

An impressionist painting of a fountain, likely by J.M.W. Turner. The scene is dominated by vibrant, textured brushstrokes in shades of blue, green, and yellow. The fountain's water is depicted with dynamic, swirling motions, creating a sense of movement and light. The background is a mix of soft, dappled colors, suggesting a bright, outdoor setting. The overall style is characteristic of the Impressionist movement, focusing on light and color over fine detail.

19TH CENTURY EUROPEAN ART

New York
26 October 2016

CHRISTIE'S



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19TH CENTURY EUROPEAN ART

WEDNESDAY 26 OCTOBER 2016

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19TH CENTURY EUROPEAN ART

WEDNESDAY 26 OCTOBER 2016

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AUCTION

Wednesday 26 October 2016
at 2.00 pm (Lots 1-59)

20 Rockefeller Plaza
New York, NY 10020

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| | | |
|----------|------------|--------------------|
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| Saturday | 22 October | 10.00 am - 5.00 pm |
| Sunday | 23 October | 1.00 pm - 5.00 pm |
| Monday | 24 October | 10.00 am - 5.00 pm |
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CHRISTIE'S

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PROPERTY FROM AN IMPORTANT COLLECTION

1

JEAN-FRANÇOIS MILLET (FRENCH, 1814-1875)

L'Hiver or L'Amour transi

stamped with initials 'J. F. M.' (lower left)

pastel and pencil on paper

20¼ x 11 in. (51.4 x 28 cm.)

Executed in 1864.

\$30,000-50,000

£24,000-39,000

€27,000-44,000

PROVENANCE:

The artist.

His estate sale; Hôtel Drouot, Paris, 10-11 May 1875, no. 61,
as *Anacréon recueillant l'Amour*.

M. Mignon.

Arthur Stoll, Arlesheim, acquired in 1956.

His sale; Gallery Kornfeld, Bern, 18 November 1972, lot 147.

Anonymous sale; Christie's, New York, 25 May 1984, lot 282,
as *L'Hiver*.

EXHIBITED:

Paris, École des Beaux-Arts, *J. F. Millet*, 1887, no. 73.

Cherbourg, Musée Thomas Henry, *Cent cinquantième*

anniversaire de la naissance de Jean François Millet,

22 July - 15 September 1964, no. 67.

Paris, Musée Jacquemart-André, *J. F. Millet*, 17 November 1964 -
17 January 1965, no. 37.

Tokyo, The Bunkamura Museum of Art, *Jean Francois Millet*,

10 August - 23 September 1991 and Kyoto Municipal Museum of

Art, 3-27 October 1991, and Yamanashi Prefectural Museum of

Art, 3 November - 8 December 1991, no. 58, as *Study for 'Winter*
of Hotel Thomas.'

LITERATURE:

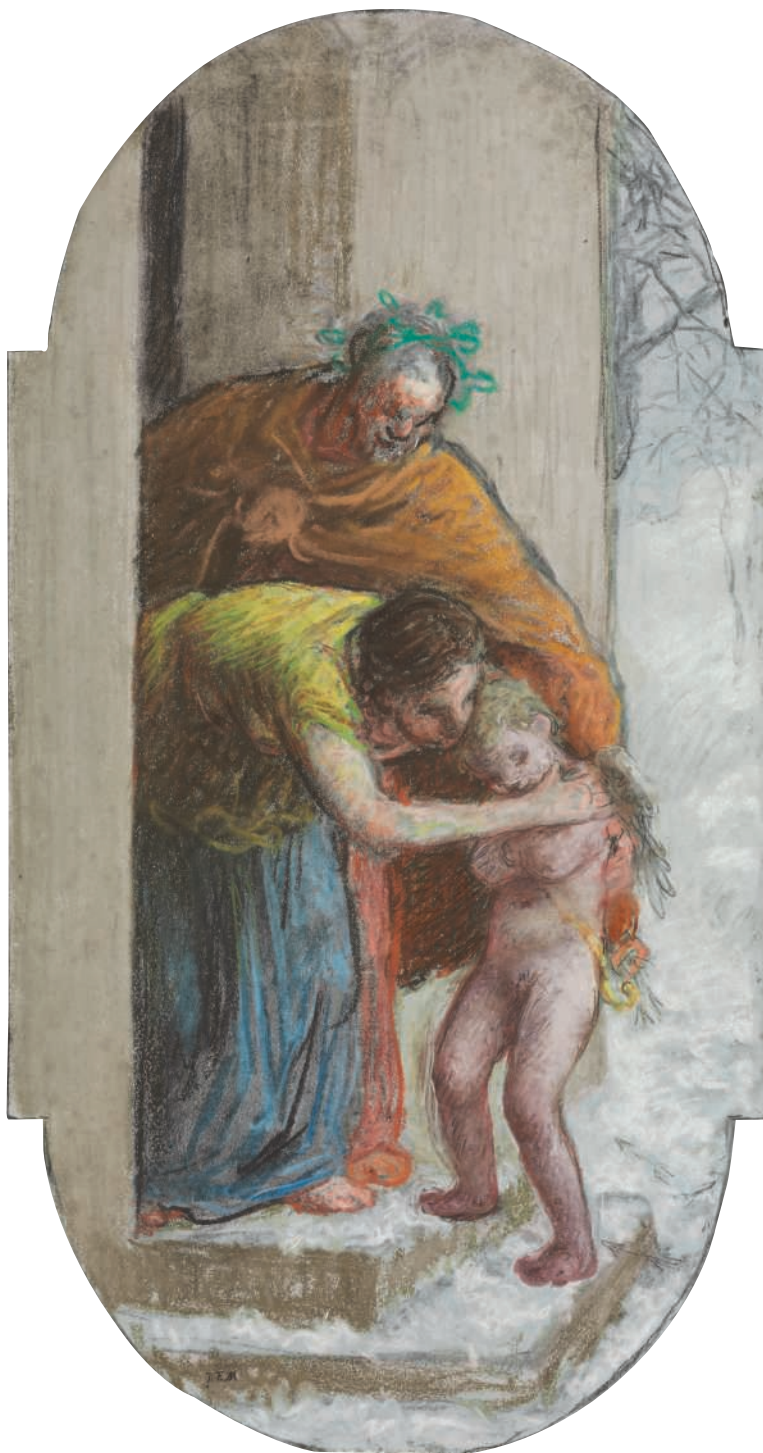
W. Gensel, *Millet et Rousseau*, Bielefeld and Leipzig, 1902, p. 54.

É. Moreau-Nélaton, *Millet raconté par lui-même*, Paris 1921,

vol. II, p. 156.

Sammlung Arthur Stoll, Zurich 1961, p. 12, no. 51, illustrated.

We are grateful to Alexandra Murphy for confirming the
authenticity of this work.



PROPERTY FROM AN IMPORTANT COLLECTION

2

JEAN-FRANÇOIS MILLET (FRENCH, 1814-1875)

Rue du village

signed 'J. F. Millet' (lower left)

black chalk and watercolor on beige paper

9% x 12% in. (24.5 x 32.1 cm.)

Executed *circa* 1856-1857.

\$100,000-150,000

£78,000-120,000

€89,000-130,000

PROVENANCE:

The artist.

(possibly) His estate sale; Hôtel Drouot, Paris, 10-11 May 1875, no. 158.

Henri Rouart, by 1887.

His sale; Galerie Manzi-Joyant, 17 December 1912, no. 213, illustrated, as *Paysan rentrant du fumier*.

EXHIBITED:

Paris, École des Beaux-Arts, *J. F. Millet*, 1887, no 68, as *Rue de village*.

London, Hazlitt, Gooden & Fox, *Nineteenth Century French Drawings*, 18 June - 17 July 1987, no. 7, as *Paysan rentrant du fumier*.

LITERATURE:

A. Alexandre, *La collection Henri Rouart*, Paris 1912, p. 158.

S. Alexandrian, *Les Maîtres de la Lumière, La peinture française de David à Picasso*, Paris, 1969, pp. 42-44 as *Cour de Ferme*.

We are grateful to Alexandra Murphy for confirming the authenticity of this work.





PROPERTY FROM A SOUTHERN COLLECTION

•3

CHARLES-FRANÇOIS DAUBIGNY (FRENCH, 1817-1878)

Les Bords de la Seine, près des Andelys

signed 'Daubigny' (lower right)

oil on canvas

14 x 36 in. (35.6 x 91.4 cm.)

\$15,000-20,000

£12,000-15,000

€14,000-18,000

PROVENANCE:

with Frost and Reed, London.

Dr. & Mrs. Rushton E. Patterson, Memphis, acquired *circa* 1979.

By descent to the present owner.

LITERATURE:

R. Hellebranth and A. Hellebranth, *Charles-François Daubigny, 1817-1878 (Supplément)*, Paris, 1996, p. 7, no. 19, illustrated.



4

JULIEN DUPRÉ (FRENCH, 1851-1910)

Country Life

signed 'JULIEN DUPRE' (lower left)

oil on canvas

23¼ x 32 in. (60.3 x 81.3 cm.)

\$15,000-20,000

£12,000-15,000

€14,000-18,000

PROVENANCE:

Anonymous sale; Christie's, New York, 29 October 1986, lot 20.
Corporate art collection, Japan.

Acquired directly from the above by the present owner,
circa 2015.

PROPERTY OF A CANADIAN COLLECTOR

5

CHARLES EMILE JACQUE
(FRENCH, 1813-1894)

Bergère et son troupeau

signed and dated 'Ch. Jacque. 1880.' (lower left)

oil on canvas

29 x 39½ in. (73.7 x 100.3 cm.)

\$30,000-50,000

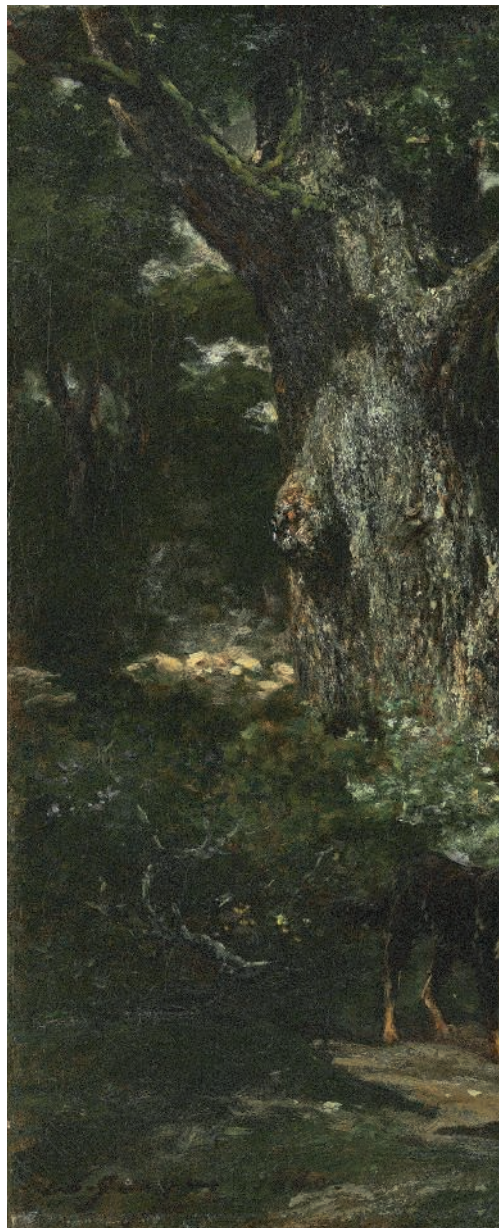
£24,000-39,000

€27,000-44,000

PROVENANCE:

Republic of Argentina, Museo Nacional de Bellas Artes, by 1937,
inv. no. 6832.

Anonymous sale; Waddington's, Toronto, 13 December 2011,
lot 176, as *The Shepherd and his Flock*.





GUSTAVE COURBET (FRENCH, 1819-1877)

Côte normande près de Trouville, voiliers vu de la grève

signed indistinctly 'G. Courbet' (lower left)

oil on canvas

20½ x 29¾ in. (52.1 x 74.6 cm.)

Painted circa 1866

\$120,000-180,000

£93,000-140,000

€110,000-160,000

PROVENANCE:

Anonymous sale; Galerie Péquignot, Lausanne,
23 November 1970.

Anonymous sale; Galartis SA, Lausanne, 28 September 2011,
lot 609.

Acquired at the above sale by the present owner.

Courbet's earliest seascape dates to 1841 when he first visited the Normandy coast. The artist approached the subject again in 1854 on a visit to Montpelier on the Mediterranean, but he immersed himself in earnest in the subject of the sea during his later trips to Normandy in 1859, 1860, 1865 and 1866, culminating in the prodigious output of seascapes in 1869. It was on his trips to Deauville and Trouville that Courbet was introduced formally to the genre by Eugène Boudin, the established master of beach and sea scenes, (who Courbet called 'the king of skies') and it was also there Courbet 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.

Sarah Faunce writes in her analysis of the present painting: 'The site is immediately recognizable as the Channel coast at Trouville/Deauville, where the shallows at low tide reach unusually far out to sea. Courbet spent several productive working weeks in Trouville in the summer of 1865, painting an impressive number of relatively small studies of the coast, which he called *paysages de mer*. He returned for a shorter period in 1866 as the guest of the Comte de Choiseul in neighboring Deauville. The much smaller number of seascapes attributable to the second trip also tend to be stormier – presumably because of the weather, but nonetheless showing the artist's interest in the power of the sea as well as in its contemplative majesty. Here the primary subject is the grandeur of the darkening clouds as the rise and roll with the force of the wind. In contrast to the sky, the empty beach was more thinly painted in strong horizontals that in some areas allowed the artist's characteristic red-brown ground layer to appear on the surface' (Written communication, Sarah Faunce, 8 July 2012).

More than half of the composition of the present work is sky – a *tour-de-force* study of clouds with the effect of a sun close to setting at the close of the day. In the painting of the sky, lit only by the residual light of sunset denoted by the pink-tinged clouds above the horizon line and the crests of the breaking waves, 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 present work is accompanied by a letter of authenticity from Jean-Jacques Fernier dated 22 July 2011 and a letter of authenticity from Sarah Faunce dated 8 July 2012.







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

Le batelier quittant la rive avec une femme et un enfant assis dans sa barque (soleil couchant)

signed 'COROT' (lower left)
oil on canvas
32 x 25 in. (81.3 x 63.5 cm.)
Painted circa 1860-70.

\$120,000-180,000

£93,000-140,000
€110,000-160,000

PROVENANCE:

with Goupil & Cie., Paris, 1867.
with Galerie Bernheim-Jeune, Paris, 1871.
Hendrick Willem Mesdag (1831-1915), The Hague, The Netherlands, circa 1876.
James Staats Forbes (1823-1904), London, circa 1876.
Coats, London, 1886.
A. B. Fletcher, possibly London, 1894.
G. B. Warner.
Anonymous sale, Hôtel Drouot, Paris, 7 May 1954.
Vigler, Paris, 1958.
Anonymous sale; Hôtel Drouot, Paris 21 March 1958, lot 210, illustrated pl. LXXIII.
Anonymous sale; Sotheby's, New York, 29 October 2002, lot 141.
Acquired at the above sale by the present owner.

LITERATURE:

A. Robaut, *L'Œuvre de Corot, catalogue raisonné et illustré*, Paris, 1965, vol III, pp. 184, no. 1740, illustrated.

Le batelier quittant la rive avec une femme et un enfant assis dans sa barque (soleil couchant), executed during the most prolific decade of the Corot's life, is a beautiful demonstration of the artist at the height of his powers. In the words of Etienne Moreau-Nélaton, it is 'one of those evening paintings, golden and melancholy, that were a specialty of his and that he rendered with such deep feeling' (E. Moreau-Nélaton, *Corot: Biographie critique*, Paris, 1913, p. 72).

Executed on a much larger scale than many of his landscapes from the period, it is likely one of Corot's 'winter paintings', created in his studio from studies and memory during the winter months when painting out-of-doors was not possible. Even so, the spontaneous brushwork and luminous effects of the present painting attest to the awesome power of the master to evoke a specific time of day with all the harmonious enchantment of nature view first-hand.

Le batelier quittant la rive avec une femme et un enfant assis dans sa barque (soleil couchant) depicts a boatman ferrying a mother and child across a river at sunset. Although predominantly executed in an almost monochromatic palette of greys and greens, it is spectacularly heightened by the golden glow left behind by the setting sun. As is typical of the artist's work from this period, the depth of the landscape is deftly created by the placement of the boat and figures in the foreground, the darkened trees that create the middle ground and the background by the sun setting behind the landscape at the bend in the river. The running water of the river ties these three distinct areas together and this, in conjunction with the light sky juxtaposed against the shadows of twilight in the foreground creates a rhythm and harmony that is almost musical. The depth of the painting is further enhanced by the physical brushwork. Corot uses layers of thinly applied glazes and scumbles of browns, greens, blues and grey to create a landscape of surprising complexity which results in the creation of a world of silent peace and serenity. It is this quality in Corot's late landscapes that prompted Théodore de Banville to state, 'This is not a landscape painter, this is the very poet of the landscape.... who breathes the sadness and joys of nature... The bond, the great bond that makes us brothers of brooks and trees, he sees it; his figures, as poetic as his forests, are not strangers to the woodland that surrounds them. He knows more than anyone, he has discovered all the customs of boughs and leaves; and now that he is sure that he will not destroy their inner life, he can dispense with all servile imitation' (T. de Banville, 'Le Salon de 1861', *Revue fantaisiste*, 1 July 1861, pp. 235-236).

It is interesting to note that this painting was once owned by the Dutch artist, Hendrik Willem Mesdag, one of the leading artists of The Hague School in the Netherlands. Like Corot, Mesdag painted with an unbiased view of nature and throughout his long and successful career sought to portray truth and immediacy in his art. Mesdag was also regarded as a master of capturing the effects of light and air, and it is easy to see why the present painting would appeal to his discerning eye.

We are grateful to Claire Lebeau for confirming the authenticity of this work.



PROPERTY OF A WESTERN COLLECTOR

8

GUSTAVE COURBET (FRENCH, 1819-1877)

Pommes

signed 'G. Courbet' (lower left)

oil on canvas

11¼ x 18½ in. (29.8 x 47 in.)

Painted circa 1871.

\$80,000-120,000

£62,000-93,000

€72,000-110,000

PROVENANCE:

Anonymous sale; Christie's, London, 21 November 1997, lot 196.

Acquired at the above sale by the present owner.



(fig. 1) Paul Cézanne, *Apples*, 1878. Fitzwilliam Museum at the University of Cambridge, UK.

Apart from a group of about twenty still lifes painted in the early 1860s, the vast majority of Courbet's still lifes were, like the present painting, executed in 1871 and 1872, during and shortly after his confinement in Sainte- Pélagie prison for his part in the Commune uprising. Courbet turned to still life painting in prison, using as inspiration the apples, flowers and other fruits that were brought to him by his sister Zoé. In a letter to his lawyer, Charles Lachaud, dated 25 October 1871, Courbet complained, 'I am in every kind of pain: all the guards are preventing me from working at Ste.-Pélagie and from carrying out here what I had planned. They just authorized me to paint in my cell without leaving it, without any kind of light or model. Their authorization is useless for in that case I have no other motifs than God Almighty and the Holy Virgin (P. ten-Doesschate Chu, *Letters of Gustave Courbet*, Chicago, 1992, p. 446).

From these less than ideal conditions, Courbet developed a genre of still life painting which evolved from a product of necessity into one which met a receptive market upon his release from prison. From the simple compositions he created during his incarceration, Courbet developed his fruit still life paintings into much larger canvases which often combined fruit and landscape. The artist submitted a painting entitled *Apples at the Foot of a Tree* to the 1872 *Salon*, which was famously excluded from the exhibition, but was then promptly exhibited by Paul Durand Ruel in the window of his gallery.

The smaller still lifes, such as *Pommes*, either produced in prison or made as gifts for friends of the artist, demonstrate a purity that is immensely powerful and resonates in similar still lifes by Manet and Cézanne (fig. 1). Stripped down to its essentials, this painting distills realism into its most pure form. Instead of artfully composed apples in a fruit basket surrounded by foliage and various colors, the apples here are presented against an almost monochromatic background, leaving nothing but the color, texture and form of the fruit, illuminated by a light from an unseen source which reflects in splashes of bright paint off the apples' red skins. The contemporary art critic Max Buchon wrote of Courbet's creative process, 'One would say that he produces his works as simple as an apple tree produces apples' (quoted in L. Nochlin, *Style and Civilization: Realism*, London, 1971).

The present work was examined and authenticated by Jean-Jacques Fernier in 1997.





G. Courbet





PROPERTY OF A CALIFORNIA COLLECTOR

9

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

Cours d'eau dans les rochers

signed 'Corot' (lower center)
oil on canvas laid down on panel
11½ in. (29.2 cm.) diameter
Painted *circa* 1850.

\$60,000-80,000

£47,000-62,000

€54,000-71,000

PROVENANCE:

(probably) Colonel Jean-Baptiste-Adolphe Charras (1810-1865),
Paris.

Emmanuel Arago (1812-1896), Paris.

Anonymous sale; Hôtel Drouot, Paris, 1 June 1882, lot 12 as

Ruisseau coulant à travers des rochers and sold as one of a pair.

Anonymous sale; Hôtel Drouot, Paris, 20 December 1882, lot 22,
as *Cours d'eau sur des rochers* and sold as one of a pair.

André Derain (1880-1954), Paris.

His sale; Galerie Charpentier, Paris, 22 March 1955, lot 16.
Mme. Lévitán.

Anonymous sale; Musée Galliéra, Paris, 19 June 1962, lot 13.

Gaston Palewski (1901-1984), Paris.

Helène Violette de Talleyrand, Duchess of Sagan (1915-2003),
Paris, by descent.

Her sale, Sotheby's, Paris, 18 March 2010, lot 145.

Acquired at the above sale by the present owner.

LITERATURE:

A. Robaut, *L'Oeuvre de Corot. Catalogue raisonné et illustré*, Paris,
1905, vol. III, pp. 394-395, no. 2406(C), illustrated.

We are grateful to Claire Lebeau for confirming the authenticity
of this work.



10

NOÉ BORDIGNON (ITALIAN, 1841-1920)

La primavera della vita

signed 'N. Bordignon' (lower left)

oil on canvas

57 x 34 in. (144.8 x 86.4 cm.)

Painted *circa* 1905.

\$15,000-20,000

£12,000-15,000

€14,000-18,000

PROVENANCE:

Anonymous sale; Christie's, New York, 27 January 1979, lot 152.

EXHIBITED:

Florence, Associazione degli Artisti Italiani, *Esposizione 1906-1907*,
1 November 1906 - 30 June 1907,

as either no. 36, *Riposto* or no. 37, *Tramonto d'estate*.

Florence, Associazione degli Artisti Italiani, *Esposizione 1908-1909*,
1 November 1908 - 30 June 1909, as either no. 36, *Riposto* or no. 37,
Tramonto.

LITERATURE:

A. B. Pastega, 'Noé Bordignon, Il cantore del Pedemonte del
grappa,' *L'Illustre Bassanese*, no. 135/136, January-March 2012,
p. 13, illustrated, as *Contadina che torna dai campi*.



PROPERTY OF A CALIFORNIA COLLECTOR

11

**ANDREAS ACHENBACH
(GERMAN, 1815-1910)**

Heissische Landschaft

signed and dated 'A. Achenbach 68' (to the right of the stream,
lower center)

oil on panel

20½ x 30¾ in. (51.1 x 78.1 cm.)

\$30,000-50,000

£24,000-39,000

€27,000-44,000

PROVENANCE:

Anonymous sale; Van Ham Kunstauktionen, Cologne, 13 May
2011, lot 672A.

Acquired at the above sale by the present owner.





DANIEL RIDGWAY KNIGHT (AMERICAN, 1839-1924)

By the River

signed, inscribed and dated 'Ridgway Knight Paris 1922'

(lower left)

oil on canvas

25¾ x 32 in. (65.4 x 81.3 cm.)

\$70,000-100,000

£55,000-77,000

€63,000-89,000

PROVENANCE:

with MS Rau Antiques, New Orleans.

Acquired directly from the above by the present owner.

Daniel Ridgway Knight was born into a strict Quaker family in 1839. At the age of nineteen, with the support of his grandfather, he enrolled in the prestigious Pennsylvania Academy of the Fine Arts. Through sharing classes with Mary Cassatt, Helen Corson, Thomas Eakins, Augustus Heaton, Howard Roberts, William Sartain, Earl Shinn and Lucien Cipron, the young artist became deeply connected with a generation of artists that would come to influence American art history in the late 1890s. Inspired by Cipron's descriptions of Paris, Ridgway Knight sailed for France in early 1861 and enrolled in the *École des Beaux-Arts* and entered the *atelier* of Charles-Gabriel Gleyre. He returned to America to fight for his native city of Philadelphia during the American Civil War, but returned to France in 1871 and remained there for the rest of his life.

Upon his return to France, he began painting rural scenes populated by peasant figures. Upon meeting Jean-Louis-Ernest Meissonnier, he decided to take up residence in Poissy. 'At the age of thirty-five, he had finally found his style, and his pictures of country folk at work, or more frequently at rest, in the fields or on the banks of the river Seine, were to bring him fame and success until his death fifty years later' (R. B. Knight, *Ridgway Knight: A Master of the Pastoral Genre*, exh. cat., Cornell University, 1989, p. 3). Ridgway Knight's peasants are often absorbed in isolated contemplation, luminous fantasies or idyllic diversions. His peaceful idealization and depiction of the detached tranquility of the peasants are what separate his paintings from those of his Barbizon contemporaries such as Jean-François Millet (please see lots 1 and 2).

Ridgway Knight not only painted these country folk, he knew them personally. On a number of occasions he was asked to act as godfather to the children of his models who were sure to receive a handsome gift from him when they married. Perhaps rather sentimentally, Ridgway Knight viewed peasants as content and happy, and truly believed that they found peace in their toil. In 1888, when accused of such sentimentality, he told George Sheldon: 'These peasants are as happy and content as any similar class in the world. They all save money and are small capitalists and investors. They enjoy life. They work hard, to be sure, but plenty of people do that. They love their native soil. In their hours of ease they have countless diversions: and the women know how to be merry in their hours of toil' (R. B. Knight, *ibid.*, p. 7).

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*.







13

BERNARDUS JOHANNES BLOMMERS (DUTCH, 1845-1914)

Return of the Fishing Boats

signed 'Blommers' (lower right)

oil on canvas

25¼ x 39½ in. (64.1 x 100.3 cm.)

\$70,000-100,000

£55,000-77,000

€63,000-89,000

PROVENANCE:

with Laing Galleries, Toronto, by 1951.

Acquired by the father of the present owner directly from the above, 1951.

By descent to the present owner.

Bernardus Blommers' reputation as a painter of dune scenes and seascapes in which figures dominate the composition rests upon works such as *Return of the Fishing Boats*. The present painting displays the characteristic anecdotal qualities upon which Blommers' artistic reputation rests.

While painting on the beach at Scheveningen, Blommers befriended fellow artist Josef Israels. Like Israels, Blommers often went to the beach to find inspiration. Although they shared a fascination with the lives of Dutch fisher folk and made them a theme central to their respective *oeuvres*, each artist had a different approach toward this subject matter. Israels maintained a social-realist approach and did not hesitate to depict the hardship often experienced by the impoverished Dutch fisher folk. Blommers' interpretations were often softer and more anecdotal. The idyllic scene depicted in the present work is characteristic of his conception of traditional fisher family life. In *Return of the Fishing Boats*, a group of women sort through the day's catch in the shallows on the beach at Scheveningen with the recently returned fishing boats bobbing in the waves just off shore.

Blommers is regarded as one of the most sought-after and renowned painters of The Hague School. His work and that of his peers was widely collected, not only in the Netherlands, but also in Canada, the United States and the United Kingdom. Dutch dealers and other Hague School artists eagerly participated in the major art exhibitions that were organized in these countries and many of Blommers' paintings found their way into major international collections. In 1893, Holland's leading modern school of paintings was well-represented in the Dutch national exhibition at the World Columbian Exposition in Chicago where Blommers' contribution was singled out for a medal in oil painting. This led to even wider exposure in the American market, primarily in New York, Chicago and Boston. Exhibitions of The Hague School featured prominently at both Knoedler and at Boussod, Valadon & Company in New York at the turn of the century.

So formidable became Blommers' artistic reputation that when the artist and his wife visited the United States in 1904 he was received with all honors by President Theodore Roosevelt. In a May 1 interview in the *New York Times* during the visit, the artist commented on his first impressions of the United States, 'I have reason to feel at home in the United States, for since the Centennial in Philadelphia, my pictures have found the kindest reception over here. At the Columbian Exposition in Chicago our Holland painters met with a most gratifying success. Still, though I know that Americans have appreciated my works these many years, I cannot help being startled when, in a land so far away from my quiet home, I come upon a show window, and in it one of my pictures. Do what I will, it gives me a start' (*New York Times, Impressions of America on a Dutch Impressionist Artist*, 1 May 1904).







14

**NICOLAAS JOHANNES ROOSENBOOM
(DUTCH, 1805-1880)**

Skaters on a frozen Waterway

signed and dated 'N. J. Roosenboom f. 39' (lower left)

oil on panel

31½ x 38½ in. (79.1 x 97.8 cm.)

\$25,000-35,000

£20,000-27,000

€23,000-31,000

PROVENANCE:

Private collection, Florida, acquired *circa* 1968.



PROPERTY FROM THE ESTATE OF CATHERINE COLT YANDELL

15

**EUGÈNE JOSEPH VERBOECKHOVEN
(BELGIAN, 1799-1881)**

*Sheep and Chickens in an extensive Landscape with a
Town beyond*

signed and dated 'Eugène Joseph Verboeckhoven ft. 1877'
(on the fence post, lower right)

oil on canvas

35½ x 42 in. (90.1 x 106.7 cm.)

\$30,000-50,000

£24,000-39,000

€27,000-44,000

We are grateful to Christiaan Van de Ven for confirming the
authenticity of this work.

PROPERTY FROM A TENNESSEE COLLECTION

16

**EUGÈNE JOSEPH VERBOECKHOVEN
(BELGIAN, 1799-1881)**

Sheep and Chickens in a Landscape

signed and dated 'Eugène Verboeckhoven/Ft. 1870' (lower left);
inscribed, signed and dated 'Je soussigné déclare que/le tableau
ci-contre est/original./Eugène Verboeckhoven/Schaerbeek bis
Bruxelles/1870' (on the reverse)

oil on canvas

36¼ x 55¾ in. (92.1 x 140.7 cm.)

\$40,000-60,000

£31,000-46,000

€36,000-53,000

PROVENANCE:

Ceilan Milo Spitzer (1849-1919), Ohio.

By descent to the present owner.

We are grateful to Christiaan Van de Ven for confirming the
authenticity of this work.







PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

17

PETRUS VAN SCHENDEL
(BELGIAN, 1806-1870)

The Night Market

signed 'P. van Schendel' (lower right)

oil on panel

30¼ x 23¾ in. (76.8 x 59.4 cm.)

\$40,000-60,000

£31,000-46,000

€36,000-53,000

PROVENANCE:

with Kurt E. Schon, New Orleans, by 1994.

with Willow Gallery, London.

with MS Rau Antiques, New Orleans.

Acquired directly from the above by the present owner.





PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

18

JOHN ATKINSON GRIMSHAW (BRITISH, 1836-1893)

All in the Golden Twilight

signed and dated 'Atkinson Grimshaw 1881+' (lower left) and inscribed, signed and dated "'All in the golden twilight"/Atkinson Grimshaw./1881+' (on the reverse).

oil on board laid down on panel
13 $\frac{7}{8}$ x 18 in. (35.2 x 45.7 cm.)

\$150,000-250,000

£120,000-190,000

€140,000-220,000

PROVENANCE:

with Stacey Marks, London.

with MS Rau Antiques, New Orleans.

Acquired directly from the above by the present owner.

One of the most recognizable subjects created by Grimshaw is of a quiet lane flanked by high walls, trees, a partly hidden mansion, and a single figure, usually female, positioned somewhere along a leaf strewn road, highlighting the peaceful stillness of the moment. The detail is remarkable in the mass of intricate tracery of branches silhouetted against the bold, golden sky, the slight touches of moss visible on the trunks of the trees, and the charming flowers which line the lane. The compositional motif was first created in the early 1870s, when Grimshaw and his family had moved to Knostrop Hall, a seventeenth-century manor house near the River Aire to the east of Leeds city centre.

We are grateful to Alex Robertson for confirming the authenticity of this work from a photograph.





PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

19

LOUIS HUBBARD GRIMSHAW
(BRITISH, 1870-1943)

Whitehall

inscribed, signed and dated 'Whitehall./Louis Grimshaw/1903'
(on the reverse).

oil on board

12 x 17½ in. (30.5 x 44.5 cm.)

\$30,000-50,000

£24,000-39,000

€27,000-44,000

PROVENANCE:

L. J. Gilbert Lodge, London.

His sale; Christie's, London, 14 June 1963, lot 137 as *Dusk in Whitehall* and misidentified as the work of John Atkinson Grimshaw.

with Ferrers Gallery, London, acquired at the above sale.
with MS Rau Antiques, New Orleans.

Acquired directly from the above by the present owner.



20

LOUIS HUBBARD GRIMSHAW
(BRITISH, 1870-1943)

The Two Bridges, Newcastle at Night

signed and dated 'Louis H. Grimshaw 12/94' (lower left)

oil on canvas

11 x 17¼ in. (28 x 43.8 cm.)

\$25,000-35,000

£20,000-27,000

€23,000-31,000

PROVENANCE:

with W. Carling & Son, Whitley Bay, Tyne and Wear.

with Christopher Wood, London.

with Mitsukoshi Ltd., London.

PROPERTY OF A NEW YORK COLLECTOR

21

JOHN ATKINSON GRIMSHAW
(BRITISH, 1836-1893)

Beechwood

signed and dated 'Atkinson Grimshaw/1867+' (lower left)
oil and ink on board
16 x 20½ in. (40.6 x 52.1 cm.)

\$40,000-60,000

£31,000-46,000
€36,000-53,000

PROVENANCE:

Anonymous sale; Christie's, London, 16 March 1973, lot 47.
Acquired at the above sale by the brother of the present owner.
By descent to the present owner.

We are grateful to Alex Robertson for confirming the authenticity
of this work from a photograph.





SIR JOHN EVERETT MILLAIS, P.R.A., R.W.S. (BRITISH, 1829-1896)

John Wycliffe Taylor, at the Age of Five

signed with the artist's monogram (lower right)

oil on panel

14 x 10 $\frac{5}{8}$ in. (35.6 x 27 cm.)

Painted in 1864.

\$150,000-200,000

£120,000-150,000

€140,000-180,000

PROVENANCE:

The artist.

Tom Taylor (1817-1880), the sitter's father, gifted by the above, December 1864.

Mrs. Tom Taylor (d. 1905), by descent.

John Wycliffe Taylor, the sitter (d. 1905), by descent.

Sale of his heirs; Christie's, London, 6 June 1997, lot 38, as *A Portrait of John Wycliffe Taylor at the Age of Five*.

Acquired at the above sale by the present owner.

EXHIBITED:

London, Grosvenor Gallery, *Exhibition of Works by Sir John Everett Millais*, 1886, no. 111, as *Portrait of Master Wycliffe Taylor, son of the Late Tom Taylor, Esq.*

London, National Portrait Gallery, *Millais: Portraits*, 19 February - 6 June 1999, no. 34.

LITERATURE:

Letter from Tom Taylor to his father-in-law, the Rev. Thomas Baker, 26 April 1864, unpublished.

M. H. Spielmann, *Millais and His Works*, Edinburgh and London, 1898, p. 170.

J. G. Millais, *The Life and Letters of Sir John Everett Millais, President of the Royal Academy*, London, 1899, vol. I, p. 383, and vol. II, p. 472.

John Wycliffe Taylor, born 24 April 1859, was the son of the playwright Tom Taylor, who was editor of *Punch* from 1874 to 1880 and an early champion of Millais's work. The boy's portrait was painted in fulfillment of a promise that Millais made to Taylor before John was born; that if he ever had a son, Millais would paint the child in return for Taylor's 'many an act of friendly kindness.' The portrait was begun not long before the boy's fifth birthday in 1864, though was not delivered until much later that year owing to a delay caused by the death of the artist's mother in April. Taylor recorded his delight with the picture in a letter to Millais written on 27 December. 'My dear Millais,' he wrote, 'I cannot allow the day to pass without thanking you for your beautiful portrait of our boy. It is an exquisite picture of a child, and a perfect likeness. Both his mother and myself feel that you have given us a quite inimitable treasure, which, long years hence, will enable us to recall what our boy was at the age when childhood is loveliest and finest... It seems to us the sweetest picture of a child even you have painted. If you would like to have it exhibited, I need not say it is at your service for the purpose.' The work was truly an excellent likeness, as evidenced by a photo taken by Lewis Carroll (né Charles Dodgson) of the boy only a year before (fig. 1).

Indeed the family did treasure the picture for many years, as it remained with both of John Wycliffe Taylor's parents until their deaths, and then with the family's heirs until it was sold at Christie's in London in 1997. Though Tom Taylor's name is perhaps not immediately recognizable on its own, his best-known dramatic work holds a rather infamous place in American history. His comedy *Our American Cousin*, written in 1858, was the play that President Abraham Lincoln was attending at Ford's Theater when he was assassinated in 1865.

We are grateful to Dr. Jason Rosenfeld for confirming the authenticity of this work.



(fig. 1) Charles Dodgson (photographer), *Wycliffe Taylor*, 1863. Harry Ransom Center, the University of Texas, Austin.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

23

EUGÈNE DEVÉRIA (FRENCH, 1805-1865)

The Reluctant Scholars- Portraits of Mr. G. Barber's Sons

oil on canvas
50 x 39¾ in. (127 x 101 cm.)

\$50,000-70,000

£39,000-54,000

€45,000-62,000

PROVENANCE:

with Martyn Gregory Gallery, London.

Acquired directly from the above by the present owner, 1983.

Eugène Devéria is best known as a painter of historical scenes, enjoying early success with his *Naissance de Henri IV* (Musée du Louvre) in 1827, and he also became an accomplished portrait artist. Between 1849 and 1856 he paid three visits to Scotland, exhibiting a total of 35 paintings at the Royal Scottish Academy, many of them portraits. Of the recorded titles of his exhibits only one seems to relate closely to the present picture, *The Reluctant Scholars – portraits of Mr G Barber's sons*, exhibited at the RSA in 1852. In the absence of further information it has seemed reasonable to adopt this as a provisional title.

The boys, who carry fishing rods and a cricket bat, are evidently bent on outdoor pursuits. The younger boy wears a striped woollen sash that has been identified as typical of traditional French-Canadian costume; it was 'tied around the waist to stop draughts of cold air from blowing up under their wide outer garments'.

For a comparable group portrait by Devéria see *Sir Lawrence Davidson and his sons*, in the exhibition catalogue *Eugène Devéria 1805-1865. La peinture et l'histoire*, Musée des Beaux-Arts de Pau, Pau, France, 16 December 2005 - 19 March 2006, p. 80.



24

JOHN WILLIAM GODWARD, R.B.A. (BRITISH, 1861-1922)

A Signal

signed and dated 'J. W. Godward. 1918' (on the wall beneath the bench, lower right) and inscribed 'A Signal./J. W. Godward./Rome./1918' (on the reverse)
oil on canvas
31¾ x 24 in. (80.6 x 61 cm.)

\$350,000-450,000

£280,000-350,000

€320,000-400,000

PROVENANCE:

R. B. Steven.

His sale; Christie's, London, 22 June 1923, lot 52 as *The Signal*.
with W. W. Sampson and Son, London, acquired at the above sale.
Cecil Manson.

Anonymous sale; Phillip's, London, 10 April 1972, lot 216, as
The Signal.

with Cooling Galleries, London.

Anonymous sale; Christie's, London, 24 November 2004, lot 26,
as *The Signal*.

with Richard Green, London.

with M.S. Rau Antiques, New Orleans.

Acquired directly from the above by the present owner.

LITERATURE:

V. G. Swanson, *John William Godward: The Eclipse of Classicism*,
Woodbridge, 1988, p. 243, no. 1918.11, as *The Signal*.

John William Godward was a shy and reclusive artist, which has resulted in something of a dearth of information concerning his life and works. He belonged to the second generation of classical painters who followed in the footsteps of Lord Frederic Leighton and Sir Lawrence Alma-Tadema and is now recognized as one of the major neo-classicists, a painter of considerable technical skill with an immediately recognizable aesthetic. *A Signal* dates from what Professor Vern Swanson has termed Godward's 'Middle Roman Years.' Godward moved to Rome in 1912, and would spend nearly 10 years there before returning to London in 1921, a year before his death. Both the Italian climate and the ever-present historic heritage of the Eternal City served as an inspiration for the backdrops of the artist's Greco-Roman images, which frequently depict a single female figure in classical dress set against a Mediterranean view or within a classical interior.

A Signal belongs to a series of similar compositions in which the figure is seated on a marble bench with a calm blue sea behind her forming a stark horizon. *Song Without Words* (which also dates to 1918), similarly shows a girl in an orange gown holding a flute while listening to a small caged songbird, whose voice is implicitly of such beauty that it requires no real accompaniment. The paintings created while the artist was in Rome are among the most iconic examples of his style, and all convey a feeling of serenity which transports the viewer to another time and place.

A watercolor version of this subject was sold at Christie's, London, 4 November 1988 (lot 184, as 'A Classical Beauty by the Sea').

Professor Vern Swanson confirmed the authenticity of this lot in 2004.





25

AUGUSTE-HYACINTHE DE BAY (FRENCH, 1804-1865)

Le Berceau primitif (The First Cradle)

on a grey-veined white marble plinth
marble
overall height: 77% in. (197.5 cm.)
Circa 1845.

\$60,000-80,000

£47,000-62,000
€54,000-71,000

Representing Eve tenderly embracing her sons, Cain and Abel, the present marble, *Le Berceau primitif* (*The First Cradle*) is a touching homage to the Biblical family described in the Old Testament (Gen. 4:1-15). Auguste-Hyacinthe De Bay's sensitive rendering of maternal love also makes reference to Cain's subsequent murder of his brother, visible in a dramatic relief carved to the front of the base. The model was first shown in marble in Paris at the *Salon* of 1845 (no. 2070), then at the *Exposition universelle* of 1855 (no. 4314), and was acquired by the celebrated collector, Prince Demidoff, who later sold it from the Villa San Donato near Florence in 1870. The original marble's whereabouts are unknown.

From the first, *Le Berceau primitif* garnered for De Bay great fame and recognition: in his review of the 1845 *Salon*, Charles Baudelaire praised the sculpture, saying, '*La femme est belle, les enfants jolis – c'est surtout la composition de ceci qui nous plait*' (Baudelaire Dufaÿs, *Salon de 1845*, Paris, 1845, p. 71). Théophile Gautier said of it, '*Quelle idée ingénieuse, tendre et charmante [...] M. Debay a manié la brosse avant de toucher le ciseau; on le devine à un certain sentiment pittoresque que n'ont pas habituellement les statuaires.*' (*Les Beaux Arts en Europe – 1855*, Paris, 1866, p. 167.) Owing to its considerable popularity, *Le Berceau primitif* was reproduced in terracotta, bronze and marble in several sizes to meet a burgeoning demand from the art-buying public of France and beyond. The present marble is likely the result of such interest, and can be confidently attributed to De Bay on the basis of a comparison to a preparatory plaster for the finished work conserved in the Musée des Beaux-Arts, Angers (MBA 35 J 1881S). Like the present work, the Angers plaster is moulded in relief to the front of the base with a scene of Cain and the slain Abel. Both sculptures also show the same careful detailing, notably to the hair and facial features of the children. A further plaster model is in the Musée Royal des Beaux-Arts de Belgique in Brussels.

Descended from a family of artists, De Bay was renowned for his work in painting and sculpture, and created his first important work at age 12: a bust of Louis XVIII for the city of Nantes. After winning the Prix de Rome and studying in Italy, De Bay returned to France where he completed a series of pictures for the Musée de Versailles, sculptures for one of the fountains in the Place de la Concorde and works for the façade of the *Ecole des Beaux Arts*. The present composition, however, is one of his most famous, demonstrating a fine mastery of sculpture and artistic precedent and bold artistic innovation.



WILLIAM ADOLPHE BOUGUEREAU (FRENCH, 1825-1905)

L'Attente

signed and dated 'W-BOVGVEREAV-1901' (lower right)
oil on canvas
45% x 26¼ in. (115.9 x 66.7 cm.)

\$600,000-800,000

£470,000-620,000
€540,000-710,000

PROVENANCE:

The artist.
with Arthur Tooth and Sons, Paris and London, acquired directly from the above.
with M. Knoedler & Co., New York, by June 1902.
Mrs. Amanda F. Farlin, Chicago, by March 1903.
Mrs. George High, Chicago, by 1925.
Private collection, Cincinnati, by 1955.
By descent to the present owner.

EXHIBITED:

Cincinnati Art Museum, Cincinnati, Ohio, 2007-2016. (on loan)

LITERATURE:

Catalogue Braun & Clément, no. 5233, illustrated.
L. Blayot, 'William Bouguereau,' *Médailles bordelais*, series 3, no. 65, Bordeaux, published anonymously.
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: Catalogue Raisonné of his Painted Work*, New York, 2010, p. 132, no. 1901/11, illustrated, p. 347.



(fig. 1) William Adolphe Bouguereau, *Jeune prêtresse*, 1902. Memorial Art Gallery of the University of Rochester, New York.

During his lifetime, William Bouguereau enjoyed an extraordinary level of commercial success, earning many devoted followers and wealthy patrons. This success was due in part to his exceptional skill as a draftsman and painter, but was also the product of his acumen in regard to the taste of his *clientèle*. Early in his career, upon the advice of his dealer Paul Durand-Ruel, Bouguereau made the decision to turn away from large religious commissions and moved toward the type of image which appealed to his wealthy collectors.

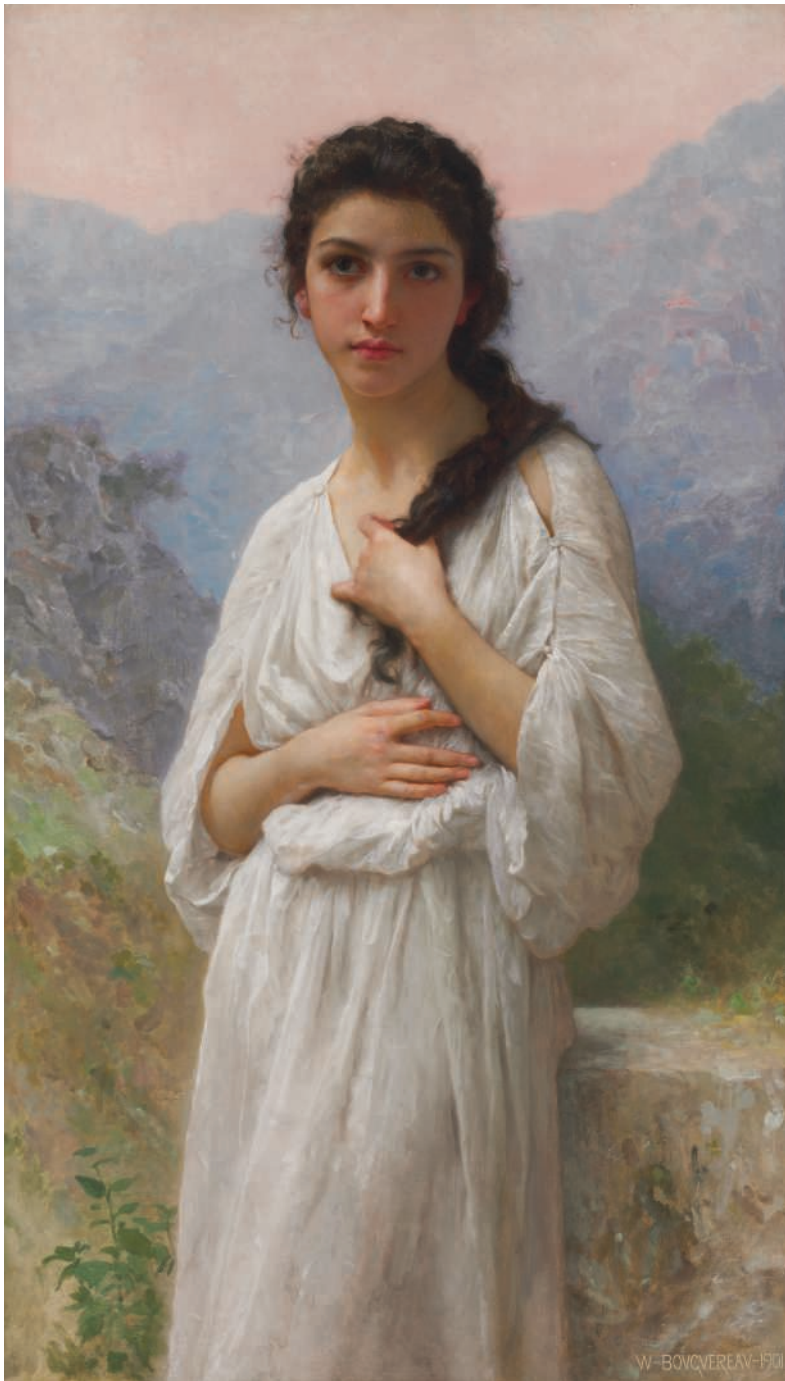
L'Attente is a late expression of the subject matter that appealed to Bouguereau throughout his long artistic career. The painting is a *fantasie*, or a theme inspired by Antiquity. These Greco-Roman subjects had been favorites of the artist from the very beginning of his career, starting from his *Prix de Rome* days in the 1850s.

Although it dates from 1901, *L'Attente* clearly demonstrates that Bouguereau's artistic talent did not wane in the artist's twilight years. Indeed, many of Bouguereau's most successful and complex compositions date from the early years of the 20th century. At this time the demand for the artist's work had never been greater. His son-in-law, Georges Vincens, in a letter to his wife Henriette in 1901 writes, 'Your father is well; there is no need to tell you he is working!...It is unbelievable how many paintings he has done! Simon took them all, and resold every one to Knoedler. Off to America with them!' *L'Attente* was clearly among this group of paintings that were sold directly to Knoedler and sent to New York. Mrs. George High of Chicago was the first of the American owners of *L'Attente*, carrying on the tradition of America's elite collecting the most critically acclaimed and popular art of the era – the paintings of William Bouguereau.

The image of a beautiful young girl dressed in a pure-white chiton appears frequently throughout the artist's *oeuvre*, but the addition of the mountainous landscape behind her is a motif to which the artist turned in the later year of his life. The mountains in the background, executed in the softest of lavenders and green, lend an air of mystery and quiet contemplation to the serene figure of the young woman. Her gaze into the far distance draws the viewer into her world, while the interplay of shadows and light in her garment results in one of Bouguereau's most successful symphonies of white and grey, a juxtaposition of monochromatic color tones for which Bouguereau possessed a unique talent.

These scenes from Antiquity including Muses, ancient families, and images of priestesses and guardians of temples appear consistently throughout the artist's long career, indicating that there was a significant demand for this type of subject matter, particularly from his American clients.

The young girl who posed for this painting was also Bouguereau's inspiration for *Jeune prêtresse* (fig. 1), *La vague* and *La Vierge à l'agneau*. Although her identity is not known, it is quite likely she was from one of the art communities active in Paris at the end of the 19th century.



27

GUSTAVE DOYEN
(FRENCH, B. 1837)
AND WILLIAM ADOLPHE
BOUGUEREAU
(FRENCH, 1825-1905)

Enfant tenant des fleurs

signed and dated 'W-BOVGVEREAV-1878' (lower right)
oil on canvas
35 x 21¼ in (89 x 55.2 cm.)

\$150,000-250,000

£120,000-190,000

€140,000-220,000

PROVENANCE:

The artist.

with Goupil et Cie., Paris, 10 May 1878, acquired directly from the above.

with Theo van Gogh (1857-1891), Amsterdam, 11 April 1878, acquired from the above.

with Fishel, Adler, & Schwartz Gallery, New York.

with M. Knoedler & Co., New York, January 1901, acquired directly from the above, as *Printemps*.

Warren E. Sherburne, Lexington, Massachusetts, January 1901, acquired directly from the above.

His sale, American Art Association, New York, 21-22 January 1909, lot 99 as *Spring*.

Richard E. Traiser, acquired at the above sale.

Paul G. Black and Pricilla Barley, Boston.

Their sale, Sotheby Parke-Bernet, New York, 29 May 1980, lot 117.

Anonymous sale; Christie's, New York, 23 April 2002, lot 22.

Acquired at the above sale by the present owner.

EXHIBITED:

Boston, Museum of Fine Arts, November 1978-1979 (on loan).

LITERATURE:

C. Vendryes, *Dictionnaire illustré des Beaux-Arts: Bouguereau*, Paris, 1885, p. 58 as *Enfant tenant des fleurs*.

M. Vachon, *William Bouguereau*, Paris, 1900, p. 153.

M.S. Walker, *William Bouguereau - A Summary Catalogue of the Paintings*, New York, 1991, p. 70.

D. Bartoli and F. Ross, *William Bouguereau: His Life and Works*, New York, 2010, p. 467, illustrated pl. 305.

D. Bartoli and F. Ross, *William Bouguereau: Catalogue Raisonné of his Painted Work*, New York, 2010, p. 183, no. 1878/09, illustrated.

In early 1878, William Bouguereau painted a large work similar to the present painting entitled *Fleurs de Printemps* which measures 48 7/8 x 22 5/8 inches (Private Collection, USA). Its subject was a magnificent full-length portrait of a standing girl with long blond curls parted à la Venetien style. She is depicted at the side of a forest path, carrying an armful of spring flowers. Bouguereau would use the same model again in his famed composition titled *La prière*, which can also be dated to this same year.

Due to the popularity and positive reception of *Fleurs de Printemps* amongst his colleagues and friends, Bouguereau asked his assistant, Gustave Doyen, to reproduce it. The reproduction was not meant to be a reduction of the same composition, but instead it was to be treated as if it were an entirely different work. The present painting is the same width yet shorter in height than *Fleurs de Printemps*, and depicts the same charming model holding an armload of flowers. In this version of the composition, the figure is not shown full length, but rather with the composition extending only just past her knees, and set against a dark brown and uniform background. Bouguereau's account books provide evidence that Gustave Doyen was paid a minimum of three hundred francs and possibly more for this work, as Bouguereau often advanced money to his assistant. Before affixing the work with his signature and the date, however, Bouguereau scrupulously retouched and reworked the painting himself as his commercial reputation would have very much been at stake.





PROPERTY FROM A TEXAS COLLECTION

28

JEAN-BAPTISTE ROBIE
(BELGIAN, 1821-1910)

*A Still Life of Roses, Lilacs, Pansies, Primroses,
Cherry Blossoms and a Bird in a Landscape*

signed and dated 'J Robie/1870' (lower left)

oil on panel

25 x 34 in. (63.5 x 86.4 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-27,000

PROVENANCE:

Anonymous sale; Christie's, New York, 25 February 1983, lot 177,
as *Floral Still Life in wooded Landscape*.

Acquired at the above sale by the present owner.

LITERATURE:

B. Schuermans, *Jean Robie 1821-1910*, Brussels, 2007, p. 113,
no. 54, illustrated.



29

ADOLPHE JOSEPH THOMAS
MONTICELLI (FRENCH, 1824-1886)

Le Temple d'Eros

signed 'Monticelli' (lower left)
oil on panel
14½ x 23¼ in. (35.9 x 59.1 cm.)

\$10,000-15,000

£7,800-12,000
€8,900-13,000

PROVENANCE:
with E. J. van Wisselingh & Co., Amsterdam.

LITERATURE:
S. Stammégna, *Catalogue des oeuvres de Monticelli*, Venice,
1986, vol. II, p. 142, no. 822, illustrated.

PROPERTY FROM A WESTERN COLLECTION

30

**CHARLES VICTOR THIRION
(FRENCH, 1833-1878)**

Une jeune fille aux fleurs

signed and dated 'V. THIRION/1877' (lower left)

oil on canvas

45 x 30 in. (114.3 x 76.2 cm.)

\$25,000-35,000

£20,000-27,000

€23,000-31,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 28 February 1990,
lot 203.

Anonymous sale; Sotheby's, New York, 23 April 2004, lot 57.

Acquired at the above sale by the present owner.





PROPERTY FROM A WESTERN COLLECTION

31

PEDER MØRK MØNSTED
(DANISH, 1859-1941)

A View of Hornbæk

signed, inscribed and dated 'P. Mønsted./Hornbæk. 1916.'
(lower right)

oil on canvas

18¾ x 34 in. (47.6 x 86.4 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-27,000

PROVENANCE:

with Arnbaks Kunsthandel, Copenhagen.

Private collection, Denmark.

Their sale, Sotheby's, London, 19 November 2001, lot 155.

Acquired at the above sale by the present owner.



PROPERTY FROM A WESTERN COLLECTION

32

PEDER MØRK MØNSTED
(DANISH, 1859-1941)

Forårsdag i Sæby skov, solglimt gennem træerne
(A Spring Day in Sæby Forest, a glimmer of sunlight
through trees)

signed, inscribed and dated 'PMønsted. Sæby. 1916.' (lower left)
oil on canvas
20 $\frac{3}{8}$ x 28 $\frac{1}{4}$ in. (52.4 x 71.8 cm.)

\$30,000-50,000

£24,000-39,000
€27,000-44,000

PROVENANCE:

Anonymous sale; Bruun Rasmussen Auctioneers, Stockholm,
30 May 2000, lot 280.

Anonymous sale; Sotheby's, New York, 31 October 2000,
lot 164A, as *The Forest Path*.

Acquired at the above sale by the present owner.

PROPERTY OF AN ILLINOIS COLLECTOR

33

FRITZ THAULOW (NORWEGIAN, 1847-1906)

Winter Landscape

signed 'Frits Thaulow' (lower right)

pastel on canvas

24¾ x 38½ in. (62 x 97 cm.)

\$80,000-120,000

£62,000-93,000

€72,000-110,000

PROVENANCE:

Haussner's Restaurant Collection, Baltimore.

Their sale; Sotheby's, New York, 2 November 1999, lot 143.

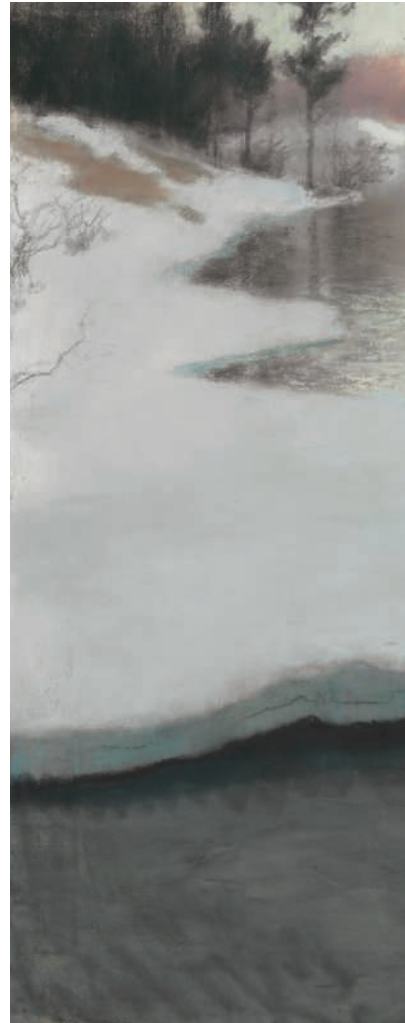
Acquired at the above sale by the present owner.

W. H. Haussner was an immigrant from Germany who arrived in the United States in 1925 and bought his first painting for the extensive collection owned by his upscale restaurant in 1939, preferring 19th century academic art. He bought works for his collection at New York auctions and also from some important estates, like that of J. P. Morgan, Cornelius Vanderbilt and Henry Walters of Baltimore.

Winter Landscape is usually called *Thawing Ice* and was painted from a spot near the Grini farm near Oslo where the artist was living in 1887. It was an immediate success as a pastel, and during the years about 11 versions were painted (no version in oil), many of which belong to important museums, such as Nationalmuseum, Stockholm, Prins Eugens Waldemarsudde, Stockholm, the Pusckin Museum, Moscow, and The Art Institute, Chicago. He also painted a version for Auguste Rodin in Paris in exchange for a sculpture in 1892, as Vidar Poulsson documented in the catalog for the Thaulow exhibition at the Musée Rodin, Paris, 1994. (p. 80). It has disappeared at some point, and was not registered when the museum was established, but could possibly be one of the 11 known versions.

In 1889 he painted another version, dated '89' lower left and titled *Eisbruch*, for the Second International Exhibition 1890, No. 1922, in Dresden, which was illustrated in the catalog. This work is also known through a color lithograph, made during or shortly after the exhibition.

We are grateful to Vidar Poulsson for confirming the authenticity of this work and for providing this catalogue note.





34

CARL VILHELM HOLSØE
(DANISH, 1863-1935)

Lady reading in an Interior

signed 'C. Holsøe' (lower right)

oil on canvas

24 x 19⁷/₈ in. (61 x 50.5 cm.)

\$30,000-50,000

£24,000-39,000

€27,000-44,000



FRITS THAULOW (NORWEGIAN, 1847-1906)

Winter at Simoa River

signed and dated 'Frits Thaulow 92' (lower right)

pastel on canvas

24% x 38% in. (62.5 x 98.1 cm.)

\$30,000-40,000

£24,000-31,000

€27,000-36,000

PROVENANCE:

Washington University Collection of Art, St. Louis, by 1915.
Their sale; Kende Galleries, New York, 4 May 1945, No. 57, as
In March.

Torsten Forsberg (1915-1976) and Beatrice Forsberg (1915-
2002), Old Greenwich, Connecticut.

Their sale; Sotheby's, New York, 29 October 2002, lot 115.

Acquired at the above sale by the present owner.

EXHIBITED:

St. Louis, St. Louis Art Museum, on loan, *circa* 1915.

LITERATURE:

M. I. Lange et al., *Munch og malervennene på Modum, Frits Thaulow, Gustav Wentzel, Edvard Munch, Kalle Løchen, Karl Jensen-Hjell, Jørgen Sørensen*, exh. cat., Modum, Norway, 2013, pp. 65-66, no. 4:4.

Frits Thaulow visited the area near the Simoa River at Modum in the autumn and winter of 1883, where he executed several pastels of the area. He invited some younger naturalist painters to participate in a sort of open-air 'academy' there. Some of these painters, including Edward Munch, though he was not present in 1883, returned to the spot the following year.

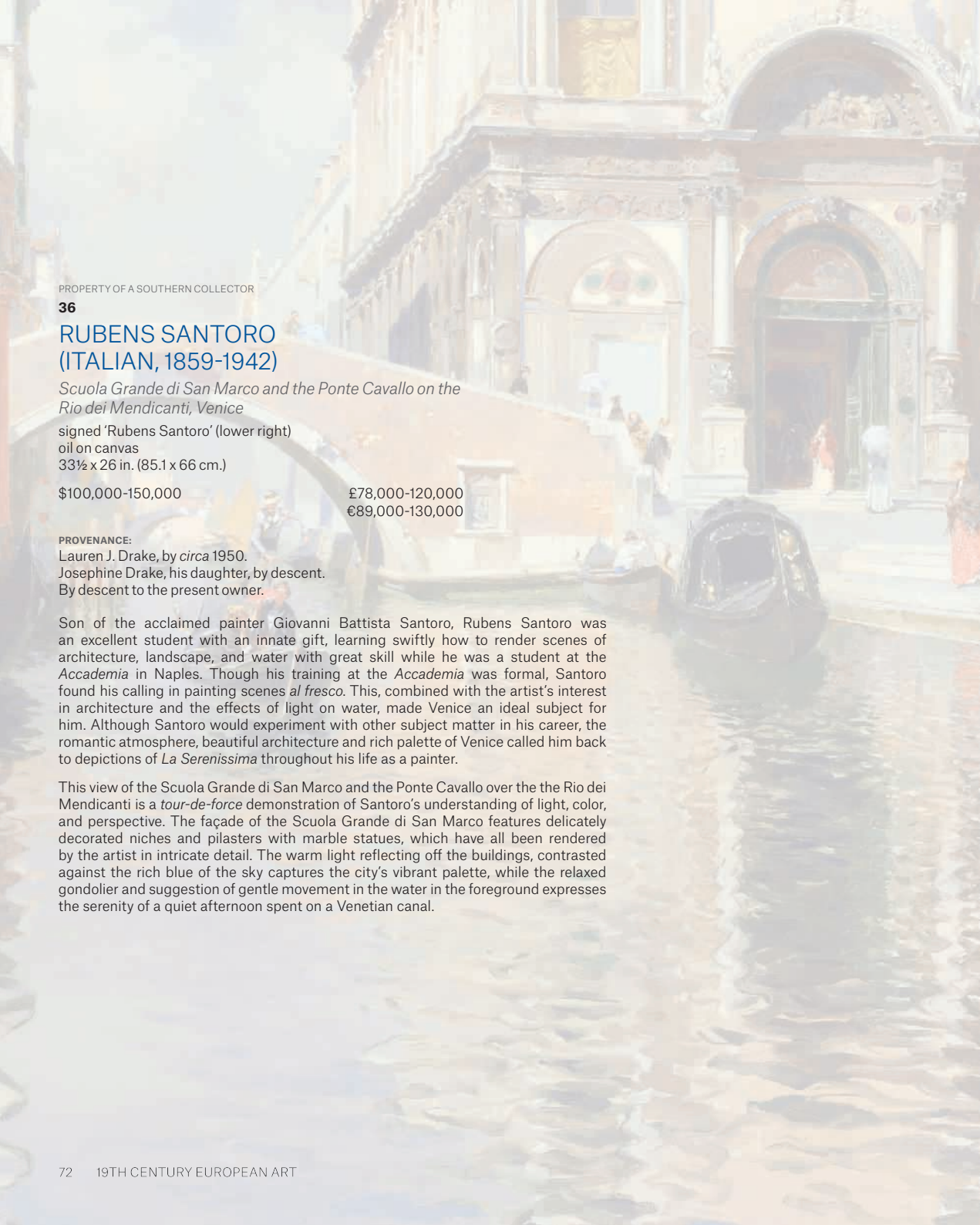
This stay has recently been explored in an exhibition at the Stiftelsen Modums Blaaifarveværk from May to September of 2013, and Vidar Poulsson wrote about the six views and their variants undertaken by Thaulow of the area around the Simoa River. The current view is subject number four in this text, and the artist made one oil and eight pastels of the same view. The current work is listed as number 4.4, and Poulsson suggested that it may have been painted for an exhibition in Stockholm in 1892.

The oil version now belongs to the National Museum of Oslo, acquired in 1933, and one of the pastels to the Hermitage Museum of St. Petersburg, acquired in 1926.

We are grateful to Vidar Poulsson for confirming the authenticity of this lot and for providing the catalogue note.







PROPERTY OF A SOUTHERN COLLECTOR

36

RUBENS SANTORO (ITALIAN, 1859-1942)

*Scuola Grande di San Marco and the Ponte Cavallo on the
Rio dei Mendicanti, Venice*

signed 'Rubens Santoro' (lower right)

oil on canvas

33½ x 26 in. (85.1 x 66 cm.)

\$100,000-150,000

£78,000-120,000

€89,000-130,000

PROVENANCE:

Lauren J. Drake, by *circa* 1950.

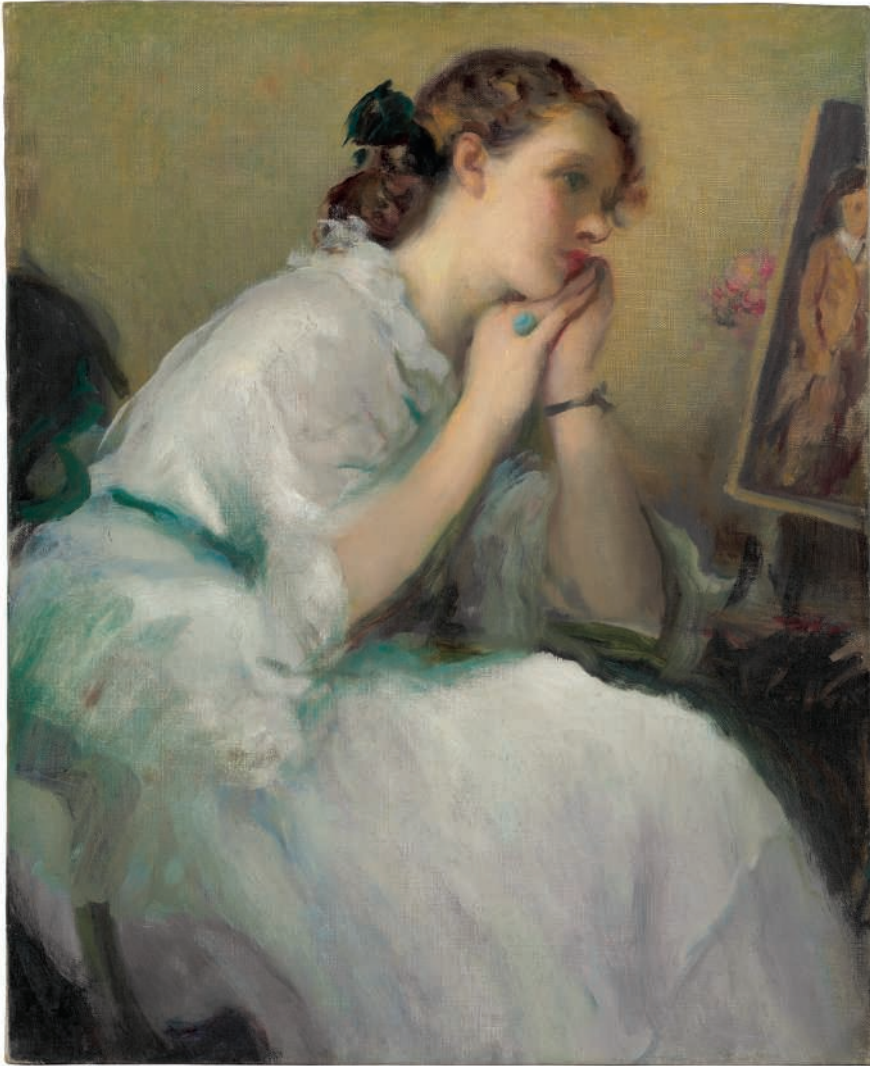
Josephine Drake, his daughter, by descent.

By descent to the present owner.

Son of the acclaimed painter Giovanni Battista Santoro, Rubens Santoro was an excellent student with an innate gift, learning swiftly how to render scenes of architecture, landscape, and water with great skill while he was a student at the *Accademia* in Naples. Though his training at the *Accademia* was formal, Santoro found his calling in painting scenes *al fresco*. This, combined with the artist's interest in architecture and the effects of light on water, made Venice an ideal subject for him. Although Santoro would experiment with other subject matter in his career, the romantic atmosphere, beautiful architecture and rich palette of Venice called him back to depictions of *La Serenissima* throughout his life as a painter.

This view of the Scuola Grande di San Marco and the Ponte Cavallo over the the Rio dei Mendicanti is a *tour-de-force* demonstration of Santoro's understanding of light, color, and perspective. The façade of the Scuola Grande di San Marco features delicately decorated niches and pilasters with marble statues, which have all been rendered by the artist in intricate detail. The warm light reflecting off the buildings, contrasted against the rich blue of the sky captures the city's vibrant palette, while the relaxed gondolier and suggestion of gentle movement in the water in the foreground expresses the serenity of a quiet afternoon spent on a Venetian canal.





PROPERTY FROM A NEW ENGLAND COLLECTION

37

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

£16,000-23,000

€18,000-27,000

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 FROM AN AMERICAN COLLECTION

38

FRANZ RICHARD UNTERBERGER (AUSTRIAN, 1838-1902)

Artist Sketching on a Terrace, Amalfi

signed 'F. R. Unterberger' (lower left)

oil on canvas

43¼ x 39½ in. (109.8 x 100.3 cm.)

\$40,000-60,000

£31,000-46,000
€36,000-53,000

PROVENANCE:

with Harrods Ltd., London.

Alice R. Maytum, Los Angeles, acquired from the above
circa 1970.

By descent to the present owner.

LUCIEN LÉVY-DHURMER (FRENCH, 1865-1953)

Le Bassin d'Apollon, Versailles

signed and dated 'L Lévy-Dhurmer/1924' (lower right)
oil on canvas, unframed
67¾ x 48 in. (172.1 x 122 cm.)

\$80,000-120,000

£62,000-93,000

€72,000-110,000

PROVENANCE:

Monsieur Resteau.

with Robinot Frères & Cie, Paris.

with Frank Pietrantonio (1913-1980), Pietrantonio Galleries,
New York.

By descent to the present owner.

Lucien Lévy-Dhurmer was one of the leading figures of both the Symbolist and Art Nouveau movements around the turn of the century. Throughout his long career, Lévy-Dhurmer constantly experimented with different artistic techniques, moving effortlessly between them in a way few artists achieve. He was at once a ceramicist, painter, pastelist, and designer of furniture and interiors, proving himself to be a true *ensamblier*. His famous Wisteria Dining Room, completed ten years before the present work and now preserved in the Metropolitan Museum of Art, is a brilliant example of the artist's skill at designing a complete and harmonious environment by bringing together the many different media in which he could work.

Though primarily a solitary artist, Lévy-Dhurmer found commonality with the artists, writers, and musicians of the Symbolist movement, which formed to provide an intellectual alternative to the purely visual painting of the Impressionists. The Symbolists chose subject matter which would suggest complex emotional and spiritual ideas rather than compositions that could be immediately understood. After 1900, Lévy-Dhurmer's art explores the emotional and lyrical possibilities of landscape and atmosphere. The present painting, part of a series of paintings, drawings, and pastels that Lévy-Dhurmer undertook of Versailles and its environs beginning in the early 1920s, shows the artist experimenting with his ability to create the ethereal, velvety texture and subtle tonal contrasts of pastel through the use of oil paint. Here, through playing with the ever-changing, shimmering appearance of light on the fountain and by subverting expected compositional structure to create an image that is defined by the ephemeral nature of moving water, the artist creates an almost abstract, dream-like depiction of *Le Bassin d'Apollon*.



Bassin d'Apollon, Versailles.

Lucien Lévy-Dhurmer
1924



40

VICTOR GABRIEL GILBERT
(FRENCH, 1847-1933)

Marché aux fleurs, Pont Neuf

signed 'Victor Gilbert' (lower left)

oil on canvas

28¾ x 36¼ in. (73 x 92 cm.)

\$70,000-100,000

£55,000-77,000

€63,000-89,000

Born in Paris in 1847, Victor Gilbert's natural ability as an artist was recognized early, but his family lacked the financial resources to send the young man to the *École des Beaux-Arts*. Rather than enrolling in the *École*, Gilbert was apprenticed to Eugene Adam as an artisan painter and decorator. His only formal education was evening classes with Pierre Levasseur at the *École de la ville de Paris*. Perhaps it was his early immersion into *la vie quotidienne* that formed the basis for his later choices of subject matter in his art, that of the markets and streets of Paris.

In the present painting the artist returns to one of his favorite themes – a Parisian flower seller – but, rather unusually for Gilbert's *oeuvre*, he renders the scene as a nocturne. Here the elegant women and their children who might have been found browsing the *marchande's* wares by day have instead been replaced by gentlemen and their dates out enjoying a stroll over the Pont Neuf on a warm Parisian night. The diffuse moonlight which illuminates the scene and the sparkling lights of Pont au Change beyond the figures imbue the painting with a feeling of both intimacy and immediacy. The painting offers both a charming snapshot of life in Paris at the turn of the century, and a beautiful depiction of the timeless appeal of the City of Lights.

We are grateful to Noé Willer for confirming the authenticity of this work.



JEAN BÉRAUD (FRENCH, 1849-1936)

Place ensoleillée

signed 'Jean Béraud' (lower left)

oil on panel

8½ x 12½ in. (21.5 x 31.5 cm.)

\$80,000-120,000

£62,000-93,000

€72,000-110,000

PROVENANCE:

Anonymous sale; Chrisite's, New York, 23 February 1989, lot. 110.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, M. Knoedler & Co., *Views of Paris. Loan Exhibition of Paintings*, 9 January - 28 January 1939, no. 16, as *Les Champs Élysées* (with dimensions reversed).

LITERATURE:

P. Offenstadt, *Jean Béraud 1849-1935, The Belle Époque: A Dream of Times Gone By, Catalogue Raisonné*, Cologne, 1999, pp. 134, 362, illustrated p. 134, no. 109.

Jean Béraud's images of Parisian life earned him the high praise of being 'Le Boilly de fin de siècle' from his contemporary, the art critic Roger Ballu (*Le Salon illustré*, July 1889). Béraud clearly loved the city, and his pictures chronicle the customs and fashions of his era with precise detail. Belle Époque journalist Paul Hourie wrote: 'when you paint scenes from everyday life, you have to place them in their context and give them their authentic setting. This means that, in order to be sincere, you have to photograph them on the spot, and forget about the conventions of the studio. As a result, Jean Béraud has the strangest life imaginable. He spends all of this time in carriages. It is not unusual to see a cab parked on a corner of a street for hours on end, with an artist sitting inside, firing off rapid sketches. That's Jean Béraud in search of a scene, drawing a small fragment of Paris. Almost all the cab drivers in the city know him. He's one of their favorite passengers, because he at least does not wear their horses out' (Offenstadt, p. 9). Béraud was the perfect *flâneur*, 'a passionate spectator whom we might liken to a mirror as vast as the crowd itself' (V. Steele, *Paris Fashion - A Cultural History*, New York, 1988, p. 90). Béraud's Paris and its denizens were always captured with the accuracy of a camera lens.

Béraud was a close friend of Edouard Manet, and frequented the same cafes, restaurants and theatres as Degas, Renoir and Toulouse Lautrec. He shared with the Impressionist artists a spontaneity of brushwork and interest in the naturalistic effects of the play of light and shadow across the boulevard and upon the buildings in the background, all of which are clearly evident in this painting.





PROPERTY FROM AN IMPORTANT CALIFORNIA COLLECTION

42

**RAIMUNDO DE MADRAZO Y GARRETA
(SPANISH, 1841-1920)**

The Pink Dress

signed 'R. Madrazo' (upper right)

oil on panel

22 $\frac{1}{8}$ x 17 $\frac{7}{8}$ in. (56.2 x 45.4 cm.)

\$30,000-50,000

£24,000-39,000

€27,000-44,000



PROPERTY FROM AN IMPORTANT CALIFORNIA COLLECTION

43

FRANÇOIS FLAMENG (FRENCH, 1856-1923)

The Flower Seller at Windsor

signed '-FRANÇOIS-FLAMENG-' (lower left)

oil on panel

25¼ x 32 in. (64.1 x 81.3 cm.)

\$30,000-50,000

£24,000-39,000

€27,000-44,000

PROVENANCE:

Hildreth Collection.

Gifted by the above to the Columbus Museum of Art,
1964.

Their sale; Sotheby's, New York, 23 May 1997, lot 224,
as *Windsor*.

Acquired at the above sale by the present owner.





PROPERTY FROM A DISTINGUISHED ENGLISH COLLECTION

44

PAUL CÉSAR HELLEU
(FRENCH, 1859-1927)

Consuelo Vanderbilt, Duchess of Marlborough

signed 'Helleu' (lower left)

pastel on canvas

56¾ x 38¾ in. (144 x 97.5 cm.)

Executed circa 1900

\$300,000-500,000

£240,000-390,000

€270,000-440,000

PROVENANCE:

The artist.

Charles Spencer-Churchill, 9th Duke of Marlborough (1871-1934) and Consuelo Vanderbilt, Duchess of Marlborough (1877-1964), Blenheim Palace, Oxfordshire, acquired directly from the above.

By descent to the present owner



Consuelo Vanderbilt, born on 2 March 1877, was the eldest child and only daughter of William Kissam Vanderbilt and his first wife Alva Erskine Smith, later Alva Belmont. Consuelo is perhaps the most well-known of the women who would come to be called the 'Dollar Princesses' – heiresses from the United States who married into aristocratic families from the Continent whose titles and grand homes belied the fact that over generations their 'fortunes' had become quite diminished. The young and beautiful Consuelo's 1895 marriage to the 9th Duke of Marlborough, the most eligible peer in Great Britain at the time, thrust her into the international spotlight overnight, and made her as popular a subject for the gossip papers as she was for the great artists of her day.

Consuelo's marriage to the Duke was arranged through the machinations of her socially striving mother, who long hoped to secure an aristocratic marriage for her daughter, but had not settled on a particular aristocrat until the Vanderbilts visited Lord and Lady Lansdowne, who was the Duke of Marlborough's aunt, in Calcutta in late 1893. Passing through Paris on the way home from India with her parents in the spring of 1894, Consuelo made her European debut at a ball thrown by the Duc and Duchesse de Gramont and within a month had received five marriage proposals from various European suitors. Her mother, however, had her sights firmly fixed on the Duke. While in Paris that summer, she commissioned a portrait of Consuelo by Carolus-Duran – which still hangs at Blenheim Palace – where she particularly requested that her daughter be set against a backdrop of an English landscape in order to draw comparison with the Duchesses of the 18th century who had been painted by the great British portraitists.



(fig. 1) John Singer Sargent, *Portrait of the 9th Duke of Marlborough with his family*, 1905. Blenheim Palace, UK.

Though both Consuelo and the Duke were said to have been in love with other people, they were persuaded that a marriage would be advantageous to them both – Consuelo by Alva's insistence on the point, and the Duke by the fact that his £8,000 a year income would not be enough to save Blenheim, which had fallen into disrepair and required £14,000 annually just to keep up. It was the influx of Consuelo's fortune which allowed the Duke to restore Blenheim to the glory that the great house still exhibits today. The two were married on 6 November 1895 at St. Thomas's Episcopal Church at 5th Avenue and 53rd Street in Manhattan. The wedding caused such a sensation that the police were called in to control the crowd, but were told that they couldn't use their nightsticks to subdue the onlookers clamoring to get a glimpse of the bride because they were all girls from 'good families.' While Alva steadfastly fed information to the papers about everything from Consuelo's gown to the gold fastenings on her undergarments in order to build public excitement, when the bride and her father arrived late to the church for the ceremony, it was obvious that she had been crying.

The Duke and Consuelo tried hard to make the marriage work, but were ultimately poorly matched with one another in their temperament. They were happy briefly early in their marriage, and the Duke was particularly pleased by how quickly the beautiful Consuelo took to her duties as a Duchess, how well she was received in society and by the tenants on their estate, and the fact that the two were able to produce two sons, born in 1897 and 1898 to carry on his line. By the time John Singer

Sargent painted his famous portrait of the family in 1905 though (fig. 1), the cracks had already long begun to show. The couple separated in 1906.

The present portrait of Consuelo was executed during Paul Cesar Helleu's visit to Blenheim Palace in the spring of 1900, when the Duke was away fighting in the Boer War. During his stay at Blenheim, Helleu is thought to have produced two pastels, five etchings, and a number of drawings (fig. 2), many of which, like the present portrait, illustrate a great intimacy between artist and sitter. Helleu's daughter believes that the two probably carried on an affair between 1900 and 1901, which began while the artist was at Blenheim and continued after his return to Paris, where Consuelo came to visit him and sit for him again. Helleu was cultured, sophisticated, and had a great wit, and was a friend to Consuelo during a particularly lonely time in her life. Though the relationship eventually soured because Helleu would regularly make additional copies of an etching he had made of Consuelo to sell when he needed money, against her express wishes, it was an important relationship for both while it lasted.



(fig. 2) Paul-César Helleu, *Consuelo Vanderbilt, duchesse de Marlborough, assise sur une chaise*, 1900. Private Collection.



(fig. 3) Giovanni Boldini, *Consuelo Vanderbilt and her son*, 1905. The Metropolitan Museum of Art, New York.

It is the immediacy and touching intimacy of Helleu's pastel which grants this portrait of Consuelo a unique place among the many portraits of her. While the Carolus-Duran portrait portrays her as a pawn in her mother's schemes, the Sargent portrait portrays her with all the trappings of her title, and Boldini's masterful portrait of her (fig. 3), now preserved at the Met, portrays her as a fashion plate and woman of society, it is Helleu's portrait alone which seems to show Consuelo as she truly was. This simple portrait of the 23 year old Duchess, elegantly dressed with a ribbon emphasizing the long neck for which she was so famous, staring off into the distance with a brightness and intelligence to her eyes, must be as close as we can get to seeing how Consuelo would have wanted to portray herself.

We are grateful to *Les Amis de Paul-Cesar Helleu* for confirming the authenticity of this work, which has been registered in their archive as n° PA-6150.

PROPERTY OF AN ALABAMA COLLECTOR

45

VICTOR GABRIEL GILBERT (FRENCH, 1847-1933)

L'Horoscope

signed 'Victor Gilbert' (lower right)

oil on canvas

33 x 45¾ in. (83.8 x 116.2 cm.)

Painted *circa* 1883.

\$80,000-120,000

£62,000-93,000

€72,000-110,000

PROVENANCE:

The Manor Club, Pelham, NY.

Their sale; Sotheby's, New York, 2 November 2001, lot 131, as

The Horoscope.

The engagement of French art with contemporary life was a hallmark of the late 19th century, or the *Belle Époque*. The Parisian artist Victor Gilbert received critical acclaim for his astute depictions of a cross-section of Parisian society and he is considered one of the greatest chroniclers of *Les Halles*, Paris' renowned and bustling meat and fish market, emerging in the 1880s as the primary artist to record this famous Paris landmark. Gabriel Weisberg writes, 'Gilbert was familiar with Naturalist literature, especially with the novels of Émile Zola. He was aware of the author's view of *Les Halles* as a symbol of the dynamism and energy of Paris (G. Weisberg, *The Realist Tradition*, Cleveland, 1980, p. 217).

Just as Gilbert recorded the dynamism of a large public marketplace, so too did he concentrate on images of recreation and leisure, scouring the city's parks and suburbs capturing the new Parisian social life. *L'Horoscope* presents Gilbert as a true naturalist who faithfully records what he encounters. Rather than the gritty and sometimes gruesome details of the meat market in central Paris, here he concentrates on a group of fashionably dressed young women who are spending their afternoon amongst the flowers in a verdant park, gossiping and speculating on their future by reading the love lines in each other's palms. *L'Horoscope* demonstrates the same fascination with *la Parisienne* as fellow artists James Tissot and Alfred Stevens.

We are grateful to Noé Willer for confirming the authenticity of this work.





GASTON LA TOUCHE (FRENCH, 1854-1913)

Awaiting the Decision of the Committee

signed 'Gaston La Touche' (lower left)

oil on panel

18½ x 21⅝ in. (47 x 55 cm.)

\$60,000-80,000

£47,000-62,000

€54,000-71,000

PROVENANCE:

with Galerie des Arts, The Hague.

Anonymous sale; Christie's, New York, 1 May 2000, lot 101, as *At the Ball*.

Born in St. Cloud near Paris on 29 October 1854, Gaston La Touche demonstrated an early vocation for an artistic career. Little is known about his earliest training, only that he was under the tutelage of a M. Paul. At the beginning of the Franco-Prussian War in 1870, the family moved to Normandy, and it was there that the young artist became fascinated with the people of the countryside and with their tales and legends. It was in the woodlands and fields of Normandy that the artist's penchant for the interpretation of imaginary scenes was nurtured and developed.

Although La Touche received very little in the way of formal artistic training, he was greatly influenced by the work of two artists; Felix Bracquemond (1833-1914) and Edouard Manet (1832-1883). Manet, Degas and a group of painters, poets, critics and authors would frequent the Café des Nouvelles Athenes in Paris to discuss art and the events of the day. La Touche was also a frequent *habitué* of the café where he met the realist writer Emile Zola, the author and art critic Louis Edmond Duranty and Théodore Duret, the first champion of the Impressionists. In 1877, La Touche formally asked Manet to take him on officially as his student to which the older artist replied that he had nothing to teach him, telling him only that he should paint what he saw and that there was no black and white, only

color. The young artist took Manet at his word, and in 1883, it was written about La Touche, '*La Touche n'emprunta rien au divin réalisme de Manet, il apprit du moins de ce maître, qu'il adorait, à déterminer la valeur et l'effet sans surcharge inutile, par le seule prestige de la lumière et de la couleur*' (La Touche did not take on any of Manet's divine realism, what he did at least learn from this master, whom he adored, was how to determine the value and effect without useless overloading, by using light and color) (*Ouest-France*, 'Gaston La Touche: Les Compositions Gallantes', 29 July 1883).

It is impossible to characterize the *oeuvre* of Gaston La Touche. Selina Baring MacLennan writes: 'La Touche's *oeuvre* does not fall into any particular category. He attempted his own form of divisionism, but continued to experiment with feathery brushstrokes, each of a different shade, giving his pictures and ethereal serenity and making them appear far removed from the everyday world. This ambiance carries over even into paintings of a more prosaic subject matter, as though the most ordinary event or gesture is somehow transformed under his brush' (S. B. MacLennan, *Gaston La Touche A Painter of Belle Epoque Dreams*, Suffolk, 2009, p. 13).

Though this work has previously been sold as one of the scenes the artist undertook depicting *Belle Époque* balls, Roy Brindley and Selina Baring MacLennan believe it actually shows the artist - who has included a self portrait of himself seated on the stool at center - waiting for a verdict from some kind of artistic jury alongside a group of his peers. The use of light in the present work is a lovely example of the *virtuoso* brushwork for which Gaston La Touche is best known. The brushstrokes, saturated in color, create a shimmering effect of light filtering in from the room beyond the anxious group of men. Shorter saturated brush strokes also pick out the details of the light fixtures in the room, brilliantly rendering the appearance of light through glass.

We are grateful to Roy Brindley and Selina Baring MacLennan for their assistance with cataloguing this work and for confirming its authenticity. The present work will be included in their forthcoming Gaston La Touche *catalogue raisonné*.







47

JULES EUGÈNE PAGES (AMERICAN, 1867-1946)

Sur le zinc

signed 'Jules Pagès' (lower left)
oil on canvas
66 x 86 in. (167.6 x 218.4 cm.)

\$40,000-60,000

£31,000-46,000

€36,000-53,000

PROVENANCE:

The artist.

James D. Phelan (1861-1930), San Francisco, acquired directly from the above.

By whom gifted to the present owner, 17 February 1906.

EXHIBITED:

Paris, *Salon*, 1 May 1905, no. 1434.

Paris, League of American Artists, June 1905.

San Francisco, San Francisco Institute of Art, *Spring Exhibition*, 8 April - 4 May 1910.

San Francisco, Golden Gate Park Memorial Museum, *First Exhibition of Painting and Sculpture by California Artists*, 1915, no. 119.

San Francisco, Golden Gate Park Memorial Museum, *Second Exhibition of Painting and Sculpture by California Artists*, 1916, no. 133.

Stockton, CA, Raymond College, University of the Pacific, April 1964.

LITERATURE:

'Park Officers are Re-Elected,' *The San Francisco Call*, 20 January 1906, p. 9.

'Board of Park Commissioners Hold Meeting in San Francisco,' *Oakland Tribune*, 20 January 1906, p. 12.

'Plan to Enrich Park Museum,' *The San Francisco Call*, 8 February 1906, p. 9.

'Tang of Spring in Air Calls Out Crowds,' *San Francisco Chronicle*, 11 February 1906.

Another Gift to the Park,' *The San Francisco Call*, 19 February 1906, p. 9. *Pacific Town Talk*, 24 February 1906.

'New Attraction in Museum at Park,' *San Francisco Chronicle*, 5 March 1906, p. 7.

M. Doyle, 'Picture Galleries Will Delight Art Lovers' Eyes,' *The San Francisco Call*, 3 April 1910, p. 34.

M. Driscoll, *The M. H. de Young Memorial Museum, Golden Gate Park, San Francisco, California, Story of its foundation and the objects of its founder. Description of its various galleries. Brief sketches of the most notable exhibits with accounts of their origin*, San Francisco, 1921, pp. 25, 37-38.

H. B. Weinberg, *The Lure of Paris: Nineteenth-Century American Painters and Their French Teachers*, New York, 1991, pp. 76-77, illustrated.

Though born in San Francisco, Jules Pages would come to spend the majority of his career working and living in France. The artist first came to Paris in 1888, where he studied at the *Académie Julian* under Jules Lefebvre, Benjamin Constant and Tony-Robert Fleury. He would eventually become an instructor at the *Académie* in his own right, the first American to hold such an honor. Through he lived in Paris for 40 years, Pages returned often to San Francisco to exhibit, and his work was well-known and well-regarded both in France and in the United States. Pages was made Chevalier of the Legion of Honor in 1910 and it was the outbreak of the Second World War which forced him to return to the United States, where he remained the rest of his life.







PROPERTY OF A NEW ENGLAND COLLECTOR

48

JEAN LOUIS ERNEST MEISSONIER (FRENCH, 1815-1891)

Study for Napoléon on horseback from Campagne de France, 1814

signed with the artist's monogram (lower left)

oil on panel

7 $\frac{7}{8}$ x 6 $\frac{1}{8}$ in. (20 x 15.5 cm.)

Painted in 1863.

\$20,000-30,000

£16,000-23,000

€18,000-27,000

PROVENANCE:

The artist.

His estate sale; Hôtel Drouot, Paris, 13-20 May, 1893, lot 50.

with Arthur Tooth & Sons, London.

Theodore Marburg (1862 - 1946), Baltimore, acquired

circa 1900.

By descent to the present owner.

EXHIBITED:

London, Arthur Tooth & Sons' Galleries, *Meissonier Exhibition*,

April 1893, no. 50, as *Napoléon Ier*.

Baltimore, Baltimore Museum of Art, 1929.

LITERATURE:

Musée des Beaux-Arts de Lyon, *Ernest Meissonier Rétrospective*,

exh. cat., 25 March - 27 June 1993, pp. 190-191, illustrated.

C. Hungerford, *Ernest Meissonier Master in his Genre*,

Cambridge, 1999, p. 129, fig. 58, illustrated, as *Meissonier*

as *Napoléon*.

Dr. Constance Hungerford believes that the model used for the figure of Napoléon in the present study is actually Meissonier himself. The artist strove for exacting naturalism in his paintings, researching the habits of his subjects and using period accessories whenever possible. A visitor to Meissonier's home in 1862 observed the artist wearing a replica he had commissioned of Napoléon's overcoat and sitting on a saddle over a wooden trestle to simulate a horse and sketching himself from a mirror. When another visitor remarked that the Emperor's thighs appeared too large in an earlier version of the painting, Meissonier decided he would pose for the figure instead, because the artist had 'exactly [Napoléon's] thighs.'

We are grateful to Dr. Constance Hungerford for confirming the authenticity of this painting.





49

**JEAN-BAPTISTE ROBIE
(BELGIAN, 1821-1910)**

*A Still Life of Chestnut Flowers,
Wallflowers, Roses and Pansies with
a Tankard and a Silver Gilt Ostrich
Egg Cup*

signed 'J. Robie' (lower left)
oil on panel
39 $\frac{1}{8}$ x 26 $\frac{1}{8}$ in. (99.4 x 66.4 cm.)

| | |
|-----------------|----------------|
| \$30,000-40,000 | £24,000-31,000 |
| | €27,000-36,000 |

PROVENANCE:

São Paulo Jockey Club, Brazil, acquired
circa 1950.

Acquired directly from the above by the
present owner, 17 May 2015.

PROPERTY FROM AN IMPORTANT CALIFORNIA
COLLECTION

50

WILLEM VAN LEEN (DUTCH, 1753-1825)

*A Still Life with Tulips, Peonies,
Primroses, Morning Glories and other
Flowers on a ledge with Fruit*

signed 'Van Leen ft.' (on the ledge on the
front of the pedestal, lower right)

oil on canvas
40 x 28 $\frac{7}{8}$ in. (101.6 x 73.3 cm.)

\$30,000-50,000 £24,000-39,000
€27,000-44,000

PROVENANCE:

Anonymous sale; Bonhams, New York,
28 June 2007, lot 80, as *Still life with
flowers and fruit*.

Acquired at the above sale by the
present owner.





PROPERTY FROM AN IMPORTANT CALIFORNIA COLLECTION

51

**FRANCIS SYDNEY MUSCHAMP, R.B.A.
(BRITISH, 1851-1929)**

A Surprise Visit

signed 'Sydney Muschamp' (lower right)
oil on canvas laid down on panel
20 x 30 $\frac{1}{8}$ in.

\$10,000-15,000

£7,800-12,000
€8,900-13,000



PROPERTY FROM AN IMPORTANT CALIFORNIA COLLECTION

52

ADRIANO CECCHI
(ITALIAN, 1850-1936)

The Serenade

signed and inscribed 'A. Cecchi/Firenze' (lower left)

oil on canvas

17¼ x 21¾ in. (43.8 x 55.2 cm.)

\$20,000-30,000

£16,000-23,000
€18,000-27,000

PROVENANCE:

with Cooling Gallery, London.

Anonymous sale: Christie's, New York, 30 April 2001, lot 118.

Acquired at the above sale by the present owner.

53

FÉLIX-AUGUSTE CLÉMENT
(FRENCH, 1826-1888)

Le Dénicheur d'oiseaux

signed, inscribed and dated 'FA Clément/ROMA - MDCCCLX'
(lower left)

oil on canvas

42¼ x 31¼ in. (108.7 x 80.5 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-27,000

PROVENANCE:

Private collection, France.

EXHIBITED:

Paris, *Salon*, 1861, no. 635, as *Dénicheur*.

LITERATURE:

T. Gautier, *Abécédaire du Salon de 1861*, Paris, 1861, p. 109.

M. Champavier, *Bulletin de la société d'archéologie et de statistique de la drôme*, Valence, vol. 22, 1888, p. 311.

L'Art français, revue illustrée hebdomadaire, no. 13, 25 February 1888, illustrated.

E. Bénézit, *Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs*, Paris, 1976, p. 61, as *La Becquée*.



JULIUS LEBLANC STEWART (AMERICAN, 1855-1919)

The Guitar Player

signed and dated 'JL Stewart 79' (lower left)

oil on panel

23 $\frac{3}{8}$ x 15 in. (59.4 x 38.1 cm.)

\$25,000-35,000

£20,000-27,000

€23,000-31,000

PROVENANCE:

George R. Blanchard (1841-1900), New York.

Delia A. Blanchard (d. 1903), his wife, by descent.

Her estate sale; Fifth Avenue Art Galleries, New York,

1-2 December 1904, lot 43.

K. O. Sherwood, acquired at the above sale.

Private collection, Beverly Hills, CA.

Acquired directly from the above by the present owner.





55

FERDINANDO ANDREINI
(ITALIAN, 1843-1922)

Hebe

signed 'Andreini - Galleria F. Vichi Firenze'
(on the base), on a green marble pedestal
marble
overall height: 82¼ in. (209 cm.)
Circa 1900.

\$50,000-70,000

£39,000-54,000

€45,000-62,000

alternate view



EDWIN LONG, R.A. (BRITISH, 1829-1891)

The Ionian Pottery Seller

signed with the artist's monogram and dated '18 EL 81'

(center right)

oil on canvas

46½ x 35 in. (117.2 x 89 cm.)

\$60,000-80,000

£47,000-62,000

€54,000-71,000

PROVENANCE:

with Nathan Mitchell Gallery, London.

His sale; Christie's, London, 14 February 1936, lot 128.

Mr. Mitchell, acquired at the above sale.

Anonymous sale; Stockholms Auktionsverk, Stockholm,

8 June 2016, lot 2233.

Acquired at the above sale by the present owner.

Although he achieved popular acclaim very early on in his career, Edwin Longsdon Long struggled to gain acceptance into the Royal Academy. The turning point in his career came in the mid-1870s, when he fell under the spell of the Middle East following a trip to Egypt and Syria in 1874. These ancient and exotic lands supplied him with a vast repertoire of new subjects, which fed his imagination and allowed him to excel in his *métier*. Upon his return to England, Long immersed himself in these ancient cultures, reading exhaustively on the subject and visiting the British Museum to study its extensive collections. Although the subject was new to Long, his penchant for intensive research for his paintings began much earlier in his career with his Spanish genre scenes. This combination of historical accuracy and interesting and accessible subject matter, made Long very popular with the public. Indeed, the success of the oriental, classical and biblical scenes secured his fortune and enabled him to build the magnificent studio house, designed by the Arts and Crafts architect Norman Shaw.

Long's greatest success came in 1875 when he exhibited *The Babylonian Marriage Market* at the Royal Academy. Hailed by critics and the public alike, this work finally secured the long-awaited membership as an Associate Royal Academician. In 1882, the *Babylonian Marriage Market* achieved further notoriety when it was sold at Christie's for £6,235, and auction record for a work by a living artist and a feat which remained unsurpassed for the next decade.

Painted in 1881, the year that Long finally achieved full membership in the Royal Academy, *The Ionian Pottery Seller* demonstrates all the elements of Long's mature style. Long's avid research in ancient history is evident in the costumes and jewelry that adorn the seated young woman and the various pots and vessels scattered around her.



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

Portrait of Harry La Montagne on a Grey

signed 'A.J. MUNNINGS' (lower right)

oil on canvas

29 x 36¼ in. (73.7 x 92 cm.)

Painted in 1920.

\$300,000-500,000

£240,000-390,000

€270,000-440,000

PROVENANCE:

Mr. and Mrs. Harry La Montagne, Pau, France, and later
New York and Oyster Bay, NY.

Joan Kinney, later Mrs. Arthur Gengler, Southport, CT, their niece, by descent.
with Richard Green Gallery, London.
Private collection, U.K.

LITERATURE:

Sir A. J. Munnings, *The Second Burst*, London, 1951, p. 101,
illustrated opposite p. 97.

Munnings stayed with Harry and Beatrice La Montagne at their house, the Villa Regina in Pau, during the autumn of 1923 to paint Mrs. La Montagne's portrait on horseback following a recommendation from Baron Robert Rothschild: 'a good-looking, smart, American woman...This well-turned-out lady was supplied by her devoted husband with superb horses' (Sir A.J. Munnings, *The Second Burst*, Bungay, 1951, p. 100). The portrait was such a success with her husband that he commissioned the artist to execute a complimentary portrait of himself: 'Christmas was drawing near, and La Montagne, feeling Christmassy, and cheered at the sight of the portrait of his wife in a silk hat and habit, on a bay horse, distant snow-clad mountains and all, wanted me to start on him in scarlet, on a grey. Breaking the news to my wife she replied she didn't mind how long I stayed. "Make hay while the sun shines," said she' (Munnings, *op. cit.*, p. 101).

Pau, a château at the foot of the Pyrénées, was the birthplace of King Henri IV of France in 1553. The town became popular with the English when the Duke of Wellington's troops found the climate in the area to be most enjoyable. During the 19th century, the area became popular for those seeking the restorative properties of the mild climate and with them came their leisure activities: fox hunting, polo and racing. The Pau hunt was established in 1842 with hounds supplied from a pack in Norfolk, England.

Munnings visited Pau on several occasions and painted other equestrian portraits, such as those of Frederick Henry Prince in 1925 (sold at Christie's, London, on 3 December 2008) and two American women, Miss Mercedes de Florez (painted circa 1926) and Miss Belle Baruch in 1932.

The artist has taken a traditional format of a huntsman riding to hounds and transformed a usually static image into one filled with animation and spontaneity. By positioning the subject high on the horizon he has created a sense of monumentality which is accentuated by the contrast of the vivid, rolling sky with the light grey colour of the horse. His mastery of equine anatomy emphasizes the strength of the horse and imbues a sense of nobility. The muscles are beautifully delineated and he has convincingly portrayed the graceful strides of the horse as it covers the loosely-painted ground. The horse's head is sensitively articulated and displays an exquisite expression of alertness and intelligence.

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*.







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

The Black Hat

signed 'J. Munnings' (lower right)
oil on canvas
20 x 24 in. (50.7 x 61 cm.)

\$300,000-400,000

£240,000-310,000
€270,000-360,000

PROVENANCE:

with Richard Green, London, 1950's.
Private collection, London.

EXHIBITED:

London, James Connell and Sons, *Gipsies in Hampshire*, 1920,
pp. 4, 17, no. 7, illustrated.

Munnings was introduced to the Gypsies in Hampshire by a fellow artist, Olive Branson, whom he had first met in 1904 at Frank Calderon's Summer School in Suffolk. She later became what Munnings described as 'a luxurious rambler' traveling around the country and to Ireland in a gilded Gypsy caravan, painting rural scenes as she went. Branson invited Munnings to join her in 1913 for her annual excursion to Hampshire. In the fall, Gypsy families would gather to harvest hops around the villages of Binstead and Froyle in Hampshire. Hops are an important ingredient in the brewing of beer and the hops grown in that region were of the best quality in England.

In 1913, Munnings joined Branson in Evesham, Worcestershire and walked with her for part of the journey across the Cotswolds to Alton where Munnings stationed himself at the Swan Hotel. On his first morning he was collected by Mark Stevens, a Gypsy friend of Branson's who was to become a key asset in providing models and facilitating Munnings's needs for his annual excursions. Driving out in a cart along the old Portsmouth Road to Froyle, they found themselves in a large pasture in which the Gypsy families lived during the harvesting season. 'Standing along the hedges on each side were caravans of all shapes, sizes and descriptions. There were at least two to three hundred souls, men, women and children - not including dogs and horses - camped in this pasture' (An Artist's Life, Museum Press 1950, p. 288). Munnings was immediately overcome by the sheer spectacle; the sounds, smells, color and variety instilled an impetus to work which would draw the artist back to this same spot to work for many years to come. 'More glamour and excitement were packed into those six weeks than a painter could well contend with' (An Artist's Life, Museum Press 1950, p. 287). The convenience of this painting site may also have been an important factor behind Munnings's considerable enthusiasm for it, returning as he did over the years before and

after the First World War. The main line from Portsmouth to London allowed him easy access to materials from an artist's suppliers in Penzance and an available former butler's cottage at Fulling Mill adjacent to the pasture provided a simple studio and store for his work. 'Never in my life before have I been so filled with a desire to work as I was then' (An Artist's Life, Museum Press 1950, p. 289).

Munnings would pay the same going rate per day as a Gypsy worker could earn harvesting hops for modeling and to them he was known as 'Mr. Money.' The Gray, Lee, Stevens, Gregory and Loveday families, who were all 'true or very near Romany,' all featured in Munnings's works, with Mrs. Loveday strikingly featuring in some of Munnings's most important Gypsy pictures. She can be seen in 'The Departure of the Hop Pickers' (National Gallery of Victoria, Melbourne, Australia) painted in 1913. Munnings declared that 'nobody could beat their style of dress,' reveling in the richly colored clothes, beads, and hooped earrings worn by his models. These models must have contrasted dramatically with the rather typically conservative dress of Edwardian England. It is likely that the present painting depicts Mrs. Loveday and was probably painted during a 1920 visit to Hampshire, as the painting was exhibited at James Connell and Sons' landmark exhibition 'Gipsies in Hampshire' in 1921. She sits next to the circular ashes of last night's camp fire with its iron kettle hanger, her folding table draped with a cloth adjacent to the main caravan. A round 'military' type bell tent appears to the left of the picture which were often used as a dormitory or dry shelter and close to the warmth of the fire at night. The two wheeled cart behind would have been used for local journeys from the camp. The model's hat is a strong motif in this composition and is featured in other of Munnings's Gypsy paintings; the artist wrote of this hat, 'and sure enough, if I needed it, the large black hat - complete with Ostrich feathers - was produced and worn' (An Artist's Life, Museum Press 1950, p. 289).

This was a high point in his career and Munnings's mature style and tonal competence are quite evident in the present work. His confidence had been increased by his recent success with exhibitions and by his experience with the Newlyn group of painters in Cornwall with whom he had lived and worked before the war, where he painted largely *en plein air*. From this period onward, Munnings's artistic reputation and career was assured. Of Munnings's many Gypsy studies and paintings *The Black Hat* demonstrates the artist's assured bravura style. It is a free and warmly handled painting which includes one of the finest Gypsy portraits from this prodigious period of Munnings's life.

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







PROPERTY OF A LADY

59

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

Summer Sailing, Florida

signed 'Montague Dawson' (lower left)

oil on canvas

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

\$50,000-70,000

£39,000-54,000

€45,000-62,000

PROVENANCE:

with Frost and Reed Ltd., London.



END OF SALE





FREDERIK MARINUS KRUSEMAN (HAARLEM 1816-1882 BRUSSELS)

*A romantic winter landscape with activities around a village
signed and dated 'FM Kruseman. fc. / 1857.' (lower left)*

oil on canvas

79 x 111 cm.

60,000 – 80,000 EUR

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CHRISTIE'S



IPPOLITO CAFFI (ITALIAN, 1809-1866)
Venezia: veduta notturna del Molo verso la Basilica della Salute
signed and dated 'Caffi.1850' (lower left)
oil on canvas • 28 3/8 x 37 in. (72 x 94 cm.)
£200,000 – 300,000

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CHRISTIE'S

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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(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. 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 RESERVE

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:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) 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:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- (d) 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 or at 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 to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that we 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. On all lots we charge 25% of the **hammer price** up to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$1,000,000, and 12% of that part of the **hammer price** above US\$1,000,000.

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, New York, Pennsylvania, Rhode Island or Texas. Successful buyers 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

(b) 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 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 to not 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.
- You 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** of 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
 - defected items 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(b)(ii) above and the property must be returned to us in accordance with E2b(ii) 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 may 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 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 Post-Sale Services. 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 Post-Sale Services, whose details are set out in paragraph (b) below.

- 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 Post-Sale Services only.
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- 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. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

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 30th 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 hold 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 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

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. 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.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - we can, at our option, move the **lot** to within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.

- (e) 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.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) 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
 - 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 Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care if we are handling, packing, transporting, and shipping a lot. 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 or contact us at 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 countries 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 and 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, 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 LIVE™, 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 be found 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 may 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 LIVE™ 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.

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-US 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 arbitral 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. 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 request that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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

- 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;
- if 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;
- if a work for a particular origin source if the lot is described in the **Heading** as being of that origin or source; or
- if 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 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 E2 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, 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.

△

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◆

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

~

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

■

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.

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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.

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14/06/16

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from either location

are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. 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 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

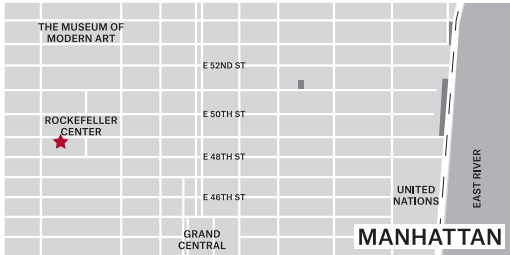
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ADMINISTRATION FEE, STORAGE & RELATED CHARGES

| CHARGES PER LOT | LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture | SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings |
|--|---|--|
| 1-30 days after the auction | Free of Charge | Free of Charge |
| 31st day onwards: Administration | \$100 | \$50 |
| Storage per day | \$10 | \$6 |
| Loss and Damage Liability | Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount. | |
| All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion. | | |

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: +1 212 636 2070 or storage@cfass.com

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 nycollections@christies.com
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 Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

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