



NEW YORK | 30 APRIL 2019

EUROPEAN ART

CHRISTIE'S







EUROPEAN ART

TUESDAY 30 APRIL 2019

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AUCTION

Tuesday 30 April 2019
at 2.00 pm (Lots 1-88)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Thursday	25 April	10.00 am - 5.00 pm
Friday	26 April	10.00 am - 5.00 pm
Saturday	27 April	10.00 am - 5.00 pm
Sunday	28 April	1.00 pm - 5.00 pm
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James Hastie (#1244430)

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13/03/2018

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Martina Fusari
James Hastie
Annabel Kishor
Brandon Lindberg
Rosie O'Connor
Alastair Plumb
Sarah Reynolds
Tel: +44 (0)20 7389 2256

AMSTERDAM

Sophie Bremers
Tel: +31 20 575 59 66

NEW YORK

Deborah Coy
Laura Mathis
Morgan Martin
Tel: +1 212 636 2120

PARIS

Pierre Etienne
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

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25/3/19

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25/3/19

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SERVICES FOR THIS AUCTION

SALE COORDINATOR

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

HEAD OF SALE MANAGEMENT

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
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Rebecca Race
Post-Sale Coordinator
Payment, Shipping and Collection
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Fax: +1 212 636 4939
Email: PostSaleUS@christies.com



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PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

•1

HIPPOLYTE-CAMILLE DELPY
(FRENCH, 1842-1910)

A River Landscape

signed and dated 'H.C. Delpy. 88.' (lower right)

oil on panel

12¾ x 23½ in. (32.4 x 60 cm.)

\$10,000-15,000

£7,600-11,000

€8,800-13,000

PROVENANCE:

Anonymous sale; Christie's, New York, 12 February 1998, lot 87.

Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE NEW YORK ESTATE

2

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

Les bords de l'Oise

signed and dated 'Daubigny 1871' (lower right)

oil on panel

9 $\frac{5}{8}$ x 18 $\frac{5}{8}$ in. (24.4 x 47.3 cm.)

\$10,000-15,000

£7,700-11,000
€8,800-13,000

PROVENANCE:

with Charles Sedelmeyer, Paris, by 1892.

with Goupil et Cie., Paris, acquired directly from the above, 11 May 1892.

George S. Fraser (1843-1896), New York and Washington, D.C., acquired directly from the above, 21 November 1894.

Anonymous sale; Christie's, New York, 19 November 1998, lot 106, as *View of a river*.

Acquired at the above sale by the present owner.

This work is accompanied by a certificate of authenticity from François Delestre and will be included in his forthcoming supplement to the Charles-François Daubigny *catalogue raisonné*.



PROPERTY FROM A PRIVATE NEW YORK ESTATE

3

HENRI-JOSEPH HARPIGNIES
(FRENCH, 1819-1916)

Au bord du lac

signed and dated 'hjharpignies .95' (lower left)

oil on canvas

21½ x 29 in. (54.6 x 73.7 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

PROVENANCE:

Anonymous sale; Christie's, New York, 6 May 1998, lot 152.

Acquired at the above sale by the present owner.



PROPERTY FROM A PENNSYLVANIA COLLECTION

4

NARCISSE-VIRGILE DIAZ DE LA PEÑA
(FRENCH, 1807-1876)

Bûcheronne dans une éclaircie

signed 'N. Diaz' (lower left)
oil on panel
21¾ x 29 in. (55.2 x 73.7 cm.)

\$25,000-35,000

£20,000-27,000
€22,000-31,000

LITERATURE:

P. and R. Miquel, *Narcisse Diaz de la Peña: Catalogue raisonné de l'œuvre peint*, Paris, 2006, vol. II, p. 224, no. 1441, illustrated; see also p. 222, no. 1431, illustrated in reverse.

PROVENANCE:

Anonymous sale; Christie's, New York, 25 October 1989, lot 23, as *A Faggot Gatherer in a Clearing*.
Anonymous sale; Sotheby's, New York, 23 May 1997, lot 1.
S. L. Wieder, MD and Steven Rosenberg, Bernard W. Schlesinger Foundation, New York.
Anonymous sale; Sotheby's, New York, 2 February 2013, lot 764.
Acquired at the above sale by the present owner.

We are grateful to Rolande Miquel and Tazi Klaa for their assistance in cataloguing this work. Because of previous cataloguing errors the work was inadvertently included twice in the Diaz de la Peña *catalogue raisonné*. In their forthcoming supplement to the *catalogue raisonné*, the provenance will be consolidated and corrected and the work will be catalogued only under number 1441.

PROPERTY FROM A PRIVATE NEW YORK ESTATE

5

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

Prairie au bord d'une rivière

signed 'COROT' (lower left)
oil on canvas
15¼ x 25⅝ in. (38.7 x 65.1 cm.)
Painted *circa* 1865-70.

\$150,000-250,000

£120,000-190,000
€140,000-220,000

PROVENANCE:

The artist.
with Galerie Durand-Ruel et Cie., Paris, acquired directly from the above, 1872.
Anonymous sale; Paris, 7 December 1876, lot 14.
Eugène Le Roy, Paris, 1902.
with Edward Silva White, London, by 1904.
with Boussod, Valadon et Cie., Paris, acquired directly from the above,
29 February 1904, as *Ramasseuses d'herbes près rivière*.
with Kraushaar Gallery, New York, acquired directly from the above,
20 June 1904.
Jacob Epstein (1864-1945), Baltimore, by 1924.
with M. Knoedler & Co., New York, acquired directly from the above,
31 January 1924.
with John Levy Galleries, New York, acquired directly from the above,
6 January 1925.
Anonymous sale; Sotheby Parke-Bernet, New York, 28 May 1981, lot 70.
Private collection, Japan.
Anonymous sale; Christie's, New York, 19 November 1998, lot 200.
Acquired at the above sale by the present owner.

EXHIBITED:

New York, Wildenstein & Co., *The Serene World of Corot*,
11 November-12 December 1942, p. 42, no. 61, illustrated, as *La Prairie*.

LITERATURE:

A. Robaut, *L'Œuvre de Corot, catalogue raisonné et illustré*, Paris, 1905, vol. III,
pp. 190-191, no. 1762, illustrated.

Théodore Duret best defined a key quality of Corot's art in the 1860s when he noted that the painter fixed on canvas not only the visual spectacle before him, but also 'the exact sensation of something he experienced' (T. Duret, *Les peintres français en 1867*, Paris, 1867, p. 27). Théodore de Banville expressed this observation perfectly when he wrote, 'This is not a landscape painter, the 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 to the woodlands that surrounds them. He knows, more than anyone, he has discovered all the customs of boughs and leaves; and now that he is sure that he will not distort their inner life, he can dispense with all servile imitation (T. de Banville, 'Le Salon de 1861' *Revue fantastique* 2, 1 July 1861, pp. 235-236).

Painted 1865-1870, *Prairie au bord d'une rivière* is an exquisite example by the master at the height of his powers. Corot captures perfectly one moment in time. The depth of the landscape is deftly created by the placement of the two figures working quietly in the foreground, while the cows grazing peacefully by the river running through the composition define the middle ground and the farm buildings perched upon the hilltop create the background of the painting. These elements all serve to draw the eye of the viewer gently through the landscape, creating the essence of the quiet French countryside on a hot afternoon. There is a serenity that pervades the composition and the viewer is invited into a world colored only by the light at the height of the day.





6

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

La Rochelle - carriers près l'entrée du port

signed 'COROT' (lower left)

oil on canvas

8½ x 14¼ in. (22 x 36.5 cm.)

Painted in 1851.

\$180,000-220,000

£140,000-170,000

€160,000-190,000

PROVENANCE:

The artist.

His sale; Hôtel Drouot, Paris, 26 May 1875, lot 122, as *La Rochelle. Les tours à l'entrée du port; au premier plan des tailleurs de pierres.*

with Hector Brame, Paris, acquired at the above sale.

with Galerie Tempelaere, Paris, 1876.

with O'Bach & Co., London, circa 1900.

Thomas Glen Arthur, Esq. (1857-1907), Glasgow, 1902.

His sale; Christie's, London, 20 March 1914, lot 87, as *Vue de La Rochelle: les tailleurs de pierres.*

with Alex Reid, Glasgow, acquired at the above sale.

with Galerie Tempelaere, Paris, 1914.

Ernest May (1845-1925), Paris, 1914.

Jacques Ernest May (1884-1970), Paris, his son, by descent.

Stephen Hahn (1921-2011), Santa Barbara.

Anonymous sale; Sotheby's, New York, 13 May 1997, lot 1.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Paul Rosenberg, *Exposition d'œuvres de Corot, Paysages de France et Figures*, 2 June-5 July 1930, no. 23.

Paris, Galerie Alfred Daber; *Le Divin Corot*, June 1951, no. 15, illustrated, as *Vue de La Rochelle, les tailleurs de pierres.*

Santa Barbara, Santa Barbara Museum of Art, on long-term loan, by 1991.

LITERATURE:

A. Robaut, *L'Œuvre de Corot, catalogue raisonné et illustré*, Paris, 1905, vol. II, pp. 232-233, no. 673, illustrated.

In 1851, after the death of his mother in February, Corot traveled to Arras, Brittany and Normandy. In July, he went to La Rochelle with fellow painters Brizard and Philippe Comairas, lodging with a local merchant and painting frequently with his friends. After staying in La Rochelle for three weeks, the artist returned to Paris with one oil painting, *Vue du port de La Rochelle* (fig. 1) and several oil studies, entirely painted on-site. This group of La Rochelle images has been largely regarded as the most Impressionistic of Corot's oeuvre. Like *Vue du port de La Rochelle*, the present work is executed in the cool tonality which sets it apart from much of Corot's work.

Pierre-Auguste Renoir saw the La Rochelle studies and in 1918 he told the art dealer René Gimpel: 'There you have the greatest genius of the century, the greatest landscape artist who ever lived. He was called a poet. What a misnomer! He was a naturalist. I have studied ceaselessly without ever being able to approach his art. I have often gone to the places where he painted: Venice, La Rochelle, ah, what trouble they've given me! It was his fault, Corot's, that I wanted to emulate him. The towers of La Rochelle - he got the color of the stones exactly, and I could never do it' (R. Gimpel, *Journal d'un collectionneur marchand de tableaux*, Paris, 1963, entry for 20 March 1918, p. 28).



(fig. 1) Jean-Baptiste-Camille Corot, *Vue du port de La Rochelle*, 1851. Yale University Art Gallery, New Haven.





PROPERTY FROM A DISTINGUISHED TEXAS ESTATE

7

HENRI-JOSEPH HARPIGNIES
(FRENCH, 1819-1916)

Groupe d'enfants dans un bois

signed 'hjarpignies.' (lower left)

oil on canvas

22 x 18 $\frac{3}{8}$ in. (55.9 x 46.7 cm.)

\$15,000-20,000

£12,000-15,000

€14,000-18,000

PROVENANCE:

with Hammer Galleries, New York, by 1972.

Anonymous sale; Sotheby Parke-Bernet, New York, 25 February 1982,
lot 62, as *Children in the Woods*.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Hammer Galleries, *Corot and His Era: Paintings and Drawings*,
27 November-9 December 1972, pp. 7, 11, no. 9, illustrated.



PROPERTY FROM A PRIVATE NEW YORK ESTATE

8

**NARCISSE-VIRGILE DIAZ DE LA PEÑA
(FRENCH, 1807-1876)**

Fagotière venant sur un sentier, traversant une clairière

signed 'N. Diaz.' (lower left)

oil on panel

11½ x 16 in. (29.5 x 40.6 cm.)

\$12,000-18,000

£9,200-14,000

€11,000-16,000

PROVENANCE:

with Thomas McLean's Gallery, London.

with N. Mitchell Fine Art, London.

E. M. Maguire, Los Angeles, acquired directly from the above,
13 August 1913.

George A. Leighton (1845-1918), Los Angeles, acquired directly from the above.

Gifted by the above to Currier Gallery of Art, Manchester, NH, 1919.

Their sale; Sotheby's, New York, 16 February 1994, lot 34, as *Clairière, Femme venant face au spectateur*.

Acquired at the above sale by the present owner.

EXHIBITED:

(possibly) Boston, Vose Galleries, *Barbizon returns to Vose: the origins of modern painting*, 2 October-31 December 1993.

LITERATURE:

P. and R. Miquel, *Narcisse Diaz de la Peña: Catalogue raisonné de l'œuvre peint*, Paris, 2006, vol. II, p. 109, no. 703, illustrated.

The present work is accompanied by a photo certificate from Pierre Miquel, dated 18 April 1994.



PROPERTY FROM A PENNSYLVANIA COLLECTION

9

**NARCISSE-VIRGILE DIAZ DE LA PEÑA
(FRENCH, 1807-1876)**

Baigneuses après le bain, coucher de soleil

signed 'N. Diaz' (lower left)

oil on panel

9 $\frac{1}{8}$ x 13 $\frac{1}{4}$ in. (23.2 x 33.7 cm.)

\$15,000-20,000

£12,000-15,000

€14,000-18,000

PROVENANCE:

(possibly) M. Bonnet, Paris.

Albert Spencer, New York.

His sale, Fifth Avenue Art Galleries, New York, 28 February 1888, lot 32,
as *A Siesta*.

H. Wilson, acquired at the above sale.

Anonymous sale; Sotheby's, New York, 23 April 2004, lot 142,
as *Les baigneuses*.

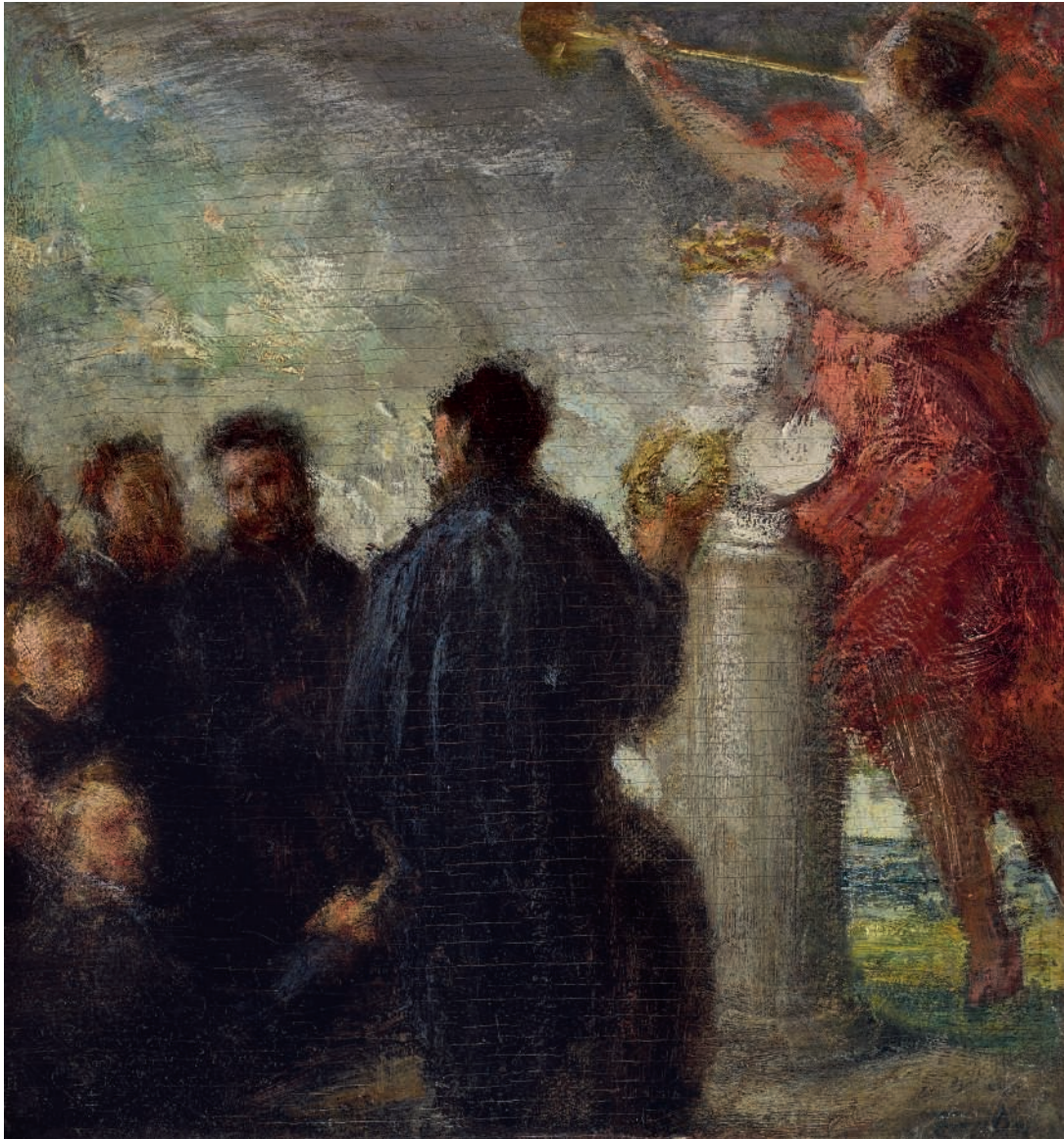
Anonymous sale; Christie's, New York, 28 October 2013, lot 23,
as *Trois jeunes baigneuses se reposant sur la berge*.

Acquired at the above sale by the present owner.

LITERATURE:

P. and R. Miquel, *Narcisse Diaz de la Peña: Catalogue raisonné de l'œuvre peint*,
Paris, 2006, vol. II, p. 380, no. 2316, illustrated with an incorrect image and
some erroneous provenance.

We are grateful to Rolande Miquel and Tazi Klaa for their assistance in
cataloguing this work. These amendments to the cataloguing will be included
in the forthcoming supplement to the Diaz de la Peña *catalogue raisonné*.



PROPERTY FROM A PENNSYLVANIA COLLECTION

10

**HENRI FANTIN-LATOURE
(FRENCH, 1836-1904)**

Hommage à Eugène Delacroix

signed 'Fantin' (lower right)
oil on canvas
11¼ x 11 in. (29.8 x 27.9 cm.)
Painted in 1864.

\$20,000-30,000

£16,000-23,000
€18,000-26,000

PROVENANCE:

Paul-Arthur Chéramy (1840-1912), Paris.
His sale; Galerie Georges Petit, Paris, 5-7 May 1908, lot 197.
M. Linol, Paris, acquired at the above sale.
with Galerie des Beaux-Arts, Geneva.
Private collection, Paris.
Anonymous sale; Hôtel Drouot, Paris, 27 December 1957.
Anonymous sale; Sotheby's, New York, 23 May 1989, lot 19.
Private collection, Japan.

Anonymous sale; Christie's East, New York, 30 October 2001, lot 105.
with Mark Murray Fine Paintings, New York.

Anonymous sale; Sotheby's, New York, 4 October 2012, lot 12.
Acquired at the above sale by the present owner.

EXHIBITED:

New York, Salander-O'Reilly Galleries, *XIX Century Selections*, 1988, n.p.,
no. 17, illustrated.
Japan, Utsunomiya Museum of Art, *Fantin-Latour*, 23 September-8 November
1998, pp. 98-99, no. 7, illustrated.

LITERATURE:

V. Fantin-Latour, *Catalogue de l'œuvre complet de Fantin Latour*, Paris, 1911,
p. 33, no. 229.

In 1880, the author Émile Zola wrote: 'The canvases of M. Fantin-Latour do not assault your eyes, do not leap at you from the walls. They must be looked at for a length of time in order to penetrate them, and their conscientiousness, their simple truth – you take them in entirely and then you return' (É. Zola, quoted in E. Lucie-Smith, *Henri Fantin-Latour*, New York, 1977, p. 37).

11

LÉON AUGUSTIN LHERMITTE (FRENCH, 1844-1925)

Le champ aux oies

signed 'L. Lhermitte' (lower left)

oil on canvas

24 x 31 $\frac{1}{2}$ in. (61 x 80.3 cm.)

Painted in 1897.

\$100,000-150,000

£77,000-110,000

€88,000-130,000

PROVENANCE:

The artist.

with Boussod, Valadon et Cie., Paris, acquired directly from the above,

8 April 1897.

with Arthur Tooth & Sons Ltd., London, acquired directly from the above,

4 March 1899.

with The French Gallery, London, by 1909.

Anonymous sale; Sotheby Parke-Bernet, New York, 13 October 1978, lot 165,

as *A Farm at Mont St. Père*.

Private collection, Japan.

Anonymous sale; Christie's, New York, 1 May 2000, lot 285.

Acquired at the above sale by the present owner.

EXHIBITED:Paris, *Exposition Nationale des Beaux-Arts*, 1897, p. XX, no. 819.London, The French Gallery, *Selected Pictures by J. Israels, L. Lhermitte, M.**Maris and H. Harpignies*, 1909, no. 46, illustrated, as *A Farm at Mont St. Père*.**LITERATURE:**E. Cardon, 'Les Salons de 1897: Champ-de-Mars,' *Moniteur des arts*,

23 April 1897, p. 555.

F. Thiebault-Sisson, *Petit Temps*, 23 April 1897.'Le Tour de Salon (Champ-de-Mars),' *Journal des débats*, 23 April 1897, p. 2.B. R., 'Le Salon du Champ-de-Mars,' *Gazette nationale ou Le moniteur**universel*, 24 April 1897, p. 2.H. Dac, 'Le Salon du Champ-de-Mars,' *L'Univers*, 24 April 1897, n.p.C. Frémine, 'Le Salon du Champ-de-Mars,' *Le XIX siècle*, 24 April 1897, n.p.C. Frémine, 'Le Salon du Champ-de-Mars,' *Le rappel*, 24 April 1897, n.p.Mécène, 'Le Salon du Champ-de-Mars,' *L'Autorité*, 24 April 1897, n.p.'Le Salon du Champ-de-Mars,' *L'Eclair de l'est*, 24 April 1897, n.p.C. Das, 'Le Salon du Champ-de-Mars,' *Le petit caporal*, 25 April 1897, p. 2.M. Maze, *Le petit moniteur*, 27 April 1897.G. P., *Lurote artiste*, 2 May 1897.A. Marguillier, 'Le Salons de 1897,' *Le correspondant*, 10 May 1897, p. 553.L. Flandrin, 'Le Salon du Champ-de-Mars,' *Le quinzaine*, 15 May 1897, p. 429.Lorsy, *L'art et la mode*, 15 May 1897.Plée, 'Le Salon de 1897,' *Annales politiques et littéraires*, 16 May 1897, p. 308.Quolibet, *Le tintamarre*, 30 May 1897, n.p.A. Dalligny, 'L'Exposition de la Société nationale des Beaux-Arts,' *Journal des**arts*, 16 June 1897, n.p.*Le Républicain*, Poitiers, 7 August 1897.*The Connoisseur*, September 1978, p. 65, illustrated (erroneously captioned as

by Eugene Joseph Verboeckhoven).

M. Le Pelley Fonteny, *Léon Augustin Lhermitte*, Paris, 1991, p. 138,

no. 166, illustrated.

Léon Lhermitte was born in 1844 and was still executing works in the French rural tradition at his death in 1925, making him the last of an illustrious group of artists. He demonstrated his artistic talent at a young age and left his home in Mont-Saint-Père, Aisne for the *Petite École* in Paris where he studied with Horace Lecoq de Boisbaudran. Lecoq was known for his insistence on training the visual memory of his students and his theories had a profound effect on the young Lhermitte. It was in the studio of Lecoq that Lhermitte began his life-long friendship with Jean Cazin, and it was also there that he made the

acquaintance of Alphonse Legros, Henri Fantin-Latour and Auguste Rodin. Lhermitte sent his first entry to the Paris *Salon* in 1864 when he was nineteen and won his first medal in 1874 with *La Moisson* (Musée de Carcassonne). Throughout his long career he was awarded the *Grand Prix* at the *Exposition universelle* in 1889, the *Diplome d'Honneur*, Dresden and the Legion of Honor. He was also a founding member of the *Société nationale des Beaux Arts*.

Throughout his career, Lhermitte remained devoted to the peasant as subject matter, which to him embodied the most fundamental and consistent element in human society. Although Lhermitte was well connected in artistic circles and was aware of both revolutionary artistic movements as well as the rapid industrial changes of his time, he both established and maintained his vocation as a painter of rural life. He was not alone in this choice. Jean Cazin, a close friend of Lhermitte, Julien Dupré, Jules Breton and Jules Bastien-Lepage all communicated through their work the pride, integrity and innocence that characterized the rural classes in the second half of the 19th century. It is clear the most profound influence upon his work was Jean-François Millet who was also equally adept with pastel as with oil.

Lhermitte steadfastly remained true to his own artistic conscience, creating beautiful, light-filled works in the Barbizon tradition, reinforcing the dignity of peasant life and the glory of the French rural landscape in the face of encroaching technology. He was much admired by his peers, both those who remained entrenched in the Barbizon tradition as well as the innovators of the Impressionist movement. Vincent van Gogh wrote, 'He (Lhermitte) is the absolute master of the figure, he does what he likes with it - proceeding neither from the color nor the local tone but rather from the light - as Rembrandt did - there is an astonishing mastery in everything he does, above all excelling at modeling, he perfectly satisfies all that honesty demands'.

Le champ aux oies effectively combines all of the hallmarks of Lhermitte's most sought-after works: peasants at work or at rest in a pastoral setting. The composition is complex, with the family group placed along a diagonal the leads the eye of the viewer in a spiraling motion along the stone wall, to the top of the hill and on to the manse. The mother leans over the fountain wall to draw water while the father (or eldest son) looks on, while the youngest child keeps her eye on the flock of geese who move from the shadow of the overhanging trees into the light. The entire composition is a study in light and shadow and their effect on color. The landscape is composed to rise up around the figures rather than move progressively backwards. The result is an integrated composition which emphasizes the connection between the peasants, their work and the landscape that provides their livelihood and remains true to the artistic vision which sustained Lhermitte throughout his long, successful career.





PROPERTY FROM A DISTINGUISHED TEXAS ESTATE

12

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

Prairies sur le bord de la Scarpe, près Arras

signed 'COROT' (lower right)
oil on canvas on panel
8¾ x 14¾ in. (22.2 x 37.5 cm.)
Painted on 27 May 1858.

\$60,000-80,000

£46,000-61,000
€53,000-70,000

PROVENANCE:

M. Bollet (probably Jean-Baptiste Augustin Joseph Bollet, 1768-1863), Arras. Anonymous sale; Hôtel Drouot, Paris, February 1873.
Alfred Robaut (1830-1909), Douai, acquired at the above sale.
with Galerie Durand-Ruel et Cie., Paris, acquired directly from the above, 12 February 1902.
Mohamed Mahmoud, Cairo, acquired directly from the above, 26 July 1919.
with Galerie Durand-Ruel et Cie., Paris, acquired directly from the above, 7 October 1919.
with Durand-Ruel Galleries, New York, acquired directly from the above, January 1920.
Sigmund Ojserkis (1872-1943), Atlantic City, NJ, acquired directly from the above, 25 May 1929.
Anonymous sale; Sotheby Parke-Bernet, New York, 12 November 1970, lot 30. Acquired at the above sale by the present owner.

LITERATURE:

A. Robaut, *L'Œuvre de Corot, catalogue raisonné et illustré*, Paris, 1905, vol. II, pp. 300-301, no. 976, illustrated.



13

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

Village au clocher pointu

signed 'COROT' (lower left)
oil on canvas
9 $\frac{7}{8}$ x 13 $\frac{7}{8}$ in. (25.1 x 35.2 cm.)
Painted circa 1865-1870.

\$60,000-80,000

£46,000-61,000
€53,000-70,000

PROVENANCE:

Private collection, Belgium
Anonymous sale; Christie's, London, 28 June 1977, lot 14.

LITERATURE:

A. Robaut, *L'Œuvre de Corot, catalogue raisonné et illustré*, Paris, 1905, vol. III,
pp. 126-127, no. 1610, illustrated.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

14

GUSTAVE COURBET
(FRENCH, 1819-1877)

Le chasseur d'eau

signed 'G. Courbet' (lower left)
oil on canvas
23½ x 28¾ in. (59.7 x 73 cm.)
Painted in 1873.

\$500,000-700,000

£390,000-530,000

€440,000-610,000

PROVENANCE:

with Galerie Brame, Paris, until 1889.
with Galerie Durand Ruel et Cie., Paris, acquired directly from the above,
2 October 1889.
Henry Osborne Havemeyer (1847-1907) and Louisine Havemeyer (1855-1929),
New York, acquired directly from the above, 10 October 1889.
Horace Havemeyer (1886-1956) and Doris Anna Havemeyer (1890-1982), New
York, by descent.
Gifted by the above to The Brooklyn Museum, 1941.
Their sale; Sotheby's, New York, 23 May 1989, lot 25, as *Chasseur, effet de
neige (hunter in the snow)*.
with Hiroko Saeki, New York, acquired at the above sale.
Private collection, Japan, acquired directly from the above.
Anonymous sale; Christie's, New York, 19 November 1998, lot 208.
Acquired at the above sale by the present owner.

LITERATURE:

L. Bénédite, *L'Art de notre temps: Courbet*, Paris, 1911, pp. 83-84, pl. XXXIV,
illustrated.
*H.O. Havemeyer Collection: Catalogue of Paintings, Prints, Sculpture and
Objects*, Portland, ME, 1931, pp. 354-355, illustrated, as *Landscape - Chasseur,
effet de neige*.
L.W. Havemeyer, *Sixteen to Sixty: Memoirs of a Collector*, New York, 1961,
p. 195.
R. Fernier, *La vie et l'œuvre de Gustave Courbet, catalogue raisonné*, Paris and
Lausanne, 1977-1978, vol. II, pp. 182-183, no. 908, illustrated.
Splendid Legacy, The Havemeyer Collection, exh. cat., The Metropolitan
Museum of Art, New York, 1993, pp. 318-319, no. 155, illustrated, as *Hunter in
the Snow*.



'His greatest contribution was the introduction into 19th century painting of nature's lyricism: the smell of wet leaves, the mossy rocks in the forest...And snow, he painted snow like nobody else!'

Paul Cézanne

'Painting', wrote Courbet in his open letter to prospective students, 'is essentially a concrete art and can only consist of the representation of real and existing things. It is a completely physical language, which is made up not by words, but of all physical objects. An abstract object, being invisible and non-existent, does not form part of the domain of painting' (Published in *Courier du dimanche*, 25 December 1861).

To Courbet, a painting was made of the paint itself, and only then could it stand for an object in the physical world. Snow in particular, allowed the artist to indulge in his passion for all the tactile qualities of paint itself. Cézanne observed Courbet's occupation with the fabrication of art, stating that he was 'a builder, a rude troweller of plaster, a crusher of color' (P. M. Doran, *Conversations avec Cézanne*, Paris, 1978, p. 142). The layering of paint on canvas, he explained, paraphrased the process of nature. Courbet welcomed spectators to his studio and those who witnessed the artist at work described his use of unconventional techniques and tools. Courbet began his compositions on a dark layer of color. 'You're astonished that my canvas is black!' he challenged, 'nature without the sun is black and dark: I do what light does, I light up the prominent points, and the painting is done' (M. Claudet, *Souvenirs: Gustave Courbet*, Paris, 1878, p. 9).

Courbet first painted the subject in the cold winter of 1856-1857, but it was only in the 1860s that he engaged more deeply with the theme, exploring snow and its textures in a series of paintings that would ultimately number eighty scenes, observed first in Franche-Comté and later, during the artist's self-imposed exile in the Swiss Alps. For Courbet, these scenes of nature at its greatest intensity offered matchless scope for his immense ambitions and the snow-swept Franche-Comté landscape quickly became a personal trademark.

Painted in 1873, *Le chasseur d'eau* is one of the last of the winter scenes he painted in Ornans before his exile to Switzerland. Set along the banks of what is most likely the Loue river, *Le chasseur d'eau* evokes the crystalline starkness of winter. The snow-covered trees spread their branches like claws and the frozen ground and green ice of the river enhance the frosty atmosphere. Courbet applied paint directly to the surface of the canvas with a palette knife, capturing both the texture and luminosity of snow and ice. According to Hélène Toussaint, 'the new mode of vision, in which shadows are given the iridescence of bright colors, is one which later fascinated the Impressionists' (London, Royal Academy of Arts, *Gustave Courbet*, exh. cat., 1978, p. 175). The forbidding terrain is populated by barren trees and the only human presence is the solitary hunter crouched in the lower left corner of the painting. The diminutive size of the figure, almost obscured by the looming tree in the foreground, emphasizes nature's complete dominance over man, a central theme in many of Courbet's landscape paintings.

The winter scenes that Courbet painted in the last years of his life are often stark and desolate in mood. When Courbet painted the present work in 1873, he had been imprisoned for his involvement in the toppling of the Vendôme Column, and he was about to leave France for his exile in Switzerland, aware that he would not return. *Le chasseur d'eau* can be regarded as representing Courbet's isolation at the end of his life, and his despair at the prospect of never returning to his beloved Franche-Comté.

This painting previously belonged to Mrs. and Mrs. Harry O. Havemeyer, whose exceptional taste and the advice they received from their good friend Mary Cassatt, resulted in the one of the greatest private collections of Courbets ever assembled.



(fig. 1) Paul Cézanne, *Melting Snow, Fontainbleau*, 1880.
The Museum of Modern Art, New York.



G. Courbet.

PROPERTY FROM A EUROPEAN MUSEUM

15

GUSTAVE COURBET (FRENCH, 1819-1877)

La cascade

signed 'G. Courbet.' (lower left)

oil on canvas

31¾ x 25½ in. (80.6 x 64.8 cm.)

Painted *circa* 1874.

\$100,000-150,000

£77,000-110,000

€88,000-130,000

PROVENANCE:

Henri Hecht (1840-1891), Paris.

His sale; Galerie Georges Petit, Paris, 8 June 1891, lot 9.

(possibly) M. Guerin de Letteau.

Acquired by the present owner, 1949.

LITERATURE:

A. Estignard, *Courbet, sa vie, ses œuvres*, Besançon, 1896, p. 172, as *Paysage avec cascade*.

R. Fernier, *La vie et l'œuvre de Gustave Courbet, catalogue raisonné*, Paris and Lausanne, 1977-1978, vol. II, pp. 208-209, no. 976, illustrated.

Although perhaps best-known and most notorious for his enormous, public figural paintings, Gustave Courbet was throughout his long career first and foremost a landscape painter. In the preface to the catalogue for the posthumous Courbet exhibition held at the *École des Beaux-Arts* in 1882, Jules Castagnary stated, 'he (Courbet) discovered virgin territory where no one had yet to set foot, aspects and forms of landscape of which one could say were unknown before him. He climbed up to the free heights where the lungs expanded; he plunged into mysterious dens, he was curious about unnamed places, unknown retreats'.

Almost three-quarters of the artist's *oeuvre* are landscapes. Courbet's intimate knowledge of the landscape in and around his native Ornans in the Franche Comté came from his meanderings through the forest and streams and from his hunting expeditions in the area. He understood the need to understand the countryside and wrote, 'To paint a landscape you have to know it. I know my country. I paint it!'

Painted in 1874, while the artist was in exile in Switzerland suffering from ill-health and melancholy, *La cascade* evokes the landscapes of earlier decades. Deep in debt and unwell, Courbet returned to many of the themes and motifs of his earlier works not only to generate much-needed income, but also to seek solace in a world now defined by uncertainty. The results were often some of the most beautiful and dynamic versions in the artist's *oeuvre*.

Courbet had always fundamentally worked his landscapes from memory and in the studio, so it is not unusual that he would turn to the bedrock of his art in his exile. His best and most satisfying landscapes are always fictionalized renditions of real places, as it was always more important to Courbet to paint the visceral nature of the landscape rather than to capture it in minute detail. His landscapes are sensually perceived manifestations of his idea of the vitality and dynamism of the land itself and for him, this was achieved through the physical act of painting. His landscapes invite the viewer to ponder nature's timeless power and grandeur through the lens of direct experience, distilled by the artist's pictorial imagination.

In *La cascade*, Courbet explores the architecture of nature, reveling in the contrasts of the textures of the rocky outcroppings, stony cliffs, cascading waterfalls and gentle streams of his homeland. The landscape is cropped in such a way to draw the viewer into what is clearly a completely inaccessible natural domain.

Throughout his career, Courbet used brushes, knives, sometimes rags and even his fingers to recreate natural processes that had taken millennia to evolve. This juxtaposition of the use of a completely modern technique to celebrate the pace of glacial time is quintessential Courbet.



PROPERTY FROM THE COLLECTION OF MONTGOMERY "MONTIE" H.W. RITCHIE

16

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

Une ville au bord de la mer (Bretagne)

signed 'COROT' (lower left)

oil on panel

10 $\frac{5}{8}$ x 17 in. (27 x 43.2 cm.)

Painted circa 1850-1860.

\$60,000-80,000

£46,000-61,000

€53,000-70,000

PROVENANCE:

M. Coquelin (probably Constant Benoît Coquelin, 1841-1909), Paris.

His sale; Galerie Georges Petit, Paris, 27 May 1893, lot 19, as *La Rochelle*.

Denis Galet, Amiens.

His sale; Hôtel Drouot, Paris, 20 April 1896, lot 8, as *La Rochelle*.

with Arthur Tooth & Sons, Ltd., London.

LITERATURE:

A. Robaut, *L'Œuvre de Corot, catalogue raisonné et illustré*, Paris, 1905, vol. II, pp. 254-255, no. 771, illustrated.

Although not identified in the title as situated in La Rochelle, it is clear that the present work represents the city painted numerous times during this period. Corot was attracted to a wide range of sites, ranging from dense woods to open meadows. His usual practice was to situate himself on the outskirts and take a view toward a town, usually represented by an easily recognizable architectural element. In this case, the view appears to be from the other side of the basin looking over the houses that line the harbor to the distinctive clock tower that dominates the skyline of La Rochelle. Corot has simplified the forms in the present work in order to draw the viewer's eye from the foreground with the boatman seated close to the shore, across the waters of the basin and back to the town which defines the background.

The red-hatted boatman is probably the most ubiquitous staffage figure in Corot's later *oeuvre*. One scholar has counted over forty works in which he appears, his hat providing a strong note of color to complement the verdant foreground of the painting.







PROPERTY FROM A DISTINGUISHED TEXAS ESTATE

17

**LOUIS-GABRIEL-EUGÈNE ISABEY
(FRENCH, 1803-1886)**

Village de pêcheurs

signed 'E. Isabey' (lower right)
oil on canvas
22½ x 32 in. (57.2 x 81.3 cm.)

\$10,000-15,000

£7,700-11,000
€8,800-13,000

PROVENANCE:

F. Blondin, Paris.
Anonymous sale; Sotheby's, London, 29 November 1967, lot 202, as *Village de Pêcheurs - St. Michel*.
Christian Humann (1929-1981), New York.
Anonymous sale; Sotheby Parke-Bernet, New York, 25 February 1982, lot 156, as *Washerwomen by a Rugged Coast*.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Arts Graphiques, *Centenaire d'Eugène Isabey et d'Auguste Raffet*, 1904, no. 16, as *Marine*.
New York, New York Cultural Center, on loan, as *Marine*.

LITERATURE:

P. Miquel, *Eugène Isabey, 1803-1886: La marine au XIXe siècle*, Maurs-La-Jolie, 1980, p. 196, no. 1051, illustrated, as *Village de pêcheurs, Mont St.-Michel?*

18

**DÉSIRÉ-FRANÇOIS LAUGÉE
(FRENCH, 1823-1896)**

La petite curieuse

signed 'D. Laugée' (lower right)
oil on canvas
45¼ x 35¼ in. (115 x 89.5 cm.)
Painted circa 1866.

\$40,000-60,000

£31,000-46,000
€36,000-53,000

PROVENANCE:

Anonymous sale; Millon & Associés, Paris, 18 September 2018, lot 72, as *L'indiscreète*.

EXHIBITED:

Paris, *Salon*, 1866, no. 1124.

LITERATURE:

L. Auvray, 'Salon de 1866, Notes retrouvées,' *Revue artistique et littéraire*, vol. 11, Paris, 1866, p. 30.
J. Claretie, *Peintres et sculpteurs contemporains*, Paris, 1874, p. 266.
A.-M. de Bélina, *Nos peintres dessinés par eux mêmes*, Paris, 1883, p. 497.



PROPERTY FROM A PENNSYLVANIA COLLECTION

19

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

Deux bateliers en rivière

signed 'COROT' (lower left)
oil on canvas
16 $\frac{1}{2}$ x 13 in. (41.6 x 33 cm.)
Painted in 1871.

\$150,000-250,000

£120,000-190,000
€140,000-220,000

PROVENANCE:

Émile Seitter.
with Tedesco Frères, Paris, 1883.
Isaac D. Fletcher (1844-1917) and Marie Elizabeth Pickering, New York.
Gifted by the above to The Metropolitan Museum of Art, New York, 1917.
Their sale; Christie's, New York, 28 October 2013, lot 20.
Acquired at the above sale by the present owner.

EXHIBITED:

Albany, New York State Museum, *French Painters of Nature; The Barbizon School: Landscapes from the Metropolitan Museum of Art*, 22 May-22 August 2004, n.p.

LITERATURE:

A. Robaut, *L'Œuvre de Corot, catalogue raisonné et illustré*, Paris, 1905, vol. III, pp. 342-343, no. 2241, illustrated.
'\$2,000,000 Art Gift to the Metropolitan; Isaac D. Fletcher Willed His Fine Rembrandts and Ancient Pottery,' *New York Times*, New York, 3 May 1917, p. 15.
'The Mr. and Mrs. Isaac D. Fletcher Collection', *Metropolitan Museum of Art Bulletin*, New York, 13 March 1918, p. 60, as *Two Men in a Skiff*.
E. Clark, 'The Fletcher Collection at the Metropolitan Museum: The Landscapes', *Art World and Arts & Decoration*, New York, 9 August 1918, p. 209.
C. Sterling and M. Salinger, 'XIX Century', *French Paintings: A Catalogue of the Collection of The Metropolitan Museum of Art*, vol. II, New York, 1966, p. 68, illustrated, as *River Landscape with Two Boatsmen*.

'I am fine', Corot wrote to a friend in 1871. 'I'm working as if I were seventy' (Corot, letter to Jean Rochenoir, 29 August 1871, quoted in A. Robaut, 1905, vol. 4, no. 211, p. 345). During the last ten years of his life, public affection for Corot deepened. His popularity had not waned toward the end of his career and collectors and dealers alike waited impatiently for his paintings to dry so they could be released from his studio. At the *Salon* he continued to be a success, although now that he was either on the jury or *hors concours*, his work was automatically accepted.

By the 1870s, Corot had been painting and exhibiting for over fifty years and was the recognized patriarch of French landscape painting. Jules Castagnary, Corot's longtime supporter and established art critic, delivered the following upon viewing two works by the artist in the *Salon* of 1873: 'If fame came to him late, talent did not. In the revolution begun by Constable's two paintings, he was there, enrolled with the innovators. He saw the school born and saw it grow, himself developing and evolving through the double action of years of reflection... 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' (J. A. Castagnary, 'Salon de 1873' in J. A. Castagnary, *Salons (1857-1870)*, Paris, 1892, vol. 2, p. 73).

In *Deux bateliers en rivière*, Corot once again proves himself the perfect 'poet of the landscape'. The motif of boatmen on a placid body of water arched by trees recurs often in the paintings of Corot's late career. In the present work, two boatmen punt their way slowly to shore in the fading light of the day, the evening sky just tinged with the pinks and golds of sunset. The soft light lends a velvety texture to the trees and the surface of the river reflects the blues and pinks of the early evening sky. In the center of the composition is what appears to be the belfry of distant Douai, with its distinctive tower and four turrets. It is possible that this painting was inspired by a trip to northern France in early 1871, during which the artist stayed in Douai with his friend, Alfred Robaut. Robaut made a drawing after the painting while it was still unfinished, although it is unknown whether this was in Douai or in Corot's studio in Paris later in the year.



COROT



PROPERTY FROM A PRIVATE NEW YORK ESTATE

20

HENRI-JOSEPH HARPIGNIES
(FRENCH, 1819-1916)

A Figure on a Path by a River

signed and dated 'hjarpignies 92.' (lower left)

oil on canvas

15 x 18¼ in. (38.1 x 46.4 cm.)

\$12,000-18,000

£9,200-14,000

€11,000-16,000

PROVENANCE:

Anonymous sale; Christie's, New York, 25 February 1988, lot 23.

Acquired at the above sale by the present owner.



21

EMILIO SÁNCHEZ PERRIER
(SPANISH, 1855-1907)

Alcalá

signed and inscribed 'E Sanchez Perrier/Alcalá' (lower left)

oil on panel

8 $\frac{3}{8}$ x 14 in. (22.5 x 35.6 cm.)

\$12,000-18,000

£9,200-14,000

€11,000-16,000

PROVENANCE:

Private collection, Long Island, NY.

Acquired from the above by the present owner.



PROPERTY OF A NEW ENGLAND COLLECTOR

22

LÉON AUGUSTIN LHERMITTE
(FRENCH, 1844-1925)

La vendange à Mont-Saint-Père

signed 'L. Lhermitte' (lower left)
oil on canvas
40 x 58¼ in. (101.6 x 148 cm.)
Painted in 1876.

\$200,000-300,000

£160,000-230,000
€180,000-260,000

PROVENANCE:

The artist.
with Charles William Deschamps (1848-1908), London and Paris, acquired directly from the above.
Joseph H. Lang, Toronto.
His sale; Christie's, New York, 24 May 1989, lot 305, as *Vendange, effet du soir*.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, *Salon*, 1876, no. 1326, as *La vendange*.
Los Angeles, Los Angeles County Museum of Art, *Monet to Matisse: A Century of Art in France from Southern California Collections*, 9 June-11 August 1991, p. 24, illustrated.

LITERATURE:

Illustrated London News, London, 28 April 1888, p. 464, as *Grape-Harvest*.
Christie's International Magazine, London, May-June 1989, p. 23.
M. Le Pelley Fonteney, *Léon Augustin Lhermitte, catalogue raisonné*, Paris, 1991, pp. 22, 128, no. 127, illustrated.

La vendange à Mont-Saint-Père effectively combines all of the hallmarks of Lhermitte's most sought-after works: peasants at work in an expansive landscape with multiple figures at various stages of the labor involved in bringing in a harvest of grapes. The composition is complex, with the placement of the figures carefully arranged in order to lead the viewer back through the diagonal that runs through the painting to the furthest reaches of the landscape. The landscape is presented in the darkened tones of autumn, while the figures are highlighted by the brighter pastel tones of their clothing, executed in broader brushstrokes or with the use of a palette knife. The landscape is composed to rise up around the figures rather than move progressively backwards. The result is an integrated composition which emphasizes the connection between the peasants, their work and the landscape that provides their livelihood, and remains true to the artistic vision which sustained Lhermitte throughout his long, successful career.



PROPERTY FROM A PRIVATE NEW YORK ESTATE

23

EUGÈNE BOUDIN
(FRENCH, 1824-1898)

Village aux environs de Dunkerque

signed and dated 'Boudin. 89' (lower right)

oil on canvas

16 x 21¾ in. (40.6 x 55.2 cm.)

\$50,000-70,000

£39,000-53,000

€44,000-61,000

PROVENANCE:

with Galerie Tempelaere, Paris.

with W. Scott & Sons, Montréal.

Mr. MacDougall, Montréal, acquired directly from the above.

Anonymous sale; Christie's, New York, 6 May 1998, lot 187.

Acquired at the above sale by the present owner.

LITERATURE:

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. III, p. 15, no. 2581, illustrated.

Eugène Boudin was born in Honfleur on the Normandy coast and remained in his native province his entire life. The son of a sailor, he began to work in a stationary shop when he was twelve, where the shopkeeper gave the child his first art lessons, and Boudin remained there until he was eighteen. He then set up his own shop and sold supplies to artists, including Constant Troyon, Eugène Isabey, Thomas Couture and Jean-François Millet. Always interested in painting and drawing, the young Boudin exhibited small works in his shop. From 1847 to 1848 he spent most of his time in Paris where he spent long hours in the Louvre and he was again in Paris from 1851 to 1854 for formal study, financed by a grant from the municipality of Honfleur. Although much of his early work is lost, it appears that while he was in Paris he made numerous still lifes of fish and game inspired by Dutch and Flemish painting of the 17th century and by French painting of the 18th century. He was encouraged to do this by his friend Théodule Ribot. His first exhibition in Paris was at the Concert Musard in 1857, and following year Boudin made the acquaintance of Claude Monet in Le Havre who became a life-long friend. In 1859, Boudin met Courbet and Baudelaire, who were among the first to recognize his talent. The same year, he exhibited for the first time at the Paris *Salon*, and he was a regular participant until 1897. In 1881, the dealer Paul Durand-Ruel bought the entire contents of his studio and became his dealer, affording the artist substantial financial stability. Despite painting incessantly throughout his career, Boudin received no official honors until the end of his career. However, this changed in the 1880s, a decade which brought new successes and awards, and in 1889, the year of the present picture, Boudin received the gold medal at the *Exposition universelle*.

Boudin is often regarded as the bridge between the landscape painting of the generation of Corot and the Impressionists. One of the first to paint directly from nature, Boudin once declared that three brushstrokes made outdoors were greater than days' worth of grafting in the studio. The poet and art critic Charles Baudelaire, upon seeing a group of Boudin sky sketches wrote, 'In the end all those clouds with their fantastical formations and lighting effects, the chaotic shadows, those green and rose immensities suspended and superimposed on one another, the yawning furnaces, the firmaments of crumpled, curled or torn black and violet satin, the horizons in mourning or streaming with molten metal, all these depths, all these splendors arise in the brain like strong drink or eloquence of opium'. He continued, 'I have no doubt that in time he will capture the magic of air and water in finished works as well as in sketches'.

In the last two decades of his life, Boudin often adopted a very broad and sketchy technique that clearly owes something to his younger Impressionist colleagues. In *Village aux environs de Dunkerque*, quick, short brushstrokes create the figure by the edge of the river, give form to the buildings of the village and the steeple of the church, and capture the atmosphere of a sunny afternoon. Although the landscape is rendered in this abbreviated brushwork, the sky is quintessential Boudin; the clouds are broken by patches of blue, creating movement and a softened light that pervades the landscape below, overpowering the human presence depicted in the foreground and focusing the eye of the view increasingly on the grandeur of the landscape, sky and weather.



EUGÈNE DELACROIX (FRENCH, 1798-1863)

Archimède tué par le soldat de Marcellus

signed 'Eug. Delacroix' (lower left)

oil on canvas

17¼ x 14 in. (43.8 x 35.6 cm.)

Painted *circa* 1846.

\$200,000-300,000

£160,000-230,000

€180,000-260,000

PROVENANCE:

Paul-Bernard Barroilhet (1810-1871), Paris.

His sale; Hôtel Drouot, Paris, 12 March 1855, lot 17, as *Archimèdes*.

David Michau, Paris, by 1873.

His estate sale; Escribe, Paris, 11-13 October 1877, lot 17, as *Archimède (le jour de la prise de Syracuse)*.

Private collection, Paris.

with Roland, Browse & Delbanco, London, 1964.

Bernard Soloman, Los Angeles, acquired directly from the above, 1967.

Anonymous sale; Christie's, London, 30 November 1971, lot 41.

Anonymous sale; Christie's, New York, 19 May 1978, lot 4 (erroneously catalogued as on panel).

Private collection, Japan, acquired at the above sale.

Acquired directly from the above by the present owner.

EXHIBITED:

Paris, Galeries Bonne-Nouvelle, *Explication des ouvrages de peinture de la collection P. Barroilhet*, 1852, p. 20, no. 131 bis, as *Archimède*.

Bern, Kunstmuseum Bern, *Eugène Delacroix*, 16 November 1963-19 January 1964, no. 81.

Los Angeles, Los Angeles County Museum of Art, on long-term loan, 1973-1977.

Tochigi, Prefectural Art Museum, *Peintures françaises du rococo à l'école de Paris*, 26 July-18 August 1985, pp. 35, 123, no. 12, illustrated.

LITERATURE:

A. Moreau, *E. Delacroix et son œuvre*, Paris, 1873, pp. 212, 256.

A. Robaut, *L'Œuvre complet de Eugène Delacroix*, Paris, 1885, p. 331, no. 1236 (erroneously dated 1854).

M. Du Camp, *Souvenirs littéraires*, vol. II, Paris, 1883, p. 293.

L. R. Bortolatto, *L'opera pittorica completa di Delacroix*, Milan, 1972, p. 126, no. 694, as *La morte di Archimede*.

L. Johnson, *The Paintings of Eugène Delacroix: A Critical Catalogue*, Oxford, 1986, vol. III, pp. 113-114, no. 287, also vol. IV, pl. 87, illustrated, as *Archimedes killed by a Roman soldier*.

C. F. Ives et al., *Daumier Drawings*, exh. cat., The Metropolitan Museum of Art, New York, 1992, p. 108, illustrated.

By the 1840s Eugène Delacroix was already well-established as the central figure of the Romantic movement in France. Now in his 40s himself, the artist entered the more mature phase of his career, turning his ambition away from the *Salons*, where he had already achieved great acclaim, and toward more official commissions for decorative programs. Among these was the commission for the ceiling of the Deputies' Library of the Palais Bourbon (executed between 1838-1847), where Delacroix first treated the subject of Archimedes as one of the four hexagonal pendentives in the cupola dedicated to the sciences, alongside paintings of Aristotle, Pliny the Elder and Hippocrates.

The present painting is a variant of the Palais Bourbon pendentive. Dated by Moreau and Robaut to 1854, Lee Johnson believes that the work was actually painted around 1846, close to when the artist was coming to the end of his work on the Palais Bourbon. As the *Science* cupola was among the first parts

of the decorative program to be worked out (in about 1841), Johnson does not believe that the present painting was preparatory for the decoration, but rather a later, independent variant. Not only does this composition vary in small ways from the Palais Bourbon pendentive – the costume and positioning of the soldier, the pose of Archimedes, and the inclusion of the books on the ledge behind the great mathematician are all different in the present work – but the rectangular formatting of the picture, and the fact that it is signed by the artist, also suggest this version was intended by Delacroix to be an independent composition.

The subject is the death of Archimedes of Syracuse (c. 287-212 B.C.), considered to be the greatest mathematician of antiquity and the founder of physics. Although few details of his life are known, the story of his death, recorded by Plutarch, has been well-preserved by history and has long been a popular subject for artists. During the second Punic War, Archimedes invented military machines which enabled Syracuse to withstand a two-year-long siege from Roman troops under the command of General Marcus Claudius Marcellus. Marcellus was so impressed with what Archimedes had designed that he ordered the mathematician to appear before him when he finally captured the city. According to Plutarch, Archimedes was so preoccupied with his work that he declined to meet Marcellus until he had solved the problem he was working on. Enraged, the soldier that had been sent to bring him to the general killed Archimedes for his refusal. With his mind still on his work, the mathematician's last words are purported to have been 'obsecro, istum disturbare' – 'I beg of you, do not disturb this.'

The subject of the fall of civilizations, and the conflict between intellect and brute strength were topics that clearly appealed to Delacroix's Romantic imagination, and recur throughout the artist's career. However these themes must have felt particularly urgent to Delacroix during the tumultuous years of the mid-1840s, as the first stirrings of the Revolution of 1848 began to arise. In both his writing and his art during the 1840s, Delacroix seems to be preoccupied with this conflict between civilization and barbarism, to the extent that later scholars have seen this dialectic as the overarching theme of his decoration of the Palais Bourbon library more generally, as the decoration opens with *Attila and His Barbarian Hordes Overrunning Italy and the Art* at one end of the room, and *Orpheus Comes to Govern the Still Savage Greeks and Teach Them the Arts of Peace* at the other (see M. Hannoosh, 'Delacroix and the Ends of Civilizations' in *Delacroix and the Matter of Finish*, exh. cat., 2013).

Born only a few years after the Reign of Terror ended, Delacroix himself had experienced this clash firsthand on multiple occasions throughout his own life. As the artist would later comment in his diary, 'recent periods of dreaded memory have showed that the barbarian and even the savage still lived in civilized man' (3 March 1860). In fact, in his own notes on the present composition Delacroix uses this same language to refer to the Roman soldier slaying Archimedes, describing him as a 'barbarian.' Though at this point he was not still painting the overtly political subjects that he had during the first two decades of his career, in *Archimède tué par le soldat de Marcellus*, it is hard not to see the turbulent political events of Delacroix's own life as a pretext for his interest in returning to this unusual subject.





PROPERTY OF A MIDWEST COLLECTOR

25

THOMAS COUTURE
(FRENCH, 1815-1879)

Le chasseur à pied, étude pour 'Le baptême du prince impérial'

signed with initials 'T.C.' (center right)

oil on paper on canvas

24½ x 20 in. (62.2 x 50.8 cm.)

Painted in 1856.

\$15,000-20,000

£12,000-15,000

€14,000-18,000

PROVENANCE:

Acquired by the present owner in New York, 2004.

The present work is a study for one of the figures in Couture's never-completed monumental commission *Le baptême du prince impérial*. The soldier in this study, his eyes cast reverently downward, appears on the left side of the painting, to the right of the figure of the Zouave, silhouetted in front of the flags over the proper right shoulder of the figure of Napoléon III. The present figure has been variously identified as either a cuirassier, who together with the Zouave were intended to collectively represent a personification of the military, or possibly a portrait of either Jérôme Napoléon Bonaparte II or Prince Oscar of Sweden.



26

PAUL HIPPOLYTE DELAROCHE
(FRENCH, 1797-1856)

Portrait of Joseph-Carle-Paul-Horace Delaroche, Son of the Artist, Half-Length with a Pile of Books

dated and inscribed 'novembre 1851 (Nice)' (lower center)

oil on canvas

24¾ x 15⅝ in. (62.9 x 40.5 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

PROVENANCE:

The artist.

Émile Jean-Horace Vernet (1789-1863), his father-in-law, by 1857.

Madame Robert Delaroche-Vernet, Paris, by descent, by 1977.

Dr. Nicolas Halmagrand, Paris, her grand-nephew, by 1999.

Anonymous sale; Sotheby's, New York, 31 January 2014, lot 544.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Palais des Beaux-Arts, *Exposition des œuvres de Paul Delaroche*, 21 April 1857, p. 14, no. 42, as *Portrait d'Horace Delaroche*.

Paris, Musée Hébert, *Hommage à Paul Delaroche (1797-1856)*, 15 June-17 September 1984, no. 27, illustrated, as *Horace Delaroche*.

Nantes, Musée des Beaux-Arts, *Paul Delaroche: un peintre dans l'histoire*, 22 October 1999-17 January 2000, also Montpellier, Pavillon du Musée Fabre, 3 February-23 April 2000, pp. 169, 322, no. 84, illustrated, as *Portrait d'Horace Delaroche*.

LITERATURE:

H. Deborde and J. Goddé, *Œuvre de Paul Delaroche*, Paris, 1858, p. 322, no. 84, pl. 56, illustrated, as *Portrait d'Horace Delaroche*.

N. D. Ziff, *Paul Delaroche, A Study of Nineteenth-Century French History Painting*, New York and London, 1977, pp. 298, 394, no. 181, pl. 141, illustrated, as *Joseph-Carle-Paul-Horace Delaroche*.

S. Bann, *Paul Delaroche, History Painted*, Princeton, 1997, pp. 235-237, fig. 147, illustrated, as *Horace Delaroche*.



27

THOMAS COUTURE
(FRENCH, 1815-1879)

Esmeralda dans le cachot

initialed 'T.C.' (center right)

oil on canvas

40 x 32 in. (101.6 x 81.3 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

PROVENANCE:

Restaurant Associates, New York.

Their sale; Doyle, New York, 21 May 2002, lot 113, as *Tzigane*.

with Mark Murray Fine Paintings, New York.

Acquired directly from the above by the present owner.



28

JOSEPH HENRI FRANÇOIS VAN LERIJS
(BELGIAN, 1823-1876)

Esmeralda and Djali

signed 'J. Van Lerijs' (upper right); inscribed, signed, and dated 'Je sous signé/
declare avoir/peint ce tableau/J van Lerijs/Anvers/1868' (on the reverse)
oil on panel
32 x 64 $\frac{1}{2}$ in. (81.3 x 163.5 cm.)

\$30,000-50,000

£23,000-38,000
€27,000-44,000

PROVENANCE:

Anonymous sale; J. Levine Auction and Appraisal, Scottsdale, AZ, 1 January
2016, lot 6007A.

Acquired at the above sale by the present owner.

LITERATURE:

A. L. Frothingham et al., *Iconographic Encyclopedia of the Arts and Sciences*,
Leipzig, 1887, p. 217, as *Esmeralda and Haidee*.

Van Lerijs visited the subject of *Esmeralda* and her talented goat more than once in his career. His work, *La Esmeralda meditant sur le nom de Phoebus*, executed in 1848, received a gold medal in that year's Brussels Exposition and was purchased by the Royal Museum of Fine Art in Brussels the same year.

Twenty years after his first foray into the story by Victor Hugo, van Lerijs returned to the theme of the gypsy girl and her goat. Executed with a clear understanding of the human form and with academic precision, the artist presents the viewer with a scene of perplexing intimacy. Djali has just executed his trick of spelling out the name of *Esmeralda's* soldier love and as a reward, is given an embrace. *Esmeralda* herself looks off dreamily into the distance, clearly anticipating her next meeting with her lover. The tragic consequences of the girl's misplaced affections and the goat's intelligence are far off in the future.



29

A. BATAACCHI
(ITALIAN, LATE 19TH/EARLY 20TH CENTURY)

Psyche

signed 'Batacchi' (on the base), with a green marble pedestal
marble

80¾ in. (205.5 cm.) high, overall

Executed *circa* 1900

\$40,000-60,000

£31,000-46,000

€36,000-53,000

PROVENANCE:

Anonymous sale; Private Collection, California, Christie's, New York, 12 April
2007, lot 152.





30

BRUNO FANFANI
(ITALIAN, LATE 19TH/EARLY 20TH CENTURY)

Woman with a tiger

signed 'Fanfani Bruno/Firenze' (on the reverse of base)

marble

39½ x 50 x 24 in. (100.5 x 127 x 61 cm.)

Executed circa 1915-1920

\$40,000-60,000

£31,000-46,000

€36,000-53,000

31

WILLIAM ADOLPHE BOUGUEREAU (FRENCH, 1825-1905)

L'Attente

signed and dated 'W-BOVGVEREAV-1901' (lower right)

oil on canvas

45 $\frac{5}{8}$ x 26 $\frac{1}{4}$ in. (115.9 x 66.7 cm.)

\$600,000-800,000

£460,000-610,000

€530,000-700,000

PROVENANCE:

The artist.

with Arthur Tooth & Sons Ltd., Paris and London, acquired directly from the above.

with M. Knoedler & Co., New York, acquired directly from the above,

5 February 1902, as *Sur la poste*.

Amanda F. Farlin, Chicago, acquired directly from the above,

2 March 1903.

Mrs. George High, Chicago, by 1925.

Private collection, Cincinnati, by 1955.

By descent to the present owner.

EXHIBITED:

Cincinnati Art Museum, Cincinnati, OH, on long-term loan, 2007-2016.

LITERATURE:

Catalogue Braun & Clément, no. 5233, illustrated.

L. Blayot, 'William Bouguereau,' *Médailleurs bordelais*, series 3, no. 65,

Bordeaux, published anonymously.

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

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

D. Bartoli and F. Ross, *William Bouguereau: Catalogue Raisonné of his Painted Work*, New York, 2010, p. 132, no. 1901/11, illustrated, p. 347.



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

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

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

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

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

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

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





VITTORIO CARADOSSI (ITALIAN, 1861-1918)

Nymphs

signed 'Prof. V. Caradossi' (on the base), with a green marble pedestal
marble

92 in. (233.5 cm.) high, overall

Executed circa 1900-1905

\$150,000-200,000

£120,000-150,000

€140,000-180,000

The present group of intertwined personifications of ethereal nymphs is a quintessential example of the highly decorative groups and depictions of celestial nudes in which the artist Vittorio Caradossi specialized. Here, the virtuoso sculptor effortlessly achieves uninhibited movement while achieving seemingly unattainable balance as the figures spiral upward.

Born in Florence, Vittorio Caradossi studied under Augusto Rivalta (d.1925) at the *Accademia di Belle Arti*. Following the completion of his training he was commissioned to execute a number of public monuments. Throughout his career Caradossi was celebrated in Florence, particularly through his elections to the highest echelons of the Florentine art institutions. In 1896 he became *Accademico Corrispondente* for the highly prestigious *Accademia delle Arti del Disegno*, and in the year of his death he was promoted to the post of *Residente*.

Conceived with fluid, sinuous and often organic forms, his studio's output coincided with the emergence of a 'new style' at the turn of the 20th century - the *Art nouveau* - which was lauded for its ingenuity in all manner of sculpture and decorative art at the 1900 *Exposition universelle*, where the artist exhibited his celebrated statue of the Renaissance artist *Desiderio da Settignano*. Technically superb and each hewn from a single block of Carrara marble, his *oeuvre* is dominated by these highly popular and commercial groups, such as *Tre Nereidi (Three Mermaids)* and *Falling Stars* (also titled *Shooting Stars*), which the artist exhibited at the 1904 St. Louis World's Fair.



Vittorio Caradossi, circa 1900.



JEAN-LÉON GÉRÔME (FRENCH, 1824-1904)

Pygmalion et Galatée, esquisse à l'huile

signed 'J. L. GEROME' (lower right)

oil on canvas, unframed

36¾ x 29 in. (93.3 x 74 cm.)

Painted in 1890.

\$100,000-150,000

£77,000-110,000

€88,000-130,000

PROVENANCE:

with Louise Whitford Gallery, London, by 1981.
Anonymous sale; Christie's, London, 21 March 1997, lot 72.
John H. Schaffer (b. 1941), Sydney.
His sale; Christie's, London, 17 June 2004, lot 52.
Acquired at the above sale by the present owner.

EXHIBITED:

London, Louise Whitford Gallery, *Dreamers and Academics*, 1981,
n.p., illustrated.

LITERATURE:

G. M. Ackerman, *The Life and Work of Jean-Léon Gérôme*,
London, 2000, pp. 330-331, no. 388, illustrated.

Ovid's *Metamorphoses* seems to have held a particular fascination for Gérôme during the first half of the 1890s. Between 1890 and 1892, Gérôme undertook depictions of the story of Diana and Actaeon as well as making both painted and sculpted variations on the theme of Pygmalion and Galatea, both stories found in Ovid's text. Writing to his biographer Fanny Field Hering in 1890, Gérôme mentions that he has begun to paint the subject of Galatea in hopes of rejuvenating the story, which he felt had become hackneyed. Ultimately Gérôme would paint some five versions of the subject in those three years, including the present *esquisse*.

In the *Metamorphoses*, Pygmalion is a Cypriot sculptor who creates a statue of a woman so beautiful and so realistic that he falls in love with it. When Venus's feast day next arrives, the sculptor makes an offering to the goddess, secretly wishing for a wife as beautiful and pure as the sculpture he created. When he returns home, he kisses his statue and she comes to life in his arms. With Venus's blessing the two marry, and have a child named Paphos, from whom the Cypriot port city's name is derived.

All of Gérôme's paintings on the subject focus on this moment of Galatea's transformation. Much like his depiction of Diana and Actaeon, which also shows the figure of Actaeon in the midst of transforming into a stag, Gérôme paints Galatea as flesh from the waist up and marble (or ivory, in Ovid's recounting) from the waist down – the flush of life traveling down the figure's body. In each of the five paintings, Gérôme alters the composition by including different studio props, but also most notably by showing the sculpture from different angles, as though the central figurative group were being viewed in the round through the series. The versions are also distinct from one another in that some feature a hazy apparition of Cupid aiming his bow at the lovers while others omit this detail. In both the present picture and another *esquisse*, both of which have remained in private collections, Galatea's body faces toward the viewer and the Cupid figure is not included. Another lost version shows Galatea at a diagonal, and a second lost version has been described as representing Galatea 'seen fully *en face*.' In what is considered the prime version of the painting, now in the collection of The Metropolitan Museum of Art, New York (fig. 1), Gérôme includes Cupid and depicts the sculpture of Galatea from behind, almost obscuring the figure of Pygmalion entirely but in so-doing emphasizing the dramatic arch of the sculpture's newly flexible body as she leans down to her lover.

We are grateful to Graydon Parrish for confirming the authenticity of this work.



(fig. 1) Jean-Léon Gérôme, *Pygmalion and Galatea*, c. 1890.
The Metropolitan Museum of Art, New York.





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

34

LOUIS-ERNEST BARRIAS
(FRENCH, 1841-1905)

La nature se dévoilant devant la science

signed 'E. Barrias Scpr' (on the left side of base), with Susse Frères foundry *cachet* (on the reverse) and further inscription 'Susse Frères Ed^{rs}' (on the right side of base)

gilt-bronze, marble, lapis lazuli

39 in. (99 cm.) high

This cast *circa* 1905

\$50,000-80,000

£39,000-61,000

€44,000-70,000

Barrias's most celebrated work, an homage to advances made in scientific exploration, first appeared in marble at the Paris *Salon* of 1893 by its lengthier title '*La Nature mystérieuse et voilée se découvre devant la Science*' (no. 2543) and was fittingly acquired by the faculty at l'École de Médecine in Bordeaux. The figure resurfaced at the 1899 *Salon* simply titled '*La Nature se dévoilant*' (no. 3186), executed in polychrome marble and Algerian onyx, a taste that gained popularity by pioneers in polychromy such as Charles-Henri-Joseph Cordier and Eugène Cornu. However, the first casts exhibited by Susse were shown in various sizes and to great critical acclaim at the 1900 Exposition universelle, prompting orders for mixed media models, such as the present example. At the Liège Exhibition of 1905, the renowned *bronzier* Théodore Millet deemed the model a *tour-de-force* for the Susse firm and proclaimed it 'the finest of the works exhibited'.







PROPERTY OF THE WESTERVELT COMPANY

35

VASILII KOTARBINSKY
(RUSSIAN, 1849-1921)

Favorite of the Seraglio with her Handmaiden

indistinctly signed and inscribed 'Kotarbins.../Rome' (lower right)

oil on canvas

21¼ x 43½ in. (55.2 x 110.5 cm.)

\$40,000-60,000

£31,000-46,000

€36,000-53,000

PROVENANCE:

with Schweitzer Gallery, Inc., New York.

Acquired directly from the above by the present owner, 1975.

After beginning his studies at the Warsaw Academy of Fine Arts, Vasilii Kotarbinsky moved to Rome in 1872, and would remain there for another fifteen years. Much like his contemporaries Henryk Siemiradzki and Pavel Svedomsky, Kotarbinsky's time in Rome would prove foundational for the artist's mature style. Influenced by Roman antiquity, Kotarbinsky's *oeuvre* focused heavily on classical motifs and mythological themes, though he dabbled in more exotic orientalist styles as well. In the present painting, the artist has rendered an idealized scene which bridges these two styles, depicting a fair-haired courtesan and her handmaiden reclining in a sumptuous setting. While the architectural details seem to recall antiquity, the opulent fabrics and the brazier beside the two women draw their inspiration from Orientalism as well. The abundance of imagined floral elements in the picture is another favorite theme of the artist found frequently in his work. Said a contemporary critic, 'Kotarbinsky is a dreamer - he dreams all the time, ceaselessly, while he is at work and at rest' (V. Dedlov, *Kievskii Vladimirkii Sobor i ego khudozhestvennye tvortsy*, Moscow, 1901).



36

PROPERTY FROM A FAMILY COLLECTION

36

FRANCISCO MIRALLES Y GALUP
(SPANISH, 1848-1901)

En la playa

signed 'F. Miralles.' (lower left)

oil on canvas

13 x 21¼ in. (33 x 55.2 cm.)

\$10,000-15,000

£7,700-11,000
€8,800-13,000

PROVENANCE:

James Lorin Richards (1858-1955), Newton, MA, acquired circa 1905.

By descent to the present owners.

PROPERTY OF A FLORIDA COLLECTOR

37

JOSEF ANTON ENGELHART
(AUSTRIAN, 1864-1941)

The Reflection

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

oil on canvas

39½ x 29½ in. (100.3 x 74.9 cm.)

\$10,000-15,000

£7,700-11,000
€8,800-13,000



37



PROPERTY OF A MARYLAND COLLECTOR

38

ÉMILE FRIANT (FRENCH, 1863-1932)

L'arrivée du modèle

signed and dated 'E. Friant/1906' (lower right)

oil on panel

24 x 16¾ in. (61 x 42.5 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

PROVENANCE:

Anonymous sale; Phillips, New York, 10 May 1979, lot 107, as *The Artist's Studio*, with Hollis Taggart Galleries, Washington D.C.

Acquired from the above by the present owner, 1995.

EXHIBITED:

Paris, *Cercle de l'union artistique*, 1906.

Paris, *Salon*, 1906, pp. XV, 108, no. 497, illustrated.

LITERATURE:

'La Quinzaine,' *Le magasin pittoresque*, Paris, 15 February 1906, p. 4.

J. Gréber, 'Cercle de l'union artistique,' *L'art*, Paris, April 1906, p. 165.

A. Alexandre, 'Société Nationale des Beaux-Arts,' *Le figaro supplément littéraire*, Paris, 14 April 1906, p. 2.

C. L., 'Société Nationale des Beaux-Arts,' *Bulletin des sociétés artistiques de l'est*, no. 8, Paris, August 1906, p. 91.

M. Guillemot, 'Société Nationale des Beaux-Arts,' *L'art et les artistes*, Paris, 1906, p. 121.



39

LOUIS MARIE DE SCHRYVER
(FRENCH, 1862-1942)

Marchand de fleurs, la rue du Havre, Paris

signed and dated 'Louis De Schryver/1893.' (lower right); inscribed, dated and signed "'Marchand de fleurs, Paris - La rue du Havre'/Avril - Juillet 1893/-PARIS-/Louis de Schryver/2me œ. 1893.' (on the reverse)
oil on canvas
29 x 36½ in. (73.7 x 92.7 cm.)

\$300,000-500,000

£230,000-380,000

€270,000-440,000

PROVENANCE:

Private collection, France.

with Richard Green, London, 1985.

Merryl Israel Aron (1913-2015), New Orleans.

Her sale; Heritage Auctions, Texas, 7 December 2016, lot 69012.



Louis Marie de Schryver was born in Paris on October 12, 1862. The son of a well-respected journalist, he was raised in the privileged upper class of French society. De Schryver's artistic talent was apparent at a young age, and he exhibited his first entry at the Paris Salon at the age of only thirteen. Early in the artist's career, as *Hausmannisation* transformed the city with its wide boulevards and parks, paintings of modern life in *Belle Époque* Paris became an increasingly popular subject for artists, and de Schryver would become one of the foremost proponents of such subject matter, alongside artists like Jean Béraud. De Schryver's *oeuvre* captures the *grands boulevards*, bustling with flower vendors, fashionably dressed women and elegant horse-drawn carriages that characterized life in the City of Light at the *fin-de-siècle*.

As a member of the upper class himself, de Schryver was no doubt innately familiar with the leisure activities of the fashionable women of Paris that would become his subject matter. Among the many changes to daily life in the waning years of the 19th century was the increasing visibility of women outside the home. Both the chic women strolling the boulevards to show off their modish new dresses and hats and the young women selling flowers and staffing the cafés and boutiques in the fashionable areas of town were taking advantage of new freedoms that would not have been available to them even a generation before. De Schryver had a particular affinity for the women who worked as Paris's flower vendors, and they are a recurring theme within his *oeuvre*. Certainly the difficulty of capturing the bountiful, vibrant and varied displays on the flower vendor's carts was a perfect vehicle through which the artist could demonstrate his prodigious talent as a painter.

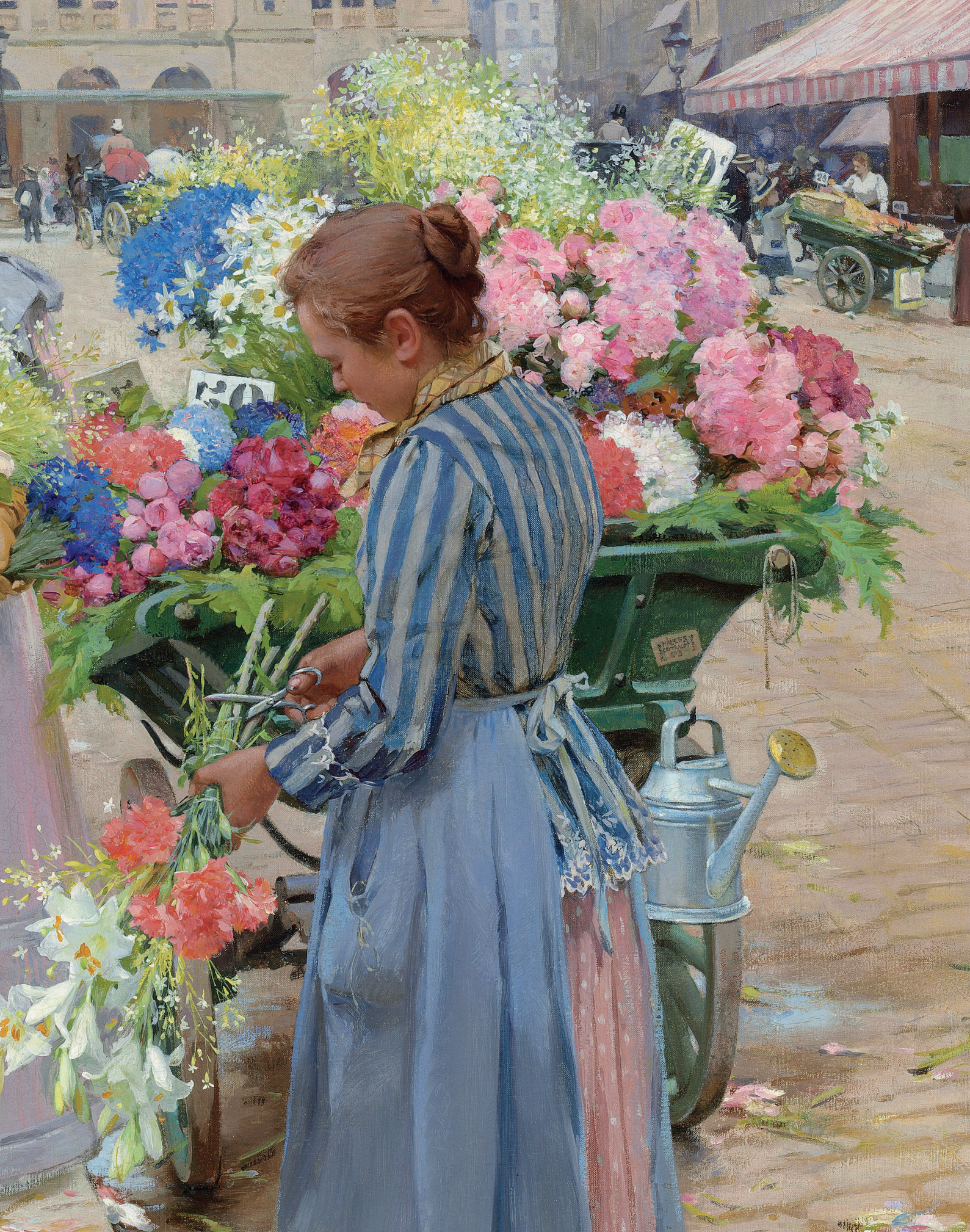


Flower sellers, Paris, 1898.

The present work depicts a young *marchand de fleurs* on the rue du Havre, which provides the boundary between the 8^e and 9^e *arrondissements* in Paris. Then as now, la rue du Havre was a bustling street. The nearby *grands magasins* of Printemps and Galeries Lafayette on the Boulevard Hausmann made the street a popular shopping destination for the wealthy and fashionable in turn-of-the-century Paris. The elegantly attired woman walking alongside the carriage at right – her packages tied with a pink ribbon – is almost certainly returning from such an outing. The Gare Saint-Lazare, which dominates the background of the composition, also drew Parisians to the rue du Havre, offering rail transit to the western suburbs of Paris and to Normandy. The Gare Saint-Lazare was a popular subject for the Impressionist painters in the second half of the 19th century as well, as many of them lived quite nearby. Most famously, Claude Monet undertook a series of works painted in the station, captivated by the smoke and steam of the departing and arriving trains.

In the foreground, two elegantly-clad ladies are purchasing bouquets from a young woman whose cart overflows with roses, peonies, lilies, mimosas, hydrangeas and other flowers. Their elaborate hats, decorated with flowers and expensive ostrich feathers, echo the profusion of flowers overflowing from the *marchand's* cart. The dresses worn by these two figures represent the height of contemporary fashion in 1893, the year in which the present work was painted. The tightly fitted waists, minimal bustle, and full A-line skirts were all the rage in women's fashion in Paris at the *fin-de-siècle*, but it is the women's voluminous *gigot* sleeves – which experienced a brief resurgence in popularity beginning in 1893 – which particularly illustrate the extent to which de Schryver was capturing the most *au courant* fashion in his work. The bold yellow in the dress of the figure on the left – which she has stylishly coordinated with her parasol – is also particularly of the moment. In fact, the final decade of the 19th century has come to be known as the 'Yellow Nineties,' both because of the color's association with avant-garde literature of the period, and because of its increasing popularity in fashion and art during this time as well. For many artists, writers and thinkers of the era, the color yellow came to be seen of as the symbol of the decade and its rejection of more repressed Victorian values.

De Schryver's views of Paris became popular with collectors not just because of the artist's technical skill as a painter but also because of the spontaneity with which he imbued his scenes. There is perhaps no better example of this spontaneity in the present work than the charming detail at left of the officer of the *Garde républicaine* digging into his pocket to find some change with which to purchase a bouquet. It can also be found in the other wonderfully rendered details of the background – the young child making a purchase from the cart in front of the bank, the man leaning on the railing of the bank's balcony while he reads the paper, and even the figure peering out of the window of an upper floor of the train station at the crowd on the street below. It is these details, drawn from the artist's own day-to-day experiences strolling on the boulevards of Paris, which give de Schryver's paintings a captivating veracity and which rank him among the *Belle Époque's* most astute chroniclers. *Marchand de fleurs, la Rue du Havre, Paris* is an exceptional example of de Schryver's best work and shows the artist working at the height of his powers.



40

GIOVANNI BOLDINI (ITALIAN, 1842-1931)

L'amica del marchese

signed and dated 'Boldini/75' (lower right)

oil on panel

12¾ x 8½ in. (31.3 x 21.6 cm.)

\$300,000-500,000

£230,000-380,000

€270,000-440,000

PROVENANCE:

with Goupil & Co., New York.

Private collection, Milan.

Anonymous sale; Sotheby's, New York, 23 October 2007, lot 91,

as *A Friend of the Marquis*.

Acquired at the above sale by the present owners.

EXHIBITED:

Milan, Galleria Sacerdoti, *Ottocento Italiano*, 1981.

LITERATURE:

Boldini, De Nittis, Zandomeneghi: I tre grandi di Parigi e la Galleria Sacerdoti, Turin, 1996, n.p., illustrated.

P. Dini and F. Dini, *Giovanni Boldini 1842-1931: catalogo ragionato*, Turin,

London and Venice, 2002, vol. I, p. 157, also vol. III, pp. 140, 142,

no. 241, illustrated.

In 1871 a young Giovanni Boldini arrived in Paris, stepping away from a burgeoning career as a portraitist in Italy and hoping to establish a name for himself in the artistic capital of the world. In the City of Light Boldini achieved a meteoric success, attracting the attention and support of one of the most influential dealers, Adolphe Goupil, as well as other rising young artists such as John Singer Sargent, James McNeill Whistler and Edgar

Degas. With the help of these already established cultural luminaries and Boldini's own exceptional artistic skill, Paris's *nouveau-riche* and its well-heeled visitors readily opened their doors to the aspiring Italian. It was not long before the young artist could count among his clients Robert de Montesquiou, Conesulo Vanderbilt the Duchess of Marlborough, the composer Giuseppe Verdi and others.

L'amica del marchese belongs to a series of small-scale, intricately detailed paintings completed soon after Boldini's visit to Versailles in the spring of 1875. The imposing palace inspired the artist with its intricate, grandiose architecture and florid Rococo decoration. The expansive, manicured grounds and the palace's seemingly endless number of fantastically appointed *chambres* provided the backdrop for the artist's courtly costume dramas, often played out as intimate *tête-à-têtes* featuring elaborate costumes set in even more elaborate interiors.

In the present work, the palace's highly polished parquet floors create a stage upon which a beautiful woman sweeps into the room from a long corridor, her scarlet shoes reflected in the glossy surface. Her fantastic, chartreuse gown's folds, frills and bunches of fabric enhance this sense of movement, while its floral *appliqués* seamlessly blend into the bouquet she holds. Rushing into the room, her face is turned to the gentleman lounging on the divan, upholstered in yet another floral pattern, as if she has just noticed him. While her face is obscured, her *décolletage* is prominently displayed, both for the marquis and for the viewer. Alone amidst the soaring architecture of Versailles, save for the little white dog and the gilded putti and painted figures in the wall decorations, the pair is engaged in a sensually charged scene of courtly life.

These small-scale, intimate, jewel-like paintings that provided a glimpse into the lives of Paris's high society also exemplify the Rococo revival occurring in France in the last quarter of the 19th century. The Rococo movement underwent a resurgence beginning in the 1860s due in large part to the writings of Edmond and Jules de Goncourt. Recognized as leading tastemakers of their time, the de Goncourt brothers advocated a return to Rococo which they defined as movement '*qui a l'ambition de joli en tout* (which quested for beauty in all things)' (E. de Goncourt, *La Maison d'un artiste*, Paris, 1881, pp. 186-187). Not only painting but also sculpture, furniture and decorative objects were integral to creating a Rococo environment.

The narrative and aesthetic appeal of Boldini's work is immediately evident, and was received with unabashed enthusiasm by the critics of the day. In his *Art Treasures of America*, Edward Strahan noted that Mrs. A. T. Stewart's similar Boldini of *The Park of Versailles in the Eighteenth Century* was replete with 'gallants making a leg to fine ladies in sedan chairs...the *décolleté*, necks, and pinchable arms of these microscopic puppets show great mastery of flesh painting of the snuff-box lid scale' (facsimile edition, New York, 1977, vol. 1, p. 37). Strahan also notes the influence of Mariano Fortuny in his creation of a 'spectacle' on a miniature scale, where each brushstroke is carefully applied in order to create intricately described details coupled with a vibrant use of color, a keen study of light and a sense of intense movement. Boldini's technique also suggests the important compositional model of contemporary master and eagerly sought-after artist Jean-Louis Ernest Meissonier, whose works detailed scenes from France's past periods of wealth and prominence.

Boldini's paintings from this French series appealed to new American and European collectors, and his dealer, Adolphe Goupil, was poised to accommodate this ready market. Not long after the present work left Boldini's studio, it reappeared in a series of New York galleries whose patrons voraciously sought the most fashionable in European art.



Giovanni Boldini, *Self Portrait in Montorsoli*, 1892. Galleria degli Uffizi, Florence. © Ministero per i Beni e le Attività Culturali/ Bridgeman Images.





PROPERTY FROM A NORTHEAST COLLECTION

41

ANTONIETTA BRANDEIS
(AUSTRIAN, 1849-1910)

Il Ponte dei Sospiri, Venezia; and Santa Maria della Salute, Venezia

one signed 'ABrandeis.' (lower right); the other signed 'ABrandeis.' (lower left)
oil on panel, unframed
10 x 5 7/8 in. (25.4 x 14.9 cm.), each

a pair (2)

\$20,000-30,000

£16,000-23,000
€18,000-26,000

PROVENANCE:

Private collection, New York, acquired in Venice circa 1923.
By descent to the present owner.



PROPERTY OF A PRIVATE COLLECTOR

42

GUSTAVE-JEAN JACQUET
(FRENCH, 1846-1909)

La bouquetière

signed 'G Jacquet' (lower left)
oil on canvas
24¼ x 20 in. (61.6 x 50.8 cm.)

\$30,000-50,000

£23,000-38,000
€27,000-44,000

PROVENANCE:

with Pitet Aîné, Paris.
with M. Knoedler & Co., New York, 5 July 1901,
acquired directly from the above.
Henry W. Oliver (1840-1904), Allegheny, PA, 18 September 1901,
acquired directly from the above.
Salny collection, Paris.
Private collection, New York, until 1948.
with Newhouse Galleries, New York.
Private collection, acquired directly from the above, circa 1970.
Acquired directly from the above by the present owner.



PROPERTY FROM A FAMILY COLLECTION

43

**FRANCISCO MIRALLES Y GALUP
(SPANISH, 1848-1901)**

Place Pigalle

signed 'F. Miralles' (lower left)

oil on canvas

22¼ x 40 in. (56.5 x 101.6 cm.)

\$25,000-35,000

£20,000-27,000

€22,000-31,000

PROVENANCE:

with E. W. Noyes & Co., Boston.

James Lorin Richards (1858-1955), Newton, MA, acquired *circa* 1905.

By descent to the present owners.

Born into a prominent family, the Catalan painter Francisco Miralles y Galup had a regrettably short career, dying at his easel when he was only 53 years old. Miralles expressed interest in becoming an artist from a young age, and while his family wanted him to go into the family business, they finally relented and allowed him to enter the studio of Ramon Martí Alsina when he was 14 years old. When Miralles turned 18, his parents financially supported a move to Paris where the artist was to find considerable success, and where he would remain for more than 30 years. Working in a style inspired by painters like Jean Béraud, Alfred Stevens, and his fellow Catalan painter Mariano Fortuny y Marsal, Miralles's paintings capture the stylish life of Parisian high society during the *Belle Époque*.



HENRI GERVEX (FRENCH, 1852-1929)

Une séance du jury de peinture - étude

signed 'H. Gervex' (lower left)
oil on canvas
25¾ x 32 in. (65.4 x 81.3 cm.)

\$300,000-500,000

£230,000-380,000
€270,000-440,000

PROVENANCE:

Private collection, Paris, by 1992.

EXHIBITED:

Bordeaux, Galerie des beaux-arts, *Henri Gervex, 1852-1929*, 11 May-30 August 1992, also Paris, Musée Carnavalet, 1 February-2 May 1993; Nice, Musée des beaux-arts, 27 May-29 August 1993, pp. 140-141, 250, no. 27, illustrated.

This *étude* for Henri Gervex's 1885 *Salon* submission, *Une séance du jury de peinture* (now in the Musée d'Orsay, fig. 1), captures the compositional evolution of this monumental canvas, which would turn the critical eye of the *Salon* jury back on themselves. The work depicts the *Salon* jury of 1883, of which Gervex was himself a member, gathered on the first floor of the Palais de l'Industrie, which played host to the *Salons* annually from 1857 to 1897 until it was torn down to make way for the construction of the Grand Palais in advance of the 1900 World's Fair. The jury was comprised of some of the most important artists of the day, who reviewed all of the paintings submitted to the *Salon* and indicated their acceptance of a picture to the exhibition by raising a cane, umbrella or hat in the air.

In spite of being a member of the jury, Gervex himself had a complicated history with the *Salon*. He had earned the right to submit works without fear of rejection by the jury after winning a second class medal at the *Salon* of 1874, but four years later the artist ran afoul of the authorities and had his submission rejected on the grounds of immorality. This rejected painting, *Rolla*, inspired by Alfred de Musset's poem of the same name, captures a couple after a night of passion – a beautiful prostitute sleeps on a disheveled bed surrounded by her hastily discarded clothing on the floor, while her lover stands at the window preparing to commit suicide, having bankrupted himself. The painting was

truly a *succès de scandale* and remains one of the artist's best-known works today. Émile Zola recorded that *Rolla*'s rejection and subsequent exhibition at a gallery on the Chaussée d'Antin attracted an enormous crowd who gave the painting an overwhelmingly positive reception, sealing Gervex's reputation as a 'renegade of the *École des Beaux-Arts*'.

Gervex quickly managed to put the scandal of *Rolla* behind him, and was accepted as a member of the *Salon* jury in 1881. In spite of this reconciliation, the artist maintained a critical position towards the *Salon* and the Academic teachings of the *École des Beaux-Arts*, and *Une séance du jury de peinture* provided him with the perfect vehicle through which to caricature the members of the jury and the selection process. Though the final painting includes portraits of many of the most important artists of the day, including Jean-Joseph Benjamin Constant, Léon Bonnat, William Bouguereau, Alexandre Cabanel, and Carolus-Duran, in the present *étude* Gervex does not seem to have yet settled on the final arrangement of the jury members. Only three of the identifiable figures from the final work are fully fleshed out at this stage – that of Albert Maignan, seated in profile in the foreground; Antoine Vollon, wearing a brown coat and raising his cane (an umbrella in the final version of the composition) in the air at the extreme right edge of this *étude*; and the figure of Henri-Joseph Harpignies, hanging back from the bulk of the group to examine the landscape from which the rest of the jury has already moved on.

This disorganized mob of men, surrounded by disordered chairs and discarded papers, is meant by Gervex to stand in satirical contrast to the jurists' view of themselves as the cultured arbiters of *le bon goût*. The jurists can hardly see the paintings being voted on through the crowd, and yet they cast their votes without a second thought. In his 1885 novel *L'Œuvre* – for which Gervex himself is believed to have been the inspiration for the painter Fagerolle – Zola also critiqued this process: 'Every day the gallery attendants put out an endless row of paintings on the floor... [The jury] made decisions without much thought, getting the job done as quickly as possible, rejecting the worst paintings without a vote.' In the present *étude* Gervex has not yet settled on the painting the jury is passing judgment on, but in the *Salon* picture he shows the jury voting, not very favorably, on a nude based on his own *Dans les bois*, from 1876. Later scholars have commented on the phallic connotation of the jurists raising their canes in response to the painting of the nude.

Much like his friends Jean-Louis Forain and Guy de Maupassant, Gervex was ultimately a Naturalist, concerned above all else with social reality and unafraid to tackle the underbelly of life – or the artistic establishment – head-on. Gervex must have felt certain that the *Salon* jurists would not reject a depiction of themselves, and perhaps that they would even take it as flattery and not comprehend the critical aspect of his painting, given how quickly they passed judgment on the submissions before them. By turning the eyes of the jury on themselves, Gervex creates a thoroughly modern picture, in composition, in concept and in execution.



(fig. 1) Henri Gervex, *Une séance du jury de peinture*, 1885. Musée d'Orsay, Paris.





PROPERTY FROM A DISTINGUISHED LADY: A SWISS COLLECTION

45

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

Le quai aux fleurs et l'hôtel de ville

signed 'FIRMIN-GIRARD' (lower left)

oil on canvas

16 x 22¼ in. (40.6 x 56.5 cm.)

Painted in 1900.

\$40,000-60,000

£31,000-46,000

€36,000-53,000

LITERATURE:

P. Girard, *Firmin-Girard, 1838-1921*, Luchon, France, 1988, pp. 26, 59, no. 107, illustrated.

This version of *Le quai aux fleurs et l'hôtel de ville* was painted as a study for another painting of the same title which was exhibited at the *Exposition universelle* of Paris in 1900.



PROPERTY FROM A DISTINGUISHED LADY: A SWISS COLLECTION

46

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

Le quai aux fleurs et la tour de l'horloge

signed 'FIRMIN-GIRARD' (lower right)

oil on canvas

16 x 22 $\frac{3}{8}$ in. (40.6 x 58.1 cm.)

Painted in 1908.

\$40,000-60,000

£31,000-46,000

€36,000-53,000

LITERATURE:

P. Girard, *Firmin-Girard, 1838-1921*, Luchon, France, 1988, pp. 26, 59, no. 109, illustrated.

This version of *Le quai aux fleurs et la tour de l'horloge* was painted as a study for another painting of the same title.



47

47

JEAN-EUGÈNE DONEAUD
(FRENCH, 1834-AFTER 1874)

The Race of the Butterflies

signed and dated 'E. Doneaud/1872' (lower right)
oil on panel
20 x 39¼ in. (50.8 x 99.7 cm.)

\$10,000-15,000

£7,600-11,000
€8,800-13,000

PROVENANCE:

Anonymous sale; Christie's, New York, 21 May
1986, lot 65.

PROPERTY OF A NORTHEASTERN INSTITUTION

48

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.)

\$20,000-30,000

£16,000-23,000
€18,000-26,000

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.



48

49

ALBERT JOSEPH PÉNOT
(FRENCH, 1862-1930)

La femme aux fleur

signed '-A. Penot' (lower left)
oil on canvas
39½ x 20 in. (100.3 x 50.8 cm.)

\$30,000-50,000

£23,000-38,000
€27,000-44,000



PROPERTY FROM THE SEYMOUR AND EVELYN HOLTZMAN COLLECTION

50

ALPHONSE MARIA MUCHA (CZECH, 1860-1939)

Study for 'Documents Decoratif'

charcoal on paper
38¾ x 16½ in. (98.4 x 41 cm.)
Executed circa 1901.

\$30,000-50,000

£23,000-38,000
€27,000-44,000

PROVENANCE:

(possibly) Anonymous sale; Nagel Auktionen, Stuttgart, Germany, 6 March 1990, lot 2219, as *Design for poster to Documents Decoratifs*. Anonymous sale; Christie's, New York, 9 June 1990, lot 304, as *A Pencil Study on Paper for 'Documents Decoratifs'*. Acquired at the above sale by the present owner.

Born in Ivančice in what is now the Czech Republic, Alphonse Mucha began his artistic training in Prague and Munich before moving to Paris to enroll in the *Académie Julian* in 1888. Mucha is best remembered for the prominent role he played in shaping the aesthetics of French Art Nouveau at the turn of the century. In December of 1894, while the artist was at Lemerrier's printing workshop doing a favor for a friend, a call came in from Sarah Bernhardt, the greatest actress of her generation, who urgently needed a poster designed for her next performance. With the regular Lemerrier artists on holiday, the printer turned to Mucha in desperation. It was a moment of happenstance that would change the artist's life. While he had been working in relative obscurity for several years, Mucha's poster for Bernhardt's production of *Gismonda* rocketed the artist to near-immediate fame. Though the printer was hesitant about Mucha's design because of its new, unconventional style, 'La divine Sarah' loved the image and the public followed suit. The posters immediately became collector's items, and collectors went so far as to bribe bill posters and cut the posters down under cover of night in order to obtain them.

As a result, *Le style Mucha*, as Art Nouveau was known in its earliest days, was born. The success of the *Gismonda* poster resulted in a six-year contract between Bernhardt and Mucha, and the artist designed not only posters for her performances, but costumes and stage decorations as well. It was in the artist's iconic images of Bernhardt that he also began to experiment with what would come to be one of the hallmarks of his later work – having his model directly engage the viewer's gaze. This same powerful gaze is on full display in the present drawing, which was executed around 1901 as a preparatory work for a book the artist was to publish with the *Librairie centrale des beaux-arts* in 1902 called *Documents Decoratifs*. The book consisted of seventy-two printed plates of watercolor designs which could be used as inspiration for works of art, posters, and decorative arts designed in the Art Nouveau style. A poster modeled on the present drawing appears in the volume (fig. 1). As the artist recalled 'I was asked to design all sorts of objects in every type of material... It was impossible to meet all these requests so I decided to publish a special work containing decorative elements and items where these elements could be used so that everybody would find what he wanted ready made' (J. Mucha, *Alphonse Maria Mucha*, 1989, p. 137). The artist thought that these designs would reduce the demand on him for commissions. Instead, the publication had the opposite effect, and he found himself more in demand than ever.



(fig. 1) Alphonse Marie Mucha, *Documents Decoratifs*, 1902.
Librairie Centrale des Beaux-Arts, Paris.



PROPERTY OF A LADY

51

JOHN ATKINSON GRIMSHAW
(BRITISH, 1836-1893)

Spirit of Night

signed and dated 'Atkinson Grimshaw 1879' (lower left)

oil on canvas

32½ x 48 in. (82.5 x 122 cm.)

\$300,000-500,000

£230,000-380,000

€270,000-440,000

PROVENANCE:

Mrs. I. G. Appleby, by 1979.

Anonymous sale; Sotheby's, Belgravia, 6 October 1980, lot 13.

Anonymous sale; Christie's, New York, 30 October 2002, lot 34.

Acquired at the above sale by the present owner.

EXHIBITED:

Leeds, Leeds City Art Galleries, *Atkinson Grimshaw*,
13 October-10 November 1979, no. 64, illustrated.

Fairies and fairy tales presented Victorian artists with an accepted vehicle to explore taboo subjects such as sex, nudity, violence and even drug addiction, and in return the Victorian audience was a ready consumer of these fantastical images. This specific imagery provided the Victorian sensibility with an escape from the materialistic realities of the ever-growing industrialist society in which they lived. As Christopher Wood states, we 'tend to think of the Victorians as stern and moralistic, staring grimly out at us from early photographs, in their black top hats and frock coats. But Dickens was right in his perception that underneath that deceptively utilitarian surface, the Victorians yearned for some 'great romance.' In their art, their literature and their architecture, they were arch romantics and dreamers, the true heirs to the Romantic Movement. In art they gave Pre-Raphaelitism, the greatest and most long-lasting romantic movement in English art. They also gave us some of the most extraordinary fairy paintings ever produced in any country at any time' (C. Wood, *Fairies in Victorian Art*, Woodbridge, Suffolk, 2000, p. 8).

Grimshaw produced only a small number of canvases in this genre. In addition to *Spirit of Night*, there are two compositions depicting Iris, a messenger of the gods who is also the goddess of autumn, both which are currently in the Leeds City Art Gallery. The model for the fairy in all three paintings is Agnes Leefe, who was an actress at the Leeds Grand Theatre. She was the model for a significant number of paintings in the artist's *oeuvre*, and the only model for his nudes, which were all painted at a time when Miss Leefe was living and modeling for Grimshaw in London. The young woman seems to have been an accepted part of the Grimshaw household, more a ward, with the nickname 'Little Orphan Annie', and she died young of consumption in the care of Grimshaw's wife at their home in Leeds.

Spirit of Night is a study in iridescence, the effect of light the artist loved best. He constantly experimented with prisms to catch the effect of seeing colored light, and used such effects in this series of pictures. His daughter, Elaine, wrote, 'My father was always fascinated by colour-iridescence. He would study the prismatic range in the beveled mirrors of candelabra; and if we children found in the big garden a bit of old glass, oxidized by age and weather, we would proudly take it to him, to add to his collection a box which lay open on a table beside his easel' (Quoted in J. Sellars, ed., *Atkinson Grimshaw. Painter of Moonlight*, exh. cat., Harrogate, Mercer Art Gallery, 2011, p. 64).

In the present work, the fairy, clad only in a transparent veil, hovers above a village by the sea under a moonlit sky, the silvery light reflecting off the sea, her translucent skin and shimmers in all the colors of the rainbow on her opalescent wings. 'It is a remarkably effective and haunting fairy image, and one can only wish Grimshaw had painted more of these, and fewer versions of the Liverpool docks. The fewer other nudes he painted in this way are all Classical subjects, such as *Diana the Huntress* and *Ariadne on Naxos*' (Wood, *ibid.*, p. 129).

We are grateful to Alexander Robertson for his help in preparing this catalogue entry.



This painting originally bore a tablet label with a quote from
Percy Bysshe Shelley's *Night*:

*Wrap thy form in mantle grey
Star in wrought!
Blind with thine hair the eyes of Day;
Kiss her until she be wearied out.
Then wonder o'er city and sea and land,
Touching all with thine opiate wand -
Come, long sought!*



52

FRED APPLEYARD, R.W.A.
(BRITISH, 1874-1963)

Sunny Afternoon

signed 'FRED APPLEYARD' (lower right)

oil on canvas

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

\$10,000-15,000

£7,700-11,000

€8,800-13,000

PROVENANCE:

Anonymous sale; O'Reilly Plaza Art Galleries, New York, 14 December 1967, lot 66.

with Malcolm Vallance Art Galleries, Palm Beach.

Private collection, Palm Beach.

Acquired directly from the above by the present owner.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

53

**SIR ROBERT PONSONBY STAPLES, BT.
(IRISH, 1853-1943)**

A Ride in the Park

signed and dated 'R Ponsonby Staples 87' (lower right)

oil on canvas

20 x 24¼ in. (50.8 x 61.6 cm.)

\$20,000-30,000

£16,000-23,000
€18,000-26,000

PROVENANCE:

with Richard Green, London.

Acquired directly from the above by the present owner.

PROPERTY FROM THE ESTATE OF RICHARD AND IRENE GACHOT

54

**SIR GEORGE CLAUSEN, R.A., R.W.S.
(BRITISH, 1852-1944)**

Holiday Time

signed 'G CLAUSEN' (lower left); titled and signed 'Holiday Time./G
CLAUSEN.' (on the reverse)

oil on canvas

24¼ x 18¼ in. (61.5 x 46.4 cm.)

Painted *circa* 1885-6.

\$250,000-350,000

£200,000-270,000

€220,000-310,000

PROVENANCE:

with Charles W. Deschamps, London, *circa* 1885.

with Thomas McLean's Gallery, by 1893.

Arthur Jackson, Esq., Heaton Moor, Manchester.

His estate sale; Christie's, London, 30 November 1928, lot 68.

with M. Newman Ltd., London, acquired at the above sale.

Helen Tallmadge Sloper (1885-1957), New Britain, CT.

By descent to the present owner.

EXHIBITED:

London, Grosvenor Gallery, *Summer Exhibition*, 1886, p. 46, no. 182.

Liverpool, The Walker Art Gallery, *Autumn Exhibition of Pictures in Oil and
Water-colours*, 6 September-4 December 1886, no. 214.

London, Thomas McLean's Gallery, *Spring Exhibition*,
opened 21 March 1893, no. 14.

LITERATURE:

H. Blackburn, *Grosvenor Notes*, 1886, London, 1886, p. 46.

'Autumn Exhibitions,' *The Art Journal*, London, 1886, p. 318.

'The Grosvenor Gallery, Concluding Notice,' *The Illustrated London News*,
vol. LXXXVIII, no. 2457, London, 22 May 1886, p. 555.

'Landscape at the Exhibitions,' *The Saturday Review*, vol. 61, no. 1596.
London, 29 May 1886, p. 740.

C. Monkhouse, 'Fine Art, The Grosvenor Gallery, Second Notice,'
The Academy, no. 735, London, 5 June 1886, p. 404.

'The Grosvenor Gallery, Second Notice,' *Leeds Mercury*, 27 May 1886, p. 8.

'Walker Art Gallery - General Survey of the Autumn Exhibition',
The Liverpool Mercury, 4 September 1886, p. 6.

'Art Notes', *The Liverpool Mercury*, 6 September 1886, p. 5.

'Our London Correspondence', *The Glasgow Herald*, 18 March 1893, p. 7.

'McLean's Gallery', *The Manchester Guardian*, 20 March, 1893, p. 6.

'Mr McLean's Gallery', *The Morning Post*, 29 March 1893, p. 4.

'Exhibitions, Maclean's Gallery,' *The Artist*, vol. 14, no. 161, London,
1 April 1893, p. 124.

C. Newall, *The Grosvenor Gallery Exhibitions*, Cambridge, 1995, p. 62.

C. Denney, *At the Temple of Art: the Grosvenor Gallery, 1877-1890*, Madison, NJ,
2000, p. 175.

K. McConkey, *George Clausen and the Picture of English Rural Life*, London,
2012, pp. 71, 73-74, fig. 105, illustrated.



George Clausen's charming picture of girls fishing entitled *Holiday Time* seems innocent enough until we recognize its specific context. By 1885, when it was conceived, a succession of Education Acts had been passed in Parliament compelling girls and boys in rural areas to attend school up to the age of twelve.¹ In recognition of the assistance they gave to their laboring parents, they were released from their studies at harvest times and awarded a May Day holiday.² These were controversial decisions and the matter was not completely settled by the time the picture was painted. The provincial press often predicted economic disaster in the countryside when the market was saturated with cheap prairie grain in the early eighties and in some instances landowners, breaking the new laws by employing under-age children, were reported to the school inspectors and risked being arrested. School holidays remained hotly contested even into the 1890s.³

We must assume that the painter sought to draw attention to the issue, since in previous canvases such as *Winter Work* 1883 (Tate, London) and *Labourers after Dinner*, 1884 (Private Collection), he had recorded hardship, and the role of boys and girls in fieldworker gangs. At an early age boys were trained as shepherds, cowherds, mowers, reapers, hedgers and bird-scarers, because of their agility.⁴ Clausen documented all of these activities. Girls were not exempt; at hay-time and harvest, they too would be found in the fields. Unlike middle class city children, holiday time did not mean a trip to the seaside for country folk, but on holidays their offspring could roam freely in the fields they worked.⁵ Indeed, Clausen's model for the present canvas also appears as one of *The Little Haymakers*, 1885 (fig. 1), a canvas of the same dimensions, being painted at the same time - and a subject Clausen had tackled while sketching in Holland in the late 1870s (see fig. 4).

However in *Holiday Time*, an upright format was adopted and this particular girl is shown full-length, in a carefully defined landscape setting that details grasses and wild flowers at her feet. Her hat is cast aside to reveal that in the manner of all country children, her hair is cut short.⁶ She wears a pinafore to protect her dress and stout boots.⁷ The river in which she fishes, a tributary of the Thames, stretches out behind her to reveal a companion and a family of ducks on the far bank, with a shepherd boy and his flock in a distant field. No adults patrol this 'holiday', and the rich farm land is that of Cookham Dene to which the artist had moved in May 1885.⁸

Holiday Time was thus one of the first pictures, begun as part of Clausen's summer campaign. In its unfinished state in September, it was sent to his dealer, Charles Deschamps to be viewed, along with the completed *Little Haymakers*, by a potential purchaser.⁹ It was returned two days later but such was its promise that it was in fact acquired by the dealer before completion, and on 17 September the artist received a check for £100 for both works. While *Little Haymakers* was sent to the Institute of Oil Painters winter show, *Holiday Time* was retained for the more important Grosvenor Gallery exhibition, the following spring.¹⁰ When shown in 1886, for most critics it was 'a simple story



(fig. 1) Sir George Clausen, *The Little Haymakers*, 1885. Private collection.



(fig. 2) Jules Bastien-Lepage, *Les Foins*, 1878. Musée d'Orsay, Paris.

plainly told', some commenting on the beauty of the landscape. *The Saturday Review* for instance recommended that some of the older artists, who were also exhibiting, would do well to study the girl in Clausen's 'admirably true *Holiday Time*'.¹¹ Clausen had of course been exhibiting at the Grosvenor Gallery since 1880, the momentous year in which Jules Bastien-Lepage was given a small retrospective display within the summer show. This contained his controversial picture *Les Foins* 1878 (fig. 2), which, as *The Spectator* noted, attracted 'a little knot of worshippers' on a regular basis.¹² The effect on the British artist was more or less immediate. In 1881 he left London for the fields of Hertfordshire and with *Gleaners* (fig. 3) in 1882, his work, and his presence in the art scene, changed significantly.

Upright canvases like *Holiday Time*, focusing on a single figure, but with careful management of the space around her, had been the consistent feature of Lepage's London exhibits and while Clausen had produced a number of these, none was more sophisticated than the present example. There may have been some relief however, at the fact that *Holiday Time* appeared less challenging than some earlier works even though the familiar 'follower of Bastien-Lepage' mantra was recited. Since he was exhibiting coincidentally at the inaugural New English Art Club exhibition, the artist was seen as one of the leading practitioners of *plein air* naturalism derived from Paris. However Clausen's ambitions were of a different order than what he referred to as 'another small society', and it was only when it left London to be shown in Liverpool that his role and the picture's full significance were recognized.

Two things are important here. One is that on 7 August 1886 Clausen's letter, with co-signatories, the Pre-Raphaelite, William Holman Hunt, and the Socialist artist and designer, Walter Crane, regarding the need for a 'national exhibition of art', run on 'democratic' lines, appeared in *The Times*. The Royal Academy, which was looked upon as the national exhibition was really a private society protecting the privileges of its members, by rejecting the new.¹³ This publicly ignited a new movement in British Art, spearheaded by painters of Clausen's generation - members of the Newlyn and Glasgow Schools and rural painters such as Henry Herbert La Thangue - who sought the overhaul of art education and exhibiting practices.¹⁴

The second is that the painter had been asked to join the hanging committee of the Autumn Exhibition at the Walker Art Gallery, Liverpool Corporation's public art gallery, long recognized for its radical policies and where *Holiday Time* would be re-exhibited.¹⁵ Clausen was given complete control over Gallery 2, which contained the best of the Grosvenor and New English pictures, and a 'great improvement on last year' was observed by the *Pall Mall Gazette*.¹⁶ Looking at the present work *The Liverpool Mercury* noted that:

... His figures are wonderful in their truthful expression of light, sun, shadow, and colour ... What is prized in the new school of realism, whether in scenes of real life, in landscape with figures, or in simple landscape, is sincerity of typical observation and what may be called reality of ambient atmosphere ...¹⁷

In this provincial setting it was clear that the new Naturalism had won the day and calm, undemonstrative observation of a scene that all could understand had been the artist's objective. Within a febrile social, political and artistic moment, Clausen's subject is nevertheless, one of quiet contemplation – of the sort that enables us to feel the flowers at our feet and the foliage overhead. On the river bank the girl appears pensive. 'Lost love' or some sham-medieval narrative was for others to represent. In Clausen's mind the girl is simply scanning the river with a crude, makeshift fishing line. His picture may be prosaic, but it was not devoid of strength – or indeed, of poetry.

The picture's story does not end there. In 1893 it was re-exhibited by Thomas McLean at his gallery in London's Haymarket.¹⁸ McLean cleverly paired it with the early 'Dutch-style' *Youth Haymakers*, 1879 (fig. 4).¹⁹

While both pictures were regarded as 'most attractive' and 'strong', from these two works, critics could measure Clausen's advance over those crucial early years.²⁰ It was left to *The Artist* to tease the paintings apart, and for its reviewer, the north Holland *Haymakers*, now seemed 'exceedingly quaint'. The fashion for Dutch subject matter, piloted in the exhibitions of the late 1870s by George Henry Boughton, had passed, and the young Clausen had moved on. The preference now was decidedly for *Holiday Time*, 'which is well-painted throughout, and is delightfully "out of doors" in its effect'.²¹ If 'Dutch' pictures now seemed a world away, this thoughtful innocent, standing on a riverbank with a homemade fishing line of eight years earlier, remained urgently of the present.

We are very grateful to Professor Kenneth McConkey for preparing this catalogue entry.



(fig. 3) Sir George Clausen, *Gleaners*, 1882. Sold at Christie's, London, 24 November 2004, lot 40.

1. Between 1867 and 1869, two Royal Commission Reports on 'the Employment of Children, Young Persons and Women in Agriculture' and the Education Act of 1870, led to a regulatory framework for compulsory education. However many farmers continued to see school attendance as a low priority until the passing of the Agricultural Children Act which came into force on 1 January 1875, followed by further Education Acts leading to school building in areas of deprivation. Even at this point a framework of school inspection requiring further Acts, was necessary to ensure compliance.
2. Rural celebrations on May-Day had a long history to which school commissioners conceded; see Pamela Horn, *The Victorian Country Child*, 1975 (A. Sutton ed., 1984), pp. 178-182.
3. These are of necessity complex issues, and Clausen's own experience was poignant when a new landlord turned over the estate on which his rented house was situated, to recreational use.
4. McConkey, 2012, pp. 55-56, 63-64.
5. For Clausen's New English Art Club contemporaries such as Philip Wilson Steer, Walter Osborne, Blandford Fletcher and others, who depicted beach scenes with children, 'holiday time' exposed a very different social stratum.
6. Horn, 1975, pp. 24-25, notes that in country areas, girls' hair was cropped for reasons of hygiene.
7. Boots were also both symbolic and real in that children were not admitted to school unless adequately shod.
8. George and Agnes Mary Clausen with their two children moved to Grove House, Cookham Dene, in Berkshire, from St Albans in Hertfordshire in May 1885. Although others exist to the east of Cookham Dene (now spelled Cookham Dean), it is most likely that the stream in *Holiday Time* is that which runs from Temple Park close to the edge of Quarry Wood, to the west of the village.
9. The artist's account book notes that the picture, simply referred to as *Girls fishing*, was sent on 13 September 1885 and returned on the 15th.
10. A black and white illustration of the picture, then retitled *Holiday Time*, was also made – probably for illustration in Henry Blackburn's *Grosvenor Notes*, but this was unused and remains unlocated.
11. 'The Grosvenor Gallery, Concluding Notice,' *The Illustrated London News*, vol. LXXXVIII, no. 2457, London, 22 May 1886, p. 555; 'Landscape at the Exhibitions,' *The Saturday Review*, vol. 61, no. 1596, London, 29 May 1886, p. 740.
12. *The Spectator*, 12 June 1880, p. 751; quoted in K. McConkey, 'Un petite cercle de thuriféraires – Bastien-Lepage et la Grange Bretagne', *48/14, La revue du Musée d'Orsay*, n. 24, Printemps 2007, pp. 20-33.
13. Back in May 1886, Clausen, seeking a broad consensus, 'instead of making another small society', had written to Crane expressing these views; see W. Crane, *An Artist's Reminiscences*, 1907 (Methuen & Co), p. 286; also McConkey, 2012, pp. 75-77. Despite all their efforts during the following two years, as Crane notes, 'the walls of Jericho did not fall'.
14. K. McConkey, *The New English, A History of the New English Art Club*, 2006 (Royal Academy Publications), pp. 23-45.
15. McConkey, 2012, p. 76.
16. 'Literary, Musical and Art Notes', *Pall Mall Gazette*, 17 September 1886, p. 6.
17. 'Walker Art Gallery – General Survey of the Autumn Exhibition', *The Liverpool Mercury*, 4 September 1886, p. 6.
18. Despite recent advances in scholarship, work has yet to be carried out on McLean's dealership. His *forte* seems to have been that by inter-trading with others, he was able to make interesting juxtapositions and bring neglected works to light. His *penchant* for Clausen was confirmed later in 1893 when he showed *Gathering Potatoes*, the artist's NEAC canvas of 1888 (McConkey, 2012, pp. 84-86, fig. 129). There is no record of *Holiday Time* being sold until after its exhibition at McLean's Gallery in March 1893 although at some point it passed to Arthur Jackson. Sometime after his death in 1928 it found a new home in the United States.
19. McConkey, 2012, p. 38, fig. 44.
20. 'Mr McLean's Gallery' (sic), *The Globe*, 23 March 1893, p. 3; 'Mr McLean's Gallery', *The Morning Post*, 29 March 1893, p. 4.
21. 'Exhibitions, Maclean's Gallery', *The Artist*, vol. 14, no. 161, London, 1 April 1893, p. 124.



(fig. 4) Sir George Clausen, *Young Haymakers*, North Holland, 1879. Private collection.

55

JOHN ATKINSON GRIMSHAW
(BRITISH, 1836-1893)

A Village Street on Sunday Eve some Eighty Years Ago

signed and dated 'Atkinson Grimshaw 1881' (lower right); titled, signed and dated "'A village street on Sunday eve'/'some eighty years ago'/Atkinson Grimshaw./1881.' (on the reverse)

oil on canvas

20¼ x 30 in. (51.4 x 76.2 cm.)

\$60,000-80,000

£46,000-61,000

€53,000-70,000

PROVENANCE:

Private collection, Switzerland.

Anonymous sale; Christie's, London, 8 June 2006, lot 206.

Acquired at the above sale by the present owner.

The present painting with its prominent staffage is somewhat unique within Grimshaw's *oeuvre*. After a financial crisis that precipitated the loss of his house in Scarborough in the early 1880s, Grimshaw established a studio in London, in Manresa Road, Chelsea, and both increased the volume of his production and diversified his output. The deliberately nostalgic title and the figures in costume more suited to the period around 1800 are perhaps the artist's exploration of the history of this new neighborhood.

Alexander Robertson describes the work as a beautifully executed example of Grimshaw's mature work with all his acquired technical knowledge at this late stage of his career. The setting and architectural elements are beautifully realized with an abundance of detail in the handling of the trees and the old house, and is particularly evident in the lichen covered wall and the roadway with its intricate patterns.

We are grateful to Alexander Robertson for his help in preparing this catalogue entry.







PROPERTY OF A DISTINGUISHED COLLECTOR

56

PAOLO SALA
(ITALIAN, 1859-1929)

*The Anichkov Bridge on Nevsky Prospekt at Dusk,
St. Petersburg*

signed 'PSala' with initials conjoined (lower left)
oil on canvas
48½ x 68½ in. (123.2 x 174 cm.)

\$150,000-250,000

£120,000-190,000
€140,000-220,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 15 December 1994, lot 19, as *Twilight*.
Anonymous sale; Sotheby's, London, 29 April 1999, lot 139, as *Twilight*.
Anonymous sale; Sotheby's, London, 6 June 2011, lot 48, as *The Anichkov
Bridge on Nevsky Prospekt at Dusk*.
Acquired at the above sale by the present owner.

Though born in Milan and trained in Italy, Paolo Sala was a precocious and talented artist whose *oeuvre* was shaped by his wide-ranging travels – he ventured to South America, throughout Europe and to Russia. The artist's visit to Russia took place in the 1890s when he was commissioned to paint the salon of the newly rebuilt St. Petersburg Conservatory, that city's musical academy which would produce such luminaries as Tchaikovsky, Prokofiev and Shostakovich. *The Anichkov Bridge on Nevsky Prospekt at Dusk, St. Petersburg* is one of the rare cityscapes painted by Sala during his time in the former Imperial capital, and truly captures a snapshot of life on one of the city's busiest streets at the *fin-de-siècle*. The composition is framed by the famous bronzes of *The Horse Tamers*, installed on the four corners the Anichkov Bridge, the oldest and most famous bridge across the Fontanka river and one of St. Petersburg's most recognizable landmarks. The road passing over the bridge is Nevsky Prospekt, the city's main thoroughfare, which teems with elegant passers-by bundled against the cold. Individual horse-drawn taxis approach the busy avenue in the foreground, while at the center of the bridge one of the city's famous omnibuses can be seen as well. The bustling street has long served as inspiration for writers and artists, and a café where Gogol and Dostoevsky wrote still stands on Nevsky Prospekt today. Across the river on the Fontanka Embankment stands the Baroque Beloselsky-Belozersky Palace, considered one of the most lavish palaces in Russia, which was then the home of Grand Duke Sergei Alexandrovich of Russia and Princess Elisabeth of Hesse and the Rhine. A strong proponent of painting *en plein air* throughout his career, Sala's fluid brushwork perfectly captures his impression of the blustery atmosphere and hurried crowd, giving life to the blowing snow, drifting smoke and low scudding clouds over the scene and imbues the whole painting with a strong sense of movement.



PROPERTY OF A EUROPEAN COLLECTOR

57

**FRANCIS DAVIS MILLET
(AMERICAN, 1846-1912)**

Les pacificateurs, à San-Stéphano

signed and dated 'F.D. Millet/1878' (lower right)

oil on canvas

51¼ x 38½ in. (130.2 x 97.8 cm.)

\$40,000-60,000

£31,000-46,000

€36,000-53,000

PROVENANCE:

Private collection, Greece.

Doris Kaloudi (1937-2018), acquired directly from the above, circa 1973.

By descent to the present owner.

EXHIBITED:

Paris, *Salon*, 1879, no. 2153.

Francis 'Frank' Davis Millet lived perhaps one of the most colorful lives of all the American artists who trained in Europe in the 19th century. In addition to being an artist, Millet was an avid traveler, journalist, author and war correspondent who could speak and write in six languages. Born in Massachusetts, at the age of only 15 Millet joined the Massachusetts regiment and served in the American Civil War as a drummer and a surgical assistant to his father. He received an MA from Harvard in 1869, but his interest in journalism led him to afterwards take a job as a reporter for the Boston Courier. Millet trained in Antwerp at the *Koninklijke Academie voor Schone Kunsten* in 1871-1872 and spent much of the 1870s traveling and working as an artist in Europe. Even still, he kept his newspaper contacts open and when the Russo-Turkish war of 1877-1878 broke out Millet became the war correspondent for the *New York Herald*, the *Times of London*, and served as special artist to the *London Graphic*. After the war, Millet married Elizabeth Merrill in Paris in 1879 and Mark Twain served as his best man. Millet's wife and children would all be painted by John Singer Sargent, a family friend. Millet's prolific career as an artist and a writer encompassed far too many accomplishments to enumerate here, including involvement with at least four World's Fairs, major artistic public commissions, serving on the boards of numerous important museums, academies, and artistic societies in America and Europe, and publishing his own writings as well as his translations of Tolstoy's work. In 1912, the artist boarded the *Titanic* in Cherbourg as a first-class passenger, and would be one of the 1,503 who died in the sinking. True to form, Millet was reportedly last seen helping women and children into lifeboats. At a memorial for Millet in 1913, Senator Elihu Root said of him: 'He must have been born with a sense of the beautiful and a love for it, for he devoted his life to it...He was one of the most unassuming and unselfish of men...He was a man of great strength and force, decision and executive capacity...He always pressed on to the accomplishment of his purposes, purposes in which self was always subordinate.'

The present painting, dated 1878, commemorates the signing of the Treaty of San Stefano on 3 March 1878 which brought an end to the Russo-Turkish war of 1877-1878. Though Millet had only been covering the war as a journalist, he was afterwards decorated by Russia with the Cross of St. Stanislaus and the Cross of St. Anne for military advice and exceptional service, and also by Romania with the Iron Cross for his bravery under fire and for his services to those wounded in battle. Millet was also one of only four war correspondents who accompanied the Russian army to San Stefano for the signing of the Treaty, so his experience of the war and its conclusion had both been firsthand. Here, he commemorates the end of the brutal conflict between the Russian coalition and the Ottoman Empire with the simplest of acts – the lighting of a cigarette. Rather than focus on the more formal aspects of the peace treaty, Millet instead keeps his focus on the soldiers with whom he had been embedded. He depicts a Russian soldier and an Ottoman soldier, who would have only the day before been adversaries on the field of battle, extending their own gesture of peace to one another, as the Russian soldier takes a pause from his celebratory smoke to light the Ottoman soldier's cigarette with his own. Millet hints only subtly that it is the Russian coalition that has been the victor in this conflict by showing the Russian soldier's bag containing trophies taken from other Ottoman soldiers during the fighting.





58

THE DESMARAIS COLLECTION: A PIED-À-TERRÉ IN NEW YORK

58

**PIERRE-ÉDOUARD FRÈRE
(FRENCH, 1819-1886)**

La glissade

signed and dated 'Edouard Frère/1869.' (lower right)

oil on panel

23¼ x 31 in. (59.1 x 78.7 cm.)

\$10,000-15,000

£7,700-11,000

€8,800-13,000

PROVENANCE:

Albert Wood, Esq.

His sale; Christie's, London, 13 June 1874, lot 69, as *The Slide*.

with Thomas Agnew & Sons, London, as *The Slide*.

Anonymous sale; Sotheby's, Billingshurst, 25 May 2000, lot 2369, as *La Glissade* (sic).

with Richard Green, London.

Anonymous sale; Christie's, London, 26 June 2007, lot 257, as *La glissade* (*The slide*).

Private collection, Montréal, acquired at the above sale.

Anonymous sale; Hôtel des Encans, Montréal, June 19 2008, lot 93.

Acquired at the above sale by the present owners.



59

PROPERTY OF AN EAST COAST COLLECTOR

59

**PAUL LOUIS BOUCHARD
(FRENCH, 1853-1937)**

La Garonne, bronze de Coysevox, Versailles

signed 'PBouchard' with initials conjoined (lower left)

oil on panel

16¼ x 10¾ in. (41.3 x 27.3 cm.)

\$10,000-15,000

£7,700-11,000

€8,800-13,000

PROVENANCE:

Private collection, Florida, acquired circa 1980.

By descent to the present owner.

EXHIBITED:

(probably) Paris, Galerie Georges Petit, *Paul Bouchard: Versailles*, 16-30 June 1924, no. 16.



PROPERTY FROM A EUROPEAN COLLECTION

60

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

Snowy Churchyard

signed 'S. Jacobsen.' (lower left)
oil on canvas, unframed
62¼ x 48¾ in. (158.1 x 124.1 cm.)

\$30,000-50,000

£23,000-38,000
€27,000-44,000

PROVENANCE:

Private collection, Germany, acquired in the 1930s.
By descent to the present owner.

Sophus Jacobsen is best known for his haunting paintings which incorporate aspects of both Nordic and German Romanticism. Though born in Norway, Jacobsen is considered a member of the Düsseldorf school, as the artist relocated to Düsseldorf at age 20 in order to train with his fellow Norwegian Hans Fredrik Gude, and would remain there for the rest of his life. Much of Jacobsen's work strongly recalls the moody seascapes of Johan Christian Dahl and the elegiac landscapes of Caspar David Friedrich. The present work, which depicts a church set in a dense, snow-covered forest, owes a particular debt to Friedrich. The sense of isolation within the landscape (only a single set of footprints appears in the snow, leading off the canvas toward the viewer's position), the cross rising before the setting sun and the simultaneous contemplation of religion and nature are all strongly evocative of Friedrich's influence.



61

PROPERTY OF A NORTHEASTERN INSTITUTION

61

FRITS THAULOW
(NORWEGIAN, 1847-1906)

Midnight Mass

signed 'Frits Thaulow.' (lower right)
oil on canvas
35 $\frac{3}{8}$ x 45 $\frac{3}{4}$ in. (89.9 x 116.2 cm.)

\$50,000-70,000

£39,000-53,000
€44,000-61,000

PROVENANCE:

with Arthur Tooth & Sons Ltd., 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, p. xxii, no. 857, illustrated p. 20,
as *Mois de Marie*.

ENGRAVED:

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

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

PROPERTY FROM A PRIVATE BRITISH COLLECTION

62

CARL VILHELM HOLSØE
(DANISH, 1863-1935)

Interior with a Stove

signed 'C Holsøe' (lower left)
oil on canvas
25 $\frac{1}{8}$ x 20 $\frac{7}{8}$ in. (64 x 53 cm.)

\$30,000-50,000

£23,000-38,000
€27,000-44,000

PROVENANCE:

with Bury Street Galleries, London.
Acquired directly from the above by the present owner, 1988.





PROPERTY FROM A PRIVATE BRITISH COLLECTION

63

CARL VILHELM HOLSØE
(DANISH, 1863-1935)

A Woman Descending a Staircase

signed 'C Holsøe' (lower right)

oil on canvas

21 x 17 $\frac{3}{8}$ in. (53.5 x 44.1 cm.)

\$25,000-35,000

£20,000-27,000
€22,000-31,000

PROVENANCE:

with Bury Street Galleries, London.

Acquired directly from the above by the present owner, 1988.



PROPERTY FROM A PRIVATE BRITISH COLLECTION

64

CARL VILHELM HOLSØE
(DANISH, 1863-1935)

Interior with a Woman by a Window

signed 'C Holsøe' (lower left)

oil on panel

17¾ x 19¾ in. (45.1 x 50 cm.)

\$20,000-30,000

£16,000-23,000
€18,000-26,000

PROVENANCE:

with Bury Street Galleries, London.
Acquired directly from the above by the present owner, 1988.



65

PAUL GUSTAVE FISCHER
(DANISH, 1860-1934)

Young Danish Girl

signed, inscribed and dated 'PAUL/FISCHER./VERMLAND/1903.' (upper right)

oil on canvas

11½ x 10¾ in. (29.2 x 27.3 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 27 March 1990, lot 172.

Anonymous sale; Sotheby's, New York, 18 April 2008, lot 32.

Acquired at the above sale by the present owner.



PROPERTY OF A CONNECTICUT COLLECTOR

66

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

Venice

signed 'Frits Thaulow' (lower right)

oil on canvas

25½ x 32 in. (64.8 x 81.3 cm.)

Painted *circa* 1899.

\$40,000-60,000

£31,000-46,000

€36,000-53,000

PROVENANCE:

Mr. Peiken, New York.

Acquired directly from the above by the present owner, 1967.

Frits Thaulow went to Venice three times, in the spring of 1885 along with his Norwegian painter friend Eilif Peterssen (1852-1928), in 1897 in connection with the second Venice Biennale, and in 1899 both in the spring and during the summer and early autumn, also in connection with the third Biennale. Most of his Venice paintings seem to have been painted in 1899. During this 1899 trip he stayed at the Casa Andruzzi, a building which still exists today in the Dorsoduro district by the Giudecca Canal and close to the Salute.

There is a slightly smaller version of this subject, with the title *Nuit d'orange*, which was exhibited in the Thaulow exhibition held in Paris in January 1917, arranged by the artist's former dealer Georges Petit & Cie.

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

PROPERTY SOLD TO BENEFIT THE AUTISM SOCIETY OF COLORADO

67

FERDINAND-VICTOR-LÉON ROYBET
(FRENCH, 1840-1920)

Portrait of a dashing Cavalier

signed 'F. Roybet' (lower left)
oil on panel
51 x 37¾ in. (129.5 x 95.9 cm.)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

PROVENANCE:

Anonymous sale; Sotheby Parke-Bernet, New York, 4 November 1971, lot 116.
with Hammer Galleries, New York, acquired at the above sale.
Gifted to the Autism Society of Colorado, 2017.

After making his *Salon* debut in 1865, Ferdinand Roybet's paintings quickly found favor among the critics and art collectors of the Second Empire. Roybet's training and interest in the Old Masters made him an artist who typified the era's revivalist spirit, particularly its fascination with the artistic styles and subjects of the 17th and 18th centuries. In 1871, he traveled to Holland and encountered firsthand the work of Frans Hals, and the great Dutch master would come to be an enduring inspiration for the younger artist (fig. 1). The influence of Hals's use of broad, swiftly applied highlights to create both detail and texture in his work can be particularly felt in the present painting, especially in the lustrous silk brocade of the model's silver-toned cape and the delicate detail of his lace collar. Setting off the model's face against his dark hat and the moody tones of the background also speaks to the broader influence of 17th century Dutch and Flemish painting on Roybet's work more generally. It was from his trip to Holland onward that the artist began to paint the cavaliers and elaborately costumed figures with which he is so closely associated today. His technical virtuosity as a painter, and his ability to present contemporary sitters with gravitas by portraying them in both the style and costume of this historical Golden Age held particular appeal for French society in the second half of the 19th century.



(fig. 1) Frans Hals, *Willem Coymans*, 1645. Andrew W. Mellon Collection, National Gallery of Art, Washington, D.C.





68

PROPERTY FROM A PRIVATE COLLECTION

68

**WILLEM KOEKKOEK
(DUTCH, 1839-1895)**

Figures in a Dutch Town Square

signed and dated 'W. Koekkoek. 1860/'s" (lower right)

oil on panel

12¼ x 15¾ in. (31.1 x 40 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

PROVENANCE:

Anonymous sale; N. v. Duykeren, The Hague, 26-27 November 1941, lot 268.

Private collection, UK.

Anonymous sale; Christie's, London, 25 June 1998, lot 237.

Acquired at the above sale by the present owner.

EXHIBITED:

London, Patterson & Shipman, Ltd., *Exhibition of Dutch and Flemish Masters: 17th 18th and 19th Centuries*, 23 September-21 November 1964, p. 30, illustrated, as *A View in a Dutch Town*.



69

PROPERTY OF A MIDWESTERN COLLECTOR

69

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

A Family on a Track with a Donkey

signed and dated 'M. A. Koekkoek/1855' (lower center)

oil on canvas

17½ x 24½ in. (44.4 x 62.2 cm.)

\$15,000-20,000

£12,000-15,000

€14,000-18,000

PROVENANCE:

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

Private collection, acquired directly from the above, 1943.

By descent to the present owner.



70

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 3/4 x 25 1/4 in. (77.8 x 64.1 cm.)

\$30,000-50,000

£23,000-38,000
€27,000-44,000

PROVENANCE:

with Cooling Galleries, London.
Private collection, UK, acquired directly from the above, circa 1950.
By descent to the present owner.

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

71 No Lot



PROPERTY OF A NEW YORK COLLECTOR

72

ALEXANDER ROTH AUG
(AUSTRIAN, 1870-1946)

Maurenturm an der spanische Küste

signed 'ALEXANDER ROTH AUG' (lower right)
oil on canvas

35½ x 47½ in. (90.2 x 120.7 cm.)

\$25,000-35,000

£20,000-27,000

€22,000-31,000

PROVENANCE:

Alfred A. Lippe, New York.

William J. Wagner, Sr. (1921-2005), New York, acquired directly from the above
circa 1965.

By descent to the present owner.

Alexander Rothaug was active as a painter, stage designer and illustrator in Munich and his native Vienna in the waning years of the 19th century and into the first half of the 20th. Trained at the Vienna Academy of Fine Arts by the Orientalist painter Leopold Carl Müller, Rothaug would go on to create his own distinctive style which defies easy classification. With an enduring interest in depicting ancient mythology and Germanic and Norse heroes, Rothaug's work blends the Classicism he had been taught at the Academy with elements of *Jugendstil* and also the arresting, atmospheric Symbolism of Franz von Stuck, under whose sway the artist fell during his time in Munich.

Around the turn of the century Rothaug traveled widely in southern Europe, including around Dalmatia, Bosnia, Italy and Spain, where the present painting is set. The architecture in this work bears strong similarities to the castle and 16th century tower found in the Spanish coastal town of Tossa de Mar in Catalonia. The tower, known as the Torre des Moros (Tower of the Moors), is actually located in the hills overlooking the town, but the Castillo de Tossa de Mar is situated on the coast, partially extending on a rocky outcrop into the sea. It is possible that Rothaug saw both sites while on his travels and conflated them into a single architectural motif, adding the imagined figurative elements to create a historicizing episode within this dramatic setting.



73

ANTONIO FRILLI
(ITALIAN, D. 1892)

Orientalist beauty

signed and inscribed 'A. FRILLI & C [...] / FIRENZE'
(on the reverse of base) and 'Prof. / E. Fortina / Firenze'
(on the left side of base), on *breccia* plinth and original
green marble pedestal
marble, gilt highlights
79¼ in. (201.5 cm.) high, overall
Executed *circa* 1890-1900.

\$50,000-80,000

£39,000-61,000
€44,000-70,000

A highly technical sculptor, Antonio Frilli's skill is abundantly evident in the present example which embodies the principles of late 19th century academic art. Frilli's sculptures are quintessentially late Victorian, and they represent the absolute pinnacle of the fashionable taste of the time, such as Orientalism.

Although little is known of the life of Frilli, the prolific gallery run by him produced a variety of commercial sculptures in marble, alabaster and bronze. He is first recorded as an exhibitor at the *Esposizione Nazionale di Roma* in 1883, and he further exhibited in Glasgow in 1888 and Paris in 1889. He was one of a circle of renowned Florentine sculptors that comprised Cesare Lapini, Guglielmo Pugi and Ferdinando Vichi.







PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

■74

CHARLES-HENRI-JOSEPH CORDIER (FRENCH, 1827-1905)

Torçhère femme indienne portant un vase sur la tête

bronze, enamel and polychrome patina with gilt highlights

68¼ in. (173.3 cm.) high

This cast circa 1870-1875

\$50,000-80,000

£38,000-61,000

€45,000-71,000

PROVENANCE:

Private collection, Paris, circa 1920.

By descent to the present owner.

COMPARATIVE LITERATURE:

The Illustrated Catalogue of the Paris International Exhibition, 1878.

S. Lami, *Dictionnaire des Sculpteurs d'École Française*, Paris, 1914.

L. de Margerie & E. Papet, *Facing the Other: Charles Cordier, Ethnographic Sculptor*, New York, 2004.

In 1848, while still training in the studio of François Rude, Charles Cordier attracted much attention when he exhibited a bust entitled *Saïd Abdallah de la tribu du Darfour* at the *Salon*. His choice of subject was based on a combination of childhood fantasies of voyages to far-away places and a sign of the socio-political, cultural and artistic climate. The Orientalism movement and a preoccupation with the exoticism of distant continents was pioneered by artists such as Delacroix, who already found inspiration in the vibrant colors, the rich textiles and the mystical lifestyle of the indigenous peoples of North Africa, the Middle East and Asia. Cordier, however, gave three-dimensionality to the movement following the overwhelming success of his bust-length portraits, *Saïd Abdallah* and *Vénus africaine* at London's Great Exhibition in 1851. Fueled by a fascination with polychromy, Cordier's eschewed the monotony of traditionally patinated sculpture of the Romantic movement, and in 1856, funded by the *École des Beaux-Arts*, he set off for Algeria to explore the multicolored marbles and onyx of its recently re-opened quarries.

Perhaps considered to be the height of his artistic maturity, the 1860s witnessed greater ambition in the scale of his works, resulting in a series of *lampadaires* or *porte-torchères*. Life-size *torçhères*, tailored specifically for a well-to-do sect, with dramatic, folded drapery and colorfully enameled jewelry exude a certain opulence to balance what de Margerie and Papet refer to as the 'perfect union of materials.' These expressive figures harken Léon Lagranges 1865 commentary in the *Gazette des Beaux-Arts* that Cordier's 'lavish sculpture requires lavish surroundings' (L. de Margerie & E. Papet, New York, 2004, p. 77). Notably, Cordier's grand scale *chef d'œuvre Torçhère femme arabe* was purchased by Empress Eugénie for the Salon Galerie at Fontainebleau.

Together with an example of its pendant figure, *Femme Indienne portant un vase sur épaule gauche*, the present work is a newly rediscovered cast not listed in de Margerie and Papet's *catalogue raisonné*. De Margerie further documents only two other examples, each paired with *Femme Indienne portant un vase sur la tête*; the first being polychrome bronze examples like the present lot (cat. no. 565, 566), sold Christie's, New York, 22 October 2008, lot 60; and the second being a pair of bronze, onyx, marble and enamel versions (cat. no. 567, 568), which were cast by Parisian *fondeur* Lerolle Frères and later exhibited in their stand at the 1878 Paris *Exposition universelle*. An example of the *Femme Indienne portant un vase sur épaule gauche* - possibly the pendant figure to the present lot - was sold Christie's, London, 6 March 2014, lot 200.





75

PROPERTY FROM THE ESTATE OF GERALD GUSHNER

75

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

Study of a Man in a Tasseled Cap

initialed 'E.L.W.' (lower right)

oil on canvas

15 x 9 in. (38.1 x 22.9 cm.)

Painted circa 1892.

\$8,000-12,000

£6,100-9,100

€7,100-11,000

PROVENANCE:

Anonymous sale; Mystic Fine Arts, Mystic, CT, 15 June 1995, lot 145, as *Arab Figure*.

with Mark Murray Fine Paintings, New York.

Acquired directly from the above by the present owner, 1996.

A letter of authentication from Dr. Ellen K. Morris accompanies this painting, and the work will be included in her Edwin Lord Weeks *catalogue raisonné*, currently in preparation.



76

PROPERTY FROM THE ESTATE OF GERALD GUSHNER

76

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

Indian Dancing Girl

oil on canvas

16 $\frac{1}{8}$ x 9 $\frac{3}{4}$ in. (41 x 24.8 cm.)

\$10,000-15,000

£7,700-11,000

€8,800-13,000

PROVENANCE:

The artist.

(probably) His estate sale; American Art Galleries, New York, 15-17 March 1905, lot 138.

Private collection, Tempe, AZ.

Anonymous sale; Butterfield and Butterfield, San Francisco, 15 June 1995, lot 4015, as *The Gypsy Woman*.

with Mark Murray Fine Paintings, New York.

Acquired directly from the above by the present owner, 1996.

A letter of authentication from Dr. Ellen K. Morris accompanies this painting, and the work will be included in her Edwin Lord Weeks *catalogue raisonné*, currently in preparation.



PROPERTY FROM THE ESTATE OF GERALD GUSHNER

77

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

Native Gharry, or Cart

signed, inscribed and dated 'E L. Weeks Ahmedabad. 82./Nov.' (lower left)

oil on canvas

20¼ x 30½ in. (51.4 x 76.5 cm.)

\$40,000-60,000

£31,000-46,000

€36,000-53,000

PROVENANCE:

The artist.

His estate sale; American Art Galleries, New York, 15-17 March 1905, lot 196.

Alonzo Barton Hepburn (1846-1922), New York, acquired at the above sale.
with Mark Murray Fine Paintings, New York.

Acquired directly from the above by the present owner, 1996.

EXHIBITED:

London, *Empire of India Exhibition*, 1895, p. 201, no. 6, as *Carriage used for Weddings, Ahmedabad*.

LITERATURE:

F. N. Levy ed., *American Art Annual*, New York, 1906, vol. 5, p. 103.

A letter of authentication from Dr. Ellen K. Morris accompanies this painting, and the work will be included in her Edwin Lord Weeks *catalogue raisonné*, currently in preparation.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

78

LIONEL DALHOUSIE ROBERTSON
EDWARDS, R.I., R.C.A.
(BRITISH, 1878-1966)

The Berkeley; and The Blackmore Vale

one signed and dated 'Lionel.Edwards -1934-' (lower left); the other
signed, inscribed and dated 'Lionel.Edwards/Blackmore Vale
1938' (lower right)

watercolor and gouache on gray paper
14 x 10 in. (35.6 x 25.4 cm.), each

a pair (2)

\$5,000-8,000

£3,900-6,100
€4,400-7,000

PROVENANCE:

with Richard Green, London.

Acquired directly from the above by the present owner.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

79

LIONEL DALHOUSIE ROBERTSON
EDWARDS, R.I., R.C.A. (BRITISH, 1878-1966)

The South Oxfordshire Vale

signed and inscribed 'Lionel Edwards/South Oxfordshire' (lower left); titled
'The South Oxfordshire Vale' (on the canvas overlap)

oil on canvas

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

\$15,000-25,000

£12,000-19,000
€14,000-22,000

PROVENANCE:

Anonymous sale; Sotheby's, West Sussex, 26 July 1984, lot 1399.
with Richard Green, London.

with Springfield Fine Art Limited, London.

Acquired directly from the above by the present owner, 1997.

LITERATURE:

J. Thurman, 'Stone Beauty in Connecticut,' *Architectural Digest*, October 1999,
p. 248, illustrated in photograph.

PROPERTY FROM AN EAST COAST COLLECTION

80

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

*The Hon. Edward Petre's Bay Filly 'Matilda', Winner of the
1827 St. Leger, with James Robinson up and Trainer Jonathan
Scott*

signed and dated 'J. F. Herring 28' (lower right)

oil on canvas

21¾ x 30 in. (55.2 x 76.2 cm.)

\$60,000-80,000

£46,000-61,000

€53,000-70,000

PROVENANCE:

Gifford A. Cochran (1880-1930), New York.

His estate sale; American Art Association, Anderson Galleries Inc.,
New York, 12 November 1931, lot 20.

Mrs. J. G. Douglas, *née* Margaret Phipps Boegner (1906-2006),
Old Westbury, NY, acquired at the above sale.

Anonymous sale; Sotheby's, New York, 25 April 2006, lot 160.





81

JOHN EMMS
(BRITISH, 1841-1912)

The New Forest Buckhounds

signed and dated 'J^{no} EMMS 1899' (lower left)

oil on canvas

36¼ x 60¼ in. (92.1 x 152.7 cm.)

\$300,000-500,000

£230,000-380,000

€270,000-440,000

PROVENANCE:

Margo Couzens Bryant (1911-1976), Warrenton, VA, acquired *circa* 1940.

Arthur H. Bryant II (1942-2016), Charlottesville, VA, her son, by descent.

Born in Norfolk, the son of artist Henry William Emms, as a young man John Emms worked as a studio assistant to Lord Leighton. In the early 1860s, while Leighton was working on the fresco of *The Wise and Foolish Virgins* for St. Michael and All Angels Church in Lyndhurst, Emms – who is believed to have contributed the owl below the outstretched arms of the angel to right of center – traveled with the great Pre-Raphaelite painter. This first visit to Hampshire would set the artist on the course that would ultimately define the rest of his career. By 1872 he returned to Lyndhurst part-time while maintaining a studio in London and settled there permanently around 1881. Apart from the great natural beauty of this area of the New Forest, Lyndhurst also offered all manner of different types of hunting – pursuits very close to the artist's heart. A good horseman, avid huntsman and convivial guest, Emms soon found himself in high demand for the horse, hound and dog portraits he painted for members of the peerage and landed gentry throughout the British Isles.

Emms particularly specialized in paintings of hounds at kennels and hunts in Hampshire, and the New Forest Hounds, perhaps the area's most well-known pack, were a frequent subject for the artist. The history of hunting in the New Forest goes back to 1089 when William the Conqueror established it as a Royal Hunting Forest, and continues – now through trail hunting – to the present day. The present portrait was painted in 1899 when Emms was at the peak of his career, and is distinct from Emms's more common depiction of the hounds, which he more often painted in their kennel or in the midst of the hunt. Both the large-scale and more formal atmosphere, showing the dogs and their kennel masters posing together with the New Forest as their background, set the present painting off from Emms's other paintings of the hounds. The large dogs shown were used to hunt fallow bucks in the New Forest, and the pairs of dogs in the present work with their collars linked together were 'tufters,' the pack's most experienced hounds who were used to separate the harbored stag from the rest of the herd before the main pack was brought out and laid on its scent.

Emms was at his very best when he was painting dogs. His confident and fluid brushwork gives weight and solidity to the pack, capturing both their individualized markings and temperaments in a manner which expresses the artist's sensitive understanding of his subject-matter. Indeed, the individual hounds seem to engage with the viewer from all angles with their own individualized expressions. Family history relates how Emms would walk to the kennel every day and return to his studio with each hound one by one as he undertook preliminary sketches for his compositions. While the dogs are relaxed, their expressions are still alert, and the two kennel masters at upper right are directing their attention at something just behind the plane of the viewer. This detail contrasts with the more formal aspects of the portrait, and imbues the painting a kinetic energy created by the sense that the viewer has caught the scene at the moment just before the hounds and kennel masters are about to spring to action.







PROPERTY FROM A NEW YORK COLLECTION

82

**PHILIP ALEXIUS DE LÁSZLÓ
(HUNGARIAN, 1869-1937)**

Tibor de Scitovszky

signed, inscribed and dated 'de László/Pariz/1927-' (lower left)

oil on canvas

39 x 29¼ in. (99.1 x 74.3 cm.)

\$15,000-20,000

£12,000-15,000

€14,000-18,000

EXHIBITED:

Anonymous sale; Sotheby's, New York, 26 May 1993, lot 293, as *Tibor de Scitovszky and his Elegant Wife* (as part of a pair with the present lot 83).

This portrait will be included in the Philip de László *Catalogue Raisonné*, currently presented in progress online: www.delaszlocatalogueraisonne.com. It is being compiled by The Hon. Mrs. de Laszlo and a team of editors.



PROPERTY FROM A NEW YORK COLLECTION

83

**PHILIP ALEXIUS DE LÁSZLÓ
(HUNGARIAN, 1869-1937)**

Madame Tibor de Scitovszky, née Hanna Hódosi

signed, inscribed and dated 'de László/Pariz/1927x' (lower right)

oil on canvas

39¼ x 29¼ in. (99.7 x 74.3 cm.)

\$10,000-15,000

£7,700-11,000
€8,800-13,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 26 May 1993, lot 293, as *Tibor de Scitovszky and his Elegant Wife* (as part of a pair with the present lot 82).

This portrait will be included in the Philip de László *Catalogue Raisonné*, currently presented in progress online: www.delaszlocatalogueraisonne.com. It is being compiled by The Hon. Mrs. de Laszlo and a team of editors.





PROPERTY OF A LONG ISLAND COLLECTOR

84

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

Going to the Post

oil on masonite
20 x 24 in. (50.8 x 61 cm.)
Painted circa 1932-33.

\$150,000-250,000

£120,000-190,000
€140,000-220,000

PROVENANCE:

The artist.

Gifted by the above to Violet Munnings, his wife, on 25 December 1950, until 1971.

Anonymous sale; Christie's, New York, 11 October 1979, lot 231.

with Arthur Ackermann & Son, Ltd., London, by 1983.

Private collection, New York, until 1989.

with Newhouse Galleries, New York.

with Red Fox Fine Art, Middleburg, VA, acquired directly from the above, by January 1989.

Private collection, Maryland, acquired from the above, 17 January 1989.

Acquired directly from the above by the present owner.

LITERATURE:

H. Katzander ed., *International Art Market*, New York, 1979, vol. 19, no. 12, p. 303, no. 231.

J. Ford, *Ackermann 1783-1983: The Business of Art*, London, 1983, p. 205, illustrated.

Alfred Munnings is regarded as the first equine artist to acknowledge that a horse takes on colors of its surroundings and this particular use of light became a hallmark of his paintings, setting him apart from previous sporting artists. Previously, no artist had depicted this effect, and *Going to the Post* is an extraordinary example of Munnings's use of reflected light in the glorious shine of a race horse's coat. While painting this horse in the sun, Munnings captures the blues radiating down from the sky, which not only highlight the horse's neck and rump but also colors the shadows in the jockey's silks and breeches. The yellow and green hues from the grass in turn reflect upward, coloring the shadows on the horse's stomach and legs.

As the inscription on the reverse of the work explains, *Going to the Post* was a Christmas gift from the artist to his wife Violet, herself an avid equestrienne who often served as a model for her husband.

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



PROPERTY OF A NEW JERSEY COLLECTOR

85

JOHN EMMS
(BRITISH, 1841-1912)

Two Foxhounds, 'Barmaid' and 'Ringlet'

dated and signed '1892/JEmms' (lower right); inscribed "'BARMAID"
"RINGLET"' (beneath the dogs)

oil on canvas
16 x 24 in. (40.6 x 61 cm.)

\$25,000-35,000

£19,000-26,000
€22,000-31,000

PROVENANCE:

Anonymous sale; Woolley & Wallis, Salisbury, 5 August 1991, lot 18.
with Richard Green, London.
Private collection, New Jersey.
Acquired directly from the above by the present owner, circa 2015.

EXHIBITED:

London, Richard Green, *Annual Exhibition of Sporting Paintings*, opened 30
October 1991, no. 26, illustrated.



86

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

The Shelly 'Lightning'

signed 'Montague. Dawson.' (lower left)

oil on canvas

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

\$10,000-15,000

£7,700-11,000

€8,800-13,000

PROVENANCE:

with Vose Galleries, Boston.

Mrs. T. S. Loffland, acquired directly from the above.

Acquired directly from the above by the present owner, 1977.

Lightning was one of the last very large extreme clippers to be built in the USA. She was built by Donald McKay for James Baines of the Black Ball Line, Liverpool, for the Australia trade. She had 16 feet (4.9 m.) of concavity in her bows and was fast yet stable with good sail-carrying ability. Measured at 2084 tons, she was 277 feet in length with a 44 foot beam.

When *Lightning* was built in 1854 in Boston, America's extreme clipper boom was on the wane. However, the Australian gold rush was in full force and Baines needed to transport passengers and cargo to Australia and had been impressed by the huge American ships. *Lightning* was heavily constructed to handle the heavy seas of the Australian run. She cost \$30,000 to build and it was said that her rooms rivalled those of the later *Queen Mary*. She set several records and in 1854-55, she made the passage from Melbourne to Liverpool in 65 days.

On 30 October 1869, she caught fire at Geelong in Australia when fully loaded and ready to sail with 4,300 bales of wool, 200 tons of copper, 35 casks of wine and some tallow. Attempts to control the fire were unsuccessful, and the decision was taken to sink her.



PROPERTY OF A SOUTHERN COLLECTOR

87

**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.)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

PROVENANCE:

with Frost & 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.'



PROPERTY OF A TEXAS COLLECTOR

88

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

Wind and Speed - The Yacht 'Sceptre' in the Solent

signed 'Montague Dawson' (lower left)

oil on canvas

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

Painted *circa* 1958.

\$70,000-100,000

£54,000-76,000

€62,000-88,000

PROVENANCE:

with Frost & Reed, London.

with Kennedy Galleries, Chicago.

Jacob W. Hershey (1903-2000) and Terese Tarlton Hershey (1923-2017),
Houston, acquired directly from the above, *circa* 1960.

Gifted by the above to the present owner, 2007.

Designed by David Boyd and built by Alexander Robertson and Sons, *Sceptre*
was made specifically to challenge in the 1958 America's Cup.

END OF SALE

MASTERWORKS FROM THE ESTATE OF
Lila and Herman Shickman

TO BE OFFERED
1 MAY 2019 AT 11.00 AM



110

FERDINAND-VICTOR-LÉON ROYBET
(FRENCH, 1840-1920)

A youth singing

signed 'F. Roybet' (upper right)
oil on canvas
30½ x 26½ in. (77.5 x 67.3 cm.)

\$20,000-30,000

£16,000-23,000
€18,000-26,000

PROVENANCE:

(Possibly) Anonymous sale; Christie's, London, 1 November 1957, lot 87.
Anonymous sale; Sotheby's, London, 14 November 1973, lot 64, where
acquired by the following
with Herner Wengraf Ltd., London.



111

THÉODULE AUGUSTIN RIBOT
(FRENCH 1823-1891)

La prière

signed and dated 't. Ribot 1862' (lower right)

oil on canvas

38 x 51 in. (96.5 x 129.5 cm.)

\$40,000-60,000

£31,000-45,000

€36,000-53,000

PROVENANCE:

M. de Balleroy.

with Galerie Bernheim-Jeune, Paris, by 1890.

Thomas Jefferson Coolidge (1831-1920), Boston, and by descent to his daughter

Eleonora Randolph Sears (1881-1968), and by descent to

Marie V. Gendron (1903-2004), Clearwater, FL.

Anonymous sale; Christie's, New York, 29 May 1981, lot 58.

Anonymous sale; Sotheby's, London, 17 June 1992, lot 468.

EXHIBITED:

Paris, *Salon*, 1863, no. 1578.

Paris, Galerie Bernheim-Jeune, *Exposition T. Ribot: catalogue raisonné des oeuvres exposées*, June-July 1890, no. 193, as *La Prière des petites filles* (only under 'Principales oeuvres').

Paris, École des Beaux-Arts, *Exposition Th. Ribot*, 3-31 May 1892, no. 2.5, where erroneously identified as exhibited in the *Salon* of 1865.

LITERATURE:

Z. Astruc, 'Oscillations', *Le Salon Feuilleton quotidien*, Paris, 4 May 1863, p. 1.

L. Auvray, *Exposition des Beaux-Arts, Salon de 1863*, Paris, 1863, p. 57.

P. Mantz, 'Salon de 1863', *Gazette des Beaux-Arts*, XIV, June 1863, pp. 504-505.

G. Lafenestre, 'La Peinture au Salon de 1863', *Revue Contemporaine*, XXXIII, 15 June 1863, p. 597.

J. Baric, *Un tour au salon . . . Album comique par Baric*, Paris, 1863, p. 11, illustrated with a caricature.

C. de Sault, *Essais de Critique d'art, Salon de 1863*, Paris, 1864, p. 90.

A. Stevens, *Le salon de 1863*, Paris, 1866, p. 215.

W. Bürger, 'Salon de 1863', *Salons de W. Bürger 1861 à 1868*, I, Paris, 1870, p. 392.

L. de Fourcaud, *Théodule Ribot, Sa vie et ses oeuvres*, Paris, 1885, n.p.

ENGRAVED:

The artist, 1864.

We are grateful to Dr. Gabriel Weisberg for confirming the authenticity of this work.



112

JEAN-FRANÇOIS RAFFAËLLI
(FRENCH, 1850-1924)

Jeune lycéen en veste Sainte-Barbe

signed 'J F RAFFAËLLI.' (lower right)

watercolor, gouache and crayons Raffaëlli over pencil on board
10¾ x 7 in. (27.3 x 17.8 cm.)

\$15,000-20,000

£12,000-15,000
€14,000-18,000

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.



113

CHARLES-FRANÇOIS DAUBIGNY
(FRENCH, 1817-1878)

La saulaie

signed and dated 'Daubigny 1863' (lower right)
oil on panel
14¾ x 26¼ in. (37.1 x 66.7 cm.)

\$20,000-30,000

£16,000-23,000
€18,000-26,000

PROVENANCE:

Jules Roederer, Le Havre, by 1883; his sale, Galerie Georges Petit, Paris, 5 June 1891, lot 8.
with Galerie Georges Petit, Paris, by May 1899, from whom acquired on 29 May 1899 by the following
with M. Knoedler & Co., New York, from whom acquired in September 1899 by E. Alexander Young (1828-1907), London.
with Thomas Agnew & Sons, London, from whom acquired on 1 June 1908 by Harry Samuel Henry (1856-1909), Philadelphia; (†) his sale, American Art Association, New York, 4 February 1910, lot 8, where acquired by

Cornelius Kingsley Garrison Billings (1861-1937), New York; his sale, American Art Association, New York, 8 January 1926, lot 10.

Eli Baxter Springs (1852-1933), New York; (†) his sale, American Art Association, New York, 23 November 1934, lot 56, where acquired by the following with Plaza Curiosity Shop, New York.

EXHIBITED:

Paris, Galerie Georges Petit, *Exposition de peinture: cent chefs-d'oeuvre des collections parisiennes*, June 1883, no. 15, as *Bords de l'Oise*.
Paris, Galerie Georges Petit, *Cent chefs-d'oeuvre des collections françaises et étrangères*, 1892, no. 15, as *Bords de l'Oise*.

LITERATURE:

A. Trumble, 'Notes and Novelties', *The Collector*, II, no. 16, 1 July 1891, p. 192.
E.G. Halton, 'The Collection of Mr. Alexander Young - The Daubignys', *The Studio*, XXXIX, 15 November 1906, pp. 111, 116, illustrated.
F.N. Levy, 'Paintings sold at Auction', *American Art Annual*, VIII, 1911, p. 362.
B. Ferree, *Fort Tryon Hall, the residence of C.K.G. Billings, esq.: a descriptive and illustrated catalogue*, New York, 1911, n.p., illustrated.
R. Hellebranth, *Charles-François Daubigny, 1817-1878*, Paris, 1976, p. 257, no. 773, illustrated.

ENGRAVED:

E. Gaujean, 1883.

JEAN-FRANÇOIS RAFFAËLLI (FRENCH, 1850-1924)

Notre Dame et le quai de la Tournelle

signed 'JF RAFFAËLLI' (lower left)

oil on canvas

25¾ x 32 in. (65.4 x 81.3 cm.)

\$100,000-150,000

£76,000-110,000

€88,000-130,000

PROVENANCE:

Monsieur P. Houbé, Avignon; his sale, Sotheby's, London, 25 April 1968, lot 322, where acquired by Private collection, London. with Hammer Galleries, New York.

Much like his friend, Edgar Degas, Jean Francois Raffaëlli embodied what the French critic Charles Baudelaire famously described as 'the painter of modern life'. A detached observer amidst the crowds on the grand boulevards of the newly 'Hausmann-ized' Paris, Raffaëlli captured the spectacle of *fin-de-siècle* society in the French capital.

A true Renaissance man, Rafaëlli was an accomplished actor, musician, printmaker, draftsman, sculptor and author as well as an innovative painter. Though Rafaëlli did not consider himself a part of any one movement and rejected all attempts to classify his art, he was above all a realist whose central belief was that an artist's duty was to render the essence of the contemporary society in which he lived. 'My subject is all Paris, I aim to paint the beauty of Paris as well as its wretchedness' ('A Talk by Mr. Rafaëlli,' *The Art Amateur*, April 1895, p. 135).

In 1880 and 1881, at the urging of Edgar Degas, Raffaëlli exhibited in the Impressionist exhibitions despite having little affinity with the movement. Even though his work was for the most part either overlooked or not understood within the context of the exhibition, not everyone found Raffaëlli's

singularity within the Impressionist exhibitions undesirable. In reviewing the 1881 Impressionist exhibition, *Le Petit Parisien* noted, 'M. Raffaëlli seems to us to differ noticeably from the artist known as Impressionists: he paints with an extreme meticulousness, leaves out no detail...', while the reviewer for *L'Art* commented that the artist 'does not content himself with the approximate. He pursues to the very end what he undertakes' (quoted in M. Young, 'Heroic Indolence: Realism and the Politics of Time in Raffaëlli's Absinthe Drinkers,' *Art Bulletin*, June 2008, vol. XC, no. 2, pp. 237-238). It is in fact this distinction which so startled participants, viewers and critics of the Impressionist exhibitions that in time led to Raffaëlli's enduring appeal. Indeed, Raffaëlli's inclusion in the 1881 exhibition upstaged the works of those artists who had helped found the new movement and regarded themselves as bona fide Impressionists.

In the early 1890s, Rafaëlli produced numerous views and street scenes of the French capital, many of which were exhibited at the *Salon*. The present painting depicts the quai de la Tournelle and Raffaëlli has used the bridge crossing the Seine as a metaphor for the divisions and intersections of the social strata of Parisian life. The composition is essentially cut in half by the bridge itself; above, an omnibus passes, elegant people walk and fashionable carriages drive, while below, a mother and two children scour the riverbank while bargemen ready their vessel for the day's work. Dominating the composition are the imposing towers and buttresses of Notre Dame and the elegant façade of the palace of the Louvre, which draw the viewer into the scene and place it squarely in context. With Raffaëlli, the viewer always knows exactly where he is in Paris. Unlike Pissarro's views from above, with a plunging perspective and high horizon line, Raffaëlli choses a vantage point at ground level to focus on the specific landmarks and to remain involved in the spirit and mood of all aspects of city life.

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.



Notre Dame and Le quai de la Tournelle





115

EMILIO SÁNCHEZ PERRIER
(SPANISH, 1855-1907)

Two fishermen

signed and inscribed 'E Sanchez Perrier / Sevilla' (lower right)

oil on panel

13⁷/₈ x 21¹/₄ in. (35.2 x 55.2 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

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 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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

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

C CONDUCTING 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 related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
- If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

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 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% 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 will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

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:

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

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

2 OUR AUTHENTICITY WARRANTY

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

- It will be 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**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if 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.
- In order to claim under the **authenticity warranty** you must:
 - 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;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition report** or announced at the time of sale.

- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will remain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

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

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

- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or 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

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at www.christies.com/storage will apply.
- 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**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- 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 Ψ 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

- 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**.
- (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.
- 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.
- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

- 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe 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 notice at www.christies.com/about-us/contact/privacy.

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. 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.

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.
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 in paragraph F1(a).

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

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

Heading: has the meaning given to it in paragraph E2. **lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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

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

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

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

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

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

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

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

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Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

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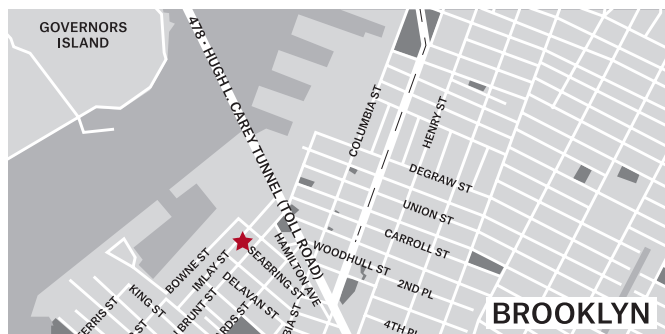
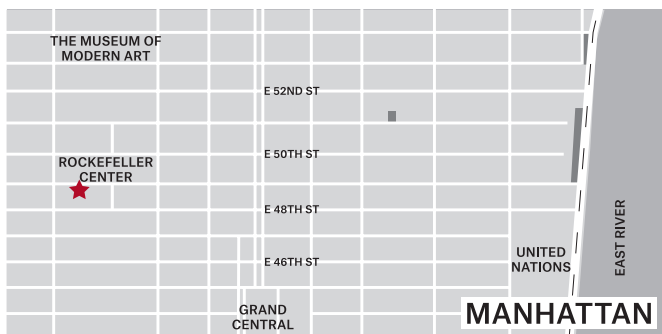
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STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



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



GUSTAV BAUERNFEIND (GERMAN, 1848–1904)
Forecourt of the Umayyad Mosque, Damascus
signed and inscribed 'G. Bauernfeind/Damaskus-München' (lower left)
oil on panel
47 1 x 36 1 in. (120.8 x 92.2 cm.)
Painted in 1890
Estimate on request

ORIENTALIST ART

London, 29 April 2019

VIEWING

26–29 Month 2019
8 King Street
London SW1Y 6QT

CONTACT

Arne Everwijn
aeverwijn@christies.com
+44 (0)20 7389 2453

CHRISTIE'S



BARTOLOMEO (FLORENCE 1472-1517)

The Madonna and Child

oil on panel, transferred to canvas

34¾ x 26⅞ in. (88.3 x 68.3 cm.)

\$1,500,000-2,500,000

OLD MASTERS

New York, 1 May 2019

VIEWING

25-30 April 2019

20 Rockefeller Plaza

New York, NY 10020

CONTACT

Francois de Poortere

fdepoortere@christies.com

+1 212 636 2469

CHRISTIE'S



HENRI FANTIN-LATOURE (1836-1904)
Roses
signed and dated 'Fantin. 95.' (upper right)
oil on canvas
12¾ x 11¼ in. (32.3 x 29.9 cm.)
Painted in 1895

IMPRESSIONIST AND MODERN ART DAY SALE

New York, 14 May 2019

VIEWING

4-13 May 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Sarah El-Tamer
sel-tamer@christies.com
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CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

EUROPEAN ART

TUESDAY 30 APRIL 2019
AT 2.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: PEONY
SALE NUMBER: 17106

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

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

(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$300,000, 20% on any amount over US\$300,000 up to and including US\$4,000,000 and 13.5% of the amount above US\$4,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

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

AUCTION RESULTS: CHRISTIES.COM

08/01/19

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

17106

Client Number (if applicable)

Sale Number

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

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

Signature

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

PLEASE PRINT CLEARLY

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

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



Property From an Important Private Collection
Pierre-Auguste Renoir (1841-1919)
Vase d'anémones
signed 'Renoir.' (lower right)
oil on canvas
12 $\frac{3}{8}$ x 17 $\frac{3}{8}$ in. (31.5 x 44.2 cm.)
Painted *circa* 1910
Pre-sale Estimate: £250,000-350,000
Price realized: £851,250

**AN INVITATION TO CONSIGN
IMPRESSIONIST AND MODERN ART
WORKS ON PAPER AND DAY SALES**

London, 19 June 2019

VIEWING

June 2019
8 King Street
London SW1Y 6QT

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Ottavia Marchitelli
omarchitelli@christies.com
+44 207 389 2980

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The Collection of Dorothy and Richard Sherwood
VILHELM HAMMERSHØI (1864-1916)

Interior

signed with initials 'V H' (lower right) • oil on canvas

14 ½ x 11 in. (36.8 x 27.9 cm.)

\$600,00-800,000

IMPRESSIONIST AND MODERN ART EVENING SALE

New York, 13 May 2019

VIEWING

4-13 May 2019

20 Rockefeller Plaza

New York, NY 10020

CONTACT

Max Carter

mcarter@christies.com

212 636 2050

Jessica Fertig

jfertig@christies.com

212 636 2050

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