheby Parke Bernet,  
September 24, 1970, lot 135)  
Private collection (acquired at the above sale)  
Schneider Galleries, Mineola, New York  
Acquired by the present owner from the above,  
1971

\$ 10,000-15,000



72

## REGINALD MARSH

1898 - 1954

### Cabaret

signed *REGINALD MARSH* (lower right)  
tempera and pencil on gessoed Masonite  
35 3/4 by 23 3/4 inches (90.8 by 60.3 cm)  
Painted by 1938.

### PROVENANCE

Senator William Benton, New York and  
Southport, Connecticut (probably acquired  
directly from the artist)  
Helen Boley, Madison, Wisconsin, 1973 (his  
daughter, by descent)

### EXHIBITED

Madison, Wisconsin, Chazen Museum of Art,  
University of Wisconsin-Madison, 2006-2018  
(on long-term loan)

### LITERATURE

"Vaudeville Wears False Whiskers," *Fortune*,  
1938, illustrated n.p.

After graduating from Yale University in 1920, Reginald Marsh moved to New York to pursue a career as a freelance illustrator and caricaturist for several city-wide and national publications, including *The New Yorker*, *Vanity Fair* and *The Daily News*. To supplement his income, Marsh also designed curtains and sets for theatrical productions. In countless paintings, drawings and sketches, he sought to capture the city's modernity. Often teeming with lively human figures, his scenes depict many of New York's iconic landmarks, including Coney Island and Times Square, along with seedier locales such as subways, The Bowery, burlesque parlors and dance halls. These works, coupled with his depictions of what became known as the "Marsh girl" – an attractive independent reinvention of the "Gibson girl" – helped to define the artist's distinctive aesthetic. Painted by 1938, *Cabaret* depicts a lively musical performance within a dramatic art deco structure built in New York during the interwar years.



72

\$ 120,000-180,000



73

73

PROPERTY FROM THE ANDERSON COLLECTION

## IDA TEN EYCK O'KEEFFE

1889 - 1961

### Untitled (Landscape with Wall)

signed *Ten Eyck O'Keeffe* (lower left) and signed again *Ida Ten Eyck O'Keeffe* (on the reverse)

oil on canvas

18 by 24 inches (45.7 by 61 inches)

#### PROVENANCE

Estate of the artist

Claudia O'Keeffe (the artist's sister)

Private collection, Whittier, California (acquired from the above)

By descent from the above

Acquired by the present owner from the above, 2011

\$ 7,000-10,000



74

74

## JOHN SLOAN

1871 - 1951

### Tesuque Reservation

signed *John Sloan* and dated '48 (lower right); also titled *Tesuque Reservation*, signed and dated again (on the reverse)

tempera and oil on Masonite

20 by 24 inches (50.8 by 61 cm)

#### PROVENANCE

Ruth Martin, New York

Chapellier Galleries, New York

CIGNA Museum and Art Collection,

Philadelphia, Pennsylvania (sold: Sotheby's, New York, December 1, 2004, lot 192)

Acquired by the present owner at the above sale

#### EXHIBITED

New York, Salander-O'Reilly Galleries, *The Ruth Martin Collection of Paintings by John Sloan*, March-April 1980, no. 22, illustrated

New York, Owen Gallery, *The Eight*, October-December 2005

#### LITERATURE

The artist's diary, October 12-14, 1948; February 22, 1950

The artist's records, no. 1002

Rowland Elzea, *John Sloan's Oil Paintings:*

*A Catalogue Raisonné*, vol. I, Cranbury, New Jersey, 1991, no. 1218, p. 427, illustrated

\$ 30,000-50,000



75

75

**JOHN M. GAMBLE**

1863 - 1957

**Wild Buckwheat and Turkish Rugging**

signed *John M. Gamble* (lower left); also inscribed, titled and signed again *Summer Wild Flowers, /Ojai Valley/(Wild Buckwheat and Turkish Rugging)/Santa Barbara/Cal* (on the reverse)

oil on canvas

24 by 36 inches (61 by 91.4 cm)

Painted in 1929.

**PROVENANCE**

Private collection, Santa Barbara, California

By descent to the present owner, circa 1999

**EXHIBITED**

Santa Barbara, California, Santa Barbara

Museum of Art, n.d.

\$ 60,000-80,000

73



76

76

PROPERTY FROM A PRIVATE AMERICAN  
COLLECTION

## THOMAS HART BENTON

1889 - 1975

### The Old Tree, Becket, Massachusetts

oil on canvas

24 ¼ by 18 ⅞ inches (61.6 by 46 inches)

This work will be included in the forthcoming *catalogue raisonné* being prepared by The Thomas Hart Benton Catalogue Raisonné Foundation. Committee Members: Dr. Henry Adams, Jessie Benton, Anthony Benton Gude, Andrew Thompson and Michael Owen.

#### PROVENANCE

Mr. Louis Friedeger (acquired from the artist)  
Private Collection (Sold: Sotheby's New York,  
December 4, 1980, lot 284, illustrated)  
Acquired by the present owner at the above sale

\$ 50,000-70,000



77



78

77

## MARVIN DORWART CONE

1891 - 1965

### The Houses that Jack Built (Once Upon a Time)

signed *MARVIN CONE* (lower right); inscribed "Once Upon a Time" and Painted for Doris and Reg - April 1961 - Arlington, VA. (on a piece of the original stretcher affixed to the backing)

oil on canvas  
18 by 40 inches (45.7 by 101.6 cm)

This painting will be included as no. 1961.004 in Joseph S. Czestochowski's forthcoming catalogue raisonné of the artist's work to be published by International Arts® at [www.catrais.org](http://www.catrais.org). We wish to thank him for his assistance cataloguing this lot.

#### PROVENANCE

The artist  
Doris Cone Weeks and Reginald Weeks (his daughter and son-in-law)  
By descent to the present owner, 2006

#### LITERATURE

Joseph S. Czestochowski, *Marvin D. Cone: Art as Self-Portrait*, Cedar Rapids, Iowa, 1190, no. 607, illustrated p. 173

The present work is based on both an illustration in Randolph Caldecott popular children's book, *The House that Jack Built*, originally published in 1878 and a wood toy Marvin Cone built for his daughter Doris in 1928.

\$ 50,000-70,000

78

## JOSEPH FLOCH

1894 - 1977

### Terrace with Still Life

signed *FLOCH* (lower right)  
oil on canvas  
22 by 31 inches (55.9 by 78.7 cm)

This work will be listed as Nr. 596 A in a future supplement of Karl Pallauf's *Leben Und Werk, 1894-1977*.

#### PROVENANCE

Mr. and Mrs. Albert Levy, Paris, France, 1957  
Ira Kuhlk Gallery, New York, 1969  
Mr. and Mrs. Irving Kligfield, 1969 (acquired from the above)  
By descent to the present owner, 1995

#### LITERATURE

Julius S. Held, Jean Cassou and Laurence Schmeckebier, *Joseph Floch*, New York, 1968, no. 71, p. 16, illustrated p. 90

\$ 20,000-30,000

75



79

79

**THOMAS HART BENTON**

1889 - 1975

**Landscape with Horse and Wagon**

signed *Benton* (lower right)  
 watercolor, ink and pencil on paper  
 9 by 11 ¾ inches (22.9 by 29.8 cm)

We thank Dr. Henry Adams and Andrew Thompson for their help researching this lot.

**PROVENANCE**

Samuel Dorsky, New York  
 Acquired by the present owner from the above

\$ 10,000-15,000



80

PROPERTY FROM THE  
 COLLECTION OF **SENATOR  
 WILLIAM BENTON**  
 SOLD BY  
 THE ESTATE OF **HELEN BOLEY**

80

**THOMAS HART BENTON**

1889 - 1975

**Farm Dance**

signed *Benton* (lower right)  
 ink, pencil and charcoal on paper laid down on  
 board  
 13 ¾ by 16 ¾ inches (34.9 by 42.5 cm)

We thank Dr. Henry Adams and Andrew Thompson for their help researching this lot.

**PROVENANCE**

Senator William Benton, New York and  
 Southport, Connecticut, by 1970  
 Helen Boley, Madison, Wisconsin, 1973 (his  
 daughter, by descent)

**EXHIBITED**

Osaka, Japan, World Exposition; Hartford,  
 Connecticut, Wadsworth Atheneum, *The Benton  
 Collection: 20th Century American Painting*,  
 March 1970-January 1971, no. 2, p. 17 (as *Study  
 from Nature #2*)

\$ 15,000-25,000



81

81

## THOMAS HART BENTON

1889 - 1975

### Study from Nature (Study for 'The White Horse by the Gate')

signed *Benton* and dated 55 (lower right)  
tempera *en grisaille* on paper  
14 ½ by 21 ¾ inches (36.8 by 55.2 cm)

This work will be included in the forthcoming *catalogue raisonné* being prepared by the Thomas Hart Benton Catalogue Raisonné Foundation. Committee Members: Dr. Henry Adams, Jessie Benton, Anthony Benton Gude, Andrew Thompson and Michael Owen.

#### PROVENANCE

Senator William Benton, New York and Southport, Connecticut, by 1970  
Helen Boley, Madison, Wisconsin, 1973 (his daughter, by descent)

#### EXHIBITED

Osaka, Japan, World Exposition; Hartford, Connecticut, Wadsworth Atheneum, *The Benton Collection: 20th Century American Painting*, March 1970-January 1971, no. 13, p. 21

In the 1950s and 1960s, Thomas Hart Benton set out to explore the American West, traveling to the Great Plains, the Grand Tetons, and the Rocky Mountains. Benton referred to these later landscapes as "grand scenery," all of which show the influence of the artist's longstanding relationship with cinema. These western travels inspired him to explore the visual vocabulary of popular Hollywood Westerns - the rich saturation and colorful palette he began to employ recall the bold tones of these Technicolor films. A study for *The White Horse*, the present work is likely a depiction of the expansive rugged landscape of Utah's ranchlands.

\$ 40,000-60,000

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GOLDWYN: A LEGACY IN ART

## MILTON AVERY

1885 - 1965

### Mexican Washerwomen

signed *Milton Avery* and dated 1946 (lower right); also inscribed in another hand "*Mexican Washerwomen/by/Milton/Avery/28 by 36/1946* (on the reverse)

oil on canvas

28 1/8 by 36 1/8 inches (71.4 by 91.8 cm)

#### PROVENANCE

Milton Avery Trust

Waddington Galleries, London, England, 1966  
(acquired from the above)

Sold: Christie's, New York, November 1, 1977,  
lot 8

#### EXHIBITED

London, England, Waddington Galleries, *Middle Period Paintings of Milton Avery*, September-October 1967

Milton Avery painted *Mexican Washerwomen* in 1946 shortly after returning from a three month trip to Mexico with his family. Robert Hobbs writes, "In Mexico he found the saturated local colors of folk art, flowers, native clothing, and markets completely in tune with the direction he had been taking... The works are jovial, filled with the pleasant satisfactions of folk art, an attitude that may have been encouraged by the Averys' visit to the primitive arts museum in Patzcuaro where native crafts and traditional costumes were exhibited" (*Milton Avery*, New York, 1990, pp. 145-46).

\$ 200,000-300,000







83

83

## LAVERNE NELSON BLACK

1887 - 1938

### Riders Before Yellow Aspen

signed *LaVerne Nelson Black* and inscribed  
Taos (lower left)  
oil on canvasboard  
15 ¾ by 20 inches (40 by 50.8 cm)

#### PROVENANCE

Walter Reed Bimson, Phoenix, Arizona, *circa*  
1936  
Valley National Bank of Arizona  
Acquired by the present owner from the above,  
2004

#### EXHIBITED

Tucson, Arizona, Tucson Museum of Art,  
*Arizona Collects the West*, October-December  
1983

\$ 25,000-35,000



84

84

## HENRY C. BALINK

1882 - 1963

### Zuni Women Grinding Corn

signed *HENRY. C. BALINK.* (lower left) and  
inscribed *COPYRIGHT AND ALL RIGHTS/OF  
REPRODUCTION RESERVED/BY MR. & MRS.  
HENRY BALINK* (on the original backing)  
oil on canvas  
16 by 20 ¼ inches (40.6 by 61 cm)

#### PROVENANCE

Walter Reed Bimson, Phoenix, Arizona  
Valley National Bank of Arizona  
Acquired by the present owner from the above,  
2004

#### EXHIBITED

Tucson, Arizona, Tucson Art Center, *The West  
and Walter Bimson*, 1971, p. 19, illustrated

\$ 10,000-15,000

**LAVERNE NELSON BLACK**

1887 - 1938

**Lone Horseman**signed *LaVerne Nelson Black* (lower right)

oil on canvasboard

19 <sup>7</sup>/<sub>8</sub> by 15 <sup>3</sup>/<sub>4</sub> inches (50.5 by 40 cm)**PROVENANCE**

Valley National Bank of Arizona

Acquired by the present owner from the above,  
2004

\$ 10,000-15,000



85

**HENRY C. BALINK**

1882 - 1963

**Apache**signed *HENRY. C. BALINK.* (lower left)

oil on canvas

18 <sup>1</sup>/<sub>2</sub> by 16 <sup>1</sup>/<sub>4</sub> inches (47 by 41.3 cm)**PROVENANCE**

Valley National Bank of Arizona

Acquired by the present owner from the above,  
2004

\$ 7,000-10,000



86



87

87

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**JOSEPH HENRY SHARP**

1859 - 1953

**Untitled (Crow Reservation)**

signed *J.H. SHARP* (lower right)  
oil on paper laid down on card  
3 ½ by 6 inches (8.9 by 15.2 cm)

**PROVENANCE**

The artist  
John and Addie Lewis, Crow Agency, Montana  
(gift from the above)  
By descent to the present owner

\$ 5,000-7,000



88

88

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**LAVERNE NELSON BLACK**

1887 - 1938

**Prospector with Burros**

signed *Laverne Nelson Black* (lower left)  
oil on canvasboard laid down on board by the artist  
9 ¾ by 12 inches (24.8 by 30.5 cm)

**PROVENANCE**

Valley National Bank of Arizona  
Acquired by the present owner from the above,  
2004

\$ 8,000-12,000



89

89

**FRANK EARLE  
SCHOONOVER**

1877 - 1972

**Got Here On Time**

signed *Schoonover*— and dated '06 (lower right)

oil on canvas

36 by 24 inches (91.4 by 61 cm)

**PROVENANCE**

Walter Reed Bimson, Phoenix, Arizona  
Valley National Bank of Arizona  
Acquired by the present owner from the above,  
2004

Scottsdale, Arizona, Scottsdale Center for  
the Arts, *Romance of the Range: The Horse in  
Western Art*, October-December 1991

\$ 40,000-60,000

**EXHIBITED**

Tucson, Arizona, Tucson Art Center, *The West  
and Walter Bimson*, 1971, p. 147, illustrated  
Tucson, Arizona, Tucson Museum of Art,  
*Arizona Collects the West*, October-December  
1983

83



90

## CHARLES MARION RUSSELL

1864 - 1926

### Uncle Jimmy Owens

signed *CM Russell*, inscribed with the artist's skull device and dated 1905 (lower left)  
watercolor, gouache and pencil on paper  
17 by 12 ½ inches (43.2 by 31.8 cm)  
Executed in 1905.

This work is number CR.PC.329 in the online *catalogue raisonné* of the artist's work at [www.russellraisonne.com](http://www.russellraisonne.com).

### PROVENANCE

Walter Reed Bimson, Phoenix, Arizona  
Valley National Bank of Arizona  
Acquired by the present owner from the above,  
2004

### EXHIBITED

Tucson, Arizona, Tucson Art Center, *The West and Walter Bimson*, 1971, illustrated p. 142  
Phoenix, Arizona, Phoenix Art Museum;  
Palm Springs, California, Palm Springs Desert Museum, *The Popular West: American Illustrators 1900-1940*, April-November 1982, no. 1

According to Charles Marion Russell scholar Fred Renner, the present work was one of several illustrations Russell executed to accompany "Uncle Jim's Yarn: The Indian Story," part one of Stewart E. White's "Arizona Nights," a series of stories published in the January 1906 issue of *McClure's Magazine*. Russell drew inspiration for *Uncle Jimmy Owens* from the following passage: "A hawk-faced old man with a long white beard and long white hair rode out from the cottonwoods. He had on a battered broad hat abnormally high of crown, carried across his saddle a heavy 'eight square' rifle, and was followed by a half-dozen lolling hounds." Ultimately, the publisher never used *Uncle Jimmy Owens* and it was not reproduced until after Russell's death.

\$ 60,000-80,000

SOLD BY THE ART INSTITUTE OF CHICAGO

**FREDERIC REMINGTON**

1861 - 1909

**The Outlaw**

inscribed *Frederic Remington/Copyright by* (on the base) and *ROMAN BRONZE WORKS N-Y-* (along the base); also inscribed *N° 20* (beneath the base)

bronze with brown and green patina

height: 23 inches (58.4 cm)

Modeled in 1906; cast in 1913.

**PROVENANCE**

Private collection

Kennedy Galleries, New York

Private collection, Ogdensburg, New York  
(acquired from the above)

Arthur Rubloff, Chicago, Illinois

Bequest to the present owner from the above,  
1987

**LITERATURE**

Bruce Wear, *The Bronze World of Frederic Remington*, Tulsa, Oklahoma, 1966, p. 82, illustration of another example p. 83

Harold McCracken, *The Frederic Remington Book: A Pictorial History of the West*, Garden City, New York, 1966, n.p., illustration of another example fig. 378

Peter Hassrick, *Frederic Remington: Paintings, Drawings, and Sculpture in the Amon Carter Museum and the Sid W. Richardson Foundation Collections*, New York, 1973, no. 89, p. 203, illustration of another example p. 202

Michael Edward Shapiro, *Cast and Recast: The Sculpture of Frederic Remington*, Washington, D.C., 1981, pp. 55, 108, illustration of another example, fig. 36

Michael Edward Shapiro and Peter Hassrick, *Frederic Remington: The Masterworks*, New York, 1988, pp. 231, 267, illustration of another example p. 216

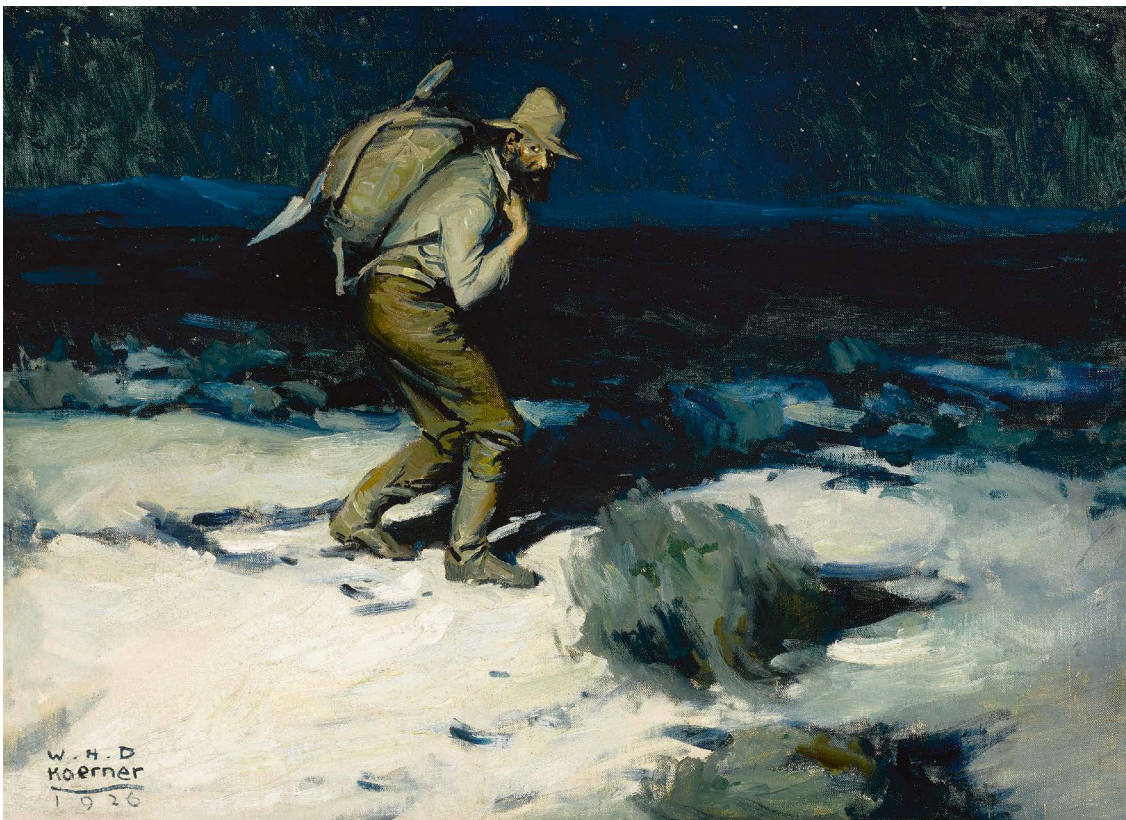
Michael D. Greenbaum, *Icons of the West: Frederic Remington's Sculpture*, Ogdensburg, New York, 1996, pp. 133-137, 194, illustrations of other examples pp. 134-137

\$ 100,000-150,000





92



93





94

92

PROPERTY FROM A COLLECTION OF AMERICAN ILLUSTRATION

**WILLIAM HENRY DETHLEF KOERNER**

1878 - 1938

**Bandidos on the Run**

signed with initials *WHDK* (lower center)  
oil on board  
26 ¾ by 39 ¼ inches (67.9 by 99.7 cm)  
Painted circa 1935.

**PROVENANCE**

Ruth Koerner Oliver (the artist's daughter)  
S. Hallock du Pont, Jr., Florida, 1974 (acquired by from the above)  
By descent to the present owner

**LITERATURE**

Wallace Smith, "Señor Henpeck," *The Saturday Evening Post*, October 12, 1935, illustrated pp. 14-15

\$ 20,000-30,000

93

**WILLIAM HENRY DETHLEF KOERNER**

1878 - 1938

**Caught in the Spotlight**

signed *W.H.D./Koerner* and dated 1926 (lower left)  
oil on canvas  
26 by 36 inches (66 by 91.4 cm)

**PROVENANCE**

Descended in the family of the artist

\$ 15,000-25,000

94

**HARVEY T. DUNN**

1884 - 1952

**The Firing Range**

signed *Harvey/Dunn* and dated 16 (lower left)  
oil on canvas  
30 by 40 inches (76.2 by 101.6 cm)

**PROVENANCE**

Schoonover Studios Ltd., Wilmington, Delaware  
Acquired by the present owner from the above, 2007

**LITERATURE**

George Pattulo, "The Wrong Road," *The Saturday Evening Post*, January 6, 1917, illustrated

\$ 50,000-70,000



95

95

PROPERTY FROM A COLLECTION OF AMERICAN ILLUSTRATION

**STANLEY MASSEY ARTHURS**

1877 - 1950

**Franklin at the French Court**

signed S.M. Arthurs (lower right)  
oil on canvas  
33 by 23 ¾ inches (83.8 by 60.3 cm)  
Painted in 1915.

**PROVENANCE**

Charles Scribner's Sons, New York  
S. Hallock du Pont, Jr., Florida, 1975 (acquired from the above)  
By descent to the present owner

**EXHIBITED**

Chadds Ford, Pennsylvania, Brandywine River Museum,  
*Reflections of American History*, June-September 1976

**LITERATURE**

*Scribner's Magazine*, August 1915, illustrated opp. p. 129

This work depicts the following historical figures from left to right: Secretary Gerard (later first minister from France to the United States); Count de Vergennes; Arthur Lee; Silas Deane; Benjamin Franklin.

\$ 4,000-6,000



96

96

PROPERTY FROM A COLLECTION OF AMERICAN ILLUSTRATION

**STANLEY MASSEY ARTHURS**

1877 - 1950

**The Refugees from the Niagara Frontier (The War of 1812)**

signed SM Arthurs (lower left)  
oil on canvasboard  
29 ¼ by 19 ½ inches (74.3 by 49.5 cm)  
Painted circa 1904.

**PROVENANCE**

American Illustrators Gallery, New York  
S. Hallock du Pont, Jr., Florida, 1992 (acquired from the above)  
By descent to the present owner

**LITERATURE**

*Scribner's Magazine*, September 1904, illustrated as frontispiece  
Stanley Arthurs, *The American Historical Scene*, Philadelphia, Pennsylvania, 1935, illustrated  
Jon Latimer, *1812 War with America*, Cambridge, Massachusetts, 2007, illustrated fig. 10.1, p. 228  
Jeff A. Menges, *101 Great Illustrators from the Golden Age 1890-1925*, Mineola, New York, 2016, illustrated p. 6

\$ 2,000-3,000

**DEAN CORNWELL**

1892 - 1960

**Gypsy Market**signed *DEAN/CORN/WELL* and dated *21*  
(upper left)

oil on canvas

40 by 22 inches (101.6 by 55.9 cm)

**PROVENANCE**American Illustrators Gallery, New York  
Schoonover Studios Ltd., Wilmington, Delaware  
Acquired by the present owner from the above,  
2007**LITERATURE***Cosmopolitan Magazine*, n.d., illustrated n.p.

\$ 15,000-20,000





98

98

**WILLIAM HENRY  
DETHLEF KOERNER**

1878 - 1938

**Wires Down, Tracks Flooded (The  
Rescue)**

signed *W.H.D./Koerner* and dated 1928 (lower  
right)

oil on canvas

28 by 40 inches (71.1 by 101.6 cm)

**PROVENANCE**

Descended in the family of the artist

**LITERATURE**

A.W. Somerville, "High Water," *The Saturday  
Evening Post*, June 14, 1928, illustrated. n.p.

\$ 20,000-30,000

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**ANTON OTTO FISCHER**

1882 - 1962

**Clipper Ship**

signed *ANTON OTTO FISCHER* (lower left)  
 oil on canvas  
 24 by 32 inches (61 by 81.3 cm)  
 Painted *circa* 1930.

**PROVENANCE**

Schoonover Studios Ltd., Wilmington, Delaware  
 Acquired by the present owner from the above,  
 2006

\$ 7,000-10,000



99

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**ARTHUR E. BECHER**

1877 - 1941

**Untitled (Valiant Knight)**

signed *-ARTHUR-E/BECHER* and dated *-1915-*  
 (lower right)  
 oil on canvas  
 36 by 25 ¼ inches (91.4 by 64.1 cm)

**PROVENANCE**

Private collection, California  
 By descent to the present owner, 1993

**LITERATURE**

*McClure's*, February, n.d., illustrated, n.p.

\$ 5,000-7,000



100



101

101

## JOHN FREDERICK PETO

1854 - 1907

### Still Life

oil on canvas

15 by 10 inches (38.1 by 25.4 cm)

Painted in 1894.

### PROVENANCE

The artist

E.W. Tully, Island Heights, New Jersey, 1894  
(gift from the above)

Victor Spark, New York

James and Margaret Smith, Louisville,  
Kentucky, 1968 (acquired from the above)

By descent to the present owners

### EXHIBITED

La Jolla, California, La Jolla Museum of Art, *The  
Reminiscent Object*, July-September 1965

Louisville, Kentucky, J.B. Speed Art Museum,  
*The James and Margaret Smith Collection*,

March 1971, no. 59, illustrated

Richmond, Kentucky, The Fred P. Giles Gallery,  
Eastern Kentucky University, *Centennial*

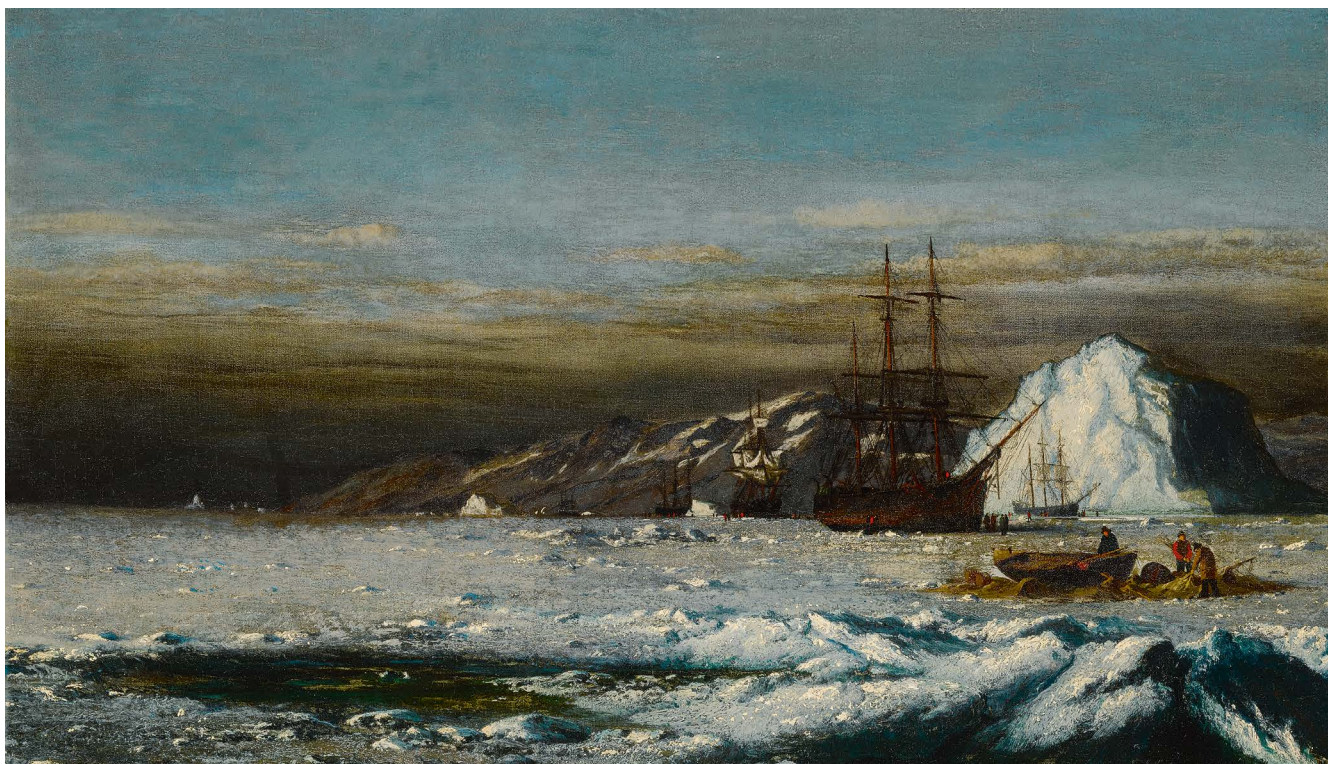
*Exhibition: A Century of American Paintings*,

January-February 1974, no. 62, pp. 5, 10,  
illustrated

\$ 40,000-60,000



102



103

102

**JOHANNES ADAM SIMON  
OERTEL**

1823 - 1909

**Untitled (Cavalry Escort)**

signed *J.A. Oertel* and dated 1867. (lower right)

oil on canvas

28 by 49 inches (71.1 by 124.5 cm)

\$ 10,000-15,000

103

**WILLIAM BRADFORD**

1823 - 1892

**Polar Night, Labrador**

signed *W<sup>m</sup> Bradford* and dated 78 (lower right)

oil on canvas

18 by 30 inches (45.7 by 76.2 cm)

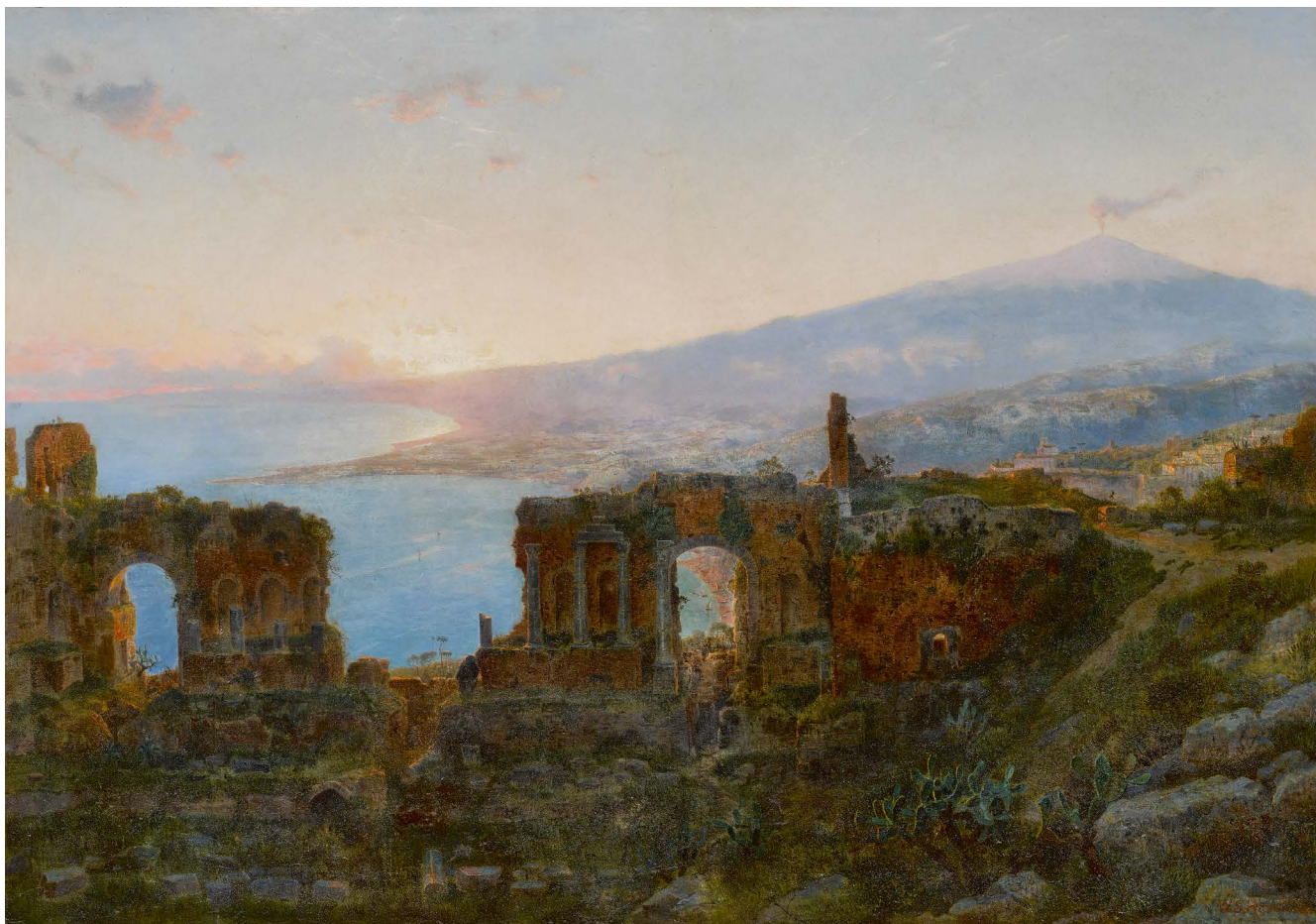
**PROVENANCE**

Private collection, Maryland

Sold: Shannon's Fine Art Auctioneers, New  
Milford, Connecticut, October 26, 2006, lot 87  
(as *Arctic Explorers*)

Acquired by the present owner at the above sale

\$ 30,000-50,000



104

**WILLIAM STANLEY  
HASELTINE**

1835 - 1900

**Mt. Etna from Taormina**

signed *W. S. Haseltine* (lower right)

oil on canvas

58 ½ by 41 inches (148.6 by 104.1 cm)

**PROVENANCE**

Private collection, Pennsylvania  
By descent to the present owner

**EXHIBITED**

Philadelphia, Pennsylvania, Fairmount Park,  
*Centennial Exposition*, May-November 1876

*Mt. Etna from Taormina* is one of three paintings Haseltine completed of this subject. The other two examples are in the permanent collections of the Fine Art Museums of San Francisco, San Francisco, California and the Birmingham Museum of Art, Birmingham, Alabama.

\$ 20,000-30,000





105

PROPERTY FROM A PRIVATE NEW MEXICO  
COLLECTION

**JOHN FREDERICK  
KENSETT**

1816 - 1872

**Marine Scene**

signed with initials *JF.K.* and dated 67. (lower  
left)

oil on canvas  
25 by 40 1/8 inches (63.5 by 101.9 cm)

This painting will be included in the forthcoming  
John Frederick Kensett *catalogue raisonné*  
being prepared under the direction of Dr. John  
Driscoll.

**PROVENANCE**

Kennedy Galleries, New York  
Acquired by the present owner from the above,  
1967

**EXHIBITED**

Kansas City, Missouri, William Rockhill Nelson  
Gallery of Art, Atkins Museum of Fine Arts, *circa*  
1974 (on loan)

"A gentle sweetness, a calm content, a  
happiness to be with nature in calm and sunny  
hours, those are the traits of Kensett's artistic  
character [...] His pictures are still springs  
of refreshment in the heat and turmoil of  
the world, fair glimpses of the cool, pure sky  
caught between the dust clouds of this weary  
fighting-ground. The happy stood before  
them and recalled other happy days; hearts  
touched with sadness were soothed in their  
simplicity" (*New York Daily Tribune*, March 15,  
1873, as quoted in John Paul Driscoll and John  
K. Howat, *John Frederick Kensett: An American  
Master*, New York, 1985, p. 157).

\$ 150,000-250,000

# ALL THAT IS GLORIOUS AROUND US

*Property from an Important American Collector*



106

106

## ALBERT BIERSTADT

1830 - 1902

### South and North Moat Mountains

signed with monogrammed initials AB (lower left)

oil on paper laid down on canvas  
26 by 19 1/4 inches (66 by 48.9 cm)  
Painted circa 1862.

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

### PROVENANCE

Capricorn Galleries, Potomac, Maryland  
Acquired by the present owner, by 1979

### EXHIBITED

Harrisburg, Pennsylvania, William Penn Memorial Museum, *Hudson River School*, April-July 1979  
University Park, Pennsylvania, Palmer Museum of Art, The Pennsylvania State University, *All That Is Glorious Around Us: Paintings from the Hudson River School on Loan from a Friend of the Museum of Art*, January-March 1981, no. 2, p. 122

Cedar Rapids, Iowa, Cedar Rapids Museum of Art, *The American Landscape Tradition*, n.d.  
Greensburg, Pennsylvania, Westmoreland Museum of American Art; University Park, Pennsylvania, Palmer Museum of Art, Pennsylvania State University; Worcester, Massachusetts, Worcester Art Museum; New York, The National Academy, *All That Is Glorious Around Us: Paintings from the Hudson River School*, August 1997-September 1999, p. 8, illustrated

\$ 80,000-120,000

107

## ALBERT BIERSTADT

1830 - 1902

### Mountain Landscape

signed *ABierstadt* (lower left)  
oil on paper laid down on card  
13 ½ by 18 ½ inches (34.3 by 47 cm)

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

#### PROVENANCE

Estate of Dr. Simon Stone  
Wildenstein & Co., New York  
First National Bank of Chicago, Chicago, Illinois,  
1969 (acquired from the above)  
Acquired by the present owner from the above

\$ 40,000-60,000



107

## ALL THAT IS GLORIOUS AROUND US

*Property from an Important American Collector*

108

## MARTIN JOHNSON HEADE

1819 - 1904

### Springtime

signed *M.J. Heade* and dated *1867* (lower right)  
oil on canvas  
15 by 25 ¼ inches (38.1 by 64.1 cm)

#### PROVENANCE

Paul A. Kossey, Lexington, Massachusetts  
[With]R.R.R. Associates, New Durham, New  
Hampshire, mid-1970s  
Acquired by the present owner, by 1979

#### EXHIBITED

Cedar Rapids, Iowa, Cedar Rapids Museum of Art, *The American Landscape Tradition*, n.d.  
Harrisburg, Pennsylvania, William Penn Memorial Museum, *Hudson River School*, April-July 1979  
University Park, Pennsylvania, Palmer Museum of Art, The Pennsylvania State University, *All That Is Glorious Around Us: Paintings from the Hudson River School on Loan from a Friend of the Museum of Art*, January-March 1981, no. 33, pp. 82, 124, illustrated pp. 83 (as *Springtime in Connecticut*)



108

#### LITERATURE

Theodore E. Stebbins, Jr., *The Life and Works of Martin Johnson Heade*, New Haven, Connecticut, 1975, no. 108, illustrated  
Theodore E. Stebbins, Jr., *The Life and Works of*

*Martin Johnson Heade: A Critical Analysis and Catalogue Raisonné*, New Haven, Connecticut, 2000, no. 172, p. 244, illustrated

\$ 30,000-50,000

# ALL THAT IS GLORIOUS AROUND US

*Property from an Important American Collector*



109

## ALFRED THOMPSON BRICHER

1837 - 1908

### Lake George

signed *ATB* and dated 63 (lower left)  
oil on canvas  
7 by 12 inches (17.8 by 30.5 cm)

#### PROVENANCE

Acquired by the present owner, by 1980

#### EXHIBITED

Washington, D.C., Adams Davidson Galleries,  
*American Luminism*, February-April 1980  
Greensburg, Pennsylvania, Westmoreland

Museum of American Art; New Paltz, New York, Samuel Dorsky Museum of Art, State University of New York at New Paltz; University Park, Pennsylvania, Palmer Museum of Art, The Pennsylvania State University; Scranton, Pennsylvania, Everhart Museum; Winchester, Virginia, Museum of the Shenandoah Valley; Reading, Pennsylvania, Reading Public Museum; Austin, Texas, Blanton Museum of Art, The University of Texas at Austin, *American Scenery: Different Views in Hudson River School Painting*, August 2005-May 2012, pp. 132, 156, illustrated p. 133

\$ 10,000-15,000

110

## JOHN FREDERICK KENSETT

1816 - 1872

### Reminiscences of the Catskill Mountains

signed with initials *JFK.* (lower left)  
oil on canvas  
22 by 18 inches (55.9 by 45.7 cm)  
Painted in 1853.

#### PROVENANCE

Hirschl & Adler Galleries, New York, 1969  
Acquired by the present owner from the above,  
1975

#### EXHIBITED

Cedar Rapids, Iowa, Cedar Rapids Museum of Art, *The American Landscape Tradition*, n.d.  
New York, M. Knoedler & Co., Inc., February-March 1971, no. 52, p. 31, illustrated

# ALL THAT IS GLORIOUS AROUND US

*Property from an Important American Collector*



## 110 (continued)

Shreveport, Louisiana, The R.W. Norton Art Gallery, *The Hudson River School: American Landscape Painting from 1821-1907*, October-November 1973, no. 48, p. 47

Charlotte, North Carolina, The Mint Museum of Art, *19th Century American Painting*, September-October 1974, no. 18

Salt Lake City, Utah, University of Utah Art Gallery, *Bicentennial Show: American Painting Around 1850*, January 1976

University Park, Pennsylvania, Palmer Museum of Art, The Pennsylvania State University, *All That Is Glorious Around Us: Paintings from the Hudson River School on Loan from a Friend of the Museum of Art*, January-March 1981, no. 39, pp. 90, 124, illustrated pp. 32, 91

Ithaca, New York, Handwerker Gallery, Ithaca College, *The American Landscape*, January-February 1995

Greensburg, Pennsylvania, Westmoreland Museum of American Art; University Park, Pennsylvania, Palmer Museum of Art, Pennsylvania State University; Worcester, Massachusetts, Worcester Art Museum; New York, The National Academy, *All That Is Glorious Around Us: Paintings from the Hudson River School*, August 1997-September 1999, p. 100, illustrated p. 101

Greensburg, Pennsylvania, Westmoreland Museum of American Art; New Paltz, New York, Samuel Dorsky Museum of Art, State

University of New York at New Paltz; University Park, Pennsylvania, Palmer Museum of Art, The Pennsylvania State University; Scranton, Pennsylvania, Everhart Museum; Winchester, Virginia, Museum of the Shenandoah Valley; Reading, Pennsylvania, Reading Public Museum; Austin, Texas, Blanton Museum of Art, The University of Texas at Austin, *American Scenery: Different Views in Hudson River School Painting*, August 2005-May 2012, pp. 30, 158, illustrated p. 31

\$ 80,000-120,000



111

111

## CHARLES CARYL COLEMAN

1840 - 1928

### The Antiquary

signed with monogrammed initials CCC and dated 1865. (lower left)

oil on canvas

21 by 20 inches (53.3 by 50.8 cm)

This work will be included in Adrienne Baxter Bell's forthcoming critical study and catalogue of the works of Charles Caryl Coleman.

#### PROVENANCE

The artist

Buffalo Fine Arts Academy, Buffalo, New York, 1866 (acquired from the above)

Albright Art Gallery, Buffalo, New York, 1905

Private collection, 1961 (acquired from the above)

By descent to the present owner

#### EXHIBITED

New York, National Academy of Design, *40th Annual Exhibition*, no. 518

Brooklyn, New York, Brooklyn Art Association, *Spring Exhibition, 12th Reception*, March 1866, no. 171

Buffalo, New York, Buffalo Fine Arts Academy, *Annual Exhibitions*, 1866, no. 75; 1867-76, no. 21

#### LITERATURE

"Artist Coleman Seriously Ill," *The Buffalo Commercial*, May 10, 1910, p. 11

"C.C. Coleman Dies; American Painter," *The New York Times*, December 6, 1928, p. 31

Regina Soria, *Dictionary of Nineteenth-Century American Artists in Italy, 1760-1914*, 1982,

Rutherford, New Jersey, p. 92, illustrated p. 117

Glen B. Opitz, ed., *Mantle Fielding's Dictionary of American Painters, Sculptors & Engravers*, 1986,

Poughkeepsie, New York, p. 165

\$ 8,000-12,000

112



112

## WILLIAM HOLBROOK BEARD

1824 - 1900

### The Phantom Crane

signed *W. H. Beard* and dated 1891. (lower left)

oil on canvas

32 by 18 1/8 inches (81.3 by 46 cm)

#### PROVENANCE

Childs Gallery, Boston

\$ 10,000-15,000

**JASPER FRANCIS CROPSEY**

1823 - 1900

**An October Day**

signed *J.F. Cropsey* and dated 1886 (lower right); also signed *J.F. Cropsey*, titled *An October Day* and dated 1886 (on the reverse prior to lining)

oil on canvas

12 by 20 inches (30.5 by 50.8 cm)

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

**PROVENANCE**

Victor Spark, New York

Private collection, circa 1970 (acquired from the above)

Private collection, Washington, D.C. (by descent; sold: Sotheby's, New York, March 23, 2005, lot 47)

Acquired by the present owner at the above sale

\$ 15,000-25,000



113

**EMIL CARLSEN**

1853 - 1932

**Still Life with Lobster Pot and Fish**

signed *Emil Carlsen* (lower right)

oil on canvas

21 ¼ by 25 ½ inches (54 by 65 cm)

This work is included in the Emil Carlsen Archives. We thank Bill Indursky for his assistance in the cataloguing of this lot.

**PROVENANCE**

Private collection, Los Angeles, California

\$ 8,000-12,000



114



115

115

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**LEVI WELLS PRENTICE**

1851 - 1935

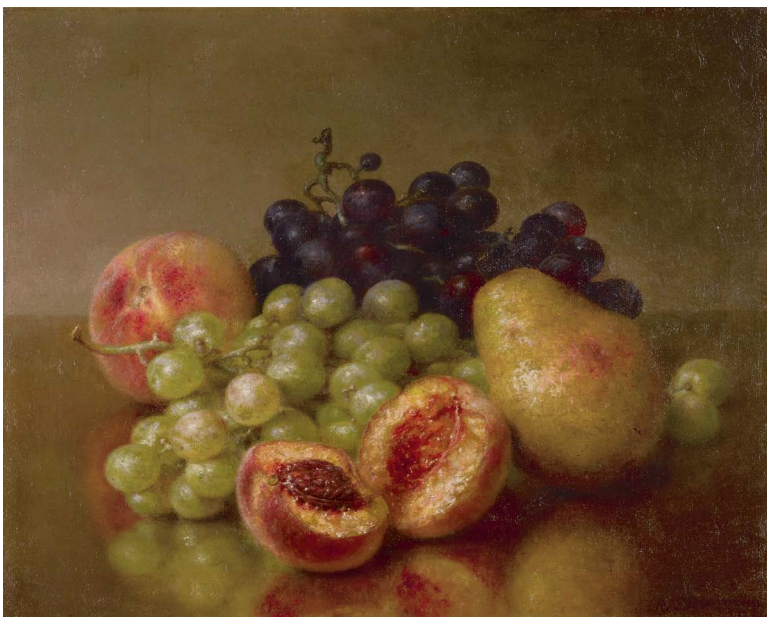
**Still Life of Apples in a Hat**

signed *L.W. Prentice*, and dated 1891 (center right); also signed again (on the reverse)  
oil on canvas  
16 by 13 inches (40.6 by 33 cm)

**PROVENANCE**

Berry-Hill Galleries, New York  
Acquired by the present owner from the above,  
*circa* 1970

\$ 10,000-15,000



116

116

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PROPERTY OF A LADY

**ROBERT SPEAR DUNNING**

1829 - 1905

**Still Life with Fruit**

signed *R.S. Dunning* and possibly inscribed by another hand 1904 (lower right)  
oil on canvas  
10 by 12 ½ inches (25.4 by 31.8 cm)

**PROVENANCE**

Allison Gallery, New York  
Babcock Galleries, New York  
Widing & Peck Fine Art, New York  
D. Sole & Son, New York  
Acquired by the present owner from the above,  
1999

\$ 7,000-10,000



117

PROPERTY FROM A MIDWESTERN ESTATE

## ENOCH WOOD PERRY

1831 - 1915

### Country Boy

Signed *E W Perry Jr* and dated 72 (lower right)  
oil on canvas  
20 by 15 ¾ inches (50.8 by 40 cm)

#### PROVENANCE

Hammer Galleries, New York  
R.H. Love Galleries, Inc., Chicago, Illinois  
Acquired by the present owner from the above,  
*circa* 1990

#### EXHIBITED

Chicago, Illinois, Terra Foundation for American  
Arts, *Life in 19th Century America*, September-  
November 1981, pp. 29, 35

#### LITERATURE

Richard H. Love and Roderic H. Blackburn,  
*Rural Images in 19th Century American Painting*  
(exhibition catalogue), Chicago, Illinois, 1986,  
p. 16

\$ 6,000-8,000



117

□ 118

PROPERTY FROM THE COLLECTION OF  
WILLARD AND ELIZABETH CLARK

## GEORGE FULLER

1822 - 1884

### Two Children

signed with initials *GF* (lower right)  
oil on canvas  
34 by 27 inches (86.4 by 68.6 cm)

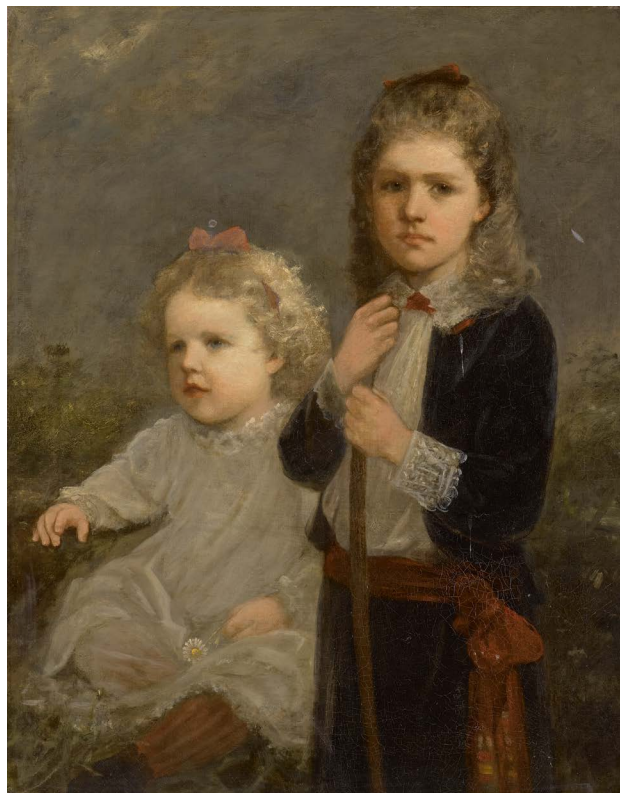
#### PROVENANCE

Doll & Richards, Boston, Massachusetts  
Vose Galleries, Boston, Massachusetts  
Acquired by the present owner from the above,  
1981

#### EXHIBITED

Boston, Massachusetts, Museum of Fine Arts,  
*Memorial Exhibition of the Works of George  
Fuller*, April-May 1884

\$ 2,000-3,000



18



119

119

PROPERTY FROM THE ESTATE OF NANCY AND CLIVE  
RUNNELLS

## GUY CARLETON WIGGINS

1883 - 1962

### The Handsomes in Winter

signed *Guy Wiggins. N.A.* (lower right); also  
titled *The Handsomes/in Winter* and signed  
again (on the reverse)

oil on canvas

20 by 24 inches (50.8 by 61 cm)

Painted *circa* 1950.

This work has been authenticated by Guy  
Arthur Wiggins. A letter of authenticity, dated  
July 18, 2019, accompanies this lot.

\$ 60,000-80,000

120

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**WALTER LAUNT PALMER**

1854 - 1932

**Winter Leaves**

signed -*W.L. PALMER*- (lower left)  
oil on canvas  
20 by 24 inches (50.8 by 60.9 cm)

\$ 20,000-30,000



120

121

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PROPERTY FROM THE ESTATE OF JEAN STEINBERG,  
NEW YORK

**GUY CARLETON WIGGINS**

1883 - 1962

**New York Winter Scene**

signed *Guy Wiggins N.A.* (lower left)  
oil on canvasboard  
12 by 16 inches (30.5 by 40.6 cm)  
Painted *circa* 1950-60.

This work has been authenticated by Guy  
Arthur Wiggins. A letter of authenticity, dated  
July 18, 2019, accompanies this lot.

**PROVENANCE**

Acquired by the present owner, 1971

\$ 15,000-25,000



121



122

**DANIEL GARBER**

1880 - 1958

**From Cary's Hill**

signed *Daniel Garber* (lower center); also titled *From Cary's Hill* and signed again (on the stretcher)

oil on canvas

18 by 20 inches (45.7 by 50.8 cm)

Painted in 1945.

**PROVENANCE**

The artist

Gordon McCormick, New York, 1946 (acquired from the above)

Miss Marguerite Vollmer, New York, 1946

Sold: Christie's, New York, June 1, 1984, lot 160A

Private collection

By descent to the present owner

**EXHIBITED**

Lance Humphries, *Daniel Garber: A Catalogue Raisonné*, vol. II, New York, 2006, no. 800, p. 277, illustrated

**LITERATURE**

Artist's Record Book I, p. 69

\$ 50,000-70,000



123

## THEODORE WORES

1858 - 1939

Wisteria Temple Shrine, Kameido,  
Tokyo

signed *Theodore Wores.* (lower left); signed  
again and dated 1896 (on the reverse)  
oil on canvas  
29 ¼ by 22 inches (74.3 by 55.9 cm)

### PROVENANCE

Private collection, New Jersey  
Sold: Rago Arts and Auction, Lambertville, New  
Jersey, December 2007, lot 583  
Acquired by the present owner at the above sale

### LITERATURE

Theodore Wores, "The Wisteria Shrine of  
Kameido," *The Cosmopolitan Magazine*, vol. 25,  
May 1898, p. 17, illustrated

\$ 20,000-30,000



124

124

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## ERIC SLOANE

1910 - 1985

### Vermont in November

signed -ERIC SLOANE- and titled *VERMONT/NOVEMBER* (lower left); also signed again and inscribed *NEW MILFORD-CONN-* (on the reverse)

oil on Masonite

25 ¾ by 35 ½ inches (65.4 by 90.2 cm)

#### PROVENANCE

Mrs. Rickey duPont, Wilmington, Delaware  
Acquired by the present owner from the above,  
1973

\$ 10,000-15,000

125

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**SIMON PARKES**

b. 1954

**Flowers at Ecco Farm, East Hampton**

signed *Simon Parkes* and dated '09 (lower left);  
also signed, dated again and titled *Flowers at Ecco Farm/East Hampton* (on the reverse)  
oil on board  
16 by 12 inches (40.6 by 30.5 cm)

**PROVENANCE**

The artist  
[With]W.M. Brady & Co., New York  
Acquired by the present owner from the above,  
2012

**EXHIBITED**

New York, W.M. Brady & Co., *Recent Paintings*,  
April 2012, no. 21

\$ 2,000-3,000



125

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**SIMON PARKES**

b. 1954

**Driftwood, Maine**

signed *Simon Parkes* and dated 11 (lower left);  
also signed, dated again and titled *Driftwood*  
(on the reverse)  
oil on board  
18 by 14 inches (45.7 by 35.6 cm)

**PROVENANCE**

The artist  
[With]W.M. Brady & Co., New York  
Acquired by the present owner from the above,  
2012

**EXHIBITED**

New York, W.M. Brady & Co., *Recent Paintings*,  
April 2012, no. 14

\$ 2,000-3,000



126



127

**ALAN ARTHUR MAGEE**

b.1947

**Beach Stones**

signed *ALAN MAGEE* (lower right), dated © 1980 and signed again (on the reverse); also signed, titled and dated again (on the stretcher)

acrylic on canvas

36 by 44 inches (91.4 by 111.8 cm)

**PROVENANCE**

The artist

[With]Forum Gallery, New York

Acquired by the present owner from the above, 2013

\$ 20,000-30,000





128

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**DOUG SAFRANEK**

b. 1956

**Small Change**

tempera on board

25 ½ by 23 ¼ inches (64.8 by 64.1 cm)

Painted in 2005.

**PROVENANCE**

[With]ACA Galleries, New York

Acquired by the present owner from the above,  
2006

\$ 5,000-7,000



129

129

## JAN MATULKA

1890 - 1972

### Slovakian Village: Turi-Pole

oil on canvas  
24 by 29 ½ inches (61 by 74.9 cm)  
Painted in 1921.

#### PROVENANCE

The artist  
Estate of the above  
Robert Schoelkopf Gallery, New York  
John Berggruen Gallery, San Francisco, California  
Shaklee Corporation, San Francisco, California, 1983 (acquired from the above)  
Yamanouchi Pharma Technologies, Inc., Norman, Oklahoma, 1989 (acquired from the above via merger)  
Acquired by the present owner from the above, 2005

\$ 15,000-25,000



130

130

## JOSEPH STELLA

1877 - 1946

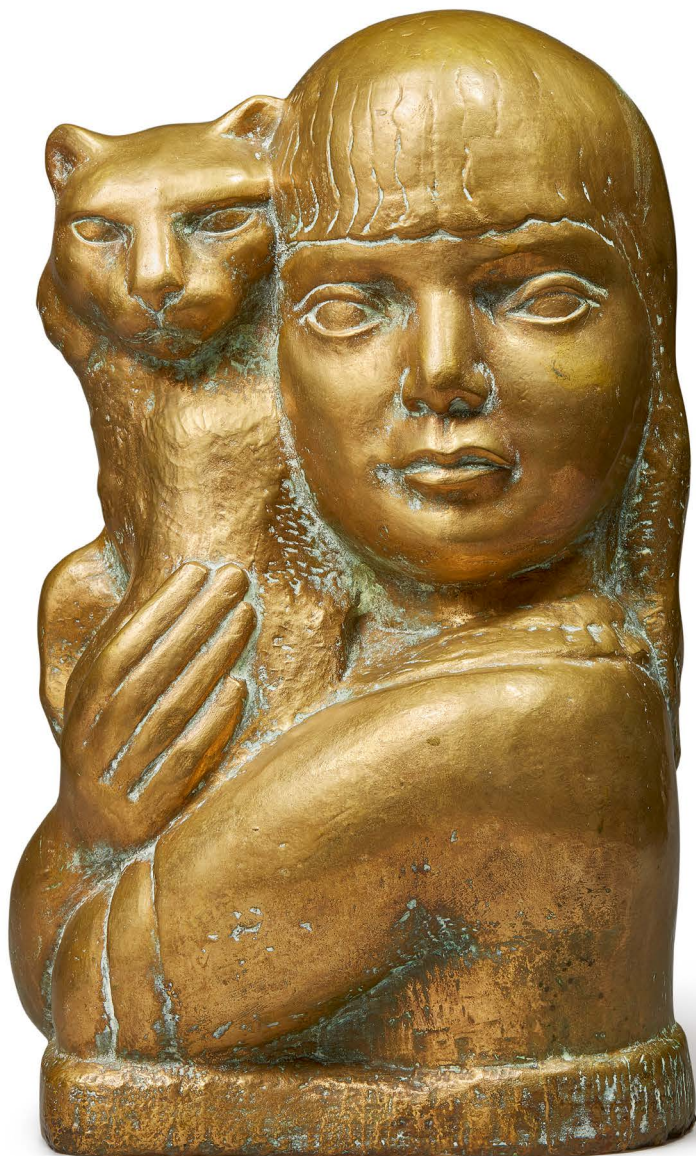
### Tree Trunk and Roots

inscribed in another hand *Joseph Stella/Estate* and bears *Joseph Stella Estate* stamp (on the reverse)  
oil on canvas  
11 ½ by 15 ¾ inches (29.2 by 40 cm)

#### PROVENANCE

The artist  
Estate of the above  
Rabin and Krueger, Newark, New Jersey (acquired from the above)  
Sold: Parke-Bernet Galleries, New York, March 14, 1968, lot 147  
Private collection (acquired at the above sale)  
ACA Galleries, New York  
Private collection (acquired from the above)  
By descent to the present owner

\$ 8,000-12,000



131

131

## WILLIAM ZORACH

1887 - 1966

### Child with Cat

inscribed ZORACH (along the base)

polished bronze

height: 18 inches (45.7 cm)

#### PROVENANCE

The artist

Private collection, New York (acquired from the above)

By descent to the present owner

#### LITERATURE

John H. Bauer, *William Zorach*, New York, 1959, no. 23, pl. 28, illustration of another example  
Bobbie Tarbell, *Catalogue Raisonné of William Zorach's Carved Sculpture*, Ph.D. dissertation, University of Delaware, 1976, pp. 249-253

*Child with Cat* was cast in an edition of at least eight and depicts Zorach's daughter Dahlov embracing one of the family's cats.

\$ 8,000-12,000



132

132

**CHARLES EPHRAIM  
BURCHFIELD**

1893 - 1967

**Barren Trees**

signed *Chas Burchfield* and dated 1914 (lower left)

gouache and pencil on paper laid down on card  
13 ¼ by 9 ¼ inches (33.7 by 24.5 cm)

We are grateful for the research conducted by Nancy Weekly, Burchfield Scholar, Burchfield Penney Art Center, Buffalo, New York.

**PROVENANCE**

Frank K.M. Rehn Galleries, New York

**LITERATURE**

Joseph S. Trovato, *Charles Burchfield: Catalogue of Paintings in Public and Private Collections*, Utica, New York, 1970, no. 2, p. 28, illustrated

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

133

## CHARLES DEMUTH

1883 - 1935

### House and Tree Forms

signed *C. Demuth.* and dated -1916- (lower left)  
watercolor and pencil on paper  
8 ¼ by 10 ¾ inches (21 by 27.3 cm)

#### PROVENANCE

The artist  
The Alan Daniel Gallery, New York  
George L.K. Morris New York (acquired from  
the above)  
The Downtown Gallery, New York  
Sold: Sotheby's New York, March 21, 1974, lot 25  
Acquired by the present owner at the above sale

#### LITERATURE

Emily Edna Farnham, *Charles Demuth: His Life,  
Psychology and Works*, Ph.D. dissertation, Ohio  
State University, Columbus, Ohio, 1959, vol. II,  
no. 172, p. 476

\$ 20,000-30,000



133

134

## ELSIE DRIGGS

1898 - 1992

### Pilgrims

signed *Elsie Driggs* (lower center)  
watercolor and pencil on card  
11 by 10 ½ inches (27.9 by 26.7 cm)  
Executed circa 1934.

#### PROVENANCE

Dr. Tom Folk, Far Hills, New Jersey  
Acquired by the present owner from the above

#### EXHIBITED

Doylestown, Pennsylvania, Michener Art  
Museum, *Elsie Driggs: The Quick and the  
Classical*, January-April 2008, no. 27, illustrated  
p. 87

\$ 3,000-5,000



134



135

135

PROPERTY FROM THE ESTATE OF JEAN STEINBERG,  
NEW YORK

**HAYLEY LEVER**

1876 - 1958

**St. Ives**

signed *Hayley Lever* (lower right)  
oil on canvas  
12 ¾ by 16 inches (32.4 by 40.6 cm)  
Painted in 1904.

\$ 6,000-8,000

136

PROPERTY FROM THE ESTATE OF JEAN STEINBERG,  
NEW YORK

**DAVID BURLIUK**

1882-1967

**Landscape with House**

signed *BURLIUK.* (lower right)  
oil on canvas  
13 by 25 inches (33 by 63.5 cm)

\$ 7,000-10,000

137

PROPERTY FROM THE ESTATE OF JEAN STEINBERG,  
NEW YORK

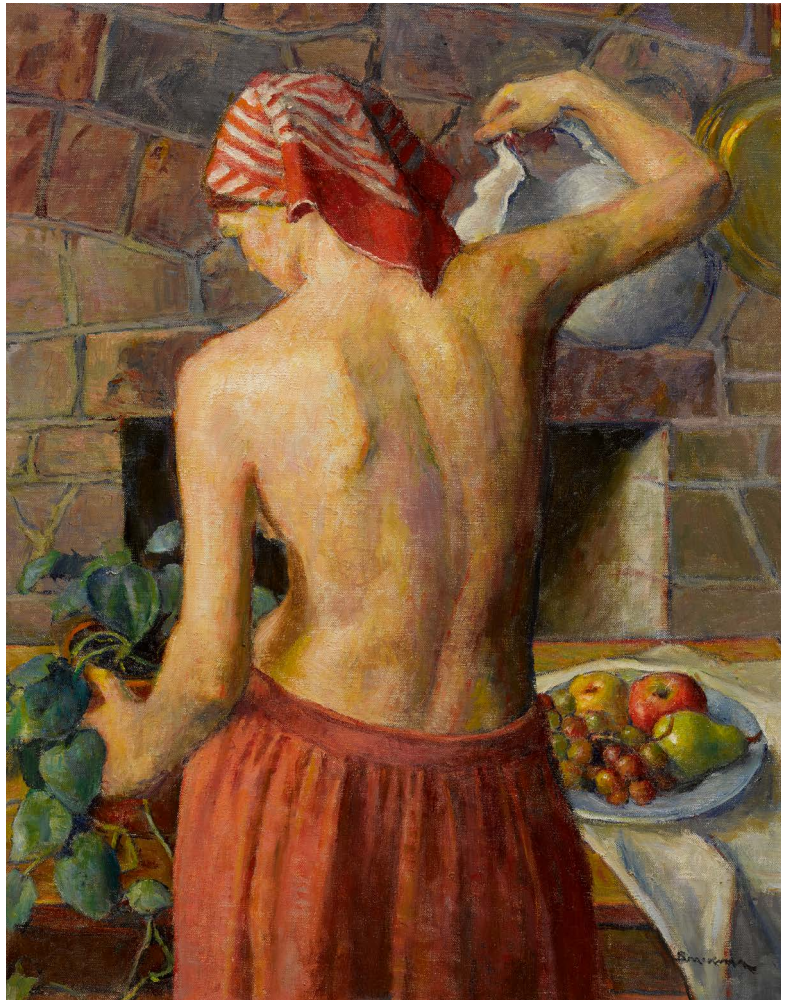
**ROBERT BRACKMAN**

1898 - 1980

**Morning Chores**

signed *Brackman* (lower right); also titled  
"Morning Chores", signed again and inscribed  
*Norwalk, Conn* (on the reverse)  
oil on canvas  
28 by 22 inches (71.1 by 55.9)

\$ 6,000-8,000





138



139

138

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**LEON KROLL**

1884 - 1974

**Rain Ending**

signed *Kroll* and dated 17 (lower right)  
oil on canvas laid down on panel  
18 by 22 inches (46 by 56 cm)

**PROVENANCE**

The artist  
By descent  
Avery Galleries, Bryn Mawr, Pennsylvania  
Acquired by the present owner from the above

\$ 30,000-50,000

139

---

PROPERTY FROM THE ESTATE OF JEAN STEINBERG,  
NEW YORK

**RAPHAEL SOYER**

1899 - 1987

**Saying Goodbye**

signed *Raphael/Soyer* (lower right)  
oil on canvas  
20 by 16 inches (50.8 by 40.6 cm)

\$ 12,000-18,000



140

PROPERTY SOLD TO BENEFIT THE ACQUISITION  
FUND OF THE SAN DIEGO MUSEUM OF ART

**ARTHUR BOWEN DAVIES**

1862 - 1928

**Shy as a Rabbit**

signed *A.B. DAVIES* (lower left)

oil on canvas

22 ¼ by 17 ¼ inches (56.5 by 43.8 cm)

Painted *circa* 1900.

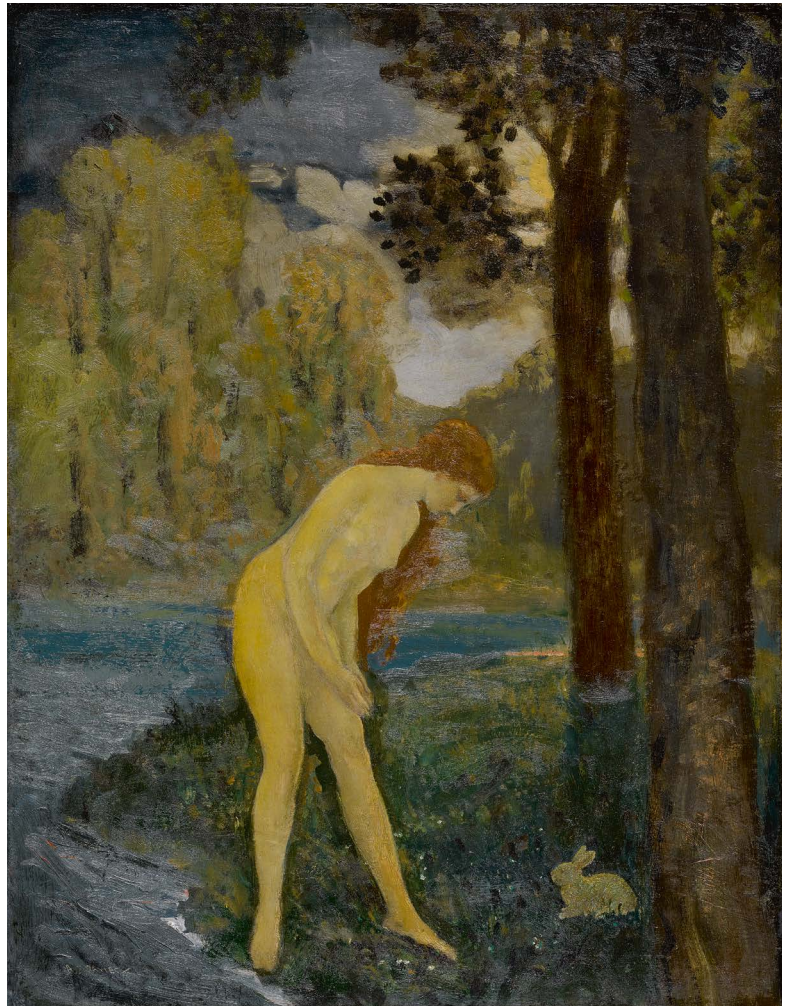
**PROVENANCE**

Mrs. Henry A. Everett, Pasadena, California  
Gift to the present owner from the above, 1931

**EXHIBITED**

Phoenix, Arizona, Phoenix Art Museum, *The  
Eight*, April 1977

\$ 10,000-15,000



140

141

PROPERTY FROM A PRIVATE NEW MEXICO  
COLLECTION

**ERNEST LAWSON**

1873 - 1939

**Summer**

signed *E. Lawson.* (lower left)

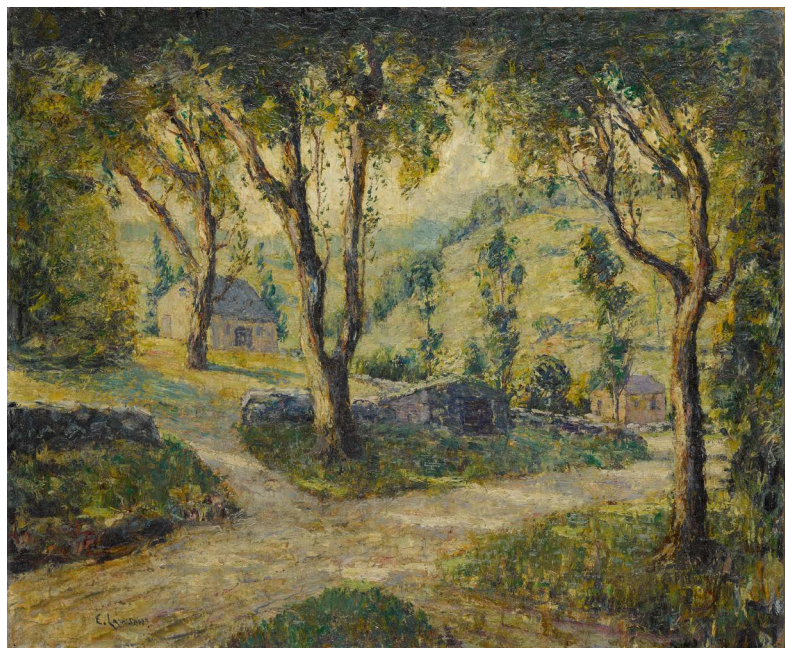
oil on canvas

25 by 30 inches (63.5 by 76.2 cm)

**PROVENANCE**

Daniel Gallery, New York  
Effie Seachrist  
Frank and Sallye Bernardin, Kansas City,  
Missouri (acquired from the above)  
By bequest to the present owner

\$ 12,000-18,000



141



142

PROPERTY FROM THE ESTATE OF JEAN STEINBERG,  
NEW YORK

**JACK LEVINE**

1915 - 2010

**Native Son**

signed *J. Levine* lower left  
oil on canvas

48 by 42 inches (121.9 by 106.7 cm)

**PROVENANCE**

Kennedy Galleries, New York  
Acquired by the present owner from the above,  
1972

**EXHIBITED**

Painted in 1968-72.

\$ 20,000-30,000

143

PROPERTY FROM THE ESTATE OF JEAN STEINBERG,  
NEW YORK

## JACK LEVINE

1915 - 2010

### The Crusader

signed *JLevine* (lower left)  
oil on canvas  
59 by 39 inches (149.9 by 99.1 cm)  
Painted in 1951.

#### PROVENANCE

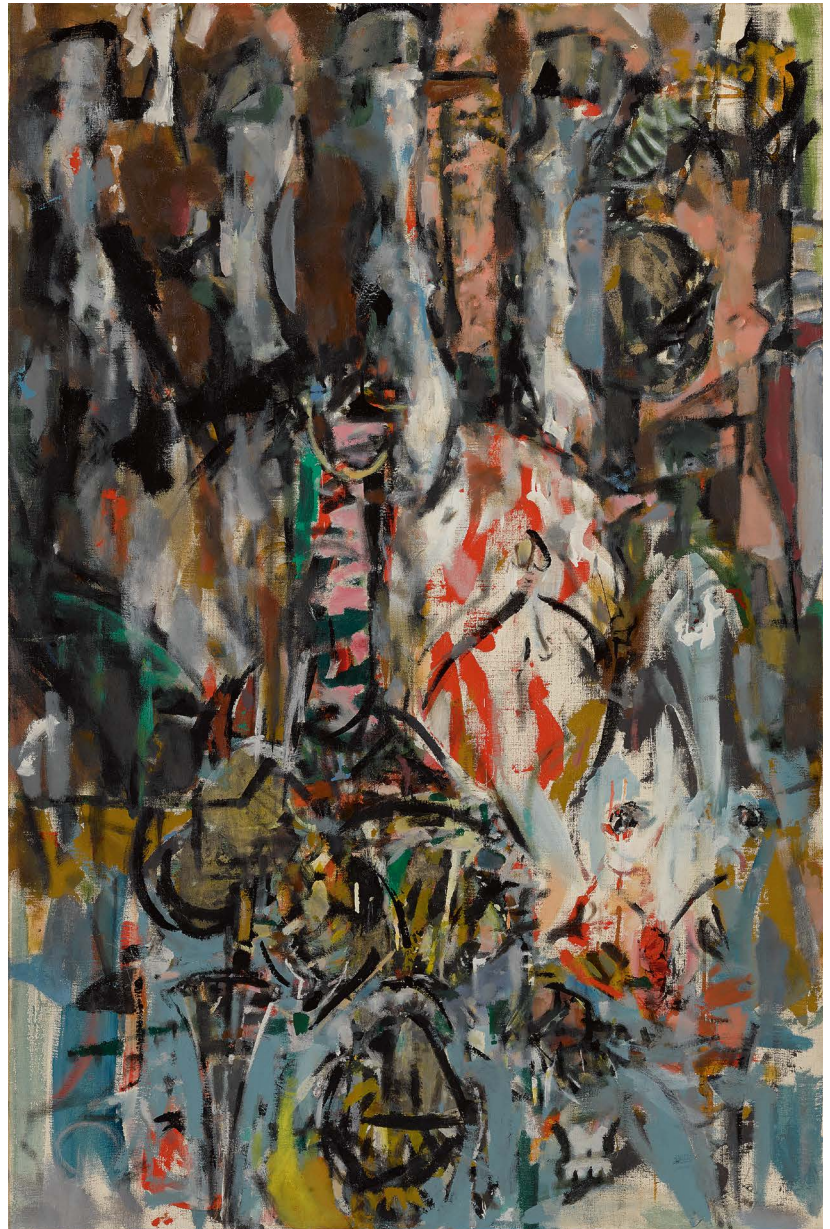
The Downtown Gallery, New York  
Estate of Edith Gregor Halpert, New York (sold:  
Sotheby Parke Bernet, New York, March 14,  
1974, lot 74)  
ACA Galleries, New York  
Acquired by the present owner from the above

#### EXHIBITED

New York, The Downtown Gallery, January 1952  
Boston, Massachusetts, Institute of  
Contemporary Art, *Jack Levine Retrospective*,  
1952  
Forth Worth, Texas, Amon Carter Museum  
of Western Art, *American Art...20th Century:  
Image to Abstraction*, 1967, n.p.  
Corpus Christi, Texas, Art Museum of South  
Texas, *A Selection of American Paintings from  
the Estate of the Late Edith Halpert*, New York,  
January-February 1973  
Boston, Massachusetts, Institute of  
Contemporary Art, *Boston Expressionism*,  
January-February 1979

\$ 15,000-25,000

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ANDY WARHOL  
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**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, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

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

## TERMS OF GUARANTEE

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

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

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

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

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

## ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

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

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

**Sale applicable in the relevant sale and by these additional Conditions.**

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

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

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

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

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

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

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

submitted.

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

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

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

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

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

## BUYING AT AUCTION

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

### 1. SYMBOL KEY

#### Reserves

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

#### Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party.

Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

### △ Property in which Sotheby's has an Ownership Interest

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

### ⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, 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.

### Π Monumental

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

### ♀ Premium Lot

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

## 2. BEFORE THE AUCTION

**The Catalogue** A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

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

**Provenance** In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners

may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

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

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

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

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

## 3. DURING THE AUCTION

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

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

that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

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

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

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

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

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

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

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

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Cuba, Iran, North Korea and Sudan. The purchaser's

inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

#### **Hammer Price and the Buyer's**

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

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

**Results** Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

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

## **4. AFTER THE AUCTION**

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

**Payment by Cash** It is against Sotheby's general policy to accept 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) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

**Payment by Check** Sotheby's accepts (a) personal checks and (b) certified, banker's draft and cashier's checks drawn in US Dollars with a face amount of over \$10,000 (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.

Please note that 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](mailto:uspostsaleservices@sothebys.com)

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

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

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

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct

your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

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

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

Please see the Conditions of Sale for further details.

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

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

**The Art Loss Register** As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at [artloss@artloss.com](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.

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## **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.

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## **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 nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

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

## INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

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

### Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation 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, Arkansas, 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 Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Virginia, 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.

## IMPORTANT NOTICES

**Property Collection** All property that is sold, has bought in, or is to be returned to the consignor will remain at 1334 York Avenue for collection. Exceptions to this policy may include property considered to be oversized and monumental works of art. Invoices and statements will indicate your property's location. Refer to our Property Collection information at [www.sothebys.com/pickup](http://www.sothebys.com/pickup).

**Property Payment** All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or [USPostSaleServices@sothebys.com](mailto:USPostSaleServices@sothebys.com). Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

**Loss and Liability** Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

**Collection & Shipping** Where applicable, the SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or [USPostSaleServices@sothebys.com](mailto:USPostSaleServices@sothebys.com).

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to [bills@sothebys.com](mailto:bills@sothebys.com) and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or [USPostSaleServices@sothebys.com](mailto:USPostSaleServices@sothebys.com) to start your collection process.

## GLOSSARY OF TERMS

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

### GLOSSARY FOR PAINTINGS

#### Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed

by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

#### Attributed to Giovanni Bellini

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

#### Studio of Giovanni Bellini

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

#### Circle of Giovanni Bellini

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

#### Style of...Follower of Giovanni Bellini

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

#### Manner of Giovanni Bellini

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

#### After Giovanni Bellini

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

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

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

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

### GLOSSARY FOR SCULPTURE

#### Bronze Figure of a Woman, Maurice Giraud-Rivière. CIRCA 1925

This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

#### Bronze Figure of a Woman, After Maurice Giraud-Rivière. CIRCA 1925

This heading indicates the casting was done by another, i.e., artisans at a foundry.

#### Maurice Giraud-Rivière, Bronze Figure of a Woman. CIRCA 1925

This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

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