



CHRISTIE'S

19TH CENTURY  
EUROPEAN ART

NEW YORK, MONDAY 25 APRIL 2016



A detailed oil painting of a river with a waterfall, surrounded by autumn foliage and rocky banks. The scene is rendered in a soft, painterly style with a rich palette of browns, oranges, and greens. The waterfall is the central focus, with white foam and greenish water cascading over rocks. The banks are rocky and covered in sparse vegetation, with trees in the background showing autumn colors. The overall mood is serene and naturalistic.

# 19TH CENTURY EUROPEAN ART

CHRISTIE'S



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MONDAY 25 APRIL 2016

## PROPERTIES FROM

Property of the Metropolitan  
Museum of Art, Sold to Benefit  
the Acquisitions Fund

Property from the  
Estate of Carroll Petrie

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Property from the Collection of the  
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## AUCTION

Monday 25 April 2016  
at 2.00 pm (Lots 1-95)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Friday	22 April	10.00 am - 5.00 pm
Saturday	23 April	10.00 am - 5.00 pm
Sunday	24 April	1.00 pm - 5.00 pm
Monday	25 April	10.00 am - 2.00 pm

## AUCTIONEER

James Hastie (# 1244430)

## OPPOSITE:

Lot 70

## FRONT COVER:

Lot 41

## BACK COVER:

Lot 69

## INSIDE FRONT COVER:

Lot 28

## INSIDE BACK COVER:

Lot 79

## AUCTION CODE AND NUMBER

In sending absentee bids or making  
enquiries, this sale should be  
referred to as **CHLOË-12136**

## CONDITIONS OF SALE

This auction is subject to Important  
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reserves.  
[40]

These auctions feature

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# CHRISTIE'S

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Nicholas H. J. Hall  
Tel: +1 212 636 2122

## GLOBAL

### MANAGING DIRECTOR

Karl Hermanns  
Tel: +44 (0)20 7389 2425

## WORLDWIDE SPECIALISTS

### INTERNATIONAL HEAD OF DEPARTMENT

Alexandra McMorrow  
Tel: +44 (0)20 7389 2538

### AMSTERDAM

Sarah de Clercq  
Sophie Bremers  
Tel: +31 20 575 59 66

### LONDON KING STREET

Arne Everwijn  
Martina Fusari  
Tel: +44 (0)20 7389 2256

### LONDON SOUTH KENSINGTON

Alastair Plumb  
Tel: +44 (0)20 7752 3298

### NEW YORK

Deborah Coy  
James Hastie  
Laura Mathis  
Clare McKeon  
Tel: +1 212 636 2509

### PARIS

Olivier Lefevre  
Elvire de Maintenant  
Tel: +33 1 40 76 83 57

## BUSINESS DIRECTORS

### PRIVATE SALES

Alexandra Baker  
Tel: +44 (0)20 7389 2521

### LONDON KING STREET

Armelle de Laubier-Rhally  
Tel: +44 (0)20 7389 2447

### BUSINESS MANAGER NEW YORK

Chloë Waddington  
Tel: +1 212 974 4469

### BUSINESS MANAGER LONDON SOUTH KENSINGTON

Nigel Shorthouse  
Tel: +44 (0)20 7752 3221

16/03/16

# INTERNATIONAL 19<sup>TH</sup> CENTURY ART AUCTIONS

## AUCTION CALENDAR 2016

**TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.  
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.**

### 17 MAY

**19<sup>TH</sup> CENTURY AND ORIENTALIST ART**  
LONDON, SOUTH KENSINGTON

### 24 MAY

**OLD MASTERS AND 19<sup>TH</sup> CENTURY ART**  
AMSTERDAM

### 14 JUNE

**19<sup>TH</sup> CENTURY AND ORIENTALIST ART**  
LONDON, KING STREET

### 15 JUNE

**TABLEAUX 1400-1900**  
PARIS

### 8 SEPTEMBER

**19<sup>TH</sup> CENTURY AND ORIENTALIST ART**  
LONDON, SOUTH KENSINGTON

### 14 SEPTEMBER

**TABLEAUX 1400-1900**  
PARIS

### 24 OCTOBER

**19<sup>TH</sup> CENTURY EUROPEAN ART**  
NEW YORK

### 14 NOVEMBER

**OLD MASTERS AND 19<sup>TH</sup> CENTURY ART**  
AMSTERDAM

### 13 DECEMBER

**19<sup>TH</sup> CENTURY AND ORIENTALIST ART**  
LONDON, KING STREET

Subject to change.

16/03/16

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International Director,  
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## CONTACT

### SALE ADMINISTRATOR

Isabelle Dove  
Tel: +1 212 636 2123  
Fax: +1 212 636 4925

## EMAIL

*For general enquiries about this auction, emails should be addressed to the Auction Administrator(s).*

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### ESTATES AND APPRAISALS

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info@christies.com

### MUSEUM SERVICES

Tel: +1 212 636 2620  
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awhiting@christies.com

PROPERTY OF THE METROPOLITAN MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

1

**CHARLES-FRANÇOIS DAUBIGNY  
(FRENCH, 1817-1878)**

*Étang de Gillieu, Dauphiné: Solitude*

signed and dated 'Daubigny 1876' (lower right)

oil on panel

16 x 26½ in. (40.6 x 67.3 cm)

\$25,000-35,000

£18,000-24,000

€23,000-31,000

**PROVENANCE:**

Dr. Francis P. Sprague (1834-1921), Boston, until 1921.  
His estate sale; American Art Association, New York, 16 February 1922, no. 38.  
Richard De Wolfe Brixey (1880-1943), New York, acquired at the above sale.  
By whom gifted to the Metropolitan Museum of Art, 1943.

**EXHIBITED:**

New York, The Metropolitan Museum of Art, *Barbizon: French Landscapes of the Nineteenth Century*, 4 February – 10 May 1992.

**LITERATURE:**

C. Sterling and M. M. Salinger. *French Paintings: A Catalogue of the Collection of The Metropolitan Museum of Art, Volume 2, XIX Century*, New York, 1966, pp. 100–101, illustrated, as *The Pond of Gyllieu*.  
R. Hellebranth, *Charles-François Daubigny, 1817-1878*, Morges, Switzerland, 1976, p. 176, no. 544, illustrated, as *Solitude, l'Étang de Gyllieu*.







PROPERTY OF THE METROPOLITAN MUSEUM OF ART, SOLD TO BENEFIT  
THE ACQUISITIONS FUND

2

**JOHAN BARTHOLD JONGKIND  
(DUTCH, 1819–1891)**

*La Seine près de Rouen*

signed and dated 'Jongkind 1865' (lower right)

oil on canvas

21¼ x 28¾ in. (54 x 73 cm)

\$40,000-60,000

£28,000-42,000

€36,000-53,000

**PROVENANCE:**

with Durand Ruel, Paris.

George A. Hearn (1835-1913), New York.

By whom gifted to the Metropolitan Museum of Art, 1906.

**LITERATURE:**

'George A. Hearn Dies of Pleurisy,' *The New York Times*,  
2 Dec. 1913, pp. 1, 4, as *Sunset on the Scheldt*.

C. Sterling and M. M. Salinger, *French Paintings: A Catalogue  
of the Collection of The Metropolitan Museum of Art. Volume 2,  
XIX Century*, New York, 1966, p. 133, illustrated, as *Sunset on the  
Scheldt*.

V. Hefting, *Jongkind: sa vie, son oeuvre, son époque*, Paris, 1975,  
p. 164, no. 334, illustrated, as *Canal près de Rouen*, with slightly  
incorrect dimensions, and erroneously listed as being in a private  
collection.

J. Pope-Hennessy, 'Roger Fry and The Metropolitan Museum of  
Art,' *Oxford, China, and Italy: Writings in Honour of Sir Harold Acton  
on his Eightieth Birthday*, London, 1984, p. 235, as *Sunset on the  
Scheldt*.

A. Stein et al., *Jongkind: Catalogue critique de l'œuvre. Peintures I*,  
Paris, 2003, p. 174, no. 372, illustrated.

D. Bakhuys, *A City for Impressionism: Monet, Pissarro, and Gauguin  
in Rouen*, exh. cat., Musée des Beaux-Arts de Rouen, Paris, 2010,  
p. 196.







PROPERTY OF THE METROPOLITAN MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

3

**NARCISSE-VIRGILE DIAZ DE LA PEÑA  
(FRENCH, 1808-1876)**

*La Mare aux Vipères*

signed and dated 'N. Diaz. 73.' (lower right)

oil on panel

12½ x 16 in. (31.8 x 41 cm)

\$15,000-20,000

£11,000-14,000

€14,000-18,000

**PROVENANCE:**

Morris K. Jesup (1830-1908), New York, until 1908.

Maria DeWitt Jesup, his wife, 1908-1914.

By whom gifted to the Metropolitan Museum of Art, 1914.

**EXHIBITED:**

Wilmington, N.C., Wilmington WPA Museum of Art, *Paintings by Old Masters from The Metropolitan Museum of Art*, 2 April - 4 May 1941, no. 8, as *The Pool*.

**LITERATURE:**

C. Sterling and M. M. Salinger, *French Paintings: A Catalogue of the Collection of The Metropolitan Museum of Art, Volume 2, XIX Century*, New York, 1966, pp. 72-73, illustrated, as *A Pool in a Meadow*.

P. Miquel and R. Miquel, *Catalogue raisonné de l'œuvre peint. Narcisse Diaz de la Peña (1807-1876)*, Paris, 2006, vol. 2, pp. 125, 556, no. 811, illustrated.



PROPERTY OF THE METROPOLITAN MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

4

**CHARLES-FRANÇOIS DAUBIGNY  
(FRENCH, 1817-1878)**

*Les bords de l'Oise*

signed and dated 'Daubigny 1864' (lower right)

oil on panel

8¾ x 15¼ in. (22.2 x 39.4 cm)

\$20,000-30,000

£14,000-21,000

€18,000-27,000

**PROVENANCE:**

Samuel T. Haas, Cleveland, until 1961.

with Wildenstein & Co. Inc., New York, by 1961, acquired directly from the above.

Ferdinand Eberstadt (1890-1969), New York, acquired directly from the above, 1963.

Mary V. T. Eberstadt, New York and Huntington, N.Y., his wife.

By whom gifted to the Metropolitan Museum of Art, 1964.

**EXHIBITED:**

New York, Wildenstein & Co., *Birth of Impressionism*, 7 March – 6 April 1963, no. 33, as *Landscape with a Lake*.

**LITERATURE:**

C. Sterling and M. M. Salinger, *French Paintings: A Catalogue of the Collection of The Metropolitan Museum of Art. Volume 2, XIX Century*, New York, 1966, p. 97, illustrated, as *On the Banks of the Oise*.

M. Fidell-Beaufort and J. Bailly-Herzberg, *Daubigny*, Paris, 1975, p. 151, no. 81, illustrated.

R. Hellebranth, *Charles-François Daubigny, 1817-1878*, Morges, Switzerland, 1976, p. 96, no. 272, illustrated.

5

## JEAN-BAPTISTE-CAMILLE COROT (FRENCH, 1796-1875)

### *Semur, le chemin de l'église*

signed 'COROT' (lower right)  
oil on panel  
16½ x 12¾ in. (42 x 32.4 cm.)  
Painted *circa* 1855-1860 and 1872-1873

\$150,000-250,000

£110,000-170,000  
€140,000-220,000

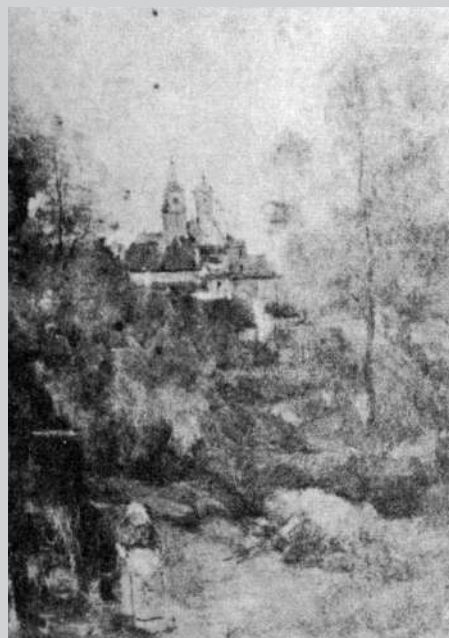
#### PROVENANCE:

The artist.  
Hector Brame (1831-1899), Paris, acquired directly from the above in 1873.  
Ernest Hoschedé (1837-1891), Paris.  
His sale; Hôtel Drouot, Paris, 20 April 1875, lot 23.  
Edgar W. Brown, Jr. (1894-1976), Orange, Texas, acquired *circa* 1930-1950.  
L. Slade Brown (1923-1991), Orange, Texas, his son, by descent.  
His sale; Christie's, London, 1 December 1987, lot 102.  
Acquired at the above sale by the present owner.

#### LITERATURE:

A. Robaut, *L'Œuvre de Corot, catalogue raisonné et illustre*, Paris, 1905, vol II, pp. 270, no. 838, illustrated p. 271, no. 838(A) in its first state and 838(B) in its final state.

Robaut states that the present painting was '*une étude d'après nature terminée plus tard à l'atelier.*' The present painting was begun in the 1850s and Charles Desavary took a photo of the unfinished work in Corot's studio in 1872 (Robaut 838A, fig. 1). Presumably, it was finished by Corot prior to its sale to Brame. Robaut reproduces a heliogravure by A. Durand of the drawing by Robaut of the finished work which was used in the Hoschedé sale catalogue (Robaut 838B).



(fig. 1) Jean-Baptiste-Camille Corot, *Semur, Le chemin de l'église*, photographed by Ch. Desavary, 1872.

There were sixteen paintings by Corot in the Hoschedé sale, along with eleven by Courbet and a version of Millet's *Les glaneuses*. This painting is mentioned specifically in a contemporary review of the sale, which was on exhibition in Paris on April 18th and 19th in 1875. Ernest Chesneau writes in the sale catalogue, '*Nous pouvons suivre le maître, à l'aide de ces douze toiles, dans les plus diverse expressions de son talent, depuis cette oeuvre de haute recherche et de style la Madeleine pénitent, depuis les fortes études du milieu de sa vie au lac Nemi, jusqu'aux adorables élégances qu'il recontrait sur les chemins de France, à Semur, à Givet, et qu'il sut vers la lin trouver partout sous ses pas, autour de lui, en ces douce collines, en ce doux étang de Ville D'Avray, qui éveillaient en lui toujours la même fraîcheur et la même candeur d'impressions.*'

*Semur, le chemin de l'église*, as stated above, was begun in the 1850s and finished by Corot in 1872, when the artist was at the height of his powers and considered the patriarch of landscape painting in France. The artist brought twenty years of experience and experimentation in landscape painting to its completion. This is clearly an 'evening picture,' with the darkness of nightfall creeping across the painting, swaddling the lone figure of a peasant woman feeding chickens in the fading light of the day. Although the foreground is executed in an almost monochromatic palette, the sky is spectacularly highlighted by the golden glow of the setting sun which illuminates only the very tops of the trees that define the picture plane. Depth in the painting is deftly created by the placement of the figure in the foreground, the winding steps of the path towards the village defining the middle ground and the architecture of Semur, with its distinctive towers drawing the viewer's eye into the background and the luminescence of the evening sky. The creation of depth of the painting is further enhanced by the brushwork. Corot uses layers of thinly applied glazes and scumbles of browns, greens, blues and greys and these translucencies create a landscape of surprising complexity which results in the creation of a world of silent peace and serenity.



**“Regardless of where I stand... it is all good,  
as long as I have nature before my eyes.”**

-Gustave Courbet

PROPERTY OF A LADY

**6**

## **GUSTAVE COURBET (FRENCH, 1819-1877)**

*Les dunes de Deauville*

dated and signed '66/G. Courbet' (lower left)

oil on canvas

25½ x 32 in. (64.8 x 81.3 cm.)

\$200,000-300,000

£140,000-210,000

€180,000-270,000

### **PROVENANCE:**

Comte de Choiseul, by 1867.

Frau Edelstein, Zurich, by 1921.

Anonymous sale; Drouot Richelieu, Paris, 30 November 1994, lot 88, illustrated on the cover.

Acquired at the above sale by the present owner.

### **EXHIBITED:**

Paris, Rond Point de l'Alma, *Exposition Courbet*, 1867, no. 47.

### **LITERATURE:**

G. Riat, *Gustave Courbet, peintre*, Paris, 1906, p. 244.

J. Meier-Graefe, *Courbet*, Munich, 1921, illustrated pl. 91.

C. Léger, *Courbet*, Paris, 1929, p. 120.

R. Fernier, *La vie et l'oeuvre de Gustave Courbet, catalogue raisonné*, Lausanne and Paris, 1977, vol. II, pp. 38, no. 598, illustrated.

Courbet's landscapes are sensually perceived manifestations of his idea of the vitality and dynamism of the land itself, and this is achieved through the materiality of the actual act of painting. Just as Courbet's relationship with the land is physical, so is the process of transferring that vision to canvas. Courbet used dark grounds to prime his canvases, learned from the Dutch Old Masters in the Louvre, and he built up his landscapes from dark to light, bringing his paintings to life the same way sunlight brightens the surface of the sea and modulates the greens of the forest. Courbet painted with a brush, but also used a palette knife to capture the solidity of rock surfaces and hills, and sometimes used bags, sponges and even his fingers in order to replicate the visceral quality of the weight of forms in nature. Courbet sought to convey the materiality and density of landscape, concentrating for example on the specific characteristics of individual rock formations or trees, rather than on a mountain range or a forest. As Laurence des Cars writes: 'his entire approach as a landscape painter aimed to make the reality of a site his own through a feeling of closeness to the subject; it is without equivalent in French painting of the time. In this revolution of the gaze, the technical principles that underlie composition, the use of color and the density of paint were turned upside down in order to convey the structure and essence of his subjects, beyond their appearance' (ex. cat., *Gustave Courbet*, Metropolitan Museum of Art, New York, 2008, p. 227).

Courbet's earliest seascape dates to 1841 when he first visited the Normandy coast. He approached the subject again in 1854 on a visit to Montpellier on the Mediterranean, but immersed himself in earnest during his later trips to Normandy in 1859, 1860, 1865, 1866, culminating in the prodigious output of seascapes in 1869. There he was introduced formally to the genre by Eugene Boudin, an established master of beach and sea scenes (whom Courbet called 'the king of skies'), and it was there Courbet also met James McNeill Whistler and Claude Monet. His experiences in Normandy inspired Courbet to launch

his seascapes in new directions. The coastal landscapes produced during the 1860s offered the artist not only commercial success but also an opportunity to explore the complexities of land, sea and sky.

*Les dunes de Deauville* cannot be strictly categorized as a landscape or a seascape and is closer to classical landscape painting than many other works in the genre by the artist: the horizon line splits the canvas in two and the formation of the hills that surround the beach at Deauville while the paths winding through them imbues the painting with a great sense of spatial depth. The small cabanas which dot the hillside in the background are unusual in the *oeuvre* of the artist, however a more careful reading of the canvas shows that these structures appear almost as echoes of the surrounding landscape, hunkered down low in hollows of the hills, as integral and as rooted to their surroundings as the rocks which are scattered across the foreground. The palette of subtly modulated greens and browns in the foreground, and the transition to the clear deep blue of the band of sea pull the motifs of the foreground into a unified whole and give the composition a down-to-earth feel which harks back clearly to the 17th century Dutch Landscapes by artists such as Salomon Ruysdael and Meindert Hobbema.

More than half this composition is actually sky. It is a tour-de-force study of clouds and the light effects of a sun already set on the landscape at the close of the day. In the painting of the sky, illuminated only by the residual light of sunset, Courbet demonstrates his unique talent of capturing the majestic effects of nature in a palette of greys, lavenders, blues and pinks, creating an impression of the movement of the clouds and the softness of the atmosphere at the end of day. The figure of the shepherd leaning against his staff watching the changing sky adds a sense of peace and contemplation. The present work is a clear manifestation of Courbet's unique ability to extract a sense of grandeur from an apparently modest theme painted in restricted colors.







PROPERTY FROM AN AMERICAN COLLECTION

7

**JULIEN DUPRÉ  
(FRENCH, 1851-1910)**

*In the Farmyard*

signed 'Julien Dupré' (lower left)  
oil on canvas  
32 x 26 in. (81.3 x 66.1 cm.)

\$60,000-80,000

£42,000-56,000  
€54,000-71,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 1 November 1999, lot 66.  
Acquired at the above sale by the present owner.

We are grateful to Howard L. Rehs who has confirmed the authenticity of the present work which will be included in the forthcoming Julien Dupré *catalogue raisonné*.



PROPERTY OF A MIDWESTERN COLLECTOR

8

**LÉON AUGUSTIN LHERMITTE**  
**(FRENCH, 1844-1925)**

*Faneuse ou Fenaison*

signed 'L. Lhermitte' (lower right)

oil on canvas

22 x 16¼ in. (55.9 x 41.3 cm.)

Painted in 1897.

\$80,000-120,000

£56,000-83,000

€71,000-110,000

**PROVENANCE:**

with M. Knoedler & Co, London, by 1930.

Louis T. Braun (d. circa 1960), Chicago, acquired in the 1930s.

By descent to the present owner.

**LITERATURE:**

M. Le Pelley Fonteney, *Léon Augustin Lhermitte. Catalogue raisonné*, Paris, 1991, p. 138, no. 168.



PROPERTY OF A GENTLEMAN

9

**JOHAN BARTHOLD JONGKIND  
(DUTCH, 1819-1891)**

*Le tréport, le matin, Normandie*

signed and dated 'Jongkind 1852' (lower right)

oil on canvas

15¼ x 25½ in. (38.7 x 64.8 cm.)

\$30,000-50,000

£21,000-35,000

€27,000-44,000

**PROVENANCE:**

Anonymous sale; Hôtel Drouot, Paris, 26 June 1929, lot 44.

with Wildenstein Arte SA, Buenos Aires.

Acquired directly from the above by the present owner.

**LITERATURE:**

C. Gottlieb, 'Jongkind and the Salon of 1852', *Burlington Magazine*, vol. 109, no. 733, August 1967, pp. 458-461, illustrated fig. 31.

A. Stein, *Jongkind, Catalogue critique de l'oeuvre Peintures I*, Paris, 2003, p. 93, no. 99, illustrated.



THE PROPERTY OF A LADY

10

**PAUL DÉSIRÉ TROUILLEBERT  
(FRENCH, 1829-1900)**

*Paysanne sur le chemin*

signed 'Trouillebert' (lower left)

oil on canvas

21¼ x 25½ in. (54 x 64.8 cm.)

\$8,000-12,000

£5,600-8,300

€7,100-11,000



PROPERTY FROM AN AMERICAN COLLECTION

11

**DANIEL RIDGWAY KNIGHT  
(AMERICAN, 1839-1924)**

*Reverie*

signed and inscribed 'Ridgway Knight/Paris' (lower left)

oil on canvas

32 x 25 $\frac{3}{4}$  in. (81.3 x 65.4 cm.)

\$80,000-120,000

£56,000-83,000  
€71,000-110,000

**PROVENANCE:**

Estate of R.H. and Evelyn Fulton, Texas

Anonymous sale; Christie's, New York, 25 October 1996, lot 203.

Acquired at the above sale by the present owner.

We are grateful to Howard L. Rehs for confirming the authenticity of this work which will be included in his forthcoming Ridgway Knight *catalogue raisonné*.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

12

**CHARLES-EMILE JACQUE  
(FRENCH, 1813-1894)**

*Shepherdess and her Flock*

signed 'ch. Jacque' (lower left)  
oil on canvas  
26 x 21 15/16 in. (66 cm x 55.8 cm.)

\$15,000-20,000

£11,000-14,000  
€14,000-18,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 22 May 1990, lot 179.  
Acquired at the above sale by the present owner.

Charles-Emile Jacque, a member of the Barbizon School, was primarily known as a painter of animals. Fleeing the Cholera epidemics that besieged Paris in the mid-nineteenth century, Jacque relocated to Barbizon in 1849. There, he painted the pastoral subject matter which would become his specialty: shepherds, flocks of sheep, pigs, and scenes of farm life.

Jean-Pierre Chambon confirmed the authenticity of this work in 2002.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

13

### CONSTANT TROYON (FRENCH, 1810-1865)

#### *Retour du troupeau*

stamped with the *vente* seal (lower right)

oil on canvas

29 $\frac{1}{8}$  in. x 23 $\frac{3}{8}$  in. (73.8 cm x 60.2 cm.)

\$20,000-30,000

£14,000-21,000

€18,000-27,000

#### PROVENANCE:

The artist.

His estate sale, Hotel Drouot, Paris, January 21-23, 1886, no. 94.

Anonymous sale; Palais des Congrès, Versailles, 6 June 1972, no. 119.

Anonymous sale; Christie's, New York, 22 May 1990, lot 176.

Acquired at the above sale by the present owner.

Constant Troyon is regarded as one of the foremost *animalier* painters of 19th Century France. Although initially trained as a porcelain painter, by the late 1830s Troyon had turned his attention to landscape painting. The turning point of his career came in 1847 when he visited the Lowlands where he was exposed to the great works of the 17th Century Dutch animal painters Albert Cuyp and Paulus Potter. Upon his return to France he concentrated solely on animal painting and the *Salon* of 1849 saw his first entry devoted to an animal subject. From this point on, he found his niche and garnered much praise from both critics and collectors alike. He toured his paintings to international exhibitions in London, Manchester, Brussels, Vienna, Antwerp, and The Hague. His paintings of animals rooted in their natural surroundings, are characterized by perfect balance of color, line and composition.

We are grateful to Michel Schulman who has confirmed the authenticity of the present work which will be included in his forthcoming Constant Troyon *catalogue raisonné*.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

14

**FRANÇOIS MARIUS GRANET  
(FRENCH, 1775-1849)**

*View of Digne from Saint-Lazare*

oil on canvas  
15 3/8 in. x 18 7/8 in. (39 cm. x 48 cm.)

\$60,000-80,000

£42,000-56,000  
€54,000-71,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 21 October 1997, lot 342, with image reversed.

Acquired at the above sale by the present owner.

We are grateful to Mr. Bernard Terlay, Librarian, Musée Granet, Aix-en-Provence, for identifying the location of the present view. He dates the painting to *circa* 1805, when Granet is known to have visited Jean-Antoine Constantin in Digne, and notes a drawing by Constantin of the same view.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

15

**ALEXANDRE S G **  
**(FRENCH, 1818-1885)**

*La vall e de Courtry, Seine-et-Marne*

signed 'A. Seg ' (lower right)  
 oil on canvas  
 51¾ x 79 in. (131.5 x 200.5 cm.)

\$60,000-80,000

£42,000-56,000  
 €54,000-71,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 7 May 1998, lot 121.  
 Acquired at the above sale by the present owner .

**EXHIBITED:**

Paris, *Salon*, 1879, no. 2755.

**LITERATURE:**

*'Explication des ouvrages de peinture, sculpture, architecture, gravure et lithographie des artistes vivants, expos s au Palais des Champs-Ellys es le 12 mai 1879,' 1 re ed., Paris, 1879, p. 230.*

E. B n zit, *Dictionnaire des peintres, sculpteurs, dessinateurs et graveurs*, vol. 9, p. 501.

E. Bellier de La Chavignerie, L. Auvray, *Dictionnaire g n ral des artistes de l' cole francaise, depuis l'origine des arts du dessin jusqu'a nos jours*, vol. IV, New York, 1979, p. 490, S.1879, as *La vall e de Courtry (Seine-et-Marne)*.

Exhibited in the *Salon* of 1879, the present painting is an example of the type of idealizing landscape that became increasingly popular toward the second half of the 19th century. As the contemporary landscape became increasingly marked by deforestation, the rise of factories and a move away from agrarian life, late nineteenth century taste shifted toward images of simplicity and wholesomeness as reassurance against the rapidly accelerating pace of modernity. S g 's tranquil vista, with the warm summer sun shining down on the unspoiled fields, and wildflowers in full bloom in the foreground, appeals to exactly this sensibility. The single figure of a peasant, dwarfed by the enormity of the landscape and the vast sky, creates a sense of quiet serenity, and must have allowed visitors to that year's *Salon* to harken back to simpler times.



PROPERTY FROM AN OHIO COLLECTION

**16**

**HENRI JOSEPH HARPIGNIES  
(FRENCH, 1819-1916)**

*Paysage*

signed and dated 'h. harpignies 1906' (lower left)

oil on board, mounted on panel

11½ x 26 in. (29.2 x 66 cm.)

\$10,000-15,000

£7,000-10,000

€8,900-13,000

**PROVENANCE:**

Mary E. Johnston (1890-1967), Cincinnati, Ohio.

JoAnne D. Brinker, by the late 1950s.

By descent to the present owner.



PROPERTY FROM A MIDWESTERN COLLECTION

**17**

**MARINUS ADRIANUS  
KOEKKOEK  
(DUTCH, 1807-1868)**

*A Family on a Track with a Donkey*

signed and dated 'M. A. Koekkoek/1855'

(lower center)

oil on canvas

17½ x 24½ in. (44.4 x 62.2 cm.)

\$18,000-25,000

£13,000-17,000

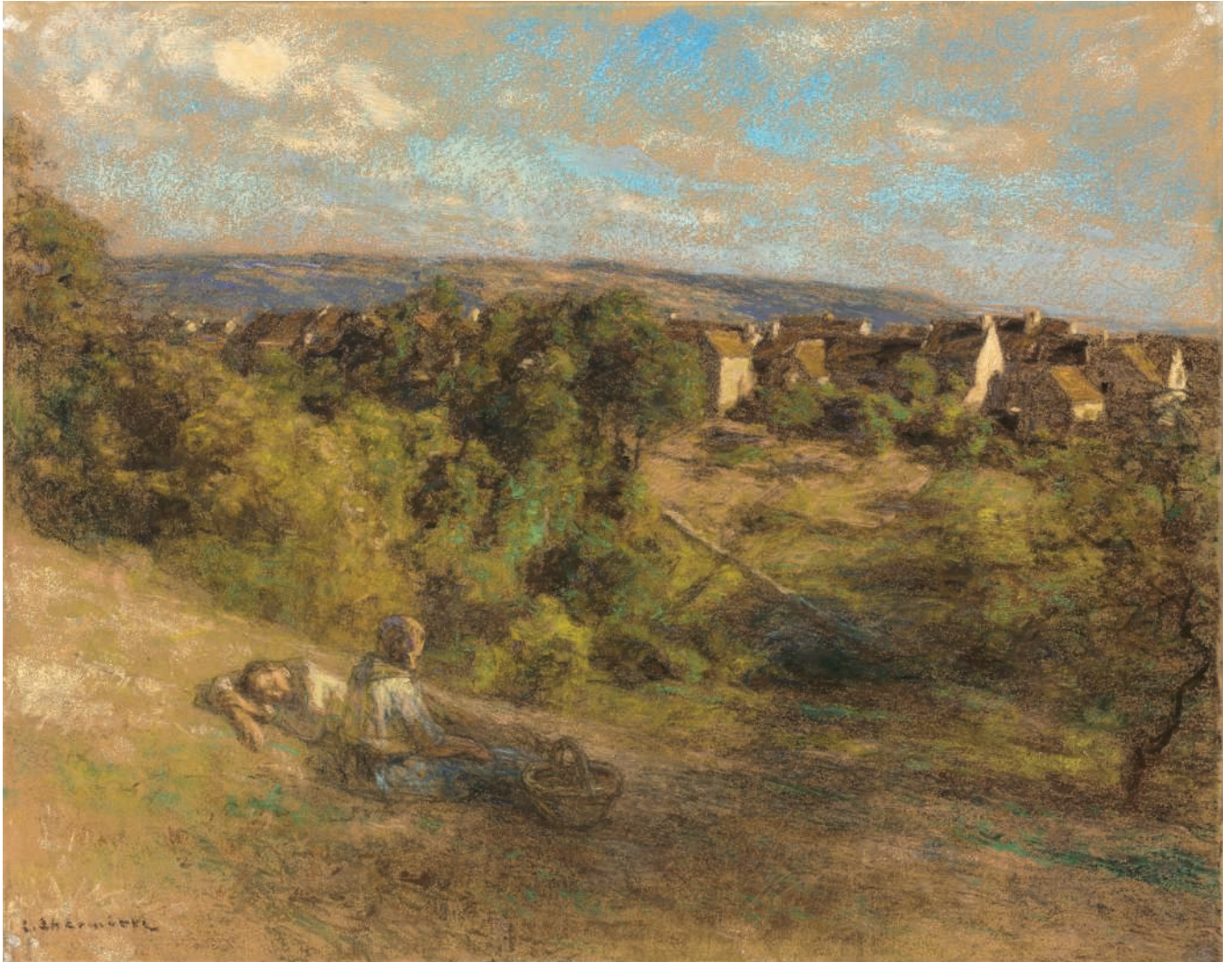
€16,000-22,000

**PROVENANCE:**

with Grable's Art Gallery, Oak Park, Illinois.

Private Collection, acquired directly from the above, 1943.

By descent to the present owner.



18

**LÉON AUGUSTIN LHERMITTE  
(FRENCH, 1844-1925)**

*Le repos des paysans*

signed 'L. Lhermitte' (lower left)  
pastel on beige paper  
15 x 19 in. (38.1 x 48.3 cm.)

\$20,000-30,000

£14,000-21,000  
€18,000-27,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Paris, 21 June 2012, lot 129.  
Acquired at the above sale by the present owner.

This work is accompanied by certificate from the *Comité Lhermitte* and will be included in the forthcoming supplement to the Lhermitte *catalogue raisonné* currently in preparation by Galerie Brame and Lorenceau.

PROPERTY FROM A PRIVATE INSTITUTION, USA

19

## HENRIK WILLEM MESDAG (DUTCH, 1831-1915)

### *View of a Harbor*

signed and dated 'H W Mesdag 1884' (lower right)

oil on canvas

38 x 61¼ in. (96.5 x 156.8 cm.)

\$60,000-80,000

£42,000-56,000

€54,000-71,000

#### PROVENANCE:

Private collection, USA.

By bequest to current owner, 1969.

Born in Groningen in the north of Holland in 1831, the son of a successful stockbroker and banker, Hendrik Willem Mesdag grew up in affluent surroundings. Although his parents encouraged his interest in art they never intended for him to pursue an artistic career. In 1851, he joined his father's firm and in 1856 he married Sientje van Houten, a girl from a local patrician family. Sientje inherited a substantial fortune in 1866 and it was this, along with her interest in the arts, which allowed Hendrik to devote himself fully to painting. In the summer of 1866, Mesdag and his wife traveled to Oosterbeek, a popular artist's colony, and there he met and was influenced by artists such as Johannes Bilders and Willem Roelofs. On the advice of his cousin, Lawrence Alma Tadema, Mesdag studied with Willem Roelofs and under his guidance developed a broad but distinctive style of painting. While in Brussels, he also met the Belgian seascape painters Paul Jean Clays and Louis Artan, both of whom played an important role in his development.

Mesdag resolved to become a painter of seascapes and this subject matter would form the basis of his *oeuvre* for the remainder of his career. He soon became the leading artist of The Hague School; he was president of the Pulchri Studio, the center of the movement, for seventeen years. In 1908, G. H. Marius commented, 'Hendrik Willem Mesdag came, with his direct and realistic point of view, to surprise the world with the fact that with the unbiased painting of the sea, straight from nature, the aspects of the North Sea coast were now for the first time represented as they appeared before our eyes' (G. H. Marius, *Dutch Painters of the 19th Century*, Suffolk, 1908, p. 156). Marius realized that Mesdag's broad touch, impressive truth and tonal power differed significantly from the highly finished and minutely detailed seascapes of romantic painters of that time. Mesdag's vigorous brushwork and 'real' seas were invariably seen as proof that his paintings possessed truth and immediacy.

Mesdag's international career was established in 1870, when his *Les brisants de la mer du nord* won a gold medal at the Paris *Salon*, where it was hung next to Gustave Courbet's *La vague*. This cemented his reputation as a painter of seascapes, and the artist gained recognition in both Holland and abroad. Mesdag's paintings resonated strongly with collectors in the United States and his work was represented in the 1893 Chicago World's Fair, where it was very well received. The newly rich American collectors of the last quarter of the 19th Century eagerly purchased his paintings, and they remain the core of many collections in the United States today.

*View of a Harbor* represents a departure for the artist from the scenes of fisher folk on the beach at Scheveningen. Rather than a serene coastal landscape with boats dotting a benign sea, Mesdag has captured a busy industrial harbor, complete with smokestacks churning away on steamboats, warehouses built down to the edge of the water, and the suggestion of the church steeples that help to identify the location of the harbor. However, he does remain true to form in dividing the canvas between sea and sky, with the sky taking up most of the picture plane. Bright blue fills the middle ground, surrounded by white, fluffy clouds that hover over the horizon and the more ominous clouds at the top of the picture plane, tinged by the smoke from the bustling harbor. Sunlight falls through the center of the composition and illuminates the surface of the water. Just as Mesdag proved himself a master of light and air on the beaches of Scheveningen, so to he is able to capture the atmosphere of a busy Dutch port at midday.







PROPERTY OF A NEW YORK COLLECTOR

**20**

**FRITZ THAULOW  
(NORWEGIAN, 1847-1906)**

*Winter Scene, Lysaker*

signed and dated 'Fritz Thaulow 92.' (lower right)  
pastel on paper laid down on canvas  
25½ x 39¼ in. (64.8 x 99.7 cm.)

\$25,000-35,000

£18,000-24,000  
€23,000-31,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 24 November 1982, lot 251a as *Une vieille Fabrique*.

Acquired from the above sale by the present owner.

Two similar versions of the present work are found in the Museum of Poznan, Poland, as well as the Pushkin State Museum of Fine Arts, Moscow.



PROPERTY OF A NEW YORK COLLECTOR

21

**FRITZ THAULOW**  
**(NORWEGIAN, 1847-1906)**

*In the Elbpark, Hambourg*

signed and dated 'Fritz Thaulow 86.' (lower right)

pastel on paper

14½ x 20¾ in. (36.8 x 52.7 cm.)

\$20,000-30,000

£14,000-21,000

€18,000-27,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 23 October 1990, lot 166.

PROPERTY OF A MICHIGAN COLLECTOR

22

**BRUNO ANDREAS LILJEFORS  
(SWEDISH, 1860-1939)**

*Bean Geese in a marshy Landscape*

signed and dated 'Bruno Liljefors./1921.' (lower left)

oil on canvas

23¾ x 39½ in. (60.3 x 100.3 cm.)

\$50,000-70,000

£35,000-49,000

€45,000-62,000

**PROVENANCE:**

William Gwin Mather (1857-1951), Cleveland, Ohio.

Stuart Rhett Elliot, acquired from the above, *circa* 1932.

By descent to the present owner.

Bruno Andreas Liljefors is considered perhaps the most important and influential wildlife painter of the late 19th and early 20th centuries. His work, which was singular in its devotion to depicting wildlife in its natural habitat, garnered him a formidable reputation as both an artist and ecologist in his day. Liljefors had inherited his interest in animals, the countryside and hunting from his father, and his inclination for animal painting developed while he was a student at the Royal Academy of Fine Arts in Stockholm, which he entered in 1879. After travelling through continental Europe following the completion of his studies, the artist returned to his native Sweden, and worked there for the remainder of his life. Liljefors threw off the associations that wildlife painting had long had with scientific depiction and taxonomy, and instead created a completely new way of depicting nature and landscape, which would substantially influence the development of landscape painting in the 20th century. The work of Liljefors was also influenced in by the Impressionists, which is particularly felt in the present painting, which was most likely a *plein-air* study. The artist has beautifully rendered the immediate impression of the effect the golden light of the Nordic summer twilight had on both the geese and the landscape which shaped their life.







PROPERTY FROM A PRIVATE COLLECTION

23

**ALFRED VON WIERUSZ-KOWALSKI**  
**(POLISH, 1849-1915)**

*Hunting with Hounds*

signed 'A. Wierusz-Kowalski' (lower right)

oil on panel

12 x 13<sup>7</sup>/<sub>8</sub> in. (30.5 x 35.2 cm.)

\$30,000-50,000

£21,000-35,000

€27,000-44,000

**PROVENANCE:**

John Clarence Cudahy (1887-1943), Ambassador Extraordinary and  
Plenipotentiary of the United States to Poland (1933-1937).

By descent to the present owner.





A. Wiener-Kowalski

PROPERTY OF A FAMILY

24

## JOSEF VON BRANDT (POLISH, 1841-1928)

### *Conversation at the Well*

signed, inscribed, and dated 'Josef Brandt/Warszawy/1877' (lower right)  
oil on canvas  
21 x 37 in. (53.3 x 94 cm.)

\$100,000-150,000

£70,000-100,000  
€89,000-130,000

#### PROVENANCE:

Leon Rubin (d. 1986), acquired *circa* 1970.  
By descent to the present owner.

Josef Brandt began his studies in engineering at the school of J. N. Leszczynski and at the Nobleman's Institute in Warsaw. In 1858, he traveled to Paris to continue his studies at the *Ecole des ponts and chaussées*, but was persuaded by his countryman Juliusz Kossak to abandon engineering and devote himself entirely to painting. Kossak and Henryk Rodakowski were Brandt's first art teachers in Paris and for a time he studied in the studio of French Academic artist Léon Coignet. In 1862, the young artist moved to Munich where he studied under Franz Adam and Karl Piloty, and he eventually opened his own studio. Brandt remained in Munich for much of the remainder of his life and his studio became a gathering place for Polish artists.

Recognized as one of the foremost artists of the Polish school in Munich, Brandt rapidly achieved both financial and artistic success and his studio attracted many students. By 1875, he was running an informal school for young painters, most of whom were Polish and in the same year he was elected to the Berlin Academy. Further honors followed rapidly; in 1878 he was elected to the Munich Academy and in 1900, to the Prague Academy. His canvases hang in nearly all Polish museums and he is represented in museums and private collections in North America and Europe.

Brandt is best-known for his scenes of the 17th century Cossak wars as well as the Tartar and Swedish invasions of Poland. His were imaginative treatments, not representations of precisely defined historical moments, although he took great pains to accurately depict costumes, weapons, harnesses and musical instruments, models for all of which filled his studio. Central to most of his compositions, whether the battle scenes for which he was most famous, or the more sedate scenes of Polish peasant life, was the horse. In the battle scenes, the artist delighted in depicting the animals in motion, either attacking or galloping across the plains. In the paintings that capture everyday life in Poland, the horse is still an integral part of the composition and is most often depicted as a steadying force, a companion and a helper in the fields.





25

**IVAN AIVAZOVSKY (RUSSIAN, 1817-1900)***Arrival of the Columbus Flotilla to the American Coast*

signed and dated 'Aivasovsky/1892' (lower right)

oil on canvas

42¼ x 70 in. (107.5 x 177.7 cm.)

\$1,200,000-1,800,000

£840,000-1,300,000

€1,100,000-1,600,000

**PROVENANCE:**

Private collection, New Jersey, 1950.

By descent.

Private collection, London, acquired from the above.

**EXHIBITED:**Chicago, *World's Columbian Exposition*, 1893.**LITERATURE:**State Historical Archive, Saint Petersburg [formerly TsGIAL], *fond 789, opis' 11, 1891, delo 80, part II, p. 124, under no. 5.*M. P. Handy, *The Official Directory of the World's Columbian Exposition*, Chicago, 1893, p. 986, no. 110.Imperial Russian Commission, Ministry of Finance, *World's Columbian Exposition, Catalogue of the Russian Section*, St. Petersburg, 1893, p. 357, no. 5.'Some Famous Russian Painters: Pictures in the Art Palace that are worthy of great attention,' *Chicago Daily Tribune*, Chicago, 24 July 1893, p. 8.'Marine Paintings at the Fair,' *Chicago Sunday Tribune*, Chicago, 1 October 1893, p. 34.

In 1892, Ivan Aivazovsky, Russia's most prominent marine painter and the official artist of the Imperial Navy, sailed across the Atlantic to America. The seventy year old artist had been invited to contribute twenty paintings to the Russian display at the 1893 World's Columbian Exposition in Chicago and took the opportunity to visit the United States for the first and only time in his life. Among the works Aivazovsky selected to send to the Exposition was the present work, *Arrival of the Columbus Flotilla to the American Coast*, which belongs to a series of monumental paintings on the life of Christopher Columbus that he had begun a few years earlier. It was particularly fitting that the artist should send this series, as the 1893 Exposition was held to celebrate the 400th anniversary of Columbus's arrival to the Americas. *Arrival of the Columbus Flotilla to the American Coast* was regarded at the time as among the grandest and most beautiful of the paintings in the series, and depicts one of the most significant moments in Columbus' journey to the New World, when the explorer has land in his sights, and has in turn been spotted by the native inhabitants of this land. When it was exhibited in the Russian Pavilion, *Arrival of the Columbus Flotilla to the American Coast* was among the most celebrated works at the Exposition.



(fig. 1) Ivan Konstantinovich Aivazovsky, *Christopher Columbus*, 1880. The Art Gallery of Armenia, Yerevan.

Prior to beginning work on his Columbus series, Aivazovsky travelled to Genoa and Florence to research the explorer's journey to the Americas. Taking note of the master Karl Briullov's technique of extensive preparatory study of the scenery depicted in his legendary painting *The Last Day of Pompeii*, Aivazovsky closely studied 15th century ship design, as well as costumes and weapons from the era of Columbus in preparation for this series. The *Official Directory of the World's Columbian Exposition* lists on page 986 of the Fine Arts Department Section the five paintings from the Columbus series that were exhibited in the Russian selection: 106. *The Ship "Santa Maria" on its way to America, when Columbus, during a heavy storm was surrounded by the Revolting Crew*, 107. *Columbus Landing with his suite at San Salvador*, 108. *Young Columbus Saving himself on the Mast of a Mercantile ship, set on fire by a Venetian Galley, off the Shores of Portugal* (fig. 1), 109. *The Farewell of Columbus in Palos, before going to sea*, 110. *The Arrival of Columbus' flotilla on the American Shore* (the present work).

The present work is a particularly beautiful example of the type of seascapes for which Aivazovsky had become famous. A central theme in the artist's work is the image of man as dwarfed by the vastness of nature, and that theme is carried on in this work, as the painting's subject himself takes up such a small portion of the canvas that he is not even distinctly visible. The work also is a splendid example of the artist's skillful rendering of light and atmospheric effects. The luminous light in the sky creates the sense that the sun itself is just off the edge of the canvas. In an article about the fair, the *Chicago Tribune* described the viewing public's response to Aivazovsky's remarkable technique in this painting: 'People stand around it in open-mouthed wonderment and look about to see from what window the light comes.' Aivazovsky achieved the remarkable lightness and transparency of the sky and the atmospheric perspective of the landscape through a technique of applying thin washes of semi-transparent color. Working quickly, Aivazovsky would apply these thin layers of color over the prepared ground of the canvas without waiting for it to dry, in order to seamlessly blend the colors and create this stunning effect. In contrast, the rocky coast is fully and carefully articulated, giving the landscape immense weight and form in contrast to the airy background.

In addition to attending the 1893 Exposition while in the United States, Aivazovsky originally planned to travel around the country for several months. On October 13, 1892, he arrived with his wife in New York, the first stop on his tour. The couple then visited San Francisco and Washington, D.C., among other cities. Everywhere they travelled, the artist was greeted with enthusiasm and great public interest. Unfortunately, the trip was cut short and Aivazovsky had to return to Russia before the Exposition opened. Regardless, the display of Aivazovsky's paintings, and particularly the Columbus series, at the Exposition was greeted with great acclaim and became one of the most successful international exhibits of his artistic career. *Arrival of the Columbus Flotilla to the American Coast*, with its airy composition, brilliant effects of light and color, and lush landscape is a remarkable example of the extraordinary talent of the foremost Russian master of romantic marine painting.

The second painting on the list of the Columbus series in the Exposition, *Columbus Landing with his suite at San Salvador*, which was originally the largest of these five works, was later cut into two separate paintings. These paintings were sold separately by Sotheby's in 2006 and 2008. When the second part of *Columbus Landing with his suite at San Salvador*, which depicted Columbus' ships moored off the coast as he came ashore, came to auction in 2008, it was erroneously given the title 'Arrival of the Columbus Flotilla to the American Coast.' It is the present painting which properly bears this title, and not, in fact, this fragment of *Columbus Landing with his suite at San Salvador*.











PROPERTY FROM A PRIVATE AMERICAN COLLECTION

26

**NORBERT GOENEUTTE  
(FRENCH, 1854-1894)**

*Peintre au bord d'une rivière*

signed and dated 'Norbert Goeneutte/1893'  
(lower left)

oil on panel  
17 $\frac{7}{8}$  x 21 $\frac{1}{2}$  in. (45.4 x 54.6 cm.)

\$35,000-45,000

£25,000-31,000  
€32,000-40,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 18 November 2003, lot 317.  
with Stoppenbach and Delestre, Ltd., London.  
Acquired directly from the above by the present owner.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**27**

**NORBERT GOENEUTTE  
(FRENCH, 1854-1894)**

*Jeune femme à sa couture*

signed and dated 'Norbert Goeneutte/1893' (lower left)

oil on board

13<sup>7</sup>/<sub>8</sub> x 9<sup>7</sup>/<sub>8</sub> in. (35.2 x 25.1 cm.)

\$25,000-35,000

£18,000-24,000

€23,000-31,000

**PROVENANCE:**

Anonymous sale; Tajan, Paris, 10 December 2002, lot 462.  
with Stoppenbach and Delestre Ltd., London.

Acquired directly from the above by the present owner.

PROPERTY FROM A NORTHEASTERN COLLECTION

28

**MARIE-FRANÇOIS FIRMIN-GIRARD  
(FRENCH, 1838-1921)**

*Promenade d'hiver*

signed 'Firmin-Girard.' (lower left)

oil on canvas

27 x 40 in. (68.6 x 101.6 cm.)

\$80,000-120,000

£57,000-84,000

€73,000-110,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 24 May 1984, lot 55.

Acquired at the above sale by the present owner.

Born in Poncin, the son of the poet Jeanne Marie Firmin-Girard, Marie-François was first recognized for his talent as a draftsman. He was invited to join the studio of renowned painter Charles Gleyre and later gained acceptance into the prestigious *Ecole des Beaux-Arts*. In addition to his more classical training at the *Ecole*, Firmin-Girard also took on projects outside of class painting murals in private homes and painting religious subjects and portraits. These experiences exposed him to different forms of expression and allowed him to expand his artistic horizons and meet influential patrons and collectors who would support him later in his career.

Firmin-Girard's most celebrated body of work is comprised of his paintings which have as their subject all the glittering splendor of the *Belle Époque* in France, from his scenes of elegant Parisians taking their daily promenades around the French capital to his romantic depictions of *marchandes de fleurs*. The latter allowed the talented flower painter to exercise the full range of his capabilities by depicting the huge variety of flora on offer in the many stands that lined the streets of the French capital. However, his repertoire was not only confined to Paris; Firmin-Girard traveled extensively within the country, and a great portion of his works draw direct inspiration from the countryside around Fontainebleau, Melun as well as the regions of le Brionnais, Charolais and Picardie.

In the present painting two elegant ladies, dressed in the latest in 19th century fashion, enjoy a winter stroll alongside a partially frozen stream, accompanied by an equally elegantly dressed child and a small dog. What is particularly impressive is the way in which Firmin-Girard has captured the atmosphere of winter in this work, not simply by painting frost and ice on the ground and in the water, but by capturing the feeling of frost in the air and illuminating the work with a distinctly wintery sunlight. Firmin-Girard's characteristic attention to detail is also particularly evident in the present work, with as much care and attention lavished on the smallest details of the landscape as on the figures and the details of their beautiful clothing





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

29

## JEAN FRANÇOIS RAFFAËLLI (FRENCH, 1850-1924)

*Allée d'arbres aux Champs-Élysées*

signed 'J. F. Raffaëlli' (lower left)

oil on canvas

27 $\frac{1}{8}$  x 35 $\frac{3}{8}$  in. (69 x 91 cm.)

\$250,000-350,000

£180,000-250,000

€230,000-320,000

### PROVENANCE:

Private collection, Basel, Switzerland.

Anonymous sale; Philips, New York, 16 November 1998, lot 11.

with Richard Green, London.

Acquired directly from the above by the present owner.

### EXHIBITED:

Venice, *XI Esposizione Internazionale d'Arte della Città di Venezia*, 1914, no. 1337.

In 1880 and 1881, at the urging of his friend, Edgar Degas, Raffaëlli exhibited in the Impressionist exhibition despite having little affinity with the movement. Even though his work was for the most part either overlooked or not understood within the context of the exhibition, not everyone found Raffaëlli's singularity within the Impressionist exhibitions undesirable. In reviewing the 1881 Impressionist exhibition, *Le Petit Parisien* noted, 'M. Raffaëlli seems to us to differ noticeably from the artists known as Impressionists: he paints with an extreme meticulousness, leaves out no detail...', while the reviewer for *L'Art* commented that the artist 'does not content himself with the approximate. He pursues to the very end what he undertakes' (quoted in M. Young, 'Heroic Indolence: Realism and the Politics of Time in Raffaëlli's *Absinthe Drinkers*,' *Art Bulletin*, June 2008, vol. XC, no. 2, pp. 237-238). It is in fact this distinction which so startled participants, viewers and critics of the Impressionist exhibitions that in time led to Raffaëlli's enduring appeal.

In the early 1890s, Raffaëlli produced countless street scenes of the French capital and many of them were exhibited at the *Salon* between 1870 and 1909. Each is painted with verve and finesse, providing a showcase for his confident brushwork and sophisticated palette and the present work is no exception. *Allée d'arbres aux Champs-Élysées* depicts a tree-lined promenade adjacent to the Champs Élysées, its shaded pathway frequented by well-dressed Parisians out for an afternoon stroll. The *allée* serves as an outdoor stage for the artist, upon which the city's elite and fashionable play out a timeless

pantomime. The vivacity of the boulevards of Paris also attracted the attention of the Impressionists Camille Pissarro and Gustave Caillebotte, both of whom painted panoramic bird's eye view of the bustling city landscape (figs 1 and 2). By contrast, Raffaëlli presents the viewer with an intimate view at street level. On the boulevard itself, fashionable carriages roll by under the summer sun. The scene is painted with rapid brushstrokes, and becomes a showcase for Raffaëlli's confident brushwork and sophisticated palette. The work is a study of the shimmering effects of sunlight dappled through trees. Raffaëlli captures the intensity of the noontime sun and the viewer can almost feel its warmth.

The figure of the little girl, running away with her back toward the viewer draws the eye into the picture plane and then up through the *allée*. The figures on the promenade, however, do not interact with each other, and it is this psychological isolation, careful attention to fashion and the sense of capturing a private moment in a public space that is all reminiscent of the style of Edgar Degas. Most importantly, *Allée d'arbres aux Champs-Élysées* demonstrates Raffaëlli's central belief that the artist's duty was to render the essence of the contemporary society in which he lived.

We are grateful to Galerie Brame & Lorenceau for confirming the authenticity of this work on the basis of digital images. The work will be included in their computerized Raffaëlli *Catalogue critique*, now in preparation.



(fig. 1) C. Pissarro, *Boulevard Montmartre in Paris*, 1897. State Hermitage Museum, St. Petersburg, Russia. © De Agostini Picture Library / Bridgeman Images.



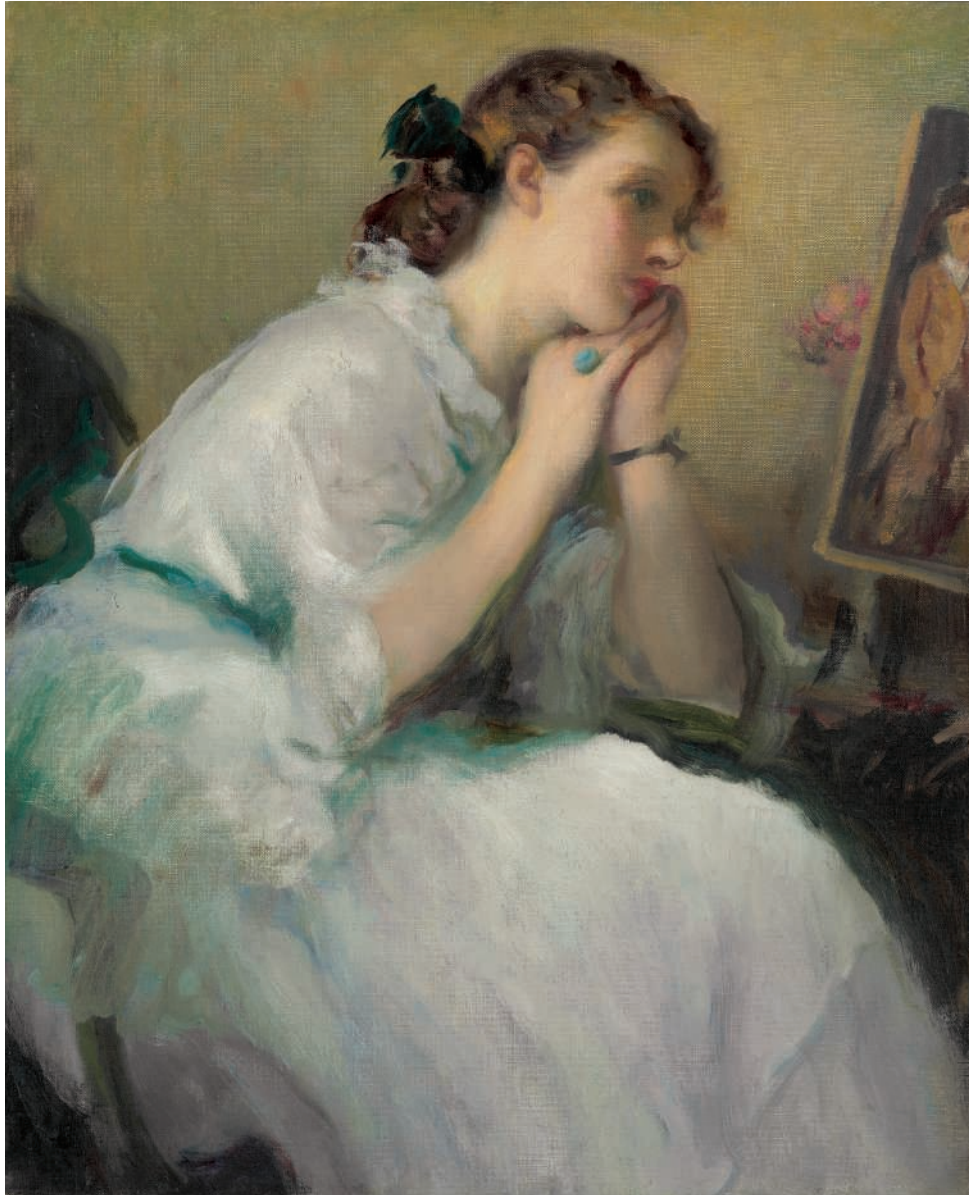
(fig. 2) G. Caillebotte, *Boulevard des Italiens*, 1880. Private collection.











30

PROPERTY FROM A NEW ENGLAND COLLECTION

**30**  
**FERNAND TOUSSAINT**  
**(BELGIAN, 1873-1955)**

*Daydreaming*

signed 'F. Toussaint' (lower left)  
 oil on canvas  
 31½ x 25½ in. (80 x 64.8 cm.)

\$20,000-30,000

£15,000-21,000  
 €19,000-27,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 25 October 2006, lot 187.  
 Private collection, Massachusetts, acquired at the above sale.  
 By descent to the present owner.

PROPERTY OF A NEW YORK COLLECTOR

**31**  
**PIERRE CARRIER-BELLEUSE**  
**(FRENCH, 1851-1932)**

*Ballerina adjusting her Shoulder Strap*

signed and dated 'P. Carrier-Belleuse/1899' (center left)  
 pastel on paper laid down on canvas  
 40¼ x 21¼ in. (102.2 x 54 cm.)

\$25,000-35,000

£18,000-25,000  
 €23,000-32,000



PROPERTY OF A PRIVATE NEW YORK COLLECTOR

**32**

**EDWARD ALFRED CUCUEL  
(AMERICAN, 1875-1954)**

*On the Dock*

signed 'Cucuel' (lower right and on the reverse)

oil on canvas

31 x 31 in. (78.7 x 78.7 cm.)

\$60,000-80,000

£43,000-56,000

€55,000-72,000

**PROVENANCE:**

with Ira Spanierman Inc., New York, by 1985.

Anonymous sale; Sotheby's, New York, 23 May 2007, lot 110.

Acquired at the above sale by the present owner.

Though born in San Francisco, painter and illustrator Edward Cucuel was trained in, and spent the vast majority of his career working throughout, Europe. The artist's long love affair with the continent and its art began in 1892 when he was only 17 years old, when he left San Francisco to attend the *Académie Julian* in Paris. From there, he entered the *Académie des Beaux-Arts* to complete his training, studying under Jean-Léon Gérôme. Following the completion of his schooling, he returned briefly to the United States but soon felt the pull of Europe once again, and returned less than a year later to travel through France, Italy, and Germany. From 1899 on, he spent most of his time in Germany, and there encountered the German Expressionists, who would be influential in the development of the artist's more Impressionistic, mature style. Cucuel also joined the Munich Secession, exhibited with the *Salon d'Automne* and, in 1913, became a member of the *Société Nationale des Beaux-Arts*. While in Germany, he lived and worked in Berlin, Munich, and Starnberg, and spent his summers at Holzhausen on the Ammersee, where the lake and its environs, as in the present painting, became a subject Cucuel often returned to. Ultimately, it was only World War Two that could force Cucuel to abandon his adopted homeland, and he returned to California in 1939 and would remain there for the rest of his life. Cucuel's art was highly acclaimed and sought after in both the European and American markets in his lifetime, and he is rightly considered a member of both schools of painting.





33

**ANTONIO MANCINI  
(ITALIAN, 1852-1930)**

*Still Life of Fruit and a Wine Bottle on a Table*

signed 'A Mancini' (lower left)

oil on canvas

24¼ x 16½ in. (61.6 x 41.9 cm.)

\$40,000-60,000

£29,000-42,000

€37,000-54,000

**LITERATURE:**

M. Bertoli, *Raccolta di dipinti dell'Ottocento*, Modena-Milan, 18 February - 5 April 2012, Venice, 2012, pp. 44-45.

D. Di Giacomo, *Antonio Mancini. La luce il colore*, Pescara, 2015, tav. LX, p. 106.



34

**CAMILLO GIOVANNI  
INNOCENTI  
(ITALIAN, 1871-1961)**

*Collina Toscana*

signed 'Camillo Innocenti' (lower left)

pastel on board

20 x 25½ in.

\$10,000-15,000

£7,100-11,000  
€9,100-14,000

PROPERTY OF A NEW YORK COLLECTOR

35

**HENRY LEROLLE  
(FRENCH, 1848-1929)**

*À l'orgue*

signed 'h Lerolle' (lower right)

oil on canvas

40 x 59¾ in. (101.6 x 151.8 cm.)

Painted circa 1885.

\$25,000-35,000

£18,000-25,000

€23,000-32,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 13 February 1985, lot 197, as *The Audition*.

**EXHIBITED:**

Paris, Musée d'Orsay, *Impressionism, Fashion & Modernity*, 25 September 2012 - 20 January 2013 and New York, Metropolitan Museum of Art, 26 February - 27 May 2013, and Chicago, Art Institute of Chicago, 26 June - 22 September 2013, no. 133, as *The Rehearsal in the Choir Loft*.

The present painting is a reduction, of about a third of the size, of the monumental work by the same title currently on view at the Metropolitan Museum of Art. The Met version was exhibited by the artist in the *Salon* of 1885, and this composition ranks among the artist's most important and well-known works. Set in the choir loft of the church of Saint-François-Xavier in Paris, the figures depicted are the artist's own circle of friends and family. Included are the artist's wife, seated in a brown dress and not wearing a hat, her sisters, one seated and one singing and both wearing fashionable matching hats, and the artist's brother-in-law, the composer Ernest Chausson, who is playing the organ. A self portrait of the artist, staring out of the picture, is also included at left. When the larger version was exhibited in the *Salon*, one critic remarked, 'spectators ... spoke low before it, as if waiting for ... the voice of the singer to be heard.'







PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

36

## GIUSEPPE DE NITTIS (ITALIAN, 1846-1884)

*Testa femminile di profilo, con cappellino*

signed 'De Nittis' (lower right)

oil on canvas

21¾ x 18 in. (55.2 x 45.7 cm.)

\$200,000-300,000

£150,000-210,000

€190,000-270,000

### PROVENANCE:

M. Cassani, Milan.

T. Giosi, Naples.

### EXHIBITED:

New York, Italian Cultural Institute of New York, *The Light of Southern Italy*, 8 October - 5 November 2015.

### LITERATURE:

M. Pittaluga and E. Piceni, *De Nittis. Catalogo generale*, Milan, 1963, no. 511, illustrated.

P. Dini and G. L. Marini, *De Nittis: La vita, i documenti, le opere dipinte*, Turin, 1990, vol. I, p. 417, no. 962, vol. II, no. 962, illustrated.

Giuseppe de Nittis began his artistic education in the studios of Giuseppe Mancinelli and Gabriele Smargiassi at the *Intituto di Belle Arti* in Naples. He then briefly worked in Florence under the influence of Adriano Cecioni and other painters of the Macchiaioli school and exhibited with them briefly before leaving for Paris in 1867. There, the Italian was trained in the studio of Jean Léon Gérôme at the *Ecole des Beaux-Arts* and following his master's advice, moved away from landscape painting and concentrated his attention on the human figure. He began exhibiting at the Paris *Salon* of 1869 and continued to show paintings there through the 1870s and 1880s. After a stay in Italy during the Franco-Prussian War, de Nittis returned to France where he remained until the end of his life. He had great success at the *Salon*, where he exhibited London and Parisian street scenes which captured the sparkling lives of the elite and he was regarded as a fundamental chronicler of *Belle Epoque* society in the two European capitals.

While in Paris, de Nittis became friendly with the Impressionists, and developed a close relationship with Edgar Degas, who asked him to participate in the first Impressionist exhibition at the Nadar Gallery in 1874. While it is clear that de Nittis was certainly influenced by the freer painting technique of the Impressionists, his work owes as much to the technical refinement of Gérôme and Meissonnier as it does to the more broken brushstroke luminosity of the Impressionists.

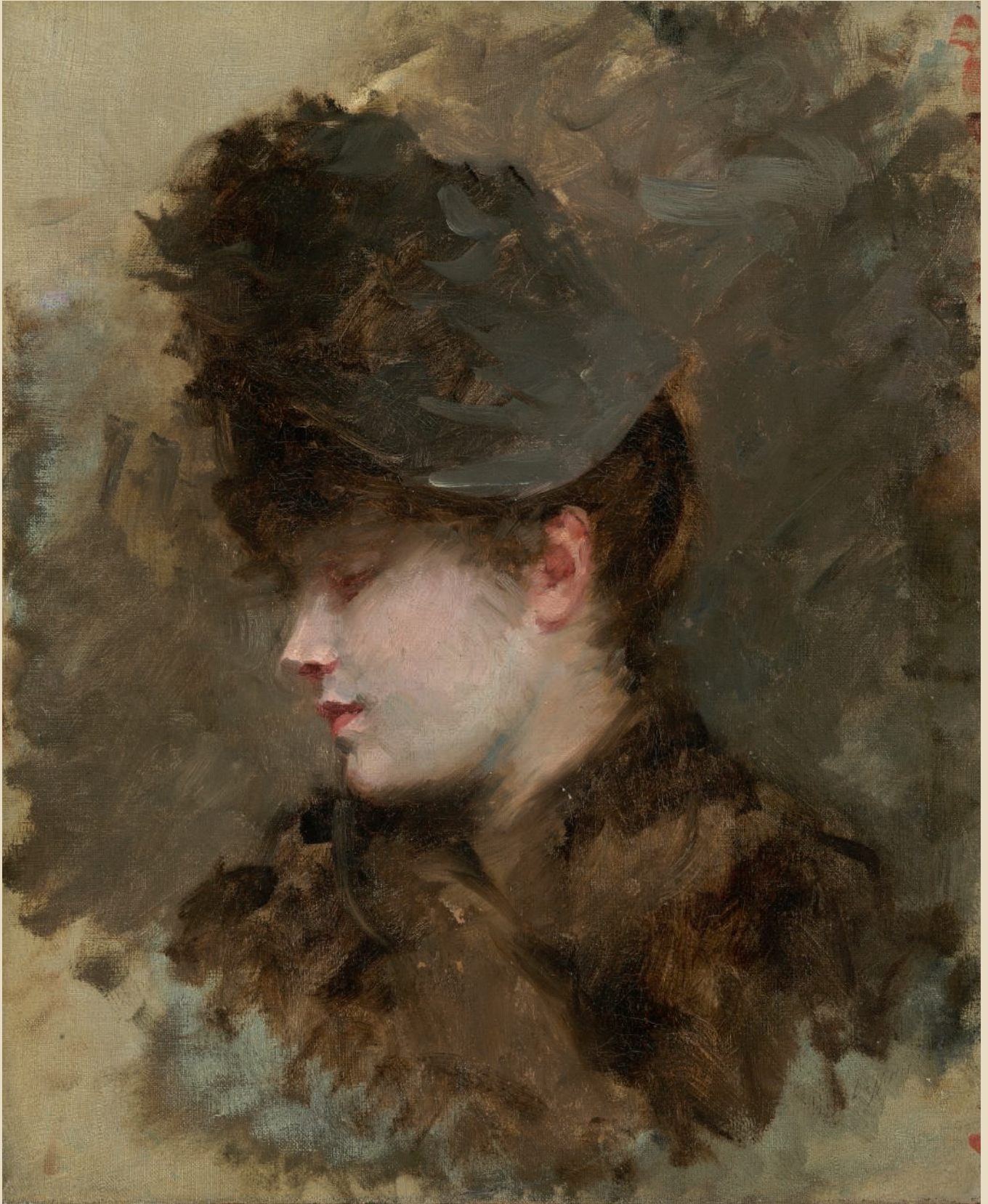
Like his compatriot, Giovanni Boldini, de Nittis was immensely successful moving in the highest artistic and social circles. The artist's fame, however, rested less exclusively on portraiture than his compatriot and he created numerous portraits – both private commissions and studies of feminine beauty – in which the sitter's identity remains unknown. De Nittis' particular talent for capturing not only the physical likeness by also the psychological character and vitality of his model sets him above the status of mere recorder of a likeness and raises his art to a synthesis of realism and intuition.

The unidentified young woman in the present work is posed in profile, her gaze turned down, her hair swept up inside her feathered hat. She is set against a soft background in tones echoing the browns and greys of her costume, modulated by shadows and luminous touches of white. Her pale, creamy skin tones stand in contrast to a background which is predominantly earth tones and all the attention of the viewer is focused on her lovely features. The artist's ability to capture with such depth the essence of this young woman is striking and the rapid brushstrokes accentuate rather than obscure her delicate features.

Although the identity of the sitter is unknown, the present painting clearly depicts either a specific model or a paradigm of feminine beauty that appears in several compositions by the artist. The cast of the head, the downward glance and the finely modeled features appear most notably in *Signora sul divano rosso* (fig. 1).



(fig. 1) G. de Nittis, *Signora sul divano rosso*, 1876-1878. Private Collection.





PROPERTY FROM THE J. M. WHETTALL DE BERIOT PRIVATE COLLECTION

37

**ÉMILE JEAN HORACE VERNET  
(FRENCH, 1789-1863)**

*Portrait of Charles Auguste de Bériot*

oil on canvas  
28¾ x 23½ in. (73 x 59.6 cm.)

\$35,000-45,000

£25,000-32,000  
€32,000-41,000

**PROVENANCE:**

The artist.

Charles Auguste de Bériot (1802-1870), Paris.

Daniel-François-Esprit Auber (1782-1871), Paris, acquired directly from the above.

His estate sale; 26 July 1871, Paris.

Jean-François-Philibert Berthélier (1830-1888), Paris, acquired at the above sale.

By whom gifted to Charles-Wilfrid de Bériot (1833-1914), the sitter's son, Paris.

By descent to the present owner.

**LITERATURE:**

*Le Guide musical*, "Variétés: éphémérides musicales", Brussels, 18 Mar. 1886, p. 11.

S. Hale & L. Godey (ed.), *Godey's Lady's Book and Magazine*, 'Godey's Armchair', Philadelphia, January-June 1871, vols. 82-83, p. 575.

This interesting and arresting portrait depicts Charles Auguste de Bériot (1802-1870), who was a Belgian violinist and composer. His affair with the opera singer Maria Felicia Malibran (1808-1836) carried on for years and produced one son. Upon the annulment of her previous marriage, they married in 1836. The dynamic young couple was celebrated in musical circles, and Felix Mendelssohn even wrote an aria accompanied by a solo violin especially for them. Tragically, Maria died a few months after their marriage from injuries sustained in a fall from a horse.

In 1843, de Bériot became the chief violin instructor at the Brussels conservatory, where he established the Franco-Belgian school of violin, which combined Classical elegance with technical virtuosity. He composed ten violin concertos and his pedagogical compositions are still used today.

PROPERTY OF A NEW YORK COLLECTOR

38

**JEAN PIERRE CHARLES  
CHABANNES LA PALICE  
(FRENCH, 1862-1928)**

*Portrait of a Young Edwardian Man*

signed and dated 'Chabannes La Palice/1903'

(lower left)

pastel on paper

67 x 35 in. (170.2 x 89 cm.)

\$10,000-15,000

£7,100-11,000

€9,100-14,000

**PROVENANCE:**

with Royer SA, Paris.



PROPERTY OF THE METROPOLITAN MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

39

## LÉON BONNAT (FRENCH, 1833-1922)

*Marshall Orme Wilson (1860-1926)*

signed 'Ln. Bonnat' (upper left) and dated '1894-' (upper right)

oil on canvas

58½ x 40½ in. (148.6 x 102.9 cm)

\$25,000-35,000

£18,000-25,000

€23,000-32,000

### PROVENANCE:

Marshall Orme Wilson (1894-1926).

Orme Wilson, New York (1926-56), by descent.

By whom gifted to the Metropolitan Museum of Art, 1956.

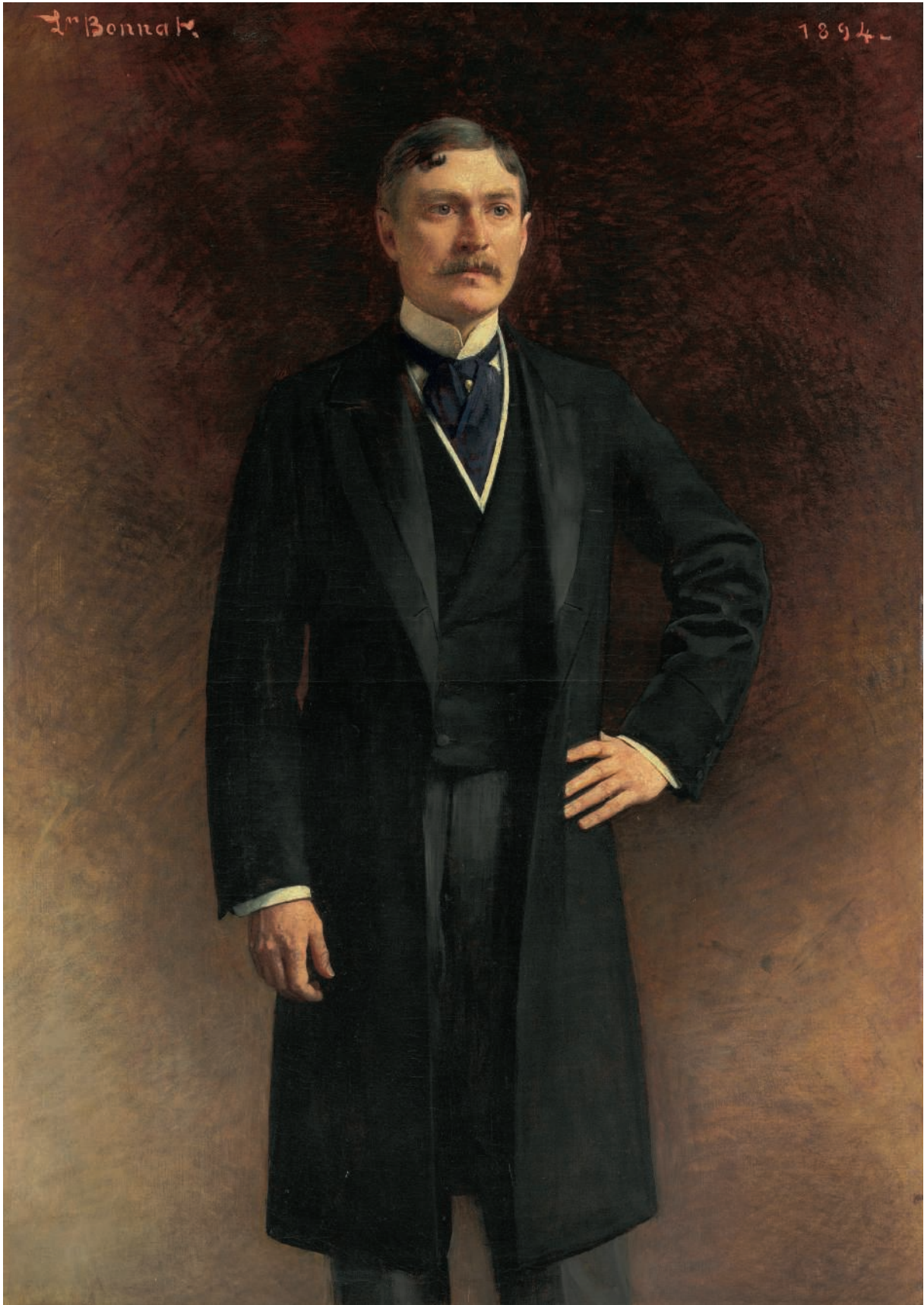
### EXHIBITED:

San Jose, San Jose Museum of Art, *Americans Abroad: Painters of the Victorian Era*, 5 December 1975- 10 January 1976.

### LITERATURE:

C. Sterling and M. M. Salinger, *French Paintings: A Catalogue of the Collection of The Metropolitan Museum of Art. Volume 2, XIX Century*, New York, 1966, p. 189, illustrated.

Born in Nashville in 1860, Marshall Orme Wilson would become an important figure in late 19th century New York society. After graduating from Columbia College, Wilson joined his father's baking firm, R. T. Wilson & Co., and became a director of the Union Trust Company. In 1884, Wilson proposed to Caroline 'Carrie' Schermerhorn Astor, a childhood friend, after following her to Paris. Their wedding, attended by nearly one thousand guests, was held in the art gallery of the Astor mansion in November of that year and was called 'the principal social event of the season' by the *New York Times*. As a wedding gift for the couple, the bride's father, William Backhouse Astor, Jr., gave them a home at 414 Fifth Avenue, but in 1902 Wilson completed constructed on his own mansion at 3 East 64th Street, which would play host to the many philanthropic events organized by the Wilsons over the years. Today, the building serves as the Consulate General of India. The present portrait was painted in 1894, likely while the Wilsons were on a trip to Paris, where they had gotten engaged ten years before. The then 34 year-old businessman cuts a dapper and stylish figure, as would be expected of a man of his social standing.



PROPERTY FROM AN ESTATE

40

## MIHÁLY MUNKÁCSY (HUNGARIAN, 1844-1900)

### *Young Woman sitting on a Sofa*

signed and dated 'M. De Munkacsy. 1887' (lower left)  
oil on panel  
45½ x 34¼ in. (115.6 x 87 cm.)

\$200,000-300,000

£150,000-210,000  
€190,000-270,000

#### PROVENANCE:

with Galerie Sedelmeyer, Paris, acquired directly from the artist.  
Potter Palmer (1826-1902) and Bertha Honoré Palmer (1849-1918), Chicago, acquired 1887.  
Honoré and Potter Palmer, Jr., Chicago, by descent.  
Vincent Hugo Bendix (1881-1945), Chicago, acquired directly from the above in 1930.  
His sale; Sotheby's Parke Bernet, New York, 29 May 1942, lot 25, as *Reverie*.  
C. K. Marcell, New York.  
By descent to the present owner.

#### EXHIBITED:

Chicago, Art Institute of Chicago, *Works Exhibited at the Opening of the New Museum*, 19 November - 31 December 1887, no. 168, as *Reverie*.  
South Bend, Indiana, University of Notre Dame, 1935-1942, as *Reverie*.

#### LITERATURE:

C. Sedelmeyer, *M. von Munkácsy, Sein Leben und seine künstlerische Entwicklung*, Paris, 1914, p. 150, illustrated p. 151.  
V. Lajos, *Munkácsy Mihály Élete És Művei*, Budapest, 1958, p. 334, no. 441, illustrated p. CLXII.



(fig. 1) J.W. Taylor, *Potter Palmer Mansion*. © Archival Image Collection / The Art Institute of Chicago.

In the 1870s and 1880s, Mihály Munkácsy was regarded as one of the famous and sought-after artists by collectors across Europe and North America. Born Mihály Lieb in 1844 in the small Hungarian village of Munkacs, the orphan and apprentice carpenter rose to become an internationally acclaimed painter-prince in Paris. He received his earliest artistic instruction from the itinerant painter Elek Szamosy before studying briefly in Budapest, Vienna and Munich. On the advice of Wilhelm Leibl, Munkácsy made his way to the Dusseldorf studio of Ludwig Knaus, whose humorous, anecdotal painting had a lasting impact on the young artist. His best known work from his time in Knaus' studio, entitled *The Last Day of Condemned Man*, received the gold medal in the 1870 Paris Salon, and made the 26 year-old artist famous overnight.

In 1874 he married the Baroness de Marches, the widow of the artist's Luxembourg patron, and this brought about a striking change in all aspects of the artist's *oeuvre*. Munkácsy climbed out of the despair and darkness of *The Last Day of Condemned Man*, and turned to a more colorful and joyful mode of painting, exchanging the wretched poverty of Hungarian village life for the elegance of the bourgeois salons of the French capital. His splendid townhouse on the Avenue de Villiers, completed in 1880, and the scene of sparkling soirees attended by celebrities from the worlds of art, literature and music frequented by Liszt, Massenet, Paine, Dumas and directly behind the figure of the young woman, the brass salver displayed prominently by her hand, the rich furniture and sumptuous wall-hangings all surrounding a spectacular floral display which completes the environment of luxury. It is interesting to note that the work is executed on a large, single piece of mahogany panel, a testament to the wealth of the artist himself.

Munkácsy's anecdotal, emotionally inflected genre painting made him the darling of American collectors and his works eventually found their way into the most celebrated collections of the American Gilded Age. The artist visited the United States several times, and his arrival in New York on November 15th, 1886 for the 23rd Street Tabernacle Exhibition resembles the state visit of a monarch and was front page news. Works by the artists were snapped up by the wealthiest art patrons of the age, and the present work was purchased directly from the artist's dealer Sedelmeyer by Potter and Bertha Palmer of Chicago in 1930.

Potter Palmer was responsible for much of the development of State Street in Chicago and was an early investor in the consortium that would become Marshall Fields department store. He and his wife were avid art collectors, and they filled their mansion on Lake Shore drive with purchases made abroad based on the advice of Sarah Hallowell, an advisor from Philadelphia who introduced the couple to painters in Paris and to the latest artistic trends of the French capital. The Palmers were on the cutting edge of art collection of the time in Chicago, and they moved away from the current trends and began collecting the artists of the new Impressionist movement. At one time they owned twenty-nine Monets and eleven Renoirs, which form the basis of the collection of the Art Institute of Chicago.

We are grateful to Dr. Judit Boros for confirming the authenticity of this work.





M. De Munkacsy 1887

PROPERTY FROM A EUROPEAN ROYAL FAMILY

41

**FRANCESCO HAYEZ  
(ITALIAN, 1791-1882)**

*Il Bacio*

signed and inscribed 'Fran<sup>co</sup> Hayez/Veneziano' (lower left)

oil on canvas

46% x 34% in. (118.4 x 88.6 cm.)

Painted in 1867.

\$700,000-1,000,000

£500,000-700,000

€640,000-900,000

**PROVENANCE:**

The artist.

His Imperial Highness The Grand Duke Vladimir, acquired directly from the above at the *Exposition Universelle* in Paris, 1867.

Her Imperial Highness The Grand Duchess Helen of Russia, Athens, his daughter, by descent.

By descent to the present owner.

**EXHIBITED:**

Paris, *Exposition Universelle*, 1867, no. 31.

Padua, Palazzo Zabarella, *Hayez Dal Mito al Bacio*, 20 September 1998-10

January 1999, no. 57.

Milan, Gallerie d'Italia Piazza Scala, *Hayez*, 7 November 2015 - 21 February 2016, no. 95.

**LITERATURE:**

F. Dall'Ongaro, 'F. Hayez', in *Scritti d'Arte*, Milan, 1873, pp. 24-25.

C. Boito: 'L'ultimo dei pittori romantici', in *Nuova Antologia*, xxx/3 (1891), p. 307.

C. Carrà, *Pittura Metafisica*, Florence, 1919, p. 281.

C. Dossi, *Ravaniana*, Milan, 1946, p. 343.

A. Chastel, *L'Arte Italiana*, Florence, 1958, vol. II, p. 288.

F. Mazzocca, *Invito a Francesco Hayez*, Milan, 1982, pp. 7, 153-154.

*Pinacoteca di Brera: Dipinti dell'Ottocento e del Novecento, collezioni dell'Accademia e della Pinacoteca*, Milan, 1993, vol. 1, pp. 353-355.

F. Mazzocca, *Francesco Hayez: Catalogo ragionato*, Milan, 1994, p. 335.

F. Mazzocca, *Francesco Hayez: il bacio*, Milan, 2003.

I. Marelli, *Il 'Bacio' di Hayez*, Milan, 2015.





(fig. 1) F. Hayez, *Ultimo Bacio di Giulietta e Romeo*, 1823. Pinacoteca di Brera, Milan, Italy.



(fig. 2) F. Hayez, *The Kiss*, 1859. © Pinacoteca di Brera, Milan, Italy / Bridgeman Images.

Francesco Hayez's masterpiece, *Il Bacio*, can be considered the epitome of Italian Romantic art. The composition, centered around a kiss between two lovers in a medieval setting, has long been regarded as a one of the most intense and sensual representations of a kiss in the history of Western art, and it is the natural and modern attitude of the couple's embrace that contributes to the painting's timeless appeal. This work is a symbol of the Italian *Risorgimento* and, thanks to its many reproductions, is truly an icon of 19th century painting and of Italian art in particular.

Born in Venice, Hayez began his artistic training in his hometown under the painter Francesco Maggiotto. After receiving a scholarship to the *Accademia di Belle Arti* in Venice, the artist moved to Rome in 1809 to study at the *Accademia di San Luca*. Hayez travelled extensively within Italy, finally arriving in 1823 in Milan, where he would spend most of the remainder his life, becoming Director of the *Accademia di Brera* in 1850. In Milan the artist found ready acceptance among the city's aristocratic social circles thanks to his skill at portraiture and his beautiful historical compositions. The artist's *The Last Kiss of Romeo and Juliet* (fig 1), first exhibited in 1823, demonstrates Hayez exploring the theme of the kiss in this earlier period of his work. Later, Hayez would move away from pure historical subject matter toward subjects with more allegorical undertones, and which could be imbued with socio-political messages, as he did with *Il Bacio*.

Hayez painted the first version of *Il Bacio*, which is now preserved in the Brera Art Gallery in Milan (fig. 2), in 1859, on a commission from Earl Alfonso Maria Visconti di Saliceto. That same year, thanks to the secret treaty of Plombières between Napoleon III and the Count of Cavour, the alliance against the Austro-Hungarian Empire brought to the Second War of Independence in Italy to an end. Only two years later, the country saw the proclamation of the Reign of Italy in 1861. In response to these political changes within the country, the *Esposizione Dell'Accademia di Brera* in September 1859 saw an increase in the number of paintings which were centered around a patriotic theme. Among these, *Il Bacio* in particular also featured a strong patriotic theme: the male lover was then associated with the figure of a soldier volunteering to leave his beloved behind to go and fight for his country.

The work can also be read as a symbolic representation of the alliance between Italy and France: the white drape on the steps, perhaps having just slipped off the lady's shoulders in the moment of passion, together with the light blue of her shimmering dress, the green of the man's mantle and the vivid red of his hose, calls to mind the colors of both the French and Italian flags, here joined in this embrace. The dramatic architecture and lighting gives the composition a theatrical feel, which both emphasizes the tension of the scene and focus the attention of the viewer completely on the two lovers. The beauty of the fabrics and the chromatic tones of the couple's clothing also recalls the tradition of Venetian colorism that had played such an important role in Hayez's formation as an the artist. The shadow presence of the female figure going down the stairs in the background to the left also leaves the viewer with a sense of uncertainty and mystery.

Presented at the *Exposition Universelle* in Paris in 1867, where it was received with great acclaim, the present composition was originally conceived by Hayez to be part of his own collection and painted simply for his own pleasure. This perhaps explains why it was this version of the painting that was chosen to be reproduced at the base of the monument built in celebration of the artist in 1890 in the piazzetta Brera in Milan. Francesco Dall'Ongaro in 1872 described the present painting as '*una scena toccante, piena di mistero e di affetto. [...] esca da questo bacio affettuoso una generazione robusta, sincera, che piglia la vita com'ella viene, e la fecondi coll'amore del bello e del vero*' ('a touching scene, imbued with mystery and affection...from this fond kiss we hope to see the start of a new generation which will be robust, sincere, and which will take life as it comes, and that will fill it with the love for beauty and truth'). Dell'Ongaro particularly wanted to emphasize the political and social impact of the present work on both the young generation of Italians at the time, and its impact on the development of Italian art as well. *Il Bacio* was truly a symbol of the birth of newly unified Italy.

Thanks to its large size and fine quality, Professor Fernando Mazzocca considers the present version to be of equal importance with the version in Brera. In addition to the Brera version, Hayez also produced three other versions which can be distinguished from one another through different architectural motifs, the color of the woman's dress, and by the addition or exclusion of the white cloth on the steps.

We are grateful to Professor Fernando Mazzocca for his assistance in cataloguing the present lot.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

42

## WILLIAM ADOLPHE BOUGUEREAU (FRENCH, 1825-1905)

### *La perle*

signed and dated 'W-BOUGUEREAU-1894' (lower left)  
oil on canvas  
55½ x 29¾ in. (141 x 75.6 cm.)

\$800,000-1,200,000

£570,000-840,000  
€730,000-1,100,000

#### PROVENANCE:

Private collection, Athens, Greece.  
Anonymous sale; Christie's, New York, 22 October 2008, lot 134.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

Paris, *Salon*, 1894, no. 248.

#### LITERATURE:

Catalogue Braun & Clément, 1907, no. 4132.  
M. S. Walker, *William Bouguereau - A Summary Catalogue of the Paintings*,  
Borghi & Co., New York, 1991, p. 74.  
D. Bartoli and F. Ross, *William Bouguereau: His Life and Works*, New York,  
2010, p. 356, illustrated pl. 217.  
D. Bartoli and F. Ross, *William Bouguereau: Catalogue Raisonné of his Painted  
Work*, New York, 2010, p. 287, no. 1894/01, illustrated p. 286.



(fig. 1) S. Botticelli, *The Birth of Venus*, Uffizi Gallery, Florence.

At the very end of the 19th Century and while in his seventies, William Bouguereau divided his time among teaching, his official functions and his own passion for painting to which he devoted time each day, as if aware of the limited time left to him. Despite his declining health, the artist is still driven by the pursuit of perfection as evident in *La perle*.

Even though painted towards the end of the artist's illustrious career, *La perle* most certainly belongs to the series of *Les Baigneuses* which appear regularly throughout his *oeuvre* beginning with *Le Bain*, painted in 1855 and culminating with *l'Océanide*, executed in 1904, a year before his death and the last work by Bouguereau to be exhibited at the *Salon*.

Fronia Wissman writes: 'Bouguereau's bathers more often have shed along with their garments any exotic pretext for their nudity. In this matter-of-fact nakedness, they come closer to embodying the much-praised ideal of nudity that was thought to be the preserve of the ancient Greeks and Romans - and before them the lucky inhabitants of the Golden Age. Even Courbet's nudes retain hints of exoticism and narrative, hints that Bouguereau sometimes courageously does away with. It could be argued that Bouguereau's nudes are chaste' (F. Wissman, *Bouguereau*, 1996, San Francisco, p.87).

This unabashed nudity is evident throughout Bouguereau's *oeuvre*, from complex compositions such as *The Birth of Venus*, 1879, *Le crépuscule*, 1882 (please see lot 46) and *La vague*, 1896. Bouguereau returns once more to the theme at the end of his life, this time incorporating all the elements of his previous work, as well as that of his illustrious predecessors, in this astounding masterwork.

*La perle* is a masterful representation of the theme of women in water that permeates the artist's *oeuvre*. This theme resonates throughout history, beginning with Sandro Botticelli's *Birth of Venus* (fig. 1) and reaches into Bouguereau's own time with Alexandre Cabanel's painting of the same title. Bouguereau would certainly have seen and admired Cabanel's canvas when it was exhibited in the *Salon* of 1863.

*La perle* is clearly more than just a bather, representing an allegory of the pearl. An enormous oyster shell fills the entire picture plane and at its center, kneeling at its heart, is a beautiful woman, the pearl-like quality of her flesh offset by the darkness of her tresses. At her feet, the artist has placed one perfect, enormous pearl. White water spills over the edge of the oyster shell, further enhancing the luminosity of the entire composition.

For centuries, artists have rendered the ocean as the center of the universe, from whence all life springs, and the beautiful embodiment of womanhood occupies the center of this universe, as the exquisite model does the canvas and the waves that surround her. The colors are as sumptuous as the model and the glazes so fine and expertly rendered that rarely has the feminine ideal been so perfectly represented. This is a real woman, so carefully and lovingly represented that the viewer can see the veins palpitating beneath her porcelain skin.





PROPERTY OF A LONG ISLAND COLLECTOR

43

**CESARE FELIX GEORGES DELL'ACQUA  
(AUSTRIAN, 1821-1904)**

*En automne*

signed and dated 'Cesare Dell'Acqua 1869.' (lower right); inscribed and signed 'Je déclare le tableau ci-contre/'en Automne'/entièrement peint de ma main/ Cesare Dell'Acqua' (on the reverse)

oil on panel

36¼ x 28 in. (92 x 71.1 cm.)

\$50,000-70,000

£36,000-49,000

€46,000-63,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 5 July 1978, lot 69.  
Acquired by the present owner in Switzerland in the 1980s.

**LITERATURE:**

F. Firmiani, F. Tossi, *Il Pittore Cesare Dell'Acqua 1821-1905, Fra Trieste E Bruxelles*, Trieste, 1992, p. 207, no. 301, illustrated p. 208.





PROPERTY FROM A COLORADO COLLECTION

44

**JULES-CYRILLE CAVÉ**  
**(FRENCH, 1859-1940)**

*Gathering Daisies*

signed and dated 'J-Cavé 1900' (lower left)

oil on canvas

42½ x 30½ in. (108 x 77.5 cm.)

\$30,000-50,000

£22,000-35,000  
€28,000-45,000

**PROVENANCE:**

Acquired by the family of the present owner in the 1940s.

Jules Cavé was born in Paris in 1859, but there are few other biographical details available about this talented artist's life. Cavé began his career as a painter in 1877, as a student at the *Académie Julian*. Here he found himself among the pupils of William Bouguereau and Tony Robert-Fleury, and completed his studies in 1879. Cavé seems to have become a friend of Bouguereau's, although their relationship was certainly not as close as Bouguereau shared with many of his other students. Regardless, like many of Bouguereau's pupils, Cavé seems to have wholly adopted his master's Academic style, palette, and particular interest in pastoral subjects and figures. Much like Bouguereau would often return to certain favored models in creating his compositions, Cavé too painted this particularly charming girl several times, often gathering daisies. A related work from three years earlier than the present painting, featuring the same model, was sold at Christie's London on 22 June 2002.

PROPERTY FROM AN ARIZONA COLLECTION

45

**FRIEDRICH VON AMERLING  
(AUSTRIAN, 1803-1887)**

*Italienische Mutter mit Kind*

oil on canvas

45 x 33½ in. (114.3 x 85.1 cm.)

Painted *circa* 1840-1845

\$80,000-120,000

£57,000-84,000

€73,000-110,000

**PROVENANCE:**

George F. Tyler (c. 1822 - 1897), Philadelphia, PA, by 1877.

Sidney F. Tyler (c. 1852 - 1935), Philadelphia, PA, his son.

George F. Tyler (1884-1947), Philadelphia, PA, his son.

John Harrison Quarty (1901-1979), Chandler, Arizona, by the 1950s.

By descent to the present owner.

**EXHIBITED:**

Philadelphia, Pennsylvania Academy of the Fine Arts, *Forty-Eighth Annual Exhibition*, Spring 1877, no. 270. as *Mother and Infant*.

The present painting is an important rediscovery from the *œuvre* of the Austrian painter Friedrich von Amerling and is datable to one of the most creative and productive periods of the artist's career. Though best known as a portrait painter through his work as the court painter for several Emperors of Austria, Amerling's genre work was also highly sought-after, and beautifully illustrates why he was considered one of the foremost artists of the Biedermeier period. Austrian painting during the Biedermeier period is characterized by a commitment to realism, but also emphasized themes of *Gemütlichkeit*, piety and simplicity, rejecting political and social commentary. These themes all find brilliant expression in the present painting. The quiet moment of a young mother staring down at her sleeping child is the epitome of *Gemütlichkeit*, an ideal which encompasses warmth, comfort and familiarity. At the same time, the figures of the mother and child also carry religious overtones, drawing to mind the Virgin and Child, and, through the pose of the sleeping child, can also be compared to the Pieta. The rose held in the child's hand further underscores this interpretation through its associations with martyrdom generally and with Christ in particular.

Based on the Italianate costume worn by the figure of the mother, Dr. Sabine Grabner dates our picture to the first half of the 1840s, either during or immediately following Amerling's second trip to Italy, where artist worked in Rome from 1840-1843. Within Amerling's lifetime, the painting entered the distinguished collection of George F. Tyler (c. 1822-1897), the head of a prominent Philadelphia banking and investment family that could trace its lineage back to the Mayflower. Mr. Tyler lent the painting to the Pennsylvania Academy of Fine Arts for exhibition in 1877, however, since that time, the painting has remained unexhibited and unpublished, reemerging to the attention of scholars only in the last year.

We are grateful to Dr. Sabine Grabner for confirming the authenticity of this work, which will be included in her forthcoming Friedrich von Amerling *catalogue raisonné*.



46

## WILLIAM ADOLPHE BOUGUEREAU (FRENCH, 1825-1905)

### *Une dryade*

signed and dated 'W-BOUGUEREAU-1904' (lower right)

oil on canvas

64½ x 45 in. (163.8 x 114.3 cm.)

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

£710,000-1,100,000  
€910,000-1,400,000

#### PROVENANCE:

By descent to the artist's heirs.

Anonymous sale; Hôtel Drouot, Paris, 26 March 1971, lot 63.

Anonymous sale; Sotheby's, Los Angeles, 28 February 1972, lot 102.

with Knoedler & Co., New York.

Anonymous sale; Sotheby's, New York, 23 May 1985, lot 65.

Anonymous sale; Christie's, New York, 22 October 2008, lot 135.

Acquired at the above sale by the present owner.

#### EXHIBITED:

Paris, *Salon*, 1904, no. 233.

#### LITERATURE:

Catalogue Braun & Clément, 1907, no. 5405.

Catalogue Galerie Breteau, *Exposition William Bouguereau*, Paris, 1965-1966.

M. S. Walker, *William Bouguereau - A Summary Catalogue of the Paintings*,

Borghi & Co., New York, 1991, p. 75.

D. Bartoli and F. Ross, *William Bouguereau: His Life and Works*, New York, 2010, p. 411, illustrated pl. 267.

D. Bartoli and F. Ross, *William Bouguereau: Catalogue Raisonné of his Painted Work*, New York, 2010, p. 355, no. 1904/01, illustrated p. 354.

No other artist is more synonymous with the Academic Tradition than William Bouguereau. The artist enrolled in the *Ecole des Beaux-Arts* in 1846 and was awarded the *Grand Prix* in September 1850 with the painting *Zénobie retrouvée par les bergers sur les bords de l'Araxe* (*Zenobia Found by Shepherds on the Shore of the Araxes*). Winning the coveted *Prix* allowed him to spend the next three and one-half years in the glorious Villa des Medicis in Rome, during which time he fully immersed himself in the treasures of the Italian Renaissance as well as traveled widely throughout the country, to Florence, Bologna, Sienna and elsewhere.

When Bouguereau returned from his sojourn in Italy, his reputation as one of the *Ecole's* leading artists was already established. He began submitting his work to the *Salon des Beaux-Arts* on a regular basis, and would do so nearly every year until his death in 1905, leaving an astounding body of work that encompassed over seven hundred finished paintings. Greatly respected by his fellow artists, Bouguereau was elected president of the painting section of the *Salon* in 1881. In 1883, he was elected president of the Society of Painters, Architects, Sculptors, Engravers and Designers, a society formed to help struggling artists, and he retained this position until his death. His influence upon a generation of artists was thereby secured. This influence spread through his teaching of drawing at the *Ecole*, a position he was awarded in 1888. In 1875, he began teaching at the *Académie Julien*, an art school independent of the *Ecole*, which enabled the master to influence an even broader spectrum of students. Bouguereau's influence upon the art education in France in the second half of the 19th Century cannot be underestimated and many of the most-talented artists of the period were indebted to the great artist.

*Une dryade* was executed at the end of Bouguereau's long and illustrious career and is a work of homage to feminine grace and the play of light over female flesh. This nude, painted in Bouguereau's Paris studio, is executed in an extremely difficult pose to capture. It took the master more than a year to complete.

The Classical world and the tradition that evolved from it provided the artist with a variety of motifs throughout his *oeuvre*, and the nude predominates among them. Bouguereau recognized that the human form was capable of a myriad of forms, poses and moods. He explained this himself at a lecture given at the Institut de France in 1885. 'Antiquity reveals what an inexhaustible source of variegated inspiration nature is. With a relatively restricted number of elements - a head, a bust, arms, a torso, legs, a stomach - how many masterpieces she has made! Then why seek out other things to paint or sculpture' (quoted in F. Wissman, *Bouguereau*, 1996, p. 86).

In the deep woods, lying along a rock face, a completely nude *dryade*, or wood nymph, stretches out in the rays of the sun. She gazes at the viewer through half-open eyes, as if in a dream state. The landscape around her is composed mainly of trees and rocks and surrounds her as if protecting her from the outside world. The play of light and shadow on her flesh and hair is a *virtuoso* display of technique from the master of the Academic tradition.

This unabashed nudity is evident through Bouguereau's *oeuvre*, from complex compositions such as *Bagineuse accroupie*, 1884, *Le crépuscule*, 1882 (fig. 1), and the extraordinarily complex *La Nympheé*, 1878. The images of nymphs alone or nymphs and satyrs permeate his *oeuvre*, culminating in the extraordinary *Nymphes et Satyre*, 1873 which is a tour-de-force of composition and the play of light and shadow on the naked human body.



(fig. 1) W. Bouguereau, *Le crépuscule*, 1882, National Museum of Art, Havana.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

47

### ANTOINE VOLLON (FRENCH, 1833-1900)

*Assorted Flowers in a Vase with Grapes and a Peach on a Table*

signed 'A. Vollon' (lower right)

oil on canvas

19 in. x 14½ in. (48.3 cm x 36.9 cm.)

Painted circa 1860.

\$15,000-20,000

£11,000-14,000  
€14,000-18,000

**EXHIBITED:**

Boston, Museum of Fine Arts, June 8, 1887.

Antoine Vollon was a French realist artist, best known as a painter of still lifes, landscapes and figures. Born in Lyon, the son of an ornamental craftsman, he taught himself to paint and in 1859, moved to Paris and entered the studio Théodule Ribot and was influenced by Dutch still life painters of the 17th century. He became friends with Alexandre Dumas, Jean-Baptiste Carpeaux, Honoré Daumier and Charles-François Daubigny. Vollon once described himself as a 'young artist madly in love with painting'.

**PROVENANCE:**

Anonymous sale; Christie's, New York, 24 October 1990, lot 7.  
Acquired at the above sale by the present owner.

During his lifetime, Vollon was a successful celebrity, enjoyed an excellent reputation, and was called a 'painter's painter' (Russell, John, 'Art: 'Liberty' Echoes 1883 Show'. *The New York Times*, 11 July 1986).

PROPERTY FROM AN IMPORTANT SOUTHERN COLLECTION

48

**ALBERT-ERNEST CARRIER-BELLEUSE  
(FRENCH, 1824-1887)**

*L'aube (Dawn)*

signed 'CARRIER-BELLEUSE.' (on the base), on a rouge marble plinth  
marble

41¼ in. (105 cm.) high, the figure

\$70,000-100,000

£50,000-70,000  
€64,000-90,000



(reverse)



PROPERTY FROM AN IMPORTANT PENNSYLVANIA COLLECTION

49

## WILLIAM ADOLPHE BOUGUEREAU (FRENCH, 1825-1905)

*Italien à la mandoline*

signed and dated 'W-BOUGUEREAU 1870' (upper left)

oil on canvas

39½ x 31¼ in. (100.3 x 83.2 cm)

\$150,000-250,000

£110,000-180,000

€140,000-230,000

### PROVENANCE:

The artist.

with Goupil & Cie, Paris, 1870, acquired directly from the above.

with Knoedler & Co., New York, acquired directly from the above, 31 January 1871.

with Goupil & Cie, Paris, 1878.

with Knoedler & Co., New York, 1878.

Thomas Hitchcock, Esq. USA.

His sale; American Art Association, New York, 19-20 March 1914, lot 137, as *Savoyard Boy*.

H. S. Harkness, acquired at the above sale.



(fig.1) William Adolphe Bouguereau, *Pifferaro*, 1870, Christie's, New York, 23 April 2012, lot 34.

Anonymous sale; Christie's, New York, 19 April 2006, lot 96.

Anonymous sale; Christie's, New York, 8 April 2008, lot 12.

Acquired at the above sale by the present owner.

### LITERATURE:

C. Vendryès, *Dictionnaire illustré des Beaux-Arts: Bouguereau*, Paris, 1885, p. 45.

M. Vachon, *W. Bouguereau*, Paris-Lahure, 1900, p. 150.

M. S. Walker, *William Bouguereau-A Summary Catalogue of the Paintings*, Borghi & Co, New York, 1991, p. 68.

D. Bartoli and F. Ross, *William Bouguereau: His Life and Works*, New York, 2010, p. 205, illustrated.

D. Bartoli and F. Ross, *William Bouguereau: Catalogue Raisonné of his Painted Work*, New York, 2010, p. 132, no. 1870/09, illustrated, p. 133.

A consummate example of Bouguereau's ability to render tender portraits of children, *Italien à la mandoline* depicts a young peasant boy holding his elegant instrument. Although images of boys are rare in Bouguereau's *oeuvre*, perhaps, as Damien Bartoli suggests, because of the artist's difficult relationship with his own father, this youth appears in three other works which date to this same period — *Pifferaro* (1870, fig. 1), *Pifferaro* (1874) and *Enfant Italien tenant une croûte de pain* (1874). With his flushed plump pink cheeks and sparkling eyes, this lad appears as the very embodiment of youth. As he stares languidly off into the distance, there is a sweet innocence about him that reminds one of the halcyon days of childhood.

By the time Bouguereau painted *Italien à la mandoline*, he had already gained considerable recognition in Paris where he regularly exhibited at the *Salon*. But Bouguereau was born in the countryside and his heart remained there, leading him to spend long stretches outside of Paris painting the *monde paysan*; the subject for which he is most remembered today. *Italien à la mandoline* thus represents Bouguereau doing what he loved most, painting the French peasantry, whom he perceived as embodying beauty, purity and hope, the central principles of his artistic philosophy.



W-BOVCVERI AV 1870





50

**ATTILIO PRATELLA**  
**(ITALIAN, 1856-1949)**

*Pescatori nel Golfo di Napoli*

signed and dated 'A. Pratella/92' (lower right)

oil on panel

13 x 18½ in. (33 x 47cm.)

\$15,000-20,000

£11,000-14,000

€14,000-18,000

**EXHIBITED:**

New York, Italian Cultural Institute of New York, *The Light of Southern Italy*,  
8 October - 5 November 2015.



PROPERTY OF A PRIVATE NEW YORK COLLECTOR

51

**FÉLIX ZIEM**  
**(FRENCH, 1821-1911)**

*Personnages sortant d'un palais, Canal della Grazia*

signed 'Ziem' (lower right)  
oil on canvas  
21¼ x 32 in. (54 x 81.3 cm.)

\$18,000-25,000

£13,000-18,000  
€17,000-23,000

**PROVENANCE:**

Joseph and Constance de Young Tobin, San Francisco.  
By whom gifted to De Young Memorial Museum, San Francisco, 1942.  
Their sale; Butterfield's, San Francisco, 25 June 2001, lot 6323.  
Acquired at the above sale by the present owner.

**LITERATURE:**

A. Burdin-Hellebranth, *Felix Ziem 1821-1911*, Brussels, 1998, p. 131, no. 323, illustrated.

We are grateful to the *Association Félix Ziem*, represented by Mathias Ary Jan and Davis Pluskwa and Gérard Fabre, for confirming the authenticity of this work

52

## FÉLIX ZIEM (FRENCH, 1821–1911)

### *Coup de canon, Venise*

signed 'Ziem' (lower left)

oil on canvas

32¼ x 53¼ in. (81.9 x 135.3 cm.)

\$80,000-120,000

£57,000-84,000

€73,000-110,000

#### PROVENANCE:

Mrs. Henry B. H. Ripley, until 1954.

Mr. and Mrs. Malcolm P. Ripley, Oyster Bay, NY, by descent.

By whom gifted to the Metropolitan Museum of Art, 1959.

#### LITERATURE:

C. Sterling and M. M. Salinger, *French Paintings: A Catalogue of the Collection of The Metropolitan Museum of Art. Volume 2, XIX Century*, New York, 1966, p. 160, illustrated, as *Venetian Scene*.

P. Miquel, *Félix Ziem, 1821–1911*, Maurs-la-Jolie, 1978, vol. 2, p. 208, no. 1503, as *Scène vénitienne*.

L. C. Kachur, *The Taft Museum: Its History and Collections*, vol. 1 B, *European and American Paintings*, New York, 1995, p. 241, erroneously identified as a small variant of the Taft Museum's *The Piazza of San Marco, Venice, during a Flood*.

A. Burdin-Hellebranth, *Félix Ziem, 1821–1911*, Brussels, 1998, vol. 1, p. 99, no. 249, illustrated.

Most famous for his views of Venice and Istanbul, Félix Ziem was a nomadic, unique and eccentric artist. His long, prolific career began in the 1840s when he fell in love with the landscape of the Mediterranean and, later, Venice. Ziem traveled extensively throughout his life and would come to attract a wide range of important patrons who were entranced by the artist's beautiful depictions of the many sights he saw while on his travels. Uninterested in the Realist movement that was the driving force in landscape art in the last decades of the 19th century, Ziem instead maintained his own unique style throughout his life. A brilliant colorist, Ziem painted with a vibrant palette and was particularly interested in understanding the effects of sunlight on landscape, which he rendered beautifully in his paintings.

The artist's best known work was produced on his many trips to Venice, where Ziem travelled numerous times between 1842 and 1897, sometimes painting from a floating studio on a gondola. Anne Burdin-Hellebranth catalogues fifteen other paintings by Ziem depicting ships firing canons in the Venice harbor, all undated. Six of these have very similar compositions to the present work, including one in the Musée du Petit Palais, Paris.

We are grateful to the *Association Félix Ziem*, represented by Mathias Ary Jan and Davis Pluskwa and Gérard Fabre, for confirming the authenticity of this work.









53

**FRANCESCO LOJAONO**  
**(ITALIAN, 1841-1915)**

*Marina*

signed 'F. Lojacono' (lower right)  
oil on canvas  
12 x 26¼ in. (30.5 x 68 cm.)

\$30,000-40,000

£22,000-28,000

€28,000-36,000

**EXHIBITED:**

Modena, Palazzo Cremonini, *Raccolta di dipinti dell'Ottocento*,  
18 February - 12 March 2012, no. 36.

New York, Italian Cultural Institute of New York, *The Light of  
Southern Italy*, 8 October - 5 November 2015.





54

**CONSALVO CARELLI  
(ITALIAN, 1818-1900)**

*Veduta di Napoli*

signed and inscribed 'C. Carelli/Napoli' (lower right)

oil on panel

10 x 15½ in. (25.4 x 39.4 cm.)

\$10,000-15,000

£7,100-11,000

€9,100-14,000

**PROVENANCE:**

Gunter Heyden, by 1960.

**EXHIBITED:**

New York, Italian Cultural Institute of New York, *The Light of Southern Italy*, 8 October - 5 November 2015.

55

**VINCENZO IROLLI  
(ITALIAN, 1860-1949)**

*Piazza San Marco, Venice*

signed 'V. Irolli' (lower left)

oil on board

19¼ x 25¼ in. (49 x 64 cm.)

\$30,000-50,000

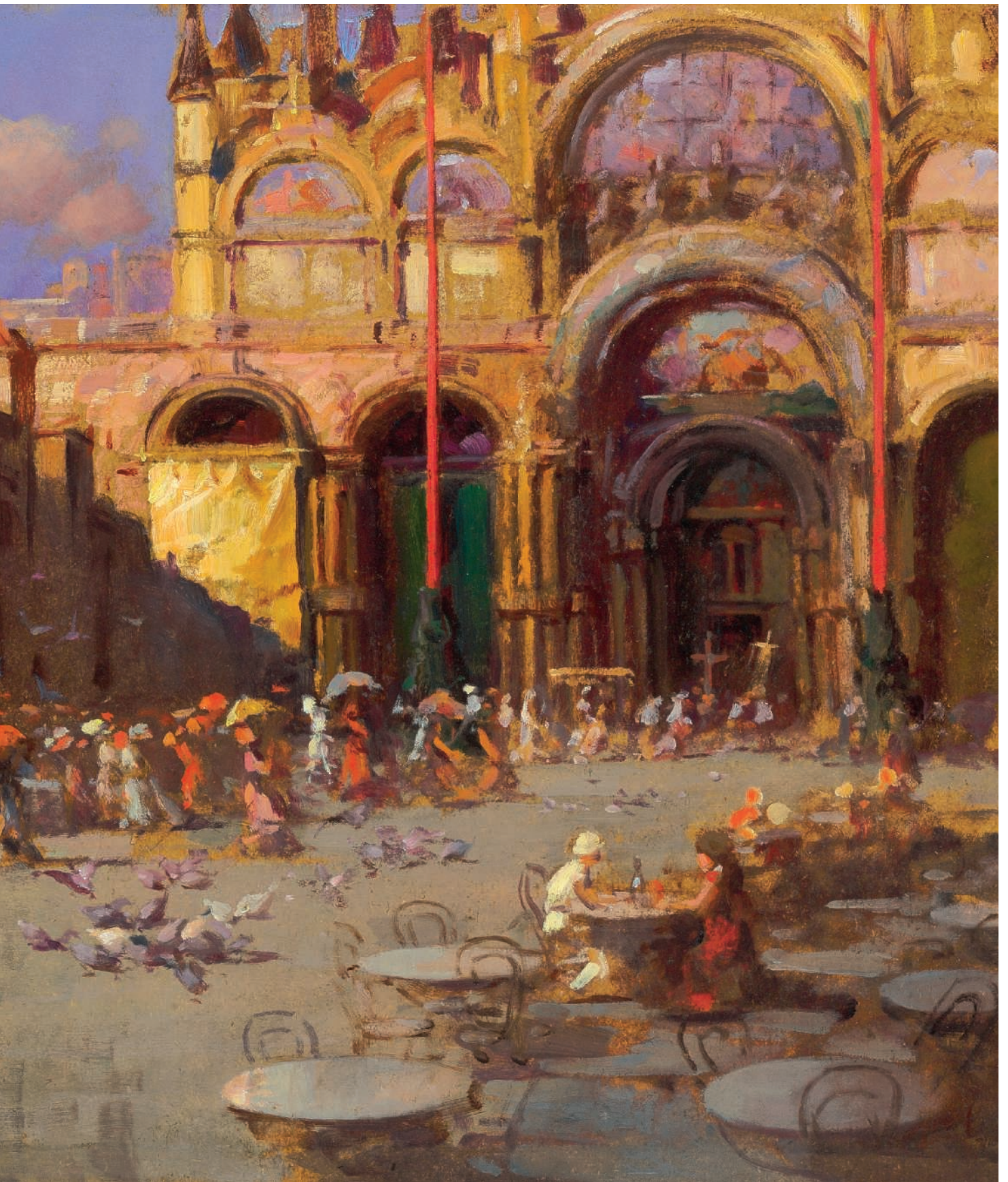
£22,000-35,000

€28,000-45,000

A native of Naples, Vincenzo Irolli manifested a precocious talent for painting as a young man and quickly became a rising young star in the artistic community. At the *Istituto di Belle Arti di Napoli* he studied under Giocchino Toma and Federico Maldarelli. He aligned himself with Michetti's painterly style and drew his aggressive color palette from Morelli and Mancini. In 1879 the young Irolli presented various works at the exhibition of the *Promotrice 'Salvatore Rosa' of Naples*. His paintings demonstrated the influence of Mancini and Michetti but revealed his ability, particularly through his use of color, to capture the pulse of a vibrant city always in movement and its colorful local people.

Even though Irolli displayed a verve for genre painting, throughout his long career the artist broadened his repertory to include portrait painting, landscapes, and religious subject matter. Besides his participation in the local art show circuit in Naples, his roster of exhibitions was extensive within Italy: Rome, 1883; Turin, 1884; Venice, 1887; and Milan 1906-1910. Irolli internationally actively exhibited in London from 1888-1904 as well as Paris where he was invited to submit paintings to the Salon. Interestingly, he met with the most generous praise in France, more so than in Italy where he met with critics who lamented some of his choice of subjects and his strong use of color. The city of Paris bought *Spannocchiatori* directly from Irolli. Nevertheless, he remained popular with the private collectors who were drawn to his sensitive portrayal of certain facets of Neopolitan life - the lovely still life paintings, the women and children, the scenes of the life in the Café and of course the lively and bustling Venetian and Neopolitan market scenes. Irolli left an important local and international legacy and remained active in the Neopolitan community until his death at the age of eighty-nine in Naples.





PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

56

## EUGEN VON BLAAS (AUSTRIAN, 1843-1931)

*Gossip*

signed and dated 'Eugenio de Blaas/1903.' (lower right)

oil on cradled panel

35¾ x 45¼ in. (90.8 x 114.9 cm.)

\$400,000-600,000

£290,000-420,000

€370,000-540,000

**PROVENANCE:**

H.V. Foster, Bartlesville, Oklahoma, acquired *circa* 1930-35.

By descent to the present owner.

Eugen von Blaas was born into a family of accomplished artists. His father, Karl, was a renowned portrait, history and fresco painter as well as a sculptor, and he was a professor at the Venice Academy of Fine Art. Eugen's brother, Julius, was also an artist, who specialized in military scenes and became a professor at the *Accademia* in Rome. The family had its roots in Austria, but both Eugen and his brother were born in Rome and the family later moved to Venice. Eugen received his early artistic education in Rome and he too became a professor at the *Accademia*. During his lifetime, his paintings were well-received in Great Britain and he exhibited regularly at the Royal Academy, the Grafton Gallery and the New Gallery between 1875 and 1892.

Von Blaas was best known and most loved for his images of Venetian women. His women are striking in their youth and unadorned beauty and they are depicted with a high degree of finish which demonstrates the artist's unique abilities as both a draughtsman and a painter. The realism in the work of von Blaas is almost photographic and it is clearly the artist's intent to show these women going about their daily routines oblivious of their own beauty and that of their surroundings. The artist's paintings also reflect the tenderness and affinity he felt for the ordinary folk who inspired his work. In the context of such sentiments, Venice was the ideal environment for his work; due to its wealth in architectural and artistic inheritance together with an inability to expand, the city remained relatively unaffected by the fast-paced changes brought about by the Industrial Revolution. This time capsule allowed von Blaas to paint idyllic common folk without being consumed by a sense of melancholic nostalgia.

Like many of the artist's genre scenes, *Gossip* creates a sense of an ongoing narrative. Through the use of a distinctly Italianate setting, and the detailed, beautifully colored costumes of his figures, von Blaas is able to create a rich contextual setting for the viewer. Yet while these details, coupled with the artist's tight figural composition, set the scene, it is the postures, lively gestures, facial expressions and the delicate emotive language which fully animate the world that von Blaas has created. One can almost hear the conversation being carried on as the group goes about their day untroubled by the viewer's presence, and this vibrant depiction allows the viewer to formulate and project their own narrative onto this simple exchange frozen in time.







57

**SALVADOR SÁNCHEZ-BARBUDO  
(SPANISH, 1857-1919)**

*The Performance*

signed, inscribed and dated 'Barbudo/Roma 1888' (lower left)

oil on canvas

14¾ x 30 in. (37.5 x 76.2 cm.)

\$30,000-50,000

£22,000-35,000

€28,000-45,000

PROPERTY FROM AN IMPORTANT CALIFORNIA COLLECTION

58

**FREDERIK HENDRICK KAEMMERER  
(DUTCH, 1839-1902)**

*Sitting for her Portrait*

signed 'FHKaemmerer.' (lower left)

oil on canvas laid down

31¾ x 22 in. (80.6 x 55.9 cm.)

\$20,000-30,000

£15,000-21,000

€19,000-27,000

**PROVENANCE:**

with M. Knoedler & Co., New York.

Desiderius George Dery (1867-1942), Catasauqua, Pennsylvania, acquired directly from the above.

His sale; American Art Galleries, New York, 19 April 1923, lot 62.

Joseph Fuller Feder (1875 - 1944), New York, acquired at the above sale.

Anonymous sale; Sotheby's, New York, 24 October 1989, lot 95.

Acquired at the above sale by the present owner.





PROPERTY FROM AN AMERICAN COLLECTION

**59**

**ISIDOR KAUFMANN (AUSTRIAN, 1853-1921)**

*The Young Cavalier*

signed 'Kaufmann Isidor' (lower right)

oil on panel

16½ x 20¼ in. (41.9 x 152.6 cm.)

Painted circa 1883.

\$30,000-50,000

£22,000-35,000

€28,000-45,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 24 October 1996, lot 160.

Acquired at the above sale by the present owner.

**LITERATURE:**

G. Tobias Natter, ed., *Rabbiner, Bocher, Talmudschüler. Bilder des Wiener Malers Isidor Kaufmann (1853-1921)*, exh. cat., Jüdischen Museum der Stadt Wien, Vienna, 24 February - 7 May 1995, p. 16 illustrated.



60

PROPERTY FROM A NORTHEASTERN COLLECTION

**60**

**OTTO PILTZ (GERMAN, 1846-1910)**

*A Captive Audience*

signed 'O. Piltz' (lower right)

oil on panel

18¾ x 26 in. (47.6 x 66 cm.)

\$20,000-30,000

£15,000-21,000

€19,000-27,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 1 March 1984, lot 155.  
Acquired at the above sale by the present owner.

PROPERTY FROM A NORTHEASTERN COLLECTION

**61**

**STANHOPE ALEXANDER FORBES,  
R.A. (BRITISH, 1857-1947)**

*Study for The Fish Seller on a Cornish Beach*

signed 'STANHOPE A. FORBES' (lower left)

oil on panel

13½ x 9½ in. (34.3 x 24.1 cm.)

\$20,000-30,000

£15,000-21,000

€19,000-27,000

**PROVENANCE:**

with David Messum, London, England.



61

94





PROPERTY FROM AN IMPORTANT CALIFORNIA COLLECTION

**62**

**CARL WELZ (GERMAN, 1860-1929)**

*The Carnival*

signed 'Carl Welz' (lower right)

oil on canvas

28¾ x 38 in. (73 x 96.5 cm.)

\$30,000-50,000

£22,000-35,000  
€28,000-45,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 21 March 1986, lot 153, as *A Fair in Berlin*.

Anonymous sale; Sotheby's New York, 23 May 1990, lot 93, illustrated backwards.

Acquired at the above sale by the present owner.

**EXHIBITED:**

(probably) Berlin, *Grosse Berliner Kunstausstellung*, 1897 no. 1551 as *Jahrmarkt*.



PROPERTY FROM AN IMPORTANT CALIFORNIA COLLECTION

**63**

**FREDERICO ANDREOTTI  
(ITALIAN, 1847-1930)**

*Discretion, the Better Part of Valor*

signed 'F Andreotti' (lower right)  
oil on canvas  
26 x 35¼ in. (66 x 91 cm.)

\$20,000-30,000

£15,000-21,000  
€19,000-27,000

**PROVENANCE:**

Michael Mason.  
His sale; Christie's, London, 28 May 1926, lot 128.  
Mr. Sampson.  
with Frost & Reed Ltd., London.  
Anonymous sale; Christie's, New York, 22 May 1990, lot 241.  
Acquired at the above sale by the present owner.



**64**

**CARLO FACCHINETTI  
(ITALIAN, 1870-1935)**

*A Happy Hour in the Family*

signed 'C Facchinetti' (lower right)  
oil on canvas  
28¼ x 35½ in. (71.8 x 90.2 cm.)

\$15,000-20,000

£11,000-14,000  
€14,000-18,000

**LITERATURE:**

Modena, *Opere dell'Ottocento*, exh. cat., Galleria Marco Bertoli, 1994, pp. 54-55.  
M. Bertoli, *Raccolta dei dipinti dell'Ottocento*, exh. cat., Modena and Milan, 18 February - 5 April 2012, pp. 24-25.



65

**HENDRIK SIEMIRADZKI  
(POLISH, 1843-1902)**

*At the Fountain*

signed and inscribed 'H.Siemiradzki pinx' (lower right)

oil on canvas

20 x 13¼ in. (50.8 x 33.6 cm.)

\$60,000-80,000

£43,000-56,000

€55,000-72,000

**PROVENANCE:**

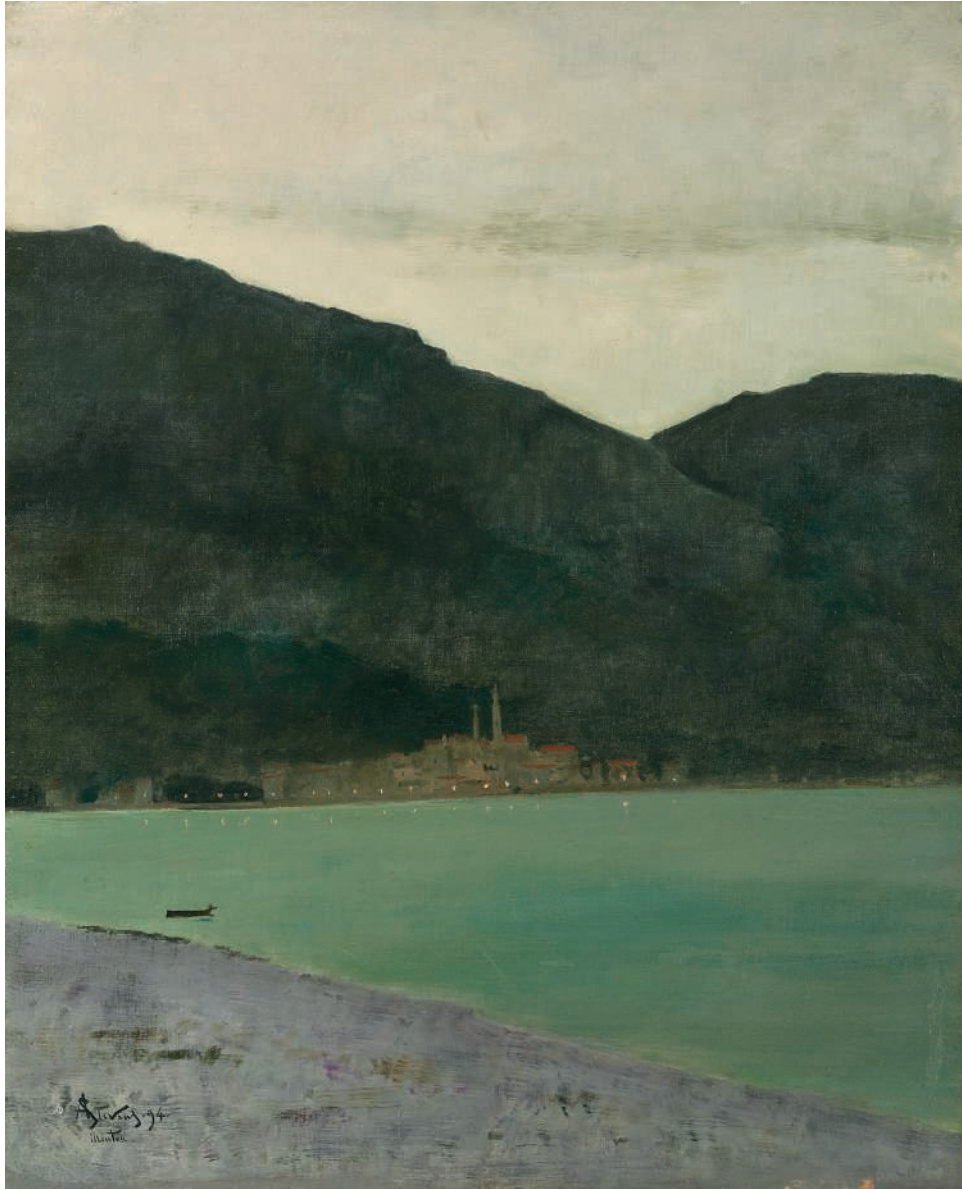
Anonymous sale; Dorotheum, Vienna, 12 October 2010, lot 126.

Acquired at the above sale by the present owner.

The figure displays striking resemblance to the woman in the painting, "Portrait of a woman on a pallet" from the collection of the National Museum in Warsaw, inv no. MP 2059 MNW.

We are grateful to Aneta Bialy, Curator of the Polish National Museum of Art in Warsaw, for her assistance in cataloguing the present lot.

The present work is sold with a copy of a letter from Tatiana L. Karpova, acting Director of the State Tretyakov Gallery, Moscow, confirming the attribution on the basis of a photograph.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

66

## ALFRED STEVENS (BELGIAN, 1823-1906)

*Menton, presque la nuit, 2è impression*

signed, inscribed and dated 'AStevens.94/Menton' (lower left); signed with monogram, dated and inscribed 'No 2/AS 94' (on the stretcher)

oil on canvas

32 x 25 $\frac{7}{8}$  in. (81 x 65 cm.)

\$30,000-50,000

£22,000-35,000  
€28,000-45,000

### PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 16-18 October 1985, lot 218.

Anonymous sale; Hôtel Drouot, Paris, 23 June 1988, lot 147.

Anonymous sale; Galerie Pierre-Yves Gabus, Geneva, 4 December 1988, lot 536, as *L'usine à Menton*.

Anonymous sale; Sotheby's London, 21 June 1989, lot 187, as *A Factory in Menton*.

Anonymous sale; Sotheby's, London, 24 June 1998, lot 227 as *Menton*.

Acquired at the above sale by the present owner.

### LITERATURE:

The artist's 'Registre comptable,' 1894, no, 1052.

In 1889, Stevens' doctor recommended that he take the sea air as a remedy for his bronchial condition. His first visits were to the channel coast area near Le Havre, and the artist's interest in the sea and coastal landscapes continued throughout the artist's lifetime. His work in this genre is quite varied, ranging from the most rapid notations of color and atmosphere to fully rendered seascapes. These marine paintings were so successful commercially that Stevens' dealer, Georges Petit, put the artist under an exclusive contract of 50,000 francs to take his entire output in this genre for the season. The present lot represents the town of Menton, on the French Riviera, painted at dusk, with evening muting the colors of the Mediterranean and creating an almost abstract impression of the coastline after the sun has set.

We are grateful to the *Comité Alfred Stevens* for confirming the authenticity of this work on the basis of digital images. The work will be included in their forthcoming *Alfred Stevens Catalogue raisonné*, now in preparation.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

67

**CHRISTOFFER WILHELM ECKERSBERG  
(DANISH, 1783-1853)**

*Una Ciociara, Portrait of a Roman Country Girl*

oil on canvas  
20 $\frac{7}{8}$  in. x 18 $\frac{1}{2}$  in. (53 cm x 47 cm.)  
Painted in 1816.

\$25,000-35,000

£18,000-25,000  
€23,000-32,000

**PROVENANCE:**

The artist.  
His estate sale; Kunstforeningens Locale, Copenhagen, 17 January 1854, no. 26.  
Lauritz P. Larsens.  
Collection Claudius, Malmö, Sweden.  
Anonymous sale; Museumsbygningen Auktioner A/S., Copenhagen, 4 September 1997, lot 158.  
Acquired at the above sale by the present owner.

**LITERATURE:**

The artist's diary, 8 January 1816.  
E. Hannover, *C. W. Eckersberg: En Studie i Dansk Kunsthistorie*, Copenhagen, 1898, p. 110, no. 166.

'Rightly, Christopher Wilhelm Eckersberg has been called the father of Danish painting, for it was he who tied together the diverse strands of Danish and foreign artistic traditions and bequeathed this fusion to his students, enabling them to climb to high levels of artistic achievement' (N. Kent, *The Triumph of Light and Nature, Nordic Art 1740-1940*, London, 1987, p. 30).

Eckersberg first studied with Nicolai Abildgaard in Copenhagen, but in 1810 went to Paris to study with Jacques-Louis David, who taught him 'to paint after Nature and the Antique in order to find Truth'. By 1813 he was in Rome, and he returned to Copenhagen in 1816.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

68

**SOPHUS JACOBSEN**  
**(NORWEGIAN, 1833-1912)**

*Moonlit Bay*

signed indistinctly 'S. Jacobsen' (lower left)  
oil on canvas  
30 x 50 in. (76.2 cm x 127 cm.)

\$20,000-30,000

£15,000-21,000  
€19,000-27,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 23 May 1989, lot 263.  
Acquired at the above sale by the present owner.

Sophus Jacobsen was a Norwegian landscape painter. The artist was particularly interested in capturing dramatic effects of lighting on landscape, often through sunsets and strong moonlight, as in the present work.





69

**JOHN ATKINSON GRIMSHAW  
(BRITISH, 1836-1893)**

*Whitby Abbey and Church*

signed and dated 'Atkinson Grimshaw/1876+' (lower right); titled, signed,  
inscribed and dated 'Whitby abbey and church/ Atkinson Grimshaw./  
Scarborough./1876=+' (on the reverse)

oil on board

11 x 17 in. (27.9 x 43.2 cm.)

\$150,000-250,000

£110,000-180,000

€140,000-230,000

**PROVENANCE:**

Anonymous sale; Christie's, Edinburgh, 28 April 1987, lot 573.

Acquired at the above sale by the present owner.

The 1870s was a highly successful decade for Grimshaw, and one that saw him develop his moonlight scenes into works that have now become synonymous with his name. Grimshaw's career followed a remarkable progression. Born the son of a policeman, he found initial employment as a railway clerk until his marriage to his cousin, Theodosia Hubbard, who was also a cousin of the artist Thomas Sidney Cooper. Theodosia encouraged her husband's artistic ambitions, and in 1861 he retired from the Great Northern Railway and started exhibiting still lifes and landscapes. A tour of the Lake District in 1868 resulted in pictures of startling Pre-Raphaelite detail, while their move to Knostrop Old Hall, near Leeds, in 1870 encouraged works in more autumnal hues. Later in his career he found inspiration in depicting the ports of Whitby, Glasgow and London.

For Grimshaw, Whitby became a favorite subject between 1867 and 1888, and by the 1870s, when this picture was painted, Grimshaw was at the height of his popularity. This particular viewpoint, looking across to the Abbey on the cliff top, occurs in many of his pictures of the town from this period. The foreground and the far bank of the river are separated by a strip of moonlit glittering on the water and Grimshaw adds drama to the scene with his use of silhouettes. The atmospheric mood of these moonlit views have been compared to the resonant depictions of Whitby in Bram Stoker's *Dracula*. It was next to this Abbey, at the Church of St Mary, that Lucy had her encounter with the Count. Grimshaw moved to the spa town of Scarborough in the second half of the 1870s in search of sea air and an antidote to the growing metropolis of Leeds. He rented the romantically named 'Castle by the Sea' from Thomas Jarvis, a patron and local brewer, and arranged to pay his rent by supplying pictures at 10 guineas each. The artist kept a coach and pair and would travel to Whitby which lies only twenty miles north.

We are grateful to Alex Robertson for confirming the authenticity of this work and for his help in preparing this catalogue entry.









PROPERTY FROM A NEW YORK ESTATE

70

## JEAN-JOSEPH-BENJAMIN CONSTANT (FRENCH, 1845 - 1902)

### *A Janissary*

signed 'Benj. Constant' (lower center)

oil on canvas

47¼ x 31½ in. (120 x 80 cm.)

\$100,000-150,000

£71,000-110,000

€91,000-140,000

#### PROVENANCE:

Acquired by the present owner *circa* 1975.

#### LITERATURE:

*L'illustration*, Paris, vol. 79, 25 February 1882, illustrated.

As a young artist, Benjamin Constant displayed an artistic temperament that did not correspond to the strict criteria of Academicism. He began his artistic education at the local art academy in Toulouse, where he had gone to live with two aunts after the death of his mother, but he did not flourish there. After his failure to win the Prix de Rome, the young artist left the halls of formal education.

It can be said that Constant's true artistic and cultural education took shape during his voyage abroad in the early 1870s when the young artist set off to explore the culture of North Africa, most specifically Morocco, where he stayed for eighteen months. The two years that he spent traveling in the Orient left an indelible mark on Constant and would inform his choice of subject for decades. Once released from the constraints of the Academic tradition, Constant was free to pursue his own subject matter and style, and to develop and exploit his gifts as a colorist. From 1873, which marked his return to Paris, the panels and canvases he produced were elaborate studio productions based on the exotics props and *souvenirs* that he brought back from his travels. A contemporary photograph of Constant posing in his studio reveals an elaborate trove of tiles, carpets, and tapestries as well as more exotic items such as shields, swords, lamps, a lion's pelt and even a stuffed leopard (fig. 1).



(fig.1) After a photograph by E. Bénard, *Benjamin Constant's Studio*, *circa* 1887.

While his recreations were based on true to life objects that he collected, Constant's unique interpretation of the East always involved an element of fantasy that appealed greatly to Western collectors, particularly in the United States. His fame in America was due in part to the efforts of his dealer, Adolphe Goupil, who marketed his paintings to an eager audience. Constant himself traveled to the United States, once in 1889 and again in 1893, and on both visits the artist and his work were warmly received.

Although Constant never returned to the Orient, the images of this exotic land haunted his memory. In 1887, he wrote to fellow artist Joseph Felix Bouchor, who was embarking on his own North African adventure, 'How happy you might be!...there you have...soft and delicate sun, comforting, pleasant to paint, with superb figures dressed in rags crouching along the walls, boundless horizons, beautiful oases. What a dream! (Letter from Benjamin Constant to Joseph Felix Bouchor dated Paris, December 30, 1887, Paris, *Bibliothèque central des musées nationneaux*, ms. 0581 [01], fol. 1-2).

Landscapes rarely appear in Constant's compositions. Although in *A Janissary*, the artist has set his swordsman within a walled courtyard, he does offer the viewer a glimpse of the world beyond the wall. The arched windows of the bright white building in the background create a contrast to the brightly flowering trees which line the wall of the courtyard. The imposing figure of the Janissary, a Turkish fighter who stands with his shield and *yatagan* curved sword dominates the composition and Constant clearly delights in the strongly- saturated contrasting pigments of green and salmon pink of his garments, the rich earth tones of the tapestry draped over the stone wall and the flowering flora that defines the perimeter of the canvas. All is infused with the bright clear light of North Africa, the dappled sunlight spilling over the garden wall as if to beckon the viewer beyond the close world within.

The work is offered in an elaborate gold frame embossed in Arabic with the words 'Wa lâ ghāliba illā-llāh' (There is no victor but God). This is the motto of the Emirate of Granada and of the Nasrid Dynasty, and the phrase is integrated into the decorative program of the Alhambra, which was built by the Nasrids.





PROPERTY FROM AN IMPORTANT CALIFORNIA COLLECTION

71

**ADOLF SCHREYER**  
**(GERMAN, 1828-1899)**

*Arab Horsemen in a Mountainous Landscape*

signed 'ad. Schreyer' (lower right)

oil on canvas

23¾ x 31½ in. (60.3 x 80 cm.)

\$25,000-35,000

£18,000-25,000

€23,000-32,000

**PROVENANCE:**

Anonymous sale; Bonham's, New York, 21 April 2009, lot 113.  
Acquired at the above sale by the present owner.



72

**ALBERTO PASINI  
(ITALIAN, 1826-1899)**

*Caravan in the Persian Desert*

signed indistinctly 'A. Pasini' (lower left)

oil on canvas

23½ x 42 in. (60 x 106.7 cm.)

Painted circa 1864.

\$40,000-60,000

£29,000-42,000

€37,000-54,000

**PROVENANCE:**

Eduardo Weber (1889-1945), Bologna.

Private collection, Italy, acquired directly from the above.

Anonymous sale; Sotheby's, New York, 27 June 2007, lot 166, as *The Encampment*.

**LITERATURE:**

M. Bertoli, *Raccolta dei dipinti dell'Ottocento*, exh. cat, Modena and Milan, 18 February - 5 April 2012, pp. 56-57.

73

## FREDERICK ARTHUR BRIDGMAN (AMERICAN, 1847-1928)

### *The Fountain Room*

signed and dated 'F. A. Bridgman/1900' (lower right)

oil on canvas

25¾ x 37¼ in. (65.4 x 94.6 cm.)

\$100,000-150,000

£71,000-110,000

€91,000-140,000

#### PROVENANCE:

with Mark Murray Fine Paintings, LLC, New York.

Acquired directly from the above by the present owner, 1999.

In the late 19th Century, Frederick Arthur Bridgman was considered one of the most prominent American expatriate artists. Trained in Paris under the tutelage of the greatest of all the Orientalist painters, Jean-Léon Gérôme, Bridgman represented the embodiment of the strong American fascination with the East. The artist was particularly interested in portraying the private world of women within North African society, and here Bridgman lets the viewer into a sumptuous interior that is closer to some of his more exotic harem compositions. Bridgman does not here go so far as to present a traditional Orientalist image of cloistered women; indeed the image is clearly of a well-to-do and leisured domestic interior, but the space, the activity, and the bright coloring all allude to a deeply feminine *milieu*.

Stylistically, this painting marks a further evolution away from the precise style of Gérôme, and even from the stylistic hallmarks evident in Bridgman's rendition of the terrace scene described earlier. Harking back perhaps to his first training in France with the artists of the Pont-Aven School, he liberated his palette completely, working in vibrant, highly keyed tones which sought above all to render the luminosity of the Algerian climate. Whereas in his earlier interior scenes, there was a strong difference between the lighting of the inside and outside worlds, here the lighting is more even, the bright colors uniformly applied. As Ilene Ford writes: 'By 1885 Bridgman had so completely infused his interiors with sunlight and air that the atmosphere had become almost palpable. Shadows still fill the interior space...but they are softer and less theatrical. The artist achieved this intensified naturalism by broadening his handling throughout and unifying his heightened palette.' (I. Ford, *Frederick Arthur Bridgman and the American Fascination with the Exotic Near East*, PhD dissertation, New York, 1990, p. 330).

In the early 1890s, having made a considerable fortune from his artistic success both in France and in the United States, Bridgman acquired a significant house on the Boulevard Malesherbes; shortly thereafter he acquired a smaller property behind this residence, on the rue Daubigny, which he transformed into a suite of studios, each decorated according to a different theme, and devoted to a different period or culture. In one of these, dedicated to modern Algeria, 'he combined the interior and exterior of a North African house, a luxurious divan was set under lattice shutters, while a mosaic pavement and an electrically-lit, blue-tile fountain dominated the center.' (*op. cit.*, p. 390). Even Bridgman's maid frequently welcomed guests in Moorish costumes. This extravagant set-up, not dissimilar to other studios established by artists such as Rudolf Ernst and Lawrence Alma-Tadema, is clearly referenced in the present composition.







74

## JOHN SINGER SARGENT, R. A. (AMERICAN, 1856-1925)

### *The Temple of Denderah*

stamped with estate stamp, 'JSS' (on the reverse); inscribed in the artist's hand 'Sketch- Temple of Denderah/to be returned to London' (on a label the reverse)  
oil on canvas  
30½ x 25¼ in.  
Painted in 1891.

\$100,000-150,000

£71,000-110,000  
€91,000-140,000

#### PROVENANCE:

The artist.

His estate sale; Christie's, London, 24 July 1925, lot 101.

Sir Frank Athelstane Swettenham (1850-1946), London, acquired at the above sale.

His estate sale; Sotheby's, London, 11 December 1957, lot 126.

Mr. Twinning.

Anonymous sale; Sotheby's, London, 14 December 1960, lot 155.

with Bernard Black Gallery, New York, acquired at the above sale.

Anonymous sale; Parke-Bernet Galleries, New York, 8 October 1963, lot 57.

Joseph H. Hirschhorn (1899-1981), by 1963.

By whom gifted to the Hirschhorn Museum and Sculpture Garden, 1966.

Their sale; Sotheby's; New York, 1 December 1988, lot 189.

Frazzini/Mills Collection, New York

with Adelson Galleries, New York, by 1994.

with Meredith Long & Co., Houston, Texas, by 1995.

Acquired directly from the above by the present owner.

#### EXHIBITED:

Boston, Copley Hall, *Paintings and Sketches by John S. Sargent, R.A.*, 20

February - 13 March 1899, no. 87, as *Sketch of the Temple of Denderah*.

London, Royal Academy, *Royal Academy Winter Exhibition, 1926, of Works by*

*the Late John S. Sargent, R.A.*, 14 January - 13 March 1926, no. 564.

Southampton, NY, Southampton College, June - September 1965.

#### LITERATURE:

W. H. Downes, *John S. Sargent, His Life and Work*, Boston, 1925, pp. 35, 167.

E. Charteris, *John Sargent*, New York, 1927, p. 287, with incorrect date.

C. M. Mount, *John S. Sargent*, New York, 1955, p. 447, no. K911.

*John Singer Sargent, His Own Work*, Coe Gallery and Wittenborn Art Books, New York, 1980.

R. Ormond and E. Kilmurray, *John Singer Sargent, Figures and Landscapes (1883-1899), Complete Paintings, Volume V*, New Haven and London, 2010, p. 222, no. 919.

John Singer Sargent's journey to Egypt was conceived as part of the campaign for the Boston Public Library mural project. The possibility of a first-hand study of the art and architecture of ancient Egypt fired the artist's imagination and he looked forward to the trip with great anticipation. Details of his actual movement in the Near East are not complete but it is known that Sargent took a studio in Cairo and he probably spent most of his sojourn in the Hotel de Nil. It was in Cairo that Sargent met up with Joseph Farquharson, a painter known for his Egyptian scenes and in late January of 1891, the two artists took a steamer down the Nile.

Sargent visited all the ancient sites, including the ruins of Abydos, the great temples of Luxor and Karnak at Thebes, the Valley of the Kings, the Colossi of Memnon, the Hypostyle of Esreh, the Temple of Edfu and the Temple of Hathor at Denderah, which is the subject of the present work.

There are few paintings and or drawings of the specific sites, although it is clear that this trip had an enormous impact on the realization of the Boston Public Library project as well as the artist's *oeuvre* in general. *The Temple at Denderah* is one of the few oil paintings from this trip. We know that Sargent had two sketchbooks with him, and there are some quickly executed drawings of the Temple in the collection of the Fogg Art Museum at Harvard.

At the end of the 19th century, the Temple of Hathor at Denderah was one of the most popular and best known of the Egyptian temples. It is relatively late in date, from the Ptolemaic period, and it is dedicated to the goddess Hathor, patron of trees, sacred cow, goddess of the sky and protector of the dead. Hathor is also associated with female virtues because of her love of dance, music and wine. Artists were captivated by its grandeur and state of preservation and it was recorded in paintings, drawings and prints by artists throughout Europe (fig. 1).

This is one of the few temples that Sargent chose to record on canvas. It is painted from the entrance hall, or Hypostyle, looking towards the inner chambers. Two pairs of twelve columns line the Hypostyle, all adorned with capitals in the shape of a *sistrum* representing the head of the Goddess. Sargent has combined a dedication to architectural integrity with a sense of mystery and an acknowledgment of the mystical rites performed on the site. The columns are brought up close to the picture plane, thereby emphasizing their massive and imposing size and the darkened entrance, criss-crossed with visible brushstrokes, that dominates the center of the composition is slightly sinister. The monotone palette further enhances the subdued and reverent ambiance of the temple and also echoes the tones of the desert which surrounds the temple complex. The only relief in the picture is the silvery clear light falling through the columns, created by the absolute master of light and texture.

*The Temple at Denderah* boasts a complete and distinguished provenance. It was purchased from Sargent's estate sale in 1925 by Sir Frank Swettenham, who was a friend of the artist and served as the first Resident General of the Federated Malay States and was himself painted by Sargent in 1904 (fig. 2). It was purchased by Joseph Hirshhorn at auction in 1963 and remained a part of the permanent collection of the Hirshhorn Museum until it was deaccessioned and sold in 1988.



(fig.1) Print after D. Roberts R.A., *View from under the Portico of the Great Temple of Dendera*.



(fig.2) J.S. Sargent, *Sir Frank Swettenham*, 1904. National Portrait Gallery, London, UK. © Stefano Baldini / Bridgeman Images.





PROPERTY OF A NEW YORK COLLECTOR

**75**

**EDWIN LORD WEEKS  
(AMERICAN, 1849-1903)**

*Near Ispahan*

signed and inscribed 'E. L. Weeks/Near Ispahan' (lower left)

oil on canvas

11½ x 20½ in. (29.2 x 52.1 cm.)

\$25,000-35,000

£18,000-25,000

€23,000-32,000

**PROVENANCE:**

with Ira Spanierman, Inc., New York, by 1983.

We are grateful to Dr. Ellen Morris for confirming the authenticity of this work.

PROPERTY OF A NEW YORK COLLECTOR

76

**HENRY RODERICK  
NEWMAN (AMERICAN,  
1843-1917)**

*Abu Simbel*

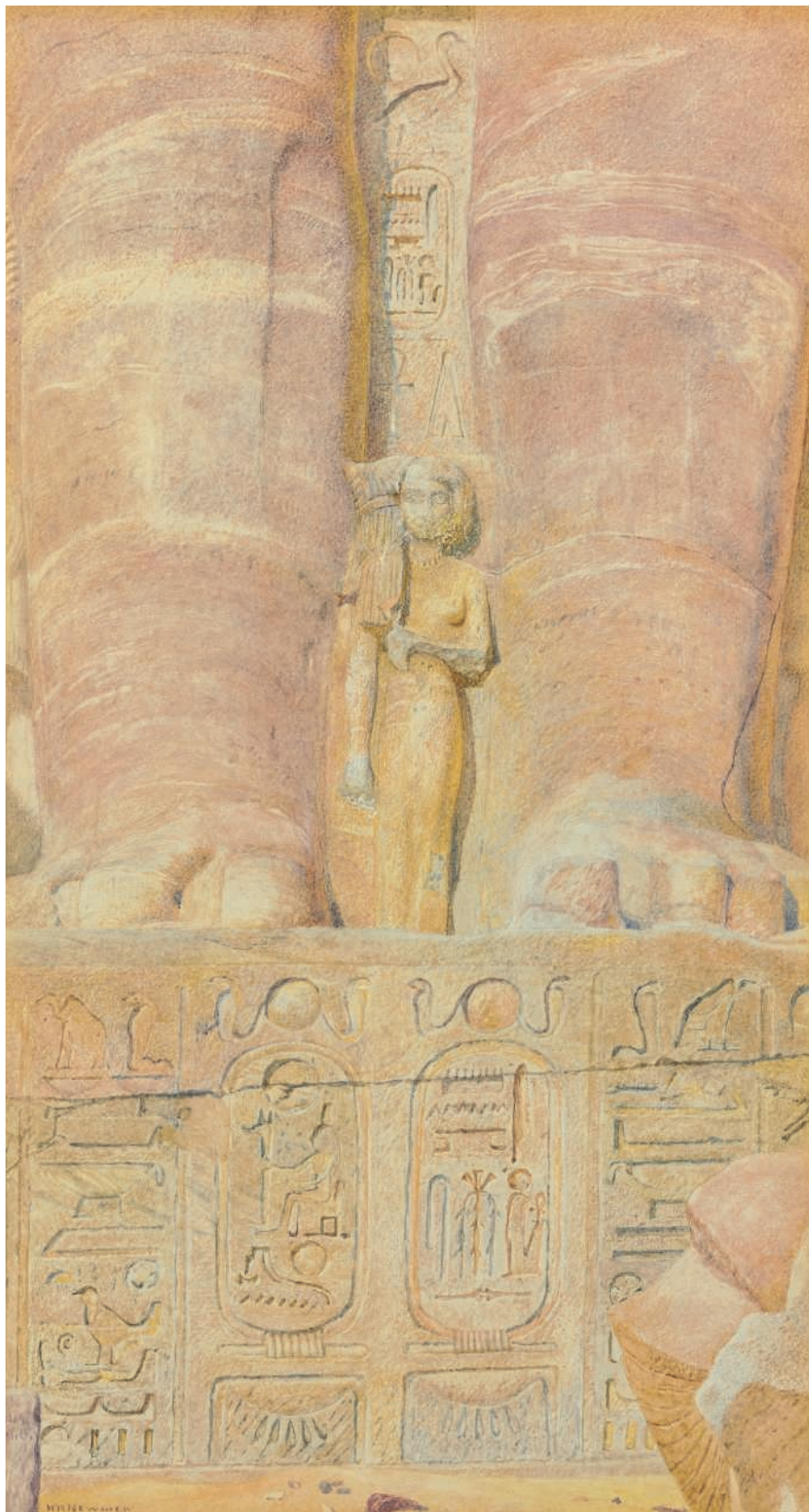
signed and dated 'HR Newman/1900' (lower left)  
watercolor on vellum  
16½ x 9 in. (41.9 x 22.9 cm.)

\$8,000-12,000

£5,700-8,400  
€7,300-11,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 25 January  
1989, lot 234, as *Detail of an Egyptian Temple*.  
with Chris Beetles Gallery, London



PROPERTY OF A NEW YORK COLLECTOR

77

**ARTHUR MELVILLE, A.R.S.A., R.S.W., A.R.S.  
(SCOTTISH, 1855-1904)**

*The Pilgrim's Prayer*

signed, inscribed and dated 'Arthur Melville/Cairo/1881' (lower left)  
watercolor on paper  
39¼ x 26 in. (101 x 66 cm.)

\$60,000-80,000

£43,000-56,000

€55,000-72,000

**PROVENANCE:**

Mrs. Walker.

Anonymous sale; Christie's, Scotland, 28 April 1988, lot 604.  
with The Fine Art Society, PLC, London, by 1988.

**EXHIBITED:**

Royal Academy, 1882, no. 1023.

Royal Glasgow Institute, 1884, no. 788.

Royal Scottish Academy, 1885, no. 98.

**LITERATURE:**

A. E. MacKay, *Arthur Melville, Scottish Impressionist, 1855-1904*, London,  
1951, no. 231.

Having studied in Edinburgh at the Royal Scottish Academy Schools and in Paris at the *Académie Julian*, Arthur Melville was inspired to make a two year journey to north Africa and the Middle East after encountering the works of Gérôme, Pasini, and Fortuny at the *Paris Salon*. Fascinated by the shadowed streets and courtyards and mysterious bazaars he saw on his journey, Melville sketched tirelessly *plein-air*, and developed his characteristic 'blottesque' watercolor technique. Melville's work presented the East in the form of an observational journal which focuses on architecture and topography, and his use of watercolor further enhances the immediacy of this work. Like the present painting, the artist's best work was executed between 1878 and 1883, where the effects of pure color, light, and movement are the artist's primary concerns.



78

## FREDERICK ARTHUR BRIDGMAN (AMERICAN, 1847-1928)

### *Chess Players, Biskra*

signed 'F. A. Bridgman' (lower right)

oil on canvas

42¼ x 62¾ in. (107.3 x 159.4 cm.)

\$300,000-500,000

£220,000-350,000

€280,000-450,000

#### PROVENANCE:

Charles K. Lock, New York.

In the late 19th century, Frederick Arthur Bridgman was considered one of the most prominent of the American expatriate artists. Trained in Paris under the tutelage of the greatest of the French orientalist painters, Jean Léon Gérôme, Bridgman came to represent the embodiment of the American fascination with the Middle East.

It is important to separate the art of Bridgman, with its distinct approach to the images of the East, from that of Gerome. Ilene Susan Fort writes, 'Bridgman is more than follower of Gérôme with little creative imagination of his own. While always returning to the elements of his master's art, Bridgman also cast the East in the light of his own heritage, rejecting or modifying certain themes. Bridgman began turning away from Gérôme's meticulous painting style, studio lighting and ethnological orientations in search of a more naturalistic view of the East' (Susan Ilene Fort, *Frederick Arthur Bridgman*, Ph. D. dissertation, City University of New York, 1990, p. 4).

Bridgman's first contact with the Orient came during 1872-1873 on two extended trips to North Africa. At the time, Americans traveled to this region much less than their European counterparts, but the young artist made his way to Morocco, Algeria, Tunisia and then to Egypt and a trip up the Nile. Bridgman was also captivated by the Near East, particularly Algiers, and would return there often, driven by the desire to capture the life and light of this exotic place.



(fig. 1) Frederick Arthur Bridgman in his studio, circa 1885.

Genre painting of ordinary life in North Africa would come to be the focus of Bridgman's art and would dominate the remainder of his *oeuvre*. Bridgman was determined to depict its landscape and inhabitants in the most authentic terms possible, and to this end he paid meticulous attention to the details of costumes, interiors, architecture and furnishings many of which he brought back from his travels and kept in his studio (fig. 1).

During his second visit to North Africa, Bridgman spent more time outside the cities, as his experience of the landscape and the light of the desert was to change his art. The effects of this are clearly evident in *Chess Players, Biskra*. The artist's enhanced fascination with natural light and its effect on color and texture would dominate the later years of his *oeuvre*. Even his later interiors are open and light and executed in a glowing palette that departs radically from his earlier work and, more significantly, from the works of his master Gérôme. Along with this renewed interest in the effects of the light of the East came broader and more fluid brushwork. As atmosphere became more important to the artist, detailed precision became less so. One of Bridgman's reviewers in 1880 wrote:

'Here were vivid impressions of actual things, and vivid ways of recording those impressions. Here was feeling for color, and for tone, and more atmosphere, and for light and dark. Here were breadth of touch, rapacity of handling and strong effects. Here were vigor and earnestness that was not deliberation... studies undertaken...with an artist's wish to fix forever the fleeting aspect that had charmed him' (van Renssalaer, *American Art Review*, 2 June 1881, 50-51, pp. 180,183 of *American Art and American Collections*, reprint).

Everett Shinn wrote in the same year, 'The painter's hardest task is to get the color, the vivacity, the directness of the first sketch into the more ambitious and deliberate finished pictures and Bridgman has satisfied this demand with an unusually slight loss of power' (E. Shinn, *Art Amateur* 4, no. 4, March 1881, p. 71).

*Chess Players, Biskra* is a perfect example of the artist working at the height of his career. The scene is set outside, in a courtyard bathed in the bright clear light of midday. The heat is palpable, and the four figures in the foreground sit on the ground, swathed in their white robes, passing the hottest hours of the day playing a game of chess. The atmosphere is one of heat and stillness; even the horses stand completely still in the shade of a tree. All of this is captured in broad brushstrokes executed in bold slashes of bright red-oranges which emphasize both the heat and the exotic nature of the scene. What Bridgman has reached for, and attained, in *Chess Players, Biskra* is the warmth, light and mood of a languid afternoon's pastime in an exotic land.





F. A. Bridgman





PROPERTY FROM A NORTHERN CALIFORNIA COLLECTION

79

## ALBERTO PASINI (ITALIAN, 1826-1899)

### *Marketplace at the Entrance to a Bazaar, Constantinople*

signed 'A. Pasini.' (lower right)

oil on linen

15¼ x 18¼ in. (38.7 x 46.3 cm.)

\$200,000-300,000

£150,000-210,000

€190,000-270,000

#### PROVENANCE:

Anonymous sale; Christie's, New York, 11 November 1998, lot 138, as *The*

*Bazaar.*

with L'Etoile Royale, New York.

Acquired directly from the above by the present owner in 2000.

The most important and gifted of the Italian Orientalist painters, Alberto Pasini spent several years in the Near East, spread over repeated trips to Persia, Egypt and, above all, Istanbul. Although his contemporaries thought of him as a talented landscape and architectural painter, Pasini also excelled at busy scenes of everyday life, especially in his Orientalist pictures. He was influenced early on by the painters Théodore Rousseau and Eugène Fromentin in the 1850s, but went on to develop his own distinctive style. The key attraction of Pasini is his lively depictions of ordinary citizens, romanticized to some extent, but full of accurate detail. Markets were a particular favorite of his. He faithfully rendered the clarity and brilliance of the light and color of the East, contrasted here and there with subtle wisps of smoke or steam – as in the present painting coming from the tea shop at far left. This became a trademark of the artist, perhaps his attempt to represent somehow the haze of memory as he looked back on his travels. His pictures are often easy to recognize because of his love of intense blue and turquoise, these often forming the major color notes in his paintings.



(fig. 1) Sebah & Joaillier, Photograph of Misir Carsisi.

Pasini eschewed the exotic style of Orientalism for a more documentary approach to the subject, derived from countless *plein-air* studies of figures, architecture, and sites of public gathering such as mosques and marketplaces. His works are notable above all for the delicacy of their colors, and for the masterful rendition of light and shadow, both of which were realized with the application of very thin paint layers onto fine canvases. Here the light pinks, blues and aquamarines, and the contrast between the sunlit facades and the strongly shaded bazaar entrance are among the most characteristic hallmarks of the artist. Also typical is the composition, which is entirely filled with architecture, avoiding a horizon line or even any glimpse of sky. The picture plane is thus entirely filled with decorative motifs, and the only sense of depth results from the receding shadows of the archway.

Two related watercolors of almost identical architectural composition, dating from the early 1870s, allow us to locate this bazaar entrance in Constantinople. In the early 1870s Pasini had just returned from an extended trip to the Ottoman capital, and in the wake of this trip devoted himself almost exclusively to paintings of that city, which were executed in his studio from sketches he had made during his travels. Though it is hard to pinpoint the exact location with certainty, it is possible that the present painting depicts the entrance to the *Misir Çarsisi*, also called the Egyptian Market, which was close to many other locations depicted in Pasini's Ottoman paintings, and which can partially be seen in the distance in the background of the artist's 1873 *Salon* entry. A contemporary photograph of the market entrance (fig. 1) shows a similarly large archway with built-in stalls for vendors that contains a smaller inset archway edged with *ablaq*, or black and white stonework, as in the present painting. The elegant floral decorative crest above the smaller arch was probably added by the artist, but is a motif he frequently repeats in his Ottoman pictures. Despite their apparent photographic attention to detail, the figures in Pasini's paintings were frequently assembled from his many drawings. The figure observed from behind running into the bazaar and the nuanced gestures and expressions of the different clusters of people engaged in barter or conversation all provide a sense of extraordinary immediacy, but some of them can be found repeated in other works by Pasini, across a variety of different locations depicted by the artist.



PROPERTY OF A FAMILY

80

## RUDOLF ERNST (AUSTRIAN, 1854-1943)

### *The Captured Lion*

signed 'R. Ernst.' (lower left)  
oil on panel  
28 x 36 in. (71.1 x 91.4 cm.)

\$200,000-300,000

£150,000-210,000  
€190,000-270,000

#### PROVENANCE:

Anonymous sale; Christie's, London, 4 July 1969, lot 57.  
with Schweitzer Gallery, New York, acquired at the above sale.  
Leon Rubin (d. 1986), acquired directly from the above in 1970.  
By descent to the present owner.

Rudolf Ernst was considered to be among the most important Orientalist painters of the second half of the 19th century. While artists working in the first half of the century were inspired by political events such as the liberation of Greece and Napoleon's conquest of Algiers, the second generation of artists, such as Gérôme, Deutsch and Ernst, were more interested in depicting scenes of daily life in the East. Ernst himself was intimately familiar with the scenes and cultures depicted in his paintings. Ernst's first taste of the East came through journeys to Moorish Spain, Morocco and Tunis during the 1880s, followed by a visit to Constantinople and Egypt in 1890. Heavily influenced by the academic style of Gérôme, Ernst was a craftsman who used his exotic subject matter as a vehicle through which he expressed his technical mastery of depicting exact details of surface texture and color. The artist's concern was not complete ethnographic accuracy, since he would sometimes juxtapose objects from different cultures in the same composition, but instead to dazzle his wealthy patrons with paintings that had almost a three-dimensional quality. These qualities made Ernst's works extremely sought-after in his day. He was a popular and frequent exhibitor at the Paris *Salon* and was rated particularly highly by American clients who sought out his large scale works to decorate their vast homes.

The present painting is typical of other depictions of desert landscapes within the artist's *oeuvre*, where he uses the jewel tones and lush texture of the hunters' costumes in contrast with the earth tones and starkly jagged texture of the background landscape. The artist's decision to backlight the figures further develops the three-dimensional sense of relief between them and the background. This painting is a bravura performance of the artist's skill in depicting the myriad surface textures which can be found in the work – from the fur of the lioness, to the hide of the horse, to the desert foliage along the lower edge of the composition to the attention which was obviously lavished upon the varying textures and patterns in the still-life of Orientalist accoutrements on the rocks in the foreground. This was clearly a popular composition with the artist and his patrons, as at least one other version is known, with slight variations. Ernst's striking composition was also well enough known that the work was copied by Henri Rousseau in 1895 (fig. 1), who must have been particularly attracted to the painting's exotic subject matter.



(fig. 1) Henri Rousseau, *Tiger Hunt*, circa 1895.  
Columbus Museum of Art, Ohio: Gift of Ferdinand  
Howald 1931.091.







PROPERTY FROM A NORTHEASTERN COLLECTION

81

**CARL CONSTANTIN STEFFECK  
(GERMAN, 1818-1890)**

*The Finish, Hoppegarten, Berlin, 15 June 1873*

signed 'C. Steffek' (lower left)

oil on canvas

29 x 51 in. (74 x 130 cm.)

Painted in 1874.

\$60,000-80,000

£43,000-56,000

€55,000-72,000

**PROVENANCE:**

Banquier R. Seelig, Berlin  
with Kunstsalon Hermann Abels, Cologne.  
Anonymous sale; Christie's, London, 18 March 1983, lot 115.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Berlin, Akademie der Künste, 1874.  
Berlin, Königlichen National-Galerie, *Ausstellung der Werke von Wilhelm Gutz and Carl Steffek in der Königlichen National-Galerie*, 3 November - 15 December 1890, no. 633a.

**LITERATURE:**

F. von Boetticher, *Malerwerke des neunzehnten Jahrhunderts.*, Dresden, 1891, no. 75.





PROPERTY OF THE METROPOLITAN MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

82

**JEAN-RICHARD GOUBIE  
(FRENCH, 1842-1899)**

*Les honneurs du pied*

signed and dated 'R Goubie 1872' (lower right)

oil on canvas

30 x 43¼ in. (76.2 x 110.5 cm)

\$30,000-50,000

£22,000-35,000

€28,000-45,000

**PROVENANCE:**

James H. Stebbins, Paris and New York, acquired directly from the artist in 1872.

His sale; American Art Association, New York, 12 February 1889, no. 28, as *The Honors of the Foot*.

Collis P. Huntington (1821-1900), New York, acquired at the above sale.

By whom gifted to the Metropolitan Museum of Art, 1900.

**EXHIBITED:**

Paris, *Salon*, May 1872, no. 728, lent by Mr. Stebbins.

**LITERATURE:**

P. Mantz, 'Salon de 1872,' *Gazette des beaux-arts*, July 1872, p. 50.

P. de Saint-Victor, 'Paysages et animaux,' *L'Artiste*, June 1872, p. 261.

E. Strahan, *The Art Treasures of America*, Philadelphia, 1880, vol. 1, pp. 102, 106, illustrated, and as *The Honors of the Foot* on p. 106.

'The Stebbins Collection, all the pictures disposed of last evening,' *The New York Times*, 13 February 1889, p. 5, as *The Honors of the Foot*.

C. Sterling and M. M. Salinger, *French Paintings: A Catalogue of the Collection of The Metropolitan Museum of Art. Volume 2, XIX Century*, New York, 1966, pp. 198-99, illustrated, as *The Prize for the Hunt*.

Presenting the 'honors of the foot' is a hunting custom with its roots in the medieval chivalric code. The ceremony where meat from a felled stag was distributed among the various people who participated in and facilitated the hunt was an important part of the relationship between the lord who hosted it and his vassals. Giving the right front foreleg of the stag as a gift to honor a particular lady evolved from this same ceremony, as well as from the desire of medieval aristocracy to imitate the heroes of chivalric romance, whose main pastimes were courtly love, arms, and the hunt. The presentation of the foot, which served as a gesture of this courtly love, involved flaying the skin from the leg of the stag and braiding it down to where the bone of the foot began. This whole trophy was then presented in the field to a lady who had been preselected to receive the honor.



83

PROPERTY FROM A NORTHEASTERN COLLECTION

**83**

**JOHN FREDERICK HERRING, SR. (BRITISH, 1795-1865)**

*'Corduroy,' a Bay Racehorse, with a Jockey up, Galloping on a Racecourse*

oil on canvas  
22 x 30 in. (55.9 x 76.2 cm.)

\$40,000-60,000

£29,000-42,000  
€37,000-54,000

**PROVENANCE:**

William Cansfield Gerard, 2nd Baron Gerard (1851-1902).  
Mr. and Mrs. R. E. J. Compton, Newby Hall, Yorkshire.  
Anonymous sale; Christie's, London, 15 April 1988, lot 46.  
Acquired at the above sale by the present owner.



84

PROPERTY FROM A NORTHEASTERN COLLECTION

**84**

**JOHN FREDERICK HERRING, SR. (BRITISH, 1795-1865)**

*A Bay Racehorse in a Stall*

signed and dated 'J.F. Herring. Snr./1843' (center right)

oil on canvas  
14¾ x 20 in. (37.5 x 50.8 cm.)

\$20,000-30,000

£15,000-21,000  
€19,000-27,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 30 October 1985, lot 329.  
Acquired at the above sale by the present owner.



PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

85

**SIR EDWIN HENRY LANDSEER, R.A.  
(BRITISH, 1802-1873)**

*Tapageur, the Poodle belonging to the Honorable Frederick Byng*

signed with the artist's initials and dated 'E. L. 1819/RA' (center right)  
oil on canvas  
32 x 42 in. (81.3 x 106.7 cm.)

\$80,000-120,000

£57,000-84,000  
€73,000-110,000

**PROVENANCE:**

The Hon. Frederick Byng.  
Sir William Robert Williams, 3rd Baronet (1860-1903), until 1903.  
His sale; Christie's, London, 28 November 1903, lot 2.  
Mr. Hamilton, acquired at the above sale.  
Robert John Arnott, 4th Baronet (1896-1966).  
with Spink & Son, London, until the 1960s.  
Private collection, UK.  
with Simon Dickinson, London.  
Acquired directly from the above by the present owner.

**EXHIBITED:**

London, Simon C. Dickinson Ltd., *Sporting Art from Stubbs to Munnings, an Exhibition of 300 Years of British Sporting Art*, 2 June - 26 June 2009.

**LITERATURE:**

F. G. Stephens, *Memoirs of Sir Edwin Landseer a Sketch of the Life of the Artist, Illustrated with Reproductions of Twenty-four of His Most Popular Works*, London, 1874, p. 182, no. 272.  
A. Graves, *Catalogue of the Works of the Late Sir Edwin Landseer R.A.*, London, 1875, no. 53.  
J. A. Manson, *Sir Edwin Landseer, R. A.*, London, 1902, pp. 46, 207, with incorrect date.

**ENGRAVED:**

Robert Mitchell, 1852, as *Tapageur*.

The poodle *Tapageur* belonged to the Hon. Frederick Gerald Byng, who was himself nicknamed 'Poodle,' a sobriquet which had been given to him by Georgiana, Duchess of Devonshire, when he was young as a reference to his thick curly head of hair.

PROPERTY FROM THE ESTATE OF GLADYS (PATSY) PRESTON

86

**SIR ALFRED JAMES MUNNINGS, P.R.A.,  
R.W.S., (BRITISH, 1878-1959)**

*Portrait of Charles and Grace Amory*

signed 'A. J. Munnings' (lower left)

oil on canvas

33½ x 38¼ in. (85.1 x 97.2 cm.)

\$800,000-1,200,000

£570,000-840,000

€730,000-1,100,000

**PROVENANCE:**

The artist.

Herbert Pulitzer, Palm Beach and New York (1896-1957).

By descent to the present owners.

**EXHIBITED:**

New York, Howard Young Gallery, *Paintings of Horses, Sporting Events and English life by A. J. Munnings*, 11-23 February 1929, no 8.

**LITERATURE:**

A. Munnings, *The Second Burst*, London, 1951, pp. 214, 226-227, illustrated.

Portraits of children are rare in Munnings' *oeuvre* but they are perhaps the most poignant. Unlike Munnings' portraits of adults in which horsemanship abilities are equally or sometimes of greater importance than human and equine likeness, the equestrian portraits of children on their horses have a particular freshness. They can be seen as an expression of youth and innocence.

Munnings was commissioned by Mr. Pulitzer from New York to undertake an equestrian group of his step-children in the Highlands. Munnings refers to the trip to Glenfiddich Lodge (fig. 1) in the second volume of his autobiography,

'My painting has even taken me to the Highlands, to a long, low house in the grouse moors somewhere above Dufftown. This was a shooting-lodge rented



(fig.1) Photograph of Glenfiddich Lodge, Dufftown, UK.

from the Duke of Richmond and Gordon by the Pulitzers of New York. There I painted a fair, curly-headed brother and his sister, a girl with the longest and most beautiful tresses I ever saw, both riding thick, Highland garrons, by a running, Highland stream with a hill background. Rain, which never stopped, made this a memorable visit.' (*The Second Burst*, pp. 226-227).

Rather than illustrating formal horsemanship skills, both Amory children sit casually in the saddle, clearly enjoying a splendid day out riding in the Scottish highlands. The lack of formality and seemingly carefree attitude is emphasized by the children's totally inappropriate riding attire – a skirt and shorts with bared knees.

Scottish paintings by Munnings are rare but he did have fond memories of his stay at Glenfiddich Lodge 'Coming into the house soaked from a late walk on the moor, the nostrils filled with the incomparable scents of peat and heather, one met an entirely opposing scent: the fragrant, voluptuous smell of bath-salts pervading the whole interior: for this shooting-lodge was all on the ground floor. A Scottish piper in full dress – tartan, kilt and bagpipes – walked around the whole length of the corridors at eight o'clock in the morning playing Scottish airs, or dirges, and still it rained' (*The Second Burst*, pp. 227).

The work has a notably bright palette and the brilliance of the scene is a forerunner to the radiance of color seen in Munnings later racing scenes.

We are grateful to Lorian Peralta-Ramos for confirming the authenticity of this work, which will be included in her forthcoming Sir Alfred Munnings *catalogue raisonné*, and for her assistance in preparing this catalogue note.







PROPERTY FROM THE ESTATE OF GLADYS (PATSY) PRESTON

87

**SIR ALFRED JAMES MUNNINGS, P.R.A.,  
R.W.S., (BRITISH, 1878-1959)**

*A Gypsy Encampment*

signed 'A. J. Munnings' (lower left)

oil on canvas

25 x 30 $\frac{1}{8}$  in. (63.5 x 76.5 cm.)

\$400,000-600,000

£290,000-420,000

€370,000-540,000

**PROVENANCE:**

The artist.

Herbert Pulitzer, Palm Beach and New York (1896-1957).

By descent to the present owners.

**LITERATURE:**

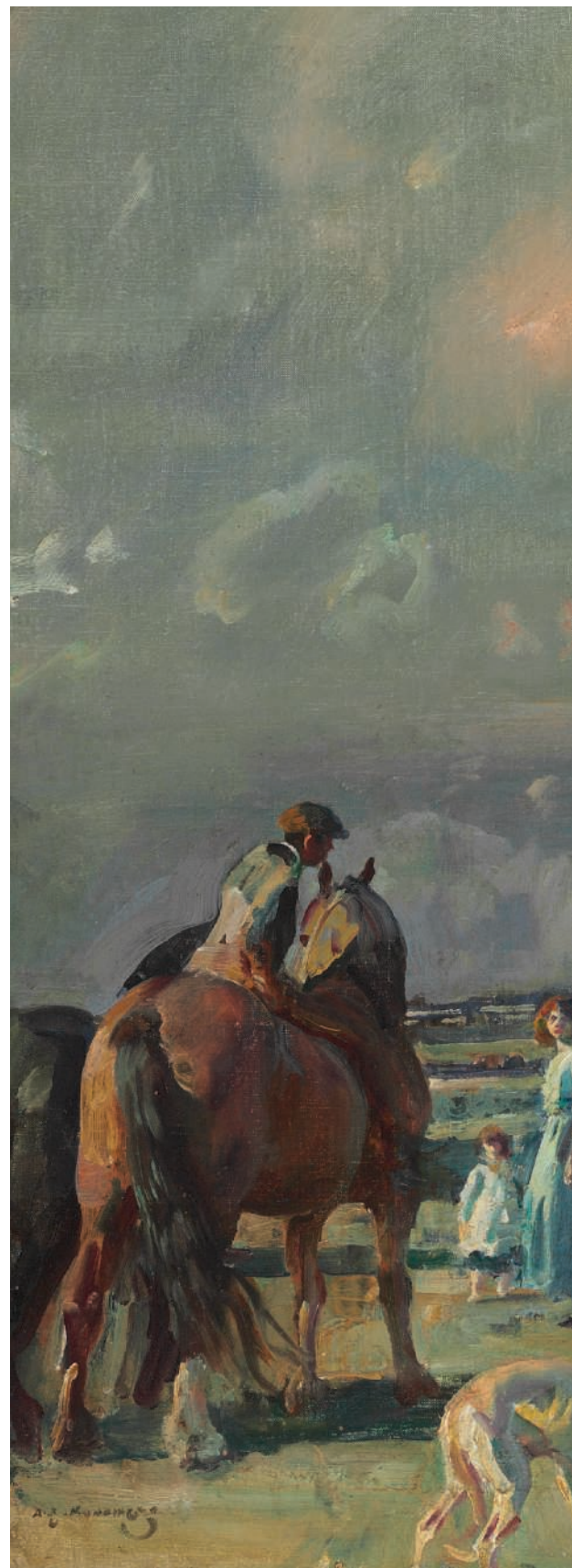
A. Munnings, *The Second Burst*, London, 1951, p. 214.

This painting was purchased by Mr. Pulitzer directly from Munnings in his studio when he was there to approve the commissioned work of his step-children (please see lot 86). Munnings refers to the encounter in the second version of his autobiography, 'There were exceptions - one when Mr. Pulitzer of New York, after approving of an equestrian group of his children in the Highlands, said: "What do you want for that gypsy picture?" pointing to one on an easel, and he gave me a cheque for that and the group of children.' A. Munnings, *The Second Burst*, London, 1951, p. 214.

Every September gypsies and a variety of itinerant workers gathered in Hampstead on Epsom Downs to pick the vast hop harvest. Munnings describes the scene as a 'swarming crowd of humanity' with two to three hundred people camped in the pasture. This painting depicts an array of gypsies in an encampment, seemingly engaged in a horse sale transaction surrounded by women in brightly colored clothes typical of the period.

The conversation has attracted the attention a distant woman with her daughter and a man with his legs set apart as if rooted to the ground. This particular male figure and similar set stance can also be seen in Munnings' Royal Academy exhibit from 1920, *Epsom Downs, City and Suburban Day* (Tate Gallery). In addition, the same cast of characters as well as the green caravan and foreground lurcher in this present painting is repeated in the larger Epsom version.

We are grateful to Lorian Peralta-Ramos for confirming the authenticity of this work, which will be included in her forthcoming Sir Alfred Munnings *catalogue raisonné*, and for her assistance in preparing this catalogue note.









PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

**88**

**SAWREY GILPIN  
(BRITISH, 1733-1807)**

*A Black and White English Springer  
Spaniel in a Landscape*

oil on canvas  
25¼ x 32 in. (64.1 x 81.3 cm.)

\$50,000-70,000

£36,000-49,000  
€46,000-63,000

**PROVENANCE:**

with Galerie Georges Petit, Paris.  
with Richard Green, London.  
Anonymous sale; Christie's, New York,  
22 June 2007, lot 16.  
with James Harvey Fine Art, London.  
Acquired directly from the above by the present owner.



PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

89

**SAWREY GILPIN**  
**(BRITISH, 1733-1807)**

*A Portrait of the Black and White  
English Water Spaniel 'Tim'*

oil on canvas  
57¾ x 66½ in. (146.7 x 168.9 cm.)

\$50,000-80,000

£36,000-56,000  
€46,000-72,000

**PROVENANCE:**

with James Harvey Fine Art, London.  
Acquired directly from the above by the present owner.

90

**CHARLES BURTON BARBER  
(BRITISH, 1854-1894)**

*A Secret Place*

signed and dated 'C Burton Barber./1892.' (lower left)

oil on canvas

36½ x 28½ in. (92.7 x 72.3 cm.)

\$80,000-120,000

£57,000-84,000

€73,000-110,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 24 October 1990, lot 332, as *A Little Girl and her Sheltie*.

Charles Burton Barber specialized in scenes of children with animals, and from 1866 to 1893 he exhibited thirty-two works at the Royal Academy. During this period Queen Victoria and Prince Albert commissioned the artist to paint pictures of their grandchildren and favorite pets. In this he inherited Landseer's mantle, and like Landseer, his first love was the Highlands of Scotland where he was raised, but he found that subjects such as the present example proved more commercially attractive to the picture buying public.

*A Special Pleader* (fig. 1) was painted the year after *A Secret Place* and features the same little girl and collie. The present lot illustrates the girl, clearly without permission, delving into a secret hiding place known only by herself and her loyal companion. In *A Special Pleader*, which follows our heroine's story, her secret has been discovered and she stands in shame against the wall with the collie looking into the near foreground pleading on her behalf for her release from punishment.

The composition has been carefully constructed to illustrate the fashionable aesthetic taste of the day. Our heroine and her companion perch on a George II side chair as she reaches into an oriental cabinet. The rich exoticism is further conveyed through the vivid golden floral wallpaper, the elaborately upholstered pouf, the intricately carved frame and the sumptuous Persian rug. The addition of a dried palm leaf, displayed above a framed landscape, provides further hints of the East.



(fig.1) Charles Burton Barber, *A Special Pleader*, 1893.

© Rochdale Art Gallery, Lancashire, UK / Bridgeman Images.





91

**MONTAGUE DAWSON,  
F.R.S.A., R.S.M.A.  
(BRITISH, 1895-1973)**

*'Cutty Sark'*

signed 'Montague Dawson' (lower left)

oil on canvas

28 x 42 in. (71 x 106.7 cm.)

\$12,000-18,000

£8,500-13,000

€11,000-16,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 19 February 1992, lot 181.  
Acquired at the above sale by the present owner.



PROPERTY FROM A CANADIAN COLLECTION

92

**MONTAGUE DAWSON,  
F.R.S.A., R.S.M.A.  
(BRITISH, 1895-1973)**

*'The South Australian'*

signed 'Montague Dawson' (lower left)

oil on canvas

20 x 24 in. (50.8 x 61 cm.)

Painted *circa* 1933

\$20,000-30,000

£15,000-21,000

€19,000-27,000

**PROVENANCE:**

with Frost and Reed, London.

James Asher, acquired directly from the above, 1933.

By descent to the present owner.

PROPERTY FROM AN ILLINOIS COLLECTION

93

**MONTAGUE DAWSON, F.R.S.A., R.S.M.A.  
(BRITISH, 1895-1973)**

*The Red Cross - 'Dreadnought'*

signed 'Montague Dawson' (lower left)

oil on canvas

36 x 24 $\frac{3}{4}$  in. (91.4 x 62.9 cm.)

\$60,000-80,000

£43,000-56,000

€55,000-72,000

**PROVENANCE:**

with Marshall Field & Company, Chicago, by 1938.

Arthur E. Anderson (1885 - 1947), acquired directly from the above.

By descent to the present owner.

Although described as a medium clipper, *Dreadnought's* lines bore more resemblance to those of a contemporary packet than an ocean thoroughbred. Built by Carrier & Townsend at Newburyport, Massachusetts, she was launched on 6 October 1853 and was ready for sea the following month. Her owners, the Red Cross Line, had ordered her for their New York to Liverpool service and, having chosen Captain Samuels as her master, they asked him to manage her construction. The result was a fast and reliable ship that became known as "the wild boat of the Atlantic", a reputation also helped by Samuels' superb seamanship and his determination to drive her with maximum sail whatever the weather. Curiously, she broke no records but she maintained her Atlantic schedules with greater regularity than any other sailing packet then afloat. Between December 1853 and February 1864 she completed thirty-one round trips for the Red Cross Line. Captain Samuels remaining in command for all but the last voyage. In the summer of 1864, *Dreadnought* was sold and put on to the New York to San Francisco run where she remained for several years. On 28 April 1869, she sailed from Liverpool again, bound for San Francisco, but was wrecked on Tierra del Fuego just prior to rounding Cape Horn. All of *Dreadnought's* officers and crew were saved but the ship herself was a total loss and cost her underwriters \$83,000.







PROPERTY OF A CANADIAN COLLECTOR

94

**MONTAGUE DAWSON, F.R.S.A., R.S.M.A.  
(BRITISH, 1895-1973)**

*'The Sapphire'*

signed 'Montague Dawson' (lower left)

oil on canvas

24 x 36 in. (61 x 91.4 cm.)

\$60,000-80,000

£43,000-56,000

€55,000-72,000

**PROVENANCE:**

with Frost and Reed, London.

James Asher, acquired directly from the above, 1933.

By descent to the present owner.

The International six meter class yachts were developed in 1908 under the First International Rule, and quickly gained popularity around the world as an international one design racing yacht. The International Rule was modified in 1920, with the yacht designers and sailors embracing the modifications which made the boats livelier in heavy air conditions. Six meter class yachts were the smallest yachts built to the International Rule and soon became among the sleekest and most technologically advanced racing yachts of the pre-war era.

The present work is similar in composition to a color collotype produced by Frost & Reed Ltd. with the title *Winning Tack*. Dawson perfectly captures the motion of *The Sapphire* as it tacks round the buoy, heeled well over and ahead of the competition.



PROPERTY FROM THE COLLECTION OF LOIS AND HARRY HORVITZ

95

**MONTAGUE DAWSON, F.R.S.A., R.S.M.A.  
(BRITISH, 1895-1973)**

*Squally Weather - The 'Southern Cross' of Boston*

signed 'Montague Dawson' (lower right)

oil on canvas

24 x 36 in. (61 x 91.4 cm.)

\$50,000-80,000

£36,000-56,000

€46,000-72,000

**PROVENANCE:**

Burt Reynolds, Los Angeles.

Acquired directly from the above by the present owner, August 1989.

The medium clipper *Southern Cross* experienced more than her fair share of adventure during her relatively short twelve year career. She was commissioned by Baker & Morill and built by E. & H. O. Briggs at their East Boston yard in the winter of 1850. Measuring 170 feet in length, a 36 foot beam, and registered at 938 tons she was launched on 19 March 1851. Her maiden voyage from Boston to San Francisco proved a fiasco when she was dismasted on two separate occasions during the delayed 136 day voyage. Leaving San Francisco her luck was changed and she made Calcutta, via Singapore, in a record breaking passage of 56 days. On her second voyage from Boston to San Francisco a fire was discovered in the hold and she narrowly escaped complete destruction.

In the spring of 1863 *Southern Cross* was captured by the Confederate armed merchant raider *Florida* and ordered to surrender. Captain Benjamin Howes, his crew and passengers were taken aboard *Florida* and *Southern Cross* was set alight and left to burn. It proved a tragic end for such a fine clipper.

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in our gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +1 212-636-2490.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

#### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the "Bid Live" icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

#### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a

**lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the

auction to get details of the outcome of your bid but to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

## 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full

**catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This **additional warranty** does not apply to:
    - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition** report or announced at the time of sale.
  - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
    - the **hammer price**; and
    - the **buyer's premium**; and
    - any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
  - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
    - Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
    - Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.

#### (iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only

#### (iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

#### (v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

## 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this,

we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

### 1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

### 2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  - charge you storage fees while the **lot** is still at our saleroom; or

- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [ArtTransportNY@christies.com](mailto:ArtTransportNY@christies.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [ArtTransportNY@christies.com](mailto:ArtTransportNY@christies.com).
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**  
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

- (d) **Lots of Iranian origin**  
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- (f) **Gold**  
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**  
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or  
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller

under any liability to anyone else or may damage our reputation.

## 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

## 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

## 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

## 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

## 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce

a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic:** authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it in paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph H2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters.  
**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

•

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

■

See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### △: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

#### ◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

#### ◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

#### Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*\*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.





# WRITTEN BIDS FORM

## CHRISTIE'S NEW YORK

### 19TH CENTURY EUROPEAN ART

MONDAY 25 APRIL 2016  
AT 2.00 PM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: CHLOË  
SALE NUMBER: 12136

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

#### BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$50 to US\$1,000	by US\$50s
US\$1,000 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)

US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)

US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$100,000, 20% on any amount over US\$100,000 up to and including US\$2,000,000 and 12% of the amount above US\$2,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**AUCTION RESULTS: CHRISTIES.COM**

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 Fax: +1 212 636 4938 on-line [www.christies.com](http://www.christies.com)

**12136**

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

City

State

Zone

Daytime Telephone

Evening Telephone

Fax (Important)

Email

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

#### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

# STORAGE AND COLLECTION

## STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

## STORAGE CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per lot, due on Day 36)	\$150.00
Storage (per lot/day, beginning Day 36)	\$12.00

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: Tel + 1 212 636 2070, storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



**Christie's Rockefeller Center**  
 20 Rockefeller Plaza, New York 10020  
 Tel: +1 212 636 2000  
 nycollections@christies.com  
 Main Entrance on 49th Street  
 Receiving/Shipping Entrance on 48th Street  
**Hours: 9:30 AM - 5:00 PM**  
**Monday-Friday except Public Holidays**

**Christie's Fine Art Storage Services (CFASS)**  
 62-100 Imlay Street, Brooklyn, NY 11231  
 Tel: +1 212 974 4500  
 nycollections@christies.com  
 Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9:30 AM - 5:00 PM**  
**Monday-Friday except Public Holidays**

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