



19TH CENTURY  
EUROPEAN ART

New York · 18 April 2018

CHRISTIE'S

ROT



W. BOVEYER, 1887













# 19TH CENTURY EUROPEAN ART

**WEDNESDAY 18 APRIL 2018**

## PROPERTIES FROM

The Collection of Dr. and Mrs. Jerome S. Coles  
La Salle University  
The Estate of Richard A. and Doris Mascott  
The Collection of Dr. Arthur and Hope S. Miller

## AUCTION

Wednesday 18 April 2018  
at 2.00 pm (Lots 1-63)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Friday	13 April	10.00 am - 5.00 pm
Saturday	14 April	10.00 am - 5.00 pm
Sunday	15 April	10.00 am - 5.00 pm
Monday	16 April	10.00 am - 5.00 pm
Tuesday	17 April	10.00 am - 5.00 pm

## AUCTIONEER

James Hastie (#124430)

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 (CFASS in Red Hook, Brooklyn) until after the third business day following the sale. All lots will be stored free of charge for 30 days from auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30AM 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.

21/06/16

**OPPOSITE:**  
Lot 31

**FRONT COVER:**  
Lot 37

**BACK COVER:**  
Lot 7

**INSIDE FRONT COVER:**  
Lots 23, 28

**INSIDE BACK COVER:**  
Lot 6

## 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 such bids at or above the reserve.**

## AUCTION LICENSE

Christie's (#1213717)

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **BLOSSOM-16007**

## CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.  
[40]

These auctions feature  
**CHRISTIE'S LIVE**  
*Bid live in Christie's salerooms worldwide*  
register at [www.christies.com](http://www.christies.com)



Browse this auction and view real-time results on the Christie's App for iPhone and iPad

View catalogues and leave bids online at [christies.com](http://christies.com)

# CHRISTIE'S



# INTERNATIONAL 19TH CENTURY EUROPEAN ART DEPARTMENT

## **WORLDWIDE SPECIALISTS**

### **INTERNATIONAL HEAD OF DEPARTMENT**

Peter Brown  
Tel: +44 (0)20 7389 2435

### **LONDON**

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

### **AMSTERDAM**

Sophie Bremers  
Tel: +31 20 575 59 66

### **NEW YORK**

Deborah Coy  
James Hastie  
Laura Mathis  
Tel: +1 212 636 2120

### **PARIS**

Olivier Lefeuvre  
Tel: +33 1 40 76 83 57

### **GLOBAL MANAGING DIRECTOR**

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

### **REGIONAL MANAGING DIRECTOR, EMERI**

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

### **INTERNATIONAL BUSINESS DIRECTOR PRIVATE SALES**

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

### **HEAD OF SALE MANAGEMENT, NEW YORK**

Lauren Carlucci  
Tel: +1 212 641 7535

25/09/17

# INTERNATIONAL 19TH CENTURY ART AUCTIONS

## **AUCTION CALENDAR 2017**

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

### **SPRING 2018**

**THE COLLECTION OF PEGGY AND  
DAVID ROCKEFELLER**  
NEW YORK

### **12 JULY**

**19TH CENTURY EUROPEAN AND  
ORIENTALIST ART**  
LONDON

### **20 JUNE**

**TABLEAUX 1400-1900**  
PARIS

### **31 OCTOBER**

**19TH CENTURY EUROPEAN ART**  
NEW YORK

### **11 JULY**

**VICTORIAN, PRE-RAPHAELITE AND  
BRITISH IMPRESSIONIST ART**  
LONDON

Subject to change.

25/09/17

## **COPYRIGHT NOTICE**

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.  
© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2017)



# SPECIALISTS FOR THIS AUCTION

## NEW YORK



Deborah Coy  
Head of Department,  
New York



James Hastie  
Senior Specialist,  
New York



Laura Mathis  
Associate Specialist,  
New York

## LONDON



Peter Brown  
International Head of  
Department



Arne Everwijn  
Director, Head of Sale,  
London



Martina Fusari  
Associate Specialist,  
London



Alastair Plumb  
Associate Specialist,  
London

## PARIS, AMSTERDAM AND HONG KONG



Olivier Lefeuvre  
Head of Department, Paris



Sophie Bremers  
Specialist,  
Amsterdam



Cecille Xichu Wang  
Representative,  
Old Master Group  
Hong Kong

# SERVICES FOR THIS AUCTION

## SALE COORDINATOR

Isabelle Dove  
idove@christies.com  
Tel: +1 212 636 2123

## HEAD OF SALE MANAGEMENT, NEW YORK

Lauren Carlucci  
lcarlucci@christies.com  
Tel: +1 212 641 7535

## EMAIL

*First initial followed by  
lastname@christies.com  
(e.g. Isabelle Dove =  
idove@christies.com)*

*For general enquiries about this  
auction, emails should be addressed  
to the Sale Coordinator.*

## ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437  
Fax: +1 636 4938

## AUCTION RESULTS

christies.com

## CATALOGUES ONLINE

Lotfinder®  
Internet: christies.com

## INSURANCE

Tel: +1 212 484 4879  
Fax: +1 212 636 4957

## POST-SALE SERVICES

Sarah Harris  
*Post-Sale Coordinator*  
Payment, Shipping and Collection  
Tel: +1 212 636 2650  
Fax: +1 212 636 4939  
Email: PostSaleUS@christies.com





PROPERTY FROM A NORTHEASTERN COLLECTION

1

## JEAN BÉRAUD (FRENCH, 1849-1936)

### *Parisienne au rond-point des Champs-Élysées*

signed 'Jean Béraud.' (lower left)

oil on panel

16 x 10 $\frac{1}{8}$  in. (40.6 x 27 cm.)

Painted *circa* 1905.

\$25,000–35,000

£18,000–25,000

€21,000–28,000

#### PROVENANCE:

Anonymous sale; Salle Elie de Brignac, Deauville, 16 August 1996, lot 107.  
Anonymous sale; Sotheby's, London, 20 November 1996, lot 163, as *Le rond-point des Champs-Élysées, Paris*.  
Anonymous sale; Sotheby's, New York, 28 October 2003, lot 158.  
Acquired at the above sale by the present owner.

#### LITERATURE:

P. Offenstadt, *Jean Béraud 1849-1935, The Belle Epoque: A Dream of Times Gone By, Catalogue Raisonné*, Cologne, 1999, pp. 142–143, no. 132, illustrated.

For a note on the artist, see lot 5.





PROPERTY FROM A NORTHEASTERN COLLECTION

**2**

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

*L'Omnibus*

signed and dated 'Pierre Carrier-Belleuse./1877:' (upper left)

oil on canvas

17 $\frac{1}{2}$  x 32 $\frac{3}{4}$  in. (44.8 x 83.2 cm.)

\$50,000-70,000

£36,000-50,000

€41,000-57,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 12 October 1994, lot 138.  
Acquired at the above sale by the present owner.



3

JEAN FRANÇOIS RAFFAËLLI  
(FRENCH, 1850-1924)

*Paris, La place de Saint Michel avec le quai des Grands Augustins et le pont Saint Michel au premier plan et le pont Neuf et le Louvre à l'arrière plan*

signed 'J. F. RAFFAELLI' (lower right)  
charcoal on buff paper on canvas  
37¼ x 50⅞ in. (94.6 x 127.3 cm.)  
Executed circa 1900.

\$50,000-70,000

£36,000-50,000

€41,000-57,000

**PROVENANCE:**

Anonymous sale; Picard, Paris, 28 June 1996, lot 105, as *Paris: Animation sur les quais*.  
with Beadleston Gallery, New York, by 1998.

**EXHIBITED:**

New York, Beadleston Gallery, *London, Paris, New York - Impressionist and 20th Century Views of the City*, 6-30 May 1998, no. 2.

A true renaissance man, Jean-François Raffaëlli was an accomplished actor, musician, printmaker, draftsman, sculptor, and author, as well as a painter. After a brief enrollment in the studio of Jean-Léon Gérôme in 1871 proved to be a poor fit, Raffaëlli set out on a self-directed Grand Tour through Europe and North Africa, but unlike other artists who fell under the sway of foreign lands, it was Paris, the city of his birth, that could never be replaced as the artist's muse. In addition to depicting its fashionable districts and people, as in the present work, Raffaëlli often explored the city's *banlieue* as well, painting the ragpickers and other marginal figures of society displaced by *Haussmannisation*. 'My subject is all Paris,' the artist said, 'I aim to paint the beauty of Paris as well as its wretchedness' ('A Talk by Mr. Raffaëlli,' *The Art Amateur*, April 1895, p. 135). Though Raffaëlli did not consider himself a part of any one movement and rejected attempts to classify artists, he was above all a realist whose central belief was that that an artist's duty was to render the essence of the contemporary society in which he lived.

In the present drawing, Raffaëlli turns his eye toward the wide, bustling streets of Paris so transformed by Baron Haussmann's new vision for the city. Rather than give the view from street-level, the drawing instead takes an unusually high viewpoint, looking down over the busy intersection and providing the viewer a more expansive view of the city and its denizens. In the foreground the pont Saint Michel and the quai des Grands Augustins are visible, and in the distance the pont Neuf and the towering *pavilions* of the Louvre can be seen. Each figure passing by is individualized without being contrived, giving the viewer the sense that they are truly standing on a balcony looking down on the street below. From the elegant figures browsing the wares of the *bouquinistes* on the *quai*, to the constable chatting with the older woman waiting to cross the street, to the two workmen on ladders making repairs to the café awning, people from all walks of life in Paris find representation in Raffaëlli's wonderful large-scale drawing. All of these figures provide a charming snapshot of everyday life in *Belle Époque* Paris. There is even a single figure depicted riding toward the viewer on a bicycle, that modern invention. It is impossible to return to Raffaëlli's captivating drawing without having some new detail of the figures on the street leap to the viewer's attention, a testament to the enduring appeal of the artist's theory of *caractérisme* which called for careful individualized observation of people within their *milieu*.

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









PROPERTY OF LA SALLE UNIVERSITY

4

## LUIGI LOIR (FRENCH, 1845-1916)

### *Fête foraine*

signed 'LOIR LUIGI' (lower right)

oil on panel

12¾ x 16 in. (32.4 x 40.6 cm.)

\$30,000-50,000

£22,000-36,000

€25,000-40,000

#### PROVENANCE:

with Hammer Galleries, New York.

Acquired directly from the above by the present owner, 1973.

#### LITERATURE:

C. P. Wistar, *La Salle University Art Museum Guide to the Collection*, Philadelphia, 2002, p. 80, illustrated.

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



PROPERTY FROM A NORTHEASTERN COLLECTION

5

JEAN BÉRAUD  
(FRENCH, 1849-1936)

*Portrait of Sir Campbell Clarke*

signed and dated 'Jean Beraud/1899' (lower right)

oil on panel

18 $\frac{1}{8}$  x 10 in. (46 x 25.4 cm.)

\$40,000-60,000

£29,000-43,000

€33,000-48,000

**PROVENANCE:**

The artist.

(probably) Sir Campbell Clarke (1845-1902).

Anonymous sale; Christie's, London, 22 June 1990,

lot 26, as *Portrait of a Gentleman, standing small*

*full length Morning Dress.*

Private collection, US.

Anonymous sale; Sotheby's, New York 12 October

1994, lot 139, as *A Full Length Portrait of a*

*Gentleman in Morning Dress.*

Acquired at the above sale by the present owner.

**EXHIBITED:**

Paris, *Le Salon du Champ-de-Mars*, 1899, no. 117, as

*Portrait de sir C. C...*

**LITERATURE:**

A. Proust, *Le salon de 1899; cent planches en photogravure simulé en couleurs par Goupil & Cie.*, Paris, 1899, p. 73, as *Portrait de M. Campbell Clarke.*

A. Dalligny, 'Les Salons de 1899. Société nationale des beaux-arts,' *Le Journal des arts*, June 24, 1899, p. 2.

P. Offenstadt, *Jean Béraud 1849-1935, The Belle Epoque: A Dream of Times Gone By, Catalogue Raisonné*, Cologne, 1999, p. 320, no. 475, illustrated.

Sir Campbell Clarke (1835-1902) began his professional career working as a librarian for the British Museum. In 1870, he married Annie Levy, the daughter of J. M. Levy, owner of the *Daily Telegraph*, and was appointed the paper's special correspondent in Paris. Clarke travelled widely while covering European news for the publication, and was the first to break the news of the British occupation of Cyprus, among other major international events of his time. He was also very active in the Parisian art, music, drama and literary scenes, serving on the jury for two Paris Exhibitions. In the present portrait, Béraud has captured the essence of the worldly and distinguished gentleman reporter, giving a nod to his occupation by including a rolled-up copy of the *Daily Telegraph* in his upended top hat on the chair at right.

For a note on the artist, see lot 5.





## 6

## JEAN BÉRAUD (FRENCH, 1849-1936)

*Rond-Point des Champs-Élysées*

signed 'Jean Béraud.' (lower right)

oil on panel

14¾ x 22½ in. (37.4 x 56.2 cm.)

Painted *circa* 1880.

\$500,000–700,000

£360,000–500,000

€410,000–570,000

**PROVENANCE:**Acquired by the grandfather of the present owner in Italy, *circa* 1930.

By descent to the present owner.

**EXHIBITED:**Como, Villa Olmo, *Boldini e la Belle Époque*, 25 March-25 July 2011, p. 223, illustrated, as *Champs Élysées*.

Jean Béraud was fascinated by all aspects of *la vie parisienne* and is recognized as its most devoted observer. At the end of the Franco-Prussian War in 1871, Béraud abandoned his plans to become a lawyer and instead studied portraiture with one of the leading artists of the Third Republic, Léon Bonnat. Béraud began to move away from strict portraiture around 1875 and instead turned to representing modern life in the French capital. The spectacle of public spaces was a popular subject for French artists in the last quarter of the 19th century. *Hausmannisation*, the urban planning commissioned by Napoleon III and led by Baron George Eugène Haussmann, introduced a public element to private life through the creation of wide boulevards for transportation and strolling, green spaces and large parks for carriage rides and overall better street conditions which led to improved health. In depicting the comingling of members of different social strata in these newly accessible social settings, Béraud was able to capture the modernization of Paris through the actions, dress and appearances of its inhabitants.

Although trained as an Academic artist, Béraud favored the quick brushstrokes of the Impressionists. He was close friends with Édouard Manet and frequented the same cafés as Edgar Degas, Pierre Renoir and Henri Toulouse-Lautrec. Like them, he concentrated on urban themes in his art, while other Impressionist artists fled Paris and painted landscapes of the surrounding areas. Although his brushwork and choice of subject matter was imbued with the spirit of Impressionism, Béraud combined this with the more classically accepted styles of the day to create works of a unique character.



(fig. 1): Hackney Carriage, Champs-Élysées, c. 1898.

In order to create his finished paintings, Béraud traveled the boulevards of Paris in a mobile studio, a converted carriage designed especially so that he might observe firsthand the everyday life of the city. The journalist Henry Bacon wrote about his own experience in Béraud's studio on wheels: 'A cab, with the green blind next to the street down, attracted our attention, showing that someone was paying two francs an hour for the privilege of maintaining stationary. Presently up went the curtain and the familiar head of Béraud appeared. At his invitation, we thrust a head into the miniature studio to see his latest picture. His canvas was perched upon the seat in front, his color-box beside him, and with the curtain down on one side to keep out the reflection and shield himself from the prying eyes of the passers-by, he could at ease paint through the opposite window a view of the avenue as a background to a group of figures' (H. Bacon, *Glimpses of Parisian Art*, p. 425).

By the late 19th century, the wealthy and fashionable had mostly abandoned the narrow street of the center of Paris for the open boulevards of the post-Haussmann era. The expansive and orderly streets were flanked by the neat, plastered façades of grand *hôtels* with interiors that held all the comforts of modern living. Despite the luxuries of home, the social opportunities waiting out-of-doors were too tempting, and the *beau monde* spent much of their day, especially Sunday afternoons, riding and promenading on the boulevards and avenues, essentially transforming them into *plein-air* receiving rooms. Of all the streets, the Champs-Élysées afforded perhaps the best opportunities to see and be seen; on horseback, in an expensive carriage, or strolling in the newest cut of dress or frock coat, and a circuit was made from one end of the avenue to the other, often finishing with a picnic at the Bois du Boulogne. Overall, the new shops, cafés, and entertainments of *Belle Époque* Paris inspired an entirely new culture: life was now lived in public. Just as Béraud depicts in the present work, a conversation between two ladies in different carriages could be as commonplace as it was in the privacy of a *salon*.

In *Rond-Point des Champs-Élysées*, Béraud combines all the elements that made him so popular with audiences in Europe and abroad. He has captured through the lens of his brush a moment on the Champs-Élysées. And what a uniquely 'modern' moment it is. It was perhaps not unusual for two carriages to draw alongside each other in order for their passengers to exchange pleasantries, but the fact that one of the *drivers* is a young, fashionable woman, well turned out in her vested bodice, bright red tie and jaunty bowler hat, puts a unique twist on the scene. She is driving a *cabriolet*, a light, two-wheeled carriage that can easily be drawn by one horse, and she is clearly in control of her vehicle, managing with apparent ease to bring the horse and carriage into such close proximity of another moving carriage. Her passenger, an elegantly dressed gentleman in bright red gloves, is seated with his arms crossed, his expression difficult to read. Is it fear or resignation?

These are images for which Béraud is best remembered, and for which he achieved his reputation as the 'painter of modern life'.

We are grateful to Patrick Offenstadt for confirming the authenticity of this work. The work is also accompanied by a certificate of authenticity from Patrick Offenstadt.







# 'He is a master of elegance'

Robert de Montesquiou, 1913

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

**7**

## PAUL-CÉSAR HELLEU (FRENCH, 1859-1927)

### *La Lettre*

signed 'P. Helleu.' (lower left)

oil on canvas

23 $\frac{5}{8}$  x 29 in. (60 x 73.7 cm.)

Painted in 1880.

\$300,000–500,000

£220,000–360,000

€250,000–400,000

#### **PROVENANCE:**

Henri Letellier (1867-1960), Paris.

Mme. Ruillier, before 1962.

with Whitford and Hughes, London, by 1984.

Anonymous sale; Sotheby's, London, 16 November 1994, lot 125.

Private collection, UK, by 1998.

Acquired directly from the above by the present owner.

#### **EXHIBITED:**

Dieppe, Musée de Dieppe, *Paul Helleu*, 7 June-17 September 1962, no. 1.

London, Whitford and Hughes, *Peintres de l'âme*, 3 May-8 June 1984, no. 6, illustrated.

Montecatini Terme, Terme Tamerici, *Boldini Mon Amour. La grande mostra antologica*, 18 September-30 December 2008, p. 141, illustrated p. 142, as *La Lettera*.

#### **LITERATURE:**

F. de Watrigant, *Paul-César Helleu*, Paris, 2014, pp. 90-91, illustrated.



Giovanni Boldini, *Paul Helleu intento a dipingere*, 1884.







The entire *oeuvre* of Paul-César Helleu evokes a time of elegance and luxury. The artist's lifetime corresponds to the period of prosperity between France's Second Empire and the beginning of World War I, a time when France shone in the arts, Britain extended its empire and the United States demonstrated a wealth that seemed to be endless. Helleu's life reflected his times, and after the influential aristocrat Robert de Montesquiou arranged for the young artist to execute a portrait of his cousin, the accomplished and glamorous Comtesse de Greffuhl, Helleu became one of the most sought after portraitists in Paris. Throughout his long career, Helleu enjoyed a wide circle of friends from John Singer Sargent and Giovanni Boldini in his youthful days, to Edgar Degas, Claude Monet and Jacques-Émile Blanche in his more mature years. He counted many foreign artists among his friends: James Tissot, Walter Sickert, James McNeill Whistler, Alfred Stevens and many others. Helleu moved in a truly cosmopolitan world in the time that has come to be called *La Belle Époque*, and he was its illustrator.

*La lettre* was painted in 1880 when Paul Helleu was just twenty-one at a time when he was sharing a studio in Paris with John Singer Sargent. The model is Marie Renard, a striking brunette who Helleu painted several times and who also posed for Édouard Manet and Berthe Morisot. The young girl clearly made an impression on Helleu's roommate, for Sargent began the sketches for his masterwork *El jaleo*, currently in the Isabella Stewart Gardner Museum in Boston (fig. 1), at about the same time Helleu was working on *La lettre* and he chose to use Marie Renard as the model for the Spanish dancer (N. Bemahum, *Antonio Mercé, 'La Argentina': Flamenco and the Spanish Avant-Garde*, Watertown, 2000, p. 78). Marie was also the notorious model for Henri Gervex's *La femme au masque* of 1886, in which she posed completely nude except for her black mask (fig. 2).

At the beginning of his artistic career, the young Helleu met and was painted by the Italian artist Giovanni Boldini and the older artist greatly influenced Helleu's style and decision to become a portraitist. The modeling of the young girl's face, the sharp, quick brushstrokes and even the palette demonstrate Boldini's influence on the developing style of his protégé. However, this is not the slavish mimicry of a mediocre artist, but rather the brilliant artistic foray of a young artist striving to create his own artistic vocabulary. Elegance

and beauty were the catchwords of the day in the early 1880s, and no artist embodied these two elements more eloquently than Paul-César Helleu. Even in his early work, his innate sense of the proportion, grace and tonality of a composition brings light and drama to his figures even when they are depicted performing the most mundane of activities.

Although *La lettre* depicts a young woman in an interior languidly reading a letter, its envelope tossed casually on the floor at her feet, it is not a portrait in the conventional sense, but rather an 'interior still life'. Helleu's painting can almost be described as a 'Whistlerian' symphony of whites (indeed Whistler was vocal in his admiration of the Helleu's interior color scheme). The artist adds richness and elegance to the simple settee by adding texture to the French blue fabric in white; the shawl draped across the chair to the right of the composition also has its delicate pattern picked out in white. Small and simple touches of white give definition to the chair to the left and even the toes of the young woman's black shoes. The white envelope so casually discarded on the floor is almost a mirror reflection of the letter held aloft by its beautiful reader. Against the clear, light blues and whites that dominate the painting, Helleu has chosen to dress his model in an extraordinary earthy green skirt and black velvet jacket which is set off perfectly by white lace cuffs and color. The casual pose of the reader is echoed in the shawl thrown over the chair to the right.

This combination of strong brushwork, flashy reflections and exuberant tonal contrasts exhibits the panache and confidence that would make Helleu the darling of the aristocracy and win him acceptance among the ranks of the most fashionable artists of the day. Within the course of his long career, Helleu was welcomed into the highest echelons of Parisian society and has been favorably compared to Marcel Proust as having created a visual imagery to complement the writer's literary descriptions of French society at the end of the 19th century.

We are grateful to Frédérique de Watrigant and Les Amis de Paul-César Helleu for confirming the authenticity of this work, which appears in their archives as no. HU-1253 and will be included in their forthcoming online *catalogue raisonné*.



(fig. 1): John Singer Sargent, *El Jaleo*, 1882. Isabella Stewart Gardner Museum, Boston.



(fig. 2): Henri Gervex, *La Femme au masque*, 1886.







PROPERTY OF A GENTLEMAN

**8**

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

*The Temple of Denderah*

with estate stamp, 'JSS' (on the reverse); inscribed in the artist's hand 'Sketch-Temple of Denderah/to be returned to London' (on a label on the reverse)

oil on canvas

30½ x 25¼ in. (77.5 x 64.1 cm.)

Painted in 1891.

\$100,000-150,000

£72,000-110,000

€81,000-120,000

**PROVENANCE:**

The artist.

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

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

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

Mr. Twinning.

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

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

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

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

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

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

Frazzini/Mills Collection, New York.

with Adelson Galleries, New York, by 1994.

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

Joe (1925-2015) and Lee (1930-2007) Jamail, Houston, acquired directly from the above.

Their sale; Christie's, New York, 25 April 2016, lot 74.

Acquired at the above sale by the present owner.

**EXHIBITED:**

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

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

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

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

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

**LITERATURE:**

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

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

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

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

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





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

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

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

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

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

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



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



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





9

## MIHÁLY MUNKÁCSY (HUNGARIAN, 1844-1900)

### *Grandfather's Name Day (Nagyapó névnapja)*

signed and dated 'M. de Munkácsy 1886' (lower right)

oil on panel

37 x 56 in. (94 x 142.2 cm.)

\$250,000-350,000

£180,000-250,000

€210,000-280,000

**PROVENANCE:**

The artist.

with Charles Sedelmeyer, Paris.

Jason 'Jay' Gould (1836-1892), New York, acquired directly from the above, 1886.

Helen Miller Gould Shepard (1868-1938), his daughter, by descent.

Finley Johnson Shepard (1867-1942), her husband, by descent.

Sale of the contents of the Jay Gould House; Kende Galleries, New York, 12-14 November 1942, lot 600, as *Grandfather's Birthday*.

Harry Roth, New York, acquired at the above sale.

By descent to the present owner.

**LITERATURE:**V. Lajos, *Munkácsy Mihály Élete És Muvei*, Budapest, 1958, p. 333, no. 420, as *Nagyapó névnapja*.

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

After the Franco-Prussian War, Munkácsy established himself in Paris, where he came under the influence of the realism of Gustave Courbet and the Barbizon School of painters. Like Courbet, Munkácsy painted emotionally charged pictures of the lower classes with heavily impastoed brushwork, structuring his paintings out of a dark under-painting and working tone on tone towards brighter accents of color. In 1874 he married the Baroness de Marches, the widow of the artist's Luxembourg patron, and this brought about a striking change in all aspects of his *oeuvre*. Munkácsy climbed out of the despair and darkness of *The Last Day of Condemned Man*, and turned to a more colorful and joyful mode of painting, exchanging the wretched poverty



(fig. 1): Mihály Munkácsy in his studio.

of Hungarian village life for the elegance of the bourgeois *salons* of the French capital. His splendid townhouse on the Avenue de Villier, completed in 1880, was the scene of sparkling soirées attended by celebrities from the worlds of art, literature and music and was frequented by Liszt, Massenet, Paine, Dumas and Doré. In the words of an anonymous author of an 1886 exhibition catalogue, Munkácsy's home 'is a museum, filled up to the roof with treasures of art and rarities. One would be inclined to believe that the splendor of times long past shone around the successor of the painter-princes Raphael, Titian and Rubens, with whom he is worth in every respect. Then too, you may observe how he absorbs, with his artistic eye, color, brilliancy, light and beauty, in order to reflect them again in his art' (fig. 1). By no means giving up his call for 'truth to life', Munkácsy now took inspiration from the delicately painted, fashionable interiors of Alfred Stevens and the splendid colorism of Hans Makart. The result was a very personal style that expressed above all the beauty of material things – spirited in delivery, dashing in color, illusionistic in textures and luxurious in the patina of finish.

*Grandfather's Name Day* belongs to the group of paintings the artist called his 'salon pictures', a body of work painted between 1878 and 1887. The intimate atmospheres of these pictures, representing chic *Parisiens* at leisure, hint at the bourgeois ideals of domesticity, prosperity and refinement; the private space is exalted as the material foundation of the family and the supporting pillar of the social order. As in many of the paintings from this period, the composition is split in half; on one side the grandfather happily dandles the baby on his knee while his young granddaughter looks on, while on the other side, the young mother looks up from her embroidery while her maid, with hands on hips, watches in amusement. The composition is anchored at the center by a beautiful still life set upon a round, ornately draped table. The background is filled with potted plants and a sideboard decorated with *objets d'art* while a rich Oriental rug draws the two sides of the composition together. It is interesting to note that the work is executed on a large, single piece of mahogany panel, a testament to the wealth of the artist himself.

Munkácsy's anecdotal, emotionally-inflected genre painting made him the darling of American collectors and his works eventually found their way into the most celebrated collections of the American Gilded Age. The artist visited the United States several times, and his arrival in New York on November 15th, 1886 for the 23rd Street Tabernacle Exhibition resembled the state visit of a monarch and was front page news. The city of New York honored him with a banquet at Delmonico's, where the attendees included the mayor, newspaper publisher Joseph Pulitzer (1847-1911) (who was also Hungarian), and preacher Henry Ward Beecher. Later, in Washington, D.C., President Grover Cleveland held a banquet at the White House in Munkácsy's honor.

*Grandfather's Name Day* once graced the collection of Jay Gould (1836-1892), a leading American railroad developer and speculator. Considered one of the more notorious 'robber barons' of the Gilded Age, his success in business made him one of the richest men in America. Mr. Gould acquired the painting in 1886, the year it was painted and the same year as Munkácsy's New York triumph.

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





PROPERTY OF A WESTERN COLLECTOR

**10**

**HARRY WILLSON WATROUS  
(AMERICAN, 1857-1940)**

*The Line of Love*

signed 'Watrous' (lower right); inscribed 'The Line of Love' (on the upper right corner of the canvas, where folded over the stretcher)

oil on canvas

19½ x 17 in. (48.6 x 43.2 cm.)

Painted *circa* 1915.

\$10,000–15,000

£7,200–11,000

€8,100–12,000

**PROVENANCE:**

The artist.

Gifted to William Gilman Nichols (d. 1909), Rye, NY, his brother-in-law.

Mary Armour Nichols (1866-1939), Rye, NY, his wife, by descent.

By descent to the present owner.

**EXHIBITED:**

New York, The Century Association, *Summer Exhibition*, 1 June-31 October 1915.

**LITERATURE:**

'At the Century Club,' *American Art News*, vol. XIII, no. 33, 12 June 1915, p. 2.

Although originally from San Francisco and New York, Watrous received his formal training in French academic painting at the *Académie Julian* in Paris from 1881 to 1882. While in Paris, he was greatly influenced by the highly-finished works by the French academic masters Jean-Léon Gérôme and William Adolphe Bouguereau. Watrous returned to America following his studies, but he continued to produce paintings of exceptionally fine detail and finish throughout his career. From 1905 to 1918, he focused on creating stylized, figural compositions, depicting elegant women in decorative interiors. Painted *circa* 1915, *The Line of Love* is a captivating example of his work from this period. In this image, the simple, pastel wallpaper contrasts with the woman's striking silhouette in a way that successfully highlights Watrous's delicate, detailed handling of her vibrant auburn hair and the semi-transparent chiffon of her dress.





PROPERTY FROM A NEW YORK COLLECTION

11

FREDERIC, LORD LEIGHTON, P.R.A.  
(BRITISH, 1830-1896)

*Still Life Study for 'Clytie'*

oil on panel

4¼ x 7½ in. (10.8 x 18.1 cm.)

Painted *circa* 1895.

\$15,000–20,000

£11,000–14,000

€13,000–16,000

**PROVENANCE:**

(probably) with The Fine Art Society.

Douglas W. Freshfield (1845–1934), London.

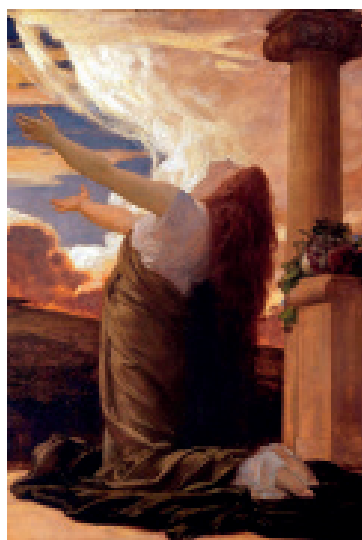
His sale; Christie's, London, 2 November 1934, lot 74, as *A Study for Clytie*.

Lowy, acquired at the above sale.

Acquired by the grandmother of the present owner in Washington, D.C.

*circa* 1940.

By descent to the present owner.



(fig. 1): Frederic, Lord Leighton, *Clytie*, c. 1895.  
Leighton House Museum, London.

The present painting is an oil sketch for the still life of fruit and greenery on the altar beside the nymph Clytie in Lord Leighton's last painting, now in the Leighton House Museum (fig. 1), famously left unfinished at the time of his death. Featuring Leighton's muse and model Dorothy Dene as Clytie, the painting depicts the nymph with her head thrown back in distress and her arms open to the sky as she pleads with her former lover, the sun god Apollo, not to leave her via the fiery sunset in the distance. According to myth, Clytie denied herself food and drink for nine days as she stood and watched Apollo's path across the sky, resulting in her transformation into a sunflower, which is said to follow the path of the sun. The painting has long been seen as Leighton's own entreaty for the light not to leave him in his final days, and holds a particularly poignant place within the artist's *oeuvre*.

There are several known preparatory studies for the fruit still life in *Clytie* that Leighton undertook as he was working out the composition of the picture. In the last year of his life, Leighton visited his friend Giovanni Costa in Rome, where he painted an oil sketch of fruit for *Clytie* (now preserved in the Victoria and Albert Museum) and, Daniel Robbins believes, the present work as well. Writing about this visit, Costa said, 'It was a study of fruit, and he enjoyed working on it for several hours, though he was then ill; and I believe that the hours he passed in the courtyard of the Palazzo Odeschalchi painting these fruits, which he had arranged on a marble sarcophagus, afforded him, perhaps, the last artistic pleasure he ever enjoyed.' The present oil sketch was formerly in the collection of Douglas W. Freshfield, the English lawyer, author, and celebrated mountaineer who had a large collection of Leighton's sketches which he acquired around the time of the artist's death.

We are grateful to Richard Ormond and to Daniel Robbins, Curator of the Leighton House Museum for confirming the authenticity of this work, and for contributing to this catalogue note.



(actual size)



**12**

**ANNA LEA MERRITT, A.R.E.  
(AMERICAN, 1844-1930)**

*The Watchers of the Straight Gate*

signed with the artist's monogram and dated 'ALM/1894' (lower left)

oil on canvas

45¼ x 34 in. (114.9 x 86.4 cm.)

\$30,000–50,000

£22,000–36,000

€25,000–40,000

**PROVENANCE:**

The artist.

Rev. Gerald Campbell Dicker (1853-1949), Birkenhead, acquired directly from the above.

Anonymous sale; Sotheby's, London, 1 February 1972, lot 41.

Douglas, acquired at the above sale.

with Old Hall Gallery, Iden-Rye, Sussex.

Acquired directly from the above by the present owner, 1973.

**EXHIBITED:**

London, Royal Academy, *Summer Exhibition*, 7 May-6 August 1894, no. 404.

**LITERATURE:**

'Fine Arts, The Royal Academy,' *The Athenaeum*, London, no. 3475, 2 June 1894, p. 715.

'Papers of Anna Lea Merritt,' Collection of the National Museum of Women in the Arts Library, series III, folder 6, no. 38, illustrated, as *Watchers at the Straight Gate and Narrow Way*.

A. L. Merritt, *Love Locked Out: The Memoirs of Anna Lea Merritt with a checklist of her works*, pp. 185-186, 248, pl. 18, illustrated.

C. J. Davis and K. West, *Women Writers in the United States: A Timeline of Literary, Cultural, and Social History*, Oxford, 1996, p. 150.

Though born in Philadelphia to a Quaker family, Anna Lea Merritt spent the majority of her life living and working in England after her family relocated to Europe from America when she was only 21 years old. She married Henry Merritt, an art critic and conservator, in 1877 when she was 33 years old and intended to give up her painting career after her wedding, but his death only a short three months later meant that Merritt would continue to 'live by her brush' and she became well-known for both her portraits and paintings of Victorian subjects. Her most famous painting, *Love Locked Out*, painted in 1889, was painted in response to the untimely loss of her husband. Writing in her memoirs, the artist described the subject, Cupid attempting in vain to force open the door of a mausoleum, as 'Love waiting for the door of death to open' so that the 'lonely pair' might be reunited. Exhibited at the Royal Academy in 1890, *Love Locked Out* became the first painting by a female artist acquired for the British national collection via the Chantry Bequest, and is now in the collection of the Tate.

Like *Love Locked Out*, *The Watchers of the Straight Gate* explores the artist's idea of the liminal space between the living and the dead. Just inside the gate to Heaven, the artist depicts two angels – one carrying a scale on which to weigh the soul of whomever might try to pass through, and the other holding a crown of wild roses with which to welcome accepted souls into glory. Visible just past the gate is a verdant landscape with a path cutting through it, which the artist described as depicting the 'steep road descending to our village' of Hurstbourne Tarrant in Dorset, where she lived. The red marble columns behind the angels were inspired by the artist's love of the red marble columns at the National Gallery in London, where she sought special permission to bring her canvas so that she could paint them directly, rather than from memory.





### 13

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

### *Who Can They Be?*

signed and dated 'J. W. Godward. 1918.' (lower right); titled, signed, inscribed,  
and dated 'Who Can They Be?/J. W. Godward./Rome/1918.' (on the reverse)  
oil on canvas

31½ x 15½ in. (80 x 39.7 cm.)

\$200,000-300,000

£150,000-210,000

€170,000-240,000

#### PROVENANCE:

Cecil Manson.

His sale; Phillips, Son & Neale, London, 10 April 1972, lot 217.

with Jeremy Maas, London, acquired at the above sale.

with The Leger Galleries, London, acquired directly from the above,  
January 1973.

Anonymous sale; Christie's, London, 25 July 1975, lot 1

(with dimensions reversed).

with The Fine Art Society, London, acquired at the above sale.

Sho Koike, Japan, acquired directly from the above.

with Espace Co., Ltd., Japan.

#### LITERATURE:

V. G. Swanson, *John William Godward: The Eclipse of Classicism*, Woodbridge,  
1988, p. 244, no. 1918.16, as *Who Can It Be?* (with dimensions reversed).

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 Frederic, Lord 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. *Who Can They Be?*, datable to 1918 and painted during the waning days of the First World War, which had significantly reduced the artist's output, comes 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 a year before his death in 1921. 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.

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. *Who Can They Be?* is related to a group of paintings within Godward's *oeuvre* which contain slightly mysterious narratives. As opposed to more common scenes by the artist which depict his classical beauties in languorous repose or contemplation, works like *Who Can They Be?*, *The Rendezvous*, and *The Signal* show their central figures interacting with or responding to someone or something outside the picture plane. Here, an elegant young woman attired in a striking saffron robe and set against a dramatic mountainous landscape stares down over the marble balustrade of her terrace while pondering the titular question. Whoever the unannounced guests arriving below may be, their appearance does not seem to have ruffled the statuesque calm of the young woman but merely sparked her curiosity, offering the viewer no hint of an answer as we too ponder the same unresolved question.







PROPERTY OF A PRINCE

**14**

**JEAN BAPTISTE PAUL LAZERGES**  
(FRENCH, 1845-1902)

*Gleaners Resting in the Shade*

signed 'PAUL LAZERGES' (lower left)

oil on canvas

25 $\frac{7}{8}$  x 32 $\frac{1}{8}$  in. (65.7 x 81.6 cm.)

\$30,000–50,000

£22,000–36,000

€25,000–40,000

**PROVENANCE:**

with Marshall Field & Co., Chicago.



PROPERTY OF A PRIVATE COLLECTOR

**15**

**EDMUND BERNINGER (GERMAN, 1843-1913)**

*A View of the Amalfi Coast*

signed 'E. Berninger' (lower left)

oil on canvas

39¼ x 59¼ in. (99.7 x 150.5 cm.)

\$25,000-35,000

£18,000-25,000

€21,000-28,000

**PROVENANCE:**

with Charles Hecht Galleries, La Jolla.

Acquired from the above by the present owner, 24 April 1997.



PROPERTY OF A PRINCE

16

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

### *The Fairest Rose*

signed and dated 'E. de Blaas./1887' (lower right)

oil on panel

36¼ x 22¾ in. (92.1 x 57.8 cm.)

\$100,000–150,000

£72,000–110,000

€81,000–120,000

#### PROVENANCE:

Anonymous sale; Christie's, London, 20-21 April 1978, lot 277.

Anonymous sale; Christie's, New York, 27 October 1983, lot 112,

as *The First Rose*.

with Borghi & Co., New York.

Acquired directly from the above by the present owner, 1984.

#### LITERATURE:

T. Wassibauer, *Eugen von Blaas, 1843-1931, Catalogue raisonné*, pp. 65, 128,  
no. 87, pl. XXX, illustrated.

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

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







17



18

PROPERTY OF A PRINCE

**17**

**EMILIO ÁLVAREZ AYLLÓN**  
(SPANISH, 1889-1972)

*Alcalá de los Panaderos, Sevilla*

signed and inscribed '-Moya-/Alcalá de los Panaderos/Sevilla'  
(lower right)

oil on canvas

12¾ x 26½ in. (32.1 x 67.3 cm.)

\$15,000-20,000

£11,000-14,000

€13,000-16,000

Emilio Álvarez Ayllón signed his work using a variety of pseudonyms including 'Ayón,' 'Ayom,' and 'Moya.'

PROPERTY OF A PRINCE

**18**

**FRANCESCO MANCINI**  
(ITALIAN, 1830-1905)

*The Grand Canal*

signed, indistinctly inscribed, and dated 'FMancini/Venise a....  
1881' (lower right)

oil on canvas

17¾ x 15 in. (43.6 x 38.1 cm.)

\$10,000-15,000

£7,200-11,000

€8,100-12,000





19

PROPERTY OF A PRINCE

**19**

**ANTONIS MATTEO MONTEMEZZO**  
(ITALIAN, 1841-1898)

*Feeding Time*

signed 'AM Montemezzo' (lower right)

oil on canvas

21¼ x 34¾ in. (54 x 87.9 cm.)

\$10,000-15,000

£7,200-11,000

€8,100-12,000

PROPERTY OF A PRINCE

**20**

**MANUEL RAMÍREZ IBÁÑEZ**  
(SPANISH, 1856-1925)

*Ladies in a Gondola, Venice*

signed and inscribed 'MRamirez/Venecia' (lower right)

oil on canvas

20¼ x 14¼ in. (51.4 x 36.2 cm.)

\$8,000-12,000

£5,800-8,600

€6,500-9,700



20





PROPERTY OF A PRINCE

**21**

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

*In the Park*

signed and dated 'Eugène de Blaas./1886.' (lower right)

oil on panel

23¾ x 35⅝ in. (60.3 x 89.9 cm.)

\$80,000-120,000

£58,000-86,000

€65,000-97,000

**PROVENANCE:**

with MacConnal Mason, London, 1980.

with Borghi & Co., New York.

Acquired directly from the above by the present owner, 1984.

**LITERATURE:**

T. Wassibauer, *Eugen von Blaas, 1843-1931, Catalogue raisonné*, pp. 63, 126, no. 75, pl. XXVIII, illustrated.

For a note on the artist, see lot 16.





PROPERTY FROM A WASHINGTON COLLECTION

**22**

## HUGUES MERLE (FRENCH, 1823-1881)

### *Contes enfantines*

signed and indistinctly dated 'Hugues. Merle/1874' (upper right)

oil on canvas

45¼ x 36¼ in. (114.9 x 92.1 cm.)

\$100,000–150,000

£72,000–110,000

€81,000–120,000

#### PROVENANCE:

The artist.

with Goupil et Cie., Paris, acquired from the above, 16 October 1874.

with M. Knoedler & Co., Paris, acquired from the above 4 November 1874.

transferred to stock of M. Knoedler & Co. (operating as Goupil's New York), New York, 31 December 1874.

Robert Graves (1820-1886), Tarrytown, NY, acquired directly from the above, 12 April 1875.

His sale; American Art Association, New York, 9-15 February 1887, lot 121,

as *Nursery Tales*.

Harry S. Kalson, Pittsburg, PA, acquired *circa* 1954.

By descent to the present owner.

#### LITERATURE:

'Art Notes,' *The Christian Union*, vol. XI, no. 13, 13 March 1875, p. 268,

as *Nursery Tales*.

*Contes enfantines* is a superb example of Hugues Merle's complete mastery of the Academic technique. Excellent draftsmanship and a close study of human anatomy were considered the very foundation of the Academic tradition and students spent years at the *Académie* studying and drawing the human figure from life. The excellence of artists was measured upon their ability to accurately and naturally depict the human form and expression. For even the most experienced and decorated artists, the most difficult of all extremities to articulate in paint was considered to be human hands. Furthermore, the most challenging texture to reproduce, all the while keeping in true form with its appearance in nature, was human hair. The very thin, almost translucent glazes of color that needed to be applied one on top of another was overwhelming to even the most patient of artists. Only a handful of the 19th century painters have been able to truly replicate the shiny and silky surface of human hair all the while managing to give a sense of each individual strand. Among these one would count the great William Bouguereau, Émile Munier and Hugues Merle.

*Contes enfantines* is a complex, multifigural composition. At the center is the storyteller, a young woman with flowing blonde hair, dressed in rich ebony and adorned with flowers. She sits in a bower, surrounded by five children of various ages all in rapt attention to her story. She embraces the young boy to her left with one hand, while the other is raised in anticipation of the next interesting tidbit of her story. As a statement of artist's *bravado*, Merle has chosen to place both of her hands in the center of the composition, clearly to demonstrate his complete mastery of this important tenet of the Academic tradition. Both the story teller and the children surrounding her are brought up close to the picture plane, and all are executed in strong, fully saturated colors; both conceits adopted by the artist in the 1860s in order to rival the work of his fellow Academician, William Bouguereau. The sense of immediacy is further enhanced by the fact that the children are all slightly cut off by the picture plane as if they are trying to gather closer in order to hear the clearly compelling story.

Like Bouguereau, Hugues Merle was a darling of American collectors and also like Bouguereau, by the close of the 19th century, his works were more popular in America and Britain than in France. By 1879, more than 50 works by Merle could be found in American collections. The *American Register* reported in that year that Americans had spent over three million dollars on French art, and by 1882 it was estimated they had spent more than five times that amount.

*Contes enfantines* was transferred to Knoedler in New York the same year it was completed, and was acquired by Robert Graves, a Brooklyn wallpaper manufacturer, a member of the Wallpaper Trust and an avid art collector.





*'M. Bouguereau is a true artist, one of the most accomplished in Paris.'*

Edmond About, 1866

PROPERTY OF A PRINCE

**23**

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

*Admiration maternelle - le bain*

signed and dated 'W-BOVGVEREAV-1869' (upper center, below the molding on the hearth)

oil on canvas

51½ x 39¼ in. (129.9 x 99.7 cm.)

\$800,000–1,200,000

£580,000–860,000

€650,000–970,000

**PROVENANCE:**

J. Wolfe (probably John Wolfe (1821-1894), New York).

M. Knoedler & Co., New York, acquired directly from the above, 29 May 1877, as *Maternal Affection*.

George Small (1825-1891), Baltimore, acquired directly from the above, 29 May 1879.

Mary Jackson Small, his wife, by descent.

Samuel Small, York, PA, her brother-in-law, by descent, by 1903.

George Small Schmidt, Sr., York, PA, by descent, by 1928.

George Small Schmidt, Jr., York, PA, by descent, by 1940.

Josephine F. Schmidt, York, PA, by descent from the above.

Her estate sale; Sotheby's, New York, 29 February 1984, lot 70.

with Borghi & Co., New York.

Acquired directly from the above by the present owner.

**LITERATURE:**

E. Strahan, *The art treasures of America being the choicest works of art in the public and private collections of North America*, vol. III, Philadelphia, 1880, p. 78, as *Maternal Admiration*.

(possibly) M. Vachon, *W. Bouguereau*, Paris, 1900, p. 149 (Bouguereau painted another work also entitled *Admiration maternelle* in 1869 and it is unclear to which of these two works Vachon refers).

D. Bartoli and F. Ross, *William Bouguereau: Catalogue Raisonné of his Painted Work*, New York, 2010, pp. 124-125, no. 1869/23, illustrated.

-Edmond About, 1866

Beginning in 1865, Bouguereau became interested in themes of mothers and children and he began a series of paintings devoted to this subject matter. These classically-informed images were greatly influenced by his travels throughout Italy in the 1850s. Trekking from Naples all the way to Venice over a two year period, Bouguereau was frequently confronted by religious imagery, and he was particularly impressed with the works of Raphael. These images of mothers and children may have been further reinforced by the birth of the artist's fourth child in 1868, a son named Adolphe Paul. It was also in this year that the artist moved his family into the house on rue Notre-Dame-des-Champs, with its large studio on the top floor of the house.

*Admiration maternelle - le bain*, most likely painted in the artist's studio in 1869, depicts a young Roman mother holding her naked baby on her lap. The baby clasps an orange before him, while his older sister looks on adoringly, her hands folded together as if in prayer. These three figures, clearly a secularized interpretation of a Holy Family or Madonna and Child with St. John, are bathed in a clear warm light which illuminates the freshly washed hair of the baby, creating a halo around his head and enhancing the association with the Christ Child. The bowl and washcloth occupy the immediate center of the composition, bringing to mind the chalice and cloth of the Liturgy of the Eucharist. The room behind the figural group is softened by the shadows of the recesses of the interior, thereby heightening the importance of the figural group.

There is a photograph in the Goupil Museum in Bordeaux and in Bouguereau's own collection of what appears to be this work (Ross and Bartoli, 1869/02) without the linen towel and basin, a different bench and a slightly different background. It is possible that the initial purchaser of the painting asked for the changes to be made, as was the case with *La Bohémienne*, which also had two different backgrounds.

*Admiration maternelle* was in the collection of George Small of Baltimore by 1879, and remained in the Small family until 1984. George Small was the President of the Ashland Iron Company and a director of the Northern Central Railroad and the Baltimore and Potomac Railroad. He amassed a fortune, but he and his wife had no children, so the painting passed to his brother's family upon his death in 1891.







24



25

PROPERTY OF A FLORIDA COLLECTOR

**24**

**PIETRO FRAGIACO**  
(ITALIAN, 1856-1922)

*A Quiet Pond*

signed and dated 'P. Fragiaco 1902' (lower right)

oil on canvas

21½ x 34½ in. (55.6 x 87.6 cm.)

\$15,000-20,000

£11,000-14,000

€13,000-16,000

**PROVENANCE:**

Anonymous sale; Finarte Casa d'Aste, Milan, 20

December 1977, lot 123, as *Paesaggio lacustre*.

Regents of the University of California.

Their sale; Christie's, New York, 27 October 2004, lot 1.

Acquired at the above sale by the present owner.

We are grateful to Dr. Andrea Baboni for confirming the authenticity of this work on the basis of photographs.





PROPERTY OF A PRINCE

**25**

JOSEPH BERNARD (FRENCH, 1864-1933)

*Two Ladies in a Park*

signed 'J. Bernard' (lower left)  
oil on panel  
22¾ x 14½ in. (57.8 x 35.9 cm.)

\$10,000-15,000

£7,200-11,000

€8,100-12,000

PROPERTY OF A SOUTHERN COLLECTOR

**26**

EUGENIO EDUARDO ZAMPIGHI  
(ITALIAN, 1855-1944)

*A Treat for Baby*

signed 'E Zampighi' (lower left)  
oil on canvas  
22½ x 30½ (56.2 x 77.5 cm.)

\$25,000-35,000

£18,000-25,000

€21,000-28,000

**PROVENANCE:**

Harry Kehoe (1869-1938), New York and Miami, purchased *circa* 1920.  
By descent to the present owner.



PROPERTY OF A PRINCE

**27**

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

*Venetian Melody*

signed and dated 'Eug. de Blaas/1910' (lower right)

oil on canvas

38¼ x 30¾ in. (97.2 x 78.1 cm.)

\$120,000–180,000

£86,000–130,000

€97,000–150,000

**PROVENANCE:**

Lawrence F. Fagerstrom, Dorchester, MA.

His sale; Sotheby's, New York, 30 October 1980, lot 95, as *A Venetian Melody*.

with MacConnal Mason, London.

with Borghi & Co., New York.

Acquired directly from the above by the present owner, 1984.

**LITERATURE:**

T. Wassibauer, *Eugen von Blaas, 1843-1931, Catalogue raisonné*, p. 138,  
no. 167, illustrated.

For a note on the artist, see lot 16.





## 28

WILLIAM ADOLPHE BOUGUEREAU  
(FRENCH, 1825-1905)*La grande soeur*

signed and dated 'W-BOVGVEREAV-1877' (upper right)

oil on canvas

57 x 34½ in. (144.8 x 87.6 cm.)

\$800,000–1,200,000

£580,000–860,000

€650,000–970,000

**PROVENANCE:**

The artist.

with Goupil et Cie., Paris, acquired directly from the above, 25 May 1877,

as *Toilette du matin, Jeune fille habillants enfant (en pied)*.

Auguste Donatis, acquired directly from the above, 21 July 1877.

Private collection, Italy.

Anonymous sale; Christie's, New York, 27 October 1983, lot 76.

with Borghi &amp; Co., New York, acquired at the above sale.

Acquired directly from the above by the present owner.

**EXHIBITED:**Paris, *Exposition Universelle*, 1 May–10 November 1878, no. 104.New York, Borghi & Co., *William Adolph Bouguereau, 1825-1905*, 20 March–20

April 1984, n.p., illustrated.

**LITERATURE:**C. Vendryès, 'Bouguereau,' *Dictionnaire illustré des Beaux Arts, Bouguereau*,

Paris, 1885, p. 56, illustrated.

*Catalogue des tableaux, aquarelles, pastels et dessins modernes formant la**collection de M. A. Donatis*, Paris, 1897, pp. 14–15, illustrated.M. Vachon, *W. Bouguereau*, Paris, 1900, p. 153.M. S. Walker, 'A Summary Catalogue of the Paintings', in *William Bouguereau:**l'art pompier*, exh. cat., Borghi & Co., New York, 1991, pp. 70, 81.D. Bartoli and F. Ross, *William Bouguereau: His Life and Works*, New York,

2010, pp. 256–257, pl. 138, illustrated.

D. Bartoli and F. Ross, *William Bouguereau: Catalogue Raisonné of his Painted**Work*, New York, 2010, p. 175, no. 1877/05, illustrated.

By the time William Bouguereau painted *La grande soeur*, his reputation as the foremost French Academic painter was firmly established both in Europe and the United States. Having won the prestigious *Prix de Rome* in 1850, Bouguereau went on to become a fixture at the Paris *Salons*, a teacher at the influential *Académie Julian* and one of the most commercially successful artists of the period, due in large part to his representation by the powerful dealers Paul Durand-Ruel and later Adolphe Goupil. It was Durand-Ruel who encouraged Bouguereau to make the pivotal shift in his work away from religious and mythological subjects towards the more popular compositions of provincial women and children.

During the Second Empire, idealized images of France's rural society became enormously popular among the art-buying public. Artists such as Jean-François Millet and Jules Breton produced a genre of painting that celebrated the country's peasantry as hardworking, dignified people, far removed from those living in cosmopolitan cities for whom their works were intended. While Bouguereau's work from the 1850s onward followed in this tradition, the artist developed a more idealized vision of rural life than that of his predecessors. In contrast to Millet's and Breton's paintings, which often show their subjects actively laboring in fields, Bouguereau's peasants enjoy a far easier existence. His young women and children frequently appear seated with time to engage in familial affection or simple idleness. While such idyllic scenes would seem to suggest that the artist was unfamiliar with the realities of rural life, Bouguereau in fact grew up in Brittany, a region culturally distant from urbane Paris. Even as he achieved international success, his heart remained in

Brittany and he returned there regularly to escape from the pressures of Paris. There in the countryside, Bouguereau chose his models from among the local population and produced some of his most successful works.

*La grande soeur* is a tender depiction of one of Bouguereau's favorite subjects: the interaction between two sisters, one a poised adolescent and the other a squirming toddler. The intimate act of the older girl trying to hold the baby on her lap while putting on her stocking adds an authentic informality to the painting not found in similar compositions. A *virtuoso* at rendering hands and feet, Bouguereau demonstrated his extraordinary abilities in full view in this work, particularly in the older girl's complicated clasp around her sister. More striking still is the small child's luminescent skin, which appears all the more radiant set against the dark blue of the older sister's dress. Above all, however, it is the younger child's gaze that is the most engaging aspect of the painting. As in the best examples of the artist's work, in *La grande soeur* the little girl looks intently at the viewer as if inviting us into the bucolic world that Bouguereau loved so deeply.

*La grande soeur* was exhibited at the *Exposition universelle* of 1878 along with eleven of Bouguereau's most admired works, including the monumental *Charité*. This exhibition was conceived as a ten-year retrospective intended to showcase to the world France's achievements in the fine arts since the last *Exposition universelle* of 1867. Because of the numerous paintings Bouguereau exhibited there, he only contributed one painting, a portrait, to the *Salon* of 1878.





PROPERTY FROM A DISTINGUISHED COLLECTION

**29**

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

*The Proposal*

signed 'E. de Blaas.' (lower right)

oil on canvas

39½ x 25¾ in. (100.5 x 65.5 cm.)

\$150,000–250,000

£110,000–180,000

€130,000–200,000

**PROVENANCE:**

Anonymous sale; Clars Auction Gallery, Oakland, 9 November 2013, lot 6165.

Acquired at the above sale by the present owner.

For a note on this artist see lot 16.





30

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

### *Réflexion*

signed and dated 'W-BOVGVEREAV-1905.' (lower right)

oil on canvas

39½ x 31¼ in. (100.3 x 80.6 cm.)

\$500,000–700,000

£360,000–500,000

€410,000–570,000

#### PROVENANCE:

(possibly) R. Lerondelle, Paris.

Anonymous sale; American Art Association, New York, 8 January 1930, lot 96, as *The Model* (incorrectly catalogued as dated 1904).

Anonymous sale; Parke-Bernet Galleries, New York, 15 November 1945, lot 60, as *The Model* (incorrectly catalogued as dated 1904).

William E. Greve, Southampton, NY.

Gifted by the above to the Parrish Art Museum, Water Mill, NY, 1955.

Deaccessioned by the above, 16 September 1978.

with Alexander Raydon Gallery, New York.

#### LITERATURE:

M. S. Walker, 'A Summary Catalogue of the Paintings', in *William Bouguereau: l'art pompier*, exh. cat., Borghi & Co., New York, 1991, p. 75, as *Le modèle*.

D. Bartoli and F. Ross, *William Bouguereau: Catalogue Raisonné of his Painted Work*, New York, 2010, pp. 358-359, no. 1905/02, illustrated.

'Even now, in spite of failing health he works incessantly. Only the other day I found him painting with boyish enthusiasm, full of joy over his new picture'. So wrote an anonymous author in the *Fine Arts Journal* of October 1905, clearly in admiration of Bouguereau's facility and energy in the early years of the new century (quoted in Bartoli and Ross, *ibid.*, p. 427). Although in the later work there appears to be some diminution in execution, the underlying technique developed over decades did not fail Bouguereau in the waning years of his life.

*Réflexion* depicts a young, dark-haired model seated on a simple stone bench before a draped background. The model herself is in turn draped in a beautiful, emerald chiton-like vestment, her arms outstretched, one breast exposed. Even as late as the 1900s, Bouguereau's relish for feminine beauty remained undiminished. As in so many of his paintings of young girls, this model's steady gaze is directed straight out of the picture plane, drawing the viewer into the painting. The lack of background or 'story' actually serves to heighten the beauty of the sitter, as it presents very little to detract from the model herself. Bouguereau used this same backdrop in *Jeune prêtresse* with very much the same effect (fig. 1).

It is clear by the highly-finished face of the model and the quality of her hair that this painting was begun well before 1905. The glazes in her dark hair and her well-articulated expression do not reflect the diminished capacities of an artist in failing health. Even in his later years, Bouguereau was able to attain the level of artistic excellence upon which his life-long reputation was based. Indeed, he was still sending paintings to the Paris *Salon* a year before his death.

There was no end to William Bouguereau's artistic career. The artist stopped painting when his life came to an end, because for him, painting was life. Bouguereau himself wrote, 'People say I paint to make money; it's not true. I don't need to make money; my family and I have more than we need. But I *have* to paint all the time, as I see, feel and know. That's all there is to it. People pay a lot for my paintings, and I'm not complaining; it proves that my work is still appreciated. But if they didn't sell as well as they do, it wouldn't stop me from making them' (quoted in Montréal, Musée des Beaux Arts, *William Bouguereau*, 1984, p. 68).



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





*'Ingres, worshipper of form, consummate  
master of line'*

Henry Lapauze 1905

PROPERTY OF LA SALLE UNIVERSITY

31

JEAN-AUGUSTE-DOMINIQUE INGRES  
(FRENCH, 1780-1867)

*Virgil Reading from the Aeneid*

oil on paper on panel  
24 x 19 $\frac{1}{2}$  in. (61 x 49.8 cm.)  
Painted in 1864.

\$600,000-1,000,000                      £430,000-720,000  
€490,000-810,000

**PROVENANCE:**

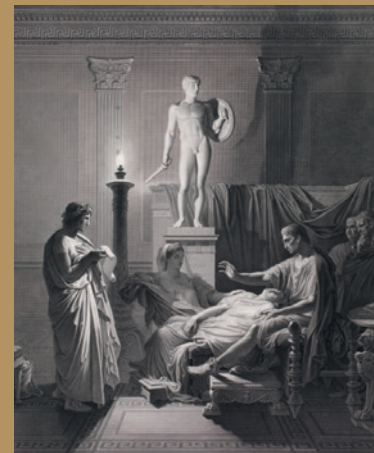
The artist.  
Delphine Ingres, née Ramel (1808-1887), the artist's second wife,  
by descent, 1867.  
Albert Ramel, her nephew, by descent.  
Madame Ramel, his wife, by descent.  
Emmanuel Riant, her son-in-law, by descent.  
Marquis de Salverte.  
Anonymous sale; Hôtel Drouot, Paris, 24 December 1952, lot 101, as *Virgile  
lisant l'Énéide devant Alexandre, ou, 'Tu Marcellus eris'*.  
with Wildenstein & Co. Inc., New York, acquired at the above sale.  
Acquired directly from the above by the present owner, 1969.

**EXHIBITED:**

Toulouse, Musée des Augustins, *Ingres et ses maîtres, de Roques à David*, 14  
May-26 June 1955, also Montauban, Musée Ingres, 6 July-21 August 1955,  
p. 95, no. 154, as *Virgile lisant l'Énéide* (as by Ingres and Pradier).  
Louisville, The J.B. Speed Art Museum, *In Pursuit of Perfection, The Art of J.-  
A.-D. Ingres*, 6 December 1983-29 January 1984, also Fort Worth, The Kimbell  
Art Museum, 3 March-6 May 1984, pp. 29-30, 54-58, 166, no. 15, illustrated  
pp. 29, 55, 166, as *Virgil Reading the Aeneid to Augustus*.

**LITERATURE:**

C. Blanc, 'Grammaire des arts du dessin,' *Gazette des Beaux-Arts*, vol. 19, July  
1865, p. 79, as *Virgile lisant l'Énéide*.  
H. Delaborde, *Ingres: Sa vie, ses travaux, sa doctrine, d'après les notes  
manuscrites et les lettres du maître*, Paris, 1870, p. 223, no. 48, as *Virgile lisant  
l'Énéide devant Alexandre, ou, 'Tu Marcellus eris'*.  
H. Lapauze, *Les dessins de J.-A.-D. Ingres du Musée de Montauban*, Paris, 1901,  
'Cahier X,' p. 250.  
H. Lapauze, *Ingres, sa vie & son oeuvre (1780-1867)*, Paris, 1911, p. 380.  
A. Mongan, 'Ingres and the Antique,' *Journal of the Warburg and Courtauld  
Institutes*, Vol. X, 1947, pp. 9-10.  
G. Wildenstein, *Ingres*, London, 1956, pp. 178, 232, no. 320, fig. 49, illustrated.  
A. Mongan and H. Naef, *Ingres Centennial Exhibition*, exh. cat., Fogg Art  
Museum, Harvard University, 12 February-9 April, 1967, discussed  
in catalogue no. 93.  
E. Camesasca, *L'opera completa di Ingres*, Milan, 1968, p. 94,  
no. 69c, illustrated.  
E. Camesasca, *Tout l'oeuvre peint de Ingres*, Paris, 1971, p. 94,  
no. 70c, illustrated.  
M. B. Cohn and S. L. Siegfried, *Works by J.-A.-D. Ingres in the Collection of  
the Fogg Art Museum*, exh. cat., Fogg Art Museum, Harvard University, 19  
October-7 December 1980, pp. 106, 138.  
R. Wolheim, *Painting as an Art*, Princeton, 1984, pp. 255-257,  
fig. 247, illustrated.  
C. P. Wistar, *La Salle University Art Museum Guide to the Collection*,  
Philadelphia, 2002, p. 73, illustrated, as *Virgil Reading the Aeneid  
before Augustus*.  
V. Farinella, *Virgilio, Volti e immagini del poeta*, exh. cat., Palazzo Te, Mantua, 16  
October 2011-8 January 2012, pp. 66-67, 82, no. 51, illustrated.



(fig. 1): Charles Simon Pradier, *Tu Marcellus eris*, engraving after Jean-Auguste-Dominique Ingres, 1832. The Metropolitan Museum of Art, New York.





The subject of *Virgil Reading from the Aeneid* was one that obsessed Ingres throughout his career, beginning with the first version of the composition which he began in about 1811 (now in the Musée des Augustins), and concluding with the present painting, completed only three years before his death. Different versions of this composition by Ingres in different media are datable to every decade of the artist's working life as the artist revised and reworked the complex composition in his search for a version with which he was finally happy. Robert Mesuret described Ingres's complicated relationship with the Virgil composition: 'Constantly reworked and constantly neglected, a work of love and a work of bitterness, the prodigal child of a too-steadfast god, this piecemeal product of a search of incomparable constancy charmed and crushed the master by turns' (*Si Qua Fata Aspera Rumpas, ou les disgrâces du tableau préféré*, Colloque Ingres, Montauban, 1969).

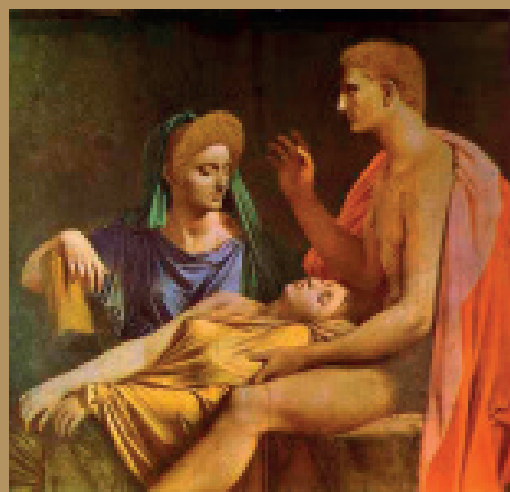
The subject of the painting comes from Aelius Donatus's 4th century AD *Life of Virgil*, which is thought to have been based on an earlier *Vita* of the poet by the historian Suetonius. In book six of the *Aeneid*, Aeneas descends to the underworld and there encounters the shade of Marcellus, the murdered nephew of the Emperor Augustus. When Virgil was summoned by the Emperor Augustus to read to the Emperor's family from this new work and he uttered the line 'Tu Marcellus eris' as Aeneas meets the spirit, Octavia, Marcellus's mother, is said to have fainted. This dramatic moment is at the center of the composition. The Emperor, in a red cloak, supports his swooning sister with one hand, while raising the other to stop the poet from reading. Virgil, wearing the laurel wreath at left, touches his hand to his chest in surprise, his mouth slightly open, caught in mid-sentence. The other characters also react in surprise and concern to this drama with the exception of Livia, the emperor's wife, who is said to have arranged the assassination of Marcellus in order to better secure her own son's place in the line of succession. Placed centrally and wearing a red *stola*, she looks away from her stricken sister-in-law and stares impassively into the middle-distance, indifferent to the pain caused by her actions. Heightening the drama and tension of the scene is the statue of Marcellus, which towers over the figures at the center of the composition. His placement above Livia's head not only serves to emphasize her connection to his death but also shows Livia physically separating the mother and her dead son.

The present *Virgil Reading from the Aeneid* was painted by Ingres over the 1832 engraving (fig. 1) of the composition made by Charles-Simon Pradier after a drawing by Ingres. Though Ingres experimented with many different versions of this composition throughout his career, the version that was engraved by Pradier seems to have been the ideal conception of the major elements of the composition for Ingres. Indeed, the painting that might have given us the most insight into how much the composition evolved from its first to last versions – the 1811 canvas from the Musée des Augustins (fig. 2) that was commissioned by General Miollis, the then-governor of Rome – was purchased back by Ingres around the late 1830s and scraped down and reworked so that its composition could be made to conform more closely to the engraved version of the composition. The 1811 canvas was then overlaid with repaintings done by Ingres's student Raymond Balze under his direction, and left unfinished at the time of Ingres's death. Following Ingres's death, his student Pierre-Auguste Pichon was given permission to finish the picture, also using the Pradier engraving as a guide, though an elaborate doorway rather than the statue of Marcellus appears in this version. Still, all the master's early thoughts which might have been found in the Toulouse picture have now been irreparably obscured.

The works of the intervening years between the 1811 painting and the 1832 engraving do shed some light on the changes Ingres was making as he continued to think about the ideal organization of the composition. He made incremental changes to the positioning of the three central figures, refining the placement of Livia so that she was moved further from Augustus and Octavia and altering the direction of her gaze so that she was looking outward with indifference rather than toward her sister-in-law in feigned concern as seen in the monumental Brussels fragment, believed to have been begun in 1814 (fig. 3). He also came to the positioning of Augustus's upraised arm over time, ultimately resolving the composition so that it centered around the moment of greatest action rather than before it. The authoritative gesture of the Emperor is the moment which brings all the action in the scene to a head. Because of this change, Ingres also altered



(fig. 2): Jean-Auguste-Dominique Ingres, *Tu Marcellus Eris*, 1811. Musée des Augustins, Toulouse.



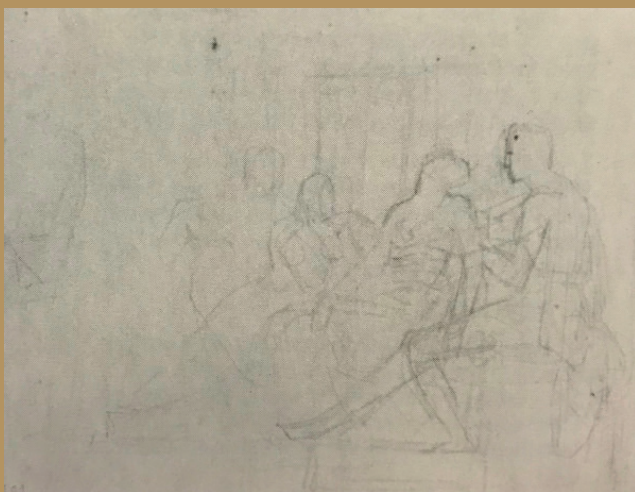
(fig. 3): Jean-Auguste-Dominique Ingres, *Auguste écoutant la lecture de l'Énéide*, c. 1814. Musées royaux des Beaux-Arts de Belgique, Brussels.

the pose of Octavia so that she was already in full-faint, rather than in the middle of falling backwards (fig. 4), as this allowed the artist to further heighten the drama of the picture through the reactions of the other figures. The background of the composition underwent significant changes as well, with the doorway seen in the Toulouse picture being removed from the composition and the addition of the wall with drapery over it which helps better frame the central group. A statue first appeared as part of the composition in a drawing from 1815, but was originally represented as a lithe young man. The statue of Marcellus depicted as a warrior, with a shield and sword in hand, and the placement of the statue closer to the central group, were refined over time and had all been finalized by the time of the Pradier engraving.

For his penultimate return to the composition in 1850, the watercolor now in the Fogg Museum (fig. 5), Ingres again looked to the composition of the Pradier engraving as his ideal vision of the subject. This watercolor repeats almost every detail of Ingres's 1830 proof drawing (now in the Louvre) that was made in preparation for Pradier's engraving, and the measurements of the figures between the two works vary by less than a millimeter. This, and the fact that the watercolor has been applied over graphite on tracing paper which has been affixed to another sheet of paper, has led scholars to conclude that the basis of the Fogg watercolor was in fact a direct tracing of the Louvre drawing. It is perhaps not at all surprising then for Ingres to again return to the engraved version of the composition as the basis for the 1864 version, the present work.

For the present work, Ingres laid down an impression of Pradier's engraving onto a panel to use as the base of the composition, but enlarged the work slightly on all four sides. While the single oil lamp beside the statue had long served as the only source of light in many earlier versions of the composition, in this painting Ingres plunges the overall scene into much greater darkness, creating a dramatic *chiaroscuro* effect which subordinates the background and keeps the focus of the painting directly on the central figural group. In the darkness, the drama of the story is heightened; the dark background and the deep shadows of the foreground create a spherical area of light which illuminates all the major characters of the story except for Livia, seated with her back to the light source, whose face is cast in darkness to further emphasize her treachery. While the major elements of the composition are retained, Ingres is still refining his composition in the present picture. The servant girl in green at the extreme left edge of the composition appears in no other known versions of the composition. Her presence creates a counter-weight to the figures of Agrippa and Mécène on the extreme right of the composition, and her visible alarm also helps to heighten the tension. Ingres also made significant changes in this version to the statue of Marcellus, adding both armor and drapery to the statue to disguise his nudity. This was likely done because this painting was made for his very conservative second wife, who kept the work in her collection until her death, after which it remained with her family.

In 1864, when the present version of the composition was made, the eighty-four year old Ingres was in the process of returning to the major subjects of his *oeuvre*, making smaller-scale versions in oil, as well as watercolor and drawing, in an attempt to produce the ideal examples of these important pictures with the little time remaining to him. In a sense, these late replicas reflect perhaps the purest translation of Ingres' ideas into painting, as they were made without the intervention of studio assistants unlike most of the earlier versions of these paintings. Their more intimate scale, and the artist's dedication to them after years spent thinking about how to perfect these compositions, gives them a unique and fascinating position within his larger *oeuvre*. The exhibition *In Pursuit of Perfection, The Art of J.-A.-D. Ingres*, held at the Kimbell and the Speed Museums in 1984 looked at these late replicas and examined Ingres's obsession later in his life with perfecting the ideas of his major paintings. The exhibition concluded that while not all of these late works are successful, in the present painting Ingres did ultimately achieve his long-sought ideal oil painting of *Virgil Reading from the Aeneid*. The catalogue concludes that 'for those able to overcome the traditional prejudices of scale, technique, and originality, the 1864 replica... remains the perfect realization of Ingres' idea.'



(fig. 4): Jean-Auguste-Dominique Ingres, Study for "Tu Marcellus Eris", c. 1812. Musée Ingres, Montaubon.



(fig. 5): Jean-Auguste-Dominique Ingres, *Virgil Reading the Aeneid to Augustus* (Study for "Tu Marcellus Eris"), 1850. Fogg Art Museum, Cambridge. © Harvard Art Museums/Fogg Museum, Bequest of Grenville L. Winthrop.



PROPERTY OF LA SALLE UNIVERSITY

32

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

*Jésus et Saint-Jean (étude pour 'Le baptême du Christ')*

oil on canvas

21¾ x 17⅞ in. (55.2 x 44.1 cm.)

Painted circa 1844-1845.

\$70,000-100,000

£51,000-72,000

€57,000-81,000

**PROVENANCE:**

The artist.

Jacques Émile Édouard Brandon (1831-1897).

M. Boucher, Ville d'Avray.

M. Pottier, acquired directly from the above, 1908.

His sale; Hôtel Drouot, Paris, 16 June 1950, lot 18.

with Wildenstein & Co. Inc., New York, acquired at the above sale.

Acquired directly from the above by the present owner, 1969.

**EXHIBITED:**

Dallas, Museum of Fine Arts, *Religious Art of the Western World*, 23 March-25 May 1958, p. 24, illustrated, as *The Baptism of Christ*.

Houston, Museum of Fine Arts, Houston, *Corot and his Contemporaries*, 8 May-21 June 1959, as *The Baptism of Christ*.

Chicago, Art Institute of Chicago, *Corot (1796-1875)*, 6 October-13 November 1960, no. 60, illustrated, as *Baptism of Christ*.

London, Wildenstein & Co., *Religious Themes in Painting from the 14th century Onwards*, 16 March-5 May 1962, no. 49, illustrated.

New York, Wildenstein & Co., *The Painter as Historian*, 15 November-31 December 1962, pp. 11, 41, no. 14, illustrated.

Edinburgh, Royal Scottish Academy and London, National Gallery, *Corot: An Exhibition of Paintings, Drawings and Prints*, August-November 1965, no. 50.

**LITERATURE:**

E. Moreau-Nélaton, *Histoire de Corot et de ses œuvres*, Paris, 1905, p. 109, fig. 98, illustrated (photograph taken before an early restoration campaign).

A. Robaut, *L'Œuvre de Corot, catalogue raisonné et illustré*, Paris, 1905, vol. II, pp. 172-173, no. 468, illustrated (photograph taken before an early restoration campaign).

C. Bernheim de Villiers, *Corot, peintre de figures*, Paris, 1930, no. 78, illustrated (photograph taken before an early restoration campaign).

G. Bazin, *Corot*, Paris, 1951, p. 77, as *Étude pour le Baptême du Christ*.

Comte Doria, 'Corot et le Baptême du Christ,' *Gazette des Beaux-Arts*, vol. XLIII, May-June 1954, pp. 329, 332, fig. 7c, illustrated, as *Jésus et saint Jean-Baptiste*.

*Dallas Times-Herald*, 30 April 1958, n.p.

G. H. Huntley, 'Complexity and Corot,' *Art News*, October 1960, pp. 35, 53, fig. 5, illustrated, as *Baptism of Christ*.

C. Volpe, 'Wildenstein,' *Arte antica e moderna*, No. 17, January-March 1962, p. XVII, illustrated, fig. 50, as *Battesimo di Cristo*.

G. Tinterow, M. Pantazzi, and V. Pomarède, *Corot*, exh. cat., Galeries Nationales du Grand Palais, Paris, 27 February-27 May 1996, National Gallery of Canada, Ottawa, 21 June-22 September 1996, and Metropolitan Museum of Art, New York, 29 October 1996-19 January 1997, p. 206, illustrated.

C. P. Wistar, *La Salle University Art Museum Guide to the Collection*, Philadelphia, 2002, p. 74, illustrated, as *Baptism of Christ*.





The 1840s were a difficult time in Corot's life, both personally and artistically. There is a scarcity of documentation in this decade up until around 1851 when he moved out of his parents' house and began living on his own. Few letters from this period remain and there is no journal.

Corot had significant difficulties with the juries at the *Salons* in the 1840s even though it was during this decade that his artistic reputation was flourishing. In 1846 he was nominated as a *chevalier* of the Legion of Honor; however in 1842, two of his five entries for the *Salon* were rejected and in 1844, he received another rejection. But toward the end of the decade, in 1848, the *Salon* jury was suspended by the revolution and Corot was elected a member of the commission tasked with selecting a new jury.

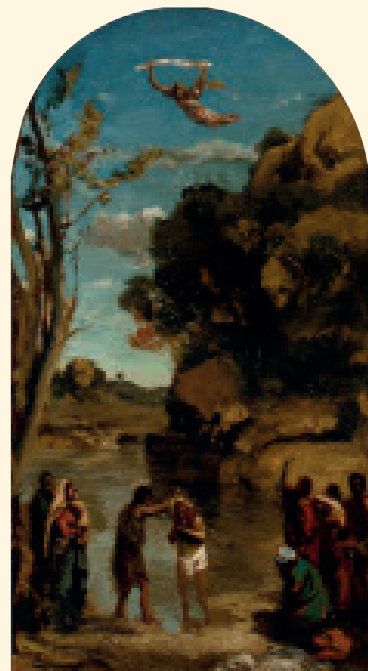
In the midst of this decade of both successes and defeats, Corot was awarded his first and only commission. Corot considered the commission for the Church of Saint-Nicolas-du-Chardonnet on the rue Saint-Victor where the boulevard Saint Germain and rue Monge join to be the most important event in his life after his return from his third trip to Italy. The interior decoration was by Charles Le Brun, who is buried in the church. The work is poorly documented but the letter that Corot wrote to the comte de Rambuteau, the prefect of the Seine department, does survive. Corot was recommended for a 'paysage historique' and was assigned the baptismal chapel for which the parish priest, according to Moreau-Nélaton, wanted a depiction of Saint Philip the Deacon baptizing the eunuch of the Queen of Ethiopia. Corot flatly refused, preferring instead the eloquent simplicity of *Le Baptême du Christ* (fig. 1) and after numerous discussions, won his case (E. Moreau-Nélaton, *Corot raconté par lui-même*, Paris, 1924, p. 65). He began work on the altarpiece in 1845, and the finished painting was probably installed in the chapel that same year.

Few preparatory oils for the finished composition remain, but there are numerous known drawings and sketches which map the evolution of the composition. It is clear from the preliminary studies that do survive that Corot attempted several variations for the two figures of St. John and Christ, which the artist considered to be the most difficult part of the entire composition. In one study, St. John stands on a rock above Christ's head, and in another (R. 467, fig. 2), Corot tries the two figures standing side by side. The present lot, with St. John kneeling on a rock, is the closest in composition to the pose finally adopted.

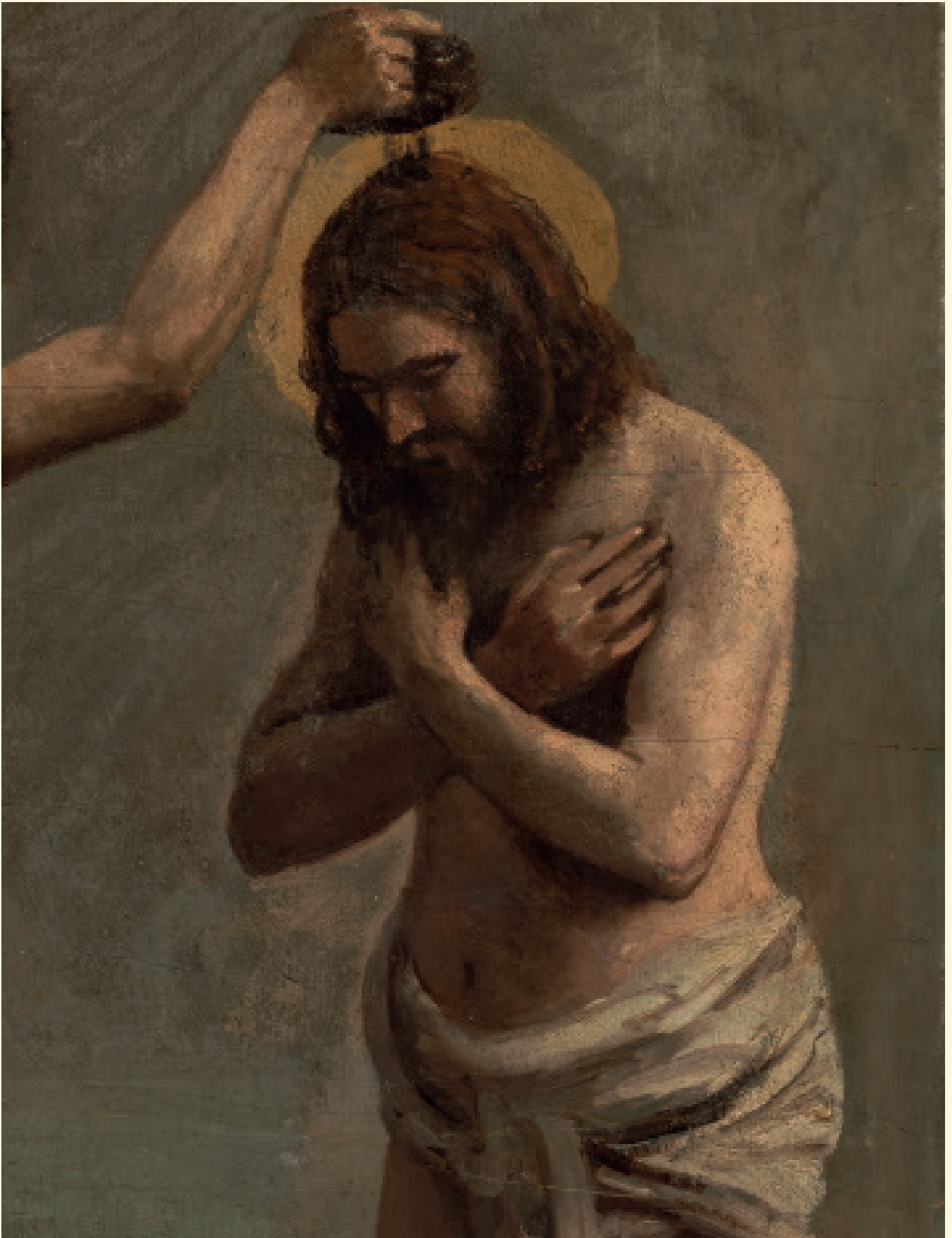
Corot was obviously pleased with the ultimate resolution of the composition, as he used this study as the basis for one of the four small mural paintings he executed in 1856 for the transept of the Église Saint-Nicolas et Saint Marc in Ville d'Avray, still *in situ*.



(fig. 1): Jean-Baptist-Camille Corot, *Le Baptême du Christ*, 1845-47. Church of Saint-Nicolas-du-Chardonnet, Paris.



(fig. 2): Jean-Baptist-Camille Corot, *Le Baptême du Christ (Équisse)*, 1844-45.







PROPERTY OF A PRINCE

**33**

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

*Les fagoteuses au bord de l'eau*

signed 'Trouillebert' (lower left)

oil on canvas

18½ x 21.75 in. (46 x 55.2 cm.)

\$20,000–30,000

£15,000–21,000

€17,000–24,000

**PROVENANCE:**

with Galerie Claude Marumo, Paris.

**LITERATURE:**

C. Marumo, T. Maier and B. Müllerschön, *Paul Désiré Trouillebert, Catalogue raisonné de l'oeuvre peint*, Stuttgart, 2004, pp. 171, 595, no. 1109, illustrated.



PROPERTY OF A WEST COAST COLLECTOR

**34**

**GUSTAVE DORÉ (FRENCH, 1832-1883)**

*Landscape with a Rider by a Pond*

signed and dated 'G Doré 1878' (lower right)

oil on canvas

23½ x 41 in. (59.7 x 104.1 cm.)

\$7,000–10,000

£5,100–7,200

€5,700–8,100

**PROVENANCE:**

Ralph Vallone, Puerto Rico.

Acquired from the estate of the above by the present owner.

**35 NO LOT**





PROPERTY FROM THE COLLECTION OF DR. AND MRS. JEROME S. COLES

36

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

### *Patineurs à Maassliuis*

signed and dated 'Jongkind 1862' (lower left)

oil on canvas

16½ x 22½ in. (41 x 56.2 cm.)

\$80,000–120,000

£58,000–86,000

€65,000–97,000

#### PROVENANCE:

Private collection, Holland.

with Galerie Tempelaere, Paris.

with E. J. van Wisselingh, Amsterdam.

Jan van den Berg, Aerdenhout.

His sale; Sotheby's, London, 12 April 1972, lot 9.

Dr. Jerome S. Coles (1913–1987), New York, acquired at the above sale.

#### LITERATURE:

V. Hefting, *Jongkind: sa vie, son oeuvre, son époque*, Paris, 1975, p. 127, no. 232, illustrated.

A. Stein, *Jongkind: Catalogue critique de l'oeuvre - Peintures*, Paris, vol. I, 2003, p. 140, no. 262, illustrated.

V. Hefting, *J. B. Jongkind, Voorloper van het impressionisme*, Amsterdam, 1992, p. 69, illustrated.

The period between 1860 and 1865 is considered to be most important phase of Johan Bertold Jongkind's artistic career. At the time, the artist reached the height of his powers as an artist, and his ability to integrate color, texture and light in his canvases attained its zenith.

In *Patineurs à Maassliuis*, Jongkind captures the essence of a cold but sunny day on the ice. The clear blue sky is punctuated with billowing white clouds, perhaps hinting at more snow to come. Jongkind is able to capture the reality of a Dutch winter scene without romanticizing it; accomplishing this through his choice of vantage point and painting only what his eyes see in the clear winter light. Skaters move quickly toward the viewer on a clear patch of ice which leads diagonally out of the picture plane to the right, while the snow-covered jetty that separates the inner and outer harbors of Maassliuis bisects the picture. The town of Maassliuis itself forms the horizon line, punctuated by the Groote Kerk with its distinctive architecture. The entire composition is one of movement and light and definitely presages the works of the Impressionists.

Upon meeting Jongkind, the Impressionist artist Claude Monet declared, 'his painting was too new in far too artistic a strain to be then in 1862, appreciated at its true worth. Neither was there anyone so modest and retiring...He asked to see my sketches, invited me to come and work with him, explained to me the why and the wherefore of his manner and thereby completed the teachings I had already received from Boudin. From that time on he was my real master, and it was to him that I owed the final education of my eye' ('Claude Monet, the Artist as a Young Man,' *Art News Journal*, vol. 26, 1957, p. 198).





'A master in his turn, he saw many generations of young men pass through his studio. They came to ask him the secret of his strength.'

Jules Castagnary, 1874

PROPERTY FROM AN IMPORTANT JAPANESE PRIVATE COLLECTION

**37**

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

*Trois paysannes causant dans une cour rustique*

signed 'COROT' (lower left)

oil on canvas

17 $\frac{7}{8}$  x 15 $\frac{1}{8}$  in. (45.4 x 38.5 cm.)

Painted *circa* 1870.

\$300,000–500,000

£220,000–360,000

€250,000–400,000

**PROVENANCE:**

M. Jaquette, Lisieux.

with Paul Détrimont, Paris.

with Boussod, Valadon et Cie., Paris, acquired directly from the above,  
1 March 1893, as *Trois femmes; maisons*.

Vicomte Philippe de Saint-Albin, Paris, acquired directly from the above,  
5 June 1893.

Eugène Le Roy, acquired directly from the above, 1 April 1902.

with Georges Bernheim, Paris, acquired directly from the above,  
15 December 1911.

Hector Gustave Brame (1866-1936), Paris, acquired *circa* 1913.

Paul Brame, Paris, his son, by descent, until at least 1960.

Paul (1907-1999) and Rachel (1910-2014) Mellon, Upperville, VA, before 1966.  
with Eugene V. Thaw, by 1973.

Arnold (1902-1982) and Fannie (1907-1988) Askin, New York, acquired directly  
from the above, 1973.

with Coe Kerr Gallery, New York, by 1989.

with Galerie Nichido, Tokyo.

Private collection, Japan, 1992.

**EXHIBITED:**

Washington, D.C., National Gallery of Art, *French Paintings from the  
Collections of Mr. and Mrs. Paul Mellon and Mrs. Mellon Bruce*, 18 March-1 May  
1966, no. 3, illustrated, as *Peasant Women Chatting in a Courtyard*.

London, William Beadleston, Inc., *The Askin Collection*, 30 March-13 April  
1989, also New York, Coe Kerr Gallery, 25 April-17 May 1989, n.p., illustrated.  
Yamagata, Sakata City Museum, *From Impressionism to the École de Paris*,  
2002, no. 1.

Ibaraki, Kasama Nichido Museum of Art, *Maurice Utrillo and the Fascinating  
Landscape Paintings*, 16 September-23 November 2011, n.p.

**LITERATURE:**

A. Robaut, *L'Œuvre de Corot, catalogue raisonné et illustré*, Paris, 1905, vol. III,  
pp. 236-237, no. 1991, illustrated.





'Corot is the patriarch of the French landscape,' wrote Jules Castagnary in his commentary on the *Salon* of 1873. 'He has been painting for fifty years. If fame came late to him, talent did not. When one thinks that the hand that placed these deft touches carries the weight of seventy-seven years, such fortitude comes as a surprise and a marvel. The illustrious old man is the lone survivor of a vanished past' (quoted in G. Tinterow et al, *Corot*, exh. cat., The Metropolitan Museum of Art, New York, 1996, p. 350). Fame had indeed finally come to Corot during the mid-1860s, when his annual contributions of landscapes to the *Salon* were met with wide acclaim from both critics and the public alike. He showed seven important paintings at the *Exposition Universelle* of 1867 in Paris, for which he received a medal and the title of *Officier de la Légion d'Honneur*. The Paris dealer Alphonse Cadart had included ten Corots in a group exhibition of French painting that he organized and sent to America the previous year; this important show introduced the work of Corot to viewers in New York, Boston and Philadelphia.

Collectors clamored at Corot's door, and the artist was hard-pressed to meet the demand for his landscapes. These paintings represent a deeply felt and aesthetically refined evocation of time and place, and were prized for their sensitivity and poetry. Théodore de Banville praised Corot in his review of the *Salon* of 1861: 'This is not a landscape painter, this is the very poet of landscape who breathes the sadness and joys of nature. The bond, the great bond that makes us the brothers of brooks and trees, he sees it; his figures, as poetic as his forests, are not strangers in 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 he will not distort their inner life, he can dispense with all servile imitation' (quoted in *ibid.*, p. 262).

Progressively-minded commentators, as well as painters themselves, acknowledged Corot as one of the significant forebears of the very newest trends, which Edmond Duranty discussed in his seminal pamphlet 'The New Painting,' published in 1876, a year after Corot's death. Duranty stated: 'The roots of the new painting lie also in the work of the great Corot, that man who was always searching, and whom Nature seems to have loved because she revealed so many of her secrets to him' (quoted in the full text version, *The New Painting*, exh. cat., The Fine Arts Museums of San Francisco, 1986, p. 41). Castagnary wrote of Corot following the 1874 *Salon*, the last to which the painter contributed during his lifetime: 'He told his students, 'communicate your emotion.' How many eyes did he open? How many hands unbind? How many brains set free! And there he is, still standing, still struggling, as young as ever' (quoted in exh. cat., *op. cit.*, 1996, p. 374).

Interest in Corot's paintings had been growing slowly but steadily in America since the Cadart exhibition of 1866 -- four of the five paintings that were shown in Boston were purchased by collectors there. By the early 1870s

there were paintings by Corot in Baltimore, Providence, and further west in Cincinnati and Saint Louis. The artist's work could be found in a half-dozen Philadelphia collections, and New Yorkers had come on board as well. At the end of the decade, Marian G. van Rensselaer proclaimed to the readers of *The Century Magazine* that Corot was 'one of the greatest landscape painters who ever lived' ('Corot,' *The Century Magazine*, June 1889, p. 256). Even after Americans developed a taste for Impressionism, thanks largely to the Havemeyers' pioneering advocacy of 'the new painting', enthusiasm among rising and now famous major American collectors for acquiring Corot continued, unabated, into the next century.

*Trois paysannes causant dans une cour rustique* is a prime example of the tranquil and reassuring images that contributed greatly to Corot's fame at the turn of the century. Pictures of tidy barnyards and kitchen yards appear frequently in the last twenty years of the artist's life, almost always populated with farmyard beasts and peasants going about their chores (fig. 1). These visions of timeless rural contentment appealed strongly to the French sensibility, and their rustic simplicity offered an alternative to the bustle of modern life. These rural scenes were a specialty of the painters of the Barbizon school, and it is with scenes such as *Trois paysannes causant dans une cour rustique* that Corot most nearly approached the artistic temperament of his contemporaries. There is also a similarity with the painters of the French Realist tradition in the depiction of a simpler way of life. Perhaps in these paintings Corot comes closest to the essence of the paintings of Jean François Millet. While Millet monumentalized the peasant and the nobility of his labor, Corot here has emphasized the peace and serenity of a way of life. Although the emphasis is different, the sentiment remains the same.

Although it cannot be proven that the painters who followed Corot and formed the Impressionist movement saw Corot's farmyard scenes, Camille Pissarro, who exhibited in the *Salon* during the 1860s as *élève de Corot* perhaps provides the link between the Impressionists and the earlier master with paintings such as *Cour de ferme* from about 1863 and *Coin de village* of 1863 (fig. 2).

*Trois paysannes causant dans un cour rustique* boasts a complete and distinguished provenance. At the end of the 19th century, the work passed through the hands of the most prestigious art dealers in Paris; Boussod, Valadon et Cie. and Georges Berheim. At the turn of the 20th century, it graced the private collection of Hector Brame, another prominent Parisian art dealer and known connoisseur, whose merger with Jean Lorenceau created Brame & Lorenceau. The painting remained in the Brame family until the early 1960s, when it became part of the collection of Paul Mellon, the American philanthropist, horse breeder and Ambassador to the Court of St. James's. The work was exhibited at the National Gallery of Art as part of the Mellon collection in Washington D.C. in 1966.



(fig. 1): Jean-Baptiste-Camille Corot, *Cour d'une maison de paysans aux environs de Paris*, c. 1865-70. Musée d'Orsay, Paris.



(fig. 2): Camille Pissarro, *Coin de village*, 1863.









PROPERTY FROM A NEW ENGLAND COLLECTION

**38**

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

*Effet de lune sur l'estuaire, Hollande*

signed and dated 'Jongkind 1867' (lower right)

oil on canvas

13½ x 16¾ in. (33.3 x 42.9 cm.)

\$60,000–80,000

£43,000–57,000

€49,000–65,000

**PROVENANCE:**

The artist.

Théophile Bascle (1884-1882), Bordeaux, acquired directly from the above.

His sale; Hôtel Drouot, Paris, 12-14 April 1883, lot 97, as *Vue de Hollande: Clair de lune*.

Anonymous sale; Palais Galliera, Paris, 5 December 1962, lot 42, as *Bord d'un canal en Hollande*.

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

with Richard Green, London, by 1982.

Charles (1918-2002) and Mary (d. 2002) Dugan-Chapman, London, acquired directly from the above, 21 May 1982.

Their estate sale; Sotheby's, London, 20 June 2006, lot 327, as *Effet de lune sur l'estuaire*.

Anonymous sale; Christie's, New York, 4 November 2010, lot 310.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Paris, Galerie Schmit, *Exposition Jongkind, 1819-1891*, 4 May-4 June 1966, p. 39, no. 26, illustrated.

London, Richard Green Gallery, *Exhibition of French Paintings*, April 1982, p. 52, no. 24, illustrated, p. 53.

**LITERATURE:**

V. Hefting, *Jongkind d'après sa correspondance*, Utrecht, 1968, pp. 166 and 234.

V. Hefting, *Jongkind, sa vie, son oeuvre, son époque*, Paris, 1975, p. 189, no. 419, illustrated.

A. Stein, *Jongkind, Catalogue critique de l'oeuvre, peintures*, Paris, 2003, vol. I, p. 196, no. 446, illustrated.





39

STANISLAS-VICTOR-EDOUARD LÉPINE  
(FRENCH, 1835-1892)

*Montmartre, la rue du Mont-Cenis, effet de neige*

signed 'S. Lépine.' (lower left)

oil on canvas

18¼ x 22 in. (46.4 x 55.9 cm.)

Painted *circa* 1876-1879.

\$15,000-25,000

£11,000-18,000

€13,000-20,000

**PROVENANCE:**

Charles Ricada, Paris.

His sale; Hôtel Drouot, Paris, 20-21 March 1893, lot 93, as *Effet de neige*.

with Goupil et Cie., Paris, acquired at the above sale.

M. Arbouin, Poissy (probably Sidney Arbouin, 1852-1909), acquired from the above, 24 October 1899.

with Arthur Tooth & Sons, London.

Sir P. Walter, London.

Acquired by the family of the present owners, *circa* 1970.

**LITERATURE:**

R. and M. Schmit, *Stanislas Lépine, 1835-1892, Catalogue raisonné de l'oeuvre peint*, Paris, 1993, p. 100, no. 235 (with incorrect dimensions).





PROPERTY OF A NORTHEAST COLLECTOR

**40**

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

*High Tide, Étretat*

signed, inscribed and dated 'Ridgway Knight Étretat 1884' (lower left); with inscription 'À marée/ haute/ Étretat/ Les .../ 1923/ High Tide/ Étretat' (in pencil on the stretcher)

oil on canvas

18¼ x 22 in. (46.4 x 55.9 cm.)

\$12,000-18,000

£8,600-13,000

€9,700-15,000

**PROVENANCE:**

The artist.

His estate sale; American Art Association, New York, 4-5 February 1925, lot 49, as *High Tide at Étretat*.

F. Richards, acquired at the above sale.

Ida Klaus (1905-1999), New York.

Her estate sale; Sotheby's, New York, 15 March 2000, lot 79.

Acquired at the above sale by the present owner.

**EXHIBITED:**

New York, *Ridgway Knight Exhibition*, 1924, no. 24.

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



41

JEAN FERDINAND MONCHABLON  
(FRENCH, 1854-1904)

*Paysage près de Fresnes*

signed 'Jan-Monchablon.' (lower right); inscribed 'CE. 95.' (lower left)

oil on canvas

23½ x 32 in. (59.7 x 81.3 cm.)

\$15,000–20,000

£11,000–14,000

€13,000–16,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 18 June 1982, lot 42, as *Village in a Hilly Landscape*.

with Parkerson Gallery, Houston, by 1986.

**EXHIBITED:**

New York, New York Cultural Center in association with Fairleigh Dickinson University, *Collectors Anonymous: Four Private Collections*, 27 June–3 September 1972.

Houston, Parkerson Gallery, *Inaugural Exhibition*, 1986.



PROPERTY FROM THE COLLECTION OF DR. ARTHUR AND HOPE S. MILLER

**42**

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

*Les Bords de l'Yonne*

signed and dated 'h. j. harpignies. 93.' (lower right)

oil on canvas

32½ x 23¾ in. (82.6 x 60.3 cm.)

\$15,000–20,000

£11,000–14,000

€13,000–16,000

**PROVENANCE:**

with Obach and Company, London.

with M. Knoedler & Co., New York, acquired from the above, 28 April 1900.

Francis Bunker Greene (1844-1911), Boston, acquired from the above,  
20 August 1900.

with James Graham and Sons, New York, by 1962.

with Wildenstein and Co., Inc., New York.

Dr. Arthur and Hope S. Miller, acquired directly from the above.

**EXHIBITED:**

Palm Beach, Society of the Four Arts, *Paintings of the Barbizon School: A Loan Exhibition*, 6-29 January 1962, no. 31, as *Trees by a Lake*.







PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

**43**

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

*Ferme aux toits rouges sur les bords de l'Arques, fin d'été*

signed 'Frits Thaulow.' (lower right)

oil on canvas

25 $\frac{1}{2}$  x 32 in. (65.1 x 81.3 cm.)

\$40,000–60,000

£29,000–43,000

€33,000–48,000

**PROVENANCE:**

with Verner Åmell, Stockholm.

with Hirschl and Adler, New York.

**EXHIBITED:**

Paris, Galerie Georges Petit, *Exposition d'oeuvres de Frits Thaulow*,  
5-31 January 1917, no. 36.

**LITERATURE:**

V. Poulsson, *Frits Thaulow*, exh. cat., London, The Fine Art Society,  
10 November-6 December 1986, n.p., cited under no. 17.

We are grateful to Vidar Poulsson for confirming the authenticity of this work.

For a note on the artist, see lot 46.





PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

**44**

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

*A Stream in Springtime*

inscribed, dated, and signed 'To my friend Robinson/Christmas 1901/Frits Thaulow' (lower left)

oil on canvas

18¼ x 21¾ in. (46.4 x 54.3 cm.)

\$25,000-35,000

£18,000-25,000

€21,000-28,000

**PROVENANCE:**

Anonymous sale; Bukowski's, Stockholm, 10 April 1985, lot 545, as *French Spring Landscape*.  
with Verner Åmell, Stockholm.  
with Hirschl and Adler, New York.

We are grateful to Vidar Poulsson for confirming the authenticity of this work.

For a note on the artist, see lot 46.



PROPERTY OF AN ARIZONA COLLECTOR

**45**

**CARL VILHELM HOLSØE  
(DANISH, 1863-1935)**

*The Artist's Wife in White Reading*

signed 'C. Holsøe' (lower right)

oil on canvas

36% x 30 in. (93 x 76.2 cm.)

\$30,000-50,000

£22,000-36,000

€25,000-40,000

**PROVENANCE:**

Acquired by the present owner in Copenhagen, May 2003.

Carl Vilhelm Holsøe was born in Lyngby near Aarhus in Denmark. He studied at the Royal Academy in Copenhagen between 1882-1884, and later at the *Kunstnernes Studieskole* under Peder Severin Krøyer, the most influential Danish artist of his generation. Much like his friend Vilhelm Hammershøi, who he met at the *Kunstnernes Studieskole*, Holsøe is most celebrated for his depictions of sparse, tranquil interiors, which convey stillness, timelessness, and introspection. Inspired by Dutch 17th century masters like Vermeer, de Hooch, and ter Borch, Holsøe's figures are still and contemplative, caught in their own reverie. Much like Vermeer, Holsøe was captivated by the effects of light, both direct and reflected, and the artist has brilliantly captured the moody nocturnal light which gives the present painting its ethereal quality.

Much like Hammershøi, Holsøe frequently used his wife Emilie as both his muse and model. The present painting, however, is a departure from Holsøe's usual method of painting Emilie. In most of the paintings in which she is featured, the artist obscures her identity, setting her back from the picture plane with her back to the viewer, or with her head turned away as though she is being observed unaware. Here, the artist's wife, brought up close to the front of the canvas, is his central subject, rather than simply serving as another element of the room which the artist decided to paint. The large scale, the placement of Emilie at the front of the picture and the fact that she is dressed for bed makes this painting much more intimate and immediate than Holsøe's more quotidian depictions of his wife. Here, the viewer gets a sense that the artist saw her one evening and felt compelled to paint her as she was in that moment, rather than posing her. The present painting is an unusual and welcome glimpse into the reality of Emilie's life at home with Holsøe as well as a testament to the inspiration that the artist's wife provided him with and why she remained his favorite subject throughout his career.





46

## FRITS THAULOW (NORWEGIAN, 1847-1906)

### *Midnight Mass*

signed 'Frits Thaulow.' (lower right)

oil on canvas

35¾ x 45¾ in. (89.9 x 116.2 cm.)

\$70,000–100,000

£51,000–72,000

€57,000–81,000

#### PROVENANCE:

with Arthur Tooth & Sons, New York.

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

Their sale; Sotheby's, New York, 23 April 2004, lot 39.

Acquired at the above sale by the present owner.

#### EXHIBITED:

Paris, *Le Salon du Champ-de-Mars*, 1901, no. 857, illustrated, as *Mois de Marie*.

#### ENGRAVED:

F. Thaulow, *Marias Måned*, color aquatint and etching, 1904, published by Georges Petit.

Frits Thaulow began his artistic education at the Academy of Fine Arts in Copenhagen in 1870. Norwegian by birth, he decided to pursue a career outside of Scandinavia, and after a brief period studying marine painting with the Norwegian painter Hans-Fredrik Gude at the Baden School of Art in Karlsruhe, Germany, the young artist decided to turn his attention to landscape painting. After a brief stint in Skagen, Thaulow eventually settled in Paris where he became foremost among a group of Scandinavian landscape painters living in the French capital. While in Paris, Thaulow worked with fellow Norwegian artist Frederik Collett and Swedish colorist Carl Skanberg. He exhibited his paintings widely in Munich, Berlin and Paris and firmly established an international reputation as a painter of genre and landscape scenes.

*Midnight Mass* was Thaulow's 1901 entry to the Paris *Salon* under the title *Mois de Marie (Marias Måned)*. The subject appears for the first time in Thaulow's *oeuvre* as a pastel in 1893, when the artist lived in the small town of Montreuil-sur-Mer where he had settled in 1892. He reworked this theme several times before exhibiting the final version at the *Salon*. Thaulow was clearly pleased with the composition, for he used it for a color etching which was published in 1904 in an edition of 200.

As brother-in-law to Paul Gauguin and a close friend of Claude Monet, Frits Thaulow was certainly attuned to the artistic principles of Impressionism. Throughout his career, his personal style was constantly evolving and he kept abreast of new stylistic developments and pictorial innovations. He was strongly influenced by Carl Skanberg's innovative use of color, which encouraged Thaulow to adopt a wider chromatic palette. It is no surprise then that his work displayed Impressionistic tendencies, particularly in his investigation of the effects of light and his quick and expressive brushwork.

In *Midnight Mass*, Thaulow demonstrates his understanding of the basic tenets of Impressionism while steadfastly maintaining the structure of his unique style. The choice of a night scene allows the artist to explore the effects of a more nuanced palette and to capture the more subtle effects of light and shadow.

Later in his career, Thaulow's interests turned to the social issues affecting artists. He, along with Auguste Rodin, Ernest Meissonnier, Pierre Puvis de Chavannes and others, founded the *Salon du Champs de Mars*, later known as the *Société Nationale des Beaux-Arts*, as a reaction to conventional attitudes and the conservative policies of the Paris *Salon*. In keeping with his international vision of the artistic community, he traveled to America where he toured Boston, New York, Washington, D.C. and Pittsburgh, where was invited by Andrew Carnegie to become a juror for one of the International Art Exhibitions at the Carnegie Institute.

We are grateful to Vidar Poulsson for confirming the authenticity of this work.



(fig. 1): Montreuil, Pas-de-Calais, c. 1892-94.





47

FREDERIK MARINUS KRUSEMAN  
(DUTCH, 1816-1882)

*Figures at Work in a Winter Landscape, an Approaching  
Storm Beyond*

signed and dated 'FMKruseman. fc. 1859.' (lower right)

oil on canvas

30% x 25¼ in. (77.8 x 64.1 cm.)

\$60,000-80,000

£43,000-57,000

€49,000-65,000

**PROVENANCE:**

with Cooling Galleries, London.

Private collection, UK, acquired directly from the above, *circa* 1950.

By descent to the present owner.

Frederik Marinus Kruseman was born into an important family of artists whose members include both the history painter Cornelis Kruseman and the portrait painter Jan Adam Jansz. Kruseman, and this cultural heritage was the driving force behind his artistic career. Kruseman began his artistic training as an apprentice to the respected still-life painter Jan Reekers. Kruseman's parents entrusted Reekers with their son because Reekers had had a guiding hand in the tutelage of Kruseman's cousin Jan Adam, who at that time had been appointed Director of the Royal Academy of Fine Arts in Amsterdam. After a period of time with Reekers, Kruseman was apprenticed with Andreas Schelfhout's son-in-law, Nicolaas Roosenboom. Kruseman's focus on winter scenes can be credited to the influence of his second tutor and the natural world and its depiction through landscape painting played a central role in the development of Kruseman's mature style.

Attracted to the rural landscape in the vicinity of Hilversum, the artist moved there for a year in 1835. After his stay in Hilversum, Kruseman returned to Haarlem, only to leave shortly afterwards on a journey to Cleves, where the famous Dutch landscape painter Barend Cornelis Koekkoek had settled in 1834. When interviewed by the art historian J. Immerzeel, Jr., who was compiling his work on Dutch and Flemish masters, Kruseman listed Koekkoek as one of his masters, despite the fact that officially Koekkoek was not accepting any pupils at that time. Along with Koekkoek, Kruseman mentioned Reekers and Roosenboom. It would only have been possible to be an official apprentice of Koekkoek's after 1841, the year in which his Academy of Painting was founded. However, the fact that B.C. Koekkoek is mentioned in Kruseman's list of teachers demonstrates the unmistakable influence the older artist had on Kruseman's work. His consistently fine treatment of the subject at hand and his seemingly effortless technique can only have been the result of close proximity to the 'prince of Dutch romantic landscape painting'.

The present painting is a fine example of a winter landscape. The landscape is dominated by the monumental architecture of the church, squarely placed in the center of the composition. Every small group of figures tells a story of its own. The lone figure of the woman trudging up the steep steps to the church, the figure seated on the ice, and the group of figures with their firewood all serve to make this composition appealing in its narration and harmonious in its rendition.

We are grateful to Dr. Jan de Meere for confirming the authenticity of the present lot.







PROPERTY OF A PRINCE

**48**

**ERNESTO STRIGELLY**  
(GERMAN, 19TH CENTURY)

*A Winter Twilight in the Rhine Valley*

signed 'E. Strigelly' (lower right)

oil on canvas

21 $\frac{7}{8}$  x 36 in. (55.6 x 91.4 cm.)

\$20,000–30,000

£15,000–21,000

€17,000–24,000

PROPERTY FROM THE ESTATE OF RICHARD A. AND DORIS MASCOTT

**49**

**BOHDAN VON KLECZYNSKI**  
(POLISH, 1851-1916)

*The Return*

signed and dated 'Bohdan Kleczynski 87.' (lower right)

oil on panel

20 $\frac{1}{2}$  x 11 $\frac{5}{8}$  in. (52.1 x 29.5 cm.)

\$20,000–30,000

£15,000–21,000

€17,000–24,000

**PROVENANCE:**

(possibly) Anonymous sale; DuMouchelles, Detroit, 19 September 1998, lot 2004, as *Hunter with horse drawn sleigh*.

Richard A. (1926-2017) and Doris (b. 1928) Mascott, Naples, FL.







PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTOR

**50**

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

*Boats on a Canal, Moonlight*

signed and dated 'A. Achenbach/90' (lower right)

oil on canvas

30 $\frac{7}{8}$  x 37 $\frac{1}{2}$  in. (78.4 x 95.3 cm.)

\$15,000-20,000

£11,000-14,000

€13,000-16,000

50



PROPERTY OF A PRINCE

**51**

**JULES ACHILLE NOËL  
(FRENCH, 1815-1881)**

*Fishermen Bringing in a Boat*

signed and dated 'JULES NOËL./1858' (lower left)

oil on canvas

18 $\frac{7}{8}$  x 26 $\frac{3}{8}$  in. (48 x 67 cm.)

\$15,000-20,000

£11,000-14,000

€13,000-16,000

51

PROPERTY FROM A NORTHEASTERN COLLECTION

**52**

**JAN HENDRICK VERHEYEN  
(DUTCH, 1778-1846)**

*A Church along a Canal, Holland; and A  
Busy Town Square, Holland*

signed and inscribed 'HVerheyen f.' (lower left, on  
the capstone of the canal wall); signed 'HVerheyen'  
(lower left, below the grate in the wall)

both; oil on panel

13¾ x 15¼ in. (34.9 x 38.7 cm.); 13½ x 15½ in. (34.3  
x 39.1 cm.) a pair (2)

\$35,000–45,000

£26,000–32,000

€29,000–36,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 24  
February 1987, lot 16, as *Dutch Town Scenes with  
Numerous Figures*.

Acquired at the above sale by the present owner.





PROPERTY FROM AN IMPORTANT COLLECTOR

53

## GUSTAVE BOULANGER (FRENCH, 1824-1888)

### *Une Captive*

signed and dated 'G. Boulanger. 1883' (lower left)

oil on canvas

28% x 19% in. (72.7 x 49.8 cm.)

\$20,000–30,000

£15,000–21,000

€17,000–24,000

#### PROVENANCE:

The artist.

Mathilde Laetitia Wilhelmine Bonaparte, Princesse Française, Princess of San Donato (1820-1904), Paris.

Her sale; Galerie Georges Petit, Paris, 17-21 May 1904, lot 102, as *La Captive*.  
with Galerie Bernheim Jeune, Paris, acquired at the above sale.

Anonymous sale; Galeria Alphaville, Rio de Janeiro, 25-26 April, 2016, lot 110.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

Paris, *Salon*, 1884, no. 324, illustrated.

#### LITERATURE:

*L'illustration journal universel*, no. 2149, vol. LXXXIII, 3 May 1884, illustrated on the cover.

L. Enault, *Paris Salon 1884*, Paris, 1884, n.p., illustrated, as *Femme des Ouleid-Nahih*.

T. Véron, *Dictionnaire Véron, ou mémorial de l'art et des artistes de mon temps*, Paris, 1884, pp. 54-55.

M.-M. Aubrun, 'Gustave Boulanger, Peintre Eclectique,' *Bulletin de la Société de l'Histoire de l'Art Français*, Paris, 1986, p. 210, as *La Captive*.

T. Gretton, 'Un Moyen Puissant de Vulgarisation Artistique: Reproducing Salon Pictures in Parisian Illustrated Weekly Magazines c. 1860-c. 1895: From Wood Engraving to Half Tone Screen (and Back),' *Oxford Art Journal*, no. 39, vol. 2, 25 August 2016, pp. 306, 308-309, pl. 12, 14, illustrated.

#### ENGRAVED:

Alfred-Louis Bahuet, *La Captive (d'après Gustave Boulanger)*, 1885.

Frequently compared to Jean-Léon Gérôme, his friend, former roommate and fellow professor at the *Académie des Beaux-Arts*, Boulanger may have had a less prolific career than the renowned French master but his compositions are just as detailed, refined and noteworthy. Born into a modest family of Creole origin in Paris, Boulanger was left an orphan at the young age of 14. His uncle and guardian enrolled him in the studio of Pierre-Jules Jollivet followed by that of Paul Delaroche, after which his uncle arranged for the young artist to travel to Algeria. This visit in 1845, early in his career, would set him on the course that would define the trajectory of his development as an artist and his Orientalist subject matter remains the work for which he is best known today. In her study on Boulanger, Marie-Madeleine Aubrun differentiates three categories in the French Orientalist Art movement, classifying Gérôme and Boulanger as 'Ethnological Orientalists' who focused on precision and accuracy in order to elicit in the viewer a sense of the 'real' while at the same time presenting the intriguing and startling world of the Orient. The detail of the decoration of the setting and the figure's costume, in addition to the beautifully contrasting textures of the painting, are all a tribute to Boulanger's absolute mastery of his craft.

The present work is an example of Boulanger's late work, most likely painted in the studio using props which the artist had collected on his travels. The work was exhibited at the *Salon* in the year after it was painted, and entered the collection of Princess Mathilde Bonaparte, niece to Napoléon and granddaughter of King Frederick I of Württemberg, one of France's most famed *salonnières*. A watercolor copy of the present painting was made by the Princess Bonaparte herself and gifted to Boulanger, a testament to the painting's appeal and popularity. Boulanger kept the watercolor until his death, and it was sold in the artist's estate sale in 1889.







PROPERTY OF A PRINCE

**54**

**JEAN BAPTISTE PAUL LAZERGES**  
(FRENCH, 1845-1902)

*An Arab Encampment*

signed 'PAUL LAZERGES.' (lower left)

oil on canvas

23 x 34 $\frac{1}{2}$  in. (58.4 x 87.3 cm.)

\$20,000-30,000

£15,000-21,000

€17,000-24,000



PROPERTY FROM A SOUTHERN COLLECTION

**55**

**CHARLES THÉODORE FRÈRE**  
**(FRENCH, 1814-1888)**

*Crépuscule, vue prise à Djergéh*

signed 'TH. FRERE' (lower right); inscribed and signed 'Crépuscule/ Vue Prise  
à Djergéh/ (Haute Egypte). Th. Frère' (on the reverse)

oil on panel

6 $\frac{3}{8}$  x 11 $\frac{1}{8}$  in. (16.2 x 28.9 cm.)

\$15,000–20,000

£11,000–14,000

€13,000–16,000

**PROVENANCE:**

with William Schaus, New York.

Acquired by the present owner in Washington, D.C. circa 1970.



56

EDWIN LORD WEEKS  
(AMERICAN, 1849-1903)

*A Fête Day at Bikanir - Beloochistan, Bikanir*

with signature 'E. L. Weeks' (lower right)

oil on canvas

55% x 73% in. (141.3 x 187.3 cm.)

Painted circa 1895-1903.

\$150,000-250,000

£110,000-180,000

€130,000-200,000

**PROVENANCE:**

The artist.

His estate sale; American Art Galleries, New York, 15-17 March, 1905, lot 92.

with Henry D. G. Rohlf, Jr., Galleries of Fine Art, Brooklyn.

Anonymous sale; Christie's, New York, 27 May 1993, lot 248.

Acquired at the above sale by the present owner.

Bikanir Palace, which looms over the background in Weeks's composition, is now known as Jonagarh Fort, a large complex which is studded with palaces, temples and pavilions which have been preserved as museums. Bikanir was formerly the capital of the princely state of Bikanir, founded in 1496, and is now part of the province of Rajasthan in northwestern India. The 'fête day' was actually a two-day annual festival celebrating the establishment of the palace-fort. Bikanir's annual festival, celebrating foundation day, is was known as the *Akshaya Tritaya fête*. Weeks' expedition to Bikanir took place in January, 1893, *en route* by rail to Jodhpore and Jeypore.

This magnificent painting of court life in late 19th-century India was composed of a great many studies in oil that Weeks made of Bikanir palace in 1893, even though the overall painting may not have been executed until eight-to-ten years later in his Paris studio. It exemplifies his 'collage' technique of building a major composition utilizing *in-situ* studies made during his expedition. The painting reflects the festivities about to take place during the annual celebration of the city's founding.

The architectural backdrop (the palace of Bikanir) is brilliantly and accurately recorded by Weeks, showing multiple tiers of the Rajah's many rooms, some painted in white (the lower stories) whereas the upper two stories are yellow and the section to the right constructed in wood. Yet the eye connects with the rooms on the middle level, shaded by red fabric and probably the quarters of the Rajah's private harem. The eye is astonished by the assemblage in the courtyard of elephants, camels and people within the palace court.

The glorious decorated elephant on the right is the same one depicted in an earlier painting, *Les elephants de Rajah de Jodhpore*, with its intricately woven gold and multicolored covering and the Rajah's seat upon its back. The elephant behind, with its upraised trunk, is depicted in Weeks' travel account of his expedition *From the Black Sea through Persia and India* (Harper's, 1895), on p. 231 with the title 'Palace of the Rajah of Bikanir'. The elaborately dressed women in the foreground stand adjacent to the Master of Ceremonies, dressed in white, who is ready to lead the procession celebrating Bikanir, all watched by a crowd of visitors converged on the palace stairs behind.

Weeks' own words in his descriptive travel account of 1895 (see *ibid.*) give us the real flavor of his first-hand impressions of Bikanir:

'The great fortress and palace of Bikanir bring to mind the Arab proverb concerning 'the prince who builds a palace and ruins a city', for as is frequently the case in Rajpootana its magnificence is out of all proportion to the size of the city grouped about it. Although placed on the same level as the town ... it is still an imposing and magnificent pile. Surrounded by massive sloping walls ... and entered by a drawbridge crossing a wide moat ... it looks fit to sustain a siege. ... Towering many stories above the court-yard rose the facade of the palace, with endless tiers of latticed galleries shaded by faded red curtains. The highest point of all was a sloping pyramidal roof of blue glazed tiles.' (pp. 229-230) '... The vast palace yard, beyond the elephant gate, seemed to be the centre of life, and was never quiet at any hour of the day. Groups of servants, soldiers and retainers were constantly passing in and out, while here and there a little knot of men, liveried in scarlet and yellow or in white, squatted on their heels around the bubbling hookah, and each group formed the nucleus of a changing crowd.' (p. 234)

The painting is listed in the March, 1905 estate sale catalogue (American Art Galleries, New York) of the *Works of the Late Edwin Lord Weeks, Finished Paintings, Studies, Sketches and Drawings* (Lot 92) as unsigned. Indeed the signature at the lower-right of the painting is quite irregular and no doubt added later by another hand; but this does not detract from the absolute authenticity of the painting itself. The relatively coarse weave of the canvas and the 'brushy' technique suggest the painting was executed towards 1902-03, characteristic of the artist's work during this time, and may explain why the painting was not yet signed.

We would like to thank Dr. Ellen K. Morris for contributing this catalogue note. A Letter of Authentication from Dr. Morris accompanies the painting. *A Fête Day at Bikanir-Beloochistan* will be included in her Edwin Lord Weeks *catalogue raisonné*, currently under preparation.







57

## ALBERTO PASINI (ITALIAN, 1826-1899)

### *Marketplace on the Bosphorus, Constantinople and the New Mosque beyond*

signed and dated 'A. Pasini. 1871.' (lower right)

oil on canvas

9½ x 15¾ in. (24.1 x 40 cm.)

\$150,000–250,000

£110,000–180,000

€130,000–200,000

#### PROVENANCE:

Private collection, US.

Anonymous sale; Christie's, London, 15 June 2010, lot 5, as *A market on the Bosphorus*.

Acquired at the above sale by the present owner.

Alberto Pasini was perhaps the most important and extensively traveled of all the Italian Orientalist painters. He enjoyed success both in his own country and in France, where he spent much of his time after 1851. In 1855, when Pasini was having financial difficulties, he joined a French expedition to the Near East where he discovered his personal style and what would become his tour de force: Orientalism. Unlike many of his contemporaries who created their Orientalist paintings in Paris studios based on secondary accounts and arranged studio props, Pasini undertook numerous trips to the Middle East to experience first-hand these exotic lands.

His first excursion in 1855 sent him through Egypt, Saudi Arabia, Yemen, to the Persian Gulf and Teheran where he finally settled for over two years, taking commissions from the Shah. This introduction to the Near East came through the diplomat Prosper Bourée who asked Pasini to accompany him on the 1855 mission to Persia in place of the ailing Théodore Chassériau. At the conclusion of his duties with Bourée, Pasini spent fifty-two days traveling to Armenia, Turkey and subsequently Egypt. This expedition proved so inspirational for the Italian artist that he found revisiting the regions impossible to resist.

Pasini's Oriental scenes incorporate superb draftsmanship, a great sensitivity to color and are, despite their looser brushwork, remarkably similar in overall effect to those of Edwin Lord Weeks. His 'technical skill, sense of color harmony and excellent treatment of light make one regret that his delightful paintings are so rarely to be found' (L. Thornton, *The Orientalist Painter-Travellers*, 1828-1908, Paris, 1983, p. 142).

In the present work, based on Pasini's observations of markets around the Golden Horn in Constantinople, the artist has skillfully manipulated the composition by setting the architecture at an angle to the picture plane. The buildings are set into the hillside, the minaret and dome of the mosque define the middle ground, and the misty rendition of the New Mosque can be seen in the very background. The foreground is populated with a busy market scene; horses dash through the center of the composition, while a group of women, completely ignoring the hubbub behind them, ponder their purchases of ripe melons. Pasini's works of this period eschewed the dramatic narratives of his contemporaries; instead his Orientalist pictures were based on first-hand knowledge of his subject matter and a search for the picturesque in the everyday life in the Turkish metropolis. His works convey admirably the hustle and bustle of daily Turkish life and vibrancy of local color and are unified by the artist's extraordinary abilities as a colorist and his ability to capture the nuances of light and shade.

The present work was painted when Pasini was at the height of his powers and his Parisian dealer, Goupil, was unable to keep up with the international demand for his work. Pasini had just returned from an extended trip to Constantinople, where he had received a major commission from the Sultan, and in 1870 he exhibited to great acclaim at the Paris *Salon*. As a result of these successes he devoted himself almost entirely to paintings of Constantinople, which were executed in his studio from the countless sketches that he made during his travels.





## RUDOLF ERNST (AUSTRIAN, 1854-1932)

### *Honoring the Tiger*

signed 'R. Ernst' (lower right)  
oil on panel  
29½ x 39½ in. (74 x 100.3 cm.)

\$50,000–70,000

£36,000–50,000

€41,000–57,000

#### PROVENANCE:

Anonymous sale; Nadeau's Auction Gallery, Windsor, CT, 1 January 2015,  
lot 500, as *Mourning a Tiger*.

Ranked in the top echelon of Orientalist painters of the second half of the 19th century, Rudolf Ernst was a superb craftsman who used his exotic subject matter primarily as a vehicle through which he expressed his technical mastery of transferring texture and color to a painted surface. Like his compatriot Ludwig Deutsch, Ernst developed a mastery of plasticity and form which was best expressed through his depictions of artifacts. His concern was not complete ethnographic accuracy, for sometimes he would juxtapose objects from different cultures in the same composition, but more to dazzle his wealthy patrons with paintings that had almost a three-dimensional quality.

These qualities made Ernst's works extremely sought-after in his day. He was a popular and frequent exhibitor at the Paris *Salon* and was rated particularly highly by American clients who sought out his large scale works to decorate their vast houses. The sense of opulence celebrated in so many of Ernst's paintings was well-suited to the surroundings in which they would eventually hang.

Ernst was intimately familiar with the cultures he depicted in his paintings. The artist visited Morocco, Turkey and the Moorish palaces of Spain. He used these trips to exotic lands to amass a vast array of different objects for his personal collection, which he would reassemble in his studio and use as backdrops and props for his paintings. He would also supplement the source material of his collection with information provided by an extensive personal collection of photographs and illustrated books.

In addition to his exquisite images of daily life in the Middle East, Ernst also produced striking images of tigers; tigers being hunted, tigers on the prowl or tigers as pets of the ruling class. The famed Orientalist artist Jean-Léon Gérôme significantly influenced Ernst, and the present lot is similar in theme to *The Grief of the Pasha* (*La douleur du Pacha*), 1882 (fig. 1). Although the subject matter is taken from his master, Ernst uses the composition to showcase his *virtuoso* brushwork and command of capturing the different textures and nuances of a luxurious Oriental interior. In *Honoring the Tiger*, Ernst has deviated from the Islamic interior of Gérôme's work and has instead placed the tiger and his mourner in a fanciful yet luxurious interior which incorporates Islamic, Buddhist, Hindi and Jain elements into one architectural background.



(fig. 1): Jean-Léon Gérôme, *The Grief of the Pasha*, 1882. Joslyn Art Museum, Omaha.



R. Ernst



PROPERTY FROM A PRIVATE COLLECTION

59

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

*Leaders*

signed and dated 'A J. Munnings/1909' (lower left)

oil on canvas

14 x 18 in. (35.6 x 45.7 cm.)

\$80,000-120,000

£58,000-86,000

€65,000-97,000

**PROVENANCE:**

with Leggatt Bros., London, later Spink Gallery, London.

Private collection, Connecticut.

Acquired by the present owner before 2000.

The present painting, dated 1909, is an early example of a group of studies of carriage horses that Munnings undertook in the years around 1910. These are largely thought to have been inspired by a formative experience the artist had as a young boy, which he recounted in his autobiography: 'A distinct scene from my earliest days, which for some strange reason remains clear and more unclouded than others, is my Aunt Rosa's wedding, with grey horses and white rosettes. I see them trotting up to Walsham Hall, the old farmhouse where my grandmother lived... They were, no doubt, quite ordinary greys, but let me cling to my dream of beauty' (Sir Alfred Munnings, *An Artist's Life*, Bungay Suffolk, 1950, p. 16).

The artist's flashy, confident brushwork captures the dynamism of the pair of hitched horses as they canter by, the near horse pulling against his restraints with slight impatience as his liveried rider controls his pace. The energetic brushwork, in addition to the looser handling of the placement of the legs to suggest movement, indicates that Munnings may have been studying this group from life, as was often his practice. The impasto created by the artist's signature style coupled with the strong sense of movement Munnings has created in the present composition gives the viewer a fresh and immediate sense of the artist's direct observation.

These studies of carriage horses proved to be an important forerunner to one of Munnings's most significant compositions – his 'ten-footer,' *Their Majesties Return from Ascot* (fig. 1), which was undertaken by the artist to celebrate his election to the Royal Academy in 1925. The work was executed in parts, with the artist drawing on recollections of the royal processions on the four days of the Ascot races, coupled with studying individual elements of the composition from the life in Windsor Park. It is easy to see the genesis of Munnings's later composition, particularly in the second group of horses pulling the state landau, within this charming earlier work.

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*.



(fig. 1). Sir Alfred Munnings, *Their Majesties' return from Ascot*, 1925. Tate Britain, London / © Felix Rosenstiel's Widow and Son London.





PROPERTY FROM A NORTHEASTERN COLLECTION

60

HEYWOOD HARDY  
(BRITISH, 1842-1933)

*Meet of the Quorn Hounds at Kirby Gate November 7, 1910*

signed 'Heywood Hardy' (lower left); inscribed on the reverse 'Meet of the Quorn Hounds at Kirby Gate November 7, 1910/The Figures on horseback reading from left to right are:/F. Cartinell, Esq./G. Leaf, Huntsman/Captain F. Forester/Miss Mary Forester/Mr. Black, Jnr. of Frisby/Henry Forester, Esq./R. Guinett, Stud Groom/The figures on foot are:/Harry Haughton, Earth Stopper/Mr. Astill of Kirby Hall, Farmer/Mrs. Forester with Miss Aline Forester speaking to two favorite hounds/In the pony cart in rear is seen Miss Catherine Forester with her nurse./Painted by Heywood Hardy.' (on the reverse)

oil on canvas  
38 x 67 in. (96.5 x 170.2 cm.)

\$80,000-120,000

£58,000-86,000

€65,000-97,000

**PROVENANCE:**

Major Henry Forester, Massachusetts.  
His sale; Christie's, New York, 7 June 1985, lot 153, as *The Meet of the Quorn Hunt at Kirby Gate, November 7, 1910, with Asfordly Church in the Distance*.  
Acquired at the above sale by the present owner.









PROPERTY FROM AN IMPORTANT CHICAGO COLLECTION

**61**

**BARON JEAN-ANTOINE THÉODORE GUDIN**  
(FRENCH, 1802-1880)

*Navire en détresse*

signed and dated 'Th. Gudin. 50' (lower left)

oil on canvas

33% x 41% in. (85.4 x 105.1 cm.)

\$15,000-20,000

£11,000-14,000

€13,000-16,000

**PROVENANCE:**

Malcolm Bradshaw, Aberdeen.

with Kurt E. Schon, Ltd., New Orleans, by 1985.

Acquired from the above by the present owner, 15 February 2000.

**EXHIBITED:**

Mobile, The Fine Arts Museum of the South, *The Bradshaw Collection of Marine Paintings*, 5 February-16 March 1986, also Annapolis, United States Naval Academy Museum, 10 April-30 May 1986, Little Rock, Arkansas Arts Center, 10 October-23 November 1986, Columbia, Columbia Museum of Art, 18 January-22 February 1987, and Albuquerque, Albuquerque Museum of Art, History and Science, 8 March-15 May 1987.



PROPERTY FROM AN IMPORTANT CHICAGO COLLECTION

**62**

**SAMUEL WALTERS (BRITISH, 1811-1882)**

*The 'Gazelle' entering the Mersey*

signed and dated 'S. WALTERS/1837' (lower right)

oil on canvas

28 x 42 in. (71.1 x 106.7 cm.)

\$35,000–45,000

£26,000–32,000

€29,000–36,000

**PROVENANCE:**

with Walter Cobb Ltd., Sydenham.


Anonymous sale; Sotheby's, Sussex, 26 July 1994, lot 329, as *The Barque 'Gazelle' Entering the River Mersey*.

with N. R. Omell Gallery, London.

Acquired from the above by the present owner, 1995.

In 1837, the barque *Gazelle*, of 282 tons' capacity, was built at Bideford for Ferris & Co. of Bristol for trade between Liverpool and Bahia, Brazil. Within same year, Walters produced the present work, which depicts the vessel negotiating the Rock Channel. Two Liverpool landmarks, Perch Rock Fort and lighthouse, feature prominently in the composition to the right of the ship. St. Mary's Church in the town of Bootle is also visible along the shoreline between two pillars just below the bowsprit. The towers of this church originally served as a guide for navigating through the Rock Channel due to their unique silhouette. Walters seems to have favored this viewpoint of the port city, as he reproduced this exact landmark configuration in his paintings of the brig *Mary Jones* and the US ship *Champlain* (A. S. Davidson, *Samuel Walters, Marine Artist – Fifty Years of Sea, Sail, & Stream*, Coventry, 1993, pp. 114-115, 120-121). By 1841, the *Gazelle* went missing, as indicated by her last recorded entry in Lloyd's Register.





PROPERTY OF A SOUTHERN COLLECTOR

**63**

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

*Dawning - the 'Queen of the Clippers'*

signed 'Montague Dawson' (lower left)

oil on canvas

20 x 30 in. (50.8 x 76.2 cm.)

\$50,000-70,000

£36,000-50,000

€41,000-57,000

**PROVENANCE:**

with Frost and Reed, London.

James Hill (1933-2009), San Antonio, acquired directly from the above circa 1970.

By descent to the present owner.

*Queen of Clippers* was one of a famous trio of clippers, including the *John Bertram* and *Winged Racer*, designed and built by Robert E. Jackson at East Boston, Massachusetts. Ordered by Messrs. Seccomb and Taylor, no expense was spared to make her the perfect ship and ensure her success. Registered at 2300 tons and measuring 258 feet in length and with a 44 foot beam, she was long and graceful and capable of 18 knots with a leading wind. Her frame was constructed of seasoned white oak and her scantling of hard pine, sheathed with yellow metal and painted black above the metal. The figurehead was the creation of J. W. Mason, regarded as one of the most skilled artists of the time. The Boston Daily Atlas reported on 2nd April 1853 'This splendid vessel has been the admiration of all who have inspected her, not only for her faultless beauty of her model, but also for the strength of her construction and the excellence of the workmanship.'



END OF SALE







THE COLLECTION OF PEGGY AND DAVID  
**ROCKEFELLER**

---

**AUCTIONS**

**VOLUME I: 19<sup>TH</sup> & 20<sup>TH</sup> CENTURY ART  
EVENING SALE**

Tuesday 8 May 2018 at 7.00 pm (lots 1–44)  
Sale number 16718.

**VOLUME IV: FINE ART  
DAY SALE**

Thursday 10 May 2018 at 10.00 am (lots 501–589)  
Sale number 16721.

20 Rockefeller Plaza, New York, NY 10020

**VIEWING**

Reservations for the exhibition are required and will be available for booking on [Christies.com](http://Christies.com). Preferred access will be available to clients with an existing Christie's account.

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm
Tuesday	8 May	10.00 am – 12.00 pm

**ENQUIRIES**

New York +1 212 636 2000  
[rockefeller@christies.com](mailto:rockefeller@christies.com)

View catalogues and leave bids online at [christies.com](http://christies.com)

**CHRISTIE'S**



## EUGÈNE DELACROIX (1798-1863)

### *Tigre jouant avec une tortue*

signed and dated 'Eug Delacroix 1862.' (lower left)

oil on canvas

17¾ x 24½ in. (45.1 x 62.2 cm.)

Painted in 1862

**\$5,000,000-7,000,000**

#### PROVENANCE

M. Faniën (probably Achille Faniën), Paris (April 1872).

(possibly) Galerie Durand-Ruel et Cie., Paris.

Johann Peter Kaspar Meyer, Dresden (by 1885).

Dr. von Dietel, Dresden; sale, Frederik Muller & Cie., Amsterdam,

30 November 1926, lot 11.

Paul Cassirer & Co., Berlin (acquired at the above sale).

Paul Cassirer & Co., Berlin, and Thannhauser Galleries, Berlin (acquired from the above, by 1927).

Jacques Seligmann & Co., New York (acquired from the above, 11 August 1941).

Germain Seligmann, New York (acquired from the above, before October 1943).

Jacques Seligmann & Co., New York (after 1947); sale,

Parke-Bernet Galleries Inc., New York, 11 December 1948, lot 71.

Drs. Fritz and Peter Nathan, Zürich.

Eugene V. Thaw, New York (acquired from the above, 1965).

Acquired from the above by the late owners, February 1966.

#### EXHIBITED

Marseille, Galerie de l'union des arts, *Exposition de la Société artistique des Bouches-du-Rhône*, 1862 (titled *Le tigre et la tortue*).

Paris, École nationale supérieure des beaux-arts, *Eugène Delacroix: au profit de la souscription destinée à élever à Paris un monument à sa mémoire*, March-April 1885, no. 148 (titled *Tigre à la tortue* and dated 1858).

(probably) Berlin, Thannhauser Galleries, *Erste Sonderausstellung in Berlin*, January-February 1927, p. 54, no. 82 (titled *Tiger*).

Rotterdam, Museum Boymans, *Schilderijen van Delacroix tot Cézanne en Vincent van Gogh*, December 1933-January 1934, p. 11, no. 26 (titled *Tijger en schildpad*).

Kunsthau Zürich, *Eugene Delacroix*, January-April 1939, no. 368 (dated 1858).

Kunsthalle Basel, *Eugene Delacroix*, April-May 1939, no. 264 (illustrated; titled *Tiger und Schildkröte*).

New York, Wildenstein & Co. Inc., *Eugene Delacroix*, October-November 1944, p. 46, no. 40 (illustrated; titled *Tiger Playing with a Turtle*).

Washington, D.C., Phillips Memorial Gallery, *Delacroix*, January-February 1945, no. 10 (titled *Tiger Playing with a Turtle*).

Cambridge, The Fogg Art Museum, Harvard University, *Between the Empires: Géricault, Delacroix, Chassériau, Painters of the Romantic Movement*, April-June 1946, p. 10 (titled *Tiger and Turtle*).

New York, M. Knoedler & Co. Inc., *The Artist and the Animal*, May 1968, no. 74 (illustrated; titled *A Tiger Playing with a Turtle*).

#### LITERATURE

C. Ponsonailhe, "L'Exposition de l'oeuvre d'Eugène Delacroix" in *L'Artiste*, 9th series, no. XXIII, 1885, p. 176.

A. Robaut and E. Chesneau, *L'Oeuvre complet de Eugène Delacroix*, Paris, 1885, p. 365, no. 1352 (illustrated with a sketch).

"The Wadsworth Auction: Ancients and Moderns" in *ARTnews*, December 1948, p. 49 (illustrated; titled *Tiger and Turtle*).

M. Salinger, "The Artist and the Animal: Loan Exhibition at Knoedler" in *Arts Magazine*, May 1968, p. 29 (illustrated; titled *A Tiger Playing with a Turtle*).

L.R. Bortolato, *L'opera pittorica completa di Delacroix*, Milan, 1972, pp. 133-34, no. 799 (illustrated; titled *Tigre che stuzzica una tartaruga*).

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 109-110, no. 21 (illustrated; titled *Tiger with Tortoise*).

L. Johnson, *The Paintings of Eugène Delacroix: A Critical Catalogue*, Oxford, 1986, vol. III, p. 31, no. 207 (illustrated, vol. IV, pl. 30; titled *Tiger Playing with a Tortoise*).

To be sold in The Collection of Peggy and David Rockefeller, Vol. I: 19th and 20th Century Art, Evening Sale, Tuesday 8 May 2018

For more information on this lot, please contact us at  
+1 212 636 2000 or rockefeller@christies.com

following spread:  
Detail of the present lot.











---

*"Alfred Barr often spoke of his high opinion of some of the early-nineteenth-century French painters like Delacroix and Géricault. In 1966 we had an opportunity to buy Delacroix's 'Tiger with Tortoise.' Alfred saw it and thought it was an exceptionally fine picture. We were pleased to get it, as it certainly has enormous lasting qualities and makes one recognize what an outstanding painter he was."*

**—DAVID ROCKEFELLER**

---



## JEAN-BAPTISTE-CAMILLE COROT (1796–1875)

### *Venise, vue du Quai des Esclavons*

signed and dated 'C. COROT. 1845.' (lower right)

oil on canvas

18¾ x 32¼ in. (47.6 x 81.9 cm.)

Painted in 1845

**\$5,000,000-7,000,000**

#### PROVENANCE

François-Parfait Robert, Mantes (gift from the artist, by 1875).

Marie-Adrienne-Eugénie Robert, née L'Évesque, Mantes  
(by descent from the above).

Louis Robert, Maurice Robert and Charles Robert, Mantes  
(by descent from the above).

Francis Demanche and his nephews, Paris (acquired from the above, 1926).  
Schoeller (probably André Schoeller), Paris.

Wildenstein et Cie, Paris (acquired from the above, May 1957).

Wildenstein & Co. Inc., New York (acquired from the above).

Acquired from the above by the late owners, October 1957.

#### EXHIBITED

New York, Wildenstein & Co. Inc., *Romantics and Realists*, April-May 1966,  
no. 9 (illustrated; titled *Riva degli Schiavoni, Venice*).

#### LITERATURE

A. Robaut, *L'Œuvre de Corot: catalogue raisonné et illustré*, Paris, 1905, vol. I,  
p. 98 (incorrectly listed as number 321).

A. Robaut, *L'Œuvre de Corot: catalogue raisonné et illustré*, Paris, 1905, vol. II,  
pp. 114-115, no. 322 (illustrated).

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works  
of Art*, New York, 1984, vol. I, pp. 106-107, no. 19 (illustrated; titled *Riva degli  
Schiavoni, Venice*).

G. Tinterow, M. Pantazzi, and V. Pomarède, *Corot*, exh. cat., Galeries Nationales  
du Grand Palais, Paris, 1996, pp. 130-131 and footnote 5.

R. Walter, *Corot à Mantes*, 1997, pp. 29, 60-61, 177 and 180-181, no. XV  
(illustrated; titled *Venise, vue prise du Quai des Esclavons*).

---

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

To be sold in The Collection of Peggy and David Rockefeller, Vol. I:  
19th and 20th Century Art, Evening Sale, Tuesday 8 May 2018

For more information on this lot, please contact us at  
+1 212 636 2000 or rockefeller@christies.com

following spread:  
Detail of the present lot.



C. COLOTTI  
1845.



---

*"Alfred Barr began bringing to our attention a variety of high-quality painting we had never been exposed to before. In addition, he introduced us to some of the best dealers in nineteenth- and twentieth-century painting. For the most part, we were still not drawn to abstract paintings, but we found ourselves more and more tempted by the French Impressionists and other French painters who anticipated the Impressionists, such as Boudin, Corot, Courbet, and Delacroix."*

—DAVID ROCKEFELLER

---







C. COROT .  
1845.



°v513

## JEAN-BAPTISTE-CAMILLE COROT (1796–1875)

### *Honfleur, Maisons sur les quais*

stamped 'Vente COROT' (lower right)

oil on canvas

15½ x 21½ in. (38.4 x 54.9 cm.)

Painted *circa* 1830

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

#### PROVENANCE

Estate of the artist; sale, Hôtel Drouot, Paris, 26 May 1875, lot 51.

M. Lefevre, Roubaix, France; sale, Galeries Georges Petit, Paris, 4 May 1896, lot 9.

Dr. Paul Georges Dieulafoy Paris (by 1911).

Edgar, Marquis de Rochechouste, Paris (by 1922).

Wildenstein & Co., Inc., (probably) Paris.

Alma Terlinden, Männedorf, Switzerland (by 1930).

Wildenstein & Co., Inc., New York (by late 1946).

Acquired from the above by the late owners, December 1950.

#### EXHIBITED

Paris, Paul Rosenberg, *Grands maîtres du dix-neuvième siècle*, May-June 1922, no. 16.

Paris, Paul Rosenberg, *Exposition d'oeuvres de Corot, Paysages de France et Figures*, June-July 1930, no. 4.

Kunsthau Zürich, *Corot*, August-October 1934, p. 38, no. 37 (illustrated).

Paris, Musée de l'Orangerie, *Corot*, 1936, p. 9, no. 17 (illustrated, pl. III).

Musée de Lyon, *Corot*, May-June 1936, p. 7, no. 13 (illustrated, pl. II).

London, New Burlington Galleries, *Masters of French Nineteenth Century Painting*, October 1936, p. 14, no. 10.

Geneva, Musée d'art et d'histoire, *Le Paysage Français avant les Impressionnistes*, February-March 1937, p. 10, no. 21.

Paris, Exposition Internationale, *Chefs d'oeuvre de l'art français*, vol. 1, summer 1937, p. 418, no. 158 (illustrated).

Paris, la Gazette des beaux-arts and Kunsthau Zürich, *La peinture française du XIXe siècle en Suisse*, May-July 1938, pp. 10-11, no. 22 (illustrated, pl. VII).

New York, Wildenstein & Co., Inc., *The Serene World of Corot*, November-December 1942, p. 16, no. 12 (illustrated).

Columbus Gallery of Fine Arts, *Small Paintings by Corot*, November-December 1943, no. 4 (titled *Houses on the Quay, Honfleur*).

The Art Gallery of Toronto, *Loan Exhibition of Great Paintings in Aid of Allied Merchant Seamen*, February-March 1944, pp. 15-16, no. 14 (illustrated).

Philadelphia Museum of Art, *Corot*, May-June 1946, p. 28, no. 12 (illustrated).

The Toledo Museum of Art and the Art Gallery of Toronto, *The Spirit of Modern France, 1745-1946*, November 1946-February 1947, no. 32 (illustrated).

The Art Gallery of Toronto, *J.B.C. Corot*, January-February 1950, no. 7.

New York, Wildenstein & Co., Inc., *Masterpieces from Museums and Private Collections*, November-December 1951, no. 32 (illustrated; titled *Harbour at Honfleur*).

New York, Paul Rosenberg & Co., *Loan Exhibition of Paintings by J.B.C. Corot*, November-December 1956, pp. 10 and 16, no. 8 (illustrated).

The Art Institute of Chicago, *Corot, An Exhibition of His Paintings and Graphic Works*, October-November 1960, p. 17, no. 27 (illustrated).

New York, Wildenstein & Co., Inc., *Birth of Impressionism*, March-April 1963, no. 14 (illustrated; titled *Bassin d'Honfleur*).

Edinburgh, Royal Scottish Academy and London, National Gallery, *Corot, An Exhibition of Paintings, Drawings and Prints*, August-November 1965, no. 21 (illustrated, no. 7).

New York, Wildenstein & Co., Inc., *Corot*, October-December 1969, no. 6 (illustrated; titled *Bassin l'Honfleur*).





#### LITERATURE

- E. Moreau-Nélaton, *Histoire de Corot et de ses oeuvres*, Paris, 1905, p. 44 (illustrated, fig. 41); titled *Honfleur*.
- A. Robaut, *L'Œuvre de Corot, Catalogue raisonné et illustré*, Paris, 1905, vol. II, pp. 78-79, no. 223 (illustrated).
- G. Janneau, "Les Grandes Expositions, Maîtres du siècle passé," *La Renaissance de l'art français et des industries de luxe*, no. 1, January 1922, p. 341 (illustrated; titled *Maisons sur les quais à Honfleur*).
- E. Moreau-Nélaton, *Corot, Raconté par lui-même*, Paris, 1924, p. 29 (illustrated, fig. 38; titled *Honfleur*).
- J. Meier-Graefe, *Corot*, Berlin, 1930 (illustrated, pl. X; titled *Honfleur*).
- R. Jean, *Corot*, Paris, 1931, no. 10 (illustrated; titled *Honfleur-Maison sur les quais*).
- "Le Visage de la France vu par nos artistes, III.-La Normandie," *L'Art et les artistes*, no. 143, January 1934, p. 123 (illustrated).
- E. Faure, *Corot*, Paris, 1935 (illustrated, no. 3; titled *Honfleur*).
- A. Watt, "A Zurich, L'Exposition Corot," *Beaux-Arts, La Chronique des arts et de la curiosité*, no. 92, 5 October 1934, p. 1 (illustrated; titled *La lieutenance à Honfleur*).
- "Corot," *L'amour de l'art*, no. II, February 1936, p. 47 (illustrated, fig. 21; titled *Les quais de Honfleur*).
- P. Diolé, "L'Exposition Corot, d'oeuvre en oeuvre," *Beaux-Arts, La Chronique des arts et de la curiosité*, no. 164, 21 February 1936, pp. A-B (illustrated; titled *Les quais de Honfleur*).
- Emporium*, vol. LXXXVI, October 1937, p. 529 (illustrated).
- G. Bazin, *Corot*, Paris, 1942, pp. 40 and 113, no. 23 (illustrated, pl. 25; titled *Le port de Honfleur*).
- "Wartime New York Sees Serene Corot World," *The Art Digest*, vol. 17, no. 4, 15 November 1942, p. 5 (illustrated; titled *Honfleur*).
- "Corot in Retrospect: A Note on the Loan Exhibition," *The Connoisseur*, April 1943, p. 66 (illustrated).
- P. Courthion and P. Cailler, *Corot, Raconté par lui-même et par ses amis*, Paris, 1946, p. 221, no. 6 (illustrated, opposite p. 64; titled *Le port de Honfleur*).
- H. Uhde-Bernays, *Corot*, Bern, 1948, no. 8 (illustrated; titled *Honfleur*).
- D. Baud-Bovy, *Corot*, Geneva, 1957 (illustrated).
- F. Fosca, *Corot, Sa vie et son oeuvre*, Brussels, 1958 (illustrated).
- "Corots Brought to National Gallery," *The Times*, 8 October 1965 (titled *Houses at Honfleur*).
- J. Leymarie, *Corot*, Geneva, 1966, p. 44 (illustrated, p. 41).
- M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 104-105, no. 18 (illustrated; titled *Houses on the Quay, Honfleur*).
- J. Selz, *La vie et l'oeuvre de Camille Corot*, Paris, 1988, p. 94 (illustrated).
- G. Tinterow, M. Pantazzi, and V. Pomarède, *Corot*, exh. cat., Galeries Nationales du Grand Palais, Paris, 1996, p. 37, footnote 4 and p. 109, footnote 2.

---

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

To be sold in The Collection of Peggy and David Rockefeller, Vol. IV:  
Fine Art, Day Sale, Thursday 10 May 2018

For more information on this lot, please contact us at  
+1 212 636 2000 or rockefeller@christies.com

opposite:  
Detail of the present lot.







# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

### 4 VIEWING LOTS PRE-AUCTION

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

### 8 WATCHES & CLOCKS

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

### 2 RETURNING BIDDERS

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

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

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

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

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

#### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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

### 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

- (a) 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 reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

## 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us 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:

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) 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**.

- (c) 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.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) 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.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) 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 on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
  - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - (ii) 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
  - (iii) 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.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - (a) This additional **warranty** does not apply to:
    - (i) the absence of blanks, half titles, tissue guards nor advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - (iii) books not identified by title;
    - (iv) **lots** sold without a printed **estimate**;
    - (v) books which are described in the catalogue as sold not subject to return; or
    - (vi) defects stated in any **condition** report or announced at the time of sale.
  - (b) 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.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
  - (i) the **hammer price**; and
  - (ii) the **buyer's premium**; and
  - (iii) 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**").
  - (b) 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.
  - (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
    - (i) 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.
    - (ii) Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a "cardholder not present" (CNP) payment, you must complete a CNP authorisation form which you can get from our 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 (d) below.

- (iii) Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
  - (iv) Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
  - (v) Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (d) 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.
  - (e) 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:

- (a) When you collect the **lot**; or
- (b) 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

- (a) 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):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - (ii) 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;
  - (iii) 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;
  - (iv) 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;
  - (v) 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);
  - (vi) we can, at our option, reveal your identity and contact details to the seller;
  - (vii) 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;
  - (viii) 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
  - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

### 1 COLLECTION

- (a) 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).
- (b) 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.
- (c) 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.

- (d) 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:
  - (i) we will charge you storage costs from that date.
  - (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
  - (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
  - (iv) 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](http://www.christies.com/shipping) or contact us at [PostSaleUS@christie.com](mailto:PostSaleUS@christie.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

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

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

cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol  $\Psi$  in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

## I OUR LIABILITY TO YOU

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

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

### 8 WAIVER

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

### 9 LAW AND DISPUTES

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

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

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

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

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- 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](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.



A FRENCH ORMOLU AND JASPERWARE-MOUNTED MAHOGANY,  
TULIPWOOD, AMARANTH, SYCAMORE AND MARQUETRY 'BUREAU DU ROI'  
BY EMMANUEL-ALFRED (DIT ALFRED II) BEURDELEY (1847-1919), AFTER THE MODEL  
BY JEAN-FRANÇOIS OEBEN AND JEAN HENRI RIESENER, LATE 19TH CENTURY  
\$500,000-800,000

## THE EXCEPTIONAL SALE

*New York, 20 April 2018*

### VIEWING

13-19 April 2018  
20 Rockefeller Plaza  
New York, NY 10020

### CONTACT

Casey Rogers  
crogers@christies.com  
+1 212 707 5910

Alexssa Todd  
atodd@christies.com  
+1 212 641 7559

**CHRISTIE'S**





Sir Peter Paul Rubens  
*A satyr holding a basket of grapes and quinces with a nymph*  
oil on panel transferred to canvas, laid down on masonite  
41  $\frac{3}{4}$  x 30  $\frac{3}{8}$  in. (106 x 77 cm.)  
\$5,000,000 - 7,000,000

**OLD MASTERS**

*New York, 19 April 2018*

**VIEWING**

13-18 April  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

François de Poortere  
fdepoortere@christies.com  
+1 212 636 2120

**CHRISTIE'S**

# 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.

Δ

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

◆

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

•

**Lot** 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.

Ψ

**Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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**.

18/05/17

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### Δ 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 Δ 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 ◦ ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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

#### Other Arrangements

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

#### Bidding by parties with an interest

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

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

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

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below.

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

#### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*Attributed to ..."

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

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

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

\*\*Circle of ..."

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

\*\*Follower of ..."

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

\*\*Manner of ..."

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

\*\*After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

### POST 1950 FURNITURE

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

18/05/17





Property from the Collection of Dr. and Mrs. Jerome S. Coles  
EDGAR DEGAS (1834-1917)

*Deux femmes appuyées à une barrière (Conversation.)*  
signed 'Degas' (lower left)

pastel on paper

20 ½ x 26 ¼ in. (51.9 x 66.7 cm.)

Executed circa 1882-1885

\$4,000,000-6,000,000

**IMPRESSIONIST AND MODERN ART  
EVENING SALE**

*New York, 15 May 2018*

**VIEWING**

May 2018

20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Jessica Fertig  
jfertig@christies.com  
+1 212 636 2050

Max Carter  
mcarter@christies.com  
+1 212 636 2050

**CHRISTIE'S**

# 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.**

**Lots** will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

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. <b>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.</b>		

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

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



### Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020  
 Tel: +1 212 636 2000  
 nycollections@christies.com  
 Main Entrance on 49th Street  
 Receiving/Shipping Entrance on 48th Street  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**

### Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231  
 Tel: +1 212 974 4500  
 nycollections@christies.com  
 Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**





Property From The Collection of Dr. and Mrs. Jerome S. Coles

CAMILLE PISSARRO (1830-1903)

*Le relais de poste sur la route de Versailles, Louveciennes*

signed and dated 'C. Pissarro. 1871' (lower right)

oil on canvas

17 x 21 ½ in. (43.2 x 54.7 cm.)

\$800,000-1,200,000

## IMPRESSIONIST & MODERN ART DAY SALE

*New York, 16 May 2018*

### VIEWING

May 2018

20 Rockefeller Plaza  
New York, NY 10020

### CONTACT

Vanessa Fusco  
vfusco@christies.com  
+1 212 636 2050

CHRISTIE'S

# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

**ARGENTINA**  
**BUENOS AIRES**  
 +54 11 43 93 42 22  
 Cristina Carlisle

**AUSTRALIA**  
**SYDNEY**  
 +61 (0)2 9326 1422  
 Ronan Sulich

**AUSTRIA**  
**VIENNA**  
 +43 (0)1 533 881214  
 Angela Baillou

**BELGIUM**  
**BRUSSELS**  
 +32 (0)2 512 88 30  
 Roland de Lathuy

**BRAZIL**  
**SÃO PAULO**  
 +55 21 3500 8944  
 Nathalie Lenci  
 (Independent Consultant)

**CANADA**  
**TORONTO**  
 +1 647 519 0957  
 Brett Sherlock (Consultant)

**CHILE**  
**SANTIAGO**  
 +56 2 2 2631642  
 Denise Ratinoff de Lira

**COLOMBIA**  
**BOGOTA**  
 +571 635 54 00  
 Juanita Madrinan  
 (Independent Consultant)

**DENMARK**  
**COPENHAGEN**  
 +45 3962 2377  
 Birgitta Hillingsø (Consultant)  
 + 45 2612 0092  
 Rikke Juel Brandt (Consultant)

**FINLAND AND  
 THE BALTIC STATES**  
**HELSINKI**  
 +358 40 5837945  
 Barbro Schauman  
 (Consultant)

**FRANCE**  
**BRITTANY AND  
 THE LOIRE VALLEY**  
 +33 (0)6 09 44 90 78  
 Virginie Gregory (Consultant)

**GREATER  
 EASTERN FRANCE**  
 +33 (0)6 07 16 34 25  
 Jean-Louis Janin Daviet  
 (Consultant)

**NORD-PAS DE CALAIS**  
 +33 (0)6 09 63 21 02  
 Jean-Louis Brémilts  
 (Consultant)

**•PARIS**  
 +33 (0)1 40 76 85 85

**POITOU-CHARENTE  
 AQUITAINE**  
 +33 (0)5 56 81 65 47  
 Marie-Cécile Moueix

**PROVENCE -  
 ALPES CÔTE D'AZUR**  
 +33 (0)6 71 99 97 67  
 Fabienne Albertini-Cohen

**RHÔNE ALPES**  
 +33 (0)6 61 81 82 53  
 Dominique Pierron  
 (Consultant)

**GERMANY**  
**DÜSSELDORF**  
 +49 (0)21 14 91 59 352  
 Arno Verkade

**FRANKFURT**  
 +49 170 840 7950  
 Natalie Radziwill

**HAMBURG**  
 +49 (0)40 27 94 073  
 Christiane Gräfin  
 zu Rantzau

**MUNICH**  
 +49 (0)89 24 20 96 80  
 Marie Christine Gräfin Huyn

**STUTTGART**  
 +49 (0)71 12 26 96 99  
 Eva Susanne Schweizer

**INDIA**  
**MUMBAI**  
 +91 (22) 2280 7905  
 Sonal Singh

**INDONESIA**  
**JAKARTA**  
 +62 (0)21 7278 6268  
 Charmie Hamami

**ISRAEL**  
**TEL AVIV**  
 +972 (0)3 695 0695  
 Roni Gilat-Baharaff

**ITALY**  
**•MILAN**  
 +39 02 303 2831  
 Cristiano De Lorenzo

**ROME**  
 +39 06 686 3333  
 Marina Cicogna

**NORTH ITALY**  
 +39 348 3131 021  
 Paola Gradi (Consultant)

**TURIN**  
 +39 347 2211 541  
 Chiara Massimello  
 (Consultant)

**VENICE**  
 +39 041 277 0086  
 Bianca Arrivabene Valenti  
 Gonzaga (Consultant)

**BOLOGNA**  
 +39 051 265 154  
 Benedetta Possati Vittori  
 Veneti (Consultant)

**GENOA**  
 +39 010 245 3747  
 Rachele Guicciardi  
 (Consultant)

**FLORENCE**  
 +39 055 219 012  
 Alessandra Niccolini di  
 Camugliano (Consultant)

**CENTRAL &  
 SOUTHERN ITALY**  
 +39 348 520 2974  
 Alessandra Allaria  
 (Consultant)

**JAPAN**  
**TOKYO**  
 +81 (0)3 6267 1766  
 Chie Hayashi

**MALAYSIA**  
**KUALA LUMPUR**  
 +65 6735 1766  
 Julia Hu

**MEXICO**  
**MEXICO CITY**  
 +52 55 5281 5546  
 Gabriela Lobo

**MONACO**  
 +377 97 97 11 00  
 Nancy Dotta

**THE NETHERLANDS**  
**•AMSTERDAM**  
 +31 (0)20 57 55 255  
 Arno Verkade

**NORWAY**  
**OSLO**  
 +47 949 89 294  
 Cornelia Svedman  
 (Consultant)

**PEOPLES REPUBLIC  
 OF CHINA**  
**BEIJING**  
 +86 (0)10 8583 1766

**•HONG KONG**  
 +852 2760 1766

**•SHANGHAI**  
 +86 (0)21 6355 1766

**PORTUGAL**  
**LISBON**  
 +351 919 317 233  
 Mafalda Pereira Coutinho  
 (Consultant)

**RUSSIA**  
**MOSCOW**  
 +7 495 937 6364  
 +44 20 7389 2318  
 Zain Talyarkhan

**SINGAPORE**  
**SINGAPORE**  
 +65 6735 1766  
 Nicole Tee

**SOUTH AFRICA**  
**CAPE TOWN**  
 +27 (21) 761 2676  
 Juliet Lomborg  
 (Independent Consultant)

**DURBAN &  
 JOHANNESBURG**  
 +27 (31) 207 8247  
 Gillian Scott-Berning  
 (Independent Consultant)

**WESTERN CAPE**  
 +27 (44) 533 5178  
 Annabelle Conyngham  
 (Independent Consultant)

**SOUTH KOREA**  
**SEOUL**  
 +82 2 720 5266  
 Jun Lee

**SPAIN**  
**MADRID**  
 +34 (0)91 532 6626  
 Carmen Schjaer  
 Dalia Padilla

**SWEDEN**  
**STOCKHOLM**  
 +46 (0)73 645 2891  
 Claire Ahman (Consultant)  
 +46 (0)70 9369 201  
 Louise Dyhlén (Consultant)

**SWITZERLAND**  
**•GENEVA**  
 +41 (0)22 319 1766  
 Eveline de Proyart

**•ZURICH**  
 +41 (0)44 268 1010  
 Jutta Nixdorf

**TAIWAN**  
**TAIPEI**  
 +886 2 2736 3356  
 Ada Ong

**THAILAND**  
**BANGKOK**  
 +66 (0)2 652 1097  
 Benjawan Uraipraivan

**TURKEY**  
**ISTANBUL**  
 +90 (532) 558 7514  
 Eda Kehale Argün  
 (Consultant)

**UNITED ARAB EMIRATES**  
**•DUBAI**  
 +971 (0)4 425 5647

**UNITED KINGDOM**  
**•LONDON**  
 +44 (0)20 7839 9060

**NORTH AND NORTHEAST**  
 +44 (0)20 3219 6010  
 Thomas Scott

**NORTHWEST  
 AND WALES**  
 +44 (0)20 7752 3033  
 Jane Blood

**SOUTH**  
 +44 (0)1730 814 300  
 Mark Wrey

**SCOTLAND**  
 +44 (0)131 225 4756  
 Bernard Williams  
 Robert Lagneau  
 David Bowes-Lyon (Consultant)

**ISLE OF MAN**  
 +44 (0)20 7389 2032

**CHANNEL ISLANDS**  
 +44 (0)20 7389 2032

**IRELAND**  
 +353 (0)87 638 0996  
 Christine Ryall (Consultant)

**UNITED STATES**

**CHICAGO**  
 +1 312 787 2765  
 Catherine Busch

**DALLAS**  
 +1 214 599 0735  
 Capera Ryan

**HOUSTON**  
 +1 713 802 0191  
 Jessica Phifer

**LOS ANGELES**  
 +1 310 385 2600  
 Sonya Roth

**MIAMI**  
 +1 305 445 1487  
 Jessica Katz

**•NEW YORK**  
 +1 212 636 2000

**SAN FRANCISCO**  
 +1 415 982 0982  
 Ellanor Notides

**AUCTION SERVICES**  
**CHRISTIE'S AUCTION  
 ESTIMATES**  
 Tel: +1 212 492 5485  
 www.christies.com

**CORPORATE  
 COLLECTIONS**  
 Tel: +1 212 636 2464  
 Fax: +1 212 636 4929  
 Email: gsudlow@christies.com

**ESTATES AND APPRAISALS**  
 Tel: +1 212 636 2400  
 Fax: +1 212 636 2370  
 Email: info@christies.com

**MUSEUM SERVICES**  
 Tel: +1 212 636 2620  
 Fax: +1 212 636 4931  
 Email: awhiting@christies.com

**OTHER SERVICES**

**CHRISTIE'S EDUCATION**  
 New York  
 Tel: +1 212 355 1501  
 Fax: +1 212 355 7370  
 Email: christieseducation@christies.edu

Hong Kong  
 Tel: +852 2978 6768  
 Fax: +852 2525 3856  
 Email: hkcourse@christies.com

London  
 Tel: +44 (0)20 7665 4350  
 Fax: +44 (0)20 7665 4351  
 Email: education@christies.com

Paris  
 Tel: +33 (0)1 42 25 10 90  
 Fax: +33 (0)1 42 25 10 91  
 Email: christiesEducationParis@christies.com

**CHRISTIE'S  
 INTERNATIONAL  
 REAL ESTATE**

New York  
 Tel: +1 212 468 7182  
 Fax: +1 212 468 7141  
 Email: info@christiesrealestate.com

London  
 Tel: +44 (0)20 7389 2551  
 Fax: +44 (0)20 7389 2168  
 Email: info@christiesrealestate.com

Hong Kong  
 Tel: +852 2978 6788  
 Fax: +852 2845 2646  
 Email: info@christiesrealestate.com

**CHRISTIE'S FINE ART  
 STORAGE SERVICES**

New York  
 Tel: +1 212 974 4579  
 Email: storage@cfass.com

Singapore  
 Tel: +65 6543 5252  
 Email: singapore@cfass.com

**CHRISTIE'S REDSTONE**  
 Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com





JOHN SINGER SARGENT (1856-1925)  
*Madame Helleu*  
signed 'John S. Sargent' (lower left)  
oil on canvas  
40 ¼ x 32 ½ in. (102.2 x 82.6 cm.)  
Painted *circa* 1889.  
\$300,000-500,000

**AMERICAN ART**

*New York, 22 May 2018*

**VIEWING**

19-21 May 2018  
20 Rockefeller Plaza  
New York, NY 10020

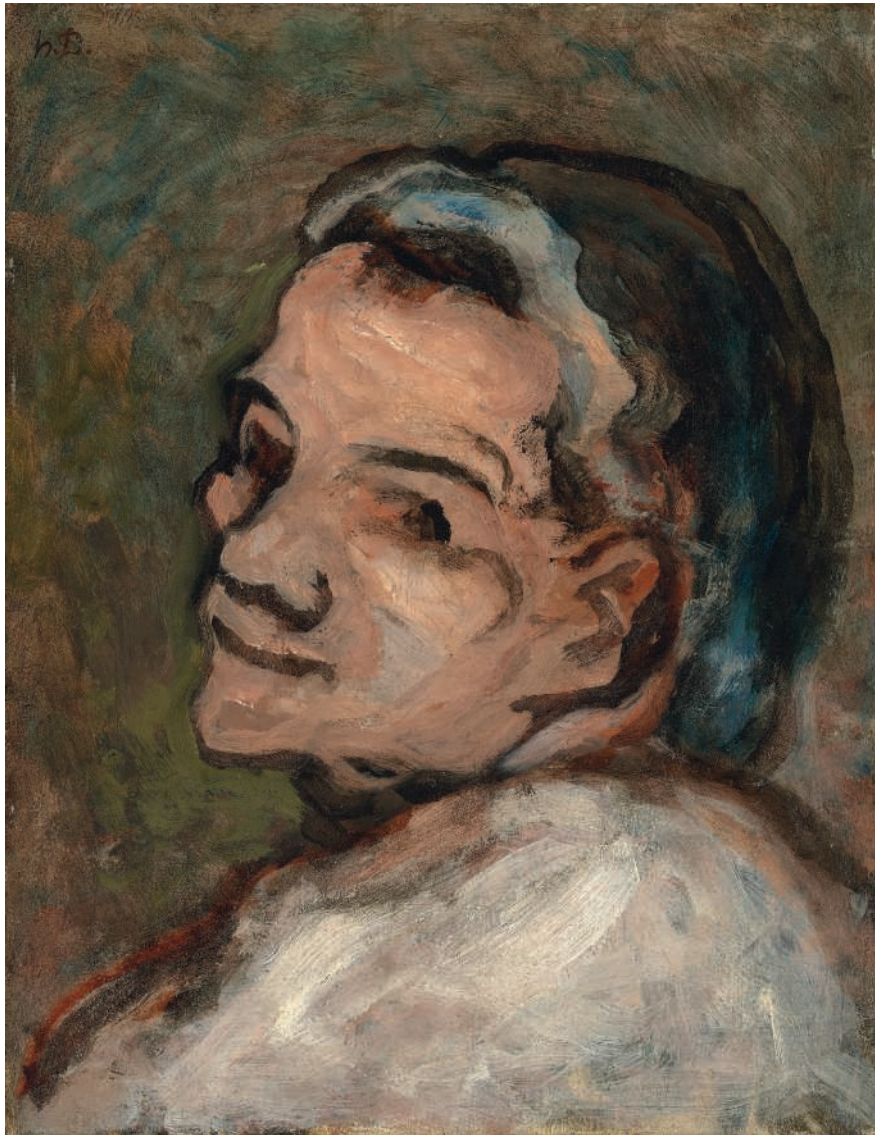
**CONTACT**

William Haydock  
whaydock@christies.com  
+1 212 636 2140

**CHRISTIE'S**







Property From The Triton Collection  
HONORÉ VICTORIN DAUMIER (FRENCH, 1808-1879)

*Tête de Scapin*  
signed with initials 'h.D.' (upper left)  
oil on panel  
12 ½ x 9 ¾ in. (32 x 25 cm.)  
Painted *circa* 1850.  
£30,000 – 50,000

**19TH CENTURY EUROPEAN  
& ORIENTALIST ART**

*London, 12 July 2017*

**VIEWING**

7-12 July 2018  
8 King Street  
London SW1Y 6QT

**CONTACT**

Peter Brown  
pbrown@christies.com  
+44 (0) 20 7389 2435

**CHRISTIE'S**

# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman  
Guillaume Cerutti, Chief Executive Officer  
Stephen Brooks, Deputy Chief Executive Officer  
Jussi Pylkkänen, Global President  
François Curiel, Chairman, Europe and Asia  
Loïc Brivezac  
Gilles Erulin  
Jean François Palus  
Héloïse Temple-Boyer  
Sophie Carter, Company Secretary

## INTERNATIONAL CHAIRMEN

Charles Cator, Deputy Chairman, Christie's Int.  
Stephen Lash, Chairman Emeritus, Americas  
The Earl of Snowdon, Honorary Chairman, EMERI

## CHRISTIE'S AMERICAS

Marc Porter, Chairman  
Brook Hazelton, President

## CHAIRMAN'S OFFICE

Ben Hall, Chairman  
Alexander Rotter, Chairman  
Bonnie Brennan, Deputy Chairman  
Cyanne Chutkow, Deputy Chairman  
Sheri Farber, Deputy Chairman  
Loïc Gouzer, Deputy Chairman  
John Hays, Deputy Chairman  
Conor Jordan, Deputy Chairman  
Maria C. Los, Deputy Chairman  
Ellanor Notides, Deputy Chairman  
Jonathan Rendell, Deputy Chairman  
Caperia Ryan, Deputy Chairman  
Barrett White, Deputy Chairman  
Eric Widing, Deputy Chairman  
Athena Zonars, Co-Chairman

## CHRISTIE'S ADVISORY BOARD, AMERICAS

The Lord Carrington, KG, Honorary Chairman  
John L. Vogelstein, Chairman  
Herb Allen, Elizabeth Ballantine, Charlie Blaquier,  
Stephen Bronfman, Christina Chandris,  
Bruno Eberli, Lynn Forester de Rothschild,  
Ambassador Stuart E. Eizenstat,  
Ashton Hawkins, Esq., J Tomilson Hill III,  
Barbara Jakobson, Nancy M. Kissinger,  
George Klein, Ambassador William H. Luers,  
Hon. Nicholas Platt, Li Chung Pei,  
Jeffrey E. Perelman, Tara Rockefeller, Denise Saul,  
Andrew N. Schiff, M.D., Clifford M. Sobel,  
Michael Steinhardt, Archbold D. van Beuren,  
Casey Wasserman

## CHRISTIE'S AMERICAS

### SENIOR VICE PRESIDENTS

Rachel Adey, Kelly Ayers, Martha Baer,  
Diane Baldwin, Heather Barnhart, Alyson  
Barnes, Michael Bass, Elizabeth Beaman,  
G. Max Bernheimer, Rita Boyle, Catherine Busch,  
Max Carter, Angelina Chen, Sandra Cobden,  
Dan Conn, Kathy Coumou, Deborah Coy,  
Francois de Poortere, Carrie Dillon, Monica Dugot,  
Richard Entrup, Lydia Fenet, Jessica Fertig,  
Johanna Flaum, Sara Friedlander, Virgilio Garza,  
Keren Gottesman, Benjamin Gore, Karen Gray,  
Jennifer K. Hall, Bill Hamm, Darius Himes,  
Koji Inoue, Erik Jansson, Rahul Kadakia,  
Kathy Kaplan, Julie Kim, Sharon Kim, Stefan Kist,  
Deepanjana Klein, David Kleiweg de Zwaan,  
Susan Kloman, Timothy Kompanchenko,  
James Leitch, Daphne Lingon, Richard Lloyd,  
Gabriela Lobo, Rebecca MacGuire,  
Andrew Massad, Adrien Meyer, Rick Moeser,  
Richard Nelson, Tash Perrin, Jason Pollack,  
Denise Ratinoff, Kimberly Ray, John Reardon,  
Margot Rosenberg, Sonya Roth, Caroline Sayan,  
Muys Snijders, Will Strafford, Sarah Vandeweerd,  
Cara Walsh, Amy Wexler, Allison Whiting,  
Marissa Wilcox, Jody Wilkie, Zackary Wright,  
Steven Wrightson, Katsura Yamaguchi,  
Jennifer Zatorski, Steven J. Zick

### VICE PRESIDENTS

Charlie Adamski, Christine Layng Aschwald,  
Danielle Austin, Diane Baldwin, Marina Bertoldi,  
Adrian Bijanada, Katie Bollom, Diana Bramham,  
Eileen Brankovic, Cristina Carlisle,  
John Caruso, Elisa Catenazzi, Ana Maria Celis,  
Veronique Chagnon-Burke, Margaret Conklin,  
Kristen de Bruyn, Elise de la Selle, Aubrey Daval,  
Cathy Delany, Ashish Desai, Caitlin Donovan,  
Alexandra Duch, Yasaman Djunic, Dani Finkel,  
Lauren Frank, Vanessa Fusco, Sayuri Ganepola,  
Christina Geiger, Joshua Glazer, Lisa Gluck,  
Peggy Gottlieb, Margaret Gristina,  
Izabela Grocholski, Helena Grubescic, James  
Hamilton, Elizabeth Hammer-Munemura,  
Minna Hanninen, William Haydock,  
Margaret Hoag, Jennifer Hong, Val Hoyt,  
Sima Jalili, Jessica Katz, Sumako Kawai,  
Marisa Kayyem, Caroline Kelly, Peter Klarinet,  
Alexis Klein, Samantha Koslow, Noah Kupferman,  
Richard LaSalle, Richard Lopez, Ryan Ludgate,  
Erin McAndrew, Adam McCoy, Michael Moore,  
Danielle Mosse, Caroline Moustakis, Libia Nahas,  
Laura Nagle, Marysol Nieves, Jonquil O'Reilly,  
Rachel Orkin-Ramey, Joanna Ostrem,  
Sam Pedder-Smith, Carleigh Queenth,  
Joseph Quigley, Shlomi Rabi, Prakash Ramdas,  
Jeremy Rhodes, Casey Rogers, Thomas Root,

William Russell, Emily Sarokin, Arianna Savage,  
Stacey Sayer, Morris Scardigno, Monique Sofu,  
Edwina Stitt, Gemma Sudlow, Bliss Summers,  
Bo Tan, Scott Torrence, Arianna Tosto,  
Terence Vetter, Beth Vilinsky, Jill Waddell,  
Hartley Waltman, Michal Ward, Frederic Watrelot,  
Alan Wintermute, Jennifer Wright, Kristen Yraola,  
Timothy Yule, Cara Zimmerman

### ASSOCIATE VICE PRESIDENTS

Tylee Abbott, Tyron Armstrong, Nicole Arnot,  
Nishad Avari, Abby Bauman, Kristin Bisagna,  
Bernadine Boisson, Anne Bracegirdle,  
Christiana Bromberg, Natalie Brown, Tristan Bruck,  
Elisa Catenazzi, Megha Choudury, Patrick Conte,  
Alison Curry, Cathy Delany, Christine Donahue,  
Julie Drennan, William Fischer, Emily Fisher,  
Sara Fox, Kristen France, Juarez Francis,  
Russell Gautsch, Douglas Goldberg,  
Mariya Golovina, Robert Gordy, Julia Gray,  
Lindsay Griffith, Emily Grimbald, Rachel Hagopian,  
Olivia Hamilton, Natalie Hamrick, Anne Hargrave,  
Amy Indyke, Bennett Jackson, Katie Jacobs,  
Tianyue Jiang, Stephen Jones, Peter Kalogiannis,  
Jean M Kim, Kirill Kluev, Kristin Kolich,  
Paula Kowalczyk, Madeline Lazaris, Andrew Lick,  
Alexandra Lenobel, David Lieu, Malcolm Lindquist,  
Alexander Locke, Samantha Margolis,  
Ruth Mauldin, Leo Montan, Takaaki Murakami,  
Libia Nahas, Margaret O'Connor, Ayub Patel,  
Daniel Peros, Jessica Phifer, Nell Plumfield,  
Joseph Quigley, Rebecca Roundtree, Sara Rutter,  
Emily Salzberg, Morgan Schoonhoven,  
Adnan Shafique, Chloe Sherrill, Hilary Smith,  
Victoria Solivan, Hannah Fox Solomon,  
Natalie Stagnitti-White, Joanna Szymkowiak,  
Lillian Vasquez, Han-I Wang, Mike Wang,  
Stella Wang, Candace Wetmore Elizabeth Wight,  
Emma Winder, Gretchen Yagielski

### AMERICAN BOARD

#### INTERNATIONAL REPRESENTATIVES

Meg Bowen, Alexandra Burroughs, Lydia Kimball,  
Mary Libby, Juanita Madrinan, Brenda Norris,  
Kelly Perry, Betsy Ray, Nancy Rome, Brett Sherlock











## INDEX

### A

Achenbach, A., 50

Ayllón, E., 17

### B

Béraud, J., 1, 5, 6

Bernard, J., 25

Berninger, E., 15

von Blaas, E., 16, 21, 27, 29

Bouguereau, W., 23, 28, 30

Boulanger, G., 53

### C

Carrier-Belleuse, P., 2

Corot, J.-B.-C., 32, 37

### D

Dawson, M., 63

Doré, G., 34

### E

Ernst, R., 58

### F

Fragiacomo, P., 24

Frère, T., 55

### G

Godward, J., 13

Gudin, J.-A.T., 61

### H

Hardy, H., 60

Harpignies, H. J., 42

Helleu, P.-C., 7

Holsøe, C., 45

### I

Ingres, J.-A.-D., 31

### J

Jongkind, J., 36, 38

### K

Kruseman, F., 47

von Kleczynski, B., 49

### L

Lazerges, P., 14, 54

Leighton, F., 11

Lépine, S., 39

Loir, L., 4

### M

Mancini, F., 18

Merle, H., 22

Merritt, A. L., 12

Monchablon, J., 41

Montemezzo, A., 19

Munkácsy, M., 9

Munnings, A., 59

### N

Noël, J., 51

### P

Pasini, A., 57

### R

Raffaëlli, J. F., 3

Ramírez Ibáñez, M., 20

Ridgway Knight, D., 40

### S

Sargent, J. S., 8

Strigelly, E., 48

### T

Thaulow, F., 43, 44, 46

Trouillebert, P., 33

### V

Verheyen, J., 52

### W

Walters, S., 62

Watrous, H., 10

Weeks, E., 56

### Z

Zampighi, E., 26

Jean Béraud.





CHRISTIE'S

20 ROCKEFELLER PLAZA, NEW YORK, NEW YORK 10020

