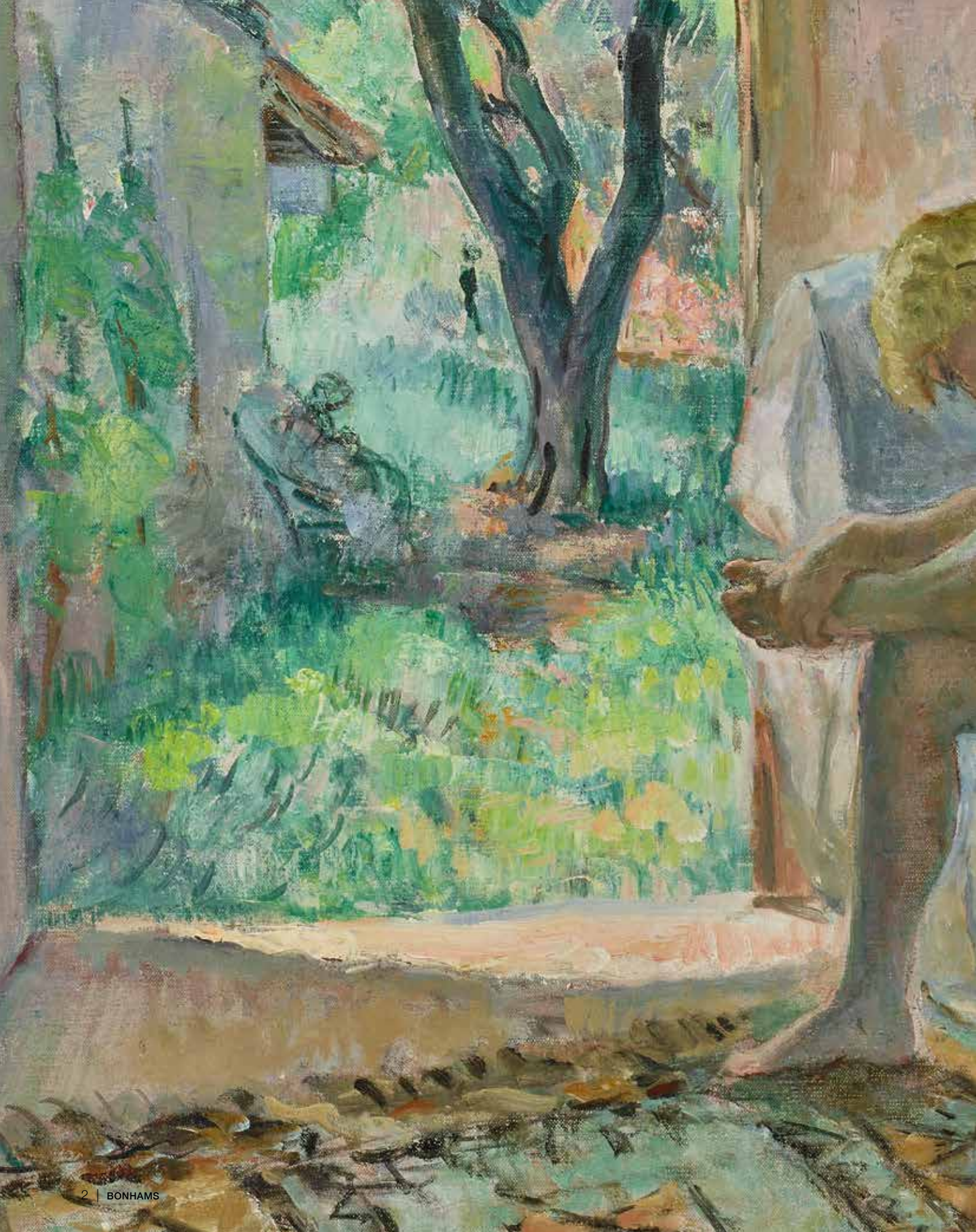


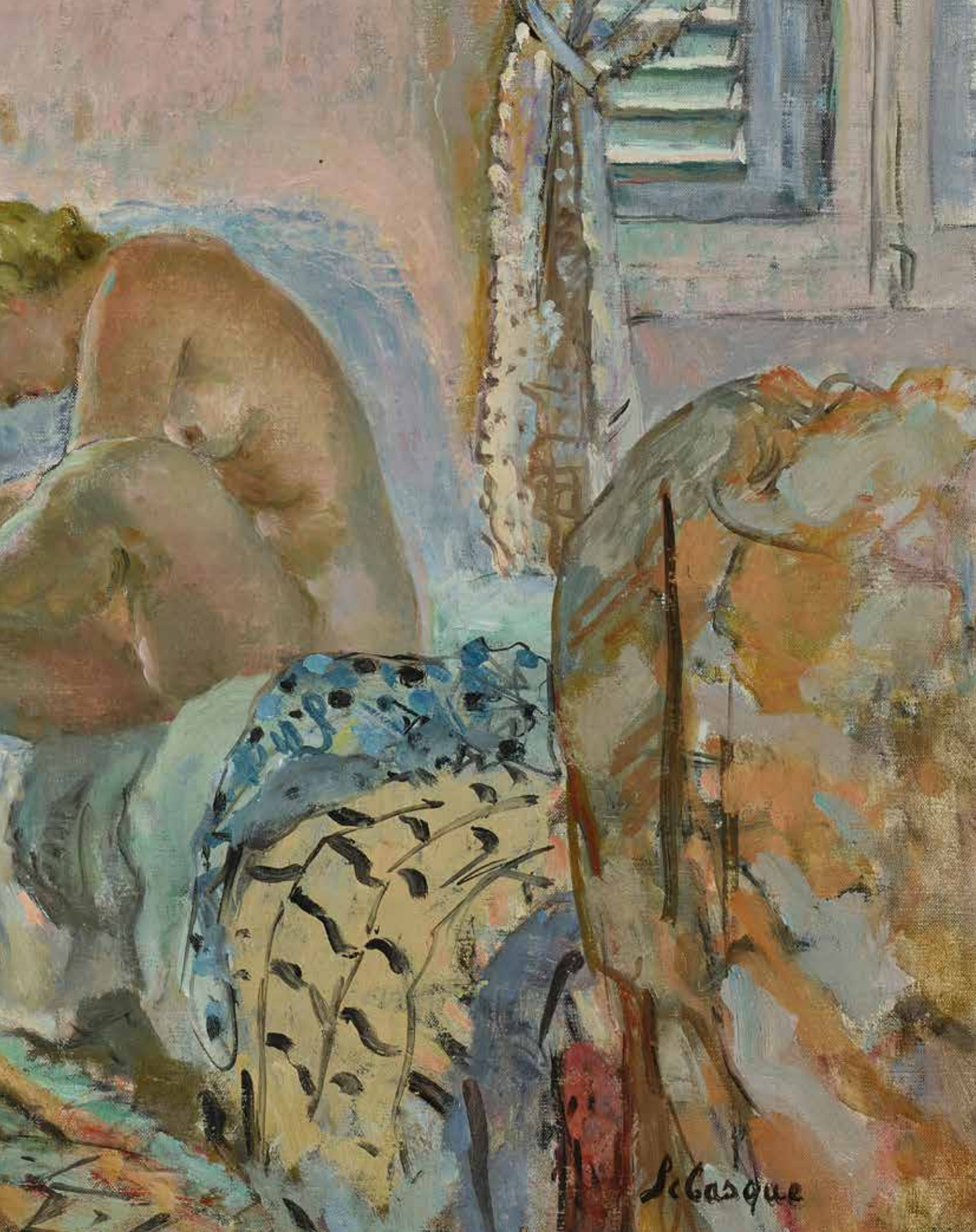
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New York | November 12, 2019





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PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

1

HENRI MATISSE (1869-1954)

Tête de femme

signed 'H. Matisse' (lower right)

crayon on paper

11 3/4 x 9 in (29.8 x 22.9 cm)

\$25,000 - 35,000

The authenticity of this work has been confirmed by Georges Matisse.

Provenance

Lerner-Heller Gallery, New York (no. LH1055 [1179]).

Private collection, Beverly Hills.

Thence by descent.



The Personal Monet: Five Recently Rediscovered Works from Monet's Family Collection

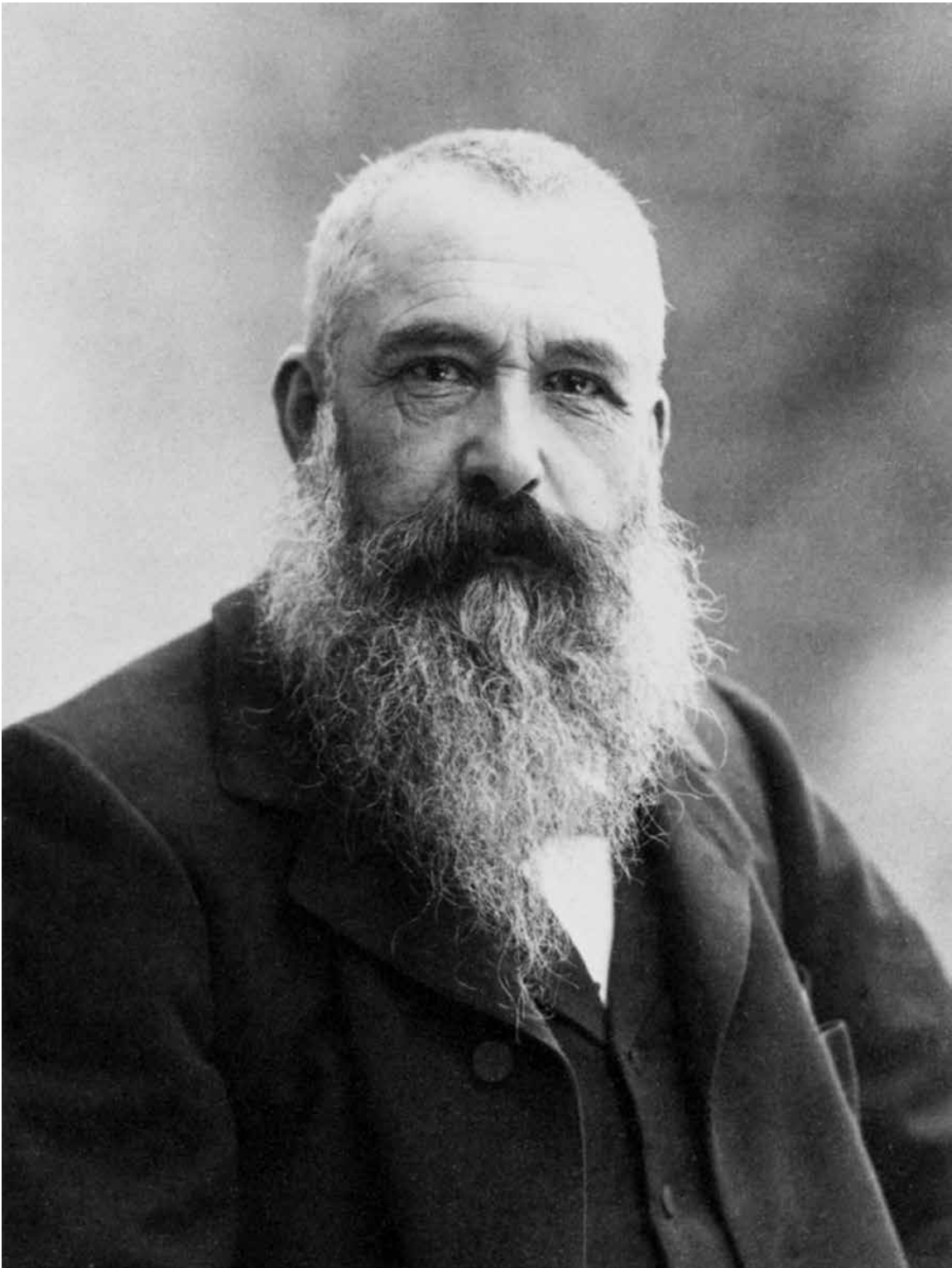
Claude Monet's sketches from the late 1850s are among the most important records remaining of the adolescent artist's activities during this period, providing a key insight into his environ and his artistic development. When Monet died at the age of eighty-six, hundreds of his paintings already were in preeminent public institutions and private collections. Much of what remained was bequeathed to his second son, Michel Monet, including the artist's letters and childhood sketchbooks, which Michel subsequently dispersed. One sketchbook, from 1857, is a particularly intimate grouping of works that are academic in aesthetic and technique while providing a glimpse into the artist's daily life and young mastery of various media.

From an early age Monet became enthralled with drawing, spending much of his free time habitually depicting what was around him. Few records remain of young Monet's quotidian activities except for the memoirs of Théophile Beguin Billecocq—brother-in-law of Monet's childhood friend Théodore—whose accounts provide the only known firsthand testimony regarding Monet in the mid-1850s and frequently reference Monet's compulsive drawing. Commenting on young Théodore and Claude's activities in the summer of 1857, Beguin Billecocq reminisced "They went vagabonding in the environs, swimming in the ocean, fishing, going out for lunch and staying out through dinner. Oscar [Claude] drew a great deal and always carried

with him little sketchbooks and pencils, with which he sketched pastoral landscapes and marines. In addition every scrap of paper, no matter how small, was drawn upon with country scenes, tiny seascapes, and fishermen. Every sheet of paper that came into his hands was destined for a drawing. He preferred old papers of the previous century, made from real rags. His sketches, whether in crayon or pencil, were always excellent, even if they were rapidly executed. He knew how to capture the essential characteristics of a scene," (quoted in *The Unknown Monet, Pastels and Drawings* (exhibition catalogue), The Clark Institute, Williamstown, 2007 p. 23).

The sketches of 1857 provide a formidable display of the young artist's dexterity and a glimpse into the Impressionist landscapes to come. The subject matter of these drawings that filled his sketchbooks primarily consist of what the young artist observed around him: architecture, shrubbery, and sailing vessels. Monet made notes to himself on the works to record the location and date of execution, providing a snapshot into Monet's routine.

We are delighted to offer the following five works, three of which come from the 1857 sketchbook, that are exemplary of Monet's gifted draftsmanship and trace directly back to the artist via the painter's great-grandson Michel Cornebois, the artist's sole living direct descendant.



Claude Monet, 1899

2

CLAUDE MONET (1840-1926)

Divers bateaux

pencil on paper

9 1/8 x 12 1/4 in (23.2 x 31.1 cm)

Executed *circa* 1857

\$20,000 - 30,000

This work will be included in the forthcoming Monet Digital Catalogue Raisonné, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

Provenance

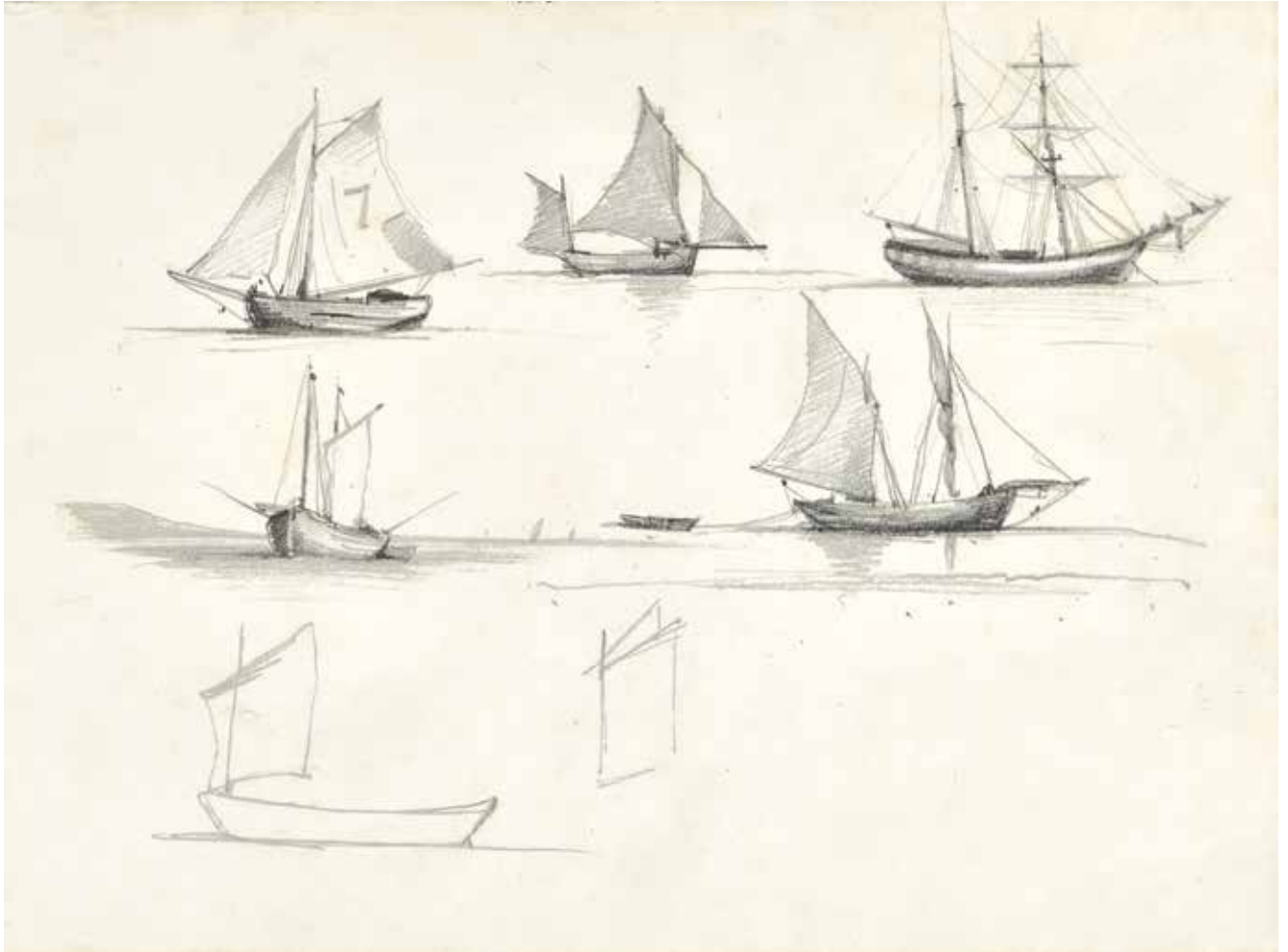
Michel Monet, Giverny (by descent from the artist).

Henriette Giordanengo, Giverny (acquired as a gift from the above).

Michel Cornebois, Giverny (acquired as a gift from the above, and sold:

Besch Cannes Auction, Cannes, August 15, 2018, lot 206).

Private collection, California (acquired at the above sale).



3

CLAUDE MONET (1840-1926)

Ancien puits de la ferme de la hêtraie, à la mare au cleric

dated 'le 14 septembre' (lower left)

pencil and chalk on paper

12 x 9 1/16 in (37 x 23 cm)

Executed on September 14, 1857

\$20,000 - 30,000

Provenance

Michel Monet, Giverny (by descent from the artist).

Henriette Giordanengo, Giverny (acquired as a gift from the above).

Michel Cornebois, Giverny (acquired as a gift from the above, and sold:

Besch Cannes Auction, Cannes, August 15, 2018, lot 204).

Private collection, California (acquired at the above sale).

Literature

D. Wildenstein, *Claude Monet, Catalogue Raisonné, Supplément aux peintures, Dessins, Pastels*, vol. V, Paris, 1991, no. D 100 (illustrated p. 77).



4

CLAUDE MONET (1840-1926)

Rochers et falaises à Sainte-Adresse

dated 'le 17 septembre' and inscribed 'dans les basses falaises' (lower right)

pencil and chalk on paper

9 1/16 x 12 1/16 in (23 x 30.6 cm)

Executed on September 17, 1857

\$20,000 - 30,000

Provenance

Michel Monet, Giverny (by descent from the artist).

Henriette Giordanengo, Giverny (acquired as a gift from the above).

Michel Cornebois, Giverny (acquired as a gift from the above, and sold:

Besch Cannes Auction, Cannes, August 15, 2018, lot 203).

Private collection, California (acquired at the above sale).

Literature

D. Wildenstein, *Claude Monet, Catalogue Raisonné, Supplément aux peintures, Dessins, Pastels*, vol. V, Paris, 1991, no. D 94 (illustrated p. 76).



Claude Monet, *La Pointe de la Hève, Sainte-Adresse*, 1864, The National Gallery, London



5

CLAUDE MONET (1840-1926)

Portail de ferme

inscribed and dated 'à graville le 15 février 1857.' (lower left)

pencil and chalk on paper

9 x 12 in (23 x 38 cm)

Executed on February 15, 1857

\$20,000 - 30,000

Provenance

Michel Monet, Giverny (by descent from the artist).

Henriette Giordanengo, Giverny (acquired as a gift from the above).

Michel Cornebois, Giverny (acquired as a gift from the above, and sold:

Besch Cannes Auction, Cannes, August 15, 2018, lot 202).

Private collection, California (acquired at the above sale).

Literature

D. Wildenstein, *Claude Monet, Catalogue Raisonné, Supplément aux peintures, Dessins, Pastels*, vol. V, Paris, 1991, no. D 78 (illustrated p. 73).



6

CLAUDE MONET (1840-1926)

Homme au chapeau haut de forme et lunettes

pencil and chalk on paper

17 1/16 x 15 in (43.3 x 38.1 cm)

Executed circa 1857

\$30,000 - 50,000

This work will be included in the forthcoming Monet Digital Catalogue Raisonné, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

Provenance

Michel Monet, Giverny (by descent from the artist).

Henriette Giordanengo, Giverny (acquired as a gift from the above).

Michel Cornebois, Giverny (acquired as a gift from the above, and sold: Besch Cannes Auction, Cannes, August 15, 2018, lot 209).

Private collection, California (acquired at the above sale).

Homme au chapeau haut de forme et lunettes likely is related to Monet's work as a caricaturist that at the age of fifteen earned him local recognition and began his official artistic career. "At fifteen I was known all over Le Havre as a caricaturist. My reputation was so well established that from all sides people came to me and pestered me for caricatures. I had so many requests, and the pocket money my mother could spare me was so meager, that I was led to take a bold step, one which needless to say shocked my parents: I started selling my portraits. Sizing up my customer, I charged ten or twenty francs a caricature, and it worked like a charm. Within a month my clientele had doubled," (C. Monet quoted in M. Tsaneva, *Claude Monet: 183 Paintings, Pastels, Drawings*, Morrisville, 2013, pp. 3-4).

One individual to take notice of Monet's burgeoning talent was Eugène Boudin, who moved to Le Havre in 1850 with a three-year scholarship to pursue his artistic calling. After seeing Monet's caricatures Boudin made inquiries about him in the local shops and with the assistance of a frame-maker sought out an introduction between the artist and the young Monet. Monet, however, was uninterested and went out of his way to avoid Boudin, until a chance encounter. It was during this meeting that Boudin began to urge Monet to expand beyond his caricatures and join Boudin painting landscapes en plein air. Monet later reflected, "As for the man himself, I couldn't help liking him...But I couldn't stomach his painting, and whenever he offered to take me out sketching with him in the open country, I always had some pretext or other for a polite refusal. Summer came, my time was more or less my own, I could hardly put him off any longer. So to get it over with I gave in and Boudin, with unfailing kindness, took me in hand. In the end my eyes were opened and I gained a real understanding of nature and a real love for her as well," (*ibid.*, p. 5).



7

HENRI MATISSE (1869-1954)

Nature morte aux ananas et anémones

signed and dated 'Henri Matisse mars 40' (lower right)

pencil on paper

16 x 20 13/16 in (40.7 x 52.8 cm)

Executed in March 1940

\$50,000 - 70,000

The authenticity of this work has been confirmed by the late Madame Wanda de Guébriant.

Provenance

The Artist's Estate.

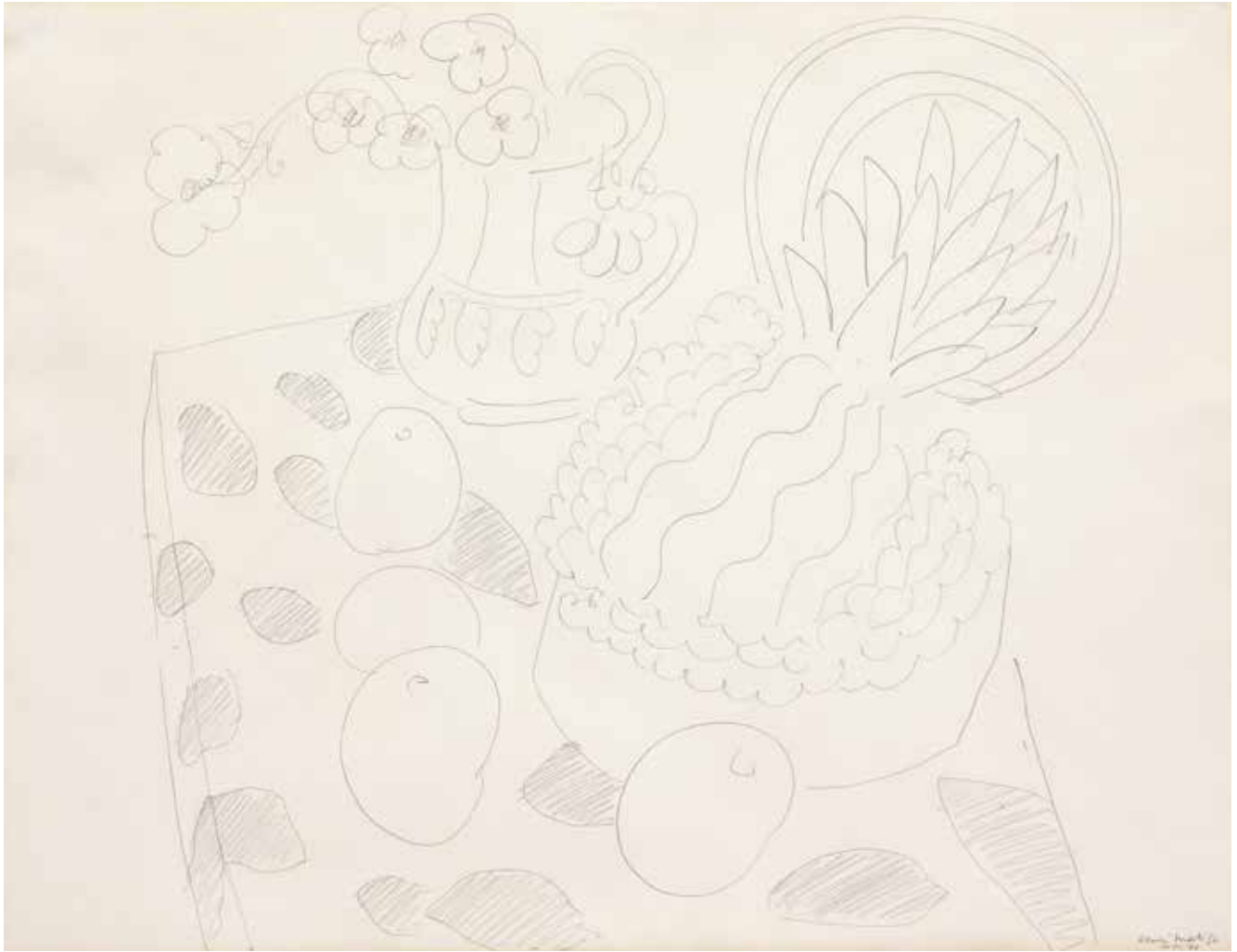
Acquavella Galleries, Inc., New York.

Sharyn Bey (acquired from the above *circa* 1987, and sold: Christie's, London, February 3, 2010, lot 249).

Acquired at the above sale by the present owner.

Literature

L. Delectorskaya, *Henri Matisse. Contre vents et marées. Peintures et livres illustrés de 1939 à 1943*, Paris, 1996 (illustrated p. 80 and titled *Ananas et anémones*).



PROPERTY FROM A PRIVATE COLLECTION, AMERICA

8

AUGUSTE RODIN (1840-1917)

Le Baiser, 4ème réduction ou petit modèle

inscribed 'Rodin' (on the back) and stamped 'A. Rodin' (on the underside)

bronze

9 7/8 in (25.8 cm) (height)

Conceived in 1886 and cast in bronze by the Alexis Rudier Foundry in 1945

This work will be included in the forthcoming *Catalogue Critique de l'Oeuvre Sculptée d'Auguste Rodin* currently in preparation by the Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under the archive number 2018-5846B.

\$300,000 - 400,000

Provenance

Musée Rodin, Paris.

Edmond Guérin & Cie, Paris (acquired from the above in May 1948).

M.E.H. Meyer, Paris (acquired from the above in May 1948). Private Collection, France.

Galerie Aittouarès, Paris (acquired by 1993).

Elizabeth Mayer Fine Art, New York.

Acquired from the above by the present owner in 1995.

Literature

I. Jianou & C. Goldscheider, *Rodin*, Paris, 1967, pls. 54-55 (illustration of the marble version).

N. Barbier, *Marbres de Rodin: Collection du Musée Rodin*, Paris, 1987, no. 79, (illustration of the marble version p. 185).

K. Varnedoe, *A Magnificent Obsession*, London, 2001, pl. 83 (illustration of a larger cast n.p).

A. Le Normand-Romain, *The Bronzes of works in the Musée Rodin*, Paris, 2007, no. S. 2393 (illustration of another cast with incorrect measurements p. 162).



Alternate angle of the present work



Auguste Rodin



Jean-Auguste-Dominique Ingres, *Paolo and Francesca*, 1819, Musée des Beaux-Arts d'Angers, France

Considered one of Rodin's most renowned and timeless works, *Le Baiser* is one of the most significant representations of all-consuming and undying love. Two lovers wrapped in an erotic embrace, Rodin reinterprets the classical subject matter of forbidden love in an unprecedented three-dimensional visualization. A scene of vitality and dynamism, the distinctive and expressive *Le Baiser* embodies Rodin's radical approach to sculpture that is unparalleled in Western art. Conceived in 1886 and cast circa 1904, the sculpture at present was cast in bronze by the Alexis Rudier Foundry in 1945 in an edition of 21.

Le Baiser originated from the monumental sculptural project *The Gates of Hell*. In 1880, the French government commissioned Rodin to create a pair of bronze doors for a new national museum of decorative arts in Paris. While the museum never came to materialization and the doors were never officially completed, the project spanned Rodin's artistic career until the end of his life, sparking a feverish and powerful force of creativity within the artist. *The Gates of Hell* consisted of over two hundred human

figures and groups inspired by Dante's *La Divina Commedia*. Some of Rodin's most famous works, including *Le Penseur*, *Les Trois Ombres*, and *Le Baiser* were conceived as figures for the gates. Modeled in the round and attached to plaster panels within the portal's frames, the works were later removed by Rodin and cast as independent, free-standing pieces.

The present work was inspired by Canto V of Dante's *Inferno*. The story is one of heady emotion—an illicit affair between Francesca da Rimini and her husband's brother, Paolo Malatesta. Francesca, a young woman from Ravenna, Italy, was married Gianciotto Malatesta, Lord of Rimini in 1275. After reading the story of the adulterous love between Guinevere and Lancelot from *Knights of the Round Table*, Francesca and Paolo realized their love for each other and begin an affair of their own. Rodin captures the dramatic instant right before the passionate kiss in which their lips barely touch. After having discovered the affair, Gianciotto stabbed Paolo and Francesca to death, condemning them to spend an eternity in hell locked in this timeless embrace.

While in Dante's story it is Paolo who initiates the kiss, Rodin has changed the narrative in his sculptural depiction. Raising Francesca's body so that it lifts upwards towards Paolo, her right leg crossed over Paolo's left leg, and her arm reaching around Paolo's head, Rodin creates a scene of dynamic and sensual embrace. Caught in surprise, Paolo's body language appears timid, with three fingers cautiously resting on Francesca's left thigh and the book they were reading slipping from his hand. Rodin re-creates the erotically charged moment of Paolo and Francesca's realized desire: an instant before their lips meet as their bodies melt into one another.

Rodin had initially placed *Le Baiser* in a prominent position on the lower left door of the gates. However, he removed the sculpture from the doors in 1886, feeling it was too blissful of a scene and lacked the tragic mood that aligned with his attempt to create a scene of Hell. An image of Paolo and Francesca remained on the doors, but Rodin chose to depict them in the form of two floating spirits, representative of an illicit love condemned to an eternal tragic fate.

Rodin transformed the sculptural figure of *Le Baiser* from *The Gates of Hell* to create a bronze version that was exhibited at the Galerie Georges Petit in Paris in 1887, and later that year Rodin exhibited a life-size version in painted plaster in Brussels. Later that year Rodin was elected to the Legion d'Honneur, and the French government commissioned Rodin to create a larger-than-life marble version of the work, which was then exhibited at the Paris Salon of 1898. Rodin had entered a creative burst, as a journalist visiting his studio in 1889 described the scene: "I remember a time when the walls, the floor of the studio, the turntables and the furniture were littered with small female nudes in the contorted poses of passion and despair... With the rapidity of spontaneous creation, a countless host of damned women came into being and writhed in his

fingers. Some of them lived for a few hours before being returned to the mass of reworked clay," (quoted in Rodin. *Sculptures and Drawing* (exhibition catalogue), Hayward Gallery, London, 1986-87, p. 80).

The subject matter of forbidden love has been interpreted various ways throughout history. The theme was especially favored throughout the 19th century, explored by artists such as Eugène Delacroix, Alexandre Cabanel, and Jean Auguste Dominique Ingres. It was Rodin's erotic and sensual depiction of the lovers, in the medium of sculpture, with fluid and smooth lines intended for a dynamic view in the round, that made Rodin's rendering of the subject unprecedented and an immediate and lasting success. With its reminiscence of courtly love, the story of Paolo and Francesca had a significant impact on Rodin's contemporaries. As the poet and secretary to Rodin, Rainer Maria Rilke described the motif in 1903, "The spell of the great group of the girl and the man that is named 'The Kiss' lies in this understanding distribution of life. In this group waves flow through the bodies, a shuddering ripple, a thrill of strength, and a presaging of beauty. This is the reason why one beholds everywhere on these bodies the ecstasy of this kiss. It is like a sun that rises and floods all with its light" (R. Maria Rilke, *Rodin*, London, 1946, p. 26).

The sensuality and immediacy of the current work reaffirms Rodin's unique technical skill to create a perpetual and enduring motif of passionate love. The abstract title of the sculpture—*The Kiss*—detaches itself from contextualization and establishes a universality. The first time the work was exhibited in Paris critics admired the vague ambience of the title, as Lucien Solvay remarked: "this adorable group of lovers, as naked as the day they were born, that should simply have been called *The Kiss* or nothing at all" (L. Solvay, "Le Salon," in *La Nation*, no. 270, September 1887). The universality of this image is reinforced through the couple's complete

nudity. Renounced of any historical costume, the fallen book beneath Paolo's hand is the only contextual signifier Rodin provides about their identity. The dynamism of the couple's bodies, as their forms melt into each other in a passionate and twisted embrace, demonstrates Rodin's adept ability to enrich his sculptural creations with undeniable palpable energy. Rodin explained this life-like energy within his sculptures: "it is basically



Alternate angle of the present work



The Gates of Hell, 1900, Musée d'Orsay, Paris

a metamorphosis of this kind that the painter or sculptor executes in making his personages move. He makes visible the passage of one pose into the other; he indicates how imperceptibly the first glides into the second. In his work, one still detects a part of what was while discovers in part what will be" (Rodin quoted in *Art: Conversations with Paul Gsell*, Berkeley, 1984, p. 29). The radiating desire, immediacy, and sensuality seen in *Le Baiser* has made the sculpture at present a universal and timeless visualization of forbidden love.

9

HENRI LEBASQUE (1865-1937)

Nu assis sur un canapé près de la fenêtre

signed 'Lebasque' (lower right)

oil on canvas

21 1/2 x 25 3/4 in (54.6 x 65.4 cm)

Painted in 1934-35

\$100,000 - 150,000

Provenance

M. Norman Mason (acquired from the artist).

Anderson Galleries, Beverly Hills.

Sylvia P. Preston, New York (by descent from the above, and sold: Sotheby's New York, November 7, 2013, lot 125).

Private collection, Miami (acquired at the above sale).

Literature

D. Bazetoux, *Henri Lebasque, Catalogue raisonné*, vol. I, Neuilly-sur-Marne, 2008, no. 1076 (illustrated p. 269).



Henri Lebasque



Antico (Pier Jacopo Alari Bonacolsi), *Spinario (Boy Pulling a Thorn from His Foot)*, 1496 cast circa 1501, The Metropolitan Museum of Art, New York

“Lebasque’s primary concerns, in the majority of his work, were with simple expression of sensuous surface. He wrestled with the problems of showing wind on water, or of the warmth seeping into a woman’s skin under a sunny sky. It is evident in all of Lebasque’s work as in the group of nude paintings completed at Le Cannet, that Lebasque developed the sureness to define the gains of his early experiments. He achieved an intimate manner of painting those scenes and people most dear to him, which was replete with his personal delight in form and color, and heightened by his contact with fellow painters Matisse and Bonnard, but characteristically his own”

(L. Banner, *Lebasque 1865 – 1937*, San Francisco, 1986, p. 20).

Nu assis sur un canapé près de la fenêtre was painted by Henri Lebasque from 1934-1935. The painting’s subject matter, composition, and palette evince the artist’s strong links to contemporaries Édouard Vuillard and Pierre Bonnard, founders of Les Nabis, a group of Intimist painters that focused on the quiet serenity of the domestic sphere.

“Intimism, a term which best describes Lebasque’s painting, refers to the close domestic subject matter, supremely realized by Bonnard and Vuillard, in such a manner as to convey the personal nature of his response to the thing painted, and the universal familiarity of home and family. There is a sense of calm infused in Lebasque’s paintings which celebrates the fullness and richness of life. In his placid scenes of gardens and beaches, terraces and dinner tables, Lebasque portrays his family in particular, but in such a way that he appeals to a larger sense of family gathering and devotion” (L. Banner, *Lebasque, 1865 – 1937*, San Francisco, 1986, p. 12).



Edouard Vuillard, *Intérieur ensoleillé*, circa 1920, Tate, London

Lebasque's *Nu assis sur un canapé près de la fenêtre* depicts a tranquil, private moment. A seated nude figure is bent in reverie, examining her foot. The form overtly references the Classical sculpture motif of the *Fedele/Fedelino* or *Spinario*, the shepherd boy who has paused to remove a thorn from his foot by resting one leg on top of the other. Extant examples of this sculptural theme range from the Greco-Roman Hellenistic bronze found today at the Palazzo dei Conservatori, Rome to Roman marble versions at the Uffizi Gallery, Florence and British Museum, London to a Renaissance copy at the Metropolitan Museum of Art and Dutch Golden Age interpretation at the Rijksmuseum, Amsterdam. Lebasque may have studied firsthand the bronze Renaissance version included in the permanent collection of the Musée du Louvre, Paris.

Although the specific posture of the nude figure quotes canonical ancient sculpture, the atmosphere Lebasque conjures in this peaceful painting is deeply rooted in the artistic movements contemporary to

its execution. "Lebasque's vision of life led him to concentrate upon intimate domestic scenes and close, interior compositions. He was hailed as the painter of "Joy and Light" by art critics and curators of the Louvre in his later life. But Lebasque's primary concerns were with simple expression of sensuous surface... He achieved an intimate manner of painting those scenes and people most dear to him, which was replete with his personal delight in form and color, heightened by his contact with fellow painters Matisse and Bonnard, but characteristically his own" (*ibid.*, p. 20).

Lebasque's rich textures of color and pattern delineating the textiles strewn on the chaise and composing the rug, the dappled light in the garden, and the rose-hued walls of the bedchamber create a vibrant, intimate setting redolent of an evocative mood so keenly archetypal of Lebasque and his contemporary followers of Intimism and Les Nabis.

10

THÉO VAN RYSSELBERGHE (1862-1962)

Nu debout de dos, devant la glace, regardant vers la droite
signed with the artist's initials 'VR' and dated '06' (lower left)

oil on board

19 2/3 x 9 2/5 in (50 x 24 cm)

Painted in 1906

\$18,000 - 25,000

Provenance

Galerie Bernheim-Jeune, Paris.

Private Collection, Southern California.

Exhibited

Brussels, La Continentale Menkes, *Van Rysselberghe*.

Literature

R. Feltkamp, *Théo van Rysselberghe, 1862-1926*, Brussels, 2003, no. 1906-29 (illustrated p. 360).



Diego Velázquez, *The Toilet of Venus (The Rokeby Venus)*, 1644, The National Gallery, London



11

AUGUSTE RODIN (1840-1917)

Faunesse Zoubaloff

inscribed 'Rodin' (on the base)

bronze

6 3/4 in (17.1 cm) (height)

Conceived in 1885 and cast before 1914

\$100,000 - 150,000

This work will be included in the forthcoming *Catalogue Critique de l'Oeuvre Sculpté d'Auguste Rodin* currently being prepared by Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under the archive number 2008-1975B.

Provenance

Antoni Roux, Marseille.

Private collection, France (acquired as a gift from the above in 1914).

Samuel Joséfowitz, Lausanne (acquired circa 1965, and sold: Christie's, New York, September 10, 2008, lot 145).

Univers du Bronze, Paris (acquired at the above sale).

Robert Bowman Gallery, London (acquired from the above).

Private collection, Pennsylvania (acquired from the above in 2013).

Literature

J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 34 (illustration of another cast p. 251).

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, no. S.3333 (illustration of another cast p. 157).





Alternate angle of the present work



Titian, *Bacchus and Ariadne*, 1520-1523, The National Gallery, London

Rodin's *Faunesse Zoubaloff* is one of the most intriguing figures in Rodin's mythical oeuvre. Rocking back on her haunches as she chews her hair, the figure crosses her human arms and her hooved lower limbs. This figure of a half female human, half female faun traces back to ancient Greece, where faunesses were known for their love of music and wine, as well as their lustful nature. The veiled eroticism of this female bathing figure would not have been lost on Rodin's contemporary audience. As Antoinette le Normand-Romain notes, "this joyous, sensual, small figure can be related to one specific aspect of Rodin's work, inspired by his love of the eighteenth century. In order for this interest to be well-represented at the exhibition of 1900, Rodin asked such collectors as Antoni Roux and Maurice Fenaille to lend works in which the reference to the eighteenth century was obvious," (A. le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, p. 156). Her furred legs and hooves make this figure more animalistic than Rodin's other faunesses, including *Standing Faunesse* and *Kneeling Faunesse*.

This faunesse is further distinguished among the others in Rodin's oeuvre with the descriptor *Faunesse Zoubaloff*. Jacques Zoubaloff, famed industrialist and important patron of the Musée de Louvre, purchased the original plaster and the bronze of the sculpture at Galerie Georges Petit's sale of Antony Roux's collection in 1914. Theophile Amédée Antonin Roux, known as Antony Roux, was a collector and patron of the arts and was one of Rodin's first loyal collectors. Rodin had gifted many plasters to Roux in 1888 with the authorization to have them cast. The plaster was then acquired in 1927 by the Musée Rodin at the Galerie Georges Petit's sale of Zoubaloff's collection, after which they made casts between 1928 and 1944. The present work is a lifetime cast made prior to 1914.

Other casts of the sculpture reside in major institutions, including the Philadelphia Museum of Art; the Kunstinstitut, Frankfurt; and the Gezira Center for Modern Art, Cairo.

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

12

EDGAR DEGAS (1834-1917)

Etude de nu

stamped 'Degas' (lower left)

monotype on paper

17 1/2 x 22 1/2 in (44.5 x 57.2 cm)

\$25,000 - 35,000

The authenticity of this work has been confirmed by Galerie Brame & Lorenceau.

Provenance

Atelier Edgar Degas, and sold: Galerie Georges Petit, Paris, 4th sale, July 2-4, 1919, lot 362.

Le Garrec, Paris (acquired at the above sale).

Private collection, Beverly Hills.

Thence by descent.

Literature

A. Wofsy, *Degas' Atelier at Auction, Paintings, Pastels and Drawings Sales III and IV-1919*, San Francisco, 1989, incorrectly numbered 262 (illustrated p. 295).



13

MAXIMILIEN LUCE (1858-1941)

Le Quai Saint-Michel

signed 'Luce' (lower left)

oil on canvas

13 x 16 1/8 in (32.8 x 40.9 cm)

\$30,000 - 50,000

Provenance

Count Arnauld Doria, Paris.

Thence by descent, and sold: Christie's, Paris, March 23, 2018, lot 202.

Private collection, Miami (acquired at the above sale).

Literature

P. Cazeau, *Maximilien Luce*, Lausanne & Paris, 1982 (illustrated p. 109).

D. Bazetoux, *Maximilien Luce, Catalogue de l'oeuvre peint*, vol II, Paris, 1986, no. 304 (illustrated p. 82).



PROPERTY FROM A PRIVATE COLLECTION, AMERICA

14 W

HENRI LE SIDANER (1862-1939)

Neige

signed 'Le Sidaner' (lower left)

oil on canvas

59 x 49 in (150 x 125 cm)

Painted in 1924

\$300,000 - 500,000

Provenance

Galleries Georges Petit, Paris, no. 7690 & 10.427.

Emile Prat, Fontanes.

Private collection, and sold: Sotheby's, New York, November 17, 1998, lot 287.

Acquired at the above sale.

Exhibited

Paris, Salon des Tuileries, 1924, no. 962.

Paris, Galleries Georges Petit, *Exposition Le Sidaner*, February 1925, no. 4.

Literature

C. Mauclair, *Henri Le Sidaner*, Paris, 1928 (illustrated p. 139).

Y. Farinaux-Le Sidaner, *Le Sidaner: l'oeuvre peint et gravé*, Paris, 1989, no. 537 (illustrated p. 206).



Henri Le Sidaner



Claude Monet, *La Pie*, 1868-69, Musée d'Orsay, Paris

“His entire work is influenced by a taste for tender, soft and silent atmospheres. Gradually, he even went so far as to eliminate from his paintings all human figures, as if he feared that the slightest human presence might disturb their muffled silence”

(Paul Signac – Yann Farinaux-Le Sidaner, *Le Sidaner, L'Oeuvre peint et gravé*, Paris, 1989, p.31).

Henri Le Sidaner is renowned for his serene and intimate outdoor still life scenes featuring a deserted table and chairs with hints of the human figures recently removed. Art critic Camille Mauclair wrote of Le Sidaner: “He considered that the silent harmony of things is enough to evoke the presence of those who live among them. Indeed, such presences are felt throughout his works. Deserted they may be but never empty” (C. Mauclair, *Henri Le Sidaner*, Paris, 1928, p. 12).

Neige is representative of Le Sidaner’s mature style and incorporates elements from the several movements that characterized and

influenced the artist’s career. The present work embodies the Intimist artistic movement, as defined by Mauclair: “A revelation of the soul through the things painted, the magnetic suggestion of what lies behind them through the description of the outer appearance, the intimate meaning of the spectacles of life. This intimate meaning is not exactly the symbolism or the mysticism of the primitives or of the allegorists of the Renaissance, who combined natural elements from the point of view of personal conception. It confines itself to expressing so much of their depth as objects and beings, as we perceive them, allow us to divine—the daily tragedy and mystery of ordinary existence, and the latent poetry of things” (C. Mauclair, *The Great French Painters and the Evolution of French Painting from 1830 to the Present Day*, London, 1903, p. 122).

The trajectory from Impressionism to Intimism is clear in the latter movement’s application of the staccato brushstrokes and focus on play of light, but Intimism abandoned an interest in accuracy of perspective and color in favor of merging figure and ground and an exaggerated color palette. Such compositional structure is evident in the present work, which is a striking example of Le Sidaner’s delicate



Henri Le Sidaner, *Petite table dans le crépuscule du soir*, 1921, Ohara Museum of Art, Kurashiki

play with optics. Here, amidst the snow fall, three chairs are situated in a conversational circle, with the chairs at far left and furthest in the back tilted slightly to suggest their occupants only just vacated. Le Sidaner's acute understanding of velvety darkness comingling with sparkles of light is stunningly conveyed in his subtly cascading snowflakes during twilight. There is a slight forward tilt to the entire scene, thereby suggesting a confluence between the foreground garden seats with the house glimmering behind. It is with great care that Le Sidaner composed such a still life to convey the palpable, invisible human presence that lends his paintings their intimacy. "These familiar objects supplied in the absence of people make one think that people have just left, and are nearby, or will return to lend the objects an animation that was only temporarily absent" (C. Lévy-Lambert, "L'oeuvre de Henri Le Sidaner" in *Henri Le Sidaner* (exhibition catalogue), Musée Marmottan, Paris, 1989, p. 31).

Le Sidaner's garden at his home in Gerberoy, where this work was painted, provided the artist seemingly endless inspiration. Le Sidaner first visited Gerberoy in March 1901 in search of a proper country home to escape to from Paris. His son Rémy later reflected that his

father "longed to plan a garden of his own, in which the landscape would be designed by him personally and in which he could achieve his favorite light effects. He mentioned this project to Auguste Rodin, who directed him to the Beauvais area. A potter living in Beauvais, answering to the name of Delaherche, recommended the village of Gerberoy" (quoted in Y. Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé*, Milan, 1989, p. 14). Le Sidaner purchased a small cottage in this picturesque fortress town sixty-five miles northwest of Paris in 1904 and commenced with his plans to remodel and extend the space. By 1910 the main house was extended, a pavilion and studio barn were erected, and an extensive garden was cultivated. Le Sidaner's home in Gerberoy, like Claude Monet's garden in Giverny, was purposefully constructed and arranged to be his artistic muse. In a 1935 speech celebrating his three decades in the village, Le Sidaner declared: "And when it is my time to go, I am sure I shall be seized with a vision of my modest cottage in Gerberoy, where trembling fingers will adorn the shutters with a single branch of greenery, enhanced by heavy roses, bringing us that elusive grace which characterizes the blossoming of nature" (*ibid.*, p. 19).

15

HENRY MORET (1856-1913)

Une tempête

signed 'Henry Moret' (lower left)

oil on canvas

17 3/8 x 24 in (44.2 x 60.9 cm)

Painted in 1902

\$80,000 - 120,000

This work will be included in the catalogue raisonné being prepared by Jean-Yves Rolland.

Provenance

Frances Aronson Fine Art, Atlanta.

Private collection, Atlanta (acquired from the above by 2007).



Claude Monet, *Cap d'Antibes*, 1888, Columbus Museum of Art, Columbus, Ohio



16

AUGUSTE RODIN (1840-1917)

L'un des Bourgeois de Calais: Pierre de Wiessant, vêtu, réduction

inscribed 'A. Rodin' (on the base) and with the foundry mark 'ALEXIS RUDIER.

Fondeur. Paris' (on the side of the base)

bronze

17 3/4 in (45 cm) (height)

Conceived 1887-1895, this version reduced in 1895, and cast between 1930-1945

\$300,000 - 500,000

This work will be included in the forthcoming *Catalogue Critique de l'Oeuvre Sculpté d'Auguste Rodin* currently being prepared by Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under the archive number 2014-4316B.

Provenance

Philip & Gillian Sher, United States of America, and sold: Bonhams, New York, November 4, 2014, lot 12.

Private collection, Pennsylvania (acquired at the above sale).

Literature

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, nos. 110-115 (illustration of the complete monumental plaster version p. 52).

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1944, no. 167c (illustration of the plaster version p. 60).

B. Champigneulle, *Rodin*, London, 1967, no. 21

(illustration of the complete monumental version p. 66).

R. Descharnes & J.-F. Chabrun, *Auguste Rodin*, Lausanne, 1967

(illustration of the complete monumental bronze version p. 114).

I. Jianou & C. Goldscheider, *Rodin*, Paris, 1967

(illustration of the complete monumental bronze version pl. 41).

L. Goldscheider, *Rodin Sculptures*, London, 1970

(illustration of another cast pl. 39, p. 119; illustration of the monumental plaster version pl. 38).

J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 67-69-13 (illustration of another cast p. 390).

A.E. Elsen, *Rodin's Art, The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*, New York, 2003, no. 30 (illustration of the monumental version pp. 137-138).

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of works in the Musée Rodin*, Paris, 2007, vol. I, no. S.418, (illustration of another cast p. 237).



*L'un des Bourgeois de Calais:
Pierre de Wiessant, vêtu, réduction*

Auguste Rodin



Rodin with members of the Mánés Association of Fine Artists at the opening of his exhibition in Prague, 1902

‘Pierre de Wiessant offers the image of suffering in the extreme. His body, bent, like a taut bow, vibrates with pain, his hands, opening like flowers, sing out.’

Antoinette Le Normand-Romain in *Rodin: The Burgheers of Calais*, Paris, 2001, p. 52.

With modernization razing Calais’ ancient ramparts and the city becoming amalgamated with neighboring townships, the 1884 city council of Calais wanted affirmation of its identity as a historic site. The council chose to engage August Rodin. Already well-renowned by the French government since 1880, Rodin had won the commission to create the centrepiece for the new national museum of decorative arts in Paris – the monumental sculptural project *The Gates of Hell*.

Thus in 1887, Rodin began to conceive of *Monument des Bourgeois de Calais*. The city council wished for the sculpture to commemorate an episode from the 100 Years War, in which six prominent citizens in 1347 offered themselves as hostages to raise the eleven-month siege of the city by King Edward III of England. King Edward’s wife, Queen

Philippa, upon hearing of this bravery, interceded, and King Edward III spared the town.

The council had intended for the work to be a traditional heroic statue of Eustache de Saint-Pierre, leader of the group. Rodin, though, was determined to show all six hostages, not as a narrative group glorifying them, but rather as isolated, suffering individuals that as a collective express their harrowing sacrifice. Indeed, one proposal set the figures close to ground level, a radical idea that set the present-day citizens almost at eye level, with their illustrious forbears seeming to walk among them.

Each figure was initially modeled naked and at actual size before being clothed in rough tunics and with the ropes of their captivity around their necks. The figures are shown departing in their tattered clothes to make their sacrifice and surrender themselves to the English Army. The first three figures, including *Pierre de Wiessant*, were finished by May 1887 and exhibited at Galerie Georges Petit; the full group was assembled and exhibited for the first time at Rodin’s joint exhibition with Claude Monet at the same gallery in June 1889. The full, monumental sculpture was cast in 1894-95 and installed on the site of the historical event itself in the market square of Calais in June 1895.



Auguste Rodin, *The Burgers of Calais*, The Metropolitan Museum of Art, New York

Rodin's decision to compose his figures in a circle and be viewed in-the-round underscores that to Rodin there was no true leader, and each man's sacrifice was as tremendous as the others'.

Pierre de Wiessant, however, was perhaps the figure with which the sculptor was most satisfied. In the final arrangement he stands at the apex of the group. The records of the réducteur-agrandisseur Henri Lebossé indicate that work on casting reductions began immediately, with reduced casts of *Pierre de Wiessant* beginning in 1895. Although the citizens cluster around Eustache de Saint-Pierre, their leader, it is Pierre de Wiessant who provides the forward momentum and focus. The figure performs an effortless arabesque, achieved by shifting the axis of the torso at a point between navel and sternum so that the hips and shoulders are oriented along different planes. A centrifugal torsion is thus set up which spins out through the limbs from this point of gravitational focus, simultaneously uniting the group behind him and setting him apart in his balletic grace, a still center of calm.

Poet Rainer Maria Rilke, who served briefly as Rodin's secretary, lyrically described the intense interiority that the conformation of this figure projects in his 1903 essay on the sculptor: "He created

the man with the vague gesture whom Gustave Geffroy has called *Le Passant* [The man who passes by]. The man moves forward, but he turns back once more, not to the city, not to those who are weeping, and not to those who go with him; he turns back to himself. His right arm is raised, bent, vacillating. His hands open in the air as though to let something go, as one gives freedom to a bird. The gesture is symbolic of a departure from all uncertainty, from a happiness that has not yet been, from a grief that will now wait in vain, from men who live somewhere and whom he might have met sometime, from all possibilities of tomorrow and the day after tomorrow; and from Death which he had thought far distant, that he had imagined would come mildly and softly and at the end of a long, long time" (R.M. Rilke, *Auguste Rodin*, London, 2006, pp. 84-85).

Several casts of *Pierre de Wiessant, vêtu* in this reduced size reside in major institutional collections, including The Metropolitan Museum of Art in New York, Brooklyn Museum of Art, Fogg Art Museum at Harvard University, California Palace of the Legion of Honor in San Francisco, Musée Rodin in Paris, Saarland Museum in Saarbrücken and Nasjonalgalleriet in Oslo.

17

AUGUSTE RODIN (1840-1917)

Tête de l'homme au nez cassé, version dite type II, premier modèle
inscribed 'A. Rodin, © by Musée Rodin. 1965. Georges Rudier Fondateur Paris'
(on the base)

bronze

10 3/4 in (27.3 cm) (height)

Conceived in 1863-1864, this version before 1885, and cast in 1965

\$30,000 - 50,000

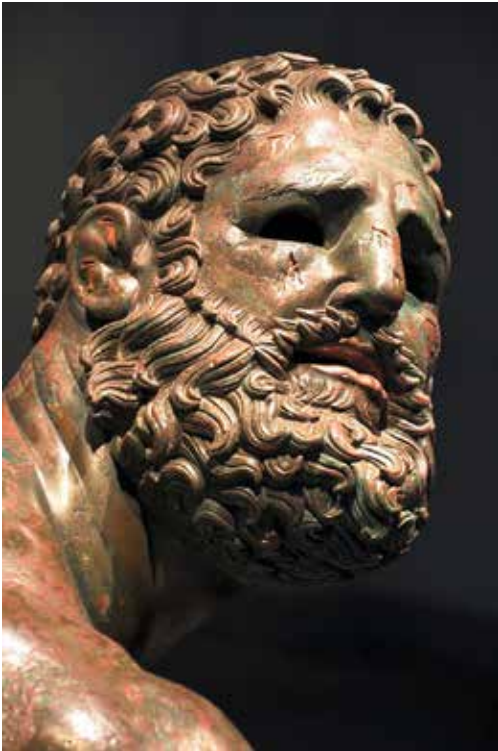
This work will be included in the forthcoming *Catalogue Critique de l'oeuvre sculpté d'Auguste Rodin* currently being prepared by Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under the archive number 2019-6033B.

Provenance

Rodin Museum, Paris.
Charles Slatkin Galleries, New York (acquired from the above in August 1967).
Estate of Robert Bruce Duncan, Chicago.
Thence by descent to the present owner.

Literature

A. le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, vol. II, Paris, 2007 (illustration of another cast pp. 413-419).

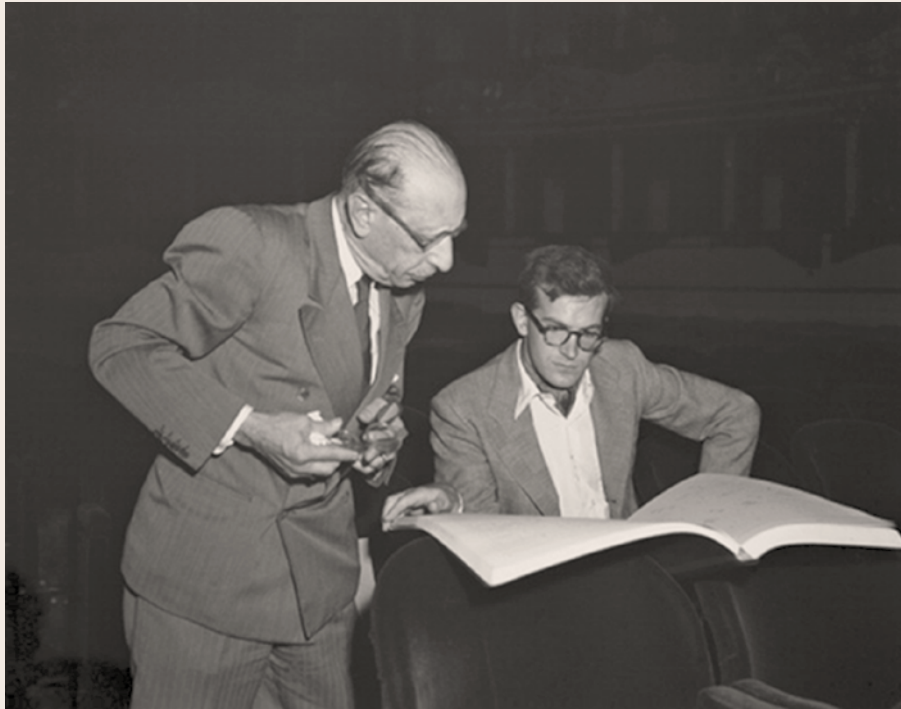


Boxer of the Quirinal, 330-50 BCE, Palazzo Massimo alle Terme, Rome



Triumvirate of Genius: Alberto Giacometti, Igor Stravinsky and Robert Craft

Alberto Giacometti



Igor Stravinsky and Robert Craft, January 1951, Venice

Considered one of the most influential composers of the twentieth century, Igor Stravinsky was seventy-five years old when he first met the young Alberto Giacometti. The composer was visiting Paris to record his music that was composed for the ballet *Agon*. Stravinsky was well familiar with the artist's work, who had been commissioned to create the sleeve for the ballet's record. It was October 12, 1957, the day after *Agon* was performed in Paris, that the two artists were formally introduced by their mutual acquaintance, the Russian musicologist Pierre Souvtchinsky. Prior to this initial meeting, Giacometti had produced several portrait drawings of Stravinsky based from photographs. Dissatisfied with these results, Giacometti asked Stravinsky if he could sketch him from life instead. The composer agreed to sit for the artist while Giacometti rapidly sketched a series of portrait drawings. *Portrait of Stravinsky*, dated and inscribed 'Paris 12 Octobre 1957,' is one of the works that was executed during this sitting.

Stravinsky visited Paris a few other times from 1957 to 1965. Although the composer was typically impatient, he always allowed Giacometti to

sketch him from life during these visits. Giacometti's biographer James Lord described the relationship between the two artists, stating that "both men had good reason to respect one another, but they could not have foreseen how deep a pleasure would come from opportunities to show it. Indeed, it must be delightful for geniuses to feel a spontaneous affinity, because they alone can appreciate the extent of its solace in the isolation they share. ... The portraits are incisive, profound, penetrating images made by one great man of another, the outcome of a confrontation of peers" (J. Lord, 'Stravinsky and Giacometti' in *Stravinsky. Sein Nachlass. Sein Bild*, (exhibition catalogue), Basel, Kunstmuseum, 1984, p. 377).

The drawings at present entered the collection of the distinguished American conductor Robert Craft. A very close artistic partner to Stravinsky, Craft is credited for renewing Stravinsky's artistic vigor. Craft's artistic influence is evident in the ballet *Agon*, as it was Craft who first introduced Stravinsky to the technique of serialism used in the neoclassical ballet and who conducted the music when it first premiered in Los Angeles.



Robert Craft (standing) with Igor Stravinsky, 1962

18

ALBERTO GIACOMETTI (1901-1966)

Igor Stravinsky

signed and dated 'Alberto Giacometti, Paris 12 Octobre 1957' (lower right)

pencil on paper

18 5/8 x 12 3/4 in (47.3 x 32.4 cm)

Executed on October 12, 1957

\$30,000 - 50,000

The authenticity of this work has been confirmed by the Comité Giacometti and it is recorded in the Alberto Giacometti database as AGD 4142.

Provenance

Robert Craft, New York.

Sextant, Inc.

Mr. & Mrs. Robert D. Graff, New Jersey.

Exhibited

New York, The Museum of Modern Art, *Stravinsky and the Dance*, 1962-63, no. 62.759 (illustrated p. 8 and on the cover).

New York, The New York Public Library, *Stravinsky and the Theatre*, New York, 1963, p. 51.

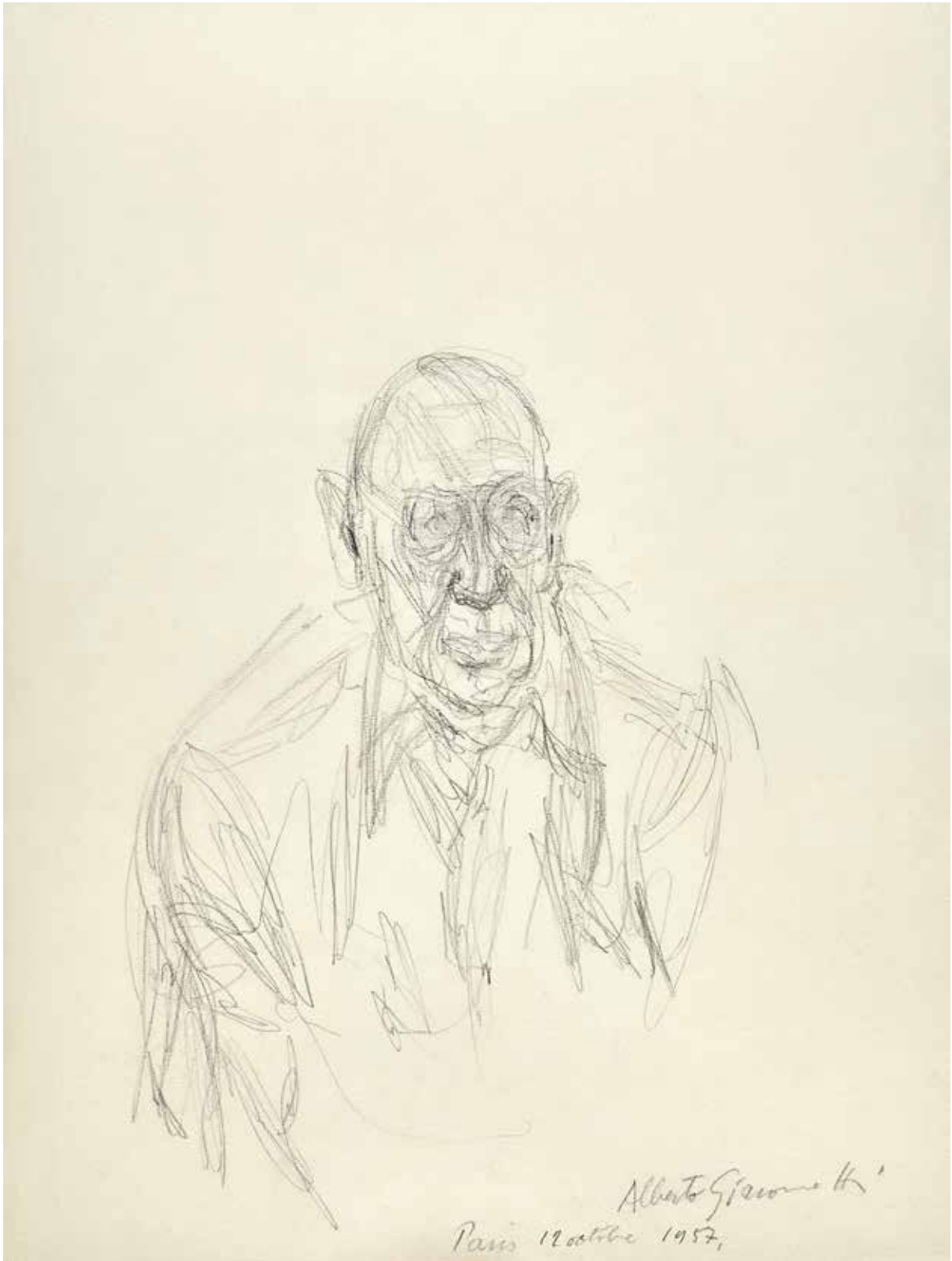
New York, The Museum of Modern Art; Chicago, Art Institute of Chicago; Los Angeles, Los Angeles County Museum of Art & San Francisco, The San Francisco Museum of Art, *Alberto Giacometti*, June 9, 1965 - April 24, 1966, no. 130 (illustrated p. 107).

Trenton, New Jersey State Museum, *Festival '72, Exhibition of Decorative and Fine Arts from New Jersey Private Collections*, June 30 - August 6, 1972 (illustrated in the catalogue n.p.).

Basel, Das Kunstmuseum, *Stravinsky Sein Nachlass Sein Bild*, June 6 - September 9, 1984, no. 93.



Cover of *Agon*, 1958



19

ALBERTO GIACOMETTI (1901-1966)

Igor Stravinsky (recto); Esquisse d'Igor Stravinsky (verso)

pencil on paper

16 7/8 x 12 3/4 in (42.9 x 32.4 cm)

Executed in 1957

\$30,000 - 50,000

The authenticity of this work has been confirmed by the Comité Giacometti and it is recorded in the Alberto Giacometti database as AGD 4143.

Provenance

Robert Craft, New York.

Mr. & Mrs. Robert D. Graff, New Jersey.

Exhibited

New York, The Museum of Modern Art, *Stravinsky and the Dance*, 1962-63, no. 62.716.

New York, The New York Public Library, *Stravinsky and the Theatre*, 1963, no. 11 (illustrated p. 33).

Basel, Das Kunstmuseum, *Stravinsky Sein Nachlass Sein Bild*, June 6 – September 9, 1984, no. 94.



Verso of the present work



PROPERTY FROM A PRIVATE COLLECTION, SWEDEN

20

MARC CHAGALL (1887-1985)

Le bonheur du jeune couple aux fleurs

signed 'Marc Chagall' (lower left)

gouache, India ink and pencil on paper

20 x 13 in (51 x 33 cm)

Executed in 1967

\$350,000 - 550,000

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

Provenance

Heinz Berggruen & Cie, Paris (acquired from the artist by October 1968).

Hokin Gallery, Inc., Chicago (acquired from the above by 1976).

Private collection, California (acquired from the above in 1976).

Gustfield-Glimer Galleries, Lt., Illinois.

Private collection, United States.

Mollbrink's Art Gallery, Sweden (acquired in November 2014).

Acquired from the above.



Marc Chagall



Jan Van Eyck, *The Arnolfini Portrait*, 1434, The National Gallery, London

“I was born, one might say, between heaven and earth, that the world is for me a great desert in which my soul wanders like a torch, I did these paintings in unison with this distant dream”

– Marc Chagall

Le bonheur du jeune couple aux fleurs is emblematic of Chagall's dreamlike vision and replete with the artist's tender iconography—the town under moonlight, a blue rooster, an abundant floral bouquet and a couple, all floating together in a dreamlike scene, together embodying the artist's vision of romantic love and virality. “In it lies the true Art: from it comes my technique, my religion,” Chagall explained. “All other things are a sheer waste of energy, waste of means, waste of life, of time... Art, without Love—whether we are ashamed or not to use that well-known word—such a plastic art would open the wrong door” (quoted in J. Baal-Teshuva, (ed.), *Chagall: A Retrospective*, Westport, 1995, p. 179).

The female figure in the present work is a pastiche of Chagall's lovers: his greatest love and first wife, Bella; Virginia Haggard McNeil, a young woman who saved Chagall from the depths of sorrow after Bella's early demise in September 1944; and Valentina “Vava” Brodsky,

his final wife and dealer. Chagall met his muse Bella Rosenfeld in 1909, and Chagall continued to depict his devotion to her and the tenderness of their relationship well after her death. Reflecting upon meeting Bella, Chagall explained: “Her silence is mine. Her eyes, mine. I feel she has known me always, my childhood, my present life, my future; as if she were watching over me, divining my innermost being, though this is the first time I have seen her. I know this is she, my wife. Her pale coloring, her eyes. How big and round and black they are! They are my eyes, my soul” (quoted in J. Baal-Teshuva, (ed.), *Chagall, A Retrospective*, New York, 1995, pp. 58-59).

The couple in flight became a trope as one of the artist's primary pictorial configurations that he established during the 1920s. In the present work, the couple is seen flying over his home city of Vitebsk. The fusion of the figures in the present work underscores the couple's unity, but the woman's position as an inversion to Chagall's own indicates a disconnection; no longer are the figures intertwined and embracing, floating above the pull of gravity together, but rather while connected, they are distinctly apart. Lionello Venturi wrote about depictions of Chagall flying, stating “if he paints himself and his Bella in the sky, then everything takes on the bright colors of spring...the movement of the two figures in the air has a fine rhythm [...]. Chagall's conception of movement is



Marc Chagall, *Au-dessus de la ville*, 1914-18, The State Tretlakov, Moscow

highly personal” (L. Venturi, *Marc Chagall*, New York, 1945, p. 32). However, in the present work, Chagall has inverted his female figure’s position and combined his three lovers’ physiognomies. Bella died of sepsis on September 2, 1944, after which Chagall later reflected, “the thunder rolled, the clouds opened...Everything went dark” (quoted in J. Wullschlager, *Chagall: Love and Exile*, United Kingdom, 2008, p. 416). For six months Chagall stopped painting and nightly would howl for his own death. His daughter with Bella, Ida, sought to distract her father by hiring a housekeeper, Virginia, to keep Chagall company. The young, unhappily married woman soon became Chagall’s lover and brought him out of his severe depression, after which the artist resumed painting. The artist and Virginia separated in 1952, and fearing that her father was alone again, Ida introduced her father to Vava, a woman with a similar Russian Jewish background who had run a millinery business in London. After a few months as his secretary, Vava agreed to stay only if Chagall married her, which he did in July 1952.

Le bonheur du jeune couple aux fleurs was executed during a time in which the artist was happily nostalgic for his past while enjoying the life he established for himself in Saint-Paul-de-Vence. After a fairly nomadic existence in which the artist moved among Russia, France, and the United States, in 1966 Chagall settled with Vava in Saint-Paul-de-Vence. Chagall conceived of the works created during

this period as a return to the beginning—the sparks of first love and childhood pleasures in his home of Vitebsk are repeatedly presented in the context of the losses he suffered. “The fact that I made use of cows, milkmaids, roosters and provincial Russian architecture as my source forms is because they are part of the environment from which I spring and which undoubtedly left the deepest impression on my visual memory of the experiences I have” (quoted in B. Harshav, (ed.), *Marc Chagall on Art and Culture*, Stanford, 2003, p. 83).

Here, the flowers and lovers in the dreamlike sequence are brought exuberantly to life with his vivid colors and fantastical arrangement. The dominant blues surrounding the lovers is a color Chagall frequently employed during this period and conveys the nostalgic yearning for a bygone time. “A master of color, Marc Chagall reinvented a whole host of shades that had previous been overlooked. All of them vibrate with different intensities. With Chagall, the blues are not totally blue; they are often an intense blue, full of clever effects allowing for certain apparitions and expressing the approach of night. Less dense, at times, mixed with a milky white, they evoke the break of day. They bring out unusual tones in the language of today’s painters: indigo, cobalt, ultramarine, when they are not Prussian blue, or naturally azure, turquoise or lavender” (*Chagall connu et inconnu* (exhibition catalogue), Paris, Grand Palais National Galleries, 2003, p.15).

21

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Manoeuvre de Cavalerie (recto); *Paysan Assis* (verso)
watercolor and pencil on paper (recto); pencil on paper (verso)
6 1/4 x 10 1/8 in (15.8 x 25.7 cm)
Executed circa 1881

\$18,000 - 25,000

Provenance

Sale: Hôtel Drouot, Paris, March 19, 1952, lot 32.
Sale: Genève, April 25, 1969.
Sale: Sotheby's, London, November 23, 1960, lot 13.
M. Lousada (acquired at the above sale).
MM. Bernheim-Jeune & Cie., Paris.
Stanley J. Seeger, USA & UK, and sold: Sotheby's, New York, May 9, 2001, lot 102.
S.O. Beren, Kansas (acquired at the above sale).
Thence by descent to the present owner.

Literature

M. G. Dortu, *Toulouse-Lautrec et son oeuvre*, vol. III, New York, 1971, no. A. 184 (illustrated p. 495); vol. V, New York, 1971, D. 2.354 (illustrated p. 387).



Verso of the present work



22

GUSTAV KLIMT (1862-1918)

Im Lehnstuhl sitzend von vorne, beide Unterarme aufgestützt
(Adele Bloch-Bauer)

signed 'GUSTAV KLIMT' (lower right)

graphite and pencil on paper

17 3/4 x 12 1/2 in (45 x 31.7 cm)

Executed in 1903

\$40,000 - 60,000

Provenance

Sale: Kornfeld und Klipstein, May 27-29, 1964, lot 367.

Richard L. Fox, New York.

Jerome Snyder, USA (acquired from the above on July 10, 1960).

Sale: Clars Auction Gallery, February 17, 2019, lot 6184A.

Private collection, California (acquired at the above sale).

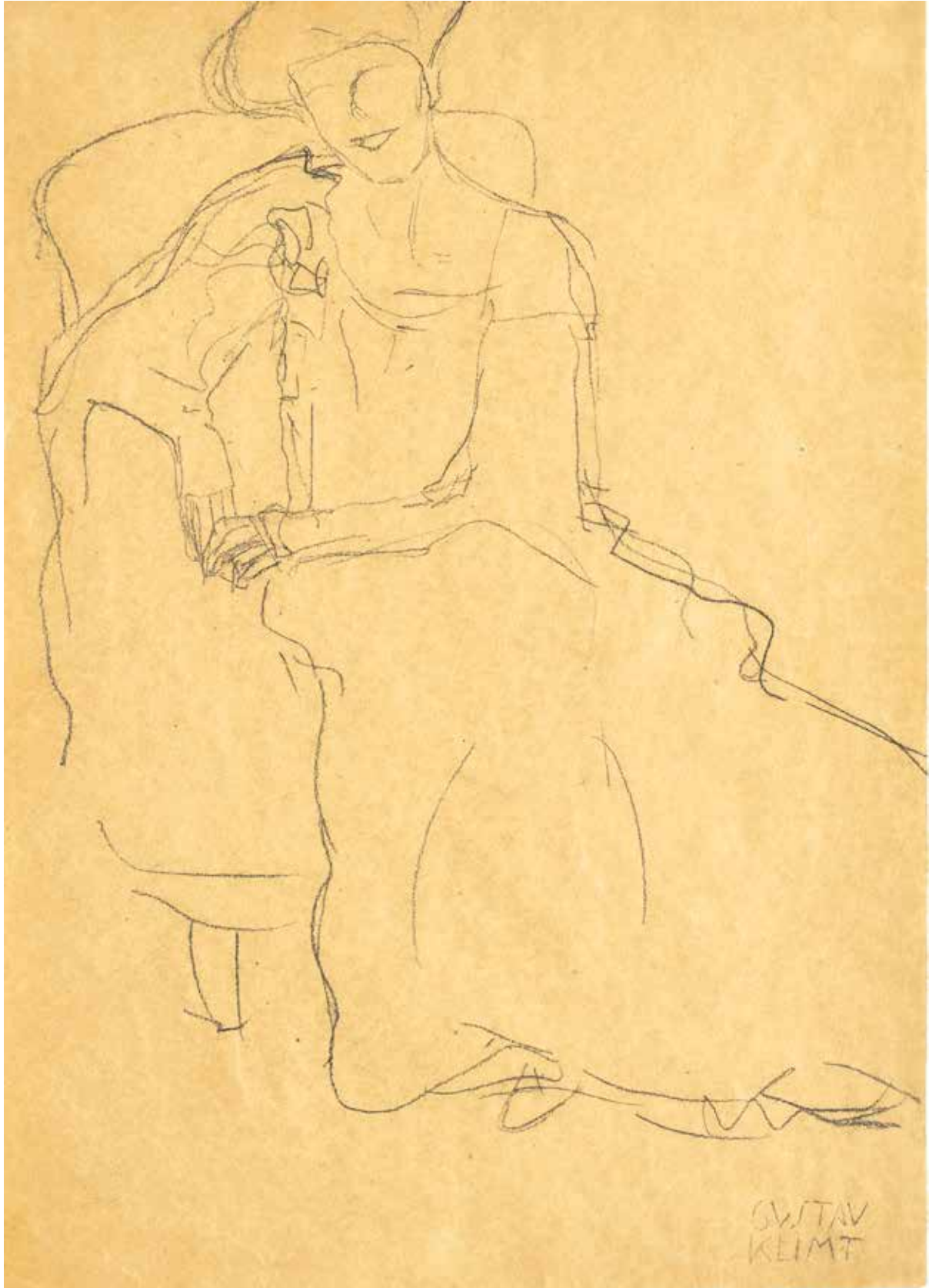
Literature

A. Strobl, *Gustav Klimt Die Zeichnungen, 1878-1903*, Salzburg, 1980, vol. I, no. 1085 (illustrated p. 309).

Executed in 1903, *Im Lehnstuhl sitzend von vorne, beide Unterarme aufgestützt* (Adele Bloch-Bauer) is a preparatory sketch for Klimt's celebrated *Portrait of Adele Bloch-Bauer I*, residing in the Neue Galerie, New York's permanent collection. In mid-1903, Ferdinand Bloch-Bauer commissioned Klimt to create a portrait of his wife, Adele, as an anniversary present for his wife's parents. Klimt's preparation for this portrait was more extensive than for any other work he ever created; between 1903 and 1904, he executed over a hundred preparatory drawings, many of which the Bloch-Bauers purchased.



Gustav Klimt, *Portrait of Adele Bloch-Bauer I*, 1907, Neue Galerie, New York



23

KARL SCHMIDT-ROTLUFF (1884-1976)

Zitronen

signed 'S. Rottluff' (lower right)

watercolor and gouache on paper

12 1/4 x 18 1/4 in (31.1 x 46.3 cm)

Executed in 1943

\$15,000 - 20,000

This work is registered in the archives of the Karl und Emy Schmidt-Rottluff Foundation.

Provenance

Harcourts Gallery, San Francisco, no. XG1651X.

Private collection, Southern California.



Paul Gauguin, *Nature morte avec théière et fruit*, 1896, The Metropolitan Museum of Art, New York



24

OSKAR KOKOSCHKA (1886-1990)

Frau mit Schwarzen Strümpfen
signed 'O Kokoschka' (lower right)
watercolor on paper
26 3/4 x 19 5/8 in (67.9 x 49.8 cm)

\$40,000 - 60,000

The authenticity of this work has been confirmed by Dr. Alfred Weidinger.

Provenance

Weintraub Gallery, New York.
Feigl Gallery, New York.
Sale: Sotheby's, London, July 1, 1998, lot 198.
Wienerroither & Kohlbacher, Vienna.
Private collection, Southern California (acquired from the above in June 2001).



Henri de Toulouse-Lautrec, *Jane Avril dansant*,
1893, S. Niarchos Collection, Paris



25

ERICH HECKEL (1883-1970)

Bildnis eines bärtigen Mannes

signed and dated 'Erich Heckel 14' (lower right)

gouache, watercolor, pen, ink and pencil on paper

20 1/8 x 15 5/8 in (51.5 x 39.6 cm)

Executed in 1914

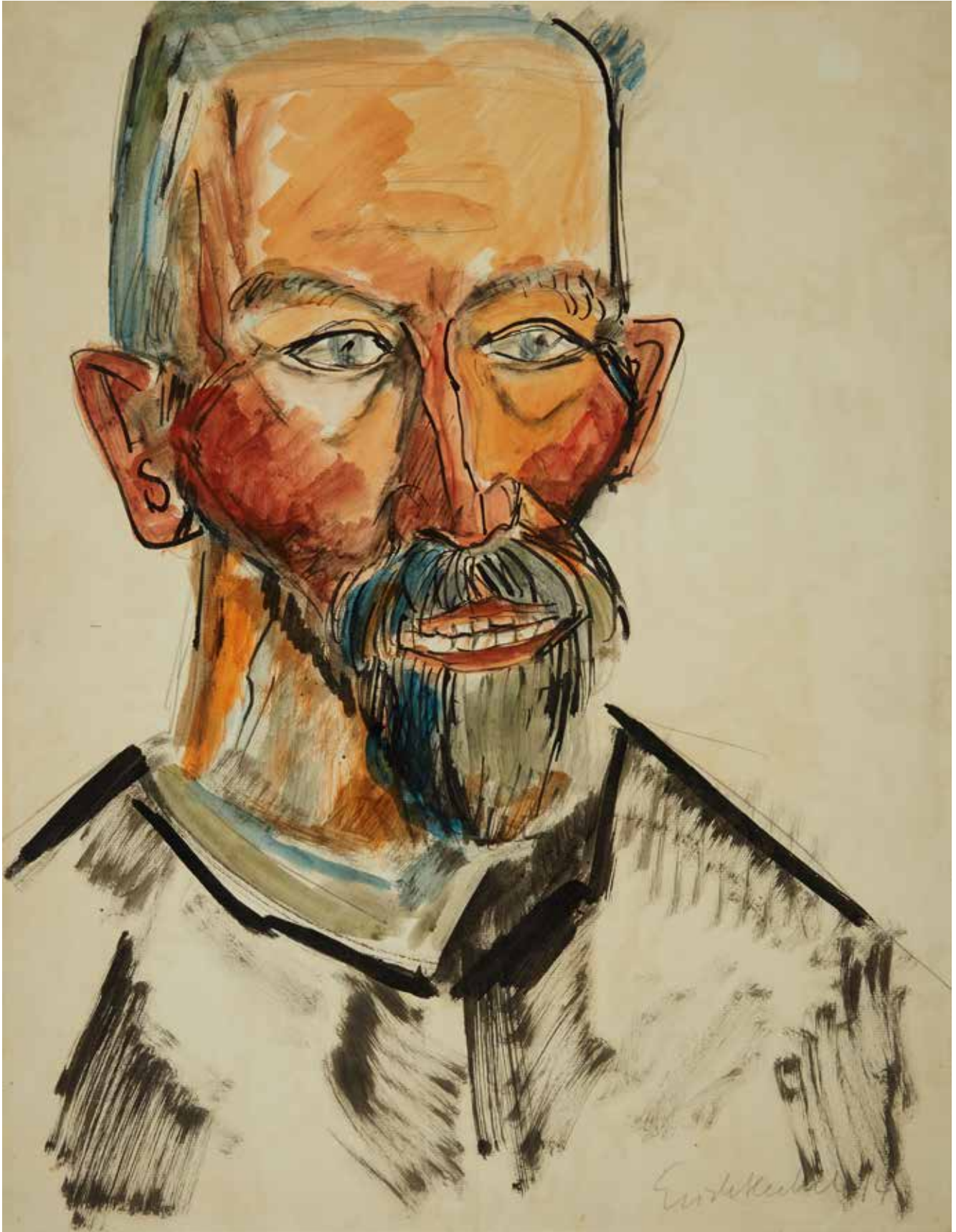
\$20,000 - 30,000

The authenticity of this work has been confirmed by Hans Geissler.

Provenance

Julian & Leila Sobin, Boston, and sold: Sotheby's, London, December 8, 1998, lot 290.

Private collection, Southern California (acquired at the above sale).



26

GEORGE GROSZ (1893-1959)

Manhattan Sunset, New York

signed 'Grosz' (lower right)

watercolor and gouche on paper

15 1/2 x 19 1/2 in (39.3 x 49.5 cm)

Executed in 1950

\$15,000 - 20,000

The authenticity of this work has been confirmed by Ralph Jentsch.

Provenance

Julius Steiner, New York.

Souffer Gallery, New York.

Private collection, Southern California (acquired from the above prior to 1987).

Exhibited

New York, Whitney Museum of Art; Kansas City, William Rockhill

Nelson Gallery of Art; Pasadena, The Pasadena Art Institute & San Francisco, San

Francisco Museum of Art, *George Grosz*, January 14 - September, 1954, no. 82

(titled *New York*).



27

GEORG KOLBE (1877-1947)

Kniende (Kneeling Woman)

inscribed with the initials 'GK' and stamped 'Made in Germany' (under left knee); stamped 'Made in Germany', numbered 'II' and with the foundry mark 'H. Noack Berlin Friedenau' (under right knee); stamped and numbered again 'Made in Germany II' (under left foot)

bronze

20 1/4 in (51.4 cm) (height)

Conceived in 1928

\$30,000 - 50,000

Provenance

Private collection, New York.

Literature

R. Binding, *Georg Kolbe*, Berlin, 1933, n.n. (illustration of another cast p. 12).

U. Berger, *Georg Kolbe—Leben und Werk, mit dem Katalog-Plastiken im Georg-Kolbe-Museum*, Berlin, 1990, no. 115 (illustration of another cast p. 313).



Alternate angle of the present work



28

MOÏSE KISLING (1891-1953)

Buste

signed 'Kisling' (lower left)

oil on canvas

25 3/4 x 19 3/4 in (65.4 x 50.1 cm)

Painted in 1935

\$80,000 - 120,000

Provenance

Oscar Ghez, Geneva.

Sale: Sotheby's, New York, February 21, 2002, lot 114.

Sale: Fine Art Auctions, Miami, April 26, 2012, lot 113.

Private collection, Miami (acquired at the above sale).

Literature

J. Kessel, *Kisling: 1891-1953*, vol. I, New York, 1971, no. 64 (illustrated p. 292).



Édouard Manet, *Un bar aux Folies-Bergère*, 1882, The Courtauld Gallery, London



PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

29

MAURICE UTRILLO (1883-1955)

Ferme Laiterie de la Voie-Dieu à Bourganeuf

signed and dated 'Maurice Utrillo, V. Octobre 1927' (lower right) and titled

'Bourganeuf (Creuse) Ferme-Laiterie de la Voie-Dieu' (lower left)

gouache and watercolor on paper laid down on board

19 1/2 x 25 5/8 in (49.5 x 65.1 cm)

Executed in October 1927

\$40,000 - 60,000

The authenticity of this work has been confirmed by Cédric Pailler.

Provenance

Antonin Ponchon & Cie., Lyon.

Louis Deblasi-Lachal, Paris.

Wally Findlay Galleries, Inc., New York, no. 49467 (acquired from the above in May 1973).

Private collection, Florida (acquired from the above in February 1978).

Thence by descent.

Literature

Wally Findlay Galleries, *Maurice Utrillo 1883-1955*, (exhibition catalogue), New York, February 1978.

P. Pétridès, *L'Oeuvre Complet de Maurice Utrillo*, vol. IV, Paris, 1966, no. 202 (illustrated p. 216) (incorrectly dated as October 1928).



30

MARIE LAURENCIN (1883-1956)

Jeune fille

signed and dated 'Marie Laurencin 1948' (lower right);
signed and dated again (on the reverse)

oil on canvas

13 3/4 x 10 1/2 in (34.9 x 26.7 cm)

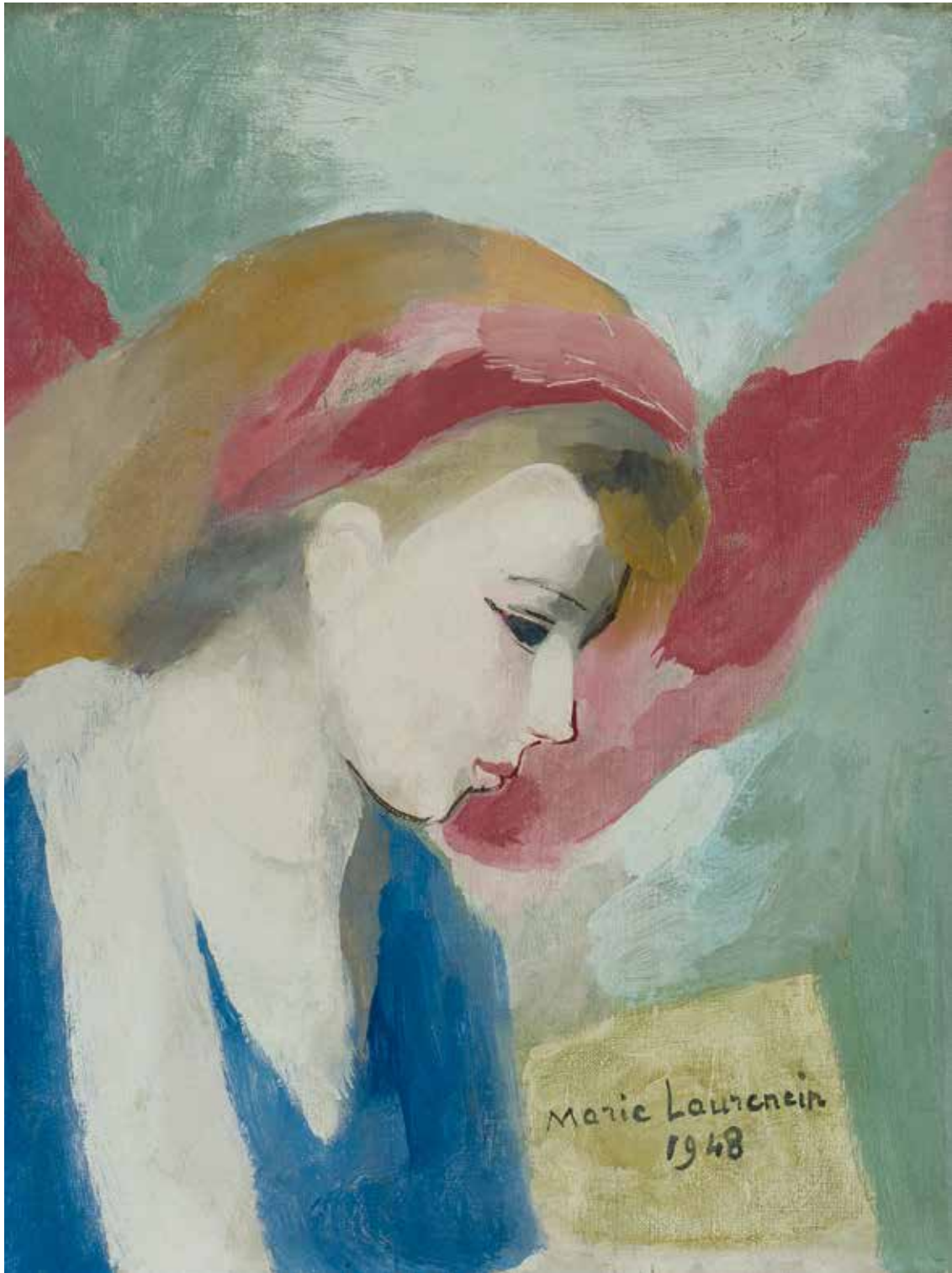
Painted in 1948

\$15,000 - 20,000

Provenance

Edgardo Acosta Gallery, Ltd., Beverly Hills.

Private collection, Southern California (acquired from the above on May 19, 1971).



PROPERTY FROM THE ESTATE OF EMILY L. PECK

31

EUGÈNE BOUDIN (1824-1898)

Deauville, Le Bassin

signed and dated 'Boudin 96' (lower right)

oil on board

12 7/8 x 9 5/8 in (30.8 x 24.4 cm)

Painted in 1896

\$40,000 - 60,000

Provenance

Andrew T. Reid, Perthshire, and sold: Christie's, London, March 27, 1942, lot 79.

Agnew & Sons, London (acquired at the above sale).

Neame, London, and sold: Sotheby's, London, March 26, 1958, lot 136.

Arthur Tooth & Sons, London.

Gallery Walter Klinkhoff, Montreal.

Private collection, Canada.

Private collection, Texas.

Louis Stern Fine Arts, West Hollywood (acquired from the above in 2001).

Acquired from the above on June 5, 2001.

Literature

R. Schmit, *Eugène Boudin, 1824-1898*, vol. III, Paris, 1973, no. 3543
(illustrated p. 351).



PROPERTY FROM THE ESTATE OF EMILY L. PECK

32

EUGÈNE BOUDIN (1824-1898)

Deauville. Le Bassin

signed and dated '94 E. Boudin' (lower left)

oil on panel

11 x 8 3/4 in (27.9 x 22.2 cm)

Painted in 1894

\$30,000 - 50,000

Provenance

Galerie Georges Petit, Paris.

Gaston Guignard (acquired by 1911).

Richard Green Fine Paintings, London (acquired in 1979).

Louis Stern Galleries, Beverly Hills.

Acquired from the above on July 5, 1984.

Exhibited

Paris, Ecole des Beaux Arts, *Eugène Boudin*, 1899.

London, Somerset House, *The Somerset House Art Treasures*

Exhibition 1979, November 21 - December 9, 1979, no. P.28.

Literature

R. Schmit, *Eugène Boudin, 1824-1898*, vol. III, Paris, 1973, no. 3280
(illustrated p. 257).



33

PIERRE-AUGUSTE RENOIR (1841-1919)

Portrait de fille

signed with the initial 'R.' (lower right)

oil on canvas

3 7/8 x 5 1/8 in (9.8 x 13 cm)

\$50,000 - 70,000

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming Renoir Digital Catalogue Raisonné, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

Provenance

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

Thence by descent, and sold: Sotheby's, New York, June 8, 2017, lot 4.

James & Lauren Morris, Texas (acquired at the above sale).



Joshua Reynolds, *The Strawberry Girl*, 1772-1773,
The Wallace Collection, London



“Where are my white flowers
From our khupa on the road?
For the first time I came to you.
The whole night I lay with you.”

-Marc Chagall, *My Distant Home (Autobiographical Poem)*, March-June 1937
(B. Harshav, ed., *Marc Chagall and His Times*, Stanford, 2004, p. 460)

34

MARC CHAGALL (1887-1985)

L'offrande

signed 'Marc Chagall' (lower left)

pen and brush, India ink and gray wash on paper

23 3/4 x 18 in (60 x 45.5 cm)

Executed in 1966

\$250,000 - 350,000

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

Provenance

Galerie Rosengart, Lucerne (acquired from the artist in 1967).

William Findlay, Chicago.

Sale: Sotheby's, New York, November 12, 1988, lot 235.

Galerie Tamenaga, Osaka.

Private collection (acquired from the above in 1989, and sold: Christie's, New York, May 7, 2014, lot 162).

Acquired at the above sale by the present owner.

Exhibited

Lucerne, Galerie Rosengart, *Chagall, Coloured Wash-Drawings*, 1967, no. 24 (illustrated in the catalogue).

Basel, Galerie Beyeler, *Picasso, Werke von 1932-1965*, 1967, no. 43 (illustrated in the catalogue).



Marc Chagall



Titian, *Venus of Urbino*, 1538, Uffizi Gallery, Florence

“[Chagall’s] lovers have sought each other, embraced, caressed, floated through the air, met in wreaths of flowers, stretched, and swooped like the melodious passage of their vivid day-dreams.”

(R. Cogniat, Crown Publishers, 1978)

“I had only to open my bedroom window, and blue air, love and flowers flooded in”

(Marc Chagall - J. Leymarie, *Marc Chagall* (exhibition catalogue), Grand Palais, Paris, 1969).

L'offrande was executed in 1966 during a highly important and prolific decade of Chagall's artistic career. He was of a mature age—on the verge of coming into his years as an octogenarian—and was still at the peak of his vitality and creative powers. Chagall was occupied undertaking numerous monumental commissions during this time: windows for the synagogue of Hadassah University Medical Center, Jerusalem (1962); the now-renowned ceiling of the Paris Opera; the window for the United Nations building, New York (both 1964); murals for the Metropolitan Opera House, New York (1967); and the exquisite windows for the cathedral in Metz, France (1968).

The present work on paper, *L'offrande*, was created by Chagall during a period defined by grand international projects, but it retains the immediacy and intimacy of a piece directly painted by the master's hand. The personal scale of this artwork is an essential counterpoint to his public commissions, attesting to an oeuvre of great depth and variety.

The monochrome ink on paper enhances the depiction of a nocturnal scene enrobed in shadows and bathed in the milky, glimmering light of a crescent moon. Chagall has applied soft washes of inks to build the composition, and the beautiful simplicity of the black and white image allows the viewer to focus on form and distilled emotion.

A voluptuous nude woman reclines on a chaise, modestly clasping a lush bouquet of flowers, echoing the classical motif of the *Venus Pudica* shielding herself from the gaze. The figure is adorned with a bracelet and double-stranded necklace, perhaps referencing Edouard Manet's *Olympia*. She appears restful and deliberate in her repose. The woman is



Carle van Loo, *Mars and Venus*, circa 1730, The Museum of Fine Arts, Boston

the true center of the composition, and the art historical allusions imbue her with a stately quality.

The second figure of *L'offrande* is a fully clothed man; he wears a suit and hat and jubilantly stretches his arms out, preparing to embrace the woman, his beloved. It appears that he has just arrived, and the woman has arranged herself in anticipation of this tryst, her lover's midnight visit. *L'offrande* translates to "the offering" and assists in describing the dynamic conveyed, of the joyful giving and receiving of passion and romance. The couple as lovers is one of Chagall's most triumphant and emblematic themes.

L'offrande is immediately recognizable as a work by Chagall. The primary focus is on the ecstatic encounter between the two lovers, but his archetypal symbols of flowers and birds enrich the vignette and augment his unique perspective. Overt themes and recognizable icons bring us into the world of Chagall, but clear motifs are countered by nuanced elements.

"If I create from the heart, nearly everything works; if from the head, almost nothing"

(Marc Chagall - J. Baal-Teshuva, *Chagall: A Retrospective*, Westport, 1995, p. 16).

Poetry and music were cornerstones to Chagall. His visual language conveys an ethereal lyricism which is very much informed by a variety of art forms, from ballad to orchestral melody. Quite literally, the decorative fringe on the chaise resembles ledger lines and score of a musical arrangement. The entire composition is slightly tipped off balance at a diagonal angle, emphasizing the floating, oneiric quality of the work.

Chagall's *L'offrande* was painted during a time of revolutionary social change, but his artwork remains timeless and dreamlike, elevating enduring themes and leitmotifs that span centuries. *L'offrande* celebrates the heat of desire and beauty through a cool, measured monochrome lens.

PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS

35

MAURICE UTRILLO (1883-1955)

Eglise de Couchey (Côte-d'Or)

signed 'Maurice Utrillo, V.' (lower right)

oil on canvas

18 x 21 1/2 in (45.7 x 54.6 cm)

Painted circa 1939-1940

\$35,000 - 55,000

The authenticity of this work has been confirmed by Cédric Pailler.

Provenance

André Engrand, Cannes.

Galerie Marumo, Paris.

Acquired from the above.

Literature

P. Pétridès, *L'Oeuvre Complet de Maurice Utrillo*, vol. V, Paris, 1974,
no. 2807 (illustrated p. 281).



36

REUVEN RUBIN (1893-1974)

Springtime in Ain Karem

signed 'Rubin' in Hebrew and Roman script (lower center)

oil on canvas

25 3/4 x 32 in (65.4 x 81.2 cm)

Painted in 1966

\$120,000 - 180,000

The authenticity of this work has been confirmed by Carmela Rubin.

Provenance

Rose Klorfein, New York (and sold by her estate: William Doyle Galleries, New York, October 26, 1983, lot 134).

Engel Gallery, Jerusalem.

Private collection, United States (acquired from the above, and sold:

Sotheby's, New York, December 19, 2012, lot 52).

Private collection, Miami (acquired at the above sale).

Exhibited

Palm Beach, Norton Museum of Art, *Rubin*, 1967, no. 18.



Reuven Rubin



Reuven Rubin, *Les Oliviers*, 1958, sold by Bonhams, London, February 29, 2012 for \$113,464.00

Rubin recounted his feelings upon seeing Jerusalem for the first time in 1912: "In the little Turkish train that brought me from Jaffa, I had my eyes glued to the window, gazing at the landscape and breathing in the air of Eretz Israel...I was amazed to note that everything looked familiar to me. It seemed as if I knew every rock, every tree, and the desert hills. As the train came into Jerusalem I felt I was coming home" (C. Rubin, *Rubin's Jerusalem Landscapes*, Tel Aviv, 1988).

Painted in 1966, *Springtime in Ain Karem* is instantly recognizable as a classic example from the Jerusalem landscape series of Reuven Rubin's mature oeuvre. The foreground is dominated by russet-colored grasses and olive trees with dark impasto trunks and lush, deep green and silvery foliage. On the winding path, a blanketed donkey and two "minuscule figures...seem to be slightly out of scale, emphasizing the trees even further" (C. Rubin, *Home Visit*, Tel Aviv, 1998, p. 14). Rubin creates a sweeping landscape vista through careful use of proportion, compositional elements, and color.

"His layers of paint become richer and more tactile. Yet, in spite of the abundant use of paint, the impression created is vague and hazy. The olive trees blend into the surrounding space" (*ibid.*). In addition to linear perspective, Rubin has employed the Old Master technique of aerial perspective to create the illusion of depth. The delicate, blurred silver-blue trees of the middle ground and background, as well as the painterly horizontal streaks of clouds at the topmost, liminal edge of the canvas, create a dramatically receding space.

Travels through Israel during the 1920s and 1930s "led Rubin to begin to paint the lyrically conceived landscapes with olive trees and cypress-dotted mountain villages that, although not depicting the actualities of any particular place, so compellingly evoke the spirit and atmosphere of Galilee and Judea and that have become almost synonymous with his name as a painter...He became so fascinated by the olive trees, with their gnarled, twisted, heavy trunks and feathery, silvery-grey leaves, that



Reuven Rubin painting his son in his studio in Tel Aviv, 1946

he painted them again and again under varying atmospheric conditions” (S. Wilkinson, *Reuven Rubin*, New York, n.d., p. 57). Rubin continued to paint these landscapes which so captivated him throughout his career.

Rubin’s depictions of Jerusalem are grand, biblical, and enduring. Ain Karem translates to “Spring of the Vineyard” in Arabic and “Generous Spring” in Hebrew. It was an ancient village southwest of historical Jerusalem and is now a neighborhood of the modern city within Jerusalem District Israel. In 1961, the Hadassah Ein Kerem Hospital and Hebrew University of Jerusalem were built in this area. The contemporary population of Ain Karem numbers roughly 2,000, and three million visitors flock here each year. Rubin chose not to delineate the busy, modern, twentieth-century city he knew, but rather harked back to an idealized and ancient vision of the region.

Rubin was one of the first Israeli artists to achieve international recognition and was in his creative prime when he painted *Springtime in Ain Karem*. He was showered with accolades during this period: he was awarded the Dizengoff Prize for Painting and Sculpture from the Tel Aviv Museum of Art in 1964, Artist of the Year from the University of Judaism Los Angeles in 1971, and the Israel Prize for Painting in 1973. *Springtime in Ain Karem* was exhibited at the esteemed Norton Museum of Art in Palm Beach the year after Rubin completed it. A testament to the importance of his work, Rubin’s paintings are found in the permanent collections of major institutions such as the Museum of Modern Art, New York; Jewish Museum, New York; and Musée d’Art Moderne, Paris amongst others.

37

LYONEL FEININGER (1871-1956)

Gaberndorf

signed, titled and dated 'Feininger, Gaberndorf, 17 6 32' (along the lower edge)

charcoal on paper

12 x 15 in (30.5 x 38.1 cm)

Executed on June 17, 1932

\$15,000 - 20,000

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York – Berlin has confirmed the authenticity of this work, which is registered under no. 1616-08-29-19.

Provenance

Berggruen & Cie, Paris (acquired by 1974).

Joseph Wolpe Fine Art, Cape Town.

Private collection, Florida (acquired from the above *circa* 1990).

Exhibited

Paris, Berggruen & Cie, *Feininger: Huiles, aquarelles & dessins*, 1974, no.43 (illustrated in the catalogue).



38

HENRY MOORE (1898-1986)

Reclining Figure: Pointed Legs

inscribed and numbered 'Moore 7/9' (on the base)

bronze

9 in (22.9 cm) (length)

Conceived in 1979

\$100,000 - 150,000

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

Provenance

Adler Fielding Gallery, Johannesburg.

Private collection, Seattle (acquired from the above).

Literature

A. Bowness, *Henry Moore, Complete Sculpture 1974-1980*, vol. V, no. 777
(illustration of another cast n.p).



Alternate angle of the present work



Henry Moore



Titian, *Danaë*, 1545-46, Museo Nazionale di Capodimonte, Naples

‘From the very beginning the reclining figure has been my main theme’, Moore has declared. ‘The first one I made was around 1924, and probably more than half of my sculptures since then have been reclining figures’

– (H. Moore, quoted in A. Wilkinson (ed.) *Henry Moore, Writings and Conversations*, Aldershot, 2002, p. 212).

The recumbent female form was a theme Henry Moore returned to throughout his nearly sixty-year career. “The human figure is the basis of all my sculpture,” Moore professed, “and that for me means the female nude.” Most of Moore’s female figures are positioned seated or reclining, a configuration that initially stemmed from Moore’s use of stone as his preferred medium and the structural weakness of the material in a standing figure’s ankles. “But with either a seated or reclining figure one doesn’t have this worry,” Moore explained. “And between them are enough variations to occupy any sculptor for a lifetime... Of the three poses the reclining figure gives the most freedom, compositionally and spatially. The seated figure must have something to sit on. You can’t free

it from its pedestal. A reclining figure can recline on any surface. It is free and stable at the same time. It fits in with my belief that sculpture should be permanent, should last for an eternity” (D. Mitchinson, (ed.), *Henry Moore Sculpture, with Comments by the Artist*, London, 1981, p. 86).

The beautifully modulating form for the present work exemplifies Moore’s mastery of the bronze medium. Propped on her forearms with her attention directed to her left and legs facing a contra-direction, *Reclining Figure: Pointed Legs* is animatedly alert and captures an instant of the figure’s movement. The motion evoked by the form’s curvilinear shape endows the figure with a plasticity that seemingly defies the bronze medium. Although reclining, this brilliantly dynamic sculpture presents dramatic profiles when seen from various viewpoints. The points of the figure’s head, breasts, and attenuated arms and legs are counterbalanced by the soft curves of the woman’s arching back, stomach, and propped legs.

The recumbent woman is an artistic trope harkening to Ingres, Delacroix, Manet, among others, and references the Orientalist fantasy of the odalisque, a nude or partially clad harem girl. However, while most



Jean Auguste Dominique Ingres, *La Grande Odalisque*, 1814, Musée du Louvre, Paris

of Moore's reclining women are nude, Moore scholar David Sylvester argues: "though they lie with knees apart or thighs apart, their overall pose doesn't betoken the availability commonly implied in reclining female nudes" (D. Sylvester, *Henry Moore*, (exhibition catalogue), Tate Gallery, London, 1968, p. 5). Moore's women are in contradiction to the voyeuristic gaze of his predecessors. "I am not conscious of erotic elements in [my work], and I have never set out to create an erotic work of art," Moore stated. "I have no objection to people interpreting my forms and sculptures erotically...but I do not have any desire to rationalize the eroticism in my work, to think out consciously what Freudian or Jungian symbols may lie behind what I create" (quoted in A. Wilkinson, (ed.), *Henry Moore: Writings and Conversations*, Berkeley, 2002, p. 115). "These reclining women are not the reclining women of a Maillol or a Matisse," Will Grohmann wrote. "They are women in repose but also something more profound...the woman as the concept of fruitfulness, the Mother Earth. Moore, who once pointed to the maternal element in the 'Reclining Figures', may well see in them an element of eternity, the 'Great Female', who is both birth-giving nature and the wellspring of the unconscious... To Henry Moore, the 'Reclining Figures' are no mere external objects; he identifies himself with them, as well as

the earth and the whole realm of motherhood" (W. Grohmann, *The Art of Henry Moore*, London, 1960, p. 43).

"I want to be quite free of having to find a 'reason' for doing the Reclining Figures," Moore declared, "and freer still of having to find a 'meaning' for them. The vital thing for an artist is to have a subject that allows him to try out all kinds of formal ideas—things that he doesn't yet know about for certain but wants to experiment with, as Cézanne did in his 'Bather' series. In my case the reclining figure provides chances of that sort. The subject matter is given. It's settled for you, and you know it and like it, so that within the subject that you've done a dozen times before, you are free to invent a completely new form-idea" (quoted in J. Russell, *Henry Moore*, London, 1968, p. 48).

39

LYNN CHADWICK (1914-2003)

Maquette IX Sitting Elektra

inscribed, numbered and stamped with the Brotal Foundry mark 'Chadwick, 586B, 1/6 B' (on the back)

bronze

17 5/8 in (44.8 cm) (length)

Conceived in 1969 and cast prior to 1974

\$18,000 - 25,000

Eva Chadwick has confirmed that this cast is recorded in the artist's archives.

Provenance

Private collection, New York.

Exhibited

Milan, Galleria Blu, *Lynn Chadwick*, March - April, 1972.

Literature

D. Farr & E. Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-1996*, Lund Humphries, 1997, no. 586B.

D. Farr & E. Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Oxford, 2006, no. 586B.





40

ROBERT MARC (1943-1993)

Untitled (9383)

signed 'ROBERT MARC' (lower center); signed again on the reverse

oil on canvas

36 1/4 x 25 1/4 in (92 x 64.1 cm)

Painted in 1988

\$6,000 - 8,000

The authenticity of this work has been confirmed by Annie Fromentin-Sangnier and is registered in the artist's archives under the number 562.

Provenance

Forum Gallery, New York, no. FO 20285 g (acquired from the artist's estate).

Barry Friedman Ltd., New York.

Acquired from the above by the present owner.



PROPERTY FROM THE ESTATE OF SUSAN AND ELIOT BLACK

41

ROBERT MARC (1943-1999)

Abstract

signed 'ROBERT MARC' (lower right); signed again (on the reverse)

oil on canvas

63 5/8 x 38 in (161.6 x 96.5 cm)

Painted *circa* 1980

\$12,000 - 18,000

The authenticity of this work has been confirmed by Annie Fromentin-Sangnier and it is registered in the artist's archives under the number 784.

Provenance

Barry Friedman Ltd., New York (acquired by 1995).

42

JOSEPH CSAKY (1888-1971)

Figure abstrait debout

inscribed, numbered and stamped with the foundry mark 'AC Csaky 2/8
Blanchet Fondateur Paris' (on the base)

bronze

28 3/4 in (73 cm) (height)

Conceived in 1920 and cast in 1974

\$50,000 - 70,000

The Comité Csaky has confirmed the authenticity of this work.

Provenance

Geoffrey Beene, New York.

Sale: Sotheby's, New York, September 24, 2005, lot 353.

Chateau de Gourdon, Gourdon, and sold: Christie's, Paris, June 30, 2011, lot 323.

Acquired at the above sale by the present owner.

Exhibited

Troyes, Musée d'Art Moderne, *Csaky, Sculptures-Dessins*, 1986.

Literature

F. Marcilhac, *Joseph Csaky, du cubisme historique à la figuration réaliste, catalogue raisonné des sculptures*, Paris, 2007, no. 1920-FM.31/c (illustration of other casts pp. 56, 100 & 321).

E. Balas, *Joseph Csaky: A Pioneer of Modern Sculpture*, Philadelphia, 1998, nos. 28-29 & 52 (illustration of other casts pp. 54 & 82, illustration of stone version p. 55).

D. Karshan, *Csaky*, Paris, 1973, no. 14 (illustration of another cast p. 87).

W. George, *Csaky*, Paris, 1930 (illustration of another cast n.p.).



43

JOSEPH CSAKY (1888-1971)

Cones et spheres

inscribed, numbered and stamped with the foundry mark 'AC Csaky
Blanchet Fondateur Paris 3/8' (on the base)

bronze

26 3/4 in (67.9 cm) (height)

Conceived in 1919 and cast in 1974

\$100,000 - 150,000

The Comité Csaky has confirmed the authenticity of this work.

Provenance

Galerie Vallois, Paris.

Acquired from the above by the present owner.

Literature

F. Marcihac, *Joseph Csaky, du cubisme historique à la figuration réaliste, catalogue raisonné des sculptures*, Paris, 2007, no. 1919-FM.24/c (illustration of another cast p. 318).

E. Balas, *Joseph Csaky: A Pioneer of Modern Sculpture*, Philadelphia, 1998, no. 19 (illustration of this cast p. 39).



Juan Gris, *Tête de femme (portrait de la mère de l'artiste)*, 1912, The Metropolitan Museum of Art, New York



44

MARINO MARINI (1901-1980)

Cavallo

signed with the artist's initials 'MM' (lower center) and dated '1953' (lower left)

pastel and pen and ink on paper

5 1/4 x 4 3/8 in (13.3 x 11.1 cm)

Executed in 1953

\$8,000 - 12,000

This work will be presented at the forthcoming Fondazione Marino Marini meeting, to be held in November 2019.

Provenance

Gertrude Bernoudy, New York, and sold: Christie's, New York, November 10, 1994, lot 461.

Private collection, Southern California (acquired from the above).



45

PABLO PICASSO (1881-1973)

Eugénie Söderberg

signed and dated 'Picasso 14.5.58.' (lower right); inscribed 'Pour Eugénie Söderberg' (upper center)

crayon on paper

4 7/8 x 4 5/8 in (12.4 x 11.7 cm)

Executed on May 14, 1958

\$15,000 - 20,000

The authenticity of this work has been confirmed by Claude Picasso.

Provenance

Eugénie Söderberg-Perls, New York (a gift from the artist on May 14, 1958).

Perls Galleries, New York.

Private collection, Southern California (acquired from the above).



Hugo Perls and Eugénie Söderberg-Perls, late 1940s, Manhattan

This youthful and carefree drawing was gifted by Picasso to the wife of his close friend, Hugo Perls. Throughout his life, Perls was a notable art collector, international dealer, and a renowned Plato scholar. Born in Germany, his art collection began with his first wife, Käte Kolker, the daughter of the modern art collector Hugo Kolker. Together they visited Paris and acquired paintings by artists such as Paul Gauguin, Edvard Munch, and Paul Cézanne. Perls was introduced to Picasso in 1912 through the artist's dealer Daniel-Henry Kahnweiler, and it was then that he purchased his first painting by Picasso. In Berlin, Perls managed the Hugo Perls Galerie, specializing in Impressionist and Post-Impressionist painters. Perls immigrated to New York in 1941 and married his second wife, Eugénie Söderberg. Söderberg, a well acclaimed Swedish- American writer, had recently moved to Manhattan to report for Scandinavian newspapers. Deeply concerned with women's issues and closely connected to Scandinavian intellectuals, Söderberg achieved overnight success in 1930 with her first novel *Studentfabriken* (*The Student Factory*), a work that was later translated into fourteen languages and also produced as a film. In 1958, Perls introduced Söderberg to Picasso, who gifted this drawing to her, inscribing in grey crayon at the top of the work 'Pour Eugénie Söderberg.' The drawing was later sold at Perls Galleries in New York by Perls' son Klaus, who also was a close friend to and staunch defender of Picasso.

Pour Emma Sinterberg



19.5.58.

46

PABLO PICASSO (1881-1973)

Faune, joueur de flûte

signed 'Picasso' (center)

pen and ink on paper

9 1/2 x 7 1/16 in (24.2 x 18 cm)

Executed *circa* 1953

\$12,000 - 18,000

The authenticity of this work has been confirmed by Claude Picasso.

Provenance

Galerie AB, Paris.

Acquired from the above by the present owner in 2016.

FESTIVAL DE LYON-CHARBONNIERES

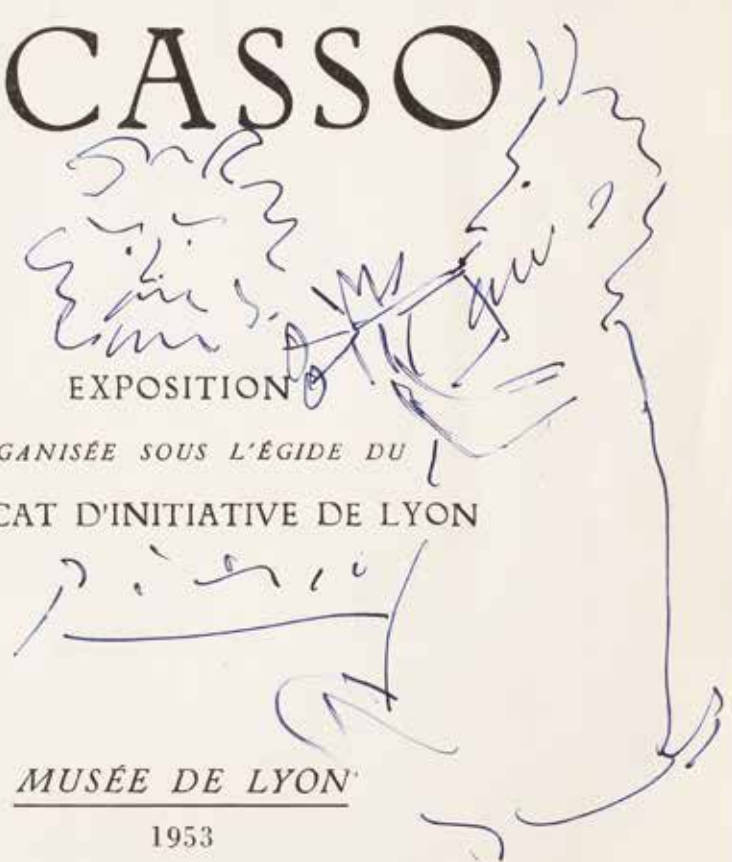
PICASSO

EXPOSITION

ORGANISÉE SOUS L'ÉGIDE DU
SYNDICAT D'INITIATIVE DE LYON

MUSÉE DE LYON

1953





47

PABLO PICASSO (1881-1973)

Figurine

stamped 'E. Godard, cire perdue' and numbered '10/12' (bottom of figure)

bronze

9 1/8 in (23.2 cm) (height)

Conceived in 1907

\$8,000 - 12,000

The authenticity of this work has been confirmed by Claude Picasso.

Provenance

Sale: Sotheby Parke Bernet Inc., New York.

Alvin M. Greenstein, New York.

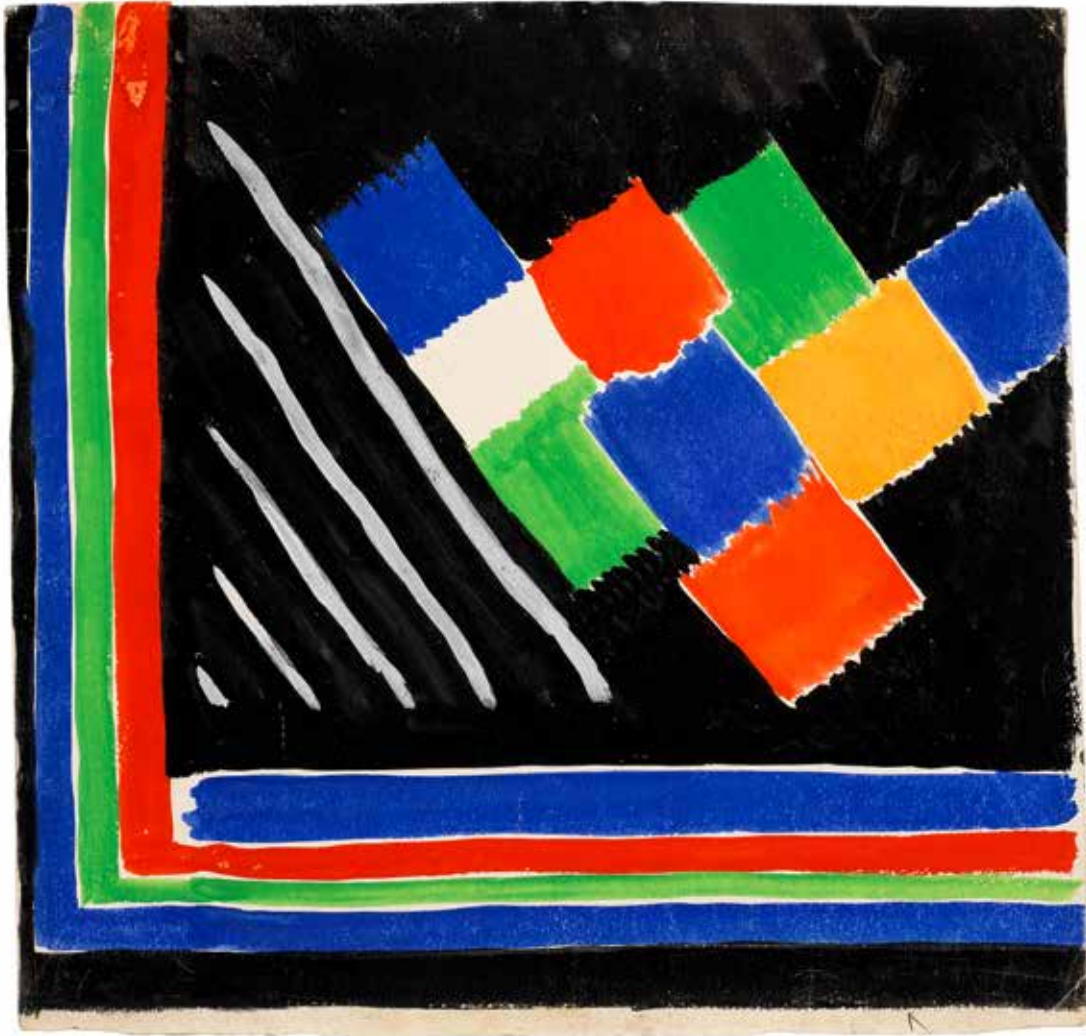
Yamet Arts Inc., New York (acquired from the above on July 28, 1970).

Sale: Sotheby Parke Bernet, New York, May 5, 1973, lot 67.

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

Literature

R. Penrose, *The Sculpture of Picasso* (exhibition catalogue), The Museum of Modern Art, New York, 1967, no. 10 (illustrated p. 55).



48

SONIA DELAUNAY (1885-1979)

Project de tissu

inscribed '1152' (verso)

gouache on paper

10 3/8 x 10 11/16 in (26.4 x 27.2 cm)

Executed circa 1922-30

\$6,000 - 8,000

The authenticity of this work has been confirmed by Richard Riss.

Provenance

Robert Perrier, Paris.

Sale: Cornette de Saint Cyr, December 19, 2018, lot 55.

Acquired at the above sale by the present owner.

JACQUES LIPCHITZ (1891-1973)*Arrival*

inscribed 'J Lipchitz', marked with the artist's thumbprint, numbered '4/7', and stamped with the foundry mark 'Modern Art FDRY, N.Y.' (on the base)
bronze

21 1/8 in (53.6 cm) (height)

Conceived in 1941

\$15,000 - 20,000

The authenticity of this work has been confirmed by Pierre Levai.

Provenance

Otto Gerson Gallery, New York.

Mr. & Mrs. Robert D. Graff, New Jersey (acquired from the above in 1996).

Literature

H. Hope, *The Sculpture of Jacques Lipchitz*, New York, 1954

(illustration of another cast p. 65).

B. van Bork, *Jacques Lipchitz: The Artist at Work*, New York, 1966

(illustration of another cast p. 179).

H. H. Arnason, *Jacques Lipchitz, Sketches in Bronze*, New York, 1969, fig. 18

(illustration of another cast p. 24).

J. Lipchitz & H. H. Arnason, *My Life in Sculpture*, New York, 1972, no. 131a

(illustration of another cast p. 142).

A. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné,*

The American Years 1941-1973, vol. II, New York, 2000, no. 345

(illustration of another cast p. 26).



Alternate angle of the present work

Arrival was conceived during a pivotal change in Lipchitz's life: his arrival in New York after fleeing from France as Hitler loomed ever nearer to Paris. In his book *My Life in Sculpture*, Lipchitz reflects "In this, the mother holds the child who is saved. It is obviously part of the series of the mother-and-child theme, which has haunted me throughout my entire life. In this particular group of *Arrival* or *Return of the Child*, there was a specific feeling of escape from the horror of the fascists to the refuge of the United States" (p. 143).

This work is number four from an edition of seven casts. Other casts of the sculpture reside in major collections, including the Des Moines Art Center in Des Moines, Iowa and the Minnesota Museum of American Art in St. Paul, Minnesota.



PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO

50

JEAN COCTEAU (1889-1963)

Grand sphinx avec arabesques et crâne

signed and dated 'Jean Cocteau 1957' (lower right)

crayon on paper

25 5/8 x 19 1/2 in (65 x 49.5 cm)

Executed in 1957

\$6,000 - 8,000

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

Provenance

Private collection, San Francisco.

Montgomery Gallery, San Francisco.

Acquired from the above in October 2018.

As a poet, playwright, designer, film director, and painter, Jean Cocteau used the various outlets of the avant-garde to explore and re-interpret dramatic and mythological genres. In the present work, Cocteau creates an otherworldly escape through a simplified composition of colorful and arabesque lines—a surrealist image of the Sphinx and a skull. As a guardian of mysteries, the Sphinx is traditionally symbolic of riddles, thresholds, and the transition from life to death. The archaic female monster, with a lion's body and a woman's head, is reminiscent of the Sphinx in Cocteau's highly acclaimed play from 1934, *La Machine Infernale*, in which Cocteau offers a reinterpretation of the Greek legend of Oedipus. Executed more than twenty years later, *Grand sphinx avec arabesques et crâne* demonstrates Cocteau's repeated reinterpretation of classical myths in a contemporary world while simultaneously linking a multitude of artistic mediums.



51

SALVADOR DALÍ (1904-1989)

Étude de spectre pour la pièce de théâtre de José Zorrilla y Moral

signed 'Dalí' at a later date (lower right)

gouache and ink on paper

12 x 9 in (30.5 x 22.8 cm)

Executed circa 1950

\$50,000 - 70,000

The authenticity of this work has been confirmed by Nicolas & Olivier Descharnes.

Provenance

Nicolas Landau & Jacqueline Goldman, Paris.

Sale: Aguttes, Paris, June 4, 2014, lot 30.

Private collection, Palm Beach (acquired at the above sale).



Vincent Van Gogh, *Kop van een skelet met brandende sigaret*, circa 1885-1886, Van Gogh Museum, Amsterdam



52

LEONORA CARRINGTON (1917-2011)

Study for 'Took My Way Down, Like a Messenger, to the Deep'

pencil and pen on paper

29 x 23 3/8 in (73.7 x 59.4 cm)

Executed in 1977

\$8,000 - 12,000

We are grateful to Dr. Salomon Grimberg for his assistance cataloguing this work.

Provenance

Edward James, Mexico (acquired from the artist).

Brewster Gallery, New York.

Private collection, Cape Cod (acquired from the above in September 1999).



Hieronymus Bosch, *Infernal Landscape*,
Private collection



53

ANDRÉ MASSON (1896-1987)

Etude pour Anatomie de mon Univers

inscribed 'Anatomy of my Universe' (center right)

pencil on paper

15 x 11 1/8 in (38.1 x 28.3 cm)

Executed in 1943

\$6,000 - 8,000

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

Provenance

Galerie Louise Leiris, Paris (no. 17250/70014).

Harvey S. Lubitz, New York.

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



54

LEONOR FINI (1907-1996)

Piccola Rada

signed 'L Fini' (lower right)

oil on panel

22 7/8 x 25 1/4 in (58.1 x 64.1 cm)

Painted in 1928

\$15,000 - 20,000

This work will be included in the forthcoming Catalogue Raisonné being prepared by Richard Overstreet.

Provenance

CDS Gallery, New York.

Private collection, Miami (acquired from the above in 1988).



55

JEAN DUFY (1888-1964)

Paysage du Limousin

signed and dated 'Jean Dufy 28' (lower right)

oil on canvas

18 1/8 x 24 1/8 in (46 x 61.3 cm)

Painted in 1928

\$40,000 - 60,000

Provenance

Sale: Sotheby's, London, March 24, 1999, lot 246.

Sale: Sotheby's, London, February 6, 2001, lot 268.

Private collection, Paris.

Private collection, West Palm Beach.

Private collection, Miami (acquired from the above).

Literature

J. Bailly, *Catalogue raisonné de l'oeuvre Jean Dufy (1888-1964)*, vol. I., Paris, 2002, no. B.141 (illustrated in color p. 152).



56

HUGÓ SCHEIBER (1873-1950)

Chorus Girl

signed 'Scheiber H' (lower center)

tempera and pastel on paper laid down on board

25 x 18 3/4 in (63.5 x 47.6 cm)

Painted *circa* 1930

\$10,000 - 15,000

The authenticity of this work has been confirmed by Dr. Gábor Bellák.

Provenance

Iliad Antik, New York.

Private collection, Pennsylvania (acquired from the above on August 23, 2006).



57

BERNARD BUFFET (1928-1999)

Bouquet

signed and dated 'Bernard Buffet 54' (upper left)

oil on canvas

25 3/4 x 19 7/8 in (65.4 x 50.5 cm)

Painted in 1954

\$30,000 - 50,000

The authenticity of this work has been confirmed by Ida Garnier & Céline Lévy.

Provenance

Arthur Tooth & Sons, London (no. 3496).

Private collection, Texas.





PROPERTY FROM THE ESTATE OF SALLY FAILE

58

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Jeune fille assise

signed 'L. Foujita' (lower right); signed and dated 'Foujita 67.' (verso)

watercolor and pen and ink on paper laid down on board

12 7/8 x 9 3/4 in (32.7 x 24.8 cm)

Executed circa 1965

\$20,000 - 30,000

This work will be included in the forthcoming catalogue raisonné by Sylvie Buisson.

Provenance

The Chase Gallery, New York.

Private collection, New York (acquired from the above on May 23, 1972).

Thence by descent.



PROPERTY FROM THE ESTATE OF SALLY FAILE

59

LÉONARD TSUGUHARU FOJITA (1886-1968)

Petite fille au chat

signed 'L. Foujita' (lower right); signed and dated '59 Foujita' (verso)

watercolor and pen and ink on paper laid down on board

13 3/4 x 9 1/8 in (34.9 x 23.2 cm)

Executed circa 1959

\$25,000 - 35,000

This work will be included in the forthcoming catalogue raisonné by Sylvie Buisson.

Provenance

The Chase Gallery, New York.

Private collection, New York (acquired from the above on May 23, 1972).

Thence by descent.

60

LE PHO (1907-2001)

Harmonie jaune

signed 'Le Pho' in Chinese and Roman script (lower right)

oil on canvas

32 x 39 1/2 in (81.2 x 100.3 cm)

Painted *circa* 1978-79

\$20,000 - 30,000

The authenticity of this work has been confirmed by the Findlay Institute.

Provenance

Wally Findlay Galleries, New York, no. 15634 (acquired from the artist in 1979).

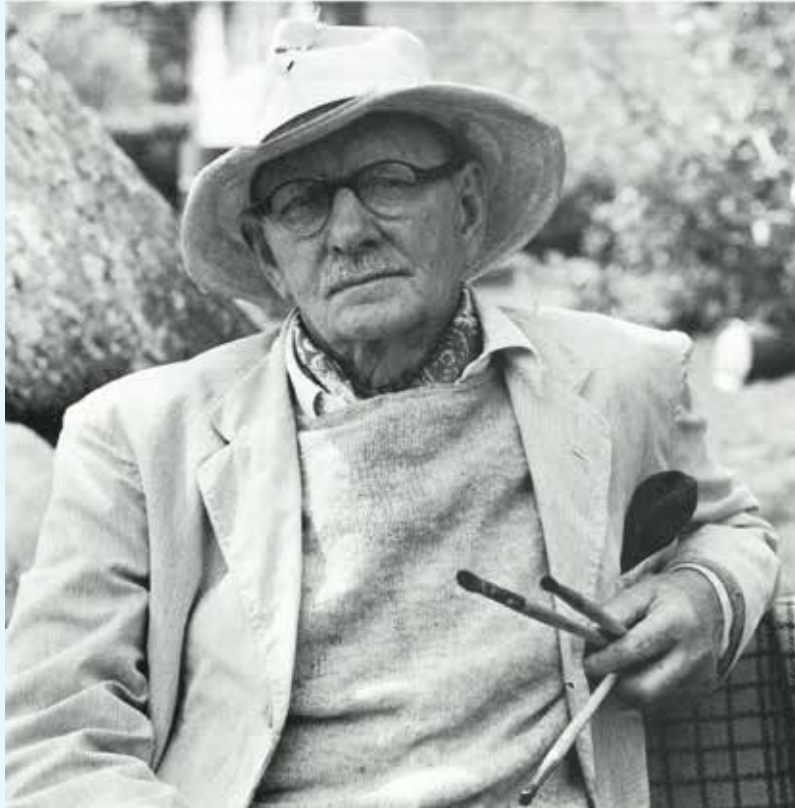
Private collection, Tulsa (acquired from the above in 1979).

Sale: Angelview, Palm Springs, Florida.

Private collection, California (acquired from the above in June 2019).



Paul Maze



Paul Maze, circa 1975

The mystery of Paul Maze quickly becomes unshrouded when examining the important artistic and political milieu in which this underrepresented artist was situated.

Born in Le Havre, France in 1887, Maze grew up in the locale that inspired the preeminent artists of the period, and as a precocious young artist he quickly acquainted himself with the men working in his surroundings. Maze's interest in painting and drawing was spurred by his father, an avid art enthusiast who was friends with Raoul Dufy and Georges Braque and would travel with the primary objective of observing Camille Pissarro and Claude Monet at work. Maze reflected upon these early influences, stating: "I would often see Dufy painting bathers in the sea facing our house, and when I could I would watch him paint. Later, when older, I ventured on the beach with a watercolor box. He always welcomed me when he was there and encouraged me to work" (quoted in *Attribute to Paul Maze, The painter and his time* (exhibition catalogue), Marlborough Fine Art, London, 1967, p.6). Although Maze's father supported his sons' exploration of art by buying them the tools and venturing to the spots where many artworks were created, he warned them that "the lives of painters were a struggle," and thus also encouraged their participation in his international cotton importation company.

Maze's travels for the company only fueled his desire to paint. As he traveled to Hamburg, Bordeaux, Paris, and London, he unfailingly visited museums and galleries, kindling the flames ignited by his father as a child.

In 1914 Maze devoted himself fully to his painting, but such pursuits were immediately cut short as the Great War ravaged Europe. Within three weeks of Germany's declaration of war Maze was among the Royal Scots Greys riding towards Mons to confront the antagonist. It was during this conscription that Maze met future Prime Minister and fellow artist Sir Winston Churchill, forming a friendship that lasted until the latter's death. "Winston Churchill with painting, as in everything else, was a man of action. I always considered that his enjoyment with paint and nature was such an amusement and rest from his labours that, on my part, there was never a question of inflicting upon him problems which would hamper his eagerness to tackle a canvas in his own spontaneous way. Naturally, at times, he would ask what was wrong when he realized he had gone astray...then I would offer a suggestion (*ibid.*, p.14)."

Maze returned to his art after the war and immersed himself in both creating and advising. He lived in a studio on the fourth floor of 13 rue Bonaparte, flanked on one side by André Derain and by André Dunoyer de Segonzac on the other. Percy Moore Turner held Maze's first solo exhibition in London in 1925 at his Independent Gallery, where Lord Ivor Churchill, The Earl of Sandwich, and Samuel Courtauld (founder of the renowned Courtauld Institute of Art) were frequent clients. Maze traveled and worked alongside his fellow artists, among whom Pierre Bonnard, Theodore Roussel, Paul Signac, and Édouard Vuillard he counted as close friends. His works were frequently exhibited in Europe and North America, including at Knoedler & Co., London; Marlborough Fine Art, London; Wildenstein & Co., New York; and Galerie Georges Bernheim, Paris, among others.



61

PAUL MAZE (1887-1979)

Flowers in a Blue Vase

signed 'P. Maze' (lower right)

pastel on paper

14 7/8 x 21 5/8 in (37.8 x 54.9 cm)

\$3,000 - 5,000

Provenance

Private collection, Vermont (acquired from the artist).



62

PAUL MAZE (1887-1979)

Tulips in Chinoiserie Vase

signed 'Paul Maze' (lower right)

pastel on paper laid down on canvas

22 x 30 3/8 in (55.8 x 77.1 cm)

\$6,000 - 8,000

Provenance

Private collection, Vermont (acquired from the artist).



63

PAUL MAZE (1887-1979)

Still Life with Flowers in a Blue Striped Vase

signed 'Paul Maze' (lower right)

pastel on paper laid down on board

22 1/8 x 30 in (56.2 x 76.2 cm)

\$6,000 - 8,000

Provenance

Private collection, Vermont (acquired from the artist).



PROPERTY FROM THE ESTATE OF SUSAN AND ELIOT BLACK

64

FRANÇOISE GILOT (BORN 1921)

Indian Village Rajasthan

signed and dated 'F. Gilot. 1977.' (lower right)

oil on canvas

21 1/4 x 25 1/2 in (54 x 64.7 cm)

Painted in 1977

\$18,000 - 25,000

The authenticity of this work has been confirmed by Françoise Gilot and it is registered in the artist's archives under the number 905.

Provenance

Vanier Galleries, Scottsdale.



PROPERTY FROM THE ESTATE OF SUSAN AND ELIOT BLACK

65

FRANÇOISE GILOT (BORN 1921)

Summer Solstice

signed and dated 'FGilot 1992' (lower right)

oil on canvas

24 x 36 in (61 x 91.4 cm)

Painted in 1992

\$20,000 - 30,000

The authenticity of this work has been confirmed by Françoise Gilot and it is registered in the artist's archives under the number 1179.

Provenance

Vanier Galleries, Scottsdale.

66

ALBERT MARQUET (1875-1947)

Brume sur la baie d'Alger

signed 'marquet' (lower left)

oil on panel

8 3/4 x 10 5/8 in (22.2 x 27 cm)

Painted in 1924

\$15,000 - 20,000

Provenance

Galerie Druet, Paris (no. 10665, acquired from the artist on June 24, 1924).

Pierre Simon (acquired from the above on April 20, 1926).

(possibly) Sale: Hôtel Rameau, Versailles, April 4, 1965, lot 38.

Sale: Sotheby's, New York, March 11, 1998, lot 49.

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

Literature

J-C Martinet & G. Wildenstin, *Marquet L'Afrique du Nord, Catalogue de l'oeuvre peint*, Paris, 2001, no. I-99 (illustrated in color p. 136).



67

JEAN DUFY (1888-1964)

Cavalier à l'obstacle

signed and dated 'Jean Dufy 27' (lower right)

oil on canvas

19 5/8 x 24 1/8 in (49.8 x 61.3 cm)

Painted in 1927

\$20,000 - 30,000

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

Provenance

Edgardo Acosta Gallery, Ltd., Beverly Hills.

Private collection, Southern California (acquired from the above on January 9, 1967).



68 W

MAXIMILIEN LUCE (1858-1941)

Baigneurs

signed 'Luce' (lower left)

oil on canvas

51 1/4 x 63 7/8 in (130.2 x 162.2 cm)

Painted *circa* 1925

\$35,000 - 55,000

Provenance

R. Léronnelle, Paris.

Walter P. Chrysler, Jr., New York.

Jeffrey Loria, New York, and sold: Parke-Bernet Galleries, Inc., New York, May 15, 1968, lot 83.

Private collection, Washington D.C. (acquired at the above sale, and sold: Sotheby's, New York, May 15, 2018, lot 253).

Private collection, Miami (acquired at the above sale).

Literature

D. Bazetoux, *Maximilien Luce, Catalogue de l'oeuvre peint*, vol. II, Paris, 1986, no. 2636 (illustrated p. 601).





PROPERTY FROM KURT E. SCHON EAI, LTD. OF NEW ORLEANS, LOUISIANA

69

MAXIMILIEN LUCE (1858-1941)

Rolleboise, Borde de Seine

stamped 'Luce' (lower right)

oil on canvas

10 5/8 x 18 1/4 in (26.9 x 46.3 cm)

\$5,000 - 7,000

The authenticity of this work has been confirmed by Denise Bazetoux.

Provenance

Sale: Lafon, Paris, June 15, 2009, lot 62.



70

MAXIMILIEN LUCE (1858-1941)

Meules de foin

signed 'Luce' (lower left)

oil on board

12 7/8 x 19 5/8 in (32.7 x 49.8 cm)

Painted circa 1930-35

\$10,000 - 15,000

The authenticity of this work has been confirmed by Denise Bazetoux.

Provenance

Frances Aronson Fine Art, Atlanta.

Private collection, Atlanta (acquired from the above on October 1, 1991).

PROPERTY FROM KURT E. SCHON EAI, LTD. OF NEW ORLEANS, LOUISIANA

71

HENRI-JEAN GUILLAUME MARTIN (1860-1943)

Muse à la lyre, hommage à Mariani

titled, signed and dated 'Hommage à Mariani son très reconnaissant,
Henri Martin 98.' (lower right)

oil on canvas

14 5/8 x 12 5/8 in (37.1 x 32.1 cm)

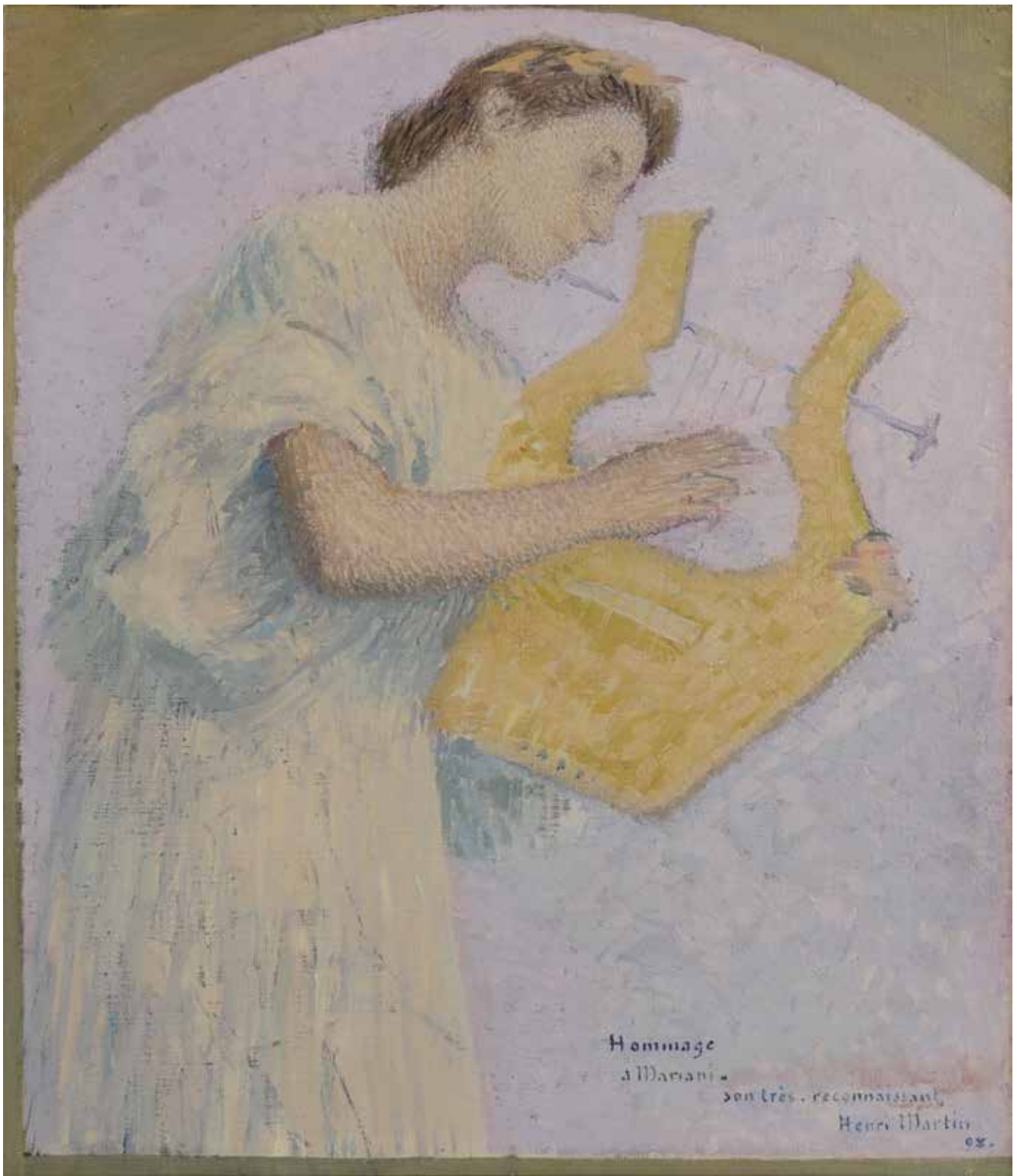
Painted in 1898

\$15,000 - 20,000

The authenticity of this work has been confirmed by Marie-Anne Destrebecque.



Dante Gabriel Rossetti, *The Bower Meadow*, 1872,
Manchester Art Gallery, Manchester





PROPERTY FROM KURT E. SCHON EAI, LTD. OF NEW ORLEANS, LOUISIANA

72

MAXIMILIEN LUCE (1858-1941)

Baignade à Rolleboise

signed 'Luce' (lower right)

oil on canvas

18 1/8 x 15 1/8 in (46 x 38.4 cm)

Painted circa 1920

\$6,000 - 8,000

Provenance

Sale: Dumousset-Deburax, Paris, May 15, 1996, lot 122.

Sale: Pillon, Calais, July 7, 1996, lot 91.

Literature

D. Bazetoux, *Maximilien Luce, Catalogue raisonné de l'oeuvre peint*, vol. III, no. 1939 (illustrated p. 360).



PROPERTY FROM THE ESTATE OF S.P. "SY" AUERBACH

73

ARMAND GUILLAUMIN (1841-1927)

La Couseuse (Jardin à Epinay)

signed 'Guillaumin' (lower left)

pastel on paper

20 1/8 x 25 5/8 in (51 x 65 cm)

Executed circa 1886

\$10,000 - 15,000

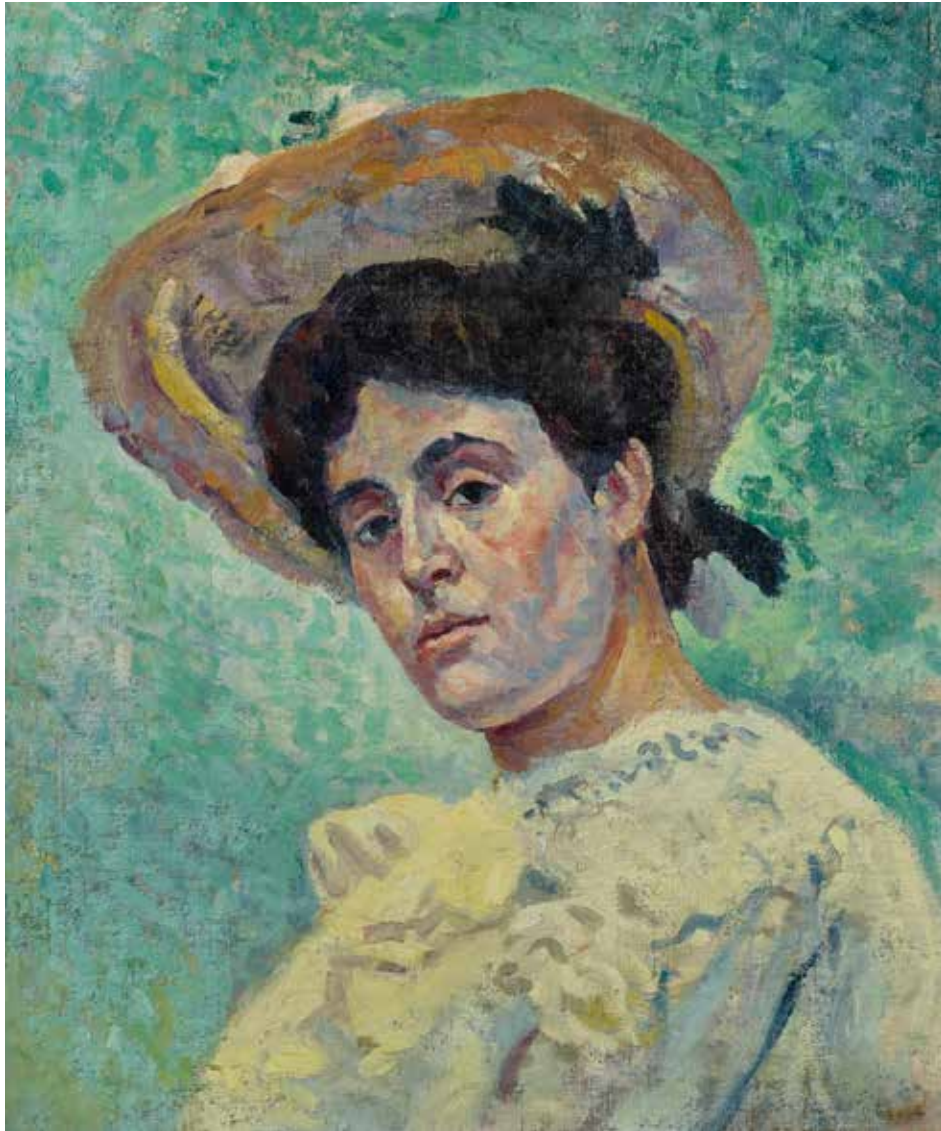
This work will be included in Volume II of the *Catalogue Raisonné Guillaumin* being prepared by the Comité Guillaumin under the direction of Dominique Fabiani, Jacques de la Béraudière and Stéphanie Chardeau-Botteri.

Provenance

Dr. A. Roudinesco, Paris (acquired from the artist and sold: Parke-Bernet Galleries, Inc., New York, October 10, 1968, lot 1).

Galleries Maurice Sternberg, Chicago.

Acquired from the above on November 7, 1969.



74

MAXIMILIEN LUCE (1858-1941)

Portrait of Philiberte Givort

signed 'Luce' (lower right)

oil on canvas laid down on board

21 3/4 x 18 1/8 in (55.2 x 46 cm)

Painted in 1906

\$18,000 - 25,000

Provenance

Philippe Bretonnière, Paris.

David Stern Pissarro Gallery, London.

Private collection, Texas (acquired from the above in July 2005).

Literature

D. Bazetoux, *Maximilien Luce, Catalogue de l'oeuvre peint*, vol. II, Paris, 1986, no. 603 (illustrated p. 152).



75

MAXIMILIEN LUCE (1858-1941)

Portrait de Femme, La Blanchisseuse (Philiberte Givort)

signed 'Luce' (lower right)

oil on canvas

25 5/8 x 21 3/8 in (65.1 x 54.3 cm)

Painted in 1905

\$18,000 - 25,000

Provenance

Jean Bouin-Luce, France (nephew of the artist).

Sale: Artcurial, Paris, December 5, 2012, lot 208.

Private collection, Palm Beach (acquired at the above sale).

Private collection (acquired from the above, and sold: Sotheby's, New York, May 6, 2015, lot 255).

Private collection, Miami (acquired at the above sale).

Literature

D. Bazetoux, *Maximilien Luce, Catalogue de l'oeuvre peint*, vol. II, Paris, 1986, no. 607 (illustrated p. 153).

76

JEAN DUFY (1888-1964)

Bouquet de fleurs

signed 'Jean Dufy' (lower right)

oil on canvas

8 3/4 x 4 7/8 in (22.2 x 12.4 cm)

\$6,000 - 8,000

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

Provenance

Peter Beren, Kansas.



77

ANDRÉ LHOTE (1885-1962)

Le Vieux port de Marseille

signed 'A. LHOTE.' (upper left)

oil on canvas

15 x 21 5/8 in (38.1 x 54.9 cm)

Painted *circa* 1931

\$10,000 - 15,000

This work will be included in the forthcoming catalogue raisonné being prepared by Dominique Bermann Martin.

Provenance

Private collection, Las Vegas (until 2004).

Sale: Sotheby's, New York, September 29, 2004, lot 222.

Private collection, California (acquired at the above sale).



78

PIERRE EUGÈNE MONTÉZIN (1874-1946)

Rue de Village

signed 'Montézin' (lower right)

oil on paper

15 1/4 x 21 5/8 in (39 x 55.8 cm)

Executed in 1930

\$10,000 - 15,000

The authenticity of this work has been confirmed by Cyril Klein-Montézin.

Provenance

Arthur Tooth & Sons, Ltd., London, no. 03932.

Sale: Christie's, Manson & Woods, Australia, October 3, 1973, lot 469.

Private collection, Australia (acquired at the above sale).

Sale: Christie's, Manson & Woods, Australia, April 28, 1976, lot 429.

Private collection, Melbourne.

Acquired from the above by the present owner in 2014.



79

RAOUL DUFY (1877-1953)

Vue panoramique de Florence

signed 'Raoul Dufy' (lower center)

gouache and watercolor on paper

19 3/8 x 25 3/4 in (50.1 x 64.4 cm)

Executed in 1922

\$25,000 - 35,000

Provenance

Galerie Marcel Bernheim, Paris.

Private collection, New Jersey (sold: William Doyle Galleries, New York, May 22, 1991, lot 58).

Galerie Michael, Beverly Hills.

Private collection, California (acquired from the above).

Thence by descent to the present owner.

Literature

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouache et pastels*, vol. I, Paris, 1981, no. 279 (illustrated p. 101).



80

ANDRÉ DERAÏN (1880-1954)

Bohémienne au turban

signed 'Derain' (lower right)

oil on canvas

20 1/4 x 21 in (51.4 x 53.3 cm)

Painted in 1929

\$15,000 - 20,000

Provenance

Paul Guillaume, Paris.

Arthur Tooth & Sons, Ltd., London.

Lady Kroyer-Kielberg, London.

Private collection, Canada.

Private collection (acquired from the above in 2012).

Exhibited

London, Arthur Tooth & Sons, *Recent Paintings (1930-1933) by André Derain*,
November 8 - December 2, 1933, no. 24.

London, Wildenstein Gallery, *André Derain*, April 24 - June 1, 1957, no. 51.

Literature

C. Bell, 'Derain' in *Formes*, February 1930, no. 2.

A. Basler, *Derain*, Paris, 1931 (illustrated p. 24).

M. Kellermann, *André Derain Catalogue Raisonné de l'oeuvre peint*, vol. II,
Paris, 1996, no. 1155 (illustrated p. 216).



81

PAUL KLEINSCHMIDT (1883-1949)

The Cocktail Hour

signed and indistinctly dated 'P. KL.' (upper center)

oil on canvas

25 13/16 x 19 7/8 in (65.5 x 50.4 cm)

Painted *circa* 1930

\$20,000 - 30,000

The authenticity of this work has been confirmed by Dr. Barbara Lipps-Kant.

Provenance

Private collection, New York.



82

OSWALDO GUAYASAMIN (1919-1999)

Portrait of Loren McIntyre

signed and inscribed 'A Loren de Guayasamin' (lower right)

oil on canvas

29 1/2 x 15 3/4 in (74.9 x 40 cm)

Painted *circa* 1967

\$25,000 - 35,000

Provenance

Loren McIntyre, United States (acquired from the artist *circa* 1967).

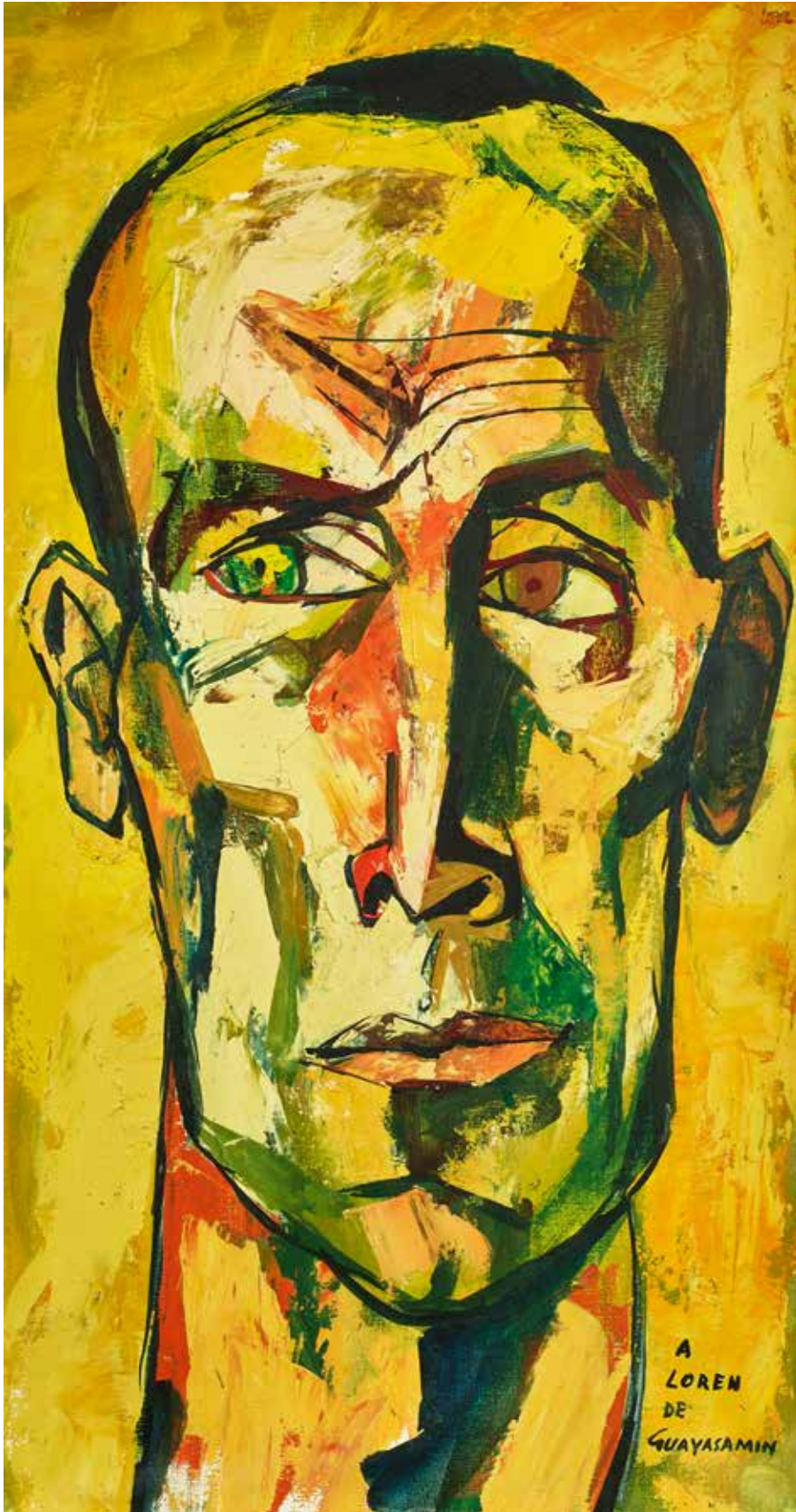
Thence by descent to the present owner.

Loren McIntyre was a renowned American photojournalist whose extensive work in South America in the 1950s through the 1970s was published in hundreds of periodicals. In 1971, McIntyre led a three-person expedition to locate the furthestmost point of the Amazon River, forever changing the understanding of the river's natural phenomena. McIntyre became close friends with Guayasamin while working in Ecuador and sat for this portrait *circa* 1967. The painting has remained in the explorer's family since its creation, along with letters exchanged between the artist and explorer.



The artist with the present work in his studio

END OF SALE



Bonhams

AUCTIONEERS SINCE 1793



Post-War & Contemporary Art

New York | November 13, 2019

PREVIEW

November 2 - 13

INQUIRIES

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jacqueline.towers-perkins@bonhams.com

bonhams.com/contemporaryart

HANS HOFMANN (1880-1966)

Blue Vase, 1940

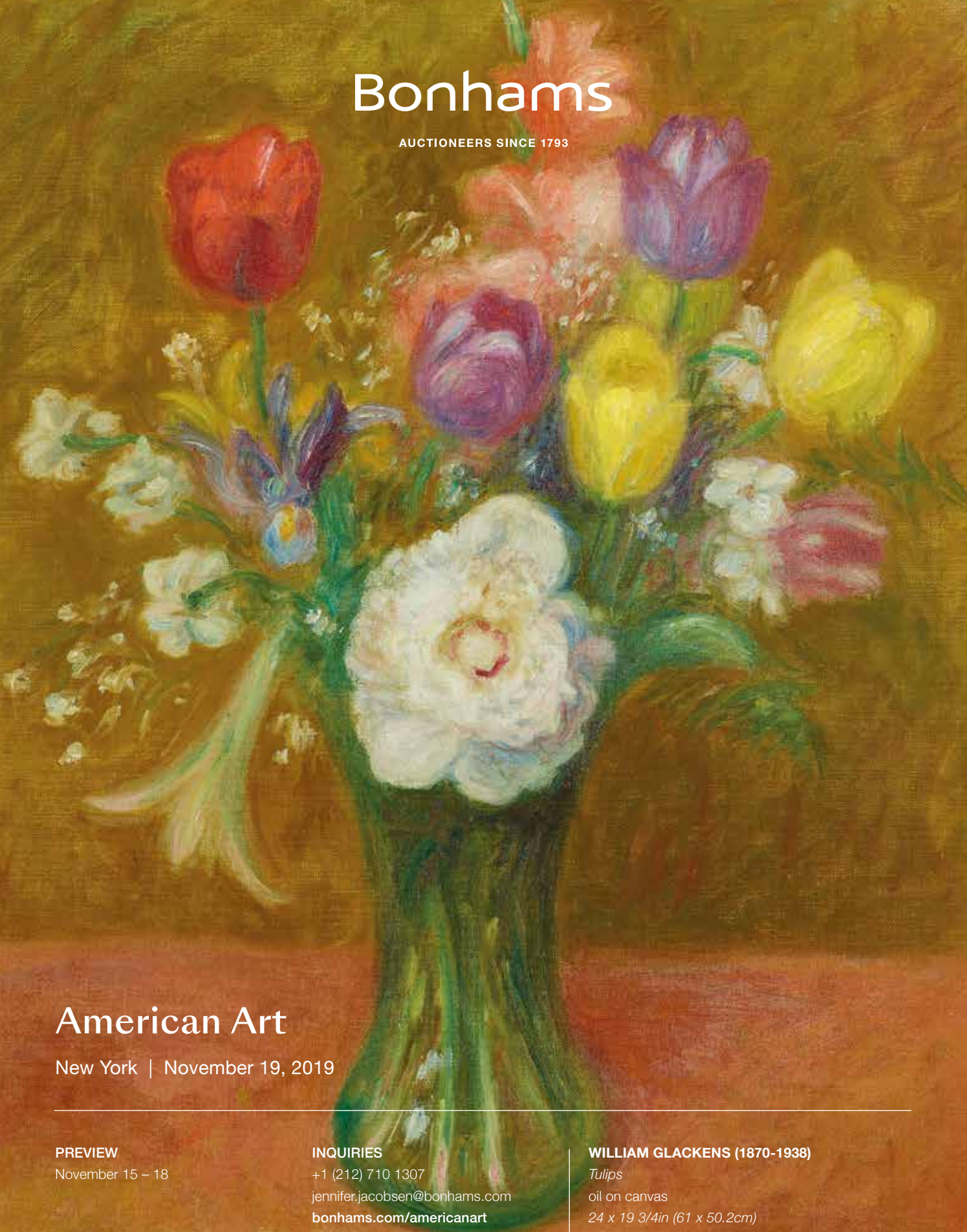
oil on panel

34 3/4 x 25 in. (88.3 x 63.5 cm.)

\$120,000 - 180,000

Bonhams

AUCTIONEERS SINCE 1793



American Art

New York | November 19, 2019

PREVIEW

November 15 – 18

INQUIRIES

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jennifer.jacobsen@bonhams.com

bonhams.com/americanart

WILLIAM GLACKENS (1870-1938)

Tulips

oil on canvas

24 x 19 3/4 in (61 x 50.2 cm)

Painted in 1935.

\$60,000 - 80,000

Bonhams

AUCTIONEERS SINCE 1793



19th Century European Paintings

New York | November 20, 2019

PREVIEW

November 16 - 20

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madalina.lazen@bonhams.com

[bonhams.com/19thcenturypaintings](https://www.bonhams.com/19thcenturypaintings)

DANIEL RIDGWAY KNIGHT (AMERICAN, 1839-1924)

Girl in harvest field

oil on canvas

46 x 35 1/2in (116.8 x 90.2cm)

\$70,000 - 100,000

Bonhams

AUCTIONEERS SINCE 1793



Important Design

New Bond Street, London | 27 November 2019

ENQUIRIES

Thomas Moore
+44 20 8963 2816
thomas.moore@bonhams.com
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**A FRENCH MID-19TH CENTURY ORMOLU,
SILVERED METAL, AVENTURINE GLASS
AND BLUE COLOURED GLASS MOUNTED
EBONY AND EBONISED BREAKFRONT
MEUBLE D'APPUI**

probably made for the Ottoman or Russian market
£60,000 – 80,000 *

Bonhams

AUCTIONEERS SINCE 1793



Alexandre Noll

The Collection of Dominique T Noll

New York | December 13, 2019

INQUIRIES

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bonhams.com/design

ALEXANDRE NOLL (1890-1970)

Sculpture (Untitled)
1964-65
ebony, carved 'ANOLL'
height 38 1/4in (97cm)
\$100,000 - 150,000

Conditions of sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

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We may also request a financial reference and /or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

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any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/ or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

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Payment for purchases must be made in the currency in which the sale is conducted and may be made in or by (a) cash, up to the amount of US \$5,000 (whether by single or multiple related payments), or the equivalent in the currency in which the sale is conducted, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card, provided that the registered bidder or buyer's name is printed on the card. A processing fee will be assessed on any returned checks.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the California Commercial

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Conditions of sale - continued

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15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

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 collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (i) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request thereof; (ii) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (iii) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied

Conditions of sale - continued

upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.**

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION

OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Seller's guide

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (212) 644 9001.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

Buyer's guide

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the σ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested

parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Thursday 15 November oversized lots (noted as W next to the lot number and/or listed on page 189) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Tuesday 26 November. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

Important notice to buyers

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on Thursday 15 November. Lots not so listed will remain at Bonhams.

W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON FRIDAY 16 NOVEMBER.

Address

Door To Door Services
50 Tannery Rd #8A
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected by Tuesday 19 November. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date.

The per-lot charges levied by Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Insurance (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Insurance (on Hammer + Premium + tax) 0.3%

Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dttdusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dttdusa.com

PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

May be made by cash, check, or credit card.

Lots will only be released from Door To Door's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Door To Door of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE

Door To Door does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Door To Door reserves a lien over all goods in their possession for payment of storage and all other charges due them.

Oversized lots

14, 68

Bonhams Specialist Departments

19th Century Paintings

London
Charles O' Brien
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New York
Madalina Lazen
+1 212 644 9108

20th Century British Art

London
Matthew Bradbury
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20th Century Fine Art

San Francisco
Sonja Moro
+1 415 694 9002

Aboriginal Art

Australia
Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

Los Angeles
Fredric W. Backlar
+1 323 436 5416 •

American Paintings

New York
Jennifer Jacobsen
+1 917 206 1699

Antiquities

London
Francesca Hickin
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Antique Arms & Armour

London
David Williams
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Art Collections, Estates & Valuations

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Sherri Cohen
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Los Angeles
Leslie Wright
+1 323 436 5408
Joseph Francaviglia
+1 323 436 5443
Lydia Ganley
+1 323 436 4496
San Francisco
Victoria Richardson
+1 415 503 3207
Celeste Smith
+1 415 503 3214

Australian Art

Australia
Merryn Schriever
+61 2 8412 2222 Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts

London
Matthew Haley
+44 20 7393 3817
New York
Ian Ehling
+1 212 644 9094
Darren Sutherland
+1 212 461 6531
Los Angeles
Catherine Williamson
+1 323 436 5442
San Francisco
Adam Stackhouse
+1 415 503 3266

British & European Glass

London
Fergus Gambon
+44 20 7468 8245

British Ceramics

London
Fergus Gambon
+44 20 7468 8245

California & Western Paintings & Sculpture

Los Angeles
Scot Levitt
+1 323 436 5425
Kathy Wong
+1 323 436 5415
San Francisco
Aaron Bastian
+1 415 503 3241

Carpets

London
Helena Gumley-Mason
+44 20 8393 2615

Chinese & Asian Art

London
Asaph Hyman
+44 20 7468 5888
Rosangela Assennato
+44 20 7393 3883
Edinburgh
Ian Glennie
+44 131 240 2299
New York
Bruce MacLaren
+1 917 206 1677
Los Angeles
Rachel Du
+1 323 436 5587
San Francisco
Dessa Goddard
+1 415 503 3333
Hong Kong
Xibo Wang
+852 3607 0010
Sydney
Yvett Klein
+61 2 8412 2231

Chinese Paintings

Hong Kong
Iris Miao
+852 3607 0011

Clocks

London
James Stratton
+44 20 7468 8364
New York
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

London
John Millensted
+44 20 7393 3914
Los Angeles
Paul Song
+1 323 436 5455

Entertainment Memorabilia

London
Katherine Schofield
+44 20 7393 3871
Los Angeles
Catherine Williamson
+1 323 436 5442
Dana Hawkes
+1 978 283 1518

European Ceramics

London
Sebastian Kuhn
+44 20 7468 8384

European Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108
Los Angeles
Rocco Rich
+1 323 436 5410

European Sculptures & Works of Art

London
Michael Lake
+44 20 8963 6813

Furniture and Decorative Art

London
Thomas Moore
+44 20 8963 2816
Los Angeles
Angela Past
+1 323 436 5422
Anna Hicks
+1 323 436 5463
San Francisco
Jeffrey Smith
+1 415 215 7385

Greek Art

London
Anastasia Orfanidou
+44 20 7468 8356

Golf Sporting

Memorabilia
Edinburgh
Kevin McGimpsey
Hamish Wilson
+44 131 240 0916

Irish Art

London
Penny Day
+44 20 7468 8366

Impressionist & Modern Art

London
India Phillips
+44 20 7468 8328
New York
Molly Ott Ambler
+1 917 206 1627
Los Angeles
Kathy Wong
+1 323 436 5415

Indian, Himalayan & Southeast Asian Art

Hong Kong
Edward Wilkinson
+852 2918 4321
New York
Mark Rasmussen
+1 917 206 1688

Islamic & Indian Art

London
Oliver White
+44 20 7468 8303

Japanese Art

London
Suzannah Yip
+44 20 7468 8368
New York
Jeff Olson
+1 212 461 6516

Jewellery

London
Jean Ghika
+44 20 7468 8282
Emily Barber
+44 20 7468 8284
New York
Brett O'Connor
+1 212 461 6525
Caroline Morrissey
+1 212 644 9046
Leslie Roskind
+1 212 644 9035
Los Angeles
Emily Waterfall
+1 323 436 5426
San Francisco
Shannon Beck
+1 415 503 3306
Hong Kong
Anastasia Chao
+852 3607 0007
Ellen Sin
+852 3607 0017

Marine Art

London
Veronique Scorer
+44 20 7393 3962

Mechanical Music

London
Jon Baddeley
+44 20 7393 3872

**Modern & Contemporary
African Art**

London
Giles Peppiatt
+ 44 20 7468 8355
New York
Hayley Grundy
+1 917 206 1624

**Modern & Contemporary
Middle Eastern Art**

London
Nima Sagharchi
+44 20 7468 8342

**Modern & Contemporary
South Asian Art**

London
Tahmina Ghaffar
+44 207 468 8382

**Modern Decorative
Art + Design**

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Mark Oliver
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New York
Benjamin Walker
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Dan Tolson
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Los Angeles
Jason Stein
+1 323 436 5466

Motor Cars

London
Tim Schofield
+44 20 7468 5804
New York
Rupert Banner
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Eric Minoff
1 917 206 1630
Evan Ide
+1 917 340 4657
Los Angeles
Jakob Greisen
+1 415 503 3284
Michael Caimano
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San Francisco
Mark Osborne
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Europe
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Automobilia

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