

An abstract painting by Milton Avery. The composition features large, flat areas of color: a bright yellow shape in the upper left, a large green area in the upper right, and a dark brown area at the bottom. In the center, there are several overlapping shapes in shades of pink, red, and white. The brushwork is visible, giving the painting a textured appearance.

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1744

AMERICAN
ART

NEW YORK | 6 MARCH 2019

Milton Avery 1951



FRONT COVER LOT 13
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BACK COVER LOT 81
THIS PAGE LOT 39

Edward Hopper

AMERICAN
ART





AMERICAN ART

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6 MARCH 2019
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10:00 AM**

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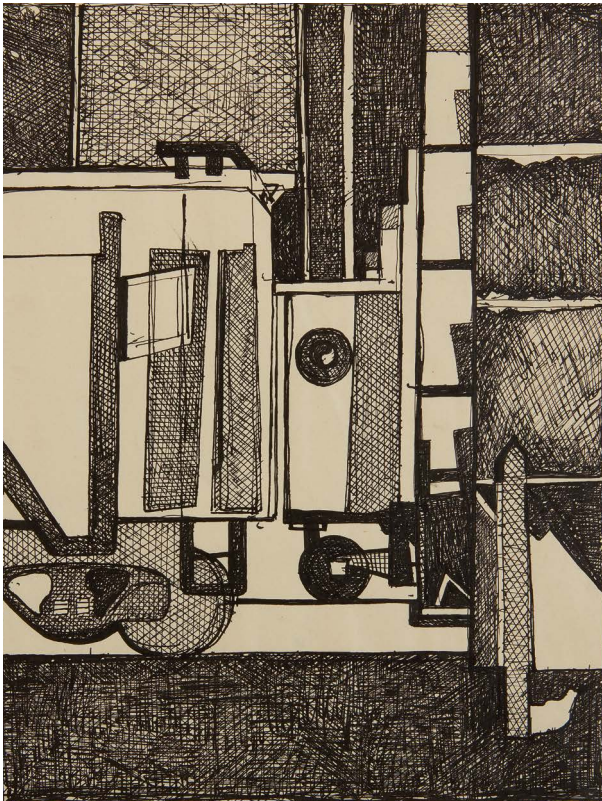
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1

1

RALSTON CRAWFORD

1906 - 1978

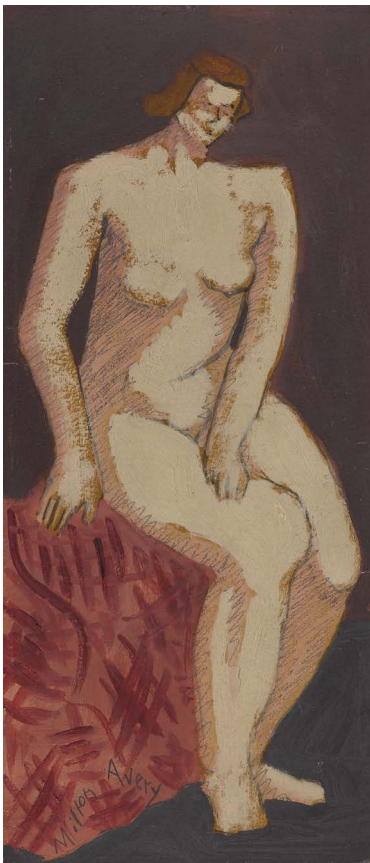
Boxcars, Minneapolis

signed *Ralston Crawford* and dated 1950
(lower center); also titled *BOXCARS,*
MINNEAPOLIS (lower right beneath the mat)
ink on paper
10 by 7 ½ inches (25.4 by 19.1 cm)

PROVENANCE

The artist
Private collection, St. Louis, Missouri
(acquired from the above)

\$ 5,000-7,000



2

2

PROPERTY FROM THE ESTATE OF ROBERT
PEYSER, NEW YORK

MILTON AVERY

1885 - 1965

Nude

signed *Milton Avery* (lower left)
oil and pencil on board
11 ¼ by 4 ¾ inches (28.6 by 12.1 cm)

PROVENANCE

Grace Borgenicht Gallery, New York
Fox Gallery, New York
Acquired by the present owner from the
above, 1974

\$ 10,000-15,000

3

CECIL DE BLAQUIERE HOWARD

1888 - 1956

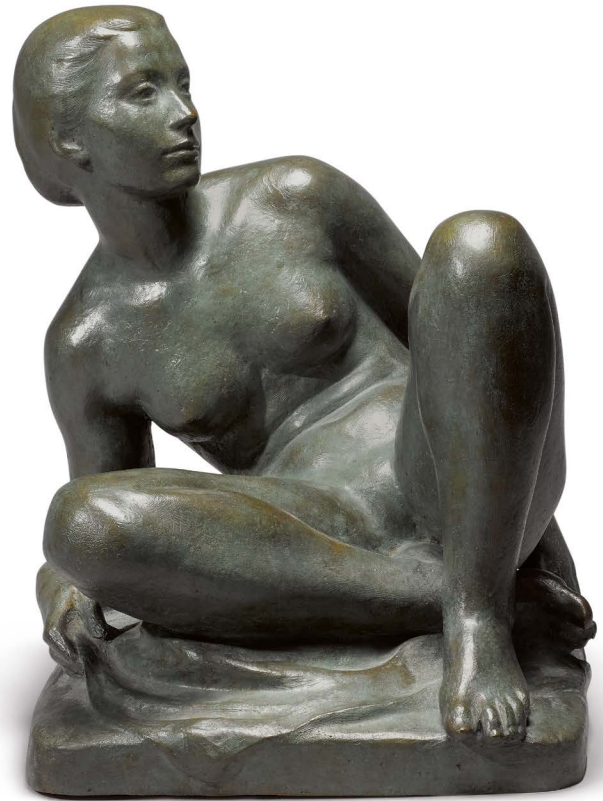
Seated Female Nude

inscribed *HOWARD ©* (on the rear of the base) and stamped *ROMAN BRONZE WORKS, INC. N.Y.* (along the rear of the base)
bronze with greenish-brown patina
height: 14 ¼ inches (36.2 cm)
Modeled *circa* 1950 and cast *circa* 1975.

PROVENANCE

Conner Rosenkranz, New York
Acquired by the present owner from the above, 1980s

\$ 8,000-12,000



3

4

PAUL CADMUS

1904 - 1999

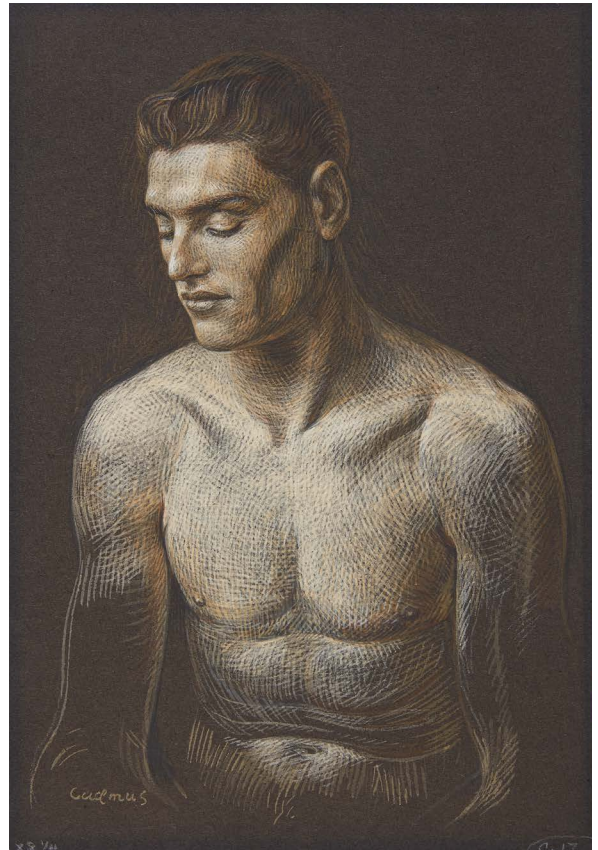
Portrait of a Man

signed *Cadmus* (lower left) and numbered *C17* (lower right beneath the mat)
pastel and watercolor on black paper
12 ¼ by 8 ½ inches (31.1 by 21.6 cm)

PROVENANCE

Midtown Galleries, New York
Private collection, *circa* 1970 (acquired from the above; sold: Sotheby's, New York, September 27, 2011, lot 207)
Acquired by the present owner at the above sale

\$ 12,000-18,000



4



5

5

PROPERTY FROM THE ESTATE OF BERNARD
CHAPPARD

BLANCHE LAZZELL

1878 - 1956

Composition

signed *BLazzell* and dated 1924 (lower right);
also dated *June 17* and inscribed #3 (on the
reverse)

gouache on paper laid down on card by the
artist

9 ¼ by 8 ¼ inches (23.5 by 21 cm)

\$ 6,000-8,000



6

6

WOLF KAHN

b.1927

Reluctant Green

titled *Reluctant Green* and dated 2000 (on
the stretcher)

oil on canvas

18 by 26 inches (45.7 by 66 cm)

PROVENANCE

Acquired directly from the artist

\$ 15,000-25,000

PROPERTY FROM THE ESTATE OF ROBERT PEYSER, NEW YORK

CHARLES EPHRAIM BURCHFIELD

1893 - 1967

Late Spring Storm

signed *Chas. Burchfield* and dated 1916 (lower right) and dated again *May 1916* (on the reverse)

watercolor and pencil on paper
10 by 14 inches (25.4 by 35.6 cm)

PROVENANCE

Bernard Danenberg Galleries, New York
[with] Fox Gallery, New York
Acquired by the present owner from the above, 1973

EXHIBITED

New York, Bernard Danenberg Galleries;
Boston, Massachusetts, Adelson Galleries,
*Interpretations of Nature: An Exhibition
and Sale of Early Watercolors by Charles
Burchfield*, January-May 1970, no. 25, p. 8,
illustrated

LITERATURE

Joseph S. Trovato, *Charles Burchfield:
Catalogue of Paintings in Public and Private
Collections*, Utica, New York, 1970, no. 82,
p. 42

\$ 12,000-18,000



7

PROPERTY FROM THE ESTATE OF ROBERT PEYSER, NEW YORK

ARTHUR GARFIELD DOVE

1880 - 1946

Centerport #8

signed *Dove* (lower center) and dated 5-30-41 (lower right)

watercolor on paper
6 by 8 1/2 inches (15.2 by 21.6 cm)

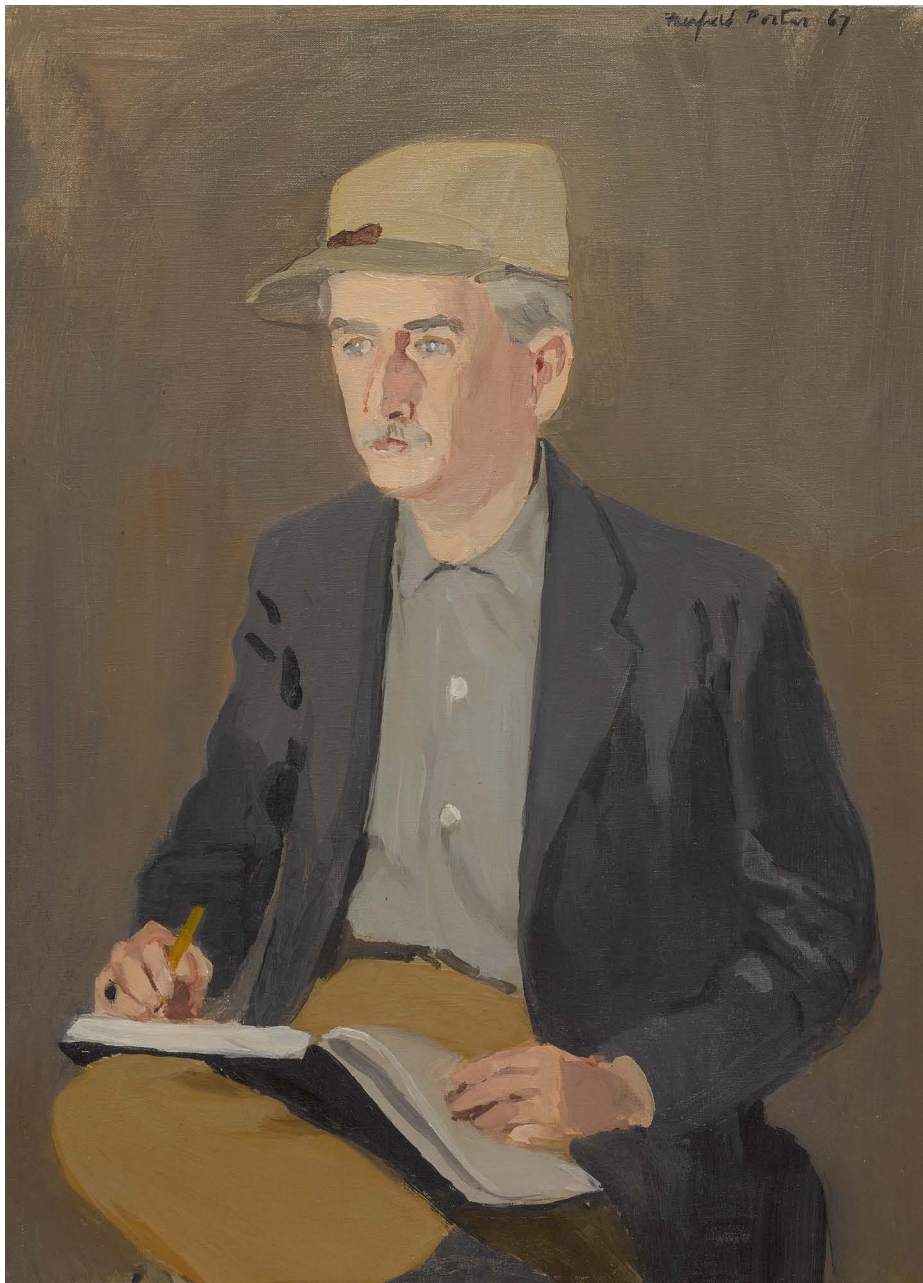
PROVENANCE

The Downtown Gallery, New York
Terry Dintenfass, Inc., New York
Acquired by the present owner from the above, 1974

\$ 20,000-30,000



8



9

FAIRFIELD PORTER

1907 - 1975

Portrait of Don Cord

signed *Fairfield Porter* and dated 67
(upper right)
oil on canvas
26 by 19 inches (66 by 48.3 cm)

PROVENANCE

[with] Tibor de Nagy Gallery, New York
Don Cord (the sitter), New York
[with] Tibor de Nagy Gallery, New York
Private collection, circa 1980
By descent to the present owners, 1997

EXHIBITED

New York, Tibor de Nagy Gallery, *Fairfield Porter: Paintings and Drawings*, December 1992-January 1993, no. 15
New York, Tibor de Nagy Gallery, *Fairfield Porter: Things as They Are*, October-December 2016

LITERATURE

Joan Ludman, *Fairfield Porter: A Catalogue Raisonné of the Paintings, Watercolors, and Pastels*, New York, 2001, no. L592, p. 233, illustrated

The subject of this portrait, Don Orlando Cord, was an art dealer and friend of Fairfield Porter.

\$ 40,000-60,000



10

MILTON AVERY

1885 - 1965

Untitled (Porch Scene)

signed *Milton/Avery* (lower left)

oil on canvasboard

14 by 18 inches (35.6 by 45.7 cm)

Painted *circa* 1940s.

PROVENANCE

Private collection, late 1950s

By descent to the present owner

\$ 50,000-70,000



11

**GEORGE LOVETT
KINGSLAND MORRIS**

1905 - 1975

St. Etienne-du-Mont, No. 2

signed *Morris* (lower right); also signed
again, titled *St. Etienne-du-Mont, No. 2* and
dated 1962-3 (on the reverse)
oil on canvas
63 ¾ by 51 inches (161.9 by 129.5 cm)

PROVENANCE

Meredith Long & Company, Houston, Texas
Acquired by the present owner from the
above, 1973

\$ 50,000-70,000



12

WALT KUHN

1880 - 1949

Caucas

signed *Walt Kuhn* (lower right)

oil on canvas

65 ½ by 75 inches (166.4 by 190.5 cm)

Painted in 1918.

PROVENANCE

John Quinn, 1919 (acquired from the artist; sold: American Art Association, New York, February 9, 1927, lot 129)

Kennedy Galleries, New York

Milton and Adrienne Porter, Pittsburgh,

Pennsylvania, 1980 (acquired from the

above; sold: Sotheby's, New York, May 22,

2002, lot 92)

Acquired by the present owner at the above sale

EXHIBITED

Tuscon, Arizona, University of Arizona Art Gallery, *Painter of Vision: A Retrospective Exhibition of Oils, Watercolors and Drawings by Walt Kuhn*, February-March 1966, no. 27

New York, Maynard Walker Gallery, *Walt*

Kuhn: Early Works, 1904-1929, April-May

1966, no. 5

New York, Kennedy Galleries, *Selected*

American Masterworks, December

1979-January 1980, no. 25, n.p., illustrated, also illustrated on the cover

LITERATURE

Frederick James Gregg, "A Spiritual Adventure with Walt Kuhn," *Rainbow*, December 1920, p. 15, illustrated

Sheldon Cheney, *A Primer of Modern Art*, New York, 1932, p. 231

Index of Twentieth Century American Artists, vol. 4, New York, 1936, p. 348

Milton W. Brown, *American Painting from the Armory Show to the Depression*, Princeton, New Jersey, 1955, p. 142

B.L. Reid, *The Man from New York: John Quinn and His Friends*, New York, 1968, p. 393

Philip Rhys Adams, *Walt Kuhn, Painter: His Life and Work*, Columbus, Ohio, 1978, no. 63, pp. 70, 81n, 243

\$ 60,000-80,000

MILTON AVERY

1885 - 1965

Portrait of the Artist's Daughter Reading

signed *Milton Avery* and dated *1951* (lower right)

oil on canvas

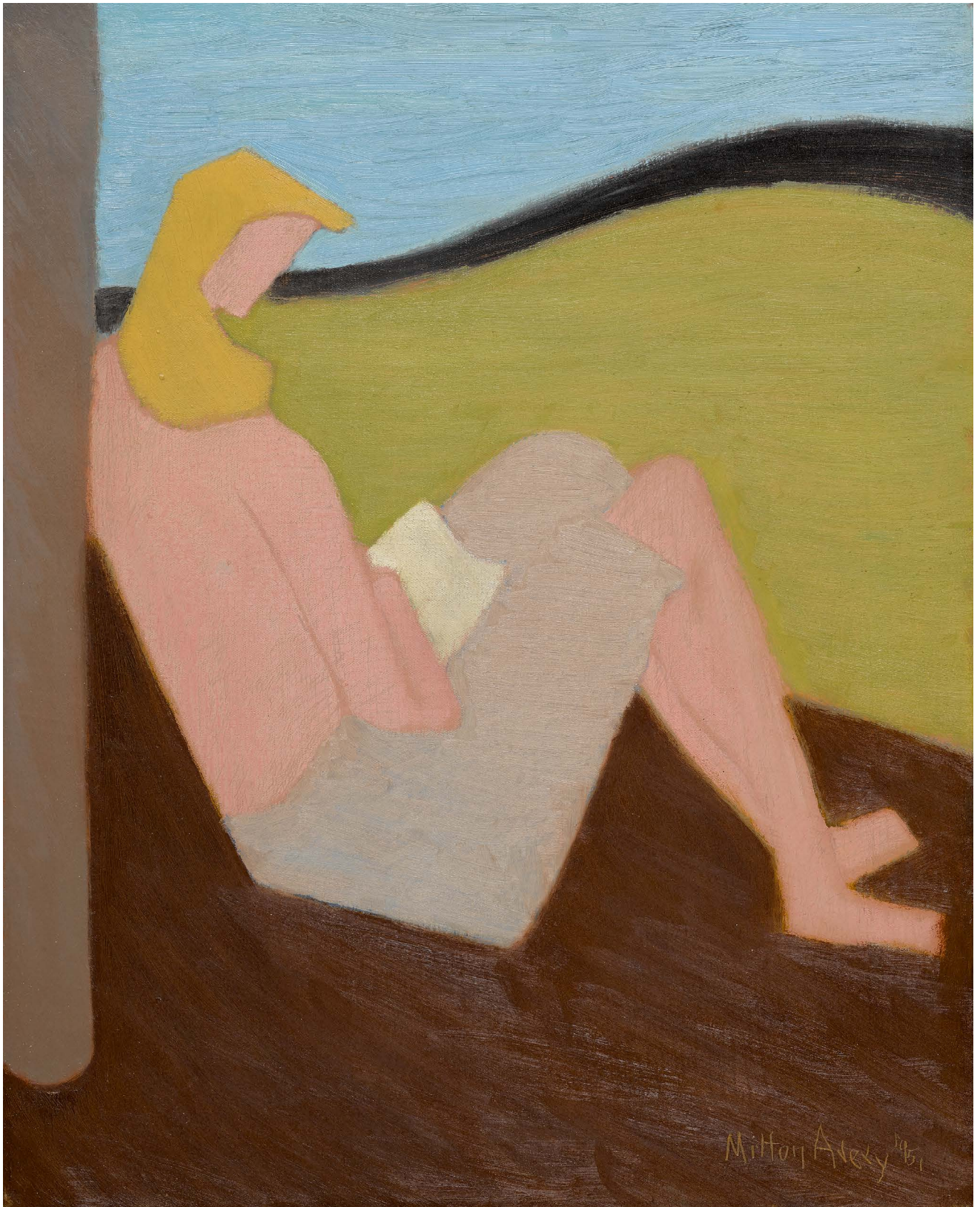
20 by 16 inches (50.8 by 40.6 cm)

PROVENANCE

Barbara Annis, Inc., New York

Acquired by the present owner from the above, 1982

\$ 120,000-180,000





14

14

PROPERTY FROM THE ESTATE OF ROBERT PEYSER, NEW YORK

OSCAR BLUEMNER

1867 - 1938

Study for 'Red Soil'

signed with the artist's conjoined initials *OFB* and dated *Eliz Nov 11-24* (center left); also inscribed *#27 record Sketch for "Red Soil"* (along the lower margin beneath the mat) watercolor, gouache and pencil on paper laid down on paper by the artist
image: 5 by 6 $\frac{3}{4}$ inches (12.7 by 17.2 cm)
sheet: 7 $\frac{3}{4}$ by 11 inches (19.7 by 27.9 cm)

PROVENANCE

James Graham Gallery, New York

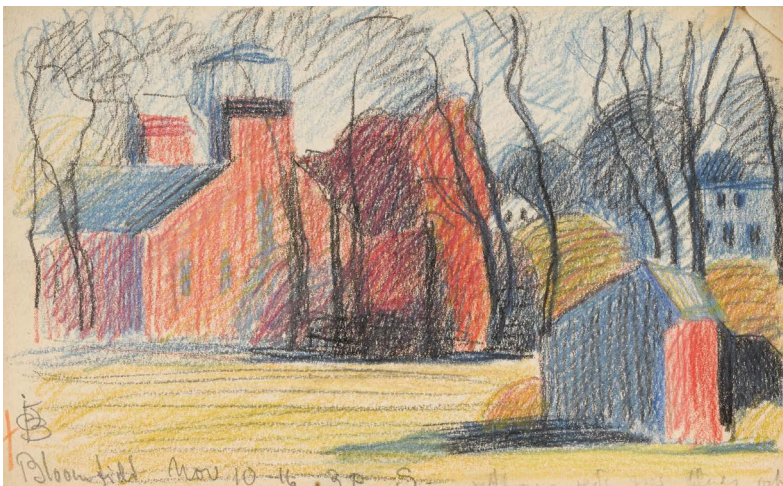
Henry Heiman II, New York

Fox Gallery, New York

Acquired by the present owner from the above, circa 1975

The present work relates to a watercolor titled *Barns (Red Soil)* in the Collection of the Frances Lehman Loeb Art Center, at Vassar College, Poughkeepsie, New York.

\$ 20,000-30,000



15

15

PROPERTY FROM THE ESTATE OF ROBERT PEYSER, NEW YORK

OSCAR BLUEMNER

1867 - 1938

Bloomfield

signed with the artist's conjoined initials *OFB*, titled *Bloomfield* and dated *Nov 10 16* (lower left); also inscribed *Butler Factory view SE from our parlor* (on the reverse) pencil on paper
4 $\frac{3}{4}$ by 7 $\frac{1}{2}$ inches (12.1 by 19.1 cm)

PROVENANCE

The Fox Gallery, New York

Acquired by the present owner from the above

\$ 4,000-6,000



16

16

EDWARD HOPPER

1882 - 1967

Study for 'Girlie Show'

titled "Girlie Show" and inscribed (along the lower margin beneath the mat)

pencil and charcoal on cream paper

sheet: 11 by 8½ in. (28 by 21.6 cm.) image: 6 by 7 in. (15 by 18 cm.)

Executed in 1941.

PROVENANCE

Hirschl & Adler Galleries, New York

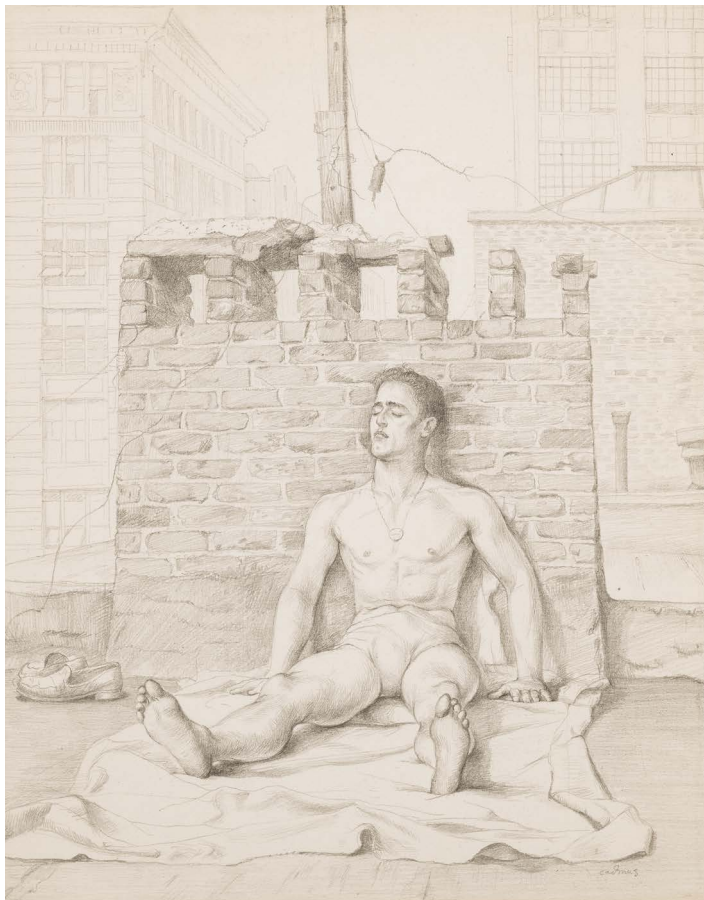
Private collection, Los Angeles

Mr. & Mrs. Steven J. Ross, New York, 1987
(gift from the above)

DC Moore Gallery, New York

Ricco Maresca Gallery, New York

\$ 50,000-70,000



17

17

PAUL CADMUS

1904 - 1999

Tony on the Roof

signed *Cadmus* (lower right) and titled *Tony on the Roof* (along the lower margin beneath the mat)

pencil on paper

image: 11 by 8 ¾ inches (27.9 by 22.2 cm)

sheet: 12 ½ by 9 ½ inches (31.8 by 24.1 cm)

Executed circa 1959.

PROVENANCE

Private collection, New York

Sold: iGavel Auctions, Litchfield,

Connecticut, October 13, 2010, lot 1953759

Private collection

Gift to the present owner from the above

\$ 15,000-25,000

18

PROPERTY FROM THE ESTATE OF BETTY MARCUS

BORIS LOVET-LORSKI

1894 - 1973

Mother and Child

inscribed *Boris. Lovet-Lorski* and dated 1927
(along the side of the base)

white marble

height: 24 inches (61 cm)

PROVENANCE

Mr. and Mrs. Joseph James Akston, West
Palm Beach, Florida

By descent to the present owner

\$ 25,000-35,000



18

MILTON AVERY

1885 - 1965

Country Horses

signed *Milton Avery* and dated 1962
(lower right)

watercolor and oil on paper

23 by 35 inches (58.4 by 88.9 cm)

PROVENANCE

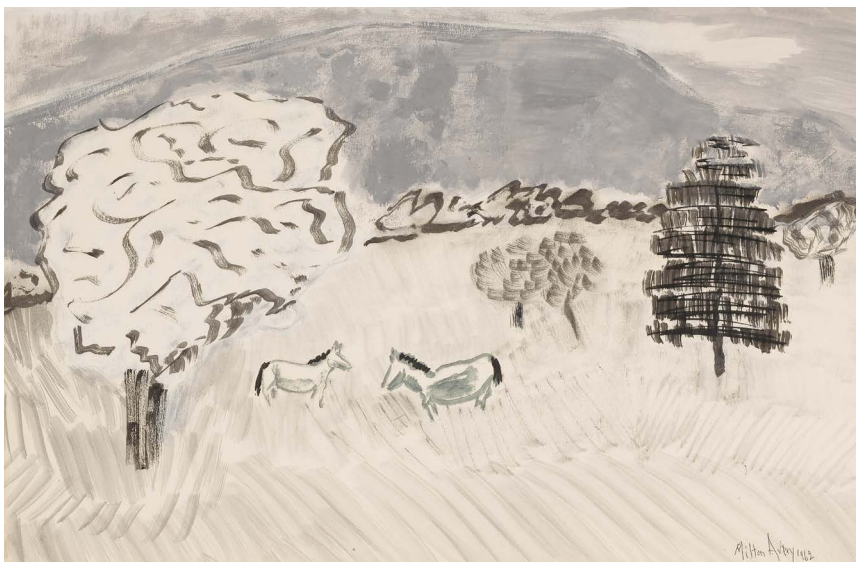
Donald Morris Gallery, Detroit, Michigan

Sold: Leslie Hindman, Chicago, Illinois,

October 2, 2018, lot 150

Acquired by the present owner at the above
sale

\$ 40,000-60,000



19

PAUL CADMUS

1904 - 1999

Saltaire

signed *Cadmus* (lower left); also titled
“*Saltaire*” and inscribed (along the lower
margin beneath the mat)

pencil on paper

image: 9 1/2 by 7 3/8 inches (24.1 by 18.7 cm)

sheet: 11 by 8 1/2 inches (27.9 by 21.6 cm)

Executed circa 1940.

PROVENANCE

[with]Midtown Galleries, New York, 1979

John P. Axelrod, Boston, Massachusetts,

until 2004

Private collection, Massachusetts

[with]Brock & Co., Concord, Massachusetts

Private collection

Gift to the present owner from the above

EXHIBITED

New York, DC Moore Gallery, *Paul Cadmus:*

90 Years of Drawing, May-June 1998

\$ 10,000-15,000



20



21

HOWARD NORTON COOK

1901 - 1980

Fog Patterns #2

signed *HOWARD COOK* (lower right); also signed again, titled *Fog Patterns #2* and inscribed *Ranchos de Taos, New Mex.* (on the original backing board)

oil on canvas

32 1/4 by 14 inches (81.9 by 35.6 cm)

PROVENANCE

Acquired by the present owners, 1986

\$ 20,000-30,000

22

JOHN BRADLEY STORRS

1885 - 1956

Studio

signed *-STORRS-* (lower left); also signed *J.S.*, inscribed *CHANTECAILLE* and dated *10-7-49* (on the reverse)

oil on canvas

45 1/2 by 28 3/4 inches (115.6 by 73 cm)

PROVENANCE

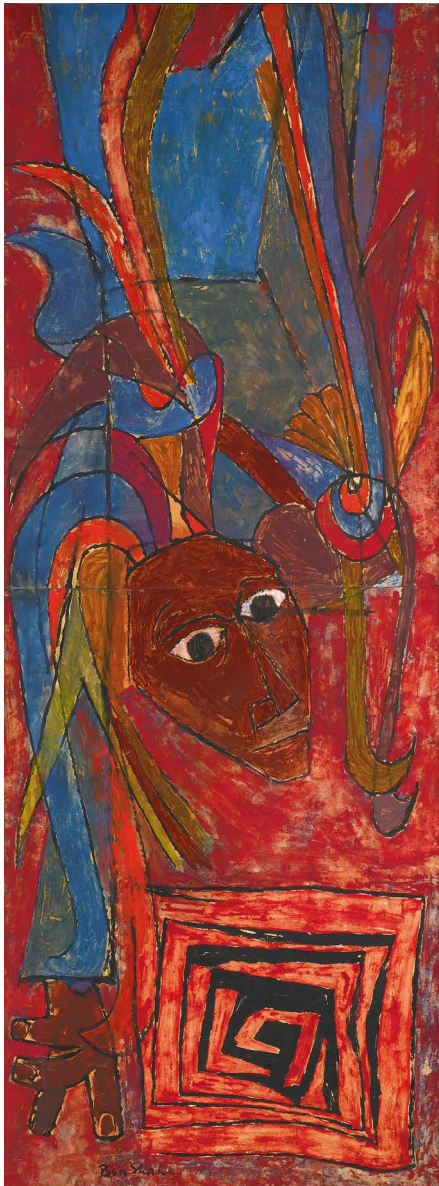
Private collection, Woodberry, Connecticut
By descent to the present owners

EXHIBITED

Washington, D.C., The Corcoran Gallery of Art, *John Storrs Retrospective Exhibition*, May-June 1969

\$ 50,000-70,000





23

23

BEN SHAHN

1898 - 1969

Detail No. 2: Labyrinth

signed *Ben Shahn* (lower left)
tempera on joined paper laid down on
Masonite
60 ½ by 22 ¾ inches (153 by 57.8 cm)

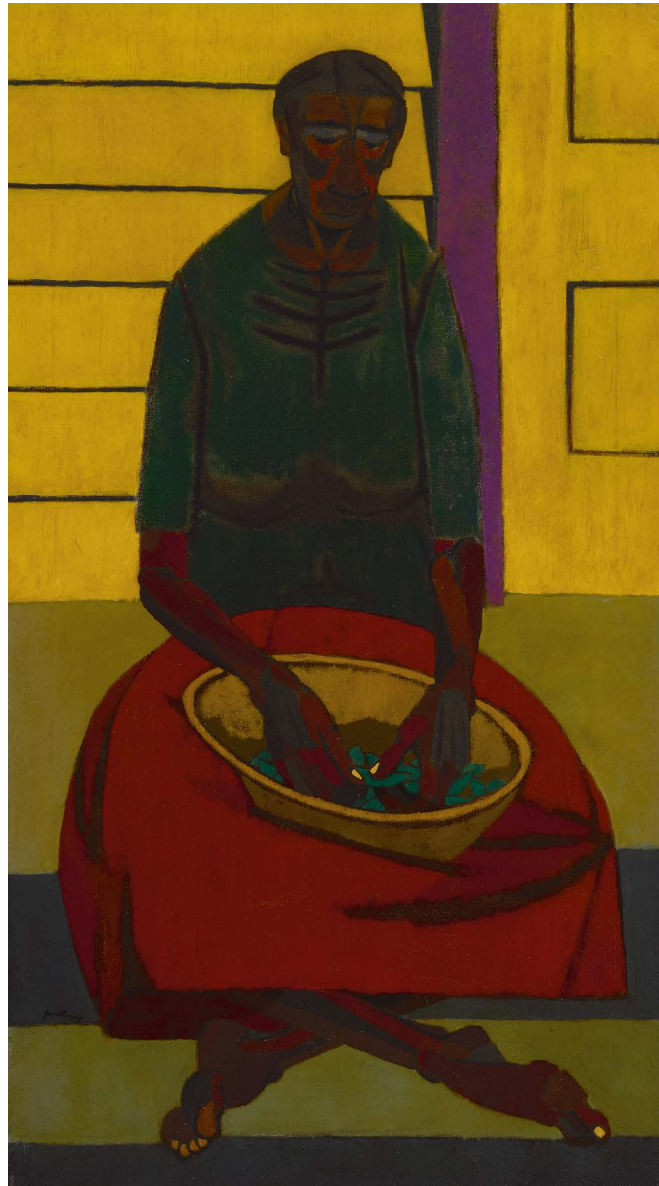
PROVENANCE

The Downtown Gallery, New York
Private collection (sold: Christie's, New York,
May 23, 2001, lot 116)
Acquired by the present owner at the above
sale

EXHIBITED

New York, Owen Gallery, *Modernism: an
American View*, 1994
New York, The Jewish Museum; Allentown
Pennsylvania, Allentown Art Museum;
Detroit, Michigan, Detroit Institute of Arts,
*Common Man, Mythic Vision: The Paintings
of Ben Shahn*, 1998-1999, no. 29, n.p.,
illustrated

\$ 12,000-18,000



24

24

ROBERT GWATHMEY

1903 - 1988

Shelling Peas

signed *Gwathmey* (lower left)
oil on canvas
36 by 20 inches (91.4 by 50.8 cm)
Painted circa 1945.

PROVENANCE

Joseph H. Hirshhorn, New York
Hirshhorn Museum and Sculpture Garden,
Washington, D.C., 1966 (gift from the above;
sold: Sotheby's, New York, September 26,
1990, lot 224)
Private collection, New York
Greenville County Museum of Art, Greenville,
South Carolina, circa 1992
Private collection, New York

EXHIBITED

Philadelphia, Pennsylvania, Pennsylvania
Academy of Fine Arts, *The One Hundred and
Fortieth Annual Exhibition of Painting and
Sculpture*, January-February 1945, no. 23
Greenville, Delaware, Somerville Manning
Gallery, *American and European Masters: Art
of the 19th - 20th Centuries*, April-May 2015

LITERATURE

Charles K. Piehl, "Anonymous Heroines:
Black Women as Heroic Types in Robert
Gwathmey's Art," *Heroines of Popular
Culture*, Bowling Green, Ohio, 1987, fig. 10,
p. 143

\$ 15,000-25,000

25**WILL R. BARNET**

1911 - 2012

The Caller

signed *Will Barnet* and dated '76 (lower
right); also signed again and inscribed *Begun
Spring 1974 - Completed Winter 1976* (on the
stretcher)

oil on canvas

91 1/2 by 31 inches (232.4 by 78.7 cm)

PROVENANCE

Acquired directly from the artist

EXHIBITED

Manchester, New Hampshire, The Currier
Gallery of Art; Minneapolis, Minnesota,
Minneapolis Museum of Art, *Will Barnet:
Paintings, Prints and Drawings*, June
1984-January 1985, no. 80

LITERATURE

Robert Doty, *Will Barnet*, New York, 1984,
p. 97, illustrated

\$ 70,000-100,000





26

26

JOE JONES

1909 - 1963

Railroad Workers

signed *Joe Jones* (lower right)
oil on canvas
20 by 24 inches (50.8 by 61 cm)
Painted in 1940.

PROVENANCE

The artist
Leonard and Ruth Bocour, New York
D. Wigmore Fine Art, New York
Private collection, Miami, Florida
Private collection, New York

EXHIBITED

New York, American Federation of the Arts, *The Bocour Artist Colors Collection*, September 1966-May 1973, no. 23
New York, ACA Galleries, *Social Art in America 1930-1945*, November 1981, no. 32

\$ 12,000-18,000



27

27

ERNEST FIENE

1894 - 1966

Yard Engine

signed *E. Fiene* (lower right)
oil on canvas
24 by 34 inches (61 by 86.4 cm)

PROVENANCE

The artist
Edward Levy, New York
D. Wigmore Fine Art, New York
Private collection, New York

EXHIBITED

New York, Association of American Artists, *Ernest Fiene*, 1936
Pittsburgh, Pennsylvania, First National Bank, *The Industrial Scene*, October 1937
Paris, France, Musée du Jeu de Paume, May-July 1938, no. 58, p. 38

\$ 8,000-12,000

ERNEST FIENE

1894 - 1966

East River Corner

signed *E. Fiene*- (lower left); also signed again and titled *East River Corner* (on the stretcher)

oil on canvas

34 ¼ by 42 inches (86.9 by 106.6 cm)

PROVENANCE

Private collection, New Jersey

Sold: Rose Hill Auction Gallery, Englewood, New Jersey, October 28, 2002, lot 272

Acquired by the present owner at the above sale

\$ 12,000-18,000



28

HENRY KOERNER

1915 - 1991

The Playhouse

signed *Koe* and dated 1959 (lower left); signed and dated again and titled *The Playhouse* (on the upper tacking edge); also titled again (on the reverse)

oil on canvas tacked over Masonite

38 by 42 inches (96.5 by 106.7 cm)

PROVENANCE

Sold: Auction Gallery of the Palm Beaches, West Palm Beach, Florida, November 19, 2012, lot 249

Acquired by the present owner at the above sale

\$ 15,000-25,000



29



30

30

PROPERTY FROM THE ESTATE OF ESTELLE WOLF

GEORGE BENJAMIN LUKS

1867 - 1933

Upper Manhattan

signed *George Luks* (lower left)
oil on canvas
16 by 20 ¼ inches (40.6 by 51.4 cm)
Painted circa 1915.

PROVENANCE

Private collection (acquired directly from the artist)
Sold: Sotheby's, New York, April 17, 1975, lot 85
Private collection, Southwest (acquired from the above sale, sold: Sotheby's, New York, April 20, 1979, lot 106)
Private collection (acquired at the above sale)
[with]Beacon Hill Fine Art, New York
Acquired by the present owner from the above

EXHIBITED

Phoenix, Arizona, Phoenix Art Museum, *The Eight*, April 1977
New York, Owen Gallery, *The Eight*, April-June 1997
New York, Owen Gallery, *George Luks: An Artistic Legacy*, October-December 1997, p. 35

\$ 60,000-80,000

GEORGE WESLEY BELLOWS

1882 - 1925

Afternoon Whitehead

signed *Geo Bellows* (lower right); also inscribed *GEORGE BELLOWS / WHITEHEAD / MONHEGAN. ME.* (on the reverse)
oil on panel
11 by 14 ½ inches (27.9 by 36.8 cm)
Painted in 1911.

This work is included in the online version of the *catalogue raisonné* available at www.hvallison.com and will be included in the publication being prepared by Glenn C. Peck.

PROVENANCE

Dr. John Weichsel, New York
Dr. H.S. Weichsel, New York
Mrs. William H. Bender, Bronxville, New York
(sold: Sotheby's, New York, April 21, 1978, lot 87)
By descent to the present owner

EXHIBITED

Columbus, Ohio, Columbus Museum of Art, 1988 (on loan)

LITERATURE

The artist's record book A, p. 105

\$ 40,000-60,000



31

PROPERTY OF A PRIVATE MIDWESTERN
COLLECTION

ERNEST LAWSON

1873 - 1939

Old Mill, Wilton, Connecticut

signed *E. Lawson.* (lower right)
oil on canvas
24 ¾ by 30 ¼ inches (62.9 by 76.8 cm)

PROVENANCE

Sold: Christie's, New York, May 30, 1986, lot 232
The Crane Collection, Boston, Massachusetts

\$ 20,000-30,000



32



33

33

GEORGE BENJAMIN LUKS

1867 - 1933

Noon Hour, Watts Street

signed *George Luks* (lower right) and titled *Watts Street* (lower left)
watercolor and charcoal on paper
7 ¾ by 10 ¼ inches (19.7 by 26 cm)

PROVENANCE

Kraushaar Galleries, New York
H.V. Allison Galleries, Inc., New York
Sold: Sotheby's, New York, September 23, 1993, lot 223
The Jordan-Volpe Gallery, New York

EXHIBITED

Denver, Colorado, Denver Art Museum,
Auxiliary Exhibition to 'American Impressionism and Realism: The Painting of Modern Life', December 1994-March 1995

\$ 5,000-7,000



34

34

PROPERTY FROM THE ESTATE OF ROBERT PEYSER, NEW YORK

REGINALD MARSH

1898 - 1954

Girl on Carousel

signed *Reginald Marsh* and initialed *R.M.* (lower right)
watercolor and gouache on paper
10 by 8 ¾ inches (25.4 by 22.2 cm)

PROVENANCE

Frank K.M. Rehn Galleries, New York
Acquired by the present owner from the above, 1973

\$ 4,000-6,000

JOHN SLOAN

1871 - 1951

Nude and Windsor Chair

signed *John Sloan* (lower left); also signed again, titled *Nude and Windsor Chair* and dated '29 (on the reverse)
oil on Masonite
24 by 29 ¾ inches (61 by 45.6 cm)

PROVENANCE

Mrs. Arthur Rosenberg
Babcock Galleries, New York
Meredith Long & Company, Houston, Texas
ACA Galleries, New York
Estate of Anton Meisner (sold: Christie's, New York, December 5, 2002, lot 107)
Acquired by the present owner at the above sale

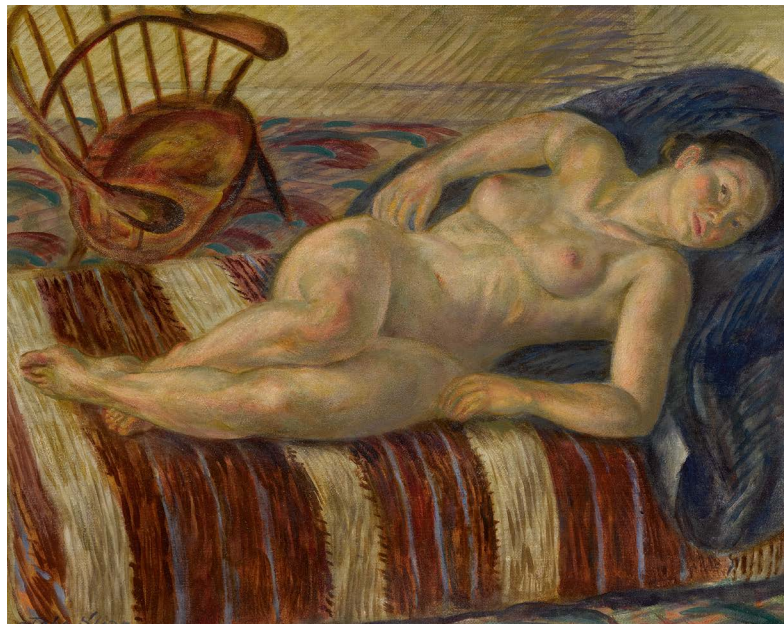
EXHIBITED

New York, Wanamaker Galleries, *John Sloan: Paintings, Etchings and Drawings*, November-December 1939, no. 6
Chicago, Illinois, Goodpseed Hall, University of Chicago, *John Sloan: Contemporary Work in Painting, 1928-1940*, February-March 1942, no. 17
Denver, Colorado, Denver Art Museum, Chappell House, *John Sloan*, May 1942
Santa Fe, New Mexico, Museum of New Mexico, *John Sloan*, August 1942
Albuquerque, New Mexico, La Quinta Gallery, *Paintings by John Sloan of Santa Fe and New York*, September 1942, no. 10
Forth Worth, Texas, Fort Worth Art Association, *John Sloan*, October-November 1942

LITERATURE

Rowland Elzea, *John Sloan's Oil Paintings: A Catalogue Raisonné*, vol. I, Cranbury, New Jersey, 1991, no. 951, pp. 341-42, illustrated

\$ 12,000-18,000



35

REGINALD MARSH

1898 - 1954

New York Harbor

signed *Reginald Marsh* and dated 1935 (lower right)
watercolor and pencil on paper
14 by 20 inches (35.6 by 50.8 cm)

PROVENANCE

Mr. and Mrs. Henry Hope Reed, Sr., New York (acquired directly from the artist)
Private collection (by descent; sold: Sotheby's, New York, March 15, 2000, lot 108)
Acquired by the present owner at the above sale

\$ 5,000-7,000



36



37

JOHN SLOAN

1871 - 1951

Oh Chichernia (Dark Eyes)

signed -*John Sloan* and dated '14

(lower right)

oil on canvas

24 by 20 inches (61 by 50.8 cm)

PROVENANCE

Private collection, *circa* 1942

Baltimore Museum of Art, Baltimore,
Maryland

M. Knoedler & Co., New York

Private collection (acquired from the above;
sold: Sotheby's, New York, October 2, 2015,
lot 37)

Acquired by the present owner at the above
sale

EXHIBITED

Newport, Rhode Island, Art Association of
Newport, *The Second Harrison S. Morris
Memorial Exhibition*, August-September
1967, no. 24

Cincinnati, Ohio, Cincinnati Art Museum,
American Paintings on the Market Today,
April-May 1968, no. 21 (as *Dark Eyes*)

LITERATURE

Bernard B. Perlman, "Oh Chichernia (Dark
Eyes) by John Sloan," *NEWS*, Baltimore
Museum of Art, December 1956, vol. XX,
no. 2, pp. 11-12

Rowland Elzea, *John Sloan's Oil Paintings:
A Catalogue Raisonné*, vol. I, Cranbury,
New Jersey, 1991, no. 244, p. 135, illustrated

\$ 10,000-15,000



HUMAN REFLECTIONS | PROPERTY FROM A
DISTINGUISHED PRIVATE COLLECTION

GEORGE WESLEY BELLOWS

1882 - 1925

Robin, Portrait of Clifton Webb

signed *Geo Bellows* and inscribed *Robin*
(upper left)

oil on canvas

44 ½ by 30 ½ inches (113 by 77.5 cm)

Painted in 1905.

This work is included in the online version
of the *catalogue raisonné* available at
www.hvallison.com and will be included in the
publication being prepared by Glenn C. Peck.

PROVENANCE

Emma S. Bellows (wife of the artist)
[with] H.V. Allison & Co., New York
Twentieth Century Fox Film Studios, 1950
Clifton Webb, 1951 (gift from the above)
Private collection, 1981 (acquired from the
above; sold: Christie's, New York, March 25,
2015, lot 103)
Collisart, Cold Spring, New York
Acquired by the present owner from the
above, 2017

EXHIBITED

Washington, D.C., National Gallery of Art,
George Bellows: A Retrospective Exhibition,
January-February 1957, no. 1, pp. 14, 37,
illustrated

Washington, D.C., National Portrait Gallery,
Portraits by George Bellows, November 4,
1981-January 3, 1982, pp. 26-7, illustrated
Los Angeles, California, Los Angeles County
Museum of Art; New York, Whitney Museum
of American Art; Columbus, Ohio, Columbus
Museum of Art; Dallas, Texas, Amon Carter
Museum, *The Paintings of George Bellows*,
February 1992-May 1993, pp. 11, 175-77,
illustrated fig. 6

\$ 30,000-50,000

GUY CARLETON WIGGINS

1883 - 1962

Winter's Storm on Central Park South

signed *Wiggins N.A.* (lower left); also signed again, dated 1961 and titled *Winter's Storm/on Central Park South*.
(on the reverse)

oil on canvas

28 by 42 inches (71.1 by 106.7 cm)

This work has been authenticated by Guy Arthur Wiggins.
A letter of authenticity, dated November 16, 2007
accompanies this lot.

PROVENANCE

Southwestern collection

Acquired by the present owner from the above

\$ 120,000-180,000





40

40

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

PAUL CORNOYER

1864 - 1923

New York City Scene

signed *Paul Cornoyer* (lower left)

oil on canvas

24 by 18 ¼ inches (61 by 46.2 cm)

PROVENANCE

M. Knoedler & Co., New York

Private collection, New York (sold: Sotheby's, New York, December 2, 1993, lot 104)

Acquired by the present owner at the above sale

EXHIBITED

Peoria, Illinois, Lakeview Center for the Arts and Sciences, *Paul Cornoyer: American Impressionist*, November 1973 - January 1974, no. 37, p. 35, illustrated

\$ 20,000-30,000



41



42

41

CECIL CROSLEY BELL

1906 - 1970

Ice Skaters, Central Park

signed *CECIL C. BELL* (lower right); also bears estate stamps (on the stretcher)
oil on canvas
30 by 40 inches (76.2 by 101.6 cm)
Painted in 1938.

PROVENANCE

The artist
Estate of the above
Agatha Bell (his wife)
Acquired by the present owner from the above

\$ 7,000-10,000

42

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

ERNEST LAWSON

1873 - 1939

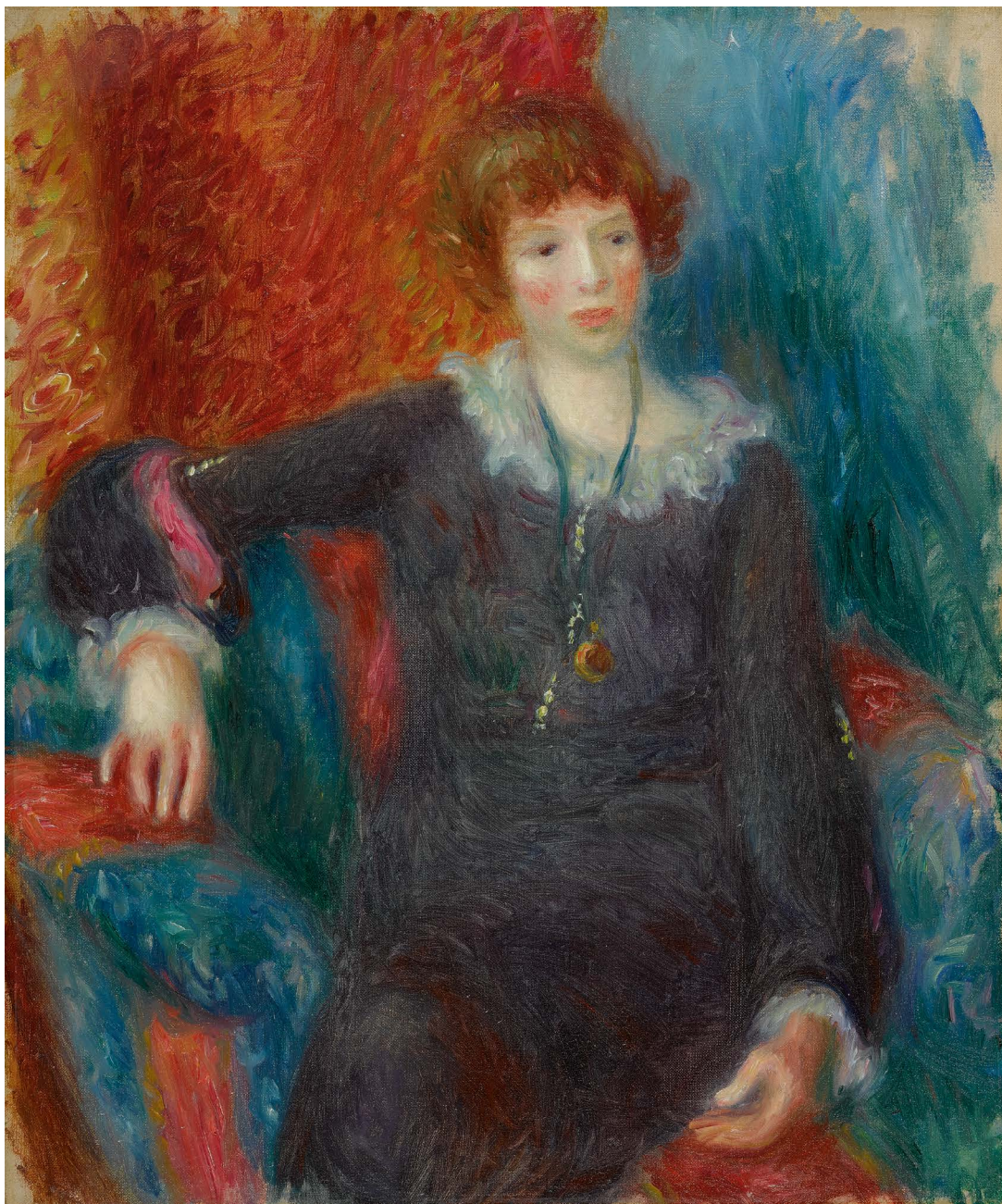
Moret-sur-Loing

signed *E. Lawson* and dated -94 (lower left)
oil on canvas
25 by 30 inches (63.5 by 76.2 cm)

PROVENANCE

East Coast Institutional Collection, 1950
(sold: Sotheby's, New York, November 29, 1990, lot 45)
Acquired by the present owner at the above sale

\$ 40,000-60,000



43

43

WILLIAM JAMES GLACKENS

1870 - 1938

Woman with Watch

signed *W. GLACKENS* and titled *Woman with Watch* (on an original label affixed to the backing board)
oil on canvas
24 by 20 inches (61 by 50.8 cm)
Painted *circa* 1914.

PROVENANCE

The artist
Estate of the above
Kraushaar Galleries, New York
Acquired by the present owner from the
above, 1990

\$ 40,000-60,000

LOUIS RITMAN

1889 - 1963

Summer Day

signed *L. RITMAN* (lower left)

oil on canvas

39 ¼ by 39 ¼ inches (99.7 by 99.7 cm)

PROVENANCE

Ontario East Gallery, Chicago, Illinois

John and Dorothy Wall, Chicago, Illinois

By descent to the present owner

\$ 25,000-35,000



44

SOLD FOR THE BENEFIT OF THE MUSEUM OF FINE
ARTS, BOSTON

EDWARD HENRY POTTHAST

1857 - 1927

A Midsummer Night, Cambridge

signed *E Potthast* (lower right)

oil on canvas

30 by 30 inches (76.2 by 76.2 cm)

PROVENANCE

Chapellier Galleries, New York, by 1969

Mrs. Catherine Auchincloss, New York

By bequest to the present owner from the
above

EXHIBITED

New York, Chapellier Galleries, *Edward Henry
Potthast: 1857 to 1927*, January-February
1969, no. 29, n.p., illustrated

\$ 40,000-60,000



45



46

46

HARRIET WHITNEY FRISHMUTH

1880 - 1980

Crest of the Wave

inscribed *HARRIET WHITNEY FRISHMUTH © 1925* (on the base) and stamped *Gorham Co. Founders/QFHL* (along the base)
bronze with greenish-brown patina
height: 21 inches (53.3 cm) on a ½ inch (1.27 cm) marble base

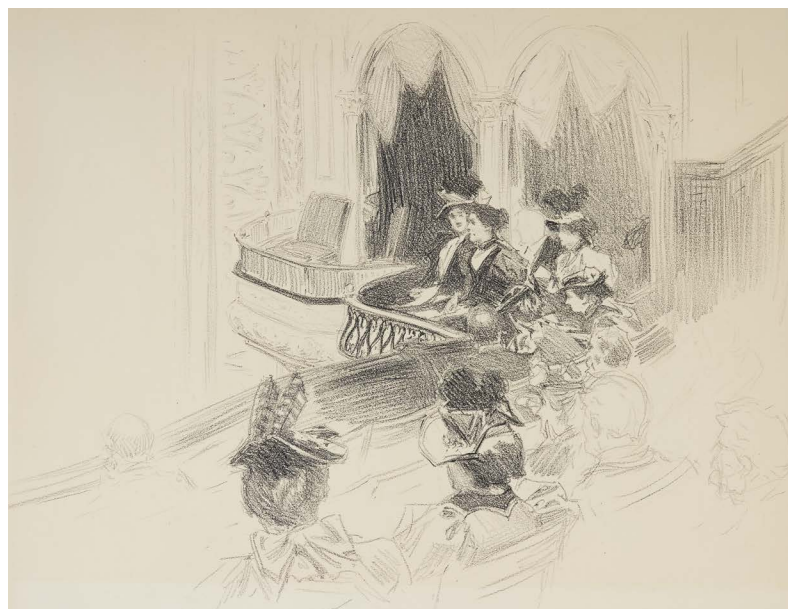
PROVENANCE

Private collection, New York
By descent to the present owner

LITERATURE

Charles N. Aronson, *Sculptured Hyacinths*, New York, 1973, pp. 158-162, illustration of another example
Janis Conner, Frank Hohmann, Leah Rosenblatt Lehmbeck, Thayer Tolles, *et al.*, *Captured Motion: The Sculpture of Harriet Whitney Frishmuth, A Catalogue of Works*, New York, 2006, no. 1925:5, pp. 27, 48, 79-80, 85-6, 90-1, 97, 102-03, 178-79, 250, 277, another example illustrated

\$ 15,000-25,000



47

47

EDWARD HENRY POTTHAST

1857 - 1927

Theatre Scene

inscribed *This drawing is by my/Great Uncle/Edward H. Potthast/Louise Potthast Weidman* (on the reverse)
charcoal on paper
20 ½ by 27 inches (52.1 by 68.6 cm)

PROVENANCE

Louise Potthast-Weidman (great-niece of the artist), Cincinnati, Ohio
Ira Spanierman, New York
Rita and Daniel Fraad, New York (acquired from the above, 1967; sold: Sotheby's, New York, December 1, 2004, lot 76)
Acquired by the present owner at the above sale

\$ 8,000-12,000



48

48

EVERETT SHINN

1876 - 1953

The Ballet Rehearsal

signed *Everett Shinn* and dated 1948 (lower right; also signed again and titled *The Ballet Rehearsal* (on an original label affixed to the reverse)

oil on board

15 ¼ by 21 ¾ inches (38.7 by 55.3 cm)

PROVENANCE

Sold: Doyle, New York, October 24, 1984, lot 102

Acquired by the present owner at the above sale

\$ 80,000-120,000

41



49

49

PROPERTY FROM THE ESTATE OF ESTELLE WOLF

WILLIAM LAMB PICKNELL

1854 - 1897

Late Afternoon, Moret

signed Wm. L. Picknell/ (lower right)

oil on canvas

35 1/2 by 29 1/2 inches (90.2 by 74.9 cm)

PROVENANCE

Ella and William Newton Hartshorn (the
artist's first cousin and her husband)

Elizabeth Hartshorn (second wife of the
above)

Bradford Burnham

By descent

Debra Force Fine Art, New York

EXHIBITED

Boston, Massachusetts, Museum of Fine

Arts, *Paintings by William L. Picknell*,

February-March 1898

\$ 20,000-30,000



50

50

ANNA VAUGHAN HYATT HUNTINGTON

1876-1973

Two Swans

inscribed ©/1934/Anna Hyatt Huntington

(on the base) and stamped E. GARGANI. FDRY.

(along the base)

bronze with brown patina

height: 12 1/4 inches (31.1 cm)

PROVENANCE

Acquired by the present owner, 1980s

LITERATURE

Exhibition of Sculpture by Anna Hyatt

Huntington, Los Angeles, California, 1937,

no. 26, n.p., illustration of another example

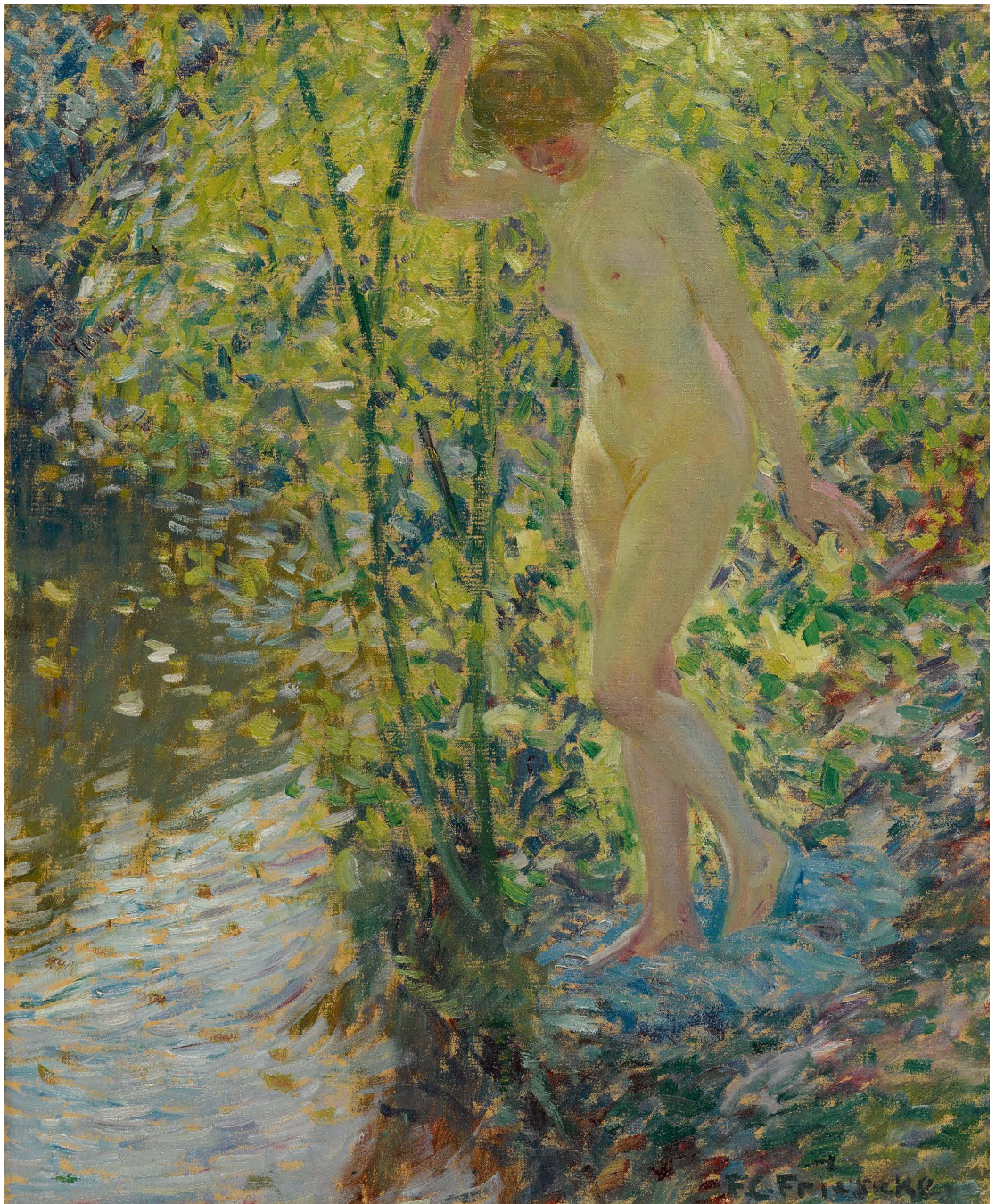
American Sculptors Series: Anna Hyatt

Huntington, New York, 1947, p. 43, illustration
of another example

Emile Schaub-Koch, *Hindu Art and the Art
of Anna Hyatt Huntington*, Lisbon, Portugal,

1958, no. 114, n.p., illustration of another
example

\$ 6,000-8,000



51

51

FREDERICK CARL FRIESEKE

1874 - 1939

Autumn

signed *F.C. Frieseke* (lower right); also titled
Autumn (on a label affixed to the stretcher)
oil on canvas
24 by 19 ¾ inches (61 by 50.2 cm)

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

PROVENANCE

Private collection, Washington, D.C.
Sold: Doyle, New York, May 25, 2011, lot 190
Acquired by the present owner at the above sale

\$ 50,000-70,000

CHILDE HASSAM

1859 - 1935

Bouquet of Oaks

signed '*Childe Hassam* and dated 1907 (lower right); also signed with initials *CH* and dated again (on the reverse prior to lining)

oil on canvas

20 by 24 inches (50.8 by 61 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

Private collection, New York

Hirschl & Adler Galleries, New York

Private collection, 1962 (acquired from the above)

By descent to the present owner

Painted in 1907, *Bouquet of Oaks* elegantly illustrates Childe Hassam's technique at the turn-of-the-century in which he favored impressionistic brushstrokes of subtle tonal variations over perspective and line. As Jay Cantor notes, the artist's "increasing attention to surface qualities and expressive content became the vehicle for Hassam's transition from nineteenth- to twentieth-century modernism, and it is evident in both the style and choice of subjects that he made after the turn of the century" ("*Hassam's Twentieth Century Work*," *Childe Hassam, Impressionist*, New York, 1999, p. 78). By this time, Hassam was growing increasingly tired of the bustling pace of the city, even stating "I don't know that I wish a very large dose of New York for any of my friends" (Ulrich Hiesinger, *Childe Hassam*, New York, 1994, p. 131). Instead, he spent much of the year traveling between the New England artistic communities of Gloucester, Isle of Shoals, New London and Old Lyme. These locales lent themselves to Hassam's increased sensitivity to the effects of light and changes in atmosphere. Many of his paintings of this period are landscapes set in and around New England, including *Bouquet of Oaks* which depicts the Connecticut countryside.

\$ 70,000-100,000





53

CARL PAUL JENNEWEIN

1890 - 1978

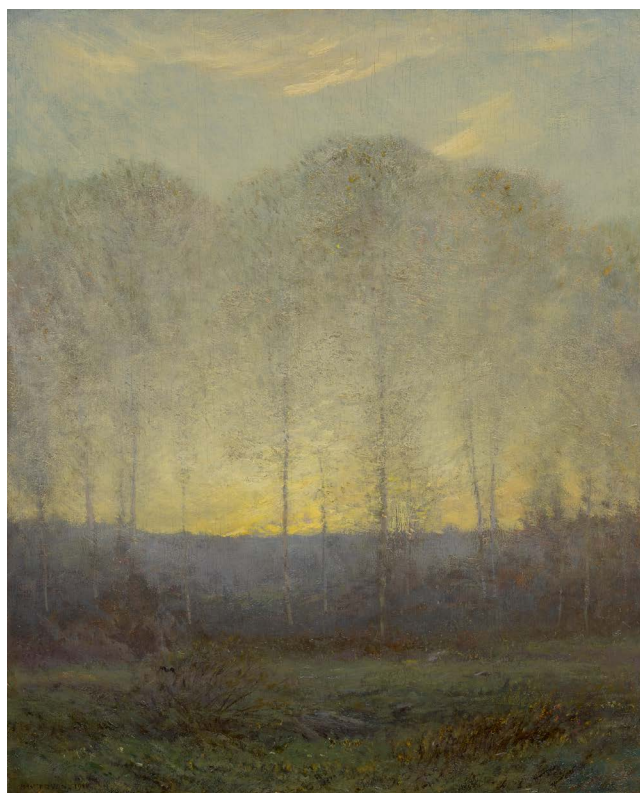
Over the Waves

inscribed *C.P. JENNEWEIN* (on the base)
bronze with brown patina
height: 12 ¼ inches (31.1 cm)

PROVENANCE

Private collection, New York
Estate of the above
Acquired by the present owner from the
above

\$ 8,000-12,000



54

PROPERTY OF A PRIVATE MIDWESTERN
COLLECTION

DWIGHT WILLIAM TRYON

1849 - 1925

Sunrise

signed *DW TRYON.* and dated *1916*
(lower left)
oil on panel
22 by 18 inches (55.9 by 45.7 cm)

PROVENANCE

The Connecticut Gallery, Marlborough,
Connecticut

\$ 6,000-8,000



55

55

LILLA CABOT PERRY

1848 - 1933

Reading

signed *L. C. Perry* (lower left)

oil on canvas

45 ¾ by 32 inches (116.2 by 81.3 cm)

PROVENANCE

Estate of the artist

[with] Hirsch & Adler Galleries, New York

Santa Fe East Galleries, Santa Fe, New

Mexico, 1986 (acquired from the above)

Private collection (sold: Sotheby's, New York,
December 4, 1986, lot 175)

Private collection, Denver, Colorado
(acquired at the above sale)

Private collection (by descent; sold:

Christie's, New York, May 16, 2012, lot 30)

Acquired by the present owners at the above
sale

EXHIBITED

Stamford, Connecticut, Whitney Museum of
American Art, Fairfield County, *The Feminine
Gaze: Women Depicted by Women, 1900-
1930*, September-October 1984, pp. 1, 15,
illustrated

\$ 50,000-70,000

47



56

56

GEORGE HITCHCOCK

1850 - 1913

The Wayfarers

signed G. HITCHCOCK (lower left)

oil on canvas

43 1/4 by 35 inches (109.9 by 88.9 cm)

Painted circa 1890.

PROVENANCE

Private collection, Connecticut, until 2000

Leicester Galleries, London

Acquired by the present owner from the
above

\$ 50,000-70,000

57

PROPERTY FROM THE ESTATE OF ESTELLE WOLF

EMIL CARLSEN

1853 - 1932

The Old Mill

signed *Emil Carlsen* (lower left)
oil on canvas
21 by 23 inches (53.3 by 58.4 cm)
Painted circa 1885.

PROVENANCE

The Jordan-Volpe Gallery, New York

\$ 25,000-35,000



57

58

PROPERTY OF A PRIVATE MIDWESTERN
COLLECTION

BRUCE CRANE

1857 - 1937

Springtime, Long Island

signed *BRUCE CRANE/N.Y.* (lower left)
oil on canvas laid down on board
21 3/4 by 38 inches (55.2 by 96.5 cm)
Painted in 1881.

PROVENANCE

The Crane Collection, Boston,
Massachusetts

\$ 8,000-12,000



58



59 (ONE OF FOUR)

59

JOHN LA FARGE

1835 - 1910

Architectural Studies (a Group of 4 Works)

each: watercolor and pencil on paper
the largest: 11 by 7 inches (27.9 by 17.8 cm)
each: Executed *circa* 1883

PROVENANCE

Thomas Wright, Upper Montclair, New Jersey
Private collection, Upper Montclair, New Jersey, 1918 (by descent)
Charles Hunter, Upper Montclair, New Jersey, 1973
Zecca Gallery, Montclair, New Jersey
(acquired from the above)

Please note that images of all four works appear in the online catalogue at sothebys.com/americanart

\$ 8,000-12,000



60

□ 60

PROPERTY OF A PRIVATE MIDWESTERN
COLLECTION

FIDELIA BRIDGES

1834 - 1923

Chickadee

signed *F. Bridges* and dated 1873 (lower right)
gouache and watercolor on tan paper
14 by 10 inches (35.6 by 25.4 cm)

PROVENANCE

The Connecticut Gallery, Marlborough,
Connecticut

EXHIBITED

Marlborough, Connecticut, The Connecticut
Gallery, *Fidelia Bridges*, October-December
1986, no. 55

\$ 1,000-1,500

PROPERTY OF A PRIVATE MIDWESTERN
COLLECTION

JOHN HENRY TWACHTMAN

1853 - 1902

Landscape with Stream

signed *J.H. Twachtman*- (lower left)
pastel and pencil on tan paper
13 ¼ by 10 ¼ inches (33.7 by 26 cm)

This painting will be included in the forthcoming *catalogue raisonné* of the work of John Henry Twachtman by Lisa N. Peters, Ph.D. and Ira Spanierman.

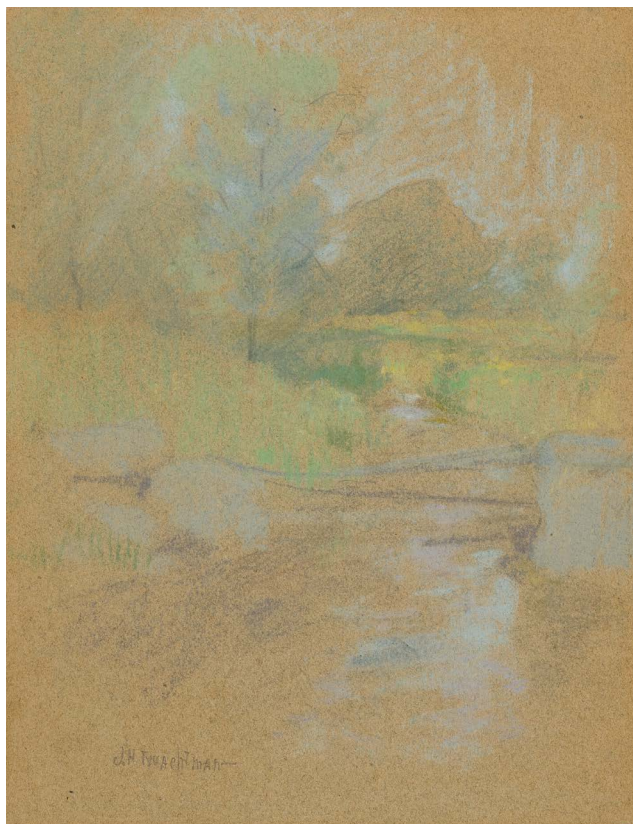
PROVENANCE

Sold: Christie's, New York, September 27, 1985, lot 194
Spanierman Gallery, New York
The Connecticut Gallery, Marlborough, Connecticut, 1986

LITERATURE

Lisa N. Peters, *John Twachtman (1853-1902) and the American Scene in the Late Nineteenth Century: The Frontier withing the Terrain of the Familiar*, Ph.D. dissertation, City University of New York, 1995, vol. I & II, p. 273, illustrated p. 827

\$ 8,000-12,000



61

FRANK WESTON BENSON

1862 - 1951

Sea Gulls

signed *F.W. Benson* and dated '25 (lower left)
watercolor and pencil on paper
16 ½ by 21 ¼ inches (41.9 by 54 cm)

Benson scholar, Faith Andrews Bedford, assisted in the preparation of this catalogue entry.

PROVENANCE

The Guild of Boston Artists, Boston, Massachusetts
Ralph King, 1925 (acquired from the above)
By descent to the present owner (his great-granddaughter)

EXHIBITED

Cleveland, Ohio, Cleveland Museum of Art, n.d.

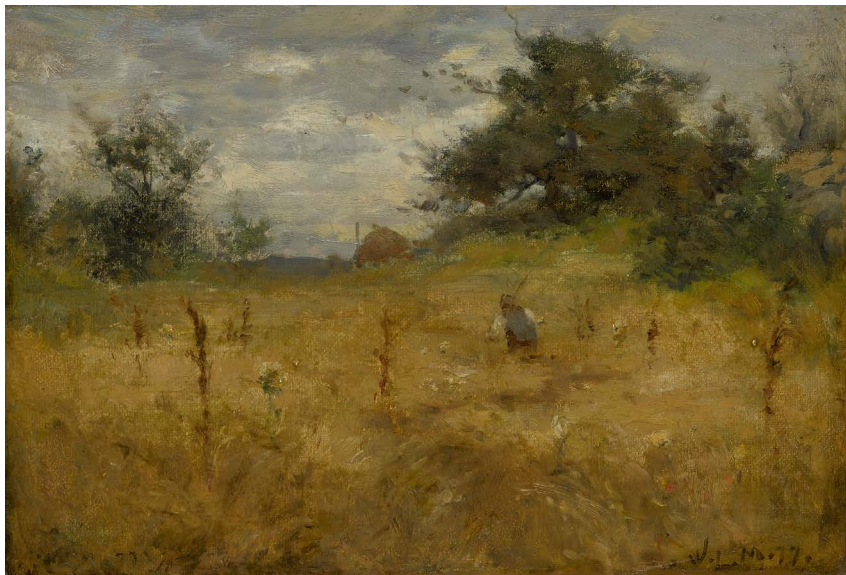
LITERATURE

Sylvia P. Benson, *List of Frank Benson's Watercolors*, no. 263, n.p.

\$ 15,000-25,000



62



63

63

PROPERTY OF A PRIVATE MIDWESTERN
COLLECTION

WILLARD LEROY METCALF

1858 - 1925

Grain Field

signed *W.L.M.* and dated 77. (lower right);
signed and dated indistinctly again (lower
left); also signed and dated again (on the
reverse prior to lining)

oil on canvas

7 by 10 inches (17.8 by 25.4 cm)

This work will be included in the forthcoming
catalogue raisonné being coordinated by Betty
Krulik and the Willard Leroy Metcalf Catalogue
Raisonné Project, Inc.

PROVENANCE

E.S. Chapin Jr.

Florence Lewison Gallery, New York

The Crane Collection, Boston,

Massachusetts

Acquired by the present owner from the
above

\$ 6,000-8,000



64

□ 64

PROPERTY OF A PRIVATE MIDWESTERN
COLLECTION

WILSON HENRY IRVINE

1869 - 1936

Mountain Landscape

signed *Irvine* (lower left)

oil on canvas

24 by 27 inches (61 by 69.6 cm)

\$ 4,000-6,000



65

65

WILLIAM MERRITT CHASE

1849 - 1916

Portrait of a Spanish Girl

signed *Chase* and dated *Madrid/1905*.

(center right)

oil on canvas

24 by 20 inches (61 by 50.8 cm)

This painting is included in Ronald G. Pisano's *The Complete Catalogue of Known and Documented Work by William Merritt Chase (1849-1916)*, catalogue no. FAA.77, and filed in the Pisano/Chase *Catalogue Raisonné* records, at the Kellen Archives, The New School, New York.

PROVENANCE

Private collection, United Kingdom, circa 1950s

Private collection (by descent)

Acquired by the present owner from the above, 2017

\$ 60,000-80,000



66

66

JOSEPH CHRISTIAN LEYENDECKER

1874 - 1951

Mortman

signed *JCLeyendecker* (lower right)
oil on canvas
28 by 22 inches (71.1 by 55.9 cm)

PROVENANCE

The artist
Estate of the above
Private collection, 1951 (acquired from the above)
By descent to the present owner

\$ 25,000-35,000



67

67

JOSEPH CHRISTIAN LEYENDECKER

1874 - 1951

Study for 'The Saturday Evening Post' Cover

oil and pencil on canvas
18 by 14 1/8 inches (45.7 by 35.9 cm)
Painted *circa* 1930.

PROVENANCE

Ernest Troeger, New York, *circa* 1932
(acquired from the artist)
By descent to the present owners

The present work is a study for the November 22, 1930 cover illustration of *The Saturday Evening Post*.

\$ 8,000-12,000



68

68

COLLECTION OF DAVID SAUNDERS

JOSEPH CHRISTIAN LEYENDECKER

1874 - 1951

Thanksgiving (Peeling Apples)

signed with initials JLC (lower right)
oil and pencil on canvas
26 by 21 inches (66 by 55.3 cm)
Painted in 1925.

PROVENANCE

Estate of the artist
Private collection, 1952 (acquired from the
above)
By descent to the present owner

LITERATURE

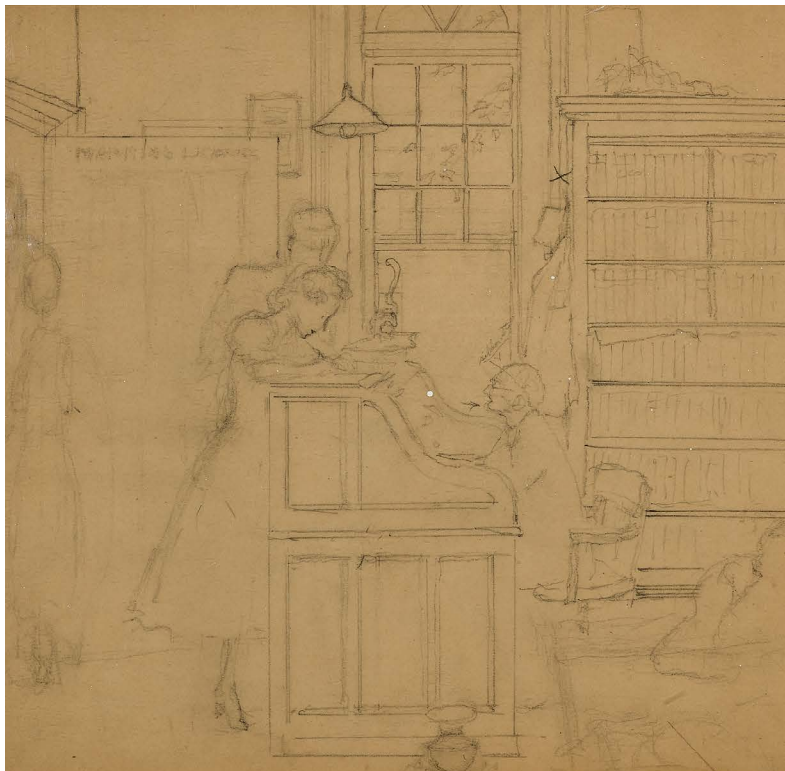
The Saturday Evening Post, November 28,
1925, cover illustration (© SEPS licensed by
Curtis Licensing, Indianapolis, IN. All rights
reserved.)
Michael Schau, *J.C. Leyendecker*, New York,
1974, illustrated p. 190
Jan Cohn, *Covers of "The Saturday Evening
Post." Seventy Years of Outstanding*

Illustration from America's Favorite Magazine,
New York, 1995, illustrated p. 114
Laurence S. Cutler and Judy Goffman Cutler,
J.C. Leyendecker: American Imagist, New
York, 2008, illustrated p. 142

Please note this lot is accompanied by a
copy of the November 28, 1925 issue of *The
Saturday Evening Post*, for which the present
work served as the cover illustration.

\$ 50,000-70,000

55



69

69

PROPERTY FROM A COLLECTION OF AMERICAN ILLUSTRATION

NORMAN ROCKWELL

1894 - 1978

Study for 'The Marriage License'

pencil on paper laid down on board
12 1/2 by 13 1/4 inches (31.8 by 34 cm)
Executed circa 1955.

PROVENANCE

American Illustrators Gallery, New York
S. Hallock du Pont, Jr., Florida, 1975
(acquired from the above)
By descent to the present owner

LITERATURE

Norman Rockwell, *The Norman Rockwell Album*, Garden City, New York, 1961, illustrated p. 148
Laurie Norton Moffatt, *Norman Rockwell: A Definitive Catalogue*, vol. I, Stockbridge, Massachusetts, 1986, no. C475d, illustrated p. 207

Please note this lot is framed with a cover of the June 11, 1955 issue of *The Saturday Evening Post*, which illustrates the painting for which the present work is a study.

\$ 20,000-30,000



70

70

NORMAN ROCKWELL

1894 - 1978

Portrait of Dr. Jefferson Joseph Citron, DDS

signed *Norman/Rockwell* (lower right)
oil on board
11 1/2 by 8 inches (29.2 by 20.3 cm)
Painted in 1918.

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

PROVENANCE

By descent in the family of the sitter

Dr. Jefferson Joseph Citron, DDS served as a Lieutenant Commander in the US Navy during World War I.

\$ 20,000-30,000

TOM LOVELL

1909 - 1997

Engagement

signed *Tom/Lovell* and dated *41* (lower right)
oil on canvas
26 by 35 inches (66 by 88.9 cm)

PROVENANCE

Private collection, New York
By descent to the present owner

\$ 15,000-25,000



71

LUDWIG BEMELMANS

1898 - 1962

Sketches for Madeline in London

signed *Bemelmans* and numbered *15* with a Bemelmans Madeline stamp (lower center)
and titled *Sketches for Madeline in London* (lower right)
watercolor and ink on paper
17 3/4 by 19 1/2 inches (45.1 by 49.5 cm)

PROVENANCE

Private collection, New York
By descent to the present owner

\$ 5,000-7,000



72

PROPERTY FROM A COLLECTION OF AMERICAN ILLUSTRATION

JESSIE WILLCOX SMITH

1863 - 1935

Shh...Baby Sleeping

signed *JESSIE WILLCOX SMITH*. (lower left)

mixed media on board

15 ½ by 16 inches (39.4 by 41 cm)

Painted *circa* 1932.

PROVENANCE

S. Hallock du Pont, Jr., Florida, 1975

By descent to the present owner

LITERATURE

Good Housekeeping, April 1932, cover illustration

S. Michael Schnessel, *Jessie Willcox Smith*, New York, 1977, fig. 6, illustrated p. 15 (incorrectly cited as published June 1925)

Edward D. Nudelman, *Jessie Willcox Smith: A Bibliography*, Gretna, Louisiana, 1989, p. 150

\$ 80,000-120,000





74

74

EVERETT SHINN

1876 - 1953

By the Fire

signed *E. SHINN* and dated 1906 (lower left)
charcoal on paper

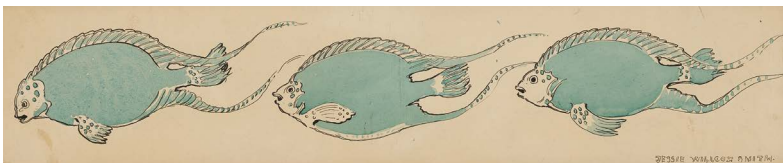
13 ¼ by 10 ½ inches (33.7 by 26.7 cm)

PROVENANCE

Sold: Sotheby's, New York, December 19, 2003, lot 1003

Acquired by the present owner at the above sale

\$ 6,000-8,000



75 (TWO OF FIVE)

75

PROPERTY FROM A COLLECTION OF AMERICAN ILLUSTRATION

JESSIE WILLCOX SMITH

1863 - 1935

The Water-Babies (A Group of Five Works)

each: signed *Jessie Willcox Smith* (lower right); one also inscribed *Signed for-/Thomas Oakley/CHRISTMAS-1919* (lower right)

each: ink and watercolor on paper
the largest: 8 ¼ by 21 inches (22 by 53 cm)

PROVENANCE

Frank E. Fowler, Lookout Mountain, Tennessee

S. Hallock du Pont, Jr., Florida, 1975

(acquired from the above)

By descent to the present owner

LITERATURE

Charles Kingsley, *The Water-Babies*, New York, 1916, illustrated

Edward D. Nudelman, *Jessie Willcox Smith: A Bibliography*, Gretna, Louisiana, 1989, nos. A45, A45.1, A46, pp. 71-72, 74

Please note that images of all five works appear in the online catalogue at sothebys.com/americanart

\$ 7,000-10,000



76

76

JESSIE WILLCOX SMITH

1863 - 1935

Bob, King of the Fortunate Isle

signed JESSIE WILLCOX SMITH. (lower right)
mixed media on board
22 by 16 inches (55.9 by 40.6 cm)
Executed by 1928.

PROVENANCE

Annie W. Franchot, Olean, New York, 1928
By descent to the present owner

LITERATURE

Annie W. Franchot, *Bob, King of the Fortunate Isle*, New York, 1928, frontispiece illustration
Edward D. Nudelman, *Jessie Willcox Smith: A Bibliography*, Gretna, Louisiana, 1989, no. A69, p. 101, illustrated

This work is accompanied by a first edition of Anne W. Franchot's *Bob, King of the Fortunate Isle*.

\$ 30,000-50,000

ANDREW WYETH

1917 - 2009

Cordwood

signed *Andrew Wyeth* (lower right)
watercolor on paper
20 by 28 inches (50.8 by 71.1 cm)
Executed in 1968.

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

PROVENANCE

Private collection, Washington, D.C.
Dr. and Mrs. Samuel Thomas
Church of the Resurrection, New York, *circa* 1974 (gift of the above)
Acquired by the present owner from the above

EXHIBITED

New York, The Metropolitan Museum of Art, *Two Worlds of Andrew Wyeth: Kuerners and Olsons*, October 1976-February 1977, no. 37, p. 189, illustrated

LITERATURE

Betsy James Wyeth, *Wyeth at Kuerners*, Boston, Massachusetts, 1976, p. 196, illustrated

Throughout his career Andrew Wyeth maintained a close relationship with his neighbors, particularly Karl Kuerner, who served as a surrogate father to Wyeth after the untimely death of his father N.C. in 1945. The Kuerner Farm, located approximately one mile from the artist's home in Chadds Ford, Pennsylvania, was the subject of numerous works by the artist over a period of seven decades. In *Cordwood*, Wyeth depicts recently chopped firewood ready to be stacked inside the shed on the Kuerner Farm.

\$ 200,000-300,000

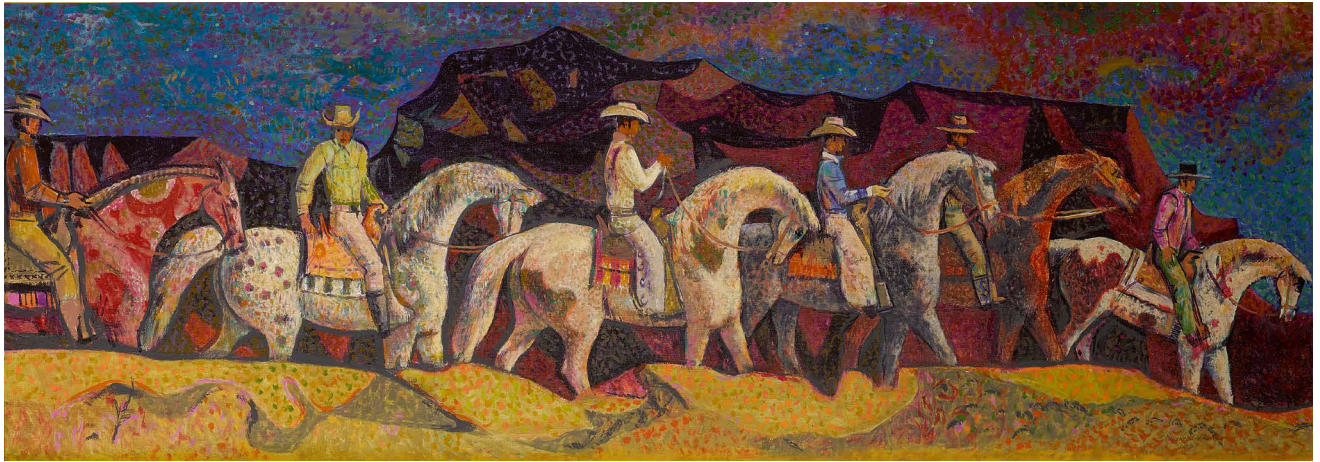




78



79



80

78

HARVEY T. DUNN

1884 - 1952

Untitled (Rider on Horseback)

signed *H.T. Dunn* and dated 10 (center left)
oil on canvas
21 by 33 inches (53.3 by 83.8 cm)

\$ 15,000-25,000

79

WILLIAM HENRY DETHLEF KOERNER

1878 - 1938

Buckskin and Foofaraw

signed *W.H.D./Koerner* and dated 1931
(lower left)
oil on canvas
24 by 44 ½ inches (61 by 113 cm)

The present work appeared in the February 13, 1932 issue of *The Saturday Evening Post*, accompanying a short story by Steward Edward White titled "Ranchero."

PROVENANCE

The artist
By descent (sold: Sotheby's New York, April 23, 2015, lot 158)
Acquired by the present owner at the above sale

EXHIBITED

Fort Worth, Amon Carter Museum, 1994

LITERATURE

The Saturday Evening Post, February 13, 1932, illustrated

\$ 25,000-35,000

80

MILLARD SHEETS

1907 - 1989

Cowboys

signed *Millard Sheets* and dated 1967
(lower right)
oil on canvas mounted on panel
37 by 103 inches (94 by 261.2 cm)

PROVENANCE

Travis Savings and Loan, San Antonio, Texas, 1967

Acquired by the present owner from the above, 2011

Millard Sheets designed the Travis Savings and Loan Association building in San Antonio, Texas in 1967. The series of murals and paintings he installed, including *Cowboys*, remained in the building until it was sold in 2011.

\$ 30,000-50,000

PAUL MANSHIP

1885 - 1966

Indian Hunter

inscribed *Paul Manship./© 1914* (on the base) and inscribed *ROMAN BRONZE WORK N.Y.* (along the base)
bronze with brown patina
height: 12 ¾ inches (32.4 cm)

PROVENANCE

Private collection, 1980s
Gift to the present owner from the above

LITERATURE

Paul Vitry, *Paul Manship, Sculpteur Americain*, 1927, p. 38, pls. 31-32, illustration of another example
A.E. Gardner, *American Sculpture: A Catalogue of the Collection of The Metropolitan Museum of Art*, New York, 1965, p. 151, no. 48.149.28, illustration of another example
John Manship, "Paul Manship: A Biographical Sketch," *Paul Manship: Changing Taste in America*, Saint Paul, Minnesota, 1985, illustration of another example p. 136
Harry Rand, *Paul Manship*, Washington, D.C., 1989, pp. 36, 40, illustration of another example
John Manship, *Paul Manship*, New York, 1989, pp. 55, 67
J. Conner and J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works, 1893-1939*, Austin, Texas, 1989, pp. 135, 138-39, illustration of another example
Susan Rather, *Archaism, Modernism, and the Art of Paul Manship*, Austin, Texas, 1993, illustration of another example p. 105
Gerald Peters, *Paul Manship and His Circle*, New York, 2006, illustration of another example p. 14

\$ 150,000-250,000

Recognized as an emergent talent at the age of 23, Paul Manship was awarded a three year fellowship at the American Academy in Rome in 1909. While there, he developed an appreciation for Archaic Greek Art, defined by its naturalistic style, which reflected influences from Egypt and India. Drawing on this tradition, Manship translated the Greek aesthetic into a unique vision that bridges the gap between the traditional and modern. The artist's primary concern lay in the purity of form, where each element was considered and perfected to achieve a manifestation that was distinctly naturalistic, yet simplified and contemporary.

Modeled and cast in 1914, *Indian Hunter* is a beautiful example of Manship's talent of rendering human form in a fashion that is simultaneously classical and modern. Manship created *Indian Hunter* as a companion piece to *Pronghorn Antelope* (Fig. 1) and initially designed the two sculptures as a pair for two pedestals that flanked the mantelpiece in his New York apartment. *Indian Hunter* and *Pronghorn Antelope* depict Manship's unique interpretation of the third labor (The Cerynian Hind) of Herakles, or Hercules, as told through Greek mythology. He emphasizes the power of the flowing line both with the figure, recast as a Native American, and the animal, recast as an antelope. Small-scale statuettes such as these were popular for interior decoration, and the pair became one of Manship's most commercial designs.

Indian Hunter and *Pronghorn Antelope* were cast in an edition of fifteen. At least eleven of the editions are in museum collections, including the Smithsonian American Art Museum, Washington, D.C., The Art Institute of Chicago, Chicago Illinois, and the Metropolitan Museum of Art, New York.



Fig. 1 Paul Manship, *Indian Hunter* and *Pronghorn Antelope*, 1914





82



83



84

82

ALBERT BIERSTADT

1830 - 1902

Butterfly

signed *Albert Bierstadt* and inscribed
(lower right)
oil and pencil on paper laid down on board
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

83

PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

EDWARD BOREIN

1872 - 1945

Bell Mare

signed *EDWARD BOREIN*. (lower right)
watercolor on paper
10 ¾ by 15 ¼ inches (27.3 by 38.7 cm)

PROVENANCE

Sold: Coeur d'Alene, Reno, Nevada, July 29,
2000, lot 46
Acquired by the present owner at the above
sale

\$ 12,000-18,000

84

OGDEN MINTON PLEISSNER

1905 - 1983

Curtis Pool, St. John River

signed *Pleissner* (lower left)
watercolor on paper
19 ½ by 29 ½ inches (49.5 by 74.9 cm)

PROVENANCE

R.M. Thune & Co., New York
Acquired by the present owner from the
above, 1986

\$ 25,000-35,000



85

85

PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

EDGAR ALWIN PAYNE

1882 - 1947

Adriatic Fishing Boats

signed *Edgar Payne* (lower left)

oil on canvas

24 by 28 inches (60.9 by 71.1 cm)

PROVENANCE

Private collection, Naples, Florida (sold:

Butterfield & Butterfield, Los Angeles,

California, December 13, 1994, lot 964)

Acquired by the present owner from the
above

\$ 15,000-25,000



86

86

PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

EDGAR ALWIN PAYNE

1882 - 1947

The Miner Peaks at Iceberg Lake

signed *EDGAR PAYNE* (lower right) also titled
The Miner Peaks at Iceberg Lake (on the
reverse)

oil on canvas

20 by 24 inches (50.8 by 60.9 cm)

PROVENANCE

Private collection (sold: Butterfield &

Butterfield, Los Angeles, California, March 7,
1993, lot 139)

Maxwell Galleries, San Francisco, California

Acquired by the present owner from the
above, 1999

\$ 15,000-25,000



87

87

WILLIAM WENDT

1865 - 1946

Spring

signed *William Wendt* and dated 1916 (lower right); also signed and titled *Spring* (on an original label affixed to the reverse)
oil on canvas
40 by 49 $\frac{7}{8}$ inches (101.6 by 126.7 cm)

PROVENANCE

The artist
Private collection, Southern California
(acquired from the above)
By gift to the daughter of the above, 1932
Private collection (by descent; sold:
Christie's, Los Angeles, California, October 26, 2006, lot 68)
Acquired by the present owner at the above sale

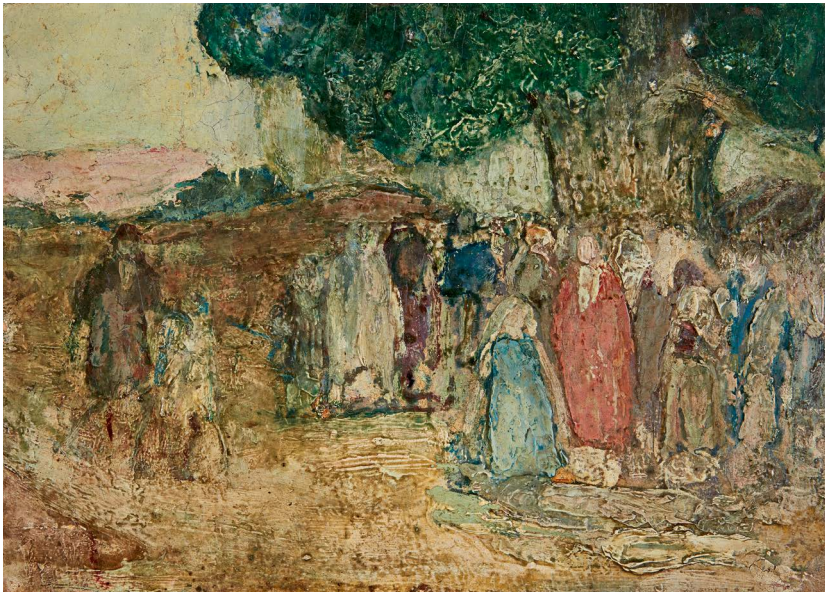
EXHIBITED

Los Angeles, California, California Art Club, *Seventh Annual Exhibition*, October 1916, no. 69
Detroit, Michigan, Detroit Museum of Art, *Fifth Annual Exhibition of Selected Paintings by American Artists*, April-May 1919, no. 45
Toledo, Ohio, The Toledo Museum of Art, 1919
St. Louis, Missouri, City Art Museum of St. Louis, *Fourteenth Annual Exhibition*, 1919, no. 161

LITERATURE

John Alan Walker, *Documents on the Life and Art of William Wendt (1865-1946): California's Painter Laureate of the Paysage Moralisé*, Big Pine, California, 1992, p. 187, no. 640

\$ 100,000-150,000



88

88

HENRY OSSAWA TANNER

1859 - 1937

He Healed the Sick #11

oil on board

9 ¼ by 13 inches (23.5 by 33 cm)

Painted *circa* 1930.

PROVENANCE

Grand Central Art Galleries, New York

\$ 30,000-50,000



89

89

PROPERTY FROM A PRIVATE CINCINNATI
COLLECTION

CHARLES PARTRIDGE ADAMS

1858-1942

The Arapahoe Peaks, Colorado

signed *Charles. Partridge. Adams.*

(lower left); also titled *The Arapahoe Peaks
Colorado* (on the reverse)

oil on canvas

10 by 14 inches (25.4 by 35.6 cm)

PROVENANCE

Acquired by the present owner, *circa* 1970

\$ 6,000-8,000

90

WILLIAM WENDT

1865 - 1946

On Banks of the Mississippi

signed *W. WENDT.* (lower right)

oil on canvas

28 by 40 inches (71.1 by 101.6 cm)

PROVENANCE

Private collection, Lake Forest, Illinois

By descent to the present owner (her grandson)

\$ 25,000-35,000



90

91

ARTHUR GROVER RIDER

1885 - 1975

San Juan Capistrano

signed *A.G. RIDER* (lower right)

oil on canvas

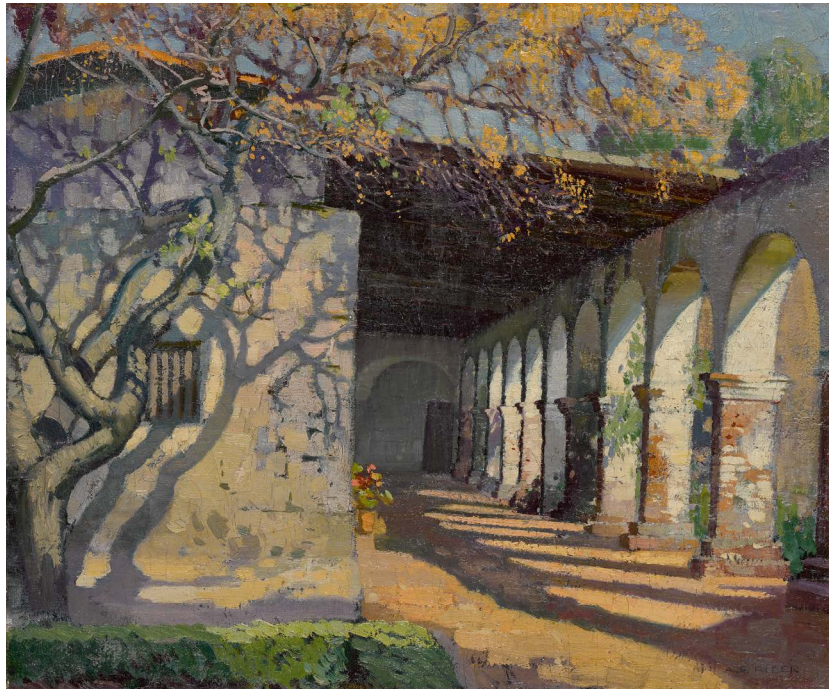
20 by 24 inches (50.8 by 61 cm)

PROVENANCE

Private collection, Palm Beach, Florida

Acquired by the present owner from the above

\$ 8,000-12,000



91



92



93

92

XANTHUS RUSSELL SMITH

1839 - 1929

Hove To for the Pilot

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

PROVENANCE

Vose Galleries, Boston, Massachusetts
Acquired by the present owner from the
above, 989

\$ 10,000-15,000

□ 93

ATTRIBUTED TO PAUL DOMINIQUE PHILIPPOTEAUX

1846 - 1923

Civil War Scene

oil on canvas
32 by 58 inches (81.3 by 147.3 cm)

\$ 12,000-18,000

EDGAR SAMUEL PAXSON

1852 - 1919

Covered Wagon

signed *E'S' Paxson'* and dated -1908-
(lower right)

oil on canvas

31 by 24 inches (78.7 by 61 cm)

\$ 30,000-50,000



94

PROPERTY FROM A COLLECTION OF AMERICAN
ILLUSTRATIONCLIFFORD WARREN
ASHLEY

1881 - 1947

Untitled (Ship at Sea)

signed *C.W. Ashley* (lower right)

oil on canvas

30 by 36 inches (76.2 by 91.4 cm)

PROVENANCE(probably) Marine Arts Gallery, Marblehead,
Massachusetts

S. Hallock du Pont, Jr., Florida, 1975

(acquired from the above)

By descent to the present owner

\$ 12,000-18,000



95



96

96

PROPERTY FROM THE ESTATE OF ESTELLE WOLF

DAVID JOHNSON

1827 - 1908

Spring on the Bronx

signed with monogrammed initials *DJ* and dated 74 (lower left); also signed again and titled *Spring on the Bronx* (on the reverse)
oil on canvas
6 by 10 inches (15.2 by 25.4 cm)

PROVENANCE

Mitchell Valentine, Westchester, New York
Harriet Stanley, Rutherford, New Jersey
Mrs. Thomas Lewis, Jersey City, New Jersey
Alexander Lewis, New York, 1944 (by descent)
Richard York Gallery, New York

EXHIBITED

New York, Richard York Gallery, *Paintings of Light: 19th Century Landscapes by Americans*, October-November 1991

\$ 15,000-25,000



97

97

DAVID JOHNSON

1827 - 1908

Mount Mansfield, Vermont

signed with artist's monogrammed initials *DJ.* (lower left); also signed again *David Johnson* (on the reverse), indistinctly inscribed *A Glimpse of the Green Mountains VT/from Williams**** and *Mount Mansfield* (on the stretcher)
oil on canvas
13 by 18 inches (33 by 45.7 cm)

PROVENANCE

Alexander Gallery, New York
Questroyal Fine Art, New York
Private collection, Bronxville, New York
Acquired by the present owner from the above

\$ 8,000-12,000



98

98

JASPER FRANCIS CROPSEY

1823 - 1900

William Penn's Wedding
(A Wedding Procession,
Stoke Poges Church)

signed *J.F. Cropsey* and dated 1870
(lower left)

oil on canvas

23 ½ by 40 ¼ inches (60 by 102.2 cm)

PROVENANCE

Stair-Murdock Fine Arts, New York, by 1981
Private collection (sold: Sotheby Parke
Bernet, New York, October 22, 1981, lot 65)
Acquired by the present owners at the above
sale

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. 1020, p. 1870

\$ 60,000-80,000



99

99

ALFRED THOMPSON BRICHER

1837 - 1908

Seascape

signed *AT Bricher* (lower right)
oil on canvas
15 by 32 inches (38.1 by 81.3 cm)

PROVENANCE

Private collection, Chevy Chase, Maryland
By descent to the present owners

\$ 25,000-35,000

100

SAMUEL S. CARR

1837 - 1908

Young Girl at the Seashore

signed *S.S. CARR.* and dated 1881. (lower left)
oil on canvas
15 by 12 ¼ inches (38.1 by 31.1 cm)

PROVENANCE

Bernard & S. Dean Levy, New York
Sloan and Schatzberg, New York (sold:
Sotheby Parke Bernet, New York, October
27, 1978, lot 44)
Lano Art Association, New York (acquired at
the above sale)
Helen Marx, 1990 (acquired from the above)
Estate of the above (sold: Sotheby's, New
York, December 1, 2011, lot 14)
Acquired by the present owner at the above
sale

EXHIBITED

Northampton, Massachusetts, Smith College
Museum of Art, *S.S. Carr*, April-May 1976

\$ 10,000-15,000

101

ALFRED THOMPSON BRICHER

1837 - 1908

Summertime

signed *AT Bricher* (lower right)
watercolor and gouache on paper
14 ½ by 20 ½ inches (35.8 by 52.1 cm)
Executed circa 1875-80.

PROVENANCE

The artist
Private collection, Pleasantville, New York
Thomas Colville Fine Art, New York, 2007
Arthur and Eileen Newman, New York
(acquired from the above; sold: Sotheby's,
New York, October 2, 2015, lot 101)
Acquired by the present owner at the above
sale

\$ 15,000-25,000



100



101



102

102

PROPERTY FROM THE COLLECTION OF ESTELLE RIBACK, NEW YORK

MARTIN JOHNSON HEADE

1819 - 1904

Apple Blossoms and Hummingbird

signed *M. J. Heade* and dated 1875
(lower center)

oil on board

12 by 14 $\frac{3}{4}$ inches (30.5 by 37.5 cm)

PROVENANCE

Sold: Christie's, New York, March 16, 1994, lot 48

Private collection, New York (acquired at the above sale)

By descent to the present owner

LITERATURE

Theodore E. Stebbins, Jr., *The Life and Works of Martin Johnson Heade: A Critical Analysis and Catalogue Raisonné*, New Haven, Connecticut, 2000, no. 451, p. 313, illustrated

\$ 25,000-35,000



103

103

JAMES PEALE SR.

1749 - 1831

Still Life—Quinces, Apples, Grapes, &c.

oil on canvas

19 $\frac{5}{8}$ by 26 $\frac{1}{2}$ inches (49.8 by 41.9 cm)

Painted circa 1827.

PROVENANCE

Noonan Kocian Gallery, St. Louis, Missouri, circa mid-1900s

M. Knoedler & Co., New York, (acquired from the above)

Private collection, circa 1970 (acquired from the above)

Aid Atlanta Incorporated, Atlanta, Georgia (sold: Sotheby's, New York, March 20, 1996, lot 31)

Acquired by the present owner at the above sale

EXHIBITED

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *Seventeenth Annual Exhibition*, May 1828, no. 56

\$ 60,000-80,000



104

104

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

THOMAS WORTHINGTON WHITTREDGE

1820 - 1910

The Old Homestead, Newport, Rhode Island

signed *W. Whittredge* (lower right)

oil on canvas

35 $\frac{3}{8}$ by 55 $\frac{1}{2}$ inches (90.4 by 140.9 cm)

Painted *circa* 1872.

PROVENANCE

Kennedy Galleries, New York, by 1970

Acquired by the present owner from the above, *circa* 1970s

EXHIBITED

New York, Kennedy Galleries, *An Exhibition of Oil Paintings*, March 1970, no. 5

LITERATURE

Anthony F. Janson, *Worthington Whittredge*, Boston, Massachusetts, 1989, p. 142, illustrated fig. 108

After spending his early adult years, from 1849 to 1859, traveling through Europe, Thomas Worthington Whittredge returned to the United States and established his career as a landscape painter. His focus on natural subjects and the acute attention to detail he achieved in his compositions often affiliated him with the painters of the Hudson River School, who privileged similar artistic concerns in their own work. In the late 1860s, Whittredge found inspiration in beaches and bodies of water of Newport, Rhode Island. The artist was also captivated by the colonial architecture—then in the midst of a revival—that he observed there, and which he had first discovered as a young child.

In *The Old Homestead, Newport, Rhode Island*, Whittredge offers a panoramic view of the Newport coastline with a shingled farmhouse nestled in the foreground. Although the house in this painting has not been concretely identified, this structure features often in the artist's Newport pictures. Though Whittredge renders the farmhouse, figures and other signs of human presence with meticulous details, his composition undoubtedly emphasizes the vastness and grandeur of the Newport landscape, indicating that this is his primary subject. Indeed, *The Old Homestead, Newport, Rhode Island* portrays nature as a powerful and prominent entity, consistent with the message of Whittredge's most important works.

\$ 120,000-180,000



105

105

PROPERTY FROM GALLISON HALL,
CHARLOTTESVILLE, VIRGINIA: THE JAMES F.
SCOTT COLLECTION

JAMES HAMILTON

1819 - 1878

Burning Oil Well at Night, Near Titusville, Pennsylvania

signed *J. Hamilton* (on the reverse)

oil on board

18 by 12 in. (45.7 by 30.5 cm)

Painted circa 1859.

PROVENANCE

The Old Print Shop, New York

Lee B. Anderson, New York

Alexander Gallery, New York

Private collection, 1980 (acquired from

the above; sold, Sotheby's, New York,

September 24, 2008, lot 94)

Acquired by the present owner at the above
sale

EXHIBITED

New London, Connecticut, Lyman Allyn

Museum, *American Romantic Paintings of the*

18th and 19th Centuries from the Collection

of Lee B. Anderson, February-March 1961,

no. 35

Brooklyn, New York, Brooklyn Museum,

James Hamilton, 1819-1878: American Marine

Painter, March-May 1966, no. 23

\$ 6,000-8,000



106



107

106

JASPER FRANCIS CROPSEY

1823 - 1900

Landscape

signed *J.F. Cropsey.* and dated 1893.
(lower right)
oil on canvas 12 by 20 inches (30.5 by 50.8 cm)

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

PROVENANCE

Private collection, Yonkers, New York, circa 1893

By descent (sold: EJ's Auction & Appraisal, Glendale, Arizona, May 19, 2018, lot 1208)
Acquired by the present owner at the above sale

\$ 15,000-25,000

107

PROPERTY FROM THE COLLECTION OF ESTELLE RIBACK, NEW YORK

GEORGE INNESS

1825-1894

Landscape, Sunset

signed *G. Inness* and dated 1870 (lower right)
oil on canvas
15 by 23 ¾ inches (38.1 by 60.3 cm)

PROVENANCE

Mr. and Mrs. Samuel Nickerson, Chicago, Illinois
Art Institute of Chicago, Chicago, Illinois, 1900 (gift from the above; sold: Sotheby's, New York, December 3, 1997, lot 94A)
Acquired by the present owner at the above sale

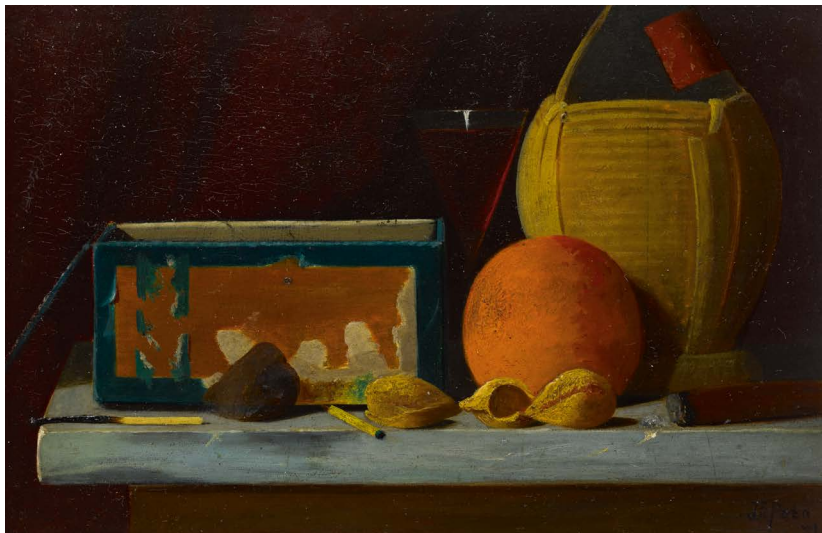
EXHIBITED

Urbana, Illinois, University of Illinois, College of Fine and Applied Arts, *Paintings from the Nickerson Collection, 1920-50* (extended loan)

LITERATURE

Collection of Mr. and Mrs. Samuel M. Nickerson Presented to the Art Institute of Chicago, 1900, no. 36, p. 11
Art Institute of Chicago, General Catalogue of Paintings, Sculpture and Other Objects in the Museum, 1907, no. 236, p. 199
Nicolai Cikovsky, *The Life and Work of George Inness*, New York, 1965, fig., 59, p. 206, illustrated
Leroy Ireland, *Works of George Inness: An Illustrated Catalogue Raisonné*, Austin, Texas, 1965, no. 515, p. 215, p. 125, illustrated
Nicolai Cikovsky, *George Inness*, New York, 1971, p. 38, illustrated p. 41
Nicolai Cikovsky, *George Inness*, New York, 1993, p. 58, illustrated
Dan DeLue, *George Inness: Landscape, Representation, and the Struggle of Vision*, Ph.D. dissertation, The Johns Hopkins University, Baltimore, Maryland, 2000, fig. 318, p. 137, illustrated

\$ 25,000-35,000



108

108

PROPERTY FROM AN AMERICAN PRIVATE COLLECTOR

JOHN FREDERICK PETO

1854 - 1907

Still Life with an Orange

signed *J.F. Peto* and dated 99 (lower right)

oil on board

6 by 8 $\frac{7}{8}$ inches (15.2 by 22.5 cm)

PROVENANCE

Private collection, acquired by 1975

Private collection (by descent; sold:

Sotheby's, New York, May 24, 2001, lot 96)

Acquired by the present owner at the above sale

\$ 15,000-25,000



109

109

NICOLAS ALDEN BROOKS

1840 - 1950

**Still Life with Musical Score
Books and Pewter Tankard**

signed *N.A. Brooks.* and dated *N.Y. 1904.*

(lower left)

oil on canvas

16 by 20 $\frac{1}{4}$ inches (40.6 by 51.4 cm)

PROVENANCE

Private collection (sold: Sotheby Parke

Bernet, New York, June 19, 1981, lot 32)

Acquired by the present owner at the above sale

\$ 8,000-12,000



110

110

AUGUSTUS SAINT-GAUDENS

1848 - 1907

Robert Louis Stevenson

inscribed *TO ROBERT LOUIS/ STEVENSON, AVGVSTVS/SAINT GAVDENS, 'M•D•C•C•L•X•X•V•I•I'* and with the poem . . . *YOUTH NOW FLEES ON FEATHERED FOOT*. (upper half); also inscribed *COPYRIGHT BY AVGVSTVS-SAINT-GAVDENS* (lower center) bronze with dark brown patina diameter: 17 ¾ inches (45 cm)

PROVENANCE

James Earl Fraser
His wife
Private collection, 1966 (acquired from the above)
By descent to the present owner (his son)

LITERATURE

John H. Dryfhout, *The Work of Augustus Saint-Gaudens*, Hanover, New Hampshire, 1982, no. 133, p. 174, illustrations of other examples p. 175
Kathryn Greenthal, *Augustus Saint-Gaudens: Master Sculptor*, Boston, Massachusetts, 1985, illustration of another example fig. 117, p. 121

Augustus Saint Gaudens 1848-1907: A Master of American Sculpture, Musée des Augustins, Toulouse, France; Musée National de la Coopération Franco-Américaine, Château de Blérancourt, France (in cooperation with the Saint Gaudens National Historic Site, Cornish, New Hampshire), 1999, illustration of another example no. 67, p. 165

The present work includes inscriptions of several stanzas from Robert Louis Stevenson's collection of poems *Underwoods*, published in 1887.

\$ 30,000-50,000



111

RALPH ALBERT BLAKELOCK

1847 - 1919

Hawley, Pennsylvania

signed *R A Blakelock* (lower right)

oil on canvas

26 by 37 inches (66 by 94 cm)

PROVENANCE

Vose Galleries, Boston, Massachusetts

Questroyal Fine Art, New York

Acquired by the present owner from the
above, *circa* 2003

LITERATURE

Nebraska Blakelock Inventory, no. 1929-II

\$ 30,000-50,000



112

**WILLIAM TROST
RICHARDS**

1833 - 1905

Crashing Waves

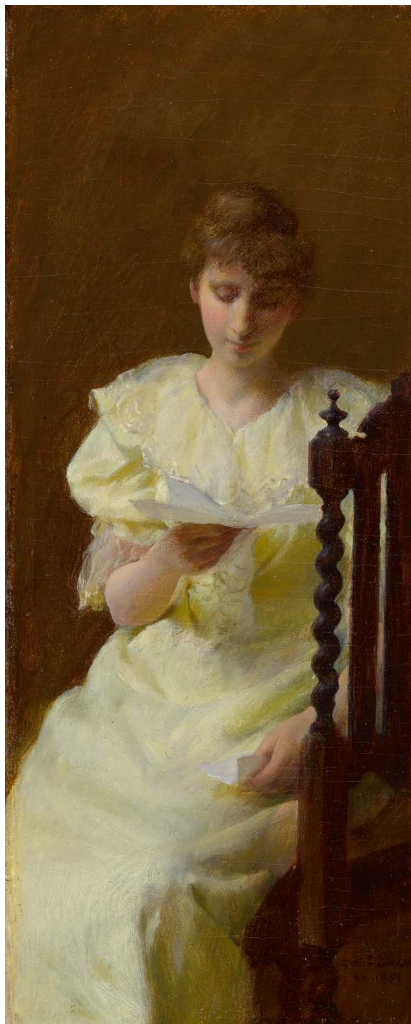
signed *Wm. T. Richards* and dated 1890
(lower left)

oil on canvas tacked over panel
22 by 36 inches (55.9 by 91.4 cm)

PROVENANCE

Charles Carroll Glover II, circa 1920s-30s
Charles Carroll Glover III (his son; sold:
Sotheby's, New York, May 24, 2006, lot 5)
Acquired by the present owner at the above
sale

\$ 40,000-60,000



113

113

CHARLES COURTNEY CURRAN

1861 - 1942

Lady in Yellow

signed *Chas. C. Curran* and dated *N.Y. 1893*.
(lower right)
oil on canvas
12 ½ by 5 inches (31.8 by 12.7 cm)

PROVENANCE

Private collection, New York, *circa* 1975
By descent (sold: Sotheby's, New York,
March 11, 1999, lot 66)
Acquired by the present owner at the above
sale

\$ 10,000-15,000



114

114

CHARLES CARYL COLEMAN

1840 - 1928

Peasant Girl with Spindle and Distaff

signed with conjoined initials *CCC* and dated
Paris-67 (lower right)
oil on panel
18 ½ by 12 inches (47 by 30.5 cm)

This painting will be included in Adrienne
Baxter Bell's forthcoming catalogue of
Charles Caryl Coleman's works.

PROVENANCE

Michael Altman Fine Art, New York
Acquired by the present owner from the
above, 2003

\$ 4,000-6,000



115



116

115

THOMAS MORAN

1837 - 1926

From the Arabian Nights

signed *T. Moran. N.A.* and dated 1892
(lower left)

oil on canvas

14 by 20 inches (35.5 by 50.8 cm)

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

PROVENANCE

Hammer Galleries, New York

Private collection (sold: Sotheby Parke

Bernet, New York, June 19, 1981, lot 94)

Acquired by the present owner at the above sale

\$ 30,000-50,000

116

HARRISON BIRD BROWN

1831 - 1915

Sunset on Ranglely Lake, Maine

oil on canvas

13 by 22 inches (33 by 55.9 cm)

PROVENANCE

Vose Galleries, Boston, Massachusetts

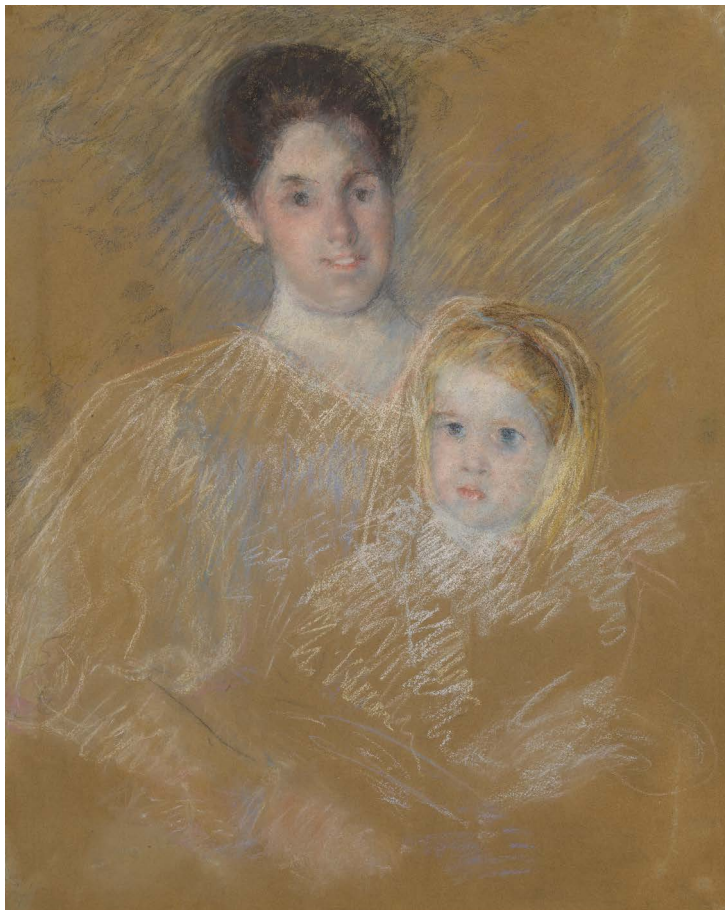
Sold: Bonhams, New York, May 21, 2008,

lot 1021

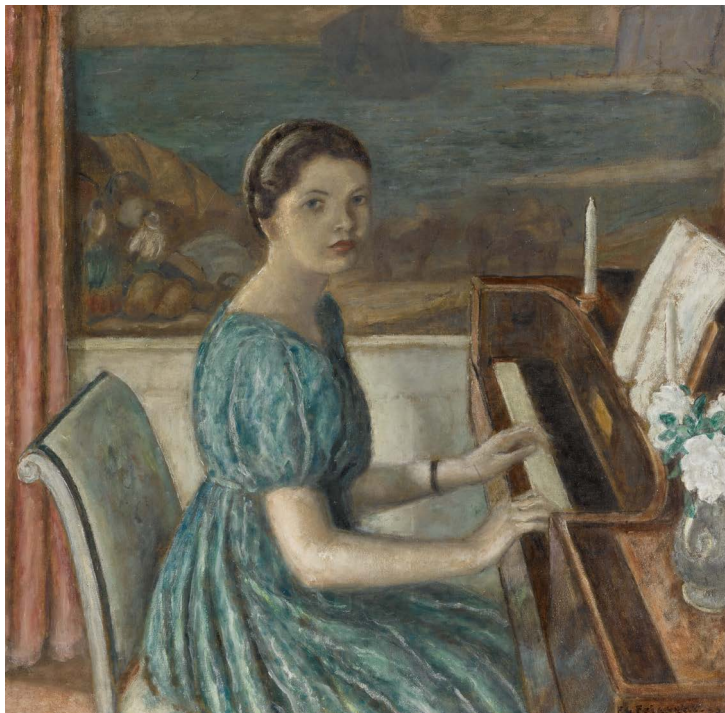
Acquired by the present owner at the above sale

\$ 7,000-10,000

89



117



118

117

MARY CASSATT

1844 - 1926

Smiling Mother with Sober Faced Child

pastel on paper laid down on canvas
31 3/4 by 25 1/2 inches (80.6 by 64.8 cm)
Executed circa 1903-04.

This work will be included in the Cassatt Committee's revision of Adelyn Dohme Breeskin's *catalogue raisonné* of the works of Mary Cassatt.

PROVENANCE

Sold: Hôtel Drouot, Paris, France, February 22, 1963, no. 24 (as *Mère et Enfant*)
(likely) Adolphe Stein, Crans-sur-Sierre, Switzerland and Paris, France
(likely) Findlay Galleries, Chicago, Illinois
Sold: Sotheby's, London, October 23, 1963, no. 66 (as *Mère et Enfant*)
Acquavella Galleries, New York
Mr. and Mrs. Michael Orman, Miami, Florida and Farmington, Connecticut, by 1971
Sold: Christie's, New York, June 1, 1984, lot 190
Acquired by the present owner at the above sale

EXHIBITED

Coral Gables, Florida, Lowe Art Museum, University of Miami, *French Impressionists Influence American Artists*, March-April 1971, no. 16, illustrated (as *Mère et Enfant*)
New York, Kennedy Galleries, *The Eyes of America: Art from 1792-1979*, May 1979, no. 14, illustrated
Orlando, Florida, Orlando Museum of Art, *Hidden Treasures: American Paintings from Florida Private Collections*, January-February 1992

LITERATURE

Art Quarterly, vol. 26, no. 4, 1963, p. 508
Adelyn Dohme Breeskin, *Mary Cassatt: A Catalogue Raisonné of the Oils, Pastels, Watercolors, and Drawings*, Washington, D.C., 1970, no. 242, p. 116, illustrated
Richard H. Love, *Cassatt: The Independent*, Chicago, Illinois, 1980, p. 34, illustrated

\$ 50,000-70,000

FREDERICK CARL FRIESEKE

1874 - 1939

Girl at Piano

signed *F.C. Frieseke* and dated '33 (lower right)
oil on canvas
36½ by 36½ in. (92.7 by 92.7 cm.)

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

PROVENANCE

William Macbeth Galleries, New York
Kristy Stubbs Gallery, Dallas, Texas
Acquired by the present owner from the above,
circa 1995

EXHIBITED

Washington, D.C., The Corcoran Gallery of Art,
*Fourteenth Exhibition of Contemporary American
Oil Painters*, March-May 1935

\$ 20,000-30,000

119

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

WILLIAM MERRITT CHASE

1849 - 1916

Double Portrait: A Sketch (Sketch for the Portrait of Mother and Child)

signed *Chase* (upper left); also titled *Sketch for
portrait of/mother + child* and signed again *W.M.
Chase* (on the reverse)
oil on canvas
22 by 15 inches (55.9 by 38.1 cm)
Painted *circa* 1915.

PROVENANCE

Estate of the artist (sold: American Art Galleries,
New York, May 14, 1917, lot 73)
Private collection
Berry-Hill Galleries, New York
Acquired by the present owner from the above,
1997

LITERATURE

Ronald G. Pisano, *William Merritt Chase: Portraits
in Oil; The Complete Catalogue of Known and
Documented Work by William Merritt Chase
(1849-1916)*, vol. II, New Haven, Connecticut,
2006, no. OP.582, pp. 272-73, illustrated

\$ 80,000-120,000



119



120

JOHN HENRY TWACHTMAN

1853 - 1902

Spring

signed *J.H. Twachtman*- (lower right) and
titled *Spring* (on an original label affixed to
the backing board)
oil on canvas
30 by 25 inches (76.2 by 63.5 cm)

This painting will be included in the
forthcoming *catalogue raisonné* of the work
of John Henry Twachtman by Lisa N. Peters,
Ph.D. and Ira Spanierman.

PROVENANCE

The artist
George F. Of, New York, by 1901
Kennedy Galleries, New York, by 1966
Campanile Galleries, Chicago, Illinois
Dr. and Mrs. Robert B. Smythe, New Orleans,
Louisiana, by 1971
Sold: Christie's, New York, December 3,
1982, lot 158
Acquired by the present owner at the above
sale

EXHIBITED

(probably) New York, Durand-Ruel Galleries,
First Exhibition: Ten American Painters,
March-April 1898, no. 36 (as *Early Spring*)
(probably) Boston, Massachusetts, St.
Botolph Club, *An Exhibition of Paintings by
Ten American Painters*, April-May 1898,
no. 46 (as *Early Spring*)
Boston, Massachusetts, St. Botolph Club,
*Exhibition of Paintings by J.H. Twachtman
and His Son, J. Alden Twachtman*, February-
March 1900, no. 11
Chicago, Illinois, Art Institute of Chicago,
Exhibition of Works by John. H. Twachtman,
January 1901, no. 13
Cincinnati, Ohio, Cincinnati Art Museum,
*Exhibition of Sixty Paintings by Mr. John H.
Twachtman Formerly Resident in Cincinnati*,
April-May 1901, no. 36



121

WALTER LAUNT PALMER

1854 - 1932

The First Gleam

signed *W.L. PALMER*. (lower right); also titled *The First Gleam* and signed *Walter L. Palmer* (on the stretcher)

oil on canvas
25 1/8 by 30 inches

\$ 50,000-70,000

New York, Durand-Ruel Gallery, *Paintings and Pastels by John H. Twachtman*, March 1901
Cincinnati, Ohio, Cincinnati Art Museum, *John Henry Twachtman: A Retrospective Exhibition*, October-November 1966, no. 27
New Orleans, Louisiana, New Orleans Museum of Fine Art, *New Orleans Collects*, November 1971-January 1972
Fort Lauderdale, Florida, Fort Lauderdale Museum of Art, *In the Eye of the Beholder: South Florida Collectors' Choice*, December 1986-January 1987
Orlando, Florida, Orlando Museum of Art, *Hidden Treasures: American Paintings from Florida Private Collections*, January-February 1992
New York, Spanierman Gallery, *John Twachtman (1853-1902): A 'Painter's Painter,'* May-June 2006, pp. 54, 68, 78, 170-71, illustrated

LITERATURE

(probably) J.C. Van Dyke, "Ten American Painters," *New York Evening Post*, April 1, 1898, p. 7
(probably) "The Art World: Ten American Painters at the Durand-Ruel Gallery," *New York Commercial Advertiser*, March 29, 1898, p. 7
(probably) "American Painters Display," *New York Times*, March 30, 1898, p. 6
"Exhibitions of the Week," *Chicago Times Herald*, January 12, 1901
"Painting: The Quiet American," *Time*, vol. 88, no. 16., October 14, 1966, p. 91, illustrated

\$ 60,000-80,000



122

WALTER LAUNT PALMER

1854 - 1932

The White World

signed W.L. PALMER (lower right); also
signed again and titled "*The White World*"
(on the reverse)

mixed media on paper laid down on
paperboard

20 by 24 inches (50.8 by 61 cm)

PROVENANCE

M. Knoedler & Co., New York

EXHIBITED

New York, New York Water Color Club and
American Water Color Society, 1929

\$ 15,000-25,000



123

THE COLLECTION OF MELINDA AND PAUL
SULLIVAN

BESSIE POTTER VONNOH

1872 - 1955

Dancing Girl

inscribed *Bessie Potter Vonnoh/A-3*
(on the base) and *R-B-W-* (along the base)
bronze with green patina
height: 11 inches (27.9 cm)

PROVENANCE

Graham Gallery, New York
Acquired by the present owner from the
above, 1991

LITERATURE

L. Monroe, "Bessie Potter," *Brush and Pencil*,
vol. 2, 1898, pp. 33-34, another example
illustrated p. 30
"Some Sculpture by Miss Vonnoh,"
International Studio, vol. 38, August 1909,
p. 122, another example illustrated
Janis Conner and Joel Rosenkranz,
*Rediscoveries in American Sculpture: Studio
Works 1893-1939*, Austin, Texas, 1989, p. 163,
another example illustrated
Lucy D. Rosenfeld, *A Century of American
Sculpture: The Roman Bronze Works Foundry*,
Atglen, Pennsylvania, 2002, p. 190, another
example illustrated

Thayer Tolles, ed., *American Sculpture in the
Metropolitan Museum of Art: A Catalogue
of Works by Artists Born Between 1865 and
1885*, vol. II, New Haven, Connecticut, 2001,
p. 561-62, another example illustrated

\$ 8,000-12,000



124

124

PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

THADDEUS WELCH

1844 - 1919

Cattle Watering Under an Oak Tree

signed *T. Welch* and dated *1911* (lower right)
oil on canvas
20 by 36 inches (50.8 by 91.4 cm)

PROVENANCE

George B. Drake Carpenter (acquired from the
artist)
J. Frank Drake (by descent)
Maxwell Galleries, San Francisco, California
Acquired by the present owner from the
above, 1996

\$ 8,000-12,000



125

125

PROPERTY FROM A PRIVATE CINCINNATI
COLLECTION

EDWARD HENRY POTTHAST

1857 - 1927

Wooded Scene

signed *E. Potthast* (lower right)
oil on canvas
24 by 30 inches (61 by 76.2 cm)

PROVENANCE

Private collection, Cincinnati, Ohio
By descent to the present owner, 1995

EXHIBITED

Cincinnati, Ohio, University Club of
Cincinnati, *Edward Henry Potthast: Local
Treasures from Private Collections*, May-June
2007

\$ 15,000-25,000

126

JOHN GEORGE BROWN

1831 - 1913

My Buddy

signed *copyright./J.G. Brown N.A.* (lower left)
oil on canvas
20 by 25 inches (50.8 by 63.5 cm)
Painted 1895-99.

PROVENANCE

Private collection, New York, *circa* 1950
By descent to the present owner, 2002

My Buddy was featured on a 1899 trade card for Bell-Cap-Sic Plasters, pain relieving plasters manufactured by J.M. Grosvenor & Co. in Boston, Massachusetts.

\$ 30,000-50,000



126

127

WILLIAM AIKEN WALKER

1828 - 1921

Couple in Cotton Field

signed *WAWalker.* (lower left)
oil on board
6 ¼ by 12 ¼ inches (15.9 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

Sold: Dobiaschofsky Auktionen, Bern, Switzerland, November 14, 2008, lot 454
Acquired by the present owner at the above sale

\$ 8,000-12,000



127



128

128

PROPERTY FROM A CHARLESTON,
SOUTH CAROLINA COLLECTION

WILLIAM AIKEN WALKER

1828 - 1921

Laundry Day

signed *WAWalker*. (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

Theresa Marquis Brubaker, Farmington,
Maine

Acquired by the present owner from the
above

\$ 8,000-12,000



129

129

PROPERTY FROM AN IMPORTANT
MASSACHUSETTS COLLECTION

ANNA MARY ROBERTSON (GRANDMA) MOSES

1860-1961

When All is Still

signed *MOSES*. (lower center); also dated *Oct 12, 1945*, numbered *1072* and titled *When All is Still* (on an original Grandma Moses label affixed to the reverse; copyright reserved to Grandma Moses Properties, New York)

oil on Masonite

13 ¾ by 20 inches (34.9 by 50.8 cm)

The present work will be assigned the number 551a to a future supplement of the "Catalogue of Works" in Otto Kallir's *Grandma Moses*, New York, 1973.

\$ 15,000-25,000

130

GRANDMA MOSES

1860 - 1961

Daisies

signed *MOSES*. (lower left); also dated Aug 26, 1957, numbered 1799 and titled *Daisyies* [sic] (on an original Grandma Moses label affixed to the reverse; copyright reserved to Grandma Moses Properties, New York)
oil on Masonite
12 by 16 inches (30.5 by 40.6 cm)

LITERATURE

Artist's Record Book, p. 75
Otto Kallir, *Grandma Moses*, New York, 1973, no. 1308, p. 319, illustrated

\$ 25,000-35,000



130

131

WILLIAM AIKEN WALKER

1828 - 1921

Cabin Scene

signed *WAWalker*. (lower left)
oil on board
6 ¼ by 12 ¼ inches (15.9 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, Oregon

\$ 8,000-12,000



131



132



133



134

132

EDWARD HENRY POTTHAST

1857 - 1927

Junket by the Sea

signed *E Potthast* (lower left)

oil on canvas

15 1/4 by 20 1/4 inches (38.7 by 51.4 cm)

PROVENANCE

Chapellier Galleries, New York

Acquired by the present owner from the above, 1973

EXHIBITED

Amherst, Massachusetts, Mead Art Museum, Amherst College, November-December 1986

LITERATURE

Chapellier Galleries, *American Art Selections III*, New York, 1972, no. 32, illustrated, n.p

\$ 20,000-30,000

133

THEODORE EARL BUTLER

1860 - 1936

Bathers at Quiberville

signed *T.E. Butler* and dated '04

(lower right); also signed and dated again and titled *Baigneurs à Quiberville/Bathers at Quiberville* (on the reverse)

oil on canvas

19 by 28 inches (48.3 by 71.1 cm)

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

PROVENANCE

Estate of the artist

Janet Fleisher Gallery, Philadelphia, Pennsylvania

Private collection, Palm Beach, Florida

Acquired by the present owner from the above

\$ 15,000-25,000

134

JON CORBINO

1905 - 1964

Rockport

signed *Corbino* (lower right)

oil on board

20 by 24 inches (50.8 by 61 cm)

Painted in 1938.

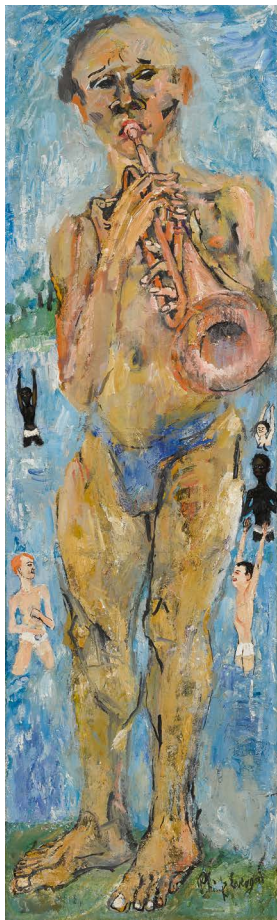
To be included in the forthcoming *catalogue raisonné* on the artist, compiled by Marcia Corbino and Lee Corbino.

PROVENANCE

ACA American Masters Gallery, Los Angeles, California

Acquired by the present owner from the above, 1975

\$ 7,000-10,000



135

135

PROPERTY FROM THE ESTATE OF BETTY MARCUS

PHILIP EVERGOOD

1901 - 1973

Man with Horn

signed *Philip Evergood* (lower right); also signed again, titled *Man with Horn* and dated 1962 (on the reverse)
oil on gessoed cardboard
60 by 18 inches (152.4 by 45.7 cm)

PROVENANCE

Mr. and Mrs. Joseph James Akston, West Palm Beach, Florida
By descent to the present owner

EXHIBITED

West Palm Beach, Florida, Norton Gallery and School of Art, *Philip Evergood: A Retrospective*, January-March 1976
Lewisburg, Pennsylvania, Bucknell University, *Philip Evergood: Never Separate from the Heart*, 1987

\$ 12,000-18,000



136

136

GEORGE L. NOYES

1864 - 1951

Zinnias

signed *G.L. Noyes* (lower right) and titled *Zinnias* (on a label affixed to the stretcher)
oil on canvas
34 by 30 inches (86.4 by 76.2 cm)

PROVENANCE

Sold: Bonhanms, New York, May 24, 2011, lot 1016
Acquired by the present owner at the above sale

\$ 5,000-7,000

137

PROPERTY FROM THE ESTATE OF ROBERT
PEYSER, NEW YORK

MOSES SOYER

1899 - 1974

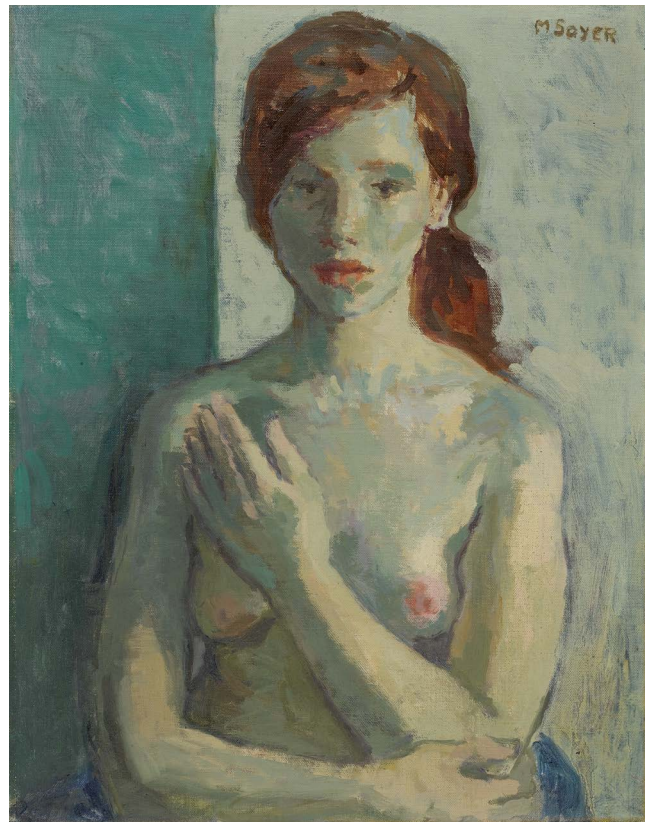
Young Model

signed *M SOYER* (upper right)
oil on canvas
16 by 14 inches (40.6 by 35.6 cm)

PROVENANCE

Acquired by the present owner, 1970

\$ 5,000-7,000



137

138

PROPERTY FROM THE ESTATE OF BETTY MARCUS

PHILIP EVERGOOD

1901 - 1973

The Glutton

signed *Evergood* (lower right) and dated 1960
twice (lower left); also signed again and titled
The Glutton (on the reverse)
oil on canvas
30 by 25 inches (76.2 by 63.5 cm)

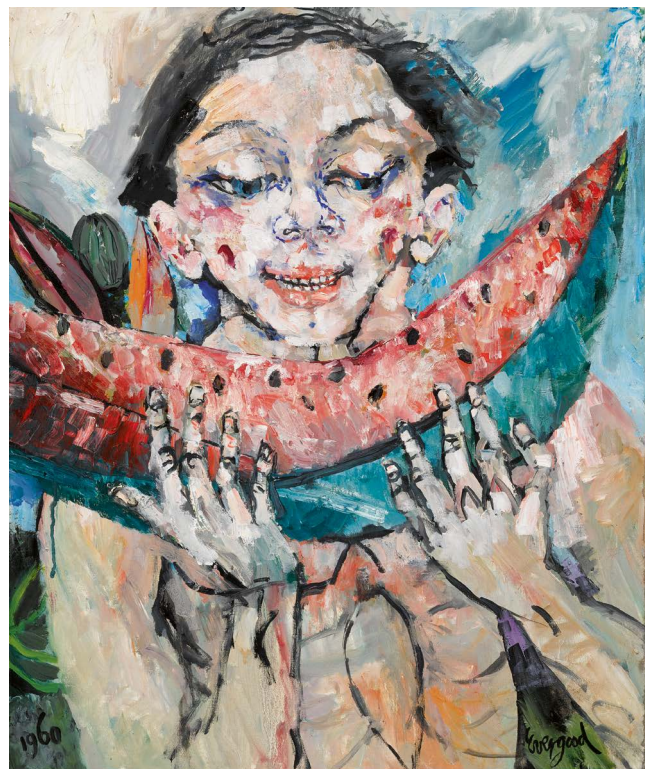
PROVENANCE

Mr. and Mrs. Joseph James Akston,
West Palm Beach, Florida
By descent to the present owner

EXHIBITED

West Palm Beach, Florida, Norton Gallery
and School of Art, *Philip Evergood: A
Retrospective*, January-March 1976
Lewesburg, Pennsylvania, Bucknell
University, *Philip Evergood: Never Separate
from the Heart*, 1987

\$ 8,000-12,000

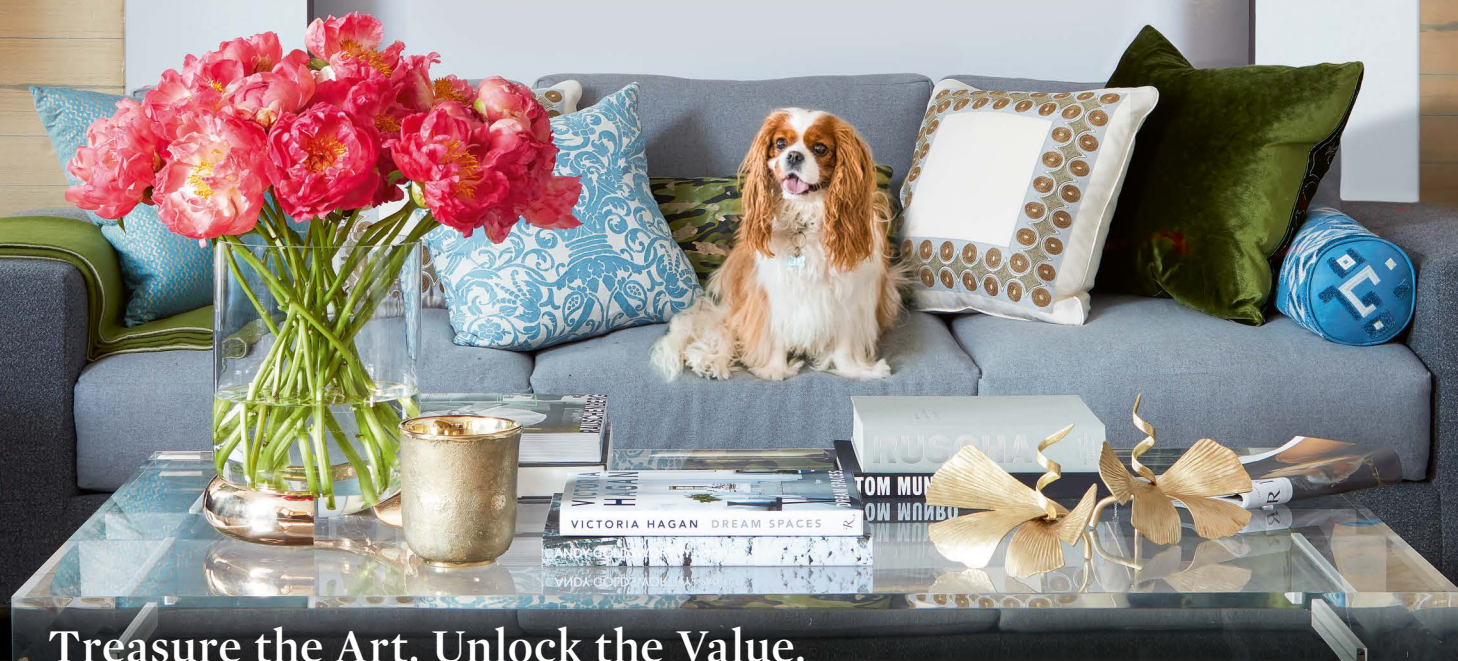


138

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103

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Simone Seated on the Grass
Next to Her Mother, circa 1904

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Menagerie, 1964
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4. Withdrawal We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

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

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

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

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

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

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

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

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

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

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

have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

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

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

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

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

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

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

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

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

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

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

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

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

TERMS OF GUARANTEE

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

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

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased

and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

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

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

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

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

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

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

have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

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

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

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

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

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

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

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

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

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

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

BUYING AT AUCTION

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

1. SYMBOL KEY

□ Reserves

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

○ Guaranteed Property

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

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an

economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

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

II Monumental

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

🏆 Premium Lot

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

2. BEFORE THE AUCTION

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

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

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

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

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

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

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

3. DURING THE AUCTION

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

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

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

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

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

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

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

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

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

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There

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

Hammer Price and the Buyer's

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

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

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

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

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot.

Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

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

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

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

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

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

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

Collection and Delivery

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

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

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

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

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

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

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

Please see the Conditions of Sale for further details.

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

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

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

SELLING AT AUCTION

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

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

(1) In our galleries

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

(2) By photograph

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

will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

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

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

SOTHEBY'S SERVICES

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

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

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

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

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

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

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

Why Sotheby's Collects Sales Tax

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

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: Alabama, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Washington, Wisconsin and Wyoming. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

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

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

Where Sotheby's is Not Required

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

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

Restoration and Other Services

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

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

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

IMPORTANT NOTICES

Property Collection As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued \$10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

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. 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 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.

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 billsoflading@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 to start your collection process.

Important Notice Regarding Packing

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

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.

Photography:

Bonnie Morrison
Ellen Warfield



THIS PAGE
LOT 100

S. CARR.

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