



EUROPEAN ART

PART I

CHRISTIE'S





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# EUROPEAN ART PART I

MONDAY 28 OCTOBER 2019

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Monday 28 October 2019  
at 10.00 am (Lots 201-225)

20 Rockefeller Plaza  
New York, NY 10020

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23/9/19

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PROPERTY OF AN IMPORTANT MIDWESTERN COLLECTOR

**201**

**THÉODORE CHASSÉRIAU**  
**(FRENCH, 1819-1856)**

*Deux femmes demi-nues, de dos (esquisse)*

oil on canvas

15 $\frac{7}{8}$  x 12 $\frac{3}{4}$  in. (40.3 x 32.4 cm.)

Painted in 1848.

\$250,000-350,000

£210,000-280,000

€230,000-320,000

**PROVENANCE:**

Carré-Soubiran (probably Victor Carré-Soubiran, d. 1897), by 1893.

M. de Barbarin, by 1931.

Anonymous sale; Artemisia, Paris, 28 May 2014, lot 22.

with Jean-Luc Baroni Ltd., London.

Acquired directly from the above by the present owner.

**LITERATURE:**

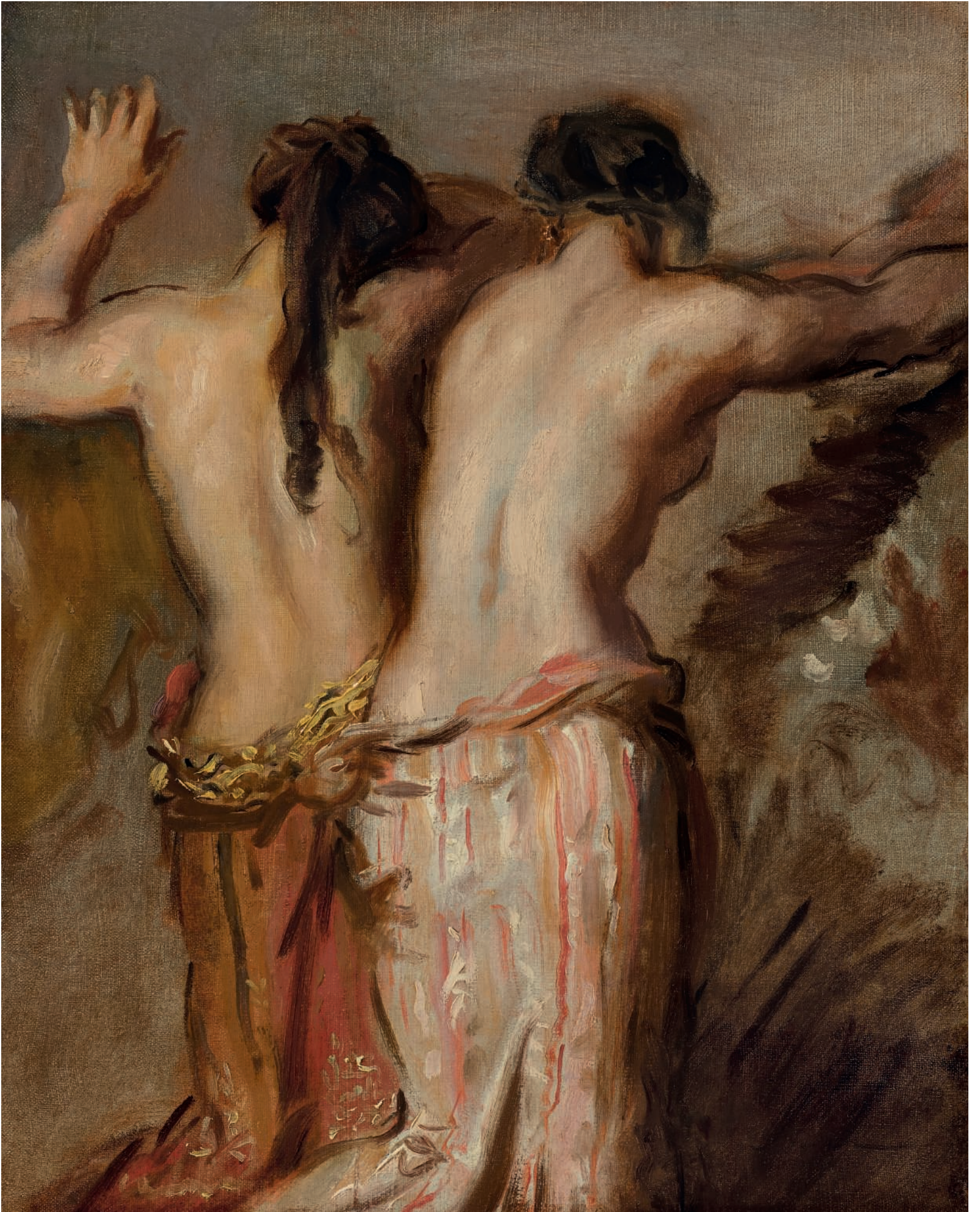
V. Chevillard, *Un peintre romantique, Théodore Chassériau*, Paris, 1893, p. 282, no. 100, as *Étude de femme pour le Palais d'Orsay*.

L. Bénédite, *Théodore Chassériau, sa vie et son œuvre*, Paris, 1931, vol. II, p. 338, illustrated, as *Étude pour le retour des captifs à la Cour des comptes*.

M. Sandoz, *Théodore Chassériau, catalogue raisonné des peintres et estampes*, Paris, 1974, pp. 248-249, no. 115, pl. CV (erroneously catalogued as laid down on panel).

I. Mayer-Michalon, *Premières Pensées, Five French Oil Sketches 1790-1850*, London, 2015, pp. 8, 42-47, illustrated, also illustrated on the cover, as *Study of Two Women, Half Disrobed, Seen from the Back*.

J.-L. Baroni, *Paintings, Drawings, Sculptures*, London, 2016, pp. 58-61, no. 13, illustrated, as *Study of Two Women, Half Disrobed, Seen from the Back*.



Born to a French adventurer in what is now the Dominican Republic in 1819, Théodore Chassériau exhibited a prodigious artistic talent from a young age. Though his career was short and his *oeuvre* regrettably small – the artist died in Paris at the age of 37 – he ranks among the most important and influential artists of the first half of the 19th century. Chassériau's mature style was the product of the influence of two rivals; his first teacher, Jean-Auguste-Dominique Ingres, and Eugène Delacroix, the dominant *avant garde* figure of French painting of the period. When Chassériau entered the studio of Ingres at the age of eleven, Ingres immediately recognized the talent of his young pupil and had him admitted to the *École des Beaux Arts* at the age of fourteen. When Ingres was appointed Director of the French Academy in Rome in 1834, Ingres wished Chassériau to accompany him, but this was not financially feasible. Confident in his work and having been introduced into Parisian artistic circles, Chassériau was becoming more independent of his teacher and made his debut at the *Paris Salon* in 1836. The complete break with Ingres came when the two met in 1840 in Rome. Chassériau, then 21, wrote to his brother Frederic: 'he [Ingres] has lived his best years and has no understanding of the new ideas and changes that have occurred in the artists of our time; he is in complete ignorance of our contemporary poets' (Letter from Chassériau to his brother, Frédéric, from Rome, 19 September 1840).

Chassériau's involvement with and admiration of the works of the Romantic artists and poets continued to distance him from Classicism for the remainder of his life. At the height of his career, Chassériau was perceived as the happy medium between the graphic nobility of Ingres and the color and liquidity of brushstroke of Delacroix. Chassériau's reputation suffered somewhat by comparison to these two giants of 19th century French painting, but time has established the artist as a powerful influence on the work of Puvis de Chavannes (fig. 1), Gustave Moreau, and Maurice Denis.

In 1844, at the age of 23, Chassériau received the commission from the French State to decorate the *escalier d'honneur* of the Cour des Comptes at the Palais d'Orsay, which stood on the site of the current Musée d'Orsay. This was an enormous undertaking for the young artist, who chose the themes of *War, Power, Order and Peace* himself, and executed the entire decoration alone, using the help of assistants only for grinding the colors. The project took him four years, with only a brief respite of a two-month visit to Algeria, a journey



(fig. 1) Théodore Chassériau, *Return of the Captives*, fragment from *La Guerre*, 1848. Photograph taken in 1890 at the ruins of the Cour des Comptes, Palais d'Orsay, Paris, © RMN-Grand Palais (Musée d'Orsay) / Hervé Lewandowski.

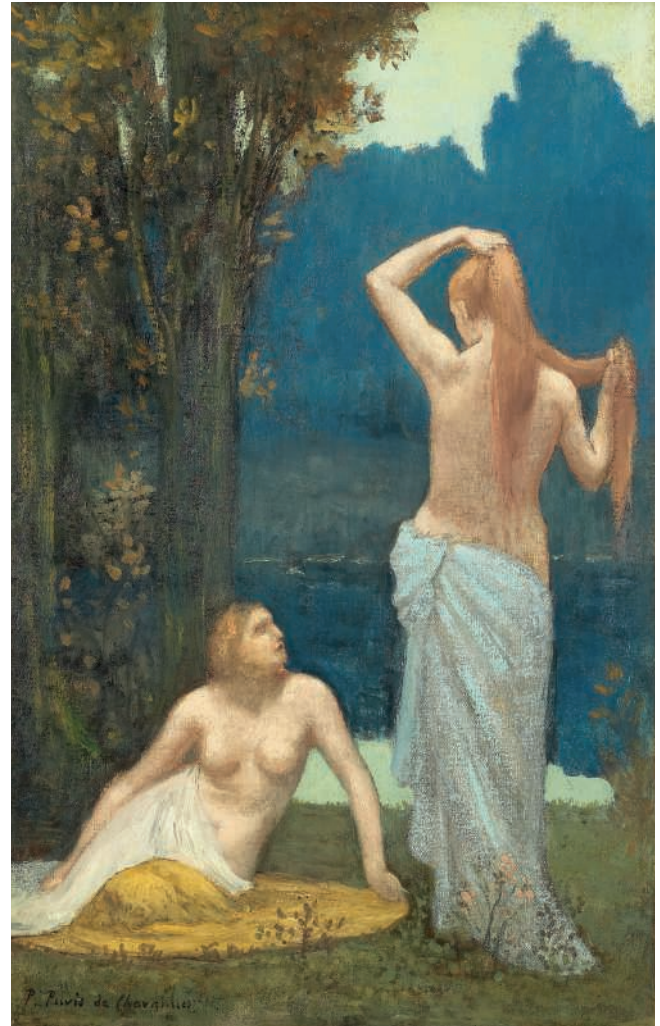
(fig. 2) Eugène Delacroix, *La Morte de Sardanapale*, 1827. Musée du Louvre, Paris



during which he painted extensively. Like Delacroix before him, Chassériau was profoundly affected by the aesthetics of North Africa, and this influence can be seen in the finished painting of the Cour des Comptes.

Completed in 1848, Chassériau's project received little notice due to the turbulent political situation of the time, and this immense decoration of 270 square meters was almost entirely destroyed twenty-three years later during the Paris Commune when the partisans of the Commune set fire to official buildings including the Palais des Tuileries, the Hôtel de Ville, the Palais de Justice and the Palais d'Orsay, which housed the Cour des Comptes and the Conseil d'Etat. The insurgents covered the walls with fuel and set them on fire, destroying almost all of Chassériau's work. What remained was left exposed to the elements and allowed to slowly disintegrate for 27 years, until the Comité Chassériau received permission to remove them in 1898, and in 1903 they were donated to the Louvre.

The present sketch has been dated to 1848 by Marc Sandoz, and demonstrates some differences from the two female figures, their hands bound, who form part of a group of captives being led by victorious soldiers in the center part of *Retour de la Guerre*, a large composition which measured six by eight meters. The influence of Delacroix is clearly expressed in the fluidity of the paint application and ease of execution as well as the echoes of *The Death of Sardanapalus* of 1827, which Chassériau would certainly have seen at the Louvre (fig. 1). The power of the group and its sensuality, imagined on the scale of the final work, also illustrates the artist's genius as an illustrator. The complete composition is known only from a blurred black



(fig. 3) Pierre Puvis de Chauvannes (French, 1824-1898), *Les baigneuses*, c. 1890, oil on canvas, 55.4 x 35.5 cm (21 ¾ x 14 in.), Art Gallery Ontario, Purchase: Peter Larkin Endowment, 1974. 74/30 © Art Gallery Ontario.

and white photograph (fig. 2), but is memorialized in the words of Theophile Gautier, 'Two women, the first one dark skinned and lit as if gilded by a sunray, her black hair plaited and tied with pearls, revealing her warm shoulders and her lower back over which slips a sky blue drapery; the second, white, slender, falling backwards in a painful movement and trying to lift her delicate hands weighed down with chains, compose, with an old man dragged by a foot soldier dressed in armor, a strikingly pathetic and picturesque group. The naked backs of the women are painted in rich impasto, smooth and of a tone which would provoke envy in the proudest colorist' (T. Gautier, 'Palais du Quay d'Orsay. Peintures murales de M. Théod. Chassériau,' *La Presse*, no. 4552, 12 December 1848, p. 1, 2).

The style of the sketch is particularly free and shows the artist's complete understanding of the torsion of the muscles in the two backs, the flesh tones, the fall of the drapery, the glint of the gold earring picked out in three daubs of white paint and the tilt of the heads. It is interesting to note that the flesh tones of the two women are reversed from the final work as described by Gautier. Considered unique among the known preparatory works for the decoration of the Cour de Comptes, this sketch is quite rare in its handling and quality within the *oeuvre* of Chassériau. Chassériau's personal style left its mark on succeeding generations of Romantic artists, on the Symbolists including Pierre Puvis de Chavannes (fig. 3) and Gustave Moreau, as well as on the Nabis and particularly Henri Matisse (fig. 4).

(fig. 4) Henri Matisse, *Back IV*, 1930 cast 1955-1956, sold Christie's, New York, 3 November, 2010, lot 65.

PROPERTY OF A PRIVATE FAMILY COLLECTION

202

EUGÈNE DELACROIX  
(FRENCH, 1798-1863)

*Seated Figure in Turkish Costume*  
(*Monsieur J. B. Pierret?*)

oil on canvas

12½ x 9½ in. (32.4 x 24.2 cm.)

Painted circa 1824-1825.

\$800,000-1,200,000

£650,000-960,000

€730,000-1,100,000

**PROVENANCE:**

The artist.

His sale; Hôtel Drouot, Paris, 17-19 February 1864, lot 77, as *Turc assis, accoudé sur une table*.

Louis Auguste Bornot (1802-1888), Paris, acquired at the above sale.

Jacques Béraldi (1884-1963), his great-grandson, by descent.

Dr. Bassuet (probably Marcel Charles Louis Bassuet, b. 1879), gifted by the above before 1930.

Mme. Bassuet, his wife, by descent.

with Peter Nathan, Zurich, after 1976.

Private collection, Switzerland, acquired directly from the above, by April 1978.

**EXHIBITED:**

Paris, École nationale supérieure des beaux-arts, *Eugène Delacroix: au profit de la souscription destinée à élever à Paris un monument à sa mémoire*, March-April 1885, no. 18, as *Étude du costume turc*. (*M. Pierret a posé*).

Paris, Musée du Louvre, *Centenaire du romantisme, Exposition Eugène Delacroix*, June-September 1930, no. 24A, as *Portrait de Pierret en Turc*.

Paris, Société des amis de Delacroix, *Eugène Delacroix et ses amis, Exposition organisée dans l'Atelier d'Eugène Delacroix*, June-July 1932, no. 175, as *Pierret en Turc*.

Zurich, Galerie Nathan, *Alt und Neu*, 20 April-30 June 1978, pp. 26-27, 82, no. 7, as *Portrait de Monsieur Pierret en Turc*.

**LITERATURE:**

A. Moreau, *E. Delacroix et son œuvre, avec des gravures en fac-similé des planches originales les plus rares*, Paris, 1873, p. 230, as *M. Pierret. Second Portrait*.

A. Robaut and E. Chesneau, *L'Œuvre complet de Eugène Delacroix*, Paris, 1885, p. 39, no. 123, illustrated with a sketch, as *Portrait de M. Pierret*.

R. Escholier, *Delacroix, peintre, graveur, écrivain*, Paris, 1926, vol. I, p. 117, illustrated, as *Pierret en Turc*.

P.-H. Michel, *The Massacre of Chios*, London, 1947, n.p., fig. 10, and mentioned on opp. page, illustrated, as *Portrait of Pierret Dressed as a Turk*.

R. Huyghe, *Delacroix*, London, 1963, pp. 166, 205, pl. 132, illustrated, as *Pierret in Turkish Costume*.

L. Johnson, *The Paintings of Eugène Delacroix: A Critical Catalogue*, Oxford, 1986, vol. 1, p. 25, no. 33, vol. II, pl. 28, illustrated.



Eugene Delacroix, *Étude de babouches*, 1832, the Louvre Museum, Paris © RMN-Grand Palais / Art Resource, NY



As well as one of the giants of 19th century European art, Eugène Delacroix is considered by many to be the first truly 'Orientalist' painter. While the generation of artists before him were primarily interested in exploring Orientalist subject matter as an official lens through which to view French Imperial conquest, for the Romantic generation the interest was to capture the passion, character, and color of a land so different to their own. Though Delacroix would not make his first journey to North Africa until 1832, works like *Seated Figure in Turkish Costume (Monsieur J. B. Pierret?)*, painted some eight years before he would first see the Maghreb offer an intriguing glimpse into Delacroix's work at a pivotal moment in the history of art. In paintings like this extraordinary, freely-handled study we find not only the naissance of Delacroix's interest in Orientalism, but also the first stirrings of Romanticism within the oeuvre of one of that style's foremost icons.

Like many young writers, artists, and intellectuals during the 1820s, Delacroix was captivated by the Greek War of Independence against the Ottoman Empire, ultimately drawing inspiration from the conflict for the work that is now considered the masterpiece of his early career, *The Massacre of Chios*, which was exhibited at the Salon of 1824 (fig. 1). The painting depicted one of the most notorious episodes of the war, when in 1822 Ottoman forces massacred thousands of the inhabitants of the Greek island of Chios and sold thousands more of its surviving inhabitants into slavery in the aftermath. The story was widely reported in the press, and became a rallying cry throughout Europe for its citizens to support the Greeks in their fight for freedom. Two years later, when Delacroix exhibited the work publicly, it would be decried as 'the massacre of painting,' with critics focused on the artist's revolutionary broadly painted, and richly impastoed paint surface, which he intended to reflect the work's harsh subject matter.

It is unresolved if the present work, which was painted at the same time as the *Massacre of Chios*, was painted as a study for this masterpiece or simply painted around the same period, though there is some evidence to suspect it may have been a study. Delacroix mentions numerous occasions in his journal when his old friend Pierret came to model for him for the Salon painting, and Pierret has long been identified as the sitter in the present work, though Lee Johnson questions if he can be firmly identified as such. Further, the costume worn by the subject of this painting does appear in the *Massacre*, though in quite a different final pose – the figure of the Turkish soldier on horseback at the right side of the composition is clearly wearing this same intricate costume.



(fig. 1) Eugène Delacroix, *Scenes from the Massacre of Chios*, oil on canvas, 1822. / Louvre, Paris, France / Bridgeman Images

However, one final piece of evidence links the two works more concretely. In the entry in his journal dated May 9th, 1824 Delacroix mentions that Pierret is posing for a seated figure in the *Massacre* but that he is 'changing the plan.' In an early compositional sketch for the work (now in the Louvre) there is a seated figure on the left-hand side of the composition who rests his head on his upraised hand, much like the figure in the present study. It is possible that this is the figure of Pierret which Delacroix ultimately changed. Some of the watercolor study figure's facial features – such as the long nose and the protruding chin – do correspond to Pierret's features in one of Delacroix's portraits of his friend.

In the artist's journal entries of early 1824, while he is working on the *Massacre* and works like the present painting, Delacroix also first mentions his desire to visit North Africa and learn Arabic. After painting *The Massacre of Chios*, Orientalist subject matter becomes a preoccupation and begins to appear with some regularity in Delacroix's oeuvre, including works like *The Combat of the Giaour and Hassan* (1826), and his 1828 Salon entry, *The Death of Sardanapalus*. Like *The Massacre of Chios* and its attendant studies, these were personal interpretations of an imagined Orient drawn from popular literary and historical themes, expressed with the kind of swirling bravura that gave full vent to the artist's Romantic leanings, but they presage Delacroix's great Orientalist masterpieces that will come in the years following his journey to North Africa.

In addition to being among Delacroix's first Orientalist works, the present painting is also a reflection of the recurring fascination with costume that can be found in Delacroix's oeuvre. In this same period in his journal Delacroix mentions that he has borrowed 'les costumes grecs et persans, indiens, etc.' to sketch. During the trip to North Africa as well, Delacroix made copious notes, sketches, and watercolor studies of the clothing worn by people he encountered. The brilliant details found in the present study are an indication of this interest as well.

Delacroix creates depth in the gold embroidery of the figure's costume by layering a brighter gold tone over a more muted one, picking out where the details of the decoration catch the light. In some portions of the costume, however, Delacroix also creates lowlights by layering a purple tone over the more muted gold, tinging places where the embroidery is reflecting the color of the tablecloth that the figure rests his arm on. This is primarily found in the figure's sash belt and his proper left arm, though a handful of very small touches of this purple can also be found in the elbow and forearm of the figure's proper right arm as well, indicating the care and attention that Delacroix lavished on the most minute details of the costume. This is contrasted against the broader application of paint in the red undercoat, the figure's headdress, and other details of the work. In these areas, the paint is quickly applied with greater impasto and the fluidity of the brushwork anticipates Delacroix's mature style. Nonetheless these two styles come together in the present work to form a harmonious whole which demonstrates the astonishing ability of the 19th century's greatest colorist at the moment at which he truly comes into his full power as an artist.

From Cézanne, to Redon, to van Gogh and Picasso, many of the artists who are now considered the giants of 20th century painting considered Delacroix the giant of the prior century, and the number of later artists who cite Delacroix as an influence is truly remarkable. Chief amongst these was Henri Matisse, who took from Delacroix the idea that color, pattern, movement, and decoration should be the true focus of an artist in creating a painting, rather than the subject matter. His North African pictures specifically owe a great deal of their spontaneity, color, and patterning to the groundbreaking precedent set by Delacroix's Orientalist works (fig. 2).

Opposite: (fig. 2) Henri Matisse, *Le riffian debout*, 1912. The Hermitage Museum, Saint Petersburg. © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York





PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

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

*Ville d'Avray, L'abreuvoir des chevaux*

signed 'COROT' (lower left)

oil on canvas

15½ x 27½ in. (38.4 x 69.9 cm.)

Painted *circa* 1860-1865.

\$500,000-700,000

£410,000-560,000

€460,000-630,000

**PROVENANCE:**

M. Lagarde, Paris, by 1875.

His estate sale; Galerie Georges Petit, Paris, 27th January 1897, lot 3,

as *Étang de Ville-d'Avray*.

with Arnold and Tripp, Paris, acquired at the above sale.

Maurice Sabourdin, Paris, 1910.

Mollard collection, 1942.

with Galerie Gerard Frères, Paris.

with Arthur Tooth & Sons, London, acquired *circa* 1950.

George Francis Child-Villiers, 9th Earl of Jersey (1910-1998), Jersey,

acquired directly from the above, before 1952.

By descent to his heirs.

Their sale; Sotheby's, London, 6 February 6, 2013, lot 157.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Paris, École Nationale des Beaux-Arts, *Exposition de l'œuvre de Corot*, 1875, p. 65, no. 157, as *Bord d'un étang avec chevaux à l'abreuvoir*.

Paris, Galerie Georges Petit, *Cent chefs-d'œuvre des collections françaises*

*et étrangères*, 1892, p. 80, no. 46, illustrated, as *Étang de Ville-d'Avray*.

Paris, Palais Galliera, *Exposition organisée au profit du monument du*

*centenaire de Corot, catalogue des chefs-d'œuvre prêtés par les musées*

*de l'État et les grandes collections de France et de l'étranger*,

May-June 1895,

p. 33, no. 92, as *Étang de Ville-d'Avray*.

St. Helier, Barreau Art Gallery, *Old Masters from Jersey Collections*,

23 February-8 March 1952, no. 7.

Edinburgh, Royal Scottish Academy, *Corot: An Exhibition of Paintings,*

*Drawings and Prints*, August-November 1965, also London, National

Gallery, n.p., no. 84, as *Watering place at Ville d'Avray, Ville d'Avray -*

*L'abreuvoir des chevaux*.

London, David Carritt, Ltd., *Corot and Courbet*, 12 June-13 July 1979, no. 8,

illustrated.

London, The Lefevre Gallery, *Corot*, 6-28 April 1989, no. 22, illustrated.

**LITERATURE:**

A. Robaut, *L'Œuvre de Corot: catalogue raisonné et illustré*, Paris, 1905,

vol. III, pp. 74-75, no. 1470, illustrated.



The gently-wooded landscape of Ville d'Avray, Corot's home from the age of 21, was a constant source of inspiration through the artist's long and distinguished career. The house in Ville d'Avray at 3, rue du Lac, where Corot lived for the greater part of his life, was purchased by his father, Louis Jacques Corot, in 1817. The house was first recorded in 1783 and by the time the elder Corot purchased the property the house was fairly substantial, with two floors and an attic. Until his death, Corot occupied a very small room with two windows overlooking the lake on the third floor. Rue du Lac, which became known as '*chemin de Corot*', connected the forests of Sèvres with the village of Ville d'Avray and separated the Corot property from the pond. Views of the pond and the distinctive Cabassud houses that surround it populate works throughout Corot's *oeuvre*, but it should be noted that the artist often took certain liberties with the landscape and architecture.

*Ville d'Avray, l'abreuvoir des chevaux* is a beautiful example by Corot painted by the artist at the height of his powers. The spontaneous brushwork and luminous effects of this picture attest to the awesome power of the master to evoke a specific time of day with all the harmonious enchantment of nature viewed first-hand. The depth of the painting is further enhanced by the brushwork. Corot uses layers of thinly applied glazes and scumbles of browns, greens, blues and grey to create a landscape of surprising complexity which results in a work of silent peace and serenity. It is this quality in Corot's later landscapes that prompted Théodore de Banville to state, 'this is not a landscape painter, this is the very poet of the landscape... who breathes the sadness and joys of nature... The bond, the great bond that makes us brothers of brooks and trees, he sees it; his figures, as poetic as his forests, are not strangers to the woodland that surrounds them. He knows more than anyone, he has discovered all the customs of boughs and leaves; and now that he is sure that he will not destroy their inner life, he can dispense with all servile imitation' (T. de Banville, 'Le Salon de 1861' *Revue fataliste* 2, 1 July 1861, pp. 235-236).

Progressively minded commentators, as well as the Impressionist artists themselves, acknowledged the debt owed to Corot as the forerunner of Impressionism, which Edmond Duranty discussed in his seminal pamphlet 'The New Painting,' published in 1876, a year after Corot's death. 'The roots of the new painting lie also in the work of the great Corot, that man who was always searching, and whom Nature seems to have loved because she revealed so many of her secrets to him' (quoted in the full text version, *The New Painting*, exh. cat., The Fine Arts Museums of San Francisco, 1986, p. 41). Castagnary wrote of Corot's pictures in the 1874 *Salon*, the last to which the painter contributed during his lifetime, 'A master in his turn, he saw many generations of young men pass through his studio. They came to ask him the secret of his strength. 'Feel deeply,' he told them, 'and communicate your emotion.' How many eyes did he open? How many hands unbind? How many brains set free! And there he is, still standing, still struggling, as young as ever' (*ibid*, pp. 101-102).



Corot house in Ville-d'Avray, 2012. © 2012 Staatliche Kunsthalle Karlsruhe, Kehrer Verlag Heidelberg Berlin, Autoren und Fotografen.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**204**

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

*La forêt en hiver*

signed 'G. Courbet.' (lower right)

oil on canvas

21¾ x 28½ in. (55.2 x 72.4 cm.)

Painted *circa* 1872-1873.

\$800,000-1,200,000

£650,000-960,000

€730,000-1,100,000

**PROVENANCE:**

Mme. Kauffman.

Her sale; Hôtel Drouot, Paris, 5 May 1902, lot 15.

Mme. Albert Esnault-Pelterie, *née* Gabrielle Testart (1853-1936),

Paris, acquired at the above sale.

with Kunsthandel Huinck & Scherjon, Amsterdam.

Anonymous sale; Sotheby's, New York, 23 October 2007, lot 144.

Acquired at the above sale by the present owner.

**LITERATURE:**

L. Rouart, 'Collection de Madame Esnault-Pelterie,' *Les Arts*, no. 54, June 1906, p. 20, as *Effet de neige*.

R. Fernier, *La vie et l'oeuvre de Gustave Courbet, catalogue raisonné*, Paris and Lausanne, 1977-1978, vol. II, pp. 166-167, no. 866, illustrated.

P. Courthion, *L'opera completa di Courbet*, Milan, 1985, p. 121, no. 855.

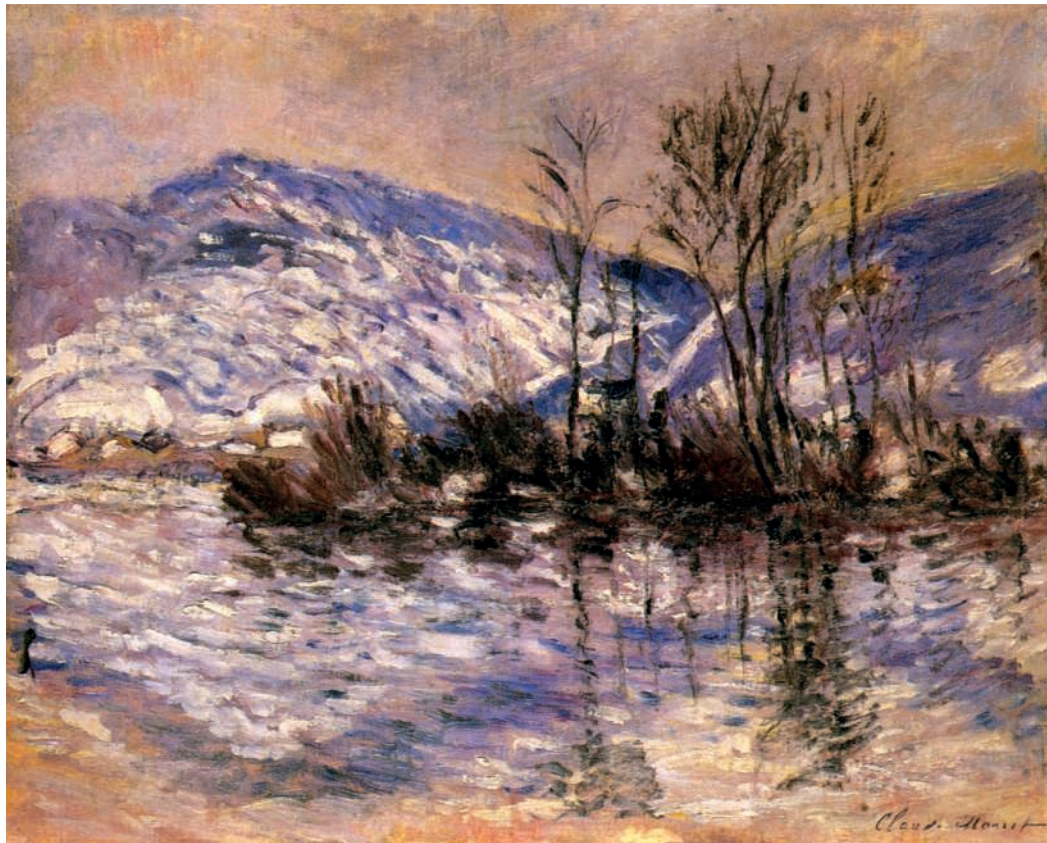


Courbet's paintings of his native Franche-Comté blanketed with a crisp layer of snow were a striking departure from precedent in French painting. The artist's christening of the winter landscape both inspired his Impressionist successors and irrevocably altered the course of the genre; no landscape painter after Courbet could consider their *oeuvre* complete without a snow-filled winter landscape. Claude Monet (fig. 1) was considered the undisputed master of the Impressionist 'effet de neige', but he was not alone in his fascination with the subject: Paul Cézanne, Pierre-Auguste Renoir, Camille Pissarro, Alfred Sisley, Gustave Caillebotte and others also produced images that depicted the special character of the air, light and delicate chromatic effects associated with landscapes blanketed with snow (fig. 2).

Courbet first painted the subject in the cold winter of 1856-7, 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 the Franche-Comté and later, during the artist's self-imposed exile, in the Swiss Alps. While his later works in this theme are stark and desolate, conveying the desperation of the artist's condition in the final years of his life, his earlier paintings of snow, including *La forêt en hiver*, are bright and glisten with sunlit shades of pure white and blue. 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.

The self-declared bad boy of French Realist art, Courbet spent the first decades of his career in noisy subversion. Hunting scenes were ever bolder, bigger and bloodier, nudes shocked with their fleshiness. 'When I am no longer controversial, I will no longer be important,' wrote Courbet to his parents in 1852 (P. ten-Doesschat Chu, *Letters of Gustave Courbet*, Chicago, 1992, p. 106, no. 52-53). By the mid-1860s, with his reputation secure, Courbet now was at greater liberty to focus on his own artistry. Yet, he never ceased to prod and poke at the Bonapartist establishment, both with his subjects and his technique.

For Courbet, one of the great technical innovators of his generation, the application of paint to canvas was a process deeply embroiled with his innate sense of his own artistry. In an open letter to his students, Courbet explained that paint and its own materiality was of central importance to the images he created with it: 'Painting' he explained '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' (*Le Courrier du dimanche*, Paris, 25 December 1861). Cézanne observed of Courbet's occupation with the fabrication of art, he was 'a builder, a rude troweller of plaster, a crusher of color' (P. M. Doran, *Conversations avec Cézanne*, Paris, 1978, p. 142). In the layering of paint on canvas, he explained and 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 laid down



(fig. 1) Claude Monet, *La Seine à Port-Villez, effet de Neige*, 1885. Private Collection.



his paint with palette knife, spatula, sponges and blotting rags, building up an image out of darkness and creating a richly textured surface. His paintings of landscapes chilled by winter afforded him the opportunity to employ these techniques in the spirit of mimicking nature most creatively and to greatest effect. Having played the part of the sun, illuminating his subjects from blackness, Courbet's elemental role also encompassed that of the snowstorm which blustered through his compositions, blanketing Franche-Comté's limestone ravines and tree-lined watering spots. In *La forêt en hiver*, Courbet's varied application of paint perfectly captures the irregularity and complexity of his natural subject. Snow is flaked onto the canvas with a palette knife in its various textures, forming crunchy snow-packed banks and feathery sprays on winter-stripped trees. Cool blue ice is slicked smooth with large soft brushes. Drawing on the palette Courbet had introduced earlier in the decade, the painting is a harmony of tinted whites, steely greys and blues. A gifted colorist, Courbet laced the startling whiteness of the painting with the rusted browns and black of rock and earth which peek darkly from underneath a blanket of snow white.

Landscape painting was the driving force of the second half of Courbet's career. His passion for the subject was motivated in part by his attachment to his native Franche-Comté. He found great freedom in the unexplored territories of the Jura mountains and delighted in the mystery of the region's undiscovered places. As Jules-Antoine Castagnary described in his preface to the retrospective exhibition at the *École des Beaux-Arts* in 1882, '[T]he landscape according to Courbet does not hand itself over easily. It uses its secrets, its metaphors, and its double meanings carefully, and remains, like the entire *oeuvre*, fundamentally open to interpretation' (J. Castagnary, cited in *Exposition des oeuvres de Gustave Courbet à l'École des beaux arts*, Paris, 1882, pp. 17-18). Partly as a consequence of its unspoiled secrecy, landscape subjects provided Courbet with a powerful platform from which to continue his project of social dissent. *The Oak at Flagey*, painted in 1864, is a comparable example of a landscape painting saturated with political symbolism. The subject recalls the Tree of Liberty, an icon of the 1848 Revolution and connects the radicalism of this symbol to Courbet's provincial landscape.

In its tranquility and clarity, *La forêt en hiver* differs in emotion from the more traditional hunting scenes which emphasize the conflict between the human and the natural. However, close inspection reveals Courbet's use of a loose, dashed-on brushstroke and spots of color applied with a palette knife which gives an impression of instability. The snow-covered trees appear on the verge of dropping their mantle of white; the water appears to be firm and compact, yet it is not clear if it is completely iced over. This inversion of stability and instability, which is a manifestation of Courbet's own skeptical philosophy of art and life, steer the eye of the viewer to the figures of the deer. Here, too, Courbet creates a tension: a doe lies peacefully at the edge of the water, while her mate turns to face the forest, on high alert for potential predators.

The present work is accompanied by a certificate from the Institut Gustave Courbet dated 24 June 2019, and will be included in their forthcoming *Gustave Courbet catalogue raisonné*.



(fig 2.) Paul Cézanne, *Melting Snow, Fontainbleau*, 1879. Private Collection.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**205**

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

*Moonlight, Wharfedale*

indistinctly signed 'Atkinson .....

oil on card

17% x 21 in. (43.8 x 55.2 cm.)

Painted *circa* 1870-1879.

\$250,000-350,000

£210,000-280,000

€230,000-320,000

**PROVENANCE:**

W. H. Gaunt, by 1879.

Anonymous sale; Sotheby's, London, 5 November 1997, lot 179.

with Richard Green, London, by 1998.

Acquired directly from the above, 1998.

**EXHIBITED:**

York, *Yorkshire Fine Art & Industrial Exhibition*, 1879, no. 1210, as *Valley of the Wharfe by Moonlight*.

London, Richard Green, *John Atkinson Grimshaw*, 11 February-7 March

1998, no. 4 (erroneously catalogued as being on canvas).

Harrogate, Mercer Art Gallery, *Atkinson Grimshaw, Painter of Moonlight*,

16 April-4 September 2011, also London, The Guildhall Art Gallery, 19

September 2011-15 January 2012, pp. 142-143, 174, no. 133, illustrated.

This is one of the most luminous and poetic of all Grimshaw's nocturnes, testament to his love of the natural world, and to his native county of Yorkshire. Full of romantic possibility, two figures stand at a gate admiring the beauty of the moon-drenched valley below. Curiously, the landscape has been painted before the sky, leading to the suggestion that the composition may have started as a daylight picture. Certainly, throughout the 1870s, when this picture was painted, Grimshaw developed his moonlight scenes in response to their popularity. The fact that he changed his mind with this painting suggests that it is an earlier work, when he was still striving for effect. The bare branches of the trees to the left, which act to frame the composition, are drawn with particular care. Remnants of the artist's Pre-Raphaelite working techniques, which recorded elements in painstaking detail, are still evident.

Grimshaw painted other works in Wharfedale, notably in the environs of Bolton Abbey. The valley lies twenty five miles north west of Knostrop, where the artist lived, in the south-eastern suburbs of Leeds.

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



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**206**

**JOHN WILLIAM WATERHOUSE, R.A.  
(BRITISH, 1849-1917)**

*The Soul of the Rose*

signed and dated 'J.W. Waterhouse/1908.' (lower right)

oil on canvas

34 $\frac{5}{8}$  x 23 $\frac{1}{4}$  in. (88 x 59.1 cm.)

\$3,000,000-5,000,000

£2,500,000-4,000,000

€2,800,000-4,500,000

**PROVENANCE:**

Sir Brodie Haldane Henderson (1869-1936), KCMG, Braughing,  
Hertfordshire.

Anonymous sale; Christie's, London, 16 October 1981, lot 104.  
with Pre-Raphaelite Inc., London, until 2007.

Anonymous sale; Christie's, London, 7 June 2007, lot 41.

Acquired at the above sale by the present owner.

**EXHIBITED:**

London, Royal Academy, 1908, no. 78.

Groningen, Groninger Museum, *J.W. Waterhouse 1849-1917:*

*The Modern Pre-Raphaelite*, 14 December 2008-3 May 2009,

also London, Royal Academy, 27 June-13 September 2009,

and Montreal, Montreal Museum of Fine Arts,

1 October 2009-7 February 2010, pp. 168-169, no. 50, illustrated.

**LITERATURE:**

R. E. D. Sketchley, 'The Life and Work of Mr. J.W. Waterhouse, R.A.',  
*Art Annual: The Christmas Number of The Art Journal*, London, 1909,  
pp. 25, 32, illustrated opp. p. 4.

A. L. Baldry, 'Some Recent Work by Mr. J. W. Waterhouse, R.A.',  
*The Studio*, vol. 53, no. 219, 15 June 1911, pp. 176, 180, illustrated.

A. Hobson, *The Art and Life of J. W. Waterhouse, R.A.*, London, 1980,  
p. 190, no. 160.

P. Trippi, *J. W. Waterhouse*, London, 2002, pp. 196-197, illustrated.



J.W. Waterhouse  
1908.

*The Soul of the Rose* was painted when Waterhouse was in his creative maturity; he was an artist established with patrons and public alike, who pursued his unique vision whilst adapting to modern precepts regarding style. Archetypally romantic, it is nevertheless executed with fluidity and verve, and leaves the crystalline imagery of the past century behind.

Waterhouse's title is loosely derived from Chaucer's dream poem, *Romaunt of the Rose*, itself adapted from the 13th-century French romance: *Roman de la Rose* by Guillaume de Lorris. The narrator embarks on a pilgrimage with the god of love, who leads him to a rose symbolizing perfect love. The poem had been treated by Waterhouse's early inspiration, Sir Edward-Burne Jones, in preparation for a tapestry. Burne-Jones depicts the rose personified as a young girl in an oil entitled *The Heart of the Rose*, (1889, Private collection; fig. 1). She embodies the beauty of the sentiment represented, and becomes a love object for the young poet.

Waterhouse's interpretation is characteristically ambiguous, perhaps linked only in terms of its generic medievalism. His lovely protagonist leans forward to smell a rose. Her half-closed eyes suggest a degree of elective power, as if she hopes that the flower's scent will body forth some desired secret. Though she may still represent the object of another's desire, we are also invited to imagine her psychology, and to suppose a hidden narrative of thwarted or aspiring love. She is a participant rather than a passive symbol.

Waterhouse's setting appears to be a walled Tuscan garden, evocative of paintings by 14th-century artists such as Fra Angelico. Both landscape and cultural heritage would have been familiar to Waterhouse who was born in Rome and returned to Italy often as an adult. The paradox of the cloistered garden - something abundant yet enclosed - suits Waterhouse's theme well. Just as the rose's scent acts as a heady agent, emblematic of love's intensity, the limits of the garden reflect the concentration of experience implied by the story.

A study for *The Soul of the Rose* (Private collection) bears little resemblance to the finished picture; showing a dark-haired girl, plainly dressed, leaning up to smell the flower. In executing the present oil, Waterhouse wrought his conception into something more majestic; the model's red hair, brocade gown, and comparative maturity (she is a young woman, not a girl) associate her more naturally with the courtly love tradition - progenitor of both Chaucer's poem and its French source.



(fig. 1) Edward Burne-Jones, *The Heart of the Rose*, 1889. Private Collection.

The picture belongs to a series of single-figure images that Waterhouse rendered in the early 1900s, featuring dark or red-haired models. Scarce documentation makes it frustratingly hard to identify Waterhouse's sitters. Critics have commented upon their vitality, compared - for example - to Burne-Jones' more lifeless ideal. The red-haired beauty in *The Soul of the Rose* may be Miss Muriel Foster, who sat for Waterhouse on a number of occasions. It has also been suggested that the model for this painting may have been the red-haired, eighteen-year-old Beatrice Ethel Hackman (1889-1954) (also known as Beatrice Ethel Flaxman), who appears to have sat for Waterhouse between 1906 and 1916.

The angle of the model's head and neck recurs, motif-like, throughout Waterhouse's *oeuvre*; for example, in *Ophelia* (1894, Private collection; fig. 2) and *Mariana in the South* (1897, Private collection). It is interesting to consider this in relation to George Frederic Watts's portrait of his young bride, Ellen Terry, *Choosing* (1864, National Portrait Gallery, London). The picture, a Royal Academy exhibit, would have been familiar to Waterhouse as it belonged to his great patron, the financier Alexander Henderson, later the first Baron Faringdon. Faringdon first took Waterhouse under his wing in the late 1890s, and introduced him to his younger brothers: Mr. H. W. Henderson and Mr. (later Sir) Brodie Henderson. Between them they purchased more than 50 paintings. *The Soul of the Rose* was formerly in the collection of Sir Brodie Henderson.

The Faringdons' patronage was well-timed. In the early 1900s change was afoot in the arts. Waterhouse's romantic visions seemed overly idealistic to strident modernists. However, he inspired some loyal adherents. A. L. Baldry, in his 1911 piece for the *Studio*, wrote: 'The modern feeling is evident enough in his work, but it is an intellectual modernity that he professes and one that he applies in a manner markedly individual'. Baldry was presumably referring to Waterhouse's pictorial alphabet, which could never be mistaken for anyone else's. Such individuality equaled modernity. Rose Sketchley, in her 1909 piece for the *Art Annual*, developed a redemptive interpretation of Waterhouse's Arcadian imagery: seeing 'the analogy of the unfolding of the rose through earth, as the soul through suffering'. Her focus on the educative power of experience is essentially a reworking of the age-old theme of knowledge gained at the expense of innocence, couched in metaphysical terms in keeping with the 20th-century obsession with individual psychology.

It is perhaps wrong to overcomplicate Waterhouse's thematic association of women with flowers. From images of metamorphosis (see *Apollo and Daphne*, 1908, Private Collection, Trippi, *loc. cit.*, p. 194) to the 'Persephone' series (see *A Song of Springtime*, 1913, Private Collection, Trippi, *op. cit.*, p. 200), Waterhouse's main thesis linked women and nature through the concept of regeneration. If his theme was long-established, however, his technique was modern, and had evolved considerably over the years. Early pictures such as *Saint Eulalia* (1885, Tate Britain, London) are glacial, polished - more in the manner of Sir Lawrence Alma-Tadema. In contrast, viewed from a stylistic point of view, the artist's late work relates directly to French

Impressionism and its British counterparts. Looser in touch, it exploits the clash of color and texture apparent when materials are viewed *en plein air*.

Indeed, *The Soul of the Rose* shows Waterhouse balancing detail and abstraction, precision and softness, with consummate skill. The background building, for example, is realized with little tonal depth, to render it subsidiary to the foreground figure. Where Waterhouse wishes our eye to focus - for example on the model's hands - he works with deft exactitude. It is his sensuous, instinctive handling of his medium, coupled with the luminosity of his romantic heroines, which ensures the essential timelessness of Waterhouse's art.

We are grateful to Peter Trippi for his help in preparing this catalogue entry and to Scott Buckle for providing information about Beatrice Hackman as the possible model for this work.



(fig. 2) John William Waterhouse, *Ophelia*, 1894, Private Collection.

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

**207**

SIR LAWRENCE ALMA-TADEMA, O.M., R.A.  
(BRITISH, 1836-1912)

*A Spring Festival (On the Road to the Temple of Ceres)*

signed and inscribed 'L Alma Tadema op. CCVIII' (on the edge of the path, lower left)

oil on canvas, in the artist's frame

The painting: 35 $\frac{3}{4}$  x 20 $\frac{3}{4}$  in. (90.8 x 52.7 cm.)

Overall: 49 $\frac{3}{4}$  x 31 $\frac{3}{4}$  in. (126. 80.6 cm.)

Painted in 1879.

\$500,000-700,000

£410,000-560,000

€460,000-630,000

**PROVENANCE:**

with Pilgeram & Lefèvre, London, commissioned from the artist on 24 July 1879.

with Charles William Deschamps, Esq. (1848-1908), London.

with M. Knoedler & Co., New York, acquired directly from the above, 22 July 1882.

Mary Jane Sexton Morgan (1823-1885), New York, acquired directly from the above,  
1 March 1884.

Her estate sale; American Art Association, New York, 3-5 March 1886, lot 209,  
as *Spring*.

with M. Knoedler & Co., New York, acquired at the above sale.

James Albert Garland (1870-1906), New York, acquired directly from the above,  
6 March 1886.

His estate sale; Christie's, London, 30 April 1909, lot 57, as *Springtime*.

with William Walker Sampson, The British Galleries, London, acquired at the above sale.  
Stephen Bergeman, New York.

His sale; Rains Galleries, New York, 30 November 1926, lot 26.

Anne Weightman Walker Penfield (1844-1932), Pennsylvania and New York.

Her sale; American Art Association, New York, 17-18 May 1934, lot 87, as *A Spring Festival*.  
Guilford Hall, Palm Beach, FL.

with Newhouse Galleries, New York, acquired directly from the above, by February 1966.

with William Rudd, Carriage House Gallery, Cincinnati, acquired directly from the above, 1969.

with Newhouse Galleries, New York, acquired directly from the above, 1970.

The Forbes Magazine Collection, New York and London, acquired directly from the above, 1971.

Their sale; Sotheby's, New York, 4 November 2011, lot 67, as *A Spring Festival (On the Road to  
the Temple of Ceres)*.

Acquired at the above sale by the present owner.





**EXHIBITED:**

Berlin, Königlich-Preußische Akademie der Künste, 31 August-2 November 1879, no. 6, as *An dem Tempel der Ceres*.  
London, Royal Academy, 1880, no. 176, as *Spring festival*.  
Paris, *Salon*, 1881, no. 22, p. 190, illustrated, as *En route pour le temple de Cérès; printemps*.  
New York, The Metropolitan Museum of Art, on loan, before 1909.  
Hempsted, NY, Emily Lowe Gallery at Hofstra University, *Victorian Art*, 29 October-17 December 1972, no. 58, as *Spring Festival*.  
New York, Metropolitan Museum of Art, *The Royal Academy (1837-1901) Revisited, Victorian paintings from the Forbes magazine Collection*, 11 March-27 April 1975, also Princeton, Princeton University Art Museum, 10 May-14 September 1975; Atlanta, The High Museum, 27 September-26 October 1975; Cincinnati, Cincinnati Art Museum, 6 December 1975-1 February 1976; Louisville, The Allen House, 14-28 February 1976, pp. 20-21, 159, no. 1, illustrated, as *Spring Festival*.  
Auburn, AL, Auburn University, *Bicentennial Exhibition of Selected Works of Sir Lawrence Alma-Tadema and the Auburn Permanent Collection*, 11-30 April 1976, p. 15, no. 23, illustrated, as *Spring Festival*.  
Tokyo, Isetan Museum of Art, *The Pre-Raphaelites and their Times*, 24 January-24 February 24, 1985; also Hamamatsu, Hamamatsu City Museum of Art, 5-24 March 1985; Nagoya, The Aichi Prefectural Art Gallery, 26 March-21 April 1985; Daimaru Museum of Art, Daimaru 1-20 May 1985; and Yamanashi, Yamanashi Prefectural Museum of Art, 25 May-23 June 1985, pp. 96-97, no. 44, illustrated, as *Spring Festival*.  
Williamstown, MA, Sterling and Francine Clark Art Institute, *Empires Restored, Elysium Revisited: The Art of Sir Lawrence Alma-Tadema*, 21 September 1991-5 January 1992, also Baltimore, Walters Art Gallery, 5 February-31 March 1992; Cincinnati, Taft Museum, 23 April-11 June 1992; and Memphis, Dixon Gallery and Gardens, 12 July-6 September 1992, pp. 72-73, no. 21, illustrated, as *On the Road to the Temple of Ceres: A Spring Festival*.  
Amsterdam, Van Gogh Museum, *In Perfect Harmony, Picture and Frame, 1850-1920*, 31 March-25 June 1995, also Vienna, Kunstforum Wien, 24 August-19 November 1995, pp. 80-81, no. 63, illustrated, as *On the Road to the Temple of Ceres: A Spring Festival*.

**LITERATURE:**

L. Alma-Tadema, correspondence to Stephens, 27 January 1876, Bodleian Library, Oxford, nos. 27-8.  
'Notes on Art and Archaeology,' *The Academy*, 26 July 1879, p. 74, as *The Invocation of Ceres*.  
L. Alma-Tadema, correspondence to Henschel, 2 August 1879, Heslop Library, Birmingham, no. 1:2.  
C. Vosmaer, 'Twee schilderijen van L. Alma Tadema,' *de Nederlandsche Spectator*, The Hague, 22 November 1879, p. 374, as *Naar den tempel van Ceres*.

'The Royal Academy Exhibition,' *The Art Journal*, vol. XIX, London, 1880, p. 187, as *Spring Festival*.  
'Pictures of the Year - II,' *The Magazine of Art*, London, vol. 3, 1880, p. 316, illustrated, as *Spring Festival*.  
M. H. Bell, *Royal Academy Yearbook*, London, 1880, p. 10, illustrated.  
H. G. Blackburn, *Academy Notes*, London, May 1800, p. 22, illustrated, as *Spring Festival*.  
'Royal Academy Exhibition,' *Illustrated London News*, no. 2135, vol. LXXVI, London, 1 May 1880, p. 435, as *A Spring Festival*.  
L. Baschet, ed., *L'exposition des Beaux-Arts, Salon de 1881*, Paris, 1881, pp. 158-161, illustrated, as *En route pour le temple de Cérès (printemps)*.  
F. G. Stephens, 'Mr. Lawrence Alma Tadema, R.A.,' *Artists at Home*, London, 1884, p. 32, as *Spring Festival*.  
'Art Notes,' *Illustrated London News*, no. 2410, vol. LXXXVI, London, 27 June 1885, p. 648, as *Spring Festival*.  
C. Vosmaer, *Alma-Tadema Catalogue Raisonné*, unpublished, Leiden, circa 1885, no. 243.  
W. Meynell, *The Modern School of Art*, vol. II, London and Paris, 1887, p. 15, illustrated, as *Spring Festival*.  
R. Dircks, 'The Later Work of Sir Lawrence Alma-Tadema O.M., R.A., R.W.S.,' *The Art Journal, The Christmas Number*, London, 25 December 1910, p. 30, no. CCCVIII, as *To the Temple of Ceres*.  
L. Alma-Tadema, correspondence to Sir Isidore Spielman, 6 December 1910, V&A Library, London.  
M. Findlay, 'Forbes Saves the Queen,' *Arts Magazine*, no. 47, New York, February 1973, pp. 27-28, illustrated, as *A Spring Festival*.  
C. Fox, 'The Royal Academy (1837-1901) Revisited,' *Burlington Magazine*, vol. 117, no. 866, London, May 1975, p. 324, as *Spring Festival*.  
V. G. Swanson, *Alma-Tadema: The Painter of the Victorian Vision of the Ancient World*, London, 1977, p. 138, no. CCVIII, as *On the Road to the Temple of Ceres, A Spring Festival*.  
L. Lippincott, *Lawrence Alma Tadema, Spring*, Malibu, 1990, p. 19, fig. 9, illustrated, as *Spring*.  
V. G. Swanson, *The Biography and Catalogue Raisonné of the Paintings of Sir Lawrence Alma-Tadema*, London, 1990, pp. 208-209, 398, no. 254, illustrated.  
E. Becker, ed., *Sir Lawrence Alma-Tadema*, exh. cat., Amsterdam and Liverpool, 1995, pp. 83, 98.  
R. J. Barrow, *Lawrence Alma-Tadema*, London, 2001, pp. 94-95, no. 86, illustrated.  
C. Forbes, 'Victorians in Togas-Some Musings,' *Fine Art Connoisseur*, vol. 4, no. 3, New York, May/June 2007, p. 36, illustrated.  
E. Prettejohn et al., *Lawrence Alma-Tadema, At Home in Antiquity*, exh. cat., London, 2016, p. 73, no. 80, illustrated.



WHEN WINTER'S RAGE ABATES, WHEN CHEERFUL HOURS  
 AWAKE THE SPRING, AND SPRING AWAKES THE FLOWERS,  
 ON THE SACRIFICE TWO FEARLESS LINES DISPLAY  
 AND CELEBRATE THE MIGHTY MOTHER'S DAY  
 FOR THEN THE HILLS WITH FLEASING SHADES ARE CROWNED  
 AND SLEEPS ARE SWEETER ON THE SILKEN VACUUM  
 WITH MILDER BEAMS THE SUN SECURELY SHINES.

FAT ARE THE LAMBS AND LUSCIOUS ARE THE WINES,  
 LET EVERY SWAIN ADORE HER POWER DIVINE,  
 AND MILK AND HONEY MIX WITH SPARKLING WINE,  
 LET ALL THE CHOR OF CLOWNS ATTEND THE SHOW,  
 IN LONG PROCESSION, SHOUTING AS THEY GO,  
 INVOKING HER TO BLESS THEIR YEARLY STORES,  
 INVITING PLENTY TO THEIR CROWDED FLOORS.

THUS IN THE SPRING AND THUS IN SUMMER'S HEAT  
 BEFORE THE SICKLES TOUCH THE RIPENING WHEAT  
 ON CERES CALL! AND LET THE LABOURING WIND  
 WITH CAREN WRATH'S HIS HOLLOW TEMPLES RIND;  
 ON CERES LET HIM CALL AND CERES PRAISE,  
 WITH UNCOYD DANCES AND WITH COUNTRY LAWS,  
 BECKONING

*Translated by John Dryden*



(fig. 1) Fernand Khnopff, *The Caresses*, 1896. © Royal Museums of Fine Arts of Belgium, Brussels / photo: J. Geleyns - Art Photography - or © RMFAB, Brussels / photo: J. Geleyns - Art Photography.

Alma-Tadema moved to London from his native Belgium in 1870, and over the next decade painted a series of pictures of bacchantes which are regarded as his most sensuous works. The artist left London in 1876 for a four-month sojourn in Rome where he studied works by the Renaissance masters, made studies of the Villa Borghese and became besotted with the sunny landscape of the Italian campagna. It is during this time that Alma-Tadema devoted his art to a reinterpretation of the classical world and in so doing, created a new kind of historical genre.

The present lot was painted as a commission for Pilgeram & Lefèvre, London and was not completed until 1879. It was first exhibited in Berlin and the Hague, and by the time *A Spring Festival (On the Road to the Temple of Ceres)* was exhibited at the Royal Academy in 1880, Alma-Tadema had cemented his reputation as a celebrated artist and was a full Academician. At the same exhibition, Alma-Tadema entered *A Harvest Festival*, a work of similar composition which incorporated the same model in the same pose leading the procession (fig. 1).

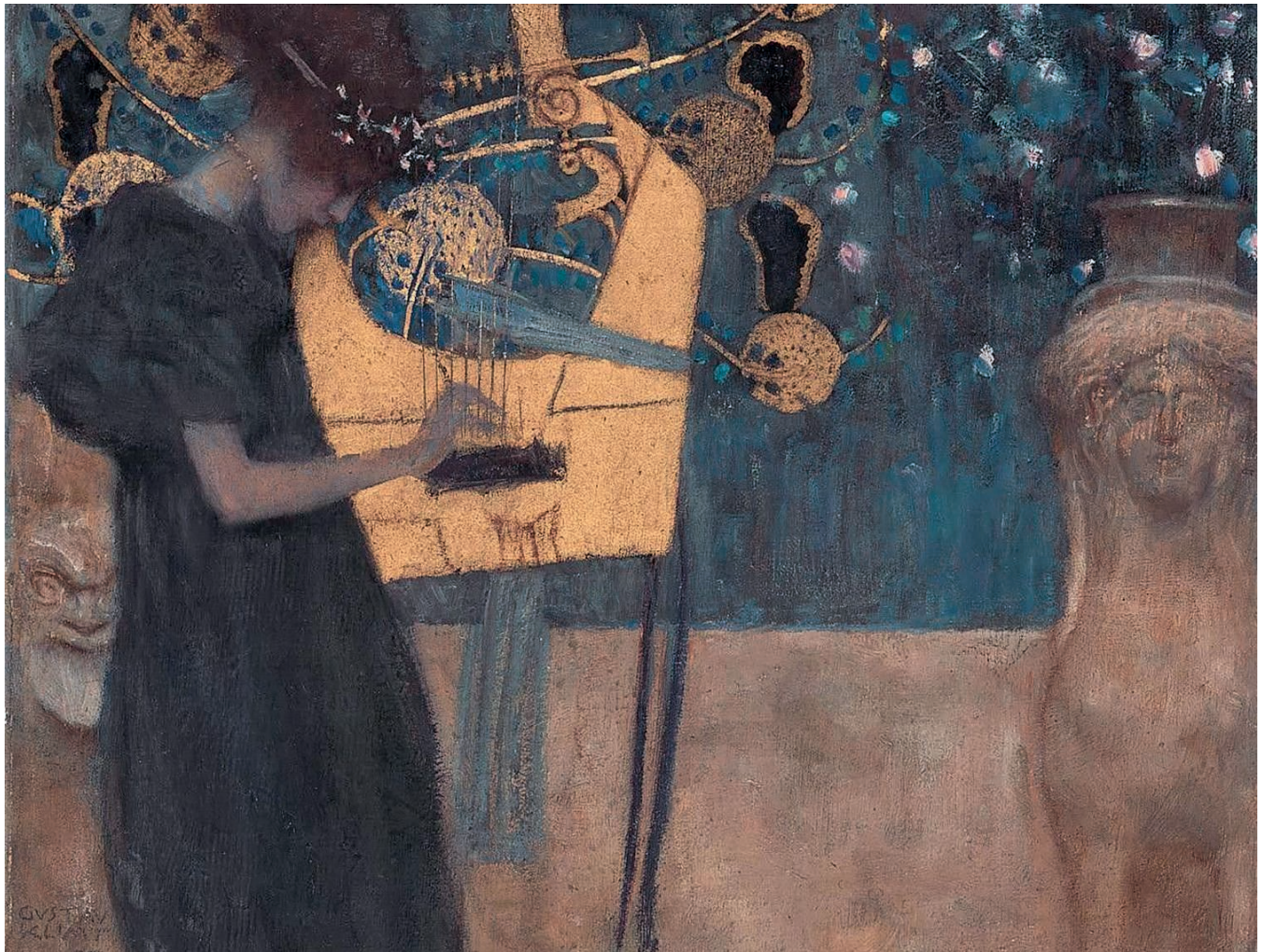
Living in London, Alma-Tadema probably never saw in person the May flower festivals celebrated in the countryside, but he was thorough in his research and was familiar with the texts of Ovid, Virgil and other ancient texts popular at the time. Widespread interest in ritual among the Victorians probably contributed to the success of these works in Alma-Tadema's *oeuvre*, and he would return to this subject matter throughout the remainder of his career. However, *A Spring Festival (On the Road to the Temple of Ceres)*, differs from most of the artist's festival scenes as it depicts a country setting rather than an interior or urban environment, with the figures moving in a staccato-like movement across the composition rather than the more formal poses associated with works by the artist.

*A Spring Festival (On the Road to the Temple of Ceres)* imagines a celebratory procession of flower-crowned revelers gaily dancing from the Convent of Ceres towards the Temple of Ceres. Alma-Tadema stages the image in a characteristically theatrical style, presenting the two lead dancers on a raised pathway which creates the impression of a stage, while the sweeping lawn with additional dancers and musicians form a backdrop for the performance. Music and dance become essential parts of the composition: the two maenads in the foreground are depicted in mid-leap, feet completely off the ground and tambourines held high above their heads. Their draperies and animal skins swirl around their bodies in time to the music. On the green sward below, this movement is repeated and amplified by five dancing maenads, some playing musical instruments, others waving garlands of flowers. The visuals of the drums and tambourines held high above their heads, both in the foreground and in the field beyond, implies a thunderous and joyful pulse that carries back through the composition to the throng of celebrants making their way to the temple. This serves to animate the rhythms of Virgil's *Georgics* which Alma-Tadema used as inspiration and are inscribed on the artist-designed frame, in a translation by John Dryden.

Ceres was the Roman goddess of agriculture and the harvest, as well as motherly relationships, and there were numerous festivals in her honor throughout the ancient Roman era. The passage on the frame alludes to three such festivals: *Cerealia* in April, *Ambarvalia* in late May, and the beginning of the harvest.

*A Spring Festival (On the Road to the Temple of Ceres)* was praised by contemporary critics, although John Ruskin took issue with the scene, honing in on the 'uncouth' aspects mentioned in the poem and claimed that Alma-Tadema painted 'the last corruption of the Roman state...and its Bacchanalian frenzy, which M. Alma-Tadema seems to hold as his heavenly mission to portray' (J. Ruskin, *The Works of John Ruskin*, London, 1908, p. 322). The work was, for the most part, praised by other critics; *The Magazine of Art* exclaimed that *A Spring Festival (On the Road to the Temple of Ceres)* was 'a brilliant scene of Roman life which Alma-Tadema made his own, instinct with all the joyousness and light Italian April weather. The subject is full of motion, the air and sunshine seem to float and quiver with dance of the flower-crowned men and women'. In the same vein, the *Art Journal* described the work as 'one of the most pleasing works L. Alma-Tadema has exhibited for a long time.'

The works Alma-Tadema have been linked with the artistic development of several European Symbolists. It is particularly in the work for Fernand Khnopff and Gustav Klimt that the influence of the British artist is most apparent. Khnopff was particularly enamored of the British artists near the end of the 19th century, writing, 'At the moment there can be no doubt that there is no art more exciting than English art' (F. Khnopff, *L'Art Anglais*, in *Annuaire de l'Academie Royale des Sciences, Lettres et Beaux-Arts de Belgique*, vol. XCI, 1923, p. 13). Like Alma-Tadema, both Klimt (fig. 2) and Khnopff (fig. 3) use coded imagery to convey meaning, incorporate classical motifs into their artistic vocabulary and use the same unconventional compositional devices such as the abrupt cut-off at the edge of the picture plane, skewed perspectives and stylized juxtapositions of textures, fabrics, wood and stone.



(fig. 2) Gustav Klimt, *Allegory of Music*, 1895. Bayerische Staatsgemäldesammlungen, Munich.

*There is probably no record of a painter whose personality grew to be so submerged in the form and face of one woman...It is scarcely too much to say that for the last twenty-five years of his life everything he wrote and painted could be traced to her in one way or another.*

Harry Quilter

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## DANTE GABRIEL ROSSETTI (BRITISH, 1828-1882)

### *Proserpine*

signed and dated 'D. G. ROSSETTI *fecit anno 1878*' (on a scroll lower left) and inscribed with a sonnet in Italian (on a *cartellino* upper right) pencil, watercolor and bodycolor heightened with gum arabic on paper mounted on a wooden stretcher

30½ x 14¾ in. (77.5 x 37.5 cm.)

Executed in 1878.

in the original frame designed by Rossetti

\$3,000,000-5,000,000

£2,500,000-4,000,000

€2,800,000-4,500,000

#### PROVENANCE:

The artist.

Frederick Startridge Ellis (1830-1901), London, acquired directly from the above, 1878.

James F. Hutton (1826-1890), Victoria Park, Manchester.

His sale; Christie's, London, 10 May 1884, lot 86.

with Thomas Agnew & Sons, London, acquired at the above sale.

Clara Jessup Bloomfield-Moore (1824-1899), London, acquired directly from the above, 15 May 1884.

Her sale; Christie's, London, 5 May 1900, lot 51.

Count Carl Clarence von Rosen (1867-1955), Stockholm,

her grandson, acquired at the above sale.

with Bernhard Magaliff, Stockholm.

with Daniel Katz, London, acquired directly from the above, circa 1975.

Private collection, Europe, circa 1975.

Private collection, acquired directly from the above, 2009.

Acquired directly from the above by the present owner, 2016.

#### EXHIBITED:

San Francisco, The Legion of Honor, Fine Arts Museums of San Francisco, *Truth and Beauty: The Pre-Raphaelites and the Old Masters*, 30 June-30 September 2018, p. 145, plate 64.

#### LITERATURE:

W. Sharp, *Dante Gabriel Rossetti: A Record and a Study*, London, 1882, p. 234 and Appendix, no. 310 (erroneously dated 1880).

J. Knight, *Life of Dante Gabriel Rossetti*, London, 1887, p. xvii, no. 386, as *Proserpina* (erroneously dated 1880).

W. M. Rossetti, *Dante Gabriel Rossetti as Designer and Writer*, London, 1889, pp. 104, 288, no. 363.

H.C. Marillier, *Dante Gabriel Rossetti: An Illustrated Memorial of his Art and Life*, London, 1899, pp. 174, 199, 256, no. 295 (erroneously dated 1880).

O. Doughty and J.R. Wahl, eds., *Letters of Dante Gabriel Rossetti*, Oxford, 1967, vol. 4, p. 1546.

V. Surtees, *The Paintings and Drawings of Dante Gabriel Rossetti: A Catalogue Raisonné*, Oxford, 1971, vol. 1, p. 132, under no. 233.

J. Bryson and J. C. Troxell, eds., *Dante Gabriel Rossetti and Jane Morris: Their Correspondence*, Oxford, 1976, pp. 50, 53 note 4, 74, 75 note 1.

W. E. Fredeman, ed., *The Correspondence of Dante Gabriel Rossetti*, Cambridge, 2009, vol. 8, pp. 15, 16 note 5, 29-30, 126-127 note 1, 131.



Luna è la luce che in sei questo mare  
E finge in un core sacro scudo  
Di un potere alla spanda porta.  
Luna è quel fido d'Erno, O l'oro scudo  
Della vita dei suoi miseri  
Luna è quel cielo del nostro marito  
Che qui più cresce e l'una che l'una  
E l'una che non dà di che fare.  
Luna, da me vi sento e coner sognarmi  
Certo e sicuro e non si scolorisce  
E come d'altro a qual ricambio dire  
E non mi dunque il gran da questo in qua  
Coningente in una sospirando  
Omnipote, Proverbia intelletto

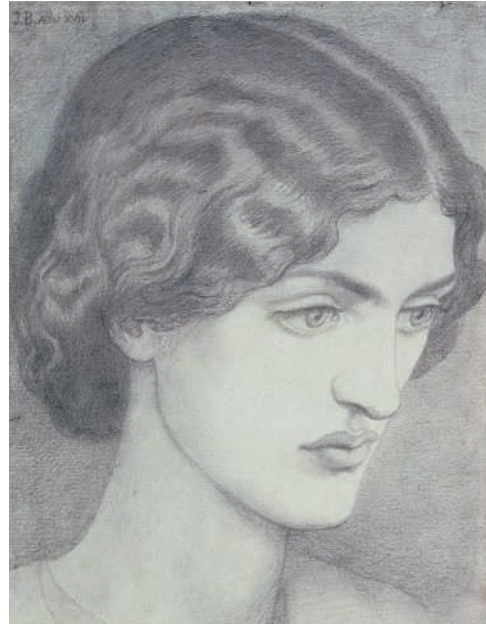
D. G. ROSSETTI fecit anno 1878

## JANE MORRIS: 'BEAUTY LIKE HERS IS GENIUS'

Jane Burden first entered Rossetti's imagination aged just seventeen, when in 1857 she attended the same performance as Rossetti and Edward Burne-Jones at the Drury Lane Theatre Company in Oxford alongside her sister, Elizabeth. At the time, the two young artists were working on the Arthurian murals to decorate the debating chamber of Benjamin Woodward's newly built Oxford Union, and being so taken with Jane's strange beauty, Rossetti asked her to model for the figure of Queen Guinevere. During this period, Jane was living in a cramped cottage in Oxford with her parents and two siblings, and her introduction to the Pre-Raphaelite circle irrevocably altered both her own future, and that of the young Rossetti. A tender pencil portrait dates from the year they met (fig. 1), and despite Jane's youth, her stylized dark waves and full features are instantly recognizable as the face that would come to dominate Rossetti's later works.

Upon their first meeting Rossetti was engaged to the flame-haired Lizzie Siddall, and it was William Morris to whom Jane became engaged after she sat for Morris's only oil painting, *La belle Iseult* (Tate Britain, London, 1858), and the pair were married in April 1859. In May 1860 Rossetti and Lizzie were finally married after a protracted engagement but their union was short lived, as in February 1862 Lizzie died from an overdose of laudanum, probably taking her own life. During this period Rossetti was so preoccupied by his own grief and absorbed with his work that Jane only reappears in Rossetti's work in 1865, when Morris moved his wife and two young daughters to Queen Square, Bloomsbury, so that he could be nearer to Morris, Marshall, Faulkner & Co.

Jane's reintroduction to London society brought her back into Rossetti's sphere, and he almost immediately commissioned a series of now iconic photographs to be taken of her by John Robert Parsons, in the garden of his Cheyne Walk home (fig. 2). Jane collaborated in the creation of her inimitable image, and the dress she wears in the photographs, and in many of Rossetti's paintings, was designed and sewn by herself (she was a talented embroiderer at Morris & Co.). The long sculptural gown defied



(fig. 1) Dante Gabriel Rossetti, Jane Burden, October 1875. Kelmscott Manor, Oxfordshire, UK © Bridgeman Images

Victorian convention by disposing of the usual structured hoops and crinoline. Through Jane's self-conscious styling of her own image she had been able to elevate her societal position from the daughter of a stablehand destined to a dreary life as a domestic servant – reversing her fortunes via her marriage to Morris, and through her persona as an enigmatic artist's model and muse. The American author, Henry James, visited the Morris's Bloomsbury house in 1869 and was quite startled upon meeting Jane, commenting, 'It's hard to say whether she's a grand synthesis of all the Pre-Raphaelite pictures ever made – or they a 'keen analysis' of her – whether she's an original or a copy. In either case, she is a wonder' (E. Becker, L. Prettejohn & J. Treuherz, *Dante Gabriel Rossetti*, London, 2003, p. 92). Rossetti agreed with James's inference that Jane was art itself, writing in a sonnet that 'Beauty like hers is genius'.

Following this photo shoot, Jane began to sit with regularity for Rossetti, and they embarked upon a romantic entanglement that lasted from the late 1860s to 1875. Kelmscott Manor in the Cotswolds served as the backdrop to Rossetti and Jane's love affair, and after Morris discovered the house in 1871, Rossetti and Morris signed a joint lease to share the building which lasted until 1874. This shared tenancy lent an air of propriety to their sojourns, and Rossetti and Jane were able to spend large swathes of time together over this period, often in the absence of Morris, who took extended trips to Iceland in both 1871 and 1873.

Rossetti also lived exclusively at Kelmscott for a time when convalescing following his breakdown in 1872, precipitated by Robert Buchanan's scathing review of Rossetti's poetry, which culminated in a suicide attempt by laudanum, echoing Lizzie's death a decade earlier. Rossetti's insomnia, chloral addiction and fragile mental state served to fracture the relationship, and Jane sought to end the affair, although an affectionate professional relationship endured. There has been intense scholarly speculation as to the exact nature of their affair, but its significance undeniably left an indelible imprint on both parties. William Rossetti wrote that in



(fig. 2) Daniel Gabriel Rossetti, *Portrait of Jane Morris* (1839-1914), 1865, Parsons, John R. Victoria & Albert Museum, London, UK The Stapleton Collection © Bridgeman Images.



Jane his brother found, 'an ideal more entirely responsive than any other to his aspiration in art. It seemed a face created to fire his imagination, and to quicken his powers – a face of arcane and inexhaustible meaning. To realise its features was difficult; to transcend its suggestion, impossible' (W. Rossetti, *Dante Gabriel Rossetti: His family letters*, vol. I, Cambridge, 2012, p. 244).

#### THE MYTH OF PROSERPINE

The theme of Proserpine in Rossetti's *œuvre* represents both a distillation of Rossetti's creative vision and a culmination of his artistic practice. The repetition of the theme, the significance of his relationship with Jane, and the autobiographical identification he felt to the subject all contribute to the strength of the image and underscore its haunting beauty. Proserpine was the beguiling daughter of Ceres, who had dominion over the harvest and sovereignty of the seasons, and Zeus, the king of the gods. Captivated by her beauty, Pluto, the god of the Underworld opened the earth, and conveyed Proserpine to hell whilst she picked flowers in the vale of Nysa. Upon the loss of her daughter Ceres' grief was so vast it plunged the earth into famine. To ameliorate this crisis Zeus sent Hermes to return Proserpine, however, she had already eaten the seeds of a pomegranate, given to her cunningly by Pluto, and it was therefore ordained she must return each year, as those who taste the food of hell must return. Through Rossetti's letters we know that in October 1872 he was sent a summary of the Proserpine myth copied by his studio assistant, Henry Treffry Dunn, from Lemprière's well-known *Classical Dictionary*. Rossetti had also requested that Dunn was sent out to procure pomegranates for the artist, to be sent on to him at Kelmscott.

Rossetti's correspondences betray the connection he felt to the myth of Proserpine as an allegory for Jane's life and their forbidden relationship. Morris took Jane to a spa at Ems, Germany in 1869 to help her to recuperate from one of her many bouts of ill-health, and in January 1870 Rossetti wrote to Jane, pronouncing, 'now everything will be dark for me till I can see you again', following up in his next letter that, 'No one else seems alive at all to me now, places that are empty of you are empty of all life' (G.H. Fleming, *That Ne'er shall meet again*, London, 1971, p. 261). The phrases Rossetti uses indicate that he believed that Jane's (Proserpine's) absence had seized the light and life from the earth, leaving him run aground in an eternal winter. Alicia Craig Faxon recapitulates that the subject of Proserpine 'summed up Rossetti's view of Jane Morris as a goddess bound to a husband from whom she was only released to joy and light' (A. Craig Faxon, *Dante Gabriel Rossetti*, London, 1994, p.191). Rossetti's gloomy interpretation of Proserpine's tale is bound up in the general treatment of the goddess during the period by poets, such as Algernon Charles Swinburne, who wrote *Hymn to Proserpine* and *The Garden of Proserpine* in 1866, which painted the goddess as a deathly figure deprived of the salvation of Christianity.

The composition of *Proserpine* is weighted with symbolism, developed throughout the many versions Rossetti produced and evocative of his preoccupation with death and memory. The *cartellino* in the upper right corner is inscribed with an Italian sonnet penned by Rossetti in November 1872, which recites Proserpine's tragic tale. The censer smoking softly in the lower left corner indicates to the viewer that Proserpine is a goddess. The spray of ivy which curves down on the left-hand side of the painting has numerous symbolic connotations, most significantly that of 'clinging memory' as Rossetti himself noted to his patron W. A. Turner (A. Wilton & R. Upstone, *The Age of Rossetti, Burne Jones & Watts: Symbolism in Britain 1860-1910*, London, 1997, p. 160) and of life in death. Ivy is also evocative of fidelity, and is employed by Rossetti in several paintings of Jane, perhaps

as a marker of his faithfulness to her. This is most obviously utilized in *La Pia de Tolomei* (fig. 3, Spencer Museum of Art, Lawrence, KS) where Jane is fully surrounded by swathes of ivy. The subject of the work is also telling, as it is drawn from a tale from Canto V in Dante's *Purgatory* where a woman is poisoned by her husband. Rossetti frequently implies through his work that Jane was trapped in an unsuitable marriage, for example his 1870 oil, *Mariana*, depicts a character from Shakespeare's *Measure for Measure*, who is abandoned by her betrothed (Aberdeen Art Gallery & Museums Collections, Aberdeen). He also depicted Jane as Othello's doomed wife in *Desdemona's Death Song* (National Gallery of Art, Washington DC). The ray of light in the background of the composition is the only signal of hope, redolent of her happy life prior to her abduction.

#### THE POMEGRANATE

The pomegranate, so vital to Proserpine's tale, has been deeply imbued with myth and symbolism since Ancient Egyptian and Greek times. The fruit has been found in Christian iconography from as early as the 4th century in the mosaic at Hinton St. Mary, Dorset, where Christ is depicted alongside two pomegranates. The fruits in this context are representative of the fullness of Jesus's sacrifice through the resurrection. Many Renaissance depictions of Christ therefore show him with a pomegranate as his attribute (fig. 4). The pomegranate is also symbolic of fertility and the indissolubility of marriage, perhaps representative of Rossetti's own feelings regarding Jane's marriage to his friend and colleague, and the impossibility of their union. In Judaism, some scholars believe that it was a pomegranate, and not an apple, that tempted Eve in Eden. This is of significance, as Rossetti originally painted Jane holding an apple, only later substituting the fruit for a pomegranate. John Christian considered that this change could have occurred as late as the autumn of 1872. The implications of temptation, seduction and a predestined banishment from paradise can be drawn from Rossetti's confluence of these two subjects. While Proserpine's left-hand lifts the open pomegranate to her lips, her right-hand catches her wrist, as if to restrain her desire. However, it is clearly too late, as the seeds have been eaten and Proserpine is now wedded to the underworld for eternity.



(fig. 3) Dante Gabriel Rossetti, *La Pia de Tolomei*, ca. 1868-1880. Spencer Museum of Art, University of Kansas, Museum Purchase, 1956.0031.

## VERSIONS

Due to the haunting beauty of Proserpine, Rossetti was commissioned to revisit the subject for several of his patrons. Owing to this, and Rossetti's somewhat confused correspondence, the exact chronology regarding the various Proserpine versions is murky at best, despite being tackled by successive generations of Rossetti scholars. In total eight oil versions were begun, but various misfortunes appear to have led to some being cut down or else left unfinished. Writing to Ford Madox Brown in January 1874 Rossetti wrote of this 'doomed picture of Proserpine', then goes on to detail at length the 'vicissitudes of this blessed picture' caused by a series of calamities that had befallen various iterations of the work (W.E. Fredeman, *The Correspondence of Dante Gabriel Rossetti 6: The Last Decade*, Cambridge, 2004, p. 376). The darkness of the subject and the subsequent problems that befell so many of the canvases led William Rossetti to believe that his brother 'suspected that there was a 'fate' against the Proserpine pictures, germane to their grievous theme' (W.E. Fredeman, *op. cit.*, p. 600).

The most famous version is currently housed in the collection at Tate Britain, and was executed in 1874 for Frederick Richards Leyland; one of the artist's greatest patrons. The 1877 copy is also similarly well-known, having been the first Victorian picture to realize more than £1,000,000 at auction in 1987. The work was in the possession of the great Rossetti enthusiast, L. S. Lowry, who lent it to the Manchester Art Gallery for many years, and it now resides in the Lloyd Webber Collection. Besides these oil versions there are several iterations in chalk, most significantly the 1871 version at the Ashmolean Museum, Oxford which Rossetti made for Jane

Morris herself. The present work is the only known watercolor of the design, and is therefore unique among the Proserpines. It is also a rare demonstration in the medium at this late point in Rossetti's career, since he had mostly abandoned watercolor in favor of oil and chalk by the end of the 1860s. Rossetti had pioneered an innovative watercolor technique early in his career by layering watercolor, bodycolor and gum arabic applied with hog-hair brushes, usually reserved for oils, to build depth and strength of color. Burne-Jones, who became a pupil of Rossetti in 1856, also adopted his techniques, as can be seen in *Love Among the Ruins* (Christie's, London, 11 July 2013, lot 13).

## PROVENANCE

The present lot was painted for the bookseller and publisher, Frederick Startridge Ellis, who ran a successful business dealing in antiquarian books and manuscripts, and he acquired the picture in 1878 for the price of £262. Ellis published the works of both Rossetti and Morris, and maintained close ties with both men and other members of the Pre-Raphaelite circle throughout his long career, with Ruskin affectionately referring to him as 'Papa Ellis'. Ellis owned nine paintings and drawings by Rossetti, including such major examples as *La Bella Mano* (Bancroft Collection, Delaware) and *La Donna della Finestra* (Fogg Museum of Art, Harvard). Ellis was also an ardent devotee of Morris's work at Kelmscott Press, and edited many of their publications, included the celebrated 1896 version of *The Works of Geoffrey Chaucer*, featuring wood-cut illustrations by Burne-Jones.

Upon his retirement in May 1885, Ellis offered nine works for sale at Christie's, London, including paintings by Burne-Jones, Ford Madox-Brown and Turner. By this time, *Proserpine* had already moved on from his collection, and in 1884 it had been sold at Christie's by another owner, James Hutton of Victoria Park, Manchester. While it is unknown when Ellis sold the work, there is evidence that Ellis himself was acting as a dealer, and it is plausible that it passed quickly through his hands. In the 1884 sale the work moved to Agnew's briefly before Mrs. Clara Jessup Bloomfield Moore purchased it from them five days later, on 15 of May. Moore was a poet, author and philanthropist, who spent most of her life in Philadelphia, moving to London in 1878 upon the death of her wealthy husband, Bloomfield Haines Moore. In London, Moore set up her home in Mayfair as a creative salon, featuring luminaries of the day, such as Robert Browning. Moore was also a great supporter and patron of John Worrell Keeley, an inventor and scientist who claimed to have discovered a new motive power that harnessed 'etheric' forces. Keeley's invention (somewhat unsurprisingly) never materialized, and he refused all attempts by his company to divulge his research. Moore died shortly after Keeley's death in 1878, supposedly prompted by her grief.

Upon Moore's death, *Proserpine* was sold at Christie's in May 1900, but remained in Moore's family after being purchased by her grandson, Count Carl Clarence von Rosen who lived in Stockholm, who ultimately purchased some 13 works from his grandmother's sale. The watercolor then passed to a Stockholm dealer, Bernhard Magaliff, before returning to London in the mid-1970s.



(fig. 4) Sandro Boticelli, Detail of the Christ Child from the *Madonna of the Pomegranate*, 15th century. Galleria degli Uffizi, Florence, Tuscany, Italy. Photo © Raffaello Bencini Bridgeman Images



Continuamente  
Oimè per te

PROPERTY FROM A DISTINGUISHED ESTATE

**209**

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

*A Siesta*

signed and dated 'J. W. Godward. '95.' (lower right)

oil on canvas

32 $\frac{3}{4}$  x 28 $\frac{1}{4}$  in. (82.9 x 73 cm.)

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

£810,000-1,200,000

€910,000-1,400,000

**PROVENANCE:**

The artist.

with Thomas McLean's Gallery, London, acquired from the above,  
6 November 1895.

J. Hein.

His sale; Christie's, London, 27 November 1936, lot 108.

with Williams & Sons, London, acquired at the above sale.

William R. Fasey, Woodford, Essex, acquired directly from the above,  
10 November 1937 until at least 1949.

Mr. d'Mayne.

with Leger Gallery, London, by January 1963.

Acquired by the father of the present owner, Ponfce, Puerto Rico, 1964.

By descent to the present owner.

**LITERATURE:**

M. Amaya, 'Drawings for Collectors,' *Apollo*, January 1963, pp. 49-50,  
illustrated.

V. G. Swanson, *John William Godward: The Eclipse of Classicism*,  
Woodbridge, 1988, pp. 55, 193, no. 1895.14, pl. 27, illustrated.



The present work in its frame.





John William Godward belonged to the second generation of Victorian Aestheticist painters who followed in the footsteps of Frederic, Lord Leighton and Sir Lawrence Alma-Tadema. A shy and reclusive artist whose family did not support his chosen career and destroyed many of his papers following his death, there is a dearth of information available to scholars regarding Godward's life, why he selected his signature subject matter, and even his physical appearance. Regardless, he is still recognized as one of the late 19th century's most important Neo-Classicalists, a painter of incredible technical skill with an immediately recognizable aesthetic. Like Leighton, Godward believed that the creation of ideal beauty was the supreme goal of the artist and sought to create paintings with a simplified subject matter to emphasize their perfect balance of form and color.

While Godward's work is often thought of as being generally inspired by the Classical Antiquity found in Leighton's paintings, the present work is important evidence that Godward was both looking at and responding to Leighton's paintings directly, and it is almost certainly the clearest such example of this in the artist's *oeuvre*. Drawing its inspiration from Leighton's *Flaming June*, painted in 1895 and exhibited publicly at the Royal Academy that same year (fig. 1), *A Siesta* was also painted in 1895 and clearly echoes the iconic pose found in Leighton's late masterpiece. While Godward made some changes to the figure's position, particularly in the placement of the arms and proper left leg, these make the pose more anatomically feasible than that found in Leighton's work. While Leighton's claim that *Flaming June's* pose was inspired by a model who fell asleep in his studio has long-since been disproven by the work's clear allusion to Michelangelo's *Night* (fig. 2), the more natural position found in *A Siesta* suggests that Godward was more likely to have had his model before him as he was working on the picture.

Both artists regularly returned to the motif of single female figures in their work, and both *A Siesta* and *Flaming June* are wonderful examples of the artists attempting to capture what Christopher Newall has described as the 'abstract evocation of mood in the form of a single female figure.' Unlike Leighton's painting, which has long been understood to carry associations of death and the *femme fatale*, *A Siesta* is more clearly a response to the recurring theme of the sleeping woman in Victorian art, which saw a number of artists explore the idea that dreams were the means through which the soul could achieve its truest expression. As a result, sleeping figures in Victorian painting carry a number of complex and multi-layered interpretations, including isolation, unbound sexual desire and elevation above the mundane experience of day-to-day-life. Viewers are invited to imagine the figure's dream, but the inability of the figure to rouse from sleeping leaves them suspended in an unresolvable twilight-state that summons ideas of death as well.

Though he was never recorded as a member of the Royal Academy, by reinterpreting a celebrated painting by the President of the Royal Academy in the same year it was painted, Godward demonstrated his supreme confidence in his own abilities as a painter. With characteristic mastery of texture, Godward transforms the work into a *tour-de-force* of his astonishing ability to render marble in painted form. By juxtaposing six different examples of stone in different colors and porphyry, Godward lays bare his technical virtuosity in this area. These cool stone elements are contrasted with the rich tiger skin and deeply colored brocade cushions on

which his model reclines. Even when set against these brilliantly captured elements, however, it is clearly the figure's luminous, diaphanous gown which is Godward's central focus in *A Siesta*.

Just as Godward's approach to the figure's pose is more naturalistic than Leighton's, so too is his rendering of the drapery in the figure's costume. The beautifully sheer fabric falls naturally over the model's body, pooling and cascading in a way which also suggests direct observation. The drapery in *A Siesta* is much more noticeably transparent than Leighton's, which emphasizes the sensuously rendered contours of the sleeping model's body. In spite of the change of setting found in Godward's picture, the proportions of the figure within the canvas are almost a direct echo of Leighton's, which grants the figure a similar monumentality of presence on the canvas, while the removal of more specific details of the setting focuses the viewer's attention squarely on the painter's technical skill.

Though the Aestheticist painters were disregarded for most of the 20th century for their unabashedly beautiful work, more recent scholarship has deepened our understanding of their mastery of color, form and line and their ability to capture the expressive potential of the human body. As Leighton himself said, 'The only perfection of which we can have direct cognizance though the sense of sight is the perfection of forms and colors: therefore perfection of forms and colors – beauty, in a word – should be the prime objective of pictorial art' (quoted in E. Prettejohn, *Art for Art's Sake, Aestheticism in Victorian Painting*, New Haven, 2007, p. 148). In *A Siesta*, Godward proves himself the master indeed of beauty, and an artist on par with one of the most important artistic figures of his lifetime.



(fig. 1) Frederic Leighton, *Flaming June*, Museo de Arte, Ponce, Puerto Rico.



(fig. 2) Michelangelo Buonarroti, *Night* (detail of the tomb of Giuliano de' Medici), 1526-1533. Sagrestia Nuova, San Lorenzo, Florence.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**210**

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

*Moonlight and Shadow*

signed and dated 'Atkinson Grimshaw/1886 +' (lower left)

oil on canvas

30 x 25 in. (76.2 x 63.5 cm.)

\$150,000-200,000

£130,000-160,000

€140,000-180,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 25 October 1991, lot 36.

with Richard Green, London.

Acquired directly from the above, 1993.

Grimshaw never repeated a composition. While the elements of his pictures were often the same: moonlight, shadow, reflection, and a sense of the season, each composition is enlivened in different ways. Here, two figures converse on a suburban lane. One is mounted on a horse, drinking from a trough. While figures are often found in Grimshaw's *oeuvre*, animals rarely feature, making this particular nocturne unusual. The picture dates from 1886, at which date Grimshaw had a studio in Chelsea. Barnes, Hampstead and other London suburbs became favoured locations, in contrast to his previous depictions of the suburbs of Leeds.

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





211

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

*La Zingara*

signed 'COROT' (upper right)  
oil on canvas  
22 $\frac{7}{8}$  x 16 $\frac{3}{4}$  in. (58.1 x 42.6 cm.)  
Painted *circa* 1865.

\$600,000-800,000

£490,000-640,000

€550,000-720,000

**PROVENANCE:**

Madame Farochon, by 1875.  
with Galerie Bernheim-Jeune, Paris.  
with Paul Rosenberg & Co., Paris and New York, acquired from the above, by at least 1942.  
with Galerie Beyeler, Basel, acquired from the above, November 1959.  
Dr. and Mrs. Alfred Hausamann, Zürich, by 1960.  
Private collection, Switzerland.  
with Alex Reid & Lefevre, London, by 1993.  
with Galerie Schmidt, Paris, by early 1996.  
with Alex Reid & Lefevre, London.  
Acquired directly from the above by the present owner, 3 November 1999.

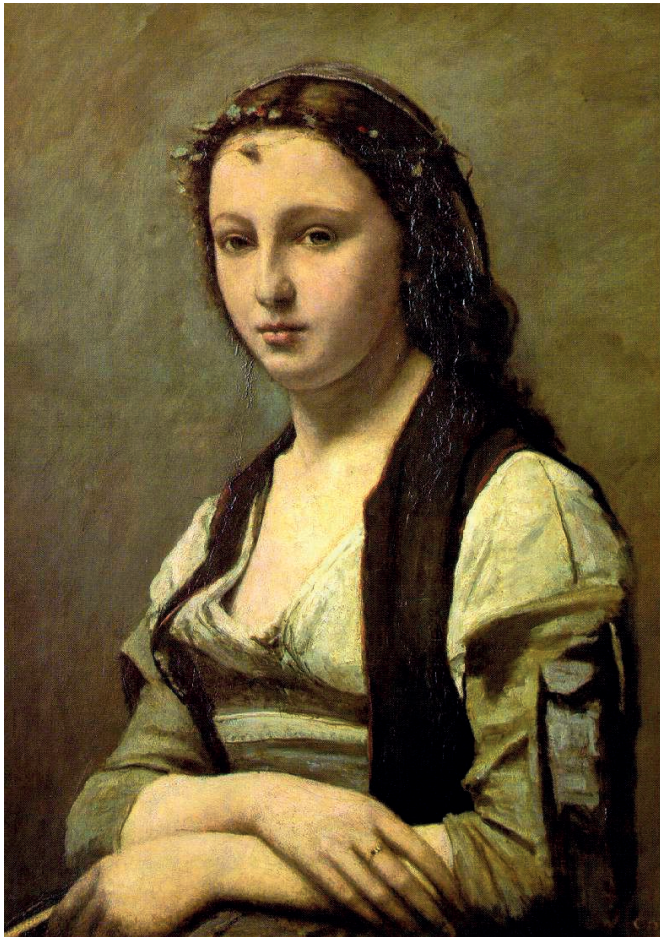
**EXHIBITED:**

Paris, École nationale des Beaux-Arts, *Exposition de l'oeuvre de Corot à l'École nationale des Beaux-Arts*, 1875, no. 213, as *Zingara*.  
Zürich, Kunsthaus Zürich, *Camille Corot, 1796-1875*, 16 August-7 October 1934, p. 37, no. 99.  
New York, M. Knoedler & Co., *Loan Exhibition of Figure and Landscape Paintings by J. B. C. Corot*, 12 November-1 December 1934, no. 18, illustrated.  
Cambridge, MA, Fogg Art Museum, *French Art of the Nineteenth Century*, July-August 1942, p. 6, as *Zingara*.  
Glens Falls, NY, Crandall Free Public Library, *An Exhibition of European Painting, Drawing, and Prints of the Nineteenth Century*, 21 September-10 October 1942, p. 4, no. 8, as *Zingara*.  
Philadelphia, Philadelphia Museum of Art, *Corot, 1796-1875*, 11 May-16 June 1946, p. 37, no. 44, illustrated.  
New York, Paul Rosenberg & Co., *Paintings by Corot, 1796-1875*, 10 March-27 March 1947, no. 8, illustrated.  
New York, Paul Rosenberg & Co., *Exhibition of 19th and 20th Century French Paintings*, January 1956, no. 6, as *Zingara*.  
New York, Paul Rosenberg & Co., *Loan exhibition of paintings by J. B. C. Corot*, 5 November-1 December 1956, pp. 11, 25, no. 24, illustrated.  
Bern, Kunstmuseum Bern, *Corot*, 23 January-13 March 1960, no. 73, illustrated, as *Zigeunerin*.  
Schaffhausen, Museum zu Allerheiligen, *Die Welt des Impressionismus*, 29 June-29 September 1963, no. 18, illustrated.  
London, Alex Reid & Lefevre Ltd., *Important XIX & XX Century Paintings*, 10 November-3 December 1993, pp. 3, 8-9, no. 3, illustrated.  
Paris, Galerie Schmidt, *Jean-Baptiste-Camille Corot dans les collections privées*, 24 April-9 July 1996, no. 38, illustrated.  
New York, Salander-O'Reilly Galleries, *Jean-Baptiste-Camille Corot, Late Paintings*, 5 December 1996-13 January 1997, pp. 24-25, 44, no. 13, illustrated.

**LITERATURE:**

A. Robaut, *L'Œuvre de Corot: catalogue raisonné et illustré*, Paris, 1905, vol. III, pp. 52-53, no. 1387, illustrated.  
C. Bernheim de Villers, *Corot, Peintre de figures*, Paris, 1930, no. 219.  
G. Tinterow, M. Pantazzi, and V. Pomarède, *Corot*, exh. cat., Galeries Nationales du Grand Palais, Paris, 27 February-27 May 1996, National Gallery of Canada, Ottawa, 21 June-22 September 1996, and Metropolitan Museum of Art, New York, 29 October 1996-19 January 1997, p. 333.





(fig. 1) Jean-Baptiste-Camille Corot, *La Femme à la perle*, c. 1868-70. Musée du Louvre, Paris.

*La Zingara* is an outstanding example of the classical spirit and poetry of Corot's finest figural paintings. Even though Corot himself stated that he had 'but one aim in life and that is to paint landscapes,' he considered the figure paintings to be his most intimate works and kept the majority of them in his studio in his personal collection. His meditative models are, in Pierre Georges words, 'the image of his dreams in the midst of his memories' (P. Georges and A.-M. Lecoq, *La peinture dans la peinture*, Paris, exh. cat., 1982-1983, p. 185). Reverie becomes a leitmotif in Corot's figure paintings, and it perhaps reveals more about the artist's character than the landscapes. Although generous and jovial to those who knew him, the pensive expressions of Corot's figure paintings suggest a more sensitive and melancholy soul. The noisy studio described by his friends and fellow artists seem far removed from the serenity of *La Zingara*.

During the 19th century, Corot's figure paintings were largely overlooked as the artist chose to only exhibit four of these during his lifetime. Yet even in his landscapes the painting of the human figure was of fundamental importance in providing the *action sentimentale* which he considered, following the principles of his artistic predecessor, Pierre Henri de Valenciennes, to be an essential ingredient in the conception of the poetic landscape. In the 20th century, this critical neglect of his figure paintings has been for the most part reversed, and his remarkable melancholic studies of women have been particularly admired and compared to the work of Vermeer. In 1909, the exhibition of twenty-four figure paintings at the *Salon d'Automne* permanently altered the way Corot's achievement in rendering the human, and particularly female, figure was appreciated.

Corot may have seen paintings by Vermeer during his trip to Holland in 1854, but his *Femme à la perle* (fig. 1), painted in direct homage to the Leonardo's *Mona Lisa*, suggests that Italian Renaissance painting must have been an equally potent source of inspiration. The classical pose, the modeling of the figure and the vibrant palette evoke both Leonardo and Raphael whose work was considered, then as now, to be the epitome of grace and poetry. As Jacques Thullier wrote, 'As long as painting searches for the impossible and necessary union of the 'ideas' of the painter and 'natural' forms, as long as it insists on expressing ineffable visions of the inspired mind in a language as close as possible to reality, Raphael will remain the necessary reference, the point of equilibrium that no one can recapture but that represents the essential experience' (J. Thullier, in *Raphael et l'art français*, Paris, Grand Palais, exh. cat., 1983-84, pp. 19-20). The poetry and grace of Leonardo seen in *La belle ferronnière* (fig. 2), also in the Louvre and almost certainly seen by the artist, must also be viewed as a source of inspiration for Corot's figurative works with her rich costume, direct gaze and placement in three-quarter length close to the picture plane. The importance of the Renaissance masters to the development of Corot's figurative works cannot be underestimated. It can be no coincidence that near the end of Corot's life, Robaut found him asleep over a presentation copy of Arsène's Houssaye's book on Leonardo.

After 1850, Corot seems to largely have abandoned conventional portraiture, but contemporaries were struck by the poetic quality of his studies of solitary women painted over a thirty year period from the 1840s to the 1870s. During the 1860s and 1870s, Corot painted more figure studies than at any other time in his career. Robaut catalogued some 145 figure paintings out of about 1,800 canvases painted between 1859 and 1874.



(fig. 2) Leonardo da Vinci, *La belle ferronnière*, c. 1490. Musée du Louvre, Paris

'This devil of a man,' observed the critic Hippolyte Flandrin, 'puts something into his figures which even our specialists in that line have never put into theirs' (cited in J. Laymarie, *Corot*, 1985, p. 118). Edgar Degas, when asked to agree that Corot knew how to draw a tree, replied, 'Yes indeed...and I think he is even finer in his figures' (E. Moreau-Nélaton, quoted in *Robaut, L'Oeuvre de Corot*, Paris, 1905, vol. I, p. 336). Corot's figural works resonated with the artists of the Impressionist movement and beyond, and his young women's haunting faces found expression in the figurative and abstract work of Picasso, who became interested in Corot in the 1910s, making a free copy of one of his figure portraits (fig. 3). Picasso's contemporary and compatriot, Juan Gris, was also inspired to copy Corot's composition, giving homage to the artist in the title (fig. 4).

Indeed, it is in his figure paintings that Corot comes closest to being considered a painter of modern life. The American painter John Lafarge wrote in 1908, 'In the same way that the subtleness and completeness of his landscapes were not understood on account of their very existing, the extraordinary attainment of Corot in the painting of figures is scarcely understood today even by many of his admirers and most students. And yet the people he represents, and which he represents with innocence of a Greek, have a quality which has skipped generations of painters' (J. LaFarge, *The Higher Life in Art: A Series of Lectures on the Barbizon School of France Inaugurating the Scammon Course at the Art Institute of Chicago*, New York, 1908, p. 162).

During the course of his artistic development, Corot gradually developed the figure from merely populating his landscapes, to a naturalistic device, to finally becoming the actual subject matter of his paintings. *La Zingara* is a sublime example of



(fig. 3) Juan Gris, *La femme à la mandoline, d'après Corot*, 1916. Kunstmuseum, Basel.



(fig. 4) Pablo Picasso, *Jeune fille à la mandoline*, 1910. Museum of Modern Art, New York. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Image: © SCALA / Art Resource, NY.

Corot's use of a relatively simple composition, that of a young girl seated in a landscape, to make the human figure the center of attention and at the same time allowing it to appear both natural and poetic. *La Zingara* is neither a simple portrait of a model nor a depiction of a literary or historical figure. She appears as a synthesis of all young gypsy women.

In *La Zingara*, Corot has essentially shattered the narrative in favor of a purely painterly execution. Corot painted 'for the pleasure of painting, for the joy of capturing on canvas a lovely dark gaze or harmonizing the white blouse with the yellow of a sleeve or the red of a skirt' (É. Moreau-Nélaton, 'Les figures de Corot,' *L'Art et les artistes*, 2 December 1905, pp. 178-179). *La Zingara* represents the manifestation of Corot's new-found freedom to render the human figure without hindering his gaze studying the model or his hand translating the experience. His painterly depiction of the pose of the young girl, her hand resting lightly on her green-gold skirt as she finishes her song, the flowers entwined in her dark, flowing hair, the Italianate landscape that enfolds her all become an end unto itself. This young woman is thoroughly modern as she is not placed within a historical context. Much of the power of this painting is embedded in the directness and intensity of her gaze, which is that of a very real woman and not an idealized 'type', which creates the unusual intimacy found within this extraordinary painting.

*I want to lay the paint on thickly, like Courbet.*

Paul Cézanne

PROPERTY OF A LADY

**212**

**GUSTAVE COURBET**  
**(FRENCH, 1819-1877)**  
*Paysage de Franche-Comté*

signed 'G. Courbet' (lower left)  
oil on canvas  
47 $\frac{7}{8}$  x 91 $\frac{1}{8}$  in. (120.5 x 231.5 cm.)  
Painted *circa* 1840.

\$500,000-700,000

£410,000-560,000

€460,000-630,000

**PROVENANCE:**

The artist.  
(possibly) Bergeron, gifted by the above, *circa* 1867  
Fournials collection.  
Private collection, Grigny, France.  
Private collection, Switzerland, acquired directly from the above, 1875.  
Jacques and Valentine Rémy, Geneva, by descent from the above.  
Acquired directly from the above by the present owner, 26 May 1977.

**LITERATURE:**

R. Fernier, *La vie et l'œuvre de Gustave Courbet, catalogue raisonné*,  
Lausanne and Paris, 1977, vol. II, supplément, pp. 252-253, no. 1, illustrated.



Courbet was first and foremost a landscape painter. This genre, which makes up more than two-thirds of his entire *oeuvre*, was essential in Courbet's development of a pictorial vocabulary dedicated to rendering an object in its most obvious materiality. It is within this genre of landscape painting that Courbet proves himself to be radically innovative in his choice of motifs, compositions, use of color and paint application. His landscapes initiated a vital current of Modernist painting by shifting focus from narrative painting to pure self-expression, with nature providing the arena for what can only be seen as pure performance.

In 1839, the young Courbet arrived in Paris as a highly ambitious, and highly competitive, art student, determined to make a name for himself in what he considered to be the epicenter of the art world. He knew he needed to make a big splash, both literally and figuratively, and to do so quickly. Even at the young age of 20 and newly arrived in the French capital, Courbet would prove himself to be the master of self-promotion.

Foremost in this self-constructed personal mythology was Courbet's identity as a native son of the Franche-Comté, a geologically dramatic province in eastern France near the Swiss border with a long history of political independence from Paris-centric France. Courbet set out to position himself

as the opposite of the Parisian sophisticate. He was a son of the soil, physically robust and above all else, independent. A majority of the landscapes are devoted to this unique area of spectacular topography and these constant depictions of his native land were both natural and strategically useful.

In the summer of 1840, Courbet was forced to leave Paris and return to Ornans in order to appear before the regional military examining board. Having appeared before the board in Paris, the artist had failed to convince the tribunal that he was unfit for military service and a determination was made that he should be examined by his local board. He spent the summer painting in his native landscape, and *Paysage de Franche-Comté* was most likely executed during this particular sojourn.

*Paysage de Franche-Comté* is executed on a majestic scale. Painting on a grand scale in order to receive the most attention possible was one of the artist's objectives from the very start of his career. He felt strongly that to make his reputation, he need large format pictures, and *Paysage de Franche-Comté* is the first in a series of large format pictures from early in Courbet's career.

The artist has captured the landscape of his birth with broad strokes of both brush and palette knife, and this work



(fig. 1) Paul Cézanne, *La Montagne Sainte-Victoire vue des Lauves*, 1902-1904. The Philadelphia Museum of Art, Philadelphia



represents the first manifestation of a unique and groundbreaking instance of the manipulation of paint on a two-dimensional surface. During the course of his career, Courbet spoke frequently about the materiality of the painting process and in *Paysage de Franche-Comté*, we witness the birth of the greatness to follow. This concentration on the physical act of painting is tied to Courbet's identification with the masculinity of the action, with the slashing brushwork, the scraping of the palette knife, and the end result is an act of energy the artist always equated with freedom. Paul Cézanne wrote, 'He slapped paint on the way a plasterer slaps on stucco. A real color grinder. He built like a Roman mason. But he was also a real painter. There hasn't been another in our century who can beat him....He is profound, serene, velvety...He always created compositions in his mind. His vision remained the visit of the Old Masters. It's like his palette knife, he used it only in landscapes. He is sophisticated, meticulous...I say that it was force, genius that he put under the finish. And then, ask Monet what Whistler owes Courbet, from the time when they were together. ...no matter how big, he made things subtle. He belongs in museums (M. Doran, *Conversations with Cézanne*, Translated by Julie Lawrence Cochran, Berkeley and London, 2001, p. 143).

*Paysage de Franche-Comté* is one of a very few landscapes from this early in Courbet's career, and it is the only one executed on this grand a scale. The other landscapes from

this period so early in the artist's development all appear tentative and unresolved in comparison. In this work, all of the elements that come together so successfully in the later landscapes are evident: the building of pigments from dark to light; the bold, broad brushwork and the layering of paint with a palette knife to create concrete passages of color and form; the ability to paint still water, which would manifest itself so brilliantly in the grotto paintings; the stark contrasts of the vivid blue sky against the dark and hidden valleys of the Jura; and the configuration of light and shadow to construct form which clearly anticipate the work of Paul Cézanne (fig. 1) and Nicholas de Stael (fig. 2).

Courbet was at the same time an old master and a key figure in modernism. While in Paris, he immersed himself in the masterpieces in the Louvre. He was deeply rooted in artistic tradition and technique, and was particularly drawn to the work of Delacroix, Gericault, Prud'hon and the Dutch masters, while at the same time being violently opposed to tradition. Courbet's art defies definition, but above all things it must be considered as the very beginning of 'modern' painting. Picasso, Cézanne and Monet all saw Courbet's work in the 1855, 1867, and 1882 exhibitions, and the impact of his landscapes on *avant-garde* painting practices extend well into the 20th century. Maier-Graefe regarded Courbet as the father of modern painting not only in France but across Europe as well.



(fig. 2) Nicolas De Staël, *Gentilly*, 1952. sold Christie's London, 26 June, lot 114.





*When it comes to water- he's the Raphael of water. He knows all its movements, whether deep or shallow, at every time of day.*

Edouard Manet

PROPERTY FROM A PRIVATE COLLECTION

**213**

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

*Marée basse sur la Manche*

signed 'G. Courbet' (lower left)

oil on canvas

20 x 28<sup>7</sup>/<sub>8</sub> in. (50.8 x 70.8 cm.)

Painted *circa* 1865.

\$300,000-500,000

£250,000-400,000

€280,000-450,000

**PROVENANCE:**

with Moderne Galerie Wertheim, Berlin, by 1930.

Charles Léger (1880-1948), Paris, by 1934.

with Salander O'Reilly Galleries, New York, by 2003.

**EXHIBITED:**

Berlin, Galerie Wertheim, *Ausstellung Gustave Courbet*,  
28 September-26 October 1930, no. 70, as *Strand bei Ebbe*.

New York, Salander O'Reilly Galleries, *Nineteenth-Century  
European Paintings*, February-March 2003, no. 14, illustrated,  
as *Seascape (Low Tide on the Channel Coast)*.

New York, Salander O'Reilly Galleries, *Gustave Courbet*,  
28 October-29 November 2003, pp. 36-37, illustrated,  
as *Seascape (Low Tide on the Channel Coast)*.

**LITERATURE:**

C. Léger, *Courbet*, Paris, 1934, fig. 11, illustrated,  
as *Marée basse à Deauville*.



'Who among the modern masters would have been able to give a more poetic idea of the deserted beaches, of the sea, of the spectacle of the clouds, with neither surprises nor false picturesques...Nothing but the drama of immensities'. Such were the words of the critic Champfleury regarding Courbet's complete success at capturing all the nuances of the sea into his pictorial vocabulary (Champfleury, 1872, p. 179, cited in F. Chachin, *Méditerranée, de Courbet à Matisse*, 2000, p. 22).

*Marée basse sur la Manche* belongs to the series of landscapes of the sea or *paysages de mer* at low tide begun in Trouville in 1865. This body of work, which then had no true equivalent in French painting, invites a comparison not only to John Constable, but also to J. M. W. Turner whose work was not completely understood in France but had a strong influence on Courbet. This perhaps explains why these seascapes enjoyed such success across the Channel.

Courbet, who was raised far inland in Franche-Comté region, had first seen the ocean when he visited Le Havre in 1841, and he wrote to his parents of the spiritual impact of the experience: 'We have at last seen the horizonless sea; how strange it is for a valley dweller. You feel as if you were carried away; you want to take and see the whole world' (P. ten-Doesschat Chu, *Letters of Gustave Courbet*, Chicago, 1992, p. 41, no. 41-42). From this first encounter with the sea, Courbet was drawn to its violent and unbridled force: 'The sea! The sea! Its charms sadden me; in its joy it makes me think of a laughing tiger; in its sadness it reminds me of the tears of a crocodile; in its fury it is a caged roaring monster which cannot swallow me,' Courbet wrote in a letter to Victor Hugo in 1864 (*ibid.*, p. 249, no. 64-18).

Courbet returned to the Normandy coast in 1865 and enjoyed a prolific stay. Many of seascapes that he painted at the time were exhibited at the Rond-Point du Pont de l'Alma in Paris on the Champs-Élysées in 1867, an exhibition which firmly established his reputation as a master of the genre (fig. 1).

Courbet was exhilarated by the light and ocean at Trouville. When depicting the roar of the sea the artist almost always turned it into a metaphor for personal freedom, a feeling that spoke to the core of his existence. In a letter to Alfred Bruyas dated January 1866 he mentions that he bathed eighty times the previous summer, and he refers to 'twenty-five autumn skies – each one more extraordinary and free than the last' that he had painted (Montpellier, Musée Fabre, *Courbet à Montpellier*, exh. cat. 1985, p. 134). Throughout his long career, the sea would hold a fascination for the artist and his *paysages de mer*, as he referred to them, are among the most sought-after of the master's images.



(fig. 2) James Abbot McNeill Whistler, *Sea and Rain*, 1865. University of Michigan Museum of Art, Ann Arbor.



(fig. 1) Gustave Courbet, *Marine*, c. 1865-1866. © The Norton Simon Foundation, Pasadena.

Apart from his compositions depicting the tumultuous sea, Courbet also created compositions based entirely on an emptiness that he referred to as 'calming'. Courbet found a way to rest from the fury of the waves. The artist, who stated himself that he was not able to fill that emptiness, saturated his canvas with very dense paint. Worked repeatedly with the palette knife, this technique gives a visual weight to the water, the sand and the atmosphere which blend together to unify the composition. As Jules Castagnary recalled, Courbet 'never forgot that empty space takes up more room than filled space, and right away he found the true proportion between the three elements of the painting...the sky is almost always the subject of the painting' (Castagnary, *Gazette des Beaux Arts* 1, (Jan. 1912), p. 22). These *paysages de mer* are perhaps the works in which the artist placed the strongest emphasis on the materiality of the act of painting.

The silence and emptiness of *Marée basse sur la Manche*, its muted tonal harmonies and atmospheric effects, owe a debt to Courbet's close association with the American artist James McNeill Whistler at Trouville in 1865. Whistler's *Sea and Rain* (fig. 2) in fact shows the lone figure of Courbet contemplating the ocean, and is most certainly an allusion to Courbet's own painting of himself saluting the sea at Palavas in 1854. Courbet's evocations of the elements are never quite as ethereal as Whistler's; his paint retains a palpability and visceral quality that has evaporated from Whistler's suggestions of translucent color. Although this material quality of Courbet's paint creates an assertively textured surface, the artist still captures the atmospheric panorama of the crashing waves of the beach. This ambivalent relationship between surface and depth was later explored by Claude Monet. The density of Courbet's broadly applied paint renders equal visual weight to water and atmosphere creating an overall unity rarely achieved by his contemporaries.

In 1948, Wildenstein mounted a major retrospective of Courbet's work at their gallery in New York and it included 43 paintings, most of which were landscapes and seascapes. In his review of the Wildenstein show, the American art critic Clement Greenberg viewed Courbet's paintings as proto-abstracts and refers notably to his influence on the more modern tendencies of Manet and the Impressionists. In this review, Greenberg noted the strength of the landscapes, and particularly the subsection of seascapes: 'The completely satisfying pictures in the show are the seascapes, and to a lesser extent, the landscapes. The artist seems, during the last twenty years of his life, to have been able to handle best what was inanimate and removed somewhat by physical distance – especially those things one is unable to take through one's fingers,

like light, air, water and the sky. For all his adoration of the solidity of nature, Courbet came in the end to feel its intangibility with the most truth' (*The Nation*, 8 January 1949, reprinted in C. Greenberg, *The Collected Essays and Criticism, Vol. 2, Arrogant Purpose*, Chicago and London, 1986, p. 279).

Courbet's legacy is evidenced in many instances of continuity between himself and the later artists who responded to his artistic achievement. Much has been written about Courbet's influence on artists from the Impressionists through the Abstract expressionists, including Édouard Manet, Claude Monet, Paul Cézanne, Emile Nolde, Richard Diebenkorn (fig. 3), Jackson Pollock (fig. 4), and Willem de Kooning. Both Cézanne and de Kooning specifically identified Courbet as a source of inspiration, but aside from the obvious textural references, Courbet's importance to and influence upon subsequent generations can be understood in their visual vocabulary. Both his landscapes, and through extension his seascapes, resonate most strongly with artists working in the abstract. This is because although Courbet painted specific sites, such as in the present work, his painting was not a strict adherence to what the landscape really looked like. The experience of looking at a Courbet painting reveals how truly constructed, invented and imagined the paintings really are. It is in this artistic freedom from the constraints of the real that Courbet's legacy in the 20th century can be situated and understood.

This work was authenticated by Sarah Faunce in a letter dated 19 September 2006. The present work is accompanied by a certificate from the Institut Gustave Courbet dated 24 June 2019, and will be included in their forthcoming Gustave Courbet *catalogue raisonné*.



(fig. 3) Richard Diebenkorn, *Ocean Park #54*, 1972, oil and charcoal on canvas, 100 x 81 in. (254 x 205.7 cm.) [Catalogue Raisonné no. 4117]. San Francisco Museum of Modern Art. © Richard Diebenkorn Foundation.



(fig. 4) Jackson Pollock, *Number 31*, 1950, Museum of Modern Art, New York. © 2019 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

PROPERTY FROM AN IMPORTANT MIDWESTERN COLLECTION

**214**

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

*Chansons de printemps*

signed and dated 'W-BOVGVEREAV-1889' (lower right)

oil on canvas

58¼ x 39 in. (148 x 99 cm.)

\$2,000,000-3,000,000

£1,700,000-2,400,000

€1,900,000-2,700,000

**PROVENANCE:**

The artist.

with M. Knoedler & Co., New York, acquired directly from the above during the *Exposition universelle*, delivered 12 December 1889, as *Chansons d'Amour*.

George S. Scott, New York, acquired directly from the above, 31 December 1889.

George B. Mathews (d. 1942) and Jenny R. Modisette Matthews (d. 1951), Buffalo, NY, by 1896.

By descent to their heirs, Charlotte, NC.

Their sale; Christie's, New York, 12 April 2007, lot 100.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Paris, *Exposition universelle*, 1889, no. 161, as *Chanson du printemps*.

Buffalo, Fine Arts Academy, *A Loan Collection of Paintings*, February 1896, no. 29, as *Songs of Spring*.

**LITERATURE:**

Braun & Clément, *Oeuvres choisies des maîtres*, no. 3225, illustrated.

M. Vachon, *W. Bouguereau*, Paris, 1900, p. 156.

'Buffalo Loan Exhibition,' *The Art Interchange*, vol. 36, no. 3, New York, March 1896, p. 69, as *Songs of Spring* and *Whisperings of Love*.

'Bouguereau,' *Masters in Art: A Series of Illustrated Monographs*, part 82, vol. 7, Boston, October 1906, p. 39, pl. IX, illustrated, as *Songs of Spring*.

*Buffalo Sunday Times*, 6 March 1927, p. 58.

M. S. Walker, 'A Summary Catalogue of the Paintings,' in *William Bouguereau: l'art pompier*, exh. cat., Borghi & Co., New York, 1991, p. 73.

D. Bartoli and F. Ross, *William Bouguereau: His Life and Works*, New York, 2010, p. 337, pl. 201, illustrated.

D. Bartoli and F. Ross, *William Bouguereau: Catalogue Raisonné of his Painted Work*, New York, 2010, p. 261, no. 1889/16, illustrated.





William Bouguereau was awarded the *Grand Prix de Rome* in 1850, and he spent the next three years at the glorious Villa de Medici, where the young artist spent his days immersed in the imagery of Classical Antiquity and the Renaissance. *Chansons de printemps* is a monumental and exquisite expression of a subject matter that would appear frequently through the master's *oeuvre*. Coined *tableaux de fantasia* by the artist, these paintings provided the perfect vehicle for Bouguereau's artistic dedication to the creation of beautiful forms and harmonious colors. Inspired by themes from Classical Antiquity, as well as images from the great masters of the Italian Renaissance such as Raphael (fig. 1), these paintings represent the artist's response to his favorite classical poems and writings. Bouguereau kept copies of both Virgil and Ovid by his bedside, and works from this genre of his *oeuvre* must be viewed as manifestations of these particular *reveries*.

The Classical world and the academic tradition that evolved from the images and motifs of Antiquity offered Bouguereau a rich and varied pool of subjects for the expressions of his formidable talents. Bathers, nymphs, Venuses and allegories abound throughout his *oeuvre*. Bouguereau recognized the importance of drawing inspiration from Antiquity. In a lecture given at the Institut de France in 1885, the artist said, 'Antiquity reveals what an inexhaustible source of variegated inspiration nature is. With a relatively restricted number of elements – a head, a bust, arms, a torso, legs, a stomach – how many masterpieces she has made! Then why seek out other things to paint or sculpt?' (W. Bouguereau, 'Discours de M. Bouguereau', in *Séance publique annuelle des cinq Academies du 24 Octobre 1885*, Institut de France).

Bouguereau strove to achieve a vision of perfection in a less than perfect age. It has been argued by both contemporary and modern critics that Bouguereau's art bears little or no relationship to the realities of political, industrial or urban life of 19th century France. But if Bouguereau's art ignores this aspect of life in his times, it is because the artist deliberately chose to rise above the harsh truth of day-to-day existence and instead focus on the peace and serenity of an imagined Arcadia and exalt more pleasant possibilities. This is not an artistic falsehood, but rather an artistic choice.

The quality of reverie present in so many of the Bouguereau's paintings demonstrates to what extent the artist's romantic disposition prevailed in the rendering of his classical motifs. Bouguereau's creation of a distant, archetypal and poetic world is an extension of a practice with a long academic tradition most famously articulated by Nicholas Poussin.



(fig. 1) Raphael, *Madonna of the Goldfinch*, 1505-1506. Uffizzi Galleries, Florence.



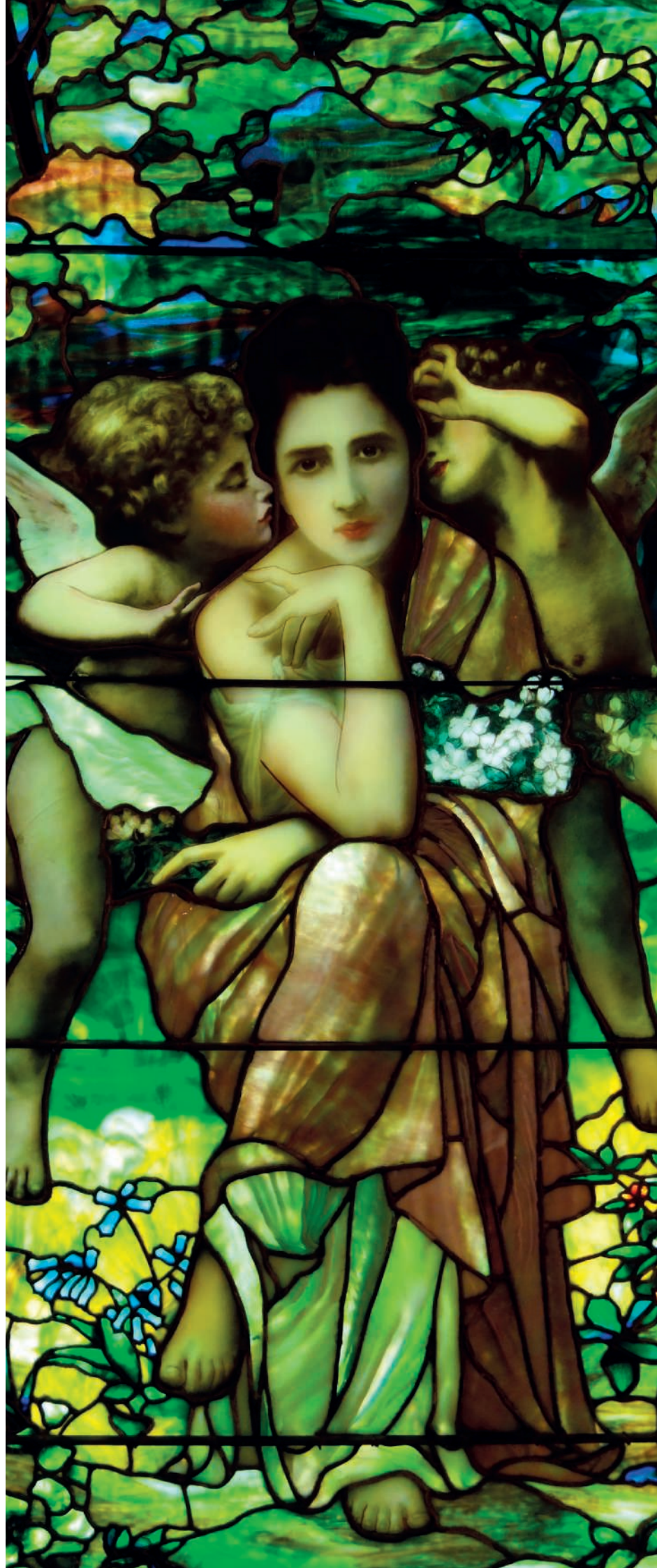
(fig. 2) William Bouguereau, *Study for Chansons d'Amour*. Private Collection, © Le Musée des Beaux-Arts de Montréal, la Ville de Paris et la Wadsworth Atheneum de Hartford.

Bouguereau's *tableaux de fantasie* are rarely narrative; they do not seek to tell a story or illustrate a moral. Literature is not the basis for these images. Rather, they are emotive and evocative; they aim to portray a feeling or mood. In *Chansons de printemps* or Songs of Spring, Bouguereau seeks to capture the essence of springtime in all its meanings. The beauty of the maiden, the early spring blossoms in her lap, the youth of the putti who sing into her ears, the flowers bursting from the ground beneath her feet all evoke the sights, sounds and smells of early spring in the countryside. The artist paints as though he is exulting in the tenderness of flesh and the flowering of life. There is no narrative here, so Bouguereau can concentrate on the beauty of line and his flawless technique, much like Albert Moore and Frederick Lord Leighton in England.

Much has been written about Bouguereau's meticulous technique, and it is well-known that he executed numerous drawings and studies for all of his paintings before actually setting brush to canvas. It is clear from extant studies for this particular composition that Bouguereau experimented with different positions of his figures for this work. In one preliminary drawing (fig. 2), the main figure is semi-nude and her arm is extended across her body to her knee rather than bent back to her shoulder. The putti on her right is also somewhat contorted and twists to whisper in her ear rather than gently touching her shoulder and leaning into her, which is a much more satisfying composition. Bouguereau used drawings to work out color harmonies as well. The artist used studies executed in vine charcoal to determine 'spotting' or the arrangement of light and dark masses. With vine charcoal, the artist could create rich blacks which could easily be erased or modulated.

*Chansons de printemps* represents the first appearance of Gabrielle Druzer in a painting by Bouguereau. From this date forward, the actress would appear in numerous compositions, including Bouguereau's masterpiece *Le guepier* (*The Wasp's Nest*). At the time, Gabrielle was considered one of the most beautiful French actresses.

Bouguereau chose *Chansons de printemps* as one of his entries in the *Exposition universelle* in Paris in 1889. The image also served as the inspiration to Louis Comfort Tiffany and became the motif for one of his most famous stained-glass windows (fig. 3).



(fig. 3) Attributed to Louis Comfort Tiffany, after William Adolphe Bouguereau, *Chansons de printemps*, 1989. New Britain Museum of American Art, Connecticut.

PROPERTY OF A GENTLEMAN

**215**

**JEAN-LÉON GÉRÔME**  
(FRENCH, 1850-1913)

*Femme de Constantinople, debout*

signed 'J.L GEROME' (upper right)

oil on canvas

16 x 12 $\frac{5}{8}$  in. (40.5 x 32 cm.)

Painted in 1876.

\$500,000-800,000

**PROVENANCE:**

Private collection, Westchester, NY.

Anonymous sale; Parke-Bernet Galleries, New York, 15-17 December 1954, lot 213, as *Algerian Woman*.

Joseph Hartman, New York.

His sale; Sotheby's Parke-Bernet, New York, 12 November 1970, lot 42, also illustrated on the cover, as *L'Algérienne Mystérieuse*.

with Shickman Gallery, New York, acquired at the above sale.

Mr. and Mrs. Joseph M. Tannenbaum, Toronto.

Anonymous sale; Sotheby's, New York, 13 October 1993, lot 43, with Galerie d'Orsay, Paris, by 1995.

Anonymous sale; Christie's, New York, 14 February 1996, lot 39.

Acquired at the above sale by the present owner.

**EXHIBITED:**

New York, H. Shickman Gallery, *The Neglected 19th Century*, October 1971, n.p., unnumbered, illustrated, as *An Algerian Woman*.

Paris, Salon des Beaux-Arts, 1995.

**LITERATURE:**

*Oeuvres de J. L. Gérôme*, Bibliothèque Nationale, Paris, XV, no. 7.

F. F. Herring, *Gérôme: His Life and Works*, New York, 1892, p. 242, as *Woman of Constantinople (standing)*.

G. Ackermann, *The Life and Work of Jean-Léon Gérôme*, London, 1986, pp. 240-241, no. 256, illustrated.

G. Ackerman, *Jean-Léon Gérôme, monographie révisée, catalogue raisonné mis à jour*, Paris, 2000, pp. 290-291, no. 256, illustrated.



During the second half of the 19th century, Jean-Léon Gérôme was one of the most famous and influential academic painters in the world. After a trip to the Balkans in 1853, the artist developed an interest in Orientalism which would continue through to the end of his career. He found the subjects of his dramatic Orientalist paintings over the course of numerous trips to Turkey, Egypt and the Near East, instilling the same passion for exploring these lands in his pupils at the Parisian *École des Beaux-Arts*, where he taught for nearly forty years. Gérôme was an indefatigable traveler, continuing to explore the world well into his seventies. When a studio assistant, the sculptor Decorchemont, suggested to the artist that he should slow down later in life, he is said to have replied, 'You really think that I have the time to slow down at my age?'

Gérôme's Orientalist paintings, rich with detail like shimmering tilework, intricate costumes, and captivating settings and characters, were lauded as 'ethnographic' in their day because they presented the 'Orient' as Europeans expected it to be. In fact, while Gérôme himself tried to create the illusion that his paintings depicted people and events he had all seen and sketched firsthand, the artist's actual working practice was far more complex and interesting, using a combination of witnessed events, photographs from his travels as an architectural reference, and acquired props and costumes which he worked from in the studio to complete these complex and dynamic works.

The present work is one of a series of half-length genre portraits of veiled women that Gérôme painted in 1876, the year after an extended trip made exclusively to Constantinople. The intricate costumes of the sitters from this series suggest that capturing the color, pattern, and texture of exotic textiles seems

to have been the artist's focus at the time and Professor Gerald Ackerman has proposed that perhaps buying new costumes and fabrics to use in the studio was a particular focus of Gérôme's during the 1875 trip. Rendering the difficult effect of the diaphanous veiling over the figures' faces is a testament to Gérôme's technical virtuosity as a painter, even at a young age. Though the figure in the present work was in the past described as Algerian, her *yashmak* veil instead identifies her costume as that of an upper-class Turkish woman, also consistent with the idea that Gérôme was drawing on his trip to Constantinople for inspiration in the year following. In her hand she holds a fly-whisk, commonly used in the Middle East to swat away flies.

As Gérôme could not have had access to a harem, this series, from which six works in total have been recorded, must have been painted in his studio in Paris from a model after his return. The half-length composition and the relatively simple backgrounds of the works in this series are reminiscent of his earlier portraiture and draw upon painterly tradition while renewing it through the lens of Orientalist subject matter. All of the works in the series feature vibrant color harmonies in the sitter's costumes, and in the present work the teal robe is set off brilliantly over the embroidered chartreuse dress underneath. The bold geometric patterning of the rug highlights by contrast the delicate floral embroidery in the dress. Against the dark burgundy of the patterned background, the saturation of the costume and the figure's *contrapposto* pose create the appearance of projecting forward into space, giving her a captivating depth and a monumentality of presence.

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



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

216

## JEAN-LÉON GÉRÔME (FRENCH, 1824-1904)

*Markos Botsaris*

signed 'J.L. GEROME.' (upper center)

oil on canvas

27 $\frac{5}{8}$  x 21 $\frac{1}{2}$  in. (70.2 x 54.6 cm.)

Painted in 1874.

\$2,800,000-3,800,000

### PROVENANCE:

The artist.

with Goupil et Cie., Paris, acquired directly from the above, as *Botzaris*.  
with Wallis & Sons, London, acquired directly from the above, 12 March 1874.

William Houldsworth, Esq. (d. 1899), Mount Charles, Ayr, Scotland.  
His sale; Christie's, London, 23 May 1891, lot 54, as *Botzaris (Albanian Patriot)*.

Duncan, London, acquired at the above sale.  
with Arthur Tooth & Sons, London, by 1898.

with M. Knoedler & Co., New York, acquired directly from the above,  
1 August 1898, as *Botzaris (Albanian Patriot)*.

Walter G. Oakman (1845-1922) and Eliza Conkling Oakman (1856-1931),  
New York, acquired directly from the above, 14 November 1898.

Henry Rogers Winthrop (1878-1958), New York.

His sale; Parke-Bernet Galleries, New York, 22 January 1942, lot 17,  
as *Turkish Warrior*.

Private collection, Chicago.

Maurice Goldblatt (1889-1984), Chicago, acquired directly from the above.

Anonymous sale; Leslie Hindman Auctioneers, Chicago, 13-16 May 1990,  
lot 197, as *Marcus Botzaris (or Arco Bozzaris, or Markos Botsaris)*.

Anonymous sale; Sotheby's, New York, 17 February 1993, lot 28,  
as *Marcus Botsaris*.

Private collection, Greece.

Acquired directly from the above by the present owner, 2005.

### EXHIBITED:

Washington, D.C., The Royal Embassy of Saudi Arabia, *19th Century Orientalist Paintings from the Collection of Terence Garnett*, 8-30 November 2007, pp. 14-15, no. 1, as *Marcus Botsaris*.

Los Angeles, The J. Paul Getty Museum, *The Spectacular Art of Jean-Léon Gérôme (1824-1904)*, 15 June-12 September 2010, also Paris, Musée d'Orsay, 19 October 2010-23 January 2011, and Madrid, Museo Thyssen-Bornemisza, 1 March-22 May 2011, pp. 280-281, no. 161, illustrated, as *Marcus Botsaris*.

### LITERATURE:

E. Strahan, *Gérôme in One Hundred Photogravures*, VIII, New York, 1881, n.p., illustrated, as *Bozzaris*.

F. Hering, *The Life and Works of Jean Léon Gérôme*, New York, 1892, p. 235, as *Botzaris*.

G. M. Ackerman, *The Life and Work of Jean-Léon Gérôme, with a Catalogue Raisonné*, London, 1986, pp. 236-237, no. 239, illustrated.

G. M. Ackerman, *Jean-Léon Gérôme 1824-1904: Sa vie, son œuvre*, Paris, 1997, p. 94, illustrated, also illustrated on the cover.

G. M. Ackerman, *Jean-Léon Gérôme: Monographie révisée, Catalogue raisonné mis à jour*, Paris, 2000, pp. 284-285, no. 239, illustrated.

H. Lafont-Couturier et al., *Gérôme & Goupil: Art and Enterprise*, exh. cat., Bordeaux, New York, and Pittsburg, 2000, pp. 23, 160, fig. a, illustrated with Goupil's photogravure, as *Marcus Botsaris (Botzaris)*.



(fig. 1) Thomas Phillips, (replica) *Lord Byron*, circa 1835, based on a work of 1813. Purchased 1862. © National Portrait Gallery, London.





Trained under Jean-Auguste-Dominique Ingres and Paul Delaroche, Jean-Léon Gérôme has long been regarded as one of the staunchest standard bearers for Classicism and Academic painting in the 19th century. However, this reductive view ignores the innovations and creativity of this unorthodox classicist, who represented history as a dramatic spectacle and, through his mastery of the highly finished Academic style, transported his viewers by presenting an illusion of reality on the canvas – taking us from classical antiquity, to the Orient, and to his own time. There is perhaps no finer example of Gérôme's innovative bent than this enigmatic portrait of Markos Botsaris, which, as the artist's only known portrait of a historical figure, holds a unique place within Gérôme's *oeuvre*.

Botsaris, revered as a hero of the Greek War of Independence, died while leading a surprise counter-offensive against the Turkish army besieging Missolonghi in 1823. Leading a group of several hundred Souliots, Botsaris attacked the 3,000-man strong Ottoman army near Karpenissi under the cover of night. While the offensive was a success and Botsaris's small group was able to inflict serious casualties, he himself was mortally wounded during the fighting. Buried with full honors in Missolonghi, Botsaris came to be regarded in popular culture as a modern-day Leonidas, with Missolonghi taking the place of Thermopylae. The Philhellene François Pouqueville wrote after his death that, 'the whole of Greece recognizes in Marcos Botsaris the object of its grief, a second Leonidas.'

Unsurprisingly, Botsaris's heroic death and the Greek War of Independence more broadly became a rallying cry for Philhellenes across Europe, and a similarly popular subject for Romantic painters and writers. This was compounded by Botsaris's association with his friend Lord Byron (fig. 1), who had financially supported the Souliot soldiers and would eventually take over the command of Botsaris's men. When he arrived to take on the command, Byron visited Botsaris's tomb and swore that he would fight to the death

for Greece's freedom in the sacred memory of Botsaris. Byron's death less than a year later, and the burial of his own heart at Missolonghi as well, further cemented the connection between the two in the minds of those across Europe who had rallied to Greece's cause. The great Romantic painter Eugène Delacroix, who was inspired by Byron's writings in a number of his early paintings, also painted Botsaris as a heroic figure and planned a *Salon*-scale work depicting the great warrior, though this never came to fruition.

For all the interest in the Greek War of Independence among the Romantics in the first half of the 19th century, it is not immediately clear why Gérôme chose to take up the subject of Botsaris nearly fifty years later and execute the only known historical portrait in his *oeuvre* in so doing – the artist was notoriously tight lipped regarding his choice of subject matter. It is unlikely that Gérôme even had any way of knowing what Botsaris himself looked like; the warrior had died the year before Gérôme was born and the model used for the present painting, wearing the same costume, appears in another of Gérôme's paintings of the same period – *Public Prayer in the Mosque of Amr*, in the collection of the Metropolitan Museum. Further, the only aspect of the painting which gives any clue to the identity of the subject is the work's title, though we know it was given this title by the artist himself, as it is the title recorded in Goupil's stock book when they purchased it from Gérôme in the year it was painted.

However, Gérôme delighted above all in creating of totally new pictorial worlds, often choosing subject matter and narratives which appealed to erudite viewers, and there are a number of possible interpretations of the painting on this level. The first is that Gérôme was interested in exploring the associations of Botsaris as a heroic figure during an especially nationalistic time in French history. The first several years of the 1870s had been a particularly difficult and bloody period for the nation, with the Franco-Prussian War and the Siege of Paris followed immediately by the horrors of the Commune.



(fig. 2) Albrecht Dürer, *Melancholia I*, 1514. The Metropolitan Museum of Art, New York.

As France, and particularly Paris, began to rebuild in the years following, there was a surge in national pride that accompanied this process. As a hero of an earlier war, it is possible that the subject of Botsaris appealed to Gérôme on this level, though the artist was not known to be particularly patriotic. Perhaps this then explains the tempering nature of the figure's moody pose and expression, which seem to recall Albrecht Dürer's *Melancholia I* (fig. 2) and look forward to works like Auguste Rodin's *Le penseur* (fig. 3) first conceived *circa* 1880. Botsaris may have been a hero to his nation, but like those who had just suffered through the horror of war on their own doorsteps, he knew all too well the cost of becoming such.

The work may have also been a continuation of Gérôme's mid-career exploration of how he could revolutionize history painting, as the portrait of Botsaris is a fascinating fusion of the artist's Orientalist subject matter with his interest in history painting. A student of Paul Delaroche, Gérôme sought to inject his history paintings with a humanity and theatricality that would emphasize his originality, even when treating subjects that had been painted by countless others before him. Certainly the compositional arrangement – with the figure set back into a nook and the space he occupies delineated from that of the viewer by means of the rug which cuts across the foremost horizontal plane of the composition – does evoke a stage. So too does the exclusion of any detail to nod to the subject of the painting emphasize this theatricality – while the scene is emphasized by the beautifully rendered Iznik tiles and other accoutrements which surround the figure, the central focus of the composition is the pathos expressed on the figure's face and through his body language, and the whole of the dramatic story of the scene is encapsulated within the figure.

In this, the portrait of Botsaris is an interesting heir to one of Gérôme's most original and controversial paintings – *Golgotha*, which he exhibited at the *Salon* of 1868. *Golgotha*, which depicted

the crucifixion through a moody view of Jerusalem with the shadow of three crucified figures in the foreground, was poorly received when it was exhibited because of its break with the traditional imagery of the death of Christ. Gérôme was upset with the criticism, arguing that the work had a 'certain poetry, a new way of expressing its subject that belonged very much to the field of painting' (J. L. Gérôme, *Notes Autobiographiques*, ed. G. Ackerman, 1981, pp. 16-18). *Golgotha* too obfuscates the main subject at hand and rejects traditional codes of heroic treatment in an effort to dramatize the narrative of the image. Both *Golgotha* and the present portrait of Botsaris evoke an emotional resonance belied by their relatively simple compositions and which owe their power to Gérôme's remarkable ability to imbue negative space with dramatic tension. Writing to Knoedler about this portrait when the painting was in the dealer's possession in 1898, Gérôme emphasized this idea himself, saying, 'the simplest means are decidedly the best.'

Though images of history's 'great' men appear in Gérôme's *oeuvre* with some regularity, few have the power, pathos, and poetry of this enigmatic portrait of the hero of the Greek War of Independence. His intense stare and ornate crimson garment exude a sense of power and resolve, while the dramatic lighting which cuts sharply across the center of the composition casts half of his face into shadow, emphasizing his dark contemplation – of his fate, of his country's fate, or of what he knows he must do; the viewer is left to consider this unresolvable question themselves. An extraordinary fusion of his detail-rich Orientalist settings with his innovative talent for history painting, *Markos Botsaris* is truly one of the masterpieces of Jean-Léon Gérôme's *oeuvre*.

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



(fig. 3) August Rodin, cast by Alexis Rudier, *The Thinker*, modeled *circa* 1880 cast *circa* 1910. The Metropolitan Museum of Art, New York.

PROPERTY FROM AN IMPORTANT SOUTHERN COLLECTION

**217**

**RUDOLF ERNST**  
**(AUSTRIAN, 1854-1932)**

*Spinning Yarn in the Harem*

signed and dated 'R. Ernst. 86.' (lower right)

oil on panel

24 x 19% in. (61 x 49.2 cm.)

\$300,000-500,000

£250,000-400,000

€280,000-450,000

**PROVENANCE:**

with Frederick Thom Gallery, Toronto.

Dr. and Mrs. L. S. Morgan.

By descent through their family.

Private collection, Midwest.

Anonymous sale; Freeman's, Philadelphia, 16 June 2015, lot 152.

Acquired at the above sale by the present owner.

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

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

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

The present work exhibits all the hallmarks for which Ernst is most well-known. Set in a North African interior, the painting exudes a sense of comfort and informality, with two women and a child set about the task of spinning wool. The standing figure, an opulently dressed young girl, holds the spindle in the crook of her arm and feeds the thread to her seated maid, who forms a skein for the wool. A child seated on the floor works the spinning wheel. The interior is crowded with objects creating an elaborate mosaic of exotic patterns which play across surfaces as diverse as marble, tiles, wooden latticework, embroidered silks and woven textiles. The interior is lavish and complex, with the cacophony of color and textures enhancing the sense of opulent luxury. Most extraordinary, and unique to Ernst among the Orientalist artists, is his technique of scraping directly into wet paint to enhance the textural quality of the picture surface. The rug has been combed through with fine lines to simulate the effect of a weave, while the lines around each of the tiles that form the intricate and decorative background have been scraped out to emphasize the mosaic-like construction of the patterned surface. The overall effect creates a work that is both soothing and entertaining, inviting the eye of the viewer to wander across a panoply of interlinked objects, colors and textures.



K. Ernst. 86.

218

EDWIN LORD WEEKS  
(AMERICAN, 1849-1903)

*Lake at Oodeypore, India*

oil on canvas laid down  
30 x 49<sup>7</sup>/<sub>8</sub> in. (76.2 x 126.7 cm.)  
Painted *circa* 1893.

\$250,000-350,000

£210,000-280,000

€230,000-320,000

**PROVENANCE:**

Private collection, New York.

Anonymous sale; Mark Lawson, Saratoga Springs, NY, 15 November 2007,  
lot 33.

Acquired at the above sale by the present owner.

Edwin Lord Weeks was perhaps the most famous and accomplished American Orientalist painter of the 19th century. The artist's talent was recognized from a young age, and with the help of his affluent parents he was able to travel widely throughout his life. It was these travels and the paintings he made of the places he visited – within Europe and the Americas, but more significantly in Morocco, North Africa, the Near East, Persia and India – that would come to define his career. After training in Paris, Weeks's success at the *Salon* brought him to the attention of the dealer Paul Durand-Ruel, who began representing him officially in 1882. It was in this same year that Weeks was finally able to make his first trip to India, after trying and failing to do so ten years prior. According to his letters from the journey, he spent every day painting and every night developing photographs he took, which he used as for references for architectural details and locations for his compositions once he returned home.

India held a tremendous fascination for Weeks and the artist ultimately made three journeys to the subcontinent - in 1882, 1886 and 1892. His paintings of Indian life brought him wealth and fame in both France and America and they became his specialty. Modernization of overland transport made it possible for Weeks to travel widely through India. On his trips, he frequently worked on paintings *in situ*, despite the attendant difficulties that came with working in this manner while traveling. In some of the places he visited, a traveler from the West was still seen as a novelty and on occasions Weeks had to rely on his footman, or even the police, to keep the interested local populace away while he was working. In his work, Weeks shows his remarkable talent for documenting the intricate architecture he saw on his travels, generally focusing on these parts of the composition while working *in situ*. He took more liberties when adding staffage to his paintings and these figures were generally added later, though the artist usually depicted them in the midst of traditional activities, which does lend an anecdotal quality to his paintings.

The present work is datable to the years around Weeks's last trip to India, and the artist was known to have been in Udaipur (then Oodeypore) in early 1893. Taken from a view from a *ghat* which leads down to the water's edge of Pinchola Lake, Weeks focuses in the foreground on several women bathing and carrying water jugs to fill, and behind them a more elaborately dressed group of women gathering around a sadhu-like figure. The painting is highly unusual in that it features nude and revealingly dressed young women, which would have been an uncommon sight in India, particularly for a traveling Western male artist. These women are idealized subjects, painted in a manner which slightly eroticizes them; they seem more like *nautch* girls, or dancers, than everyday water carriers or domestic workers.

Weeks's own writings from this final trip record a scene that may have inspired the figures in present painting: 'A few low steps lead down to the blue waters of the Pinchola Lake...its horizon of gardens and hills beyond is interrupted only by the fantastic silhouettes of the island palaces, which seem to float between water and sky; it is as if the elusive mirages which we had so often seen on our way across the white salt deserts of Persia, and which had always melted into thin air had become materialized here... Just now the platform behind us and the steps are crowded with women and young girls, babies and children, all either bathing or washing their brazen water jars, chattering, gossiping, laughing, or lying about in the genial afternoon sunshine of January, and not at all in a hurry to finish their work or go home... an endless throng of these gracefully draped, swaying figures, in scarlet, in crimson and dull gold, in faded reds and warm blues, carrying on their heads the great vases of glittering metal, is continually passing to and from the wet and glistening steps. The golden afternoon haze is beginning to soften the white of the walls...' (E. L. Weeks, *From the Black Sea through Persia and India*, New York, 1896, pp. 270-71). In the background the façade of the Jag Niwas, one of the water palaces of Udaipur, which the artist documents taking a boat out to visit personally in his writings, dominates the landscape.

A letter of authentication from Dr. Ellen K. Morris dated 1 October 2007 accompanies this painting.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**219**

**ANDERS ZORN**  
**(SWEDISH, 1860-1920)**

*Soir (Kväll/Evening)*

signed and dated 'Zorn 92' (lower right)

oil on canvas board

18¾ x 12½ in. (47.6 x 31.8 cm.)

\$300,000-500,000

£250,000-400,000

€280,000-450,000

**PROVENANCE:**

Jean-Baptiste Faure (1830-1914) and Maurice Faure (1862-1915),  
his son, Paris.

Axel Jacobsen, Stockholm, by 1923.

Maj Torborg Birgitta Jacobsen, Stockholm, acquired 20 January 1926.

Knut Mathisen, Örebro, Sweden, by 1942.

Anonymous sale; Bukowski's, Stockholm, 30 October 1990, lot 173,  
as *Soir*.

Anonymous sale; Sotheby's, London, 13 June 2002, lot 128,  
as *Kväll (Soir)*.

Anonymous sale; Christie's, London, 26 June 2007, lot 68.

Acquired at the above sale by the present owner.

**EXHIBITED:**

(probably) Paris, Galerie Durand-Ruel, *Exposition Anders Zorn, peintures, eaux-fortes, aquarelles et sculptures*, 17 May-16 June 1906, no. 11,  
as *Le Coucher*.

Stockholm, Svensk-Franska Konstgalleriet, *Tolf oljemålningar af Zorn ur Samling Faure, Paris*, September 1920, n.p., no. 9, illustrated,  
as *Soir*.

Stockholm, Liljevalchs Konsthall, *Anders Zorn. Mennesutställning*,  
1 March-6 April 1924, p. 11, no. 77, as *Soir*.

Stockholm, Liljevalchs Konsthall, *Carl Larsson, Bruno Liljefors, Anders Zorn*, 9 July-17 August 1930.

**LITERATURE:**

C. Faerber, *Konst i svenska hem, målningar och skulpturer från 1800 till våra dagar*, no. 4, Göteborg, 1942, p. 192, under no. 270, illustrated, as *Afton*.

E. Malmberg, *Larsson-Liljefors-Zorn, en återblick*, Stockholm, 1919,  
p. 103, as *Soir*.

T. Hedberg, *Anders Zorn, Ungdomstiden*, Stockholm, 1923, vol. 1,  
pp. 137-138, illustrated, as *Soir*.





Though better known for his elegant portraits of members of international high society in the late 19th and early 20th centuries (see lot 224), Anders Zorn was also one of the most innovative painters of the female nude in Scandinavian painting. Zorn's nudes painted in exterior settings have long been seen as perhaps the artist's most original contribution to Nordic art, but his nudes in interiors – sensuous, free, and modern – are among the most intimate works to be found within Zorn's *oeuvre*. They are the perfect synthesis of the artist's formative experience among the Parisian *avant-garde* while also evoking the simple domesticity and warmth of cozy evenings spent at home in Zorn's beloved Sweden.

One of the most important innovations in 19th century painting was the severing of artistic depictions of the nude from an academic obligation paint them in an officially approved context, transforming the nude into a subject matter in its own right. Beginning with Ingres and Delacroix, this idea was taken to its provocative height by artists like Courbet and Manet in the 1850s and 1860s, leading the way for the Impressionist painters to undertake the subject in the second half of the century. By the time Zorn arrived in Paris in the 1880s, the nude was free of its academic strictures, and being explored to revolutionary effect by artists like Caillebotte and Gervex. The most obvious point of comparison for Zorn's interior nudes of this period is found the *toilette* scenes of Edgar Degas (fig. 1), with whom Zorn was acquainted with during his time and Paris and who had begun publicly exhibiting his pastels of the subject in the 1870s and 1880s. Both artists were captivated



Anders Zorn, *Self Portrait in Red*, 1915. Zornsamlingarna, Mora.

by the private world of women, painting them dressing, undressing and bathing and otherwise going about the most intimate rituals of their daily life.

While Degas's interest in the subject was primarily academic, developing increasingly complex poses, movement, and expression of emotion to challenge himself as he explored the subject over the course of his career, the inherent sensuality of Zorn's treatment of the nude is unmistakable. Zorn himself spoke about how desire fueled his interest in exploring this subject matter: 'I have always been charmed by woman and did not always approach her with the purest and most angelic intentions... It has so impressed my art that everywhere it is said to be 'strongly sensual.' Gradually however, when the former gets the palette and brush in his hand, the artist dominates over the man... I have the same model for two consecutive summers, possessing the qualities for stimulating my desires, and yet have not allowed myself to be overcome by these desires' (G. Boëthius, *Anders Zorn: An International Swedish Artist: His Life and Work*, Stockholm, 1953, p. 67).

Even in broader the context of the self-acknowledged sensuality of Zorn's nudes however, *Soir (Kväll/Evening)* stands out as among the most provocatively sexual works in his *oeuvre*. The explicit pose of the model, the small scale, and the fluid spontaneity of the brushstrokes suggest a direct observation and thus the inherent presence of a viewer in this compromisingly intimate moment. The intimacy of the scene is further heightened by Zorn's brilliant ability to capture an enveloping feeling of night even in an enclosed interior setting. Through the use of dramatic chiaroscuro which is further enhanced by a strictly limited palette of browns, creams, and flesh tones, Zorn creates a sense of both darkness and warmth which at once draws the viewer in and makes the presence of an observer all the more violative. The early years of the 1890s found Zorn particularly interested in exploring the effects of lamp-light as he does in the present work, but here the light source has been excluded from the scene entirely, leaving only the vibrant pink glow that emanates throughout the picture as evidence of its presence. Nevertheless, the attention paid to the play of this warm light across the most minute contours of the model's body indicates that Zorn approached the present work with as much attention and interest as any high-profile commission.

While Degas's studies of nude bathers have often been regarded as cold and voyeuristic, in Zorn's nudes we find their counterpoint – they are warm and arrestingly straightforward in their expression of carnal desire. Far from being a vehicle for popular ideas about Nordic *vitalism* like his nudes depicted in outdoor settings, Zorn's interior nudes bring into stark relief both the artist's Impressionist ideas about the use of light and reveal a distinctly personal aspect of his own character – the presence of the artist as an observer is felt more strongly in this part of his *oeuvre* than almost any other. Above all, Zorn's nudes are an appreciation of the female form in all its guises and their strikingly modern and forthright sensuality gives them an appeal which resonates still today.

We are grateful to Dr. Johan Cederlund of the Zornmuseet for confirming the authenticity of this work.



PROPERTY OF PRIVATE GERMAN COLLECTION

220

FRANZ VON STUCK  
(GERMAN, 1863-1928)

*Bacchanal*

signed and dated 'FRANZ/STUCK/1905' (on the pillar, center right)

oil on panel, in the artist's frame

The painting: 41¼ x 36¼ in. (104.8 x 92.2 cm.)

Overall: 49¼ x 44½ in. (125 x 113 cm.)

\$300,000-500,000

£250,000-400,000

€280,000-450,000

**PROVENANCE:**

Kunsthalle Bremen, Bremen, 1905.

Max Kriegl, Munich, acquired directly from the above, 1921.

Private collection, Düsseldorf.

Anonymous sale; Lempertz, Cologne, 7-8 December 1962, lot 694.

Acquired by the father of the present owner in the 1970s.

By descent to the present owner.



Present work, in frame designed by the artist.

**EXHIBITED:**

Berlin, Ausstellungshaus am Kurfürstendamm, *Zweiten Ausstellung des Deutschen Künstlerbundes*, 1905, p. 25, no. 170.

München, Secession München, *Internationalen Kunst-Ausstellung*, 1906, p. 30, no. 156, illustrated.

Venice, Venice Biennale, *Ottava esposizione internazionale d'arte della città di Venezia*, 1909, p. 58, no. 4.

Berlin, *Große Berliner Kunstausstellung*, 1913, p. 94, no. 1452.

Zürich, Kunsthau Zürich, *Ausstellung Deutscher Malerei*, 19 August-23 September 1917, p. 64, no. 129.

Basel, Kunsthalle Basel, *Ausstellung Deutscher Malerei*, 7 October-4 November 1917, no. 161.

Hamburg, Kunstverein Hamburg, *Vom Impressionismus zum Bauhaus: Meisterwerke aus Deutschem Privatbesitz*, 27 August – 16 October 1966, no. 79, illustrated.

Krems an der Donau, Kunsthalle Krems, *Wasser & Wein, Zwei Dinge des Lebens Aus der Sicht der Kunst von der Antike bis heute*, 20 May-29 November 1995, p. 267, no. X/23, pl. 46, illustrated.

**LITERATURE:**

F. P. Bruckmann, *Die Kunst für Alle*, no. XX, Munich, 1904-1905, p. 498.

F. P. Bruckmann, *Die Kunst für Alle*, no. XXI, Munich, 1905-1906, p. 458.

H. E. von Berlepsch, *Die Kunst unserer Zeit*, no. 17, Munich, 1906-1907, p. 216.

F. Ostini, *Franz von Stuck, Gesamtwerk*, Munich, 1909, pp. XVI, 115, illustrated, as *Studie zum 'Bacchanal.'*

F. P. Bruckmann, *Die Kunst für Alle*, no. XXVI, München 1910-1911, p. 13.

W. Zils, *Geistiges und Künstlerisches München in Selbstbiographien*, Munich, 1913, p. 359.

O. J. Bierbaum, *Franz von Stuck, Künstler-Monographien*, Leipzig, 1924, p. 107, pl. 120, illustrated.

K. Woermann, *Geschichte der Kunst aller Zeiten und Völker*, vol. 6, Leipzig, 1922, p. 327.

W. Kurth, *Deutsche Maler im Neunzehnten Jahrhundert*, Berlin, 1926, p. 63.

G. Dehio, *Geschichte der Deutschen Kunst, Das Neunzehnte Jahrhundert*, vol. IV, Berlin, 1934, p. 293.

U. Thieme & F. Becker, *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, Leipzig, 1938, p. 233.

H. Hofstätter, *Geschichte der Europäischen Jugendstilmalerei*, Colone, 1963, pp. 2, 186, illustrated.

A. Sailer, *Franz von Stuck, Ein Lebensmärchen*, Munich, 1969, p. 54, illustrated.

H. Voss, *Franz von Stuck, 1863-1928: Werkkatalog der Gemälde*, Munich, 1973, pp. 160, 289, no. 278/225, illustrated.



Though he was a professor at Munich's *Akademie der Bildenden Künste*, the art of Franz von Stuck marked a departure from both the Academic and Realist styles that had dominated European art during the second half of the 19th century. 'When choosing my subject matter, I seek to render only the purely human, the eternally valid,' said the artist in an interview in 1912, and overarching themes of Stuck's work include preoccupations with love, lust, violence and chaos, often explored through a mythological or allegorical lens. The darkness, drama and overt eroticism found in Stuck's work are a reflection of the intellectual preoccupations of the European avant-garde during his lifetime, and his work is an important precursor to the work of artists like Edvard Munch and Gustav Klimt, and to the later Surrealist and nonobjective artists as well.

A founder-member of the Munich Secession, the city's premier avant-garde artists' association, in 1892, Stuck's career bridged the progressive and official sides of Munich's art world. *Bacchanal* was painted when the artist was at the height of his international renown, and dates to 1905, the same year in which he was knighted, enabling him to add the honorific 'von' to his name. Stuck's success during the 1890s and first decade of the new century was such that he was able to construct a palatial villa in Munich, which is now a museum dedicated to his work. A designer, sculptor, and illustrator in addition to a painter, he created architectural plans and designed decorative elements for the villa, which was intended as a *Gesamtkunstwerk*, in which all the elements form a perfect whole. The richly ornamented interior integrates Stuck's paintings and sculptures into a setting inspired by the art of ancient Greece and Rome which was so often his subject matter.

Stuck's art is clearly a product of the German intellectual milieu in which he lived. Like the artist himself, many of his contemporaries, including Richard Wagner, Sigmund Freud, and particularly Friedrich Nietzsche were interested in exploring spiritual and psychological extremes, as well as rejecting society's moral, religious and spiritual constructs. Much of this was expressed in an interest in dichotomies; ideas expressed in terms of perpetually opposing forces – Male/Female, Conscious/Unconscious, Sacred/Profane – are a defining characteristic of European intellectual thought at the turn of the century. Among the most important of these opposing pairs was a conflict between Apollonian and Dionysian modes of creation, an idea that was central to both Stuck and Nietzsche and has been called by Margot Th. Brandlhuber, 'one of the most important aesthetic theories at the end of the nineteenth century' (*Franz von Stuck*, Frye Art Museum, exh. cat., 2013, p. 48).

'For Nietzsche, Apollo is responsible for form, clarity, well-defined outlines, dreams, and individuality. He is thus also the god of structure, of the theoretical, intellectual imagination aspiring to measured, ordered, harmonious form. Dionysus, on the other hand, stands for the sensual, expressive, spontaneous, and erratic, for the dichotomous experience of the world, for licentious excesses, for wild disorganization, for chaos, dance, and the dissolution of the individual' (*ibid.*). Indeed Stuck's own mythological and allegorical *oeuvre* can in large part be divided into works which reflect the lightness, form, and rationality of Apollo and those like the present work, which delve into the wild, sensual, expressive, hedonistic pleasure of Dionysus.



(fig. 1) Max Beckman, *Die Nacht*, 1918-1919. Kunstsammlung Nordrhein-Westfalen, Düsseldorf, © Walter Klein, Düsseldorf, VG Bild-Kunst, Bonn 2015.



(fig. 2) Rene Magritte, *Entr'acte*, 1927. Private Collection © David Allison, 2013, The Museum of Modern Art, New York.

Nietzsche believed that while the Apollonian and Dionysian modes of creation were in inherent conflict with one another, the conflict between the two was necessary for artistic production, and indeed both ideas can be found even within a composition like *Bacchanal*, which in its very subject matter is a Dionysian theme. Stuck took a traditional – Apollonian – approach to the figurative elements of the composition, executing Academic preparatory studies from nude models, at least three of which, for the three central figures, survive. In rendering these figures in paint, however, Stuck returns to the Dionysian mode of creation. The paint is applied in broad, freely handled passages as well as thin hatches of paint which give the impression of being quickly and violently applied.

In the formal structure of the composition too, Stuck contrasts the simple, rational Doric columns and flat planes of the foreground which create a frame within the composition against the wild and swirling Dionysian thrall of the figurative group. Even the spatial contrast of these two parts of the composition reflects this idea. The sharply vertical foreground elements are contrasted against a low, equally sharp horizontal background which has the effect of compressing the spatial depth of the composition in a way which disorients the viewer. The backlighting of the ecstatic figures in motion around the fire and the acidic blue and black of the largely abstracted 'landscape' behind the figures also add to this effect.

Stuck's palette is strikingly dissonant in an effect to create strong contrast between the separate planes of the work. *Bacchanal* is strongly dominated by the primary colors, the blues in the

background and the rhythmically alternating bright red and yellow of the foreground figurative group and in the centrally place fire that illuminates them. This repetition in the use of color is meant to echo the rhythm and undulation of the figures moving around the fire. The remainder of the painting is given over to blacks and to flesh tones, with the exception of the thin wisps of smoke rising from the fire, through which ghoulish smiling faces are emerging. The use of lighter flesh tones in the bodies of the women and darker tones in the bodies of the men follows pictorial convention and is seen throughout the artist's work.

Though by the beginning of the First World War Stuck's signature style would come to be regarded as excessive and vulgar, his interest in extreme emotional states and his expressive manipulation of color, space, and form were eminently modern and would ultimately come to be seen as an important step toward the development of 20th century art. There are clear parallels to be drawn between Stuck's work and that of his contemporary Gustav Klimt, the Expressionism of Edvard Munch and Max Beckmann (fig. 1), and even further to the pathos-filled and dream-like subject matter of the Surrealists, like René Magritte (fig. 2). For much of the last century art historians disregarded Stuck's work, and Symbolism generally, as an aberration in the narrative which connects 19th and 20th century painting, but recent studies have finally begun to acknowledge the innovation and importance of Munich's 'painter price,' in the development of modern art, work which continues to present day.

*Hammershøi is a poet; we find ourselves wondering what vanished presence is reflected still in the empty room.*

T. Martin Wood

PROPERTY FROM A SCANDANAVIAN COLLECTION

221

VILHELM HAMMERSHØI  
(DANISH, 1864–1916)

*Den Hvide Dør (The White Door)*

inscribed, dated and signed 'Interior fra Karl Madsen's Bolig Lyngby/malt i 1888/v. Hammershøi' (on a label on the reverse)

oil on canvas

24 $\frac{5}{8}$  x 21 $\frac{1}{2}$  in. (62 x 55 cm.)

Painted in 1888.

\$800,000-1,200,000

£650,000-960,000

€730,000-1,100,000

**PROVENANCE:**

The artist.

Alfred Bramsen (1851-1932), Copenhagen, acquired directly from the above, 1891.

His sale; Winkel and Magnussen, Copenhagen, 1 January 1904, no. 22 as *Interiør. Den gamle Bilæggerovn, Lyngby 1898*.

Hjalmar Hein (1871-1922), Copenhagen, acquired at the above sale. (possibly) Christian Ludwig David (1878-1960), Copenhagen.

(possibly his sale) Kunsthallen, Copenhagen, 5-6 March 1953, lot 133a (erroneously catalogued as Michaëlis & Bramsen, no. 68).

Anonymous sale; Arne Bruun Rasmussen, Copenhagen, 9 February 1954, lot 97, as *Den gamle Bilæggerovn* (erroneously catalogued as Michaëlis & Bramsen, no. 68).

Private collection, Sweden.

**EXHIBITED:**

(possibly) Copenhagen, *Den Frie Udstilling*, 1896, no. 36, as *Interiør*.

Stockholm, *Allmänna konst- och industriutställningen*, 1897, no. 1227, as *Interiør med en hvid dörr*.

St. Petersburg, *Exhibition of Scandinavian Art*, opened 23 October 1897, one of nos. 223-32.

Copenhagen, Kunstforeningen, *Vilhelm Hammershøi's Arbejder*, March 1900, no. 25, as *Interieur. 'Den hvide Dør.' Lyngby 1888*.

Berlin, *Große Berliner Kunstausstellung*, 5 May-16 September 1900, no. 465, as *Interieur. Die weisse Thür*.

Copenhagen, The Townhall, *Raadhusudstillingen af Dansk Kunst til 1890*, May-July 1901, p. 35, no. 554, as *Interiør, (Den gamle bilæggerovn.) Lyngby 1888*.

Hamburg, Hamburger Kunsthalle, *Vilhelm Hammershøi*, 22 March-29 June 2003, pp. 33, 134-135, 149, no. 6, illustrated, as *Die weiße Tür*.

London, Royal Academy of Arts, *Vilhelm Hammershøi:*

*The Poetry of Silence*, 28 June-7 September 2008, also Tokyo,

The National Museum of Western Art, 30 September-7 December 2008, pp. 34, 144, no. 9 (p. 54, no. 11 in Tokyo), illustrated.

Paris, Musée Jacquemart-André, *Hammershøi, Le maître de la peinture*

*Danoise*, 13 March-22 July 2019, p. 154, 158, 171, no. 42, illustrated, as *La Porte Blanche (Intérieur avec un vieux poêle)*.

**LITERATURE:**

F. Hammershøi, *Scrapbøger vedr. Vilh. Hammershøis værke*, unpublished, (The Hirschsprung Collection, Copenhagen), vol. 1, 1885 to 1891 (1892), under 1888.

K. Madsen, 'Vilhelm Hammershøi's Kunst' *Kunst*, vol. 1, no. 11 and 12, Copenhagen, 1899, p. 3, illustrated, as *Den Hvide Dør Lyngby 1888*.

C. C. Clausen, 'Naar udstillingen nærmer sig,' *Hver 8 Dag*, Copenhagen, 1907, pp. 437-438.

Dr. W., 'Hos Vilhelm Hammershøi, Stuerne Maler,' *Verden og Vi*, no. 19, Copenhagen, 9 May 1913, p. 4.

S. Michaëlis and A. Bramsen, *Vilhelm Hammershøi. Kunst og hans værk*, Copenhagen, 1918, p. 86, no. 67, as *Den gamle Bilæggerovn, Lyngby 1888*.

P. Vad, *Vilhelm Hammershøi and Danish Art at the Turn of the Century*, New Haven, 1992, p. 62, 401 (erroneously illustrating the Statens Museum for Kunst painting).

K. von Folsach and N. Lund, eds., *Dansk kunst i Davids Samling, Fra Philipsen til Saxbo*, Copenhagen, 1995, p. 100.

S. Meyer-Abich, *Vilhelm Hammershøi. Das Malerische Werke*, PhD diss., Bochum, 1996, no. 63.

K. Mønrad, *Vilhelm Hammershøi*, exh. cat., Gothenburg and Stockholm, p. 10, as *Den gamla sättugnen* (erroneously identifying the Statens Museum for Kunst painting).

K. Mønrad et al., *Hammershøi & Europe*, exh. cat., Copenhagen and Munich, 2012, pp. 96, 143 note 105.







*The White Door* is Vilhelm Hammershøi's first known painting of an empty interior, a subject which would become a hallmark of his artistic *oeuvre*. In this early work, the artist has incorporated all the elements so representative of his unique style. A study for the present painting, also painted in 1888, is currently in the Statens Museum for Kunst, Copenhagen. This version differs in several elements from the present picture, as it is slightly smaller and has been trimmed on the left and lower edges. Just these small adjustments create a radically different symmetrical balance and focus between these two paintings. The present work, considered to be the prime version of the composition, demonstrates a balance and harmony between the white door and black stove; while in the Statens Museum version the door is the focal point. Traces of pinholes (some of the pins even remain) are visible along all four edges of the prime version, and these pins were applied to enable the artist to create a grid for transfer in preparation of the second version. When the images are superimposed, the structure of the two works corresponds precisely. A similar technique was used by Hammershøi in his portrait of Ida Ilsted from 1890, in which the photograph that served as the basis for the painting was squared for transfer (P. Vad, *op. cit.*, 1988, p. 50, illustrated).

The title, *The White Door*, was the artist's choice. However, in the 1904 Bramsen sale, it was titled *Stue med en gammel Billaewggerovn* (*Interior with an Old Jamb Stove*), the title by which both versions have since become known. It could be argued that the original title more accurately connotes the painting's metaphysical qualities.

*The White Door* was executed during Hammershøi's two-week stay at Karl Madsen's home in Lyngby, north of Copenhagen in the autumn of 1888. Madsen, a celebrated Danish art critic and art historian, lived in a house built in 1791 known as Albertine Lyst. In a 1908 interview, Hammershøi recalled the present painting: 'The first interior I painted, if my memory doesn't fail me, was out at Karl Madsen's place. I stayed with him in the autumn of '88 in an old house called Albertine Lyst. In any case, it was the first picture of an empty room I painted. I have always thought there was such beauty about a room like that, even though there are no people in it, perhaps precisely because there are no people in it' (P. Vad, *op. cit.*, 1988, p. 62, 401).

At the time, Madsen was at the beginning of a long and important career as an art critic which would lead to the directorship of the Statens Museum for Kunst in Copenhagen. Madsen was one of Hammershøi's most ardent and astute supporters and his importance in the development and success of the artist's career cannot be overestimated. Madsen considered Hammershøi to be the first neurasthenic painter in Denmark, therefore he applied a neuro-psychological approach to the analysis of his art. Neurasthenia was fashionable term invented by the American psychologist G. M. Beard, and taken up in Denmark by psychiatrist Knud Pontoppidan. It was defined as a kind of hypersensitivity of the nervous system brought on by modern life with its hectic lifestyle and perpetual state of social tension. 'True neurasthenics', Madsen wrote, 'only tolerate colors in small doses' (P. Vad, *op. cit.*, 1988, p. 73). Hammershøi's work, characterized by subdued coloring, nuanced tonal harmonies, geometric rigor of the planar composition, tranquility and almost clinical purity devoid of any disturbing elements, can be viewed as a reaction to the alarm of urban life, a kind of refuge from the world outside the windows.



Théodore Duret, the famous art critic, most likely saw *The White Door* during a visit with Karl Madsen to Hammershøi's home. According to the artist's mother, Duret 'in very flattering terms pronounced his opinion on Vilhelm's art' (P. Vad, *op. cit.*, 1988, p. 74). During his 1888 visit to Copenhagen, Duret also visited the collection of Alfred Bramsen, Hammershøi's mentor, first biographer and ardent collector. By 1905, Bramsen owned as many as fifty seven works by the artist. Bramsen summed up Duret's visit by stating, 'he actually went away with the impression that we only had one painter [Hammershøi] who was capable of focusing the world's attention on himself' (P. Vad, *op. cit.*, 1988, p. 74-75).

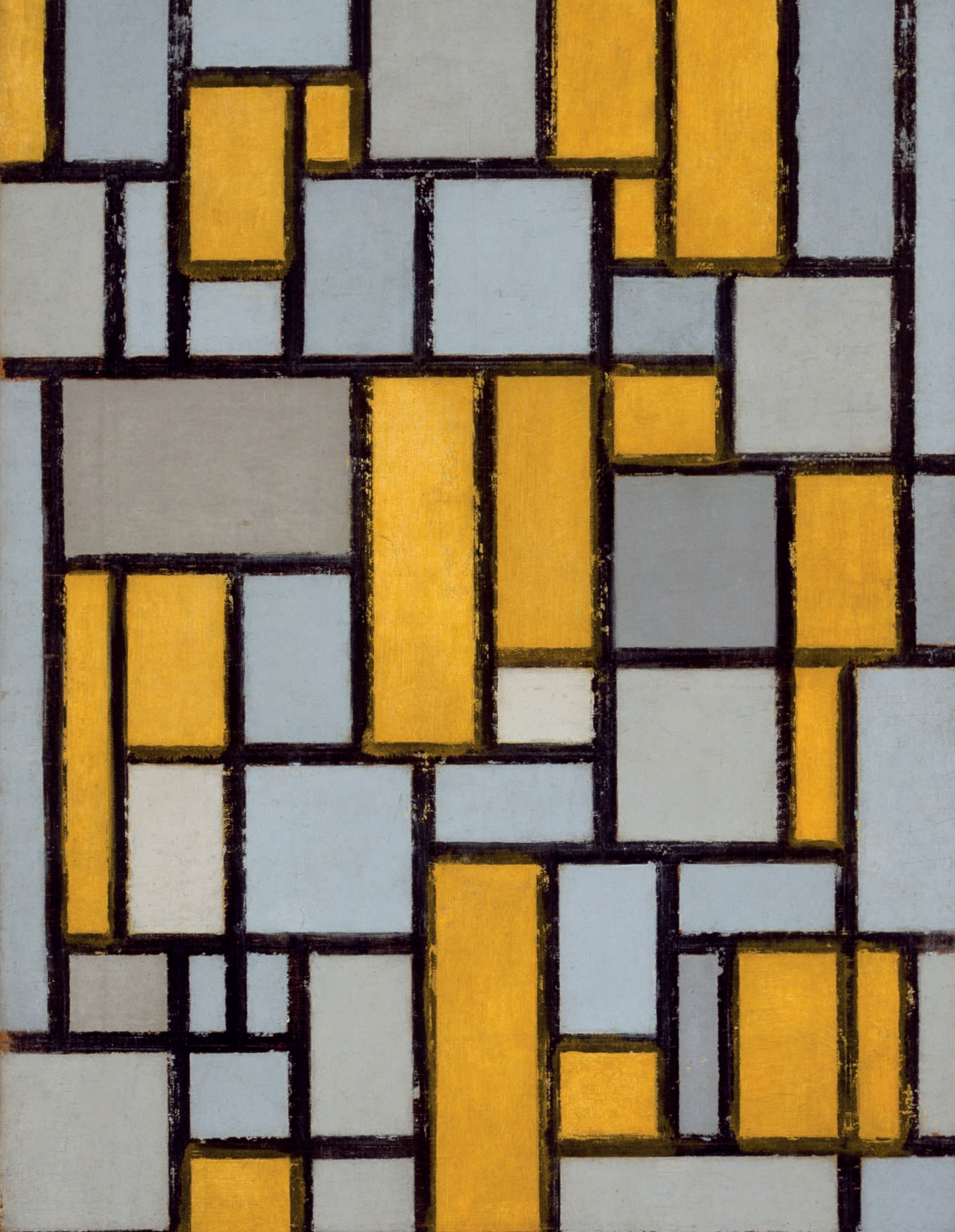
Sergei Diaghilev, most famous as impresario for the *Ballets Russes* in Paris, was an art critic before a change of career, and he published a journal, *The World of Art*. He also organized exhibitions in St. Petersburg of contemporary art and in the autumn of 1897 he held an exhibition of Scandinavian art. Diaghilev visited Denmark during the summer of 1897, with the express purpose of selecting works for the St. Petersburg exhibition. During this visit, he purchased one picture from Hammershøi and commissioned another, both of which are now lost. Ultimately, Hammershøi was represented in the St. Petersburg exhibition by ten pictures, five of which were lent by Bramsen, including the present painting. In conjunction with the exhibition, Diaghilev published an extensive article on Scandinavian art in the St. Petersburg journal *Severnyi vestnik* (Northern Messenger), entitled *Sovremennaja skandinavskaya zhivopis* (Modern Scandinavian Painting). This article contains a lengthy discussion of Hammershøi's work.

Hammershøi's interiors of open doors devoid of figures also inspired writers and poets of the time. In the autumn of 1904, the German poet Rainer Maria Rilke visited Copenhagen several times while working on a book on Hammershøi and in 1918, Sophus Michaëlis, who co-wrote with Alfred Bramsen the first *catalogue raisonné* on the artist, penned a poem entitled *Åbne Døre* (Open Doors), which captures the essence of Hammershøi's interiors.

Art historians have focused on Hammershøi's art from a poetic perspective highlighting the importance of his choice of subject matter and the perfect balance in his art, often comparing him to Johannes Vermeer. In his review in the English *Daily Tribune* of the Danish Exhibition at the Guildhall in London, Arthur Clutton-Brock wrote, 'Sometimes he paints interiors with figures, and sometimes without. His interiors without figures do not seem to lack human interest; and where there are figures they are neither too much like still life nor do they overpower the interest of the accessories. In fact, perfect balance is the chief excellence of his art' (P. Vad, *op. cit.*, 1988, pp. 407-408).

Despite the views of the critics and his admirers, Hammershøi himself considered the underlying structure of his paintings most important. In an interview in 1908, he stated, 'What makes me choose a subject is as much the structure of the subject, what I would call the architectural complexity of the picture. And of course, the light. It is also of importance, but it is the structure I emphasize, colors are not that relevant. I work a lot on finding a harmonious balance, but it is foremost the structure I am focusing on'. It is this search for the inherent structure of composition which presents the viewer with an almost geometrical abstract that anticipates the work of Piet Mondrian (fig. 1). With the arrangement of lines and planes, along with subtle and nuanced color harmonies, Hammershøi has discovered a model that we now call 'modernist'. Mondrian, by edging and loading his rectangular compartments with a minimal palette and an art of 'no objects' and bathing all in a light as pure as paint can deliver, demonstrates his debt to the quiet genius of the Danish artist.

The present picture is the only known work by Hammershøi that remains with its original varnish intact. This varnish is extremely thin, and has been applied with a sensitivity to the integrity of the structure of the surface of the paint. The attention Hammershøi paid to the creation of light on the surfaces of his canvases is balanced by the equally careful construction of the composition and the careful placement of every brushstroke. The refined modulation of light and form created by his use of color and varied brushwork create both a visual and a psychological depth. In several areas, the artist has applied brushstrokes very loosely, in some instances in the same colors. When viewed from a distance, this distinctive technique created a sophisticated depth of tonality. The artist's emphasis on the structural surface also reinforces the underlying structure of the subject. A thicker coat of varnish would greatly diminish these effects.



PROPERTY OF THE SITTERS' FAMILY

**222**

**ANDERS ZORN**  
(SWEDISH, 1860-1920)

*Cécile, Mathilde and Pierre May in their Apartment  
on the Avenue Hoche, Paris*

signed and dated 'Zorn 89' (lower right)

watercolor and gouache on paper

26½ x 39⅞ in. (67.5 x 101.5 cm.)

\$300,000-500,000

£250,000-400,000

€280,000-450,000

**PROVENANCE:**

Georges May (1841-1904) and Emma Cerf May (1847-1924), Paris,  
the parents of the sitters, commissioned from the artist, 1889.

Cécile Stern, *née* May (1872-1951), Paris, one of the sitters,  
their daughter, by descent.

By descent to the present owner.

**EXHIBITED:**

Mora, Zornmuseet, *Porträtt av Anders Zorn*, 15 June-15 September 1990,  
p. 40, unnumbered, illustrated.

Paris, Musée du Petit Palais, *Anders Zorn, le maître de la peinture suédoise*,  
15 September-15 December 2017, pp. 59, 61, 217, illustrated, as *Cécile,  
Mathilde and Pierre May dans leur appartement de l'avenue Hoche à Paris*.



Johannes Jaeger, Anders Zorn, 1890's. Stockholm Zornmuseet,  
Mora.



'I like to turn my portraits into paintings,' Anders Zorn wrote to his future wife Emma Lamm in the spring of 1885 (Quoted in Zorn, *Själviografiska anteckningar*, 177, endnote 18). A virtuoso watercolorist, bravura painter and etcher, Zorn rose from modest beginnings in the Swedish countryside to travel the world, painting some of the most sought after portraits of the Gilded Age, both in Europe and abroad. His portraits were renowned not only for their brilliant ability to capture the textures of skin and fabric, but also because his more informal 'milieu' style of portrait painting did indeed elevate his portraits into something more than just a posed depiction of his sitter. Zorn was able to capture not just a subject's likeness, but something of their lives and personalities as well, giving his portraits a vivacity and pictorial quality unrivaled in his era.

Zorn's talent as a portraitist was recognized from his earliest days as a student at the Academy, and the artist was receiving portrait commissions before he had even finished his formal training. But it was the Realist innovation in portrait painting that Zorn embraced during the 1880s that would help elevate him into one of the most famous artists of his day. Drawing inspiration from other Swedish portraitists of the time, Zorn moved away from showing his subjects posed against a neutral background, instead depicting them as figures set within an environment perceived as natural to them, captured in the midst of an implied activity and posed in a much less formal manner to help maintain this naturalist illusion. Among the most elegant early examples of this type of composition within Zorn's *oeuvre* was his portrait of the financier Ernest Cassel, painted in London in 1886 (fig. 1). It was through his relationship with Cassel that Zorn would receive the commission for the present work, painted in much the same Realist style.

Zorn first met Cassel through the artist's uncle-by-marriage, Henrik Davidson. Though Zorn was not born into a family of particular means, his wife Emma came from an upper-middle class Jewish family in Stockholm, and his engagement and marriage to her opened many doors for the young artist, as did her insistence on taking an active role in promoting his career.



(fig. 1) Anders Zorn, *Bildnis des Pariser Bankiers Sir Ernest Cassel*, 1886. Private Collection, © Åmells Konsthandel AB, Stockholm, der abgebildeten Werke von Anders Zorn, Zorn-Museum, Mora.

Cassel was one of the first and most important acquaintances Zorn made through Emma's family, and he became one of the young artist's key patrons. In 1888, Zorn and Emma arrived in Paris, where the artist would make the reputation that would propel him to the height of the art world by the turn of the century. Upon their arrival, the artist presented himself at the home of Ernest May, a Parisian banker and art collector, with a letter of introduction from Cassel indicating that Cassel had commissioned Zorn to paint the four May children as Cassel's Christmas present to his dear friend May. The Mays must have been impressed with Zorn's work, as the commission for the present picture of the three children of Georges May, Ernest's older brother, came the following year.

Painted in the May family home on the Avenue Hoche in the 8th arrondissement of Paris, near the Arc de Triomphe, the present watercolor is a magnificent example of both Zorn's bravura, Impressionist-inspired brushwork and his skill at capturing his sitters elegantly placed within their milieu. The two girls, Mathilde and Cécile, who were 18 and 17 respectively at the time of this portrait, are seated in the foreground at a scalloped-edged table topped with books. Both girls are shown reading, though the girl on the left glances up from her book, fixing her gaze in the middle distance to her right as if taking a moment to reflect on what she has read. The girls' younger brother, Pierre, then 14 years old, sits behind his older sisters at a desk, his back to the viewer. He is also depicted reading, and while he is clearly not the center of the portrait in the same way his fashionable sisters are, Zorn still captures the individuality of his features. The light coming through the window to his left backlights the sweeping blonde lashes of his downturned eyes, and reflects off his cheek which faces the viewer, the shape of which suggests the slightest hint of remaining baby fat, an illustration of his youth.

The matching white dresses of the two girls, subtly heightened by thin lines of gray and transparent touches of reddish-orange flowers, are brilliantly set off against the myriad warm tones of the background – a symphony of washes of reds, yellows, browns, and oranges all blended to a harmonious whole. Between the two central figures, Zorn further demonstrates his mastery of difficult watercolor technique by centrally placing the window with its sheer dressing, through which the artist has captured the subtle outlines of distant buildings and the curling elements of the wrought iron balustrade outside the window. Finally, Zorn added a few sparing touches in white gouache to the areas of greatest reflected light to add a last element of depth – emphasizing the edge of the table, Pierre's collar, and some of the folds in highest relief on the girls' dresses with this different element of both texture and light.

In all of his watercolor portraits, the ambitious young Zorn wanted to demonstrate his mastery of this complex and unforgiving medium to create dazzling effects strong enough to compete with oil paintings. It is impossible to look at the artist's watercolors and not be captivated by the virtuosic details of texture, movement, light and color the artist was able to capture. With his sure eye and confident technique, Zorn's watercolors are a brilliant example of why he was, in his time, among the most celebrated artists in the world.

We are grateful to Dr. Johan Cederlund of the Zornmuseet for confirming the authenticity of this work.





*One doesn't discover new lands without consenting to lose sight,  
for a very long time, of the shore.*

Andre Gide, *The Counterfeiters*, 1925

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**223**

**JACQUES-ÉMILE BLANCHE**  
(FRENCH, 1861-1942)

*Portrait d'André Gide ou André Gide à 21 ans*

signed 'J. E. Blanche' (lower right)

oil on canvas

39¼ x 28⅞ in. (100 x 71 cm.)

Painted in 1891.

\$500,000-700,000

£410,000-560,000

€460,000-630,000

**PROVENANCE:**

The artist.

André Gide (1869-1961), Paris, acquired directly from the above.

His sale; Me Lieury, Cuverville-en-Caux, 12 October 1963.

André Bercowitz, Paris, acquired at the above sale.

Anonymous sale; Thierry de Maigret, Paris, 20 March 2013, lot 121.

Acquired at the above sale by the present owner.

**LITERATURE:**

J.-É. Blanche, *Mes modèles, Souvenirs littéraires*, Paris, 1928, pp. 184, 188-189, illustrated.

C. Pétry et al., *Jacques-Émile Blanche, peintre*, exh. cat., Rouen, 1997, p. 174.

J. Roberts, *Jacques-Émile Blanche*, Paris, 2012, p. 124.

S. Perris-Delmas, 'The Belle Époque of Jacques Emile Blanche,' *Gazette Drouot International*, no. 23, March 2013, p. 23, illustrated.



Andre Gide Sale, Me Lieury, Cuverville en Caux, 12 October 1963, as printed in a local newspaper.



Jacques-Émile Blanche and André Gide had a lifelong, tumultuous relationship. According to Blanche, the artist first met the writer at the home M. and Mme. Robert de Bonnières, but Jane Roberts notes that this event occurred more probably at a dinner at the grand residence on the Boulevard Haussmann of the Princesse Ouroussoff, who was an occasional patient at Blanche's father's psychiatric clinic. Blanche described the first portrait he did of his new friend (the present work) in 1891, in his book, *Mes Modèles*: 'My model is thin but robust [...] sitting on an English wickerwork chair [...] the slightly Chinese looking face of a young Evangelist, spotted with a large mole, and slanting eyes of sparkling haematite that fix you with the gaze of a preacher' (J.-É. Blanche, *Mes Modèles*, Paris, 1928, p. 188-189).

The present portrait of the young writer was painted when the artist was 30 years old, and the sitter just 21. Blanche's career was just taking off and he was in enormous demand both in Paris and across the channel in London. Blanche traveled regularly beginning in 1884 and while in London, he shared a flat with Giovanni Boldini and Paul César Helleu. Blanche would also have met John Singer Sargent in Paris, where his sitters included Jean Cocteau, Edgar Degas, Claude Debussy, Maurice Maeterlinck, Paul Claudel, and Colette as well as Gide. Blanche painted Gide three times during his career: the present portrait; included in a group portrait entitled *André Gide et ses amis au Café maure de l'Exposition universelle de 1900* (1901) (fig. 1), and the last time in 1912 (fig. 2). In the last portrait, Blanche painted the writer dressed all in black against a dark background, demonstrating in paint his impression of Gide as 'the most romantic of all the mysterious writers' (*ibid*, p. 206). The artist went on to describe all three of his portraits of Gide, adding, 'As a young man, clean shaven in a tweed suit, as a Gaul with the droopy mustache of Vercingetorix, or as a traveler in your black velvet hat, your eyes remain the same. I am used to them scrutinizing me in the same way that I never cease to interrogate them' (*ibid*, 206).

In the present work, Blanche depicts the future Nobel Laureate in a pose that could be considered quite modern for 1891. Gide is seated in an interior, and the entire composition is rendered in a palette of soft tones; he is dressed in a pale, monochromatic suit and set against a background of soft gold, brown and blue, the only touches of color the soft, pink tones of the hydrangeas at his side. The young man is brought very close to the picture plane, seated cross-legged, one arm folded against his torso, the other supporting his head, his left hand splayed on the side of his face. The placement of the hand to the face draws the viewer's attention, not to mention that



(fig. 1) Jacques-Émile Blanche, *André Gide and his Friends at the Exposition Universelle de 1900*, ca. 1901. @ Musée de Beaux Arts, Rouen, France Bridgeman Images.



(fig. 2) Jacques-Émile Blanche, *Portrait of André Gide*, 1912. Rouen, Musée des Beaux Arts. © Photo Josse Bridgeman Images.

of the artist, to the sensitively rendered visage of the young writer. Gide stares directly at the viewer, the gaze of his deep, dark eyes and slightly open mouth almost engage the viewer in interesting conversation with this thoughtful young man.

The same motifs can be seen in portraiture moving forward into the early years of the 20th century and most notably in the groundbreaking portraiture of Amadeo Modigliani. In *Portrait of Leopold Zborowski*, (fig. 3) painted in 1916, the artist uses the same pose and the same positioning close to the picture frame. The use of the monochromatic suit and neutral background here also serve to focus the viewer's attention on the face, and therefore the personality of the sitter.

Throughout their long careers the artist and the writer were often at odds, and Gide never hesitated to mock his friend in writing. But Blanche had a much more forgiving nature and was always more generous and admiring towards his fellow writer. In *Mes Modèles*, Blanche heaped praise upon Gide as both an artist and humanist, writing, 'Among all the intelligent men I have known, Gide remains the most astonishing, with Paul Valéry, because they are both able to rise to the highest sphere of speculation but also to take an interest in the most human of values.' (*ibid*, p. 194).

At the end of his life, Gide clearly felt some remorse towards the way he had treated Blanche, which he expressed in his diary in 1937: It was with some emotion I saw Blanche again. He is sweet enough not to harbor a grudge, considering my nastiness, and was as usual charmingly affable. I reflect sadly, now that our lives are at an end, that I can not return all the affection he constantly gave me, that I have consigned to my diary only the fits of my temper (bad temper) at his existence, which was too complete, too well-to-do, with his excessive ease and disconcert with convenience. But whoever tries to judge him from what I have written would never manage it: I have only described his shadow' (A. Gide, *Journal*, 1889-1939, Gallimard, 1951, p. 1274).

We are grateful to Jane Roberts for authenticating this painting and for her assistance with the catalogue note. The work will be included in her forthcoming Jacques-Émile Blanche *catalogue raisonné*, currently under preparation, as no. 1219.



PROPERTY OF A FAMILY TRUST

**224**

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

*Portrait of Col. John Jacob Astor; and Portrait of Lady Violet Astor*

both signed 'A J Munnings' (lower left)

oil on canvas

25 x 30 in. (63.5 x 76.2 cm.)

Painted *circa* 1920.

a pair (2)

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

£810,000-1,200,000

€910,000-1,400,000

**PROVENANCE:**

John Jacob Astor V, 1st Baron Astor of Hever (1886-1971), commissioned from the artist.

By descent to the present owner.

**EXHIBITED:**

*Portrait of Col. John Jacob Astor:*

Norwich, Castle Museum, *Loan Collection of Pictures Illustrating the Work of A. J. Munnings R.A.*,

16 August-30 September 1928, p. 31, no. 104, as *Portrait of Major the Hon. J. J. Astor, M.P.*

London, Sotheby's, *An English Idyll, A Loan Exhibition of Works by Sir Alfred Munnings*, 5-25

January 2001, p. 106, no. 53.

*Portrait of Lady Violet Astor:*

London, National Portrait Society, *Eleventh Exhibition*, October 1921-January 1922, p. 13, no. 17,

as *Equestrian Portrait of the Lady Violet Astor*.

London, Sotheby's, *An English Idyll, A Loan Exhibition of Works by Sir Alfred Munnings*, 5-25

January 2001, p. 107, no. 54.

**LITERATURE:**

*Portrait of Col. John Jacob Astor:*

L. Lindsay, *A. J. Munnings, R.A., Pictures of Horses and English Life with an Appreciation*

by Lionel Lindsay, New York, 1927, n.p., pl. VII, as *Major the Hon. J. J. Astor, M.P.*







The present portraits of *Col. John Jacob Astor* and *Lady Violet Astor* mark a decisive turning point in Sir Alfred Munnings's career, where he began to increasingly paint equestrian portraits and hunting subjects. This shift was occasioned by the outbreak of the First World War, whereupon Munnings was sent to France to work as an Official War Artist attached to the Canadian Cavalry Brigade, under the patronage of Max Aitken, 1st Baron Beaverbrook. Whilst stationed in France Munnings painted one of the first of his mounted equestrian portraits, that of *General Jack Seely on Warrior* in 1918 (National Gallery of Canada, Ottawa), which he executed within a few thousand yards of the German front lines. Later commenting on the legacy of this work he noted 'I have often wondered had there not been a 1914-1918 War whether painting people on horseback would have absorbed the greater part of my efforts in the years that followed...this led to many commissions, which continued to the outbreak of the last War' (S. Booth, *Sir Alfred Munnings 1878-1959 An Appreciation*, London, 1986, p.18).

Munnings's reputation as a society portraitist was cemented in 1920 after he painted the widely-acclaimed portrait of *The Prince of Wales on 'Forest Witch'* (Royal Academy, 1921) which resulted in further commissions from the Royal Family. The portraits of *Col. John Jacob Astor* and *Lady Violet Astor* were most likely executed in the same year as the 1920 royal portrait, and the pair are thus emblematic of Munnings's change in output; demonstrative of the charm and elegance with which he handled his aristocratic subjects. Though regularly frustrated by the numerous commissions he received and the subsequent demands upon his time, Munnings commented that he 'wanted to be painting the English scene' (S. Booth, *op cit.*, p.21), and due to his skill and charisma he became the gold standard for high society portraiture in the interwar years.

The Astor family rose to prominence in the 19th century when the first John Jacob Astor (1763-1848) emigrated to New York following the American War of Independence, whereupon he made his name in the North American fur trade. Astor made his real fortune through investing heavily in real estate during the exponential growth of New York City and at the time of his death, Astor was the wealthiest man in the United States, and the first American multi-millionaire, leaving an estate valued at approximately \$636 million in today's currency. At his death, Astor bequeathed \$400,000 to build the Astor Library, which was later joined with other libraries to form the New York Public Library. Thus the Astor legacy endured in America.

Astor's great-grandson, the father of Col. John Jacob, was William Waldorf, 1st Viscount Astor (1848-1919), who was a lawyer and newspaper proprietor. Despite his great-grandfather's successful pursuit of the American dream through his meteoric rise in business, William Waldorf turned his back on American life and moved his young family to England immediately upon the death of his father in 1890. William Waldorf was determined to raise his sons as English gentlemen, which he achieved by successfully situating the Astor family within the English aristocracy. In 1893, he purchased Cliveden House in Buckinghamshire, which he gave over to his eldest son, Waldorf Astor, 2nd Viscount Astor (1879-1952), as a wedding present in 1906. He thereafter purchased Hever Castle in Kent, the former home of Anne Boleyn, second wife of Henry VIII, which he renovated, and later gave to Col. John Jacob upon his return from World War I. William Waldorf was created Baron Astor in 1916, and promoted Viscount in 1917, and by the time the present portraits were painted, he had succeeded in establishing his sons as English aristocrats with country seats befitting their titles.

John Jacob Astor V, 1st Baron Astor of Hever (1886-1971) was the fourth child of William Waldorf Astor, and he was just five years old when the family moved to England, where he was educated at Eton and New College, Oxford. John Jacob was a first-class sportsman and he represented Britain in the 1908 London Olympics, earning a gold and a bronze medal in Rackets. Munnings depicts him here seated elegantly in the grounds of Hever Castle, wearing his military uniform, smoking a pipe and gazing out coolly at the viewer, accompanied by his horse and dogs. John Jacob had a celebrated military career, serving in the Life Guards from 1906, and he was wounded twice during World War I, with his right leg being amputated following shell damage during an attack at Cambrai in 1918. John Jacob was awarded the *Legion d'Honneur* for his service and returned to England a war hero, at which point his father immediately vacated the family seat so that John Jacob and his wife could have an appropriate home. His injury didn't impact his vigorous lifestyle, and he was said to have been capable of beating men much younger than himself at squash. After the war, John Jacob followed in his father's footsteps, and he became the proprietor of *The Times* in 1922, a position he retained until 1966. He also served as a Conservative member of parliament for Dover, representing his constituency for twenty-three years. John Jacob was closely acquainted with Winston Churchill, who enjoyed visiting Hever Castle, and often painted there.

Lady Violet Mary Elliot-Murray-Kynmound (1889-1965), was the youngest daughter of Gilbert John, 4th Earl of Minto (1845-1914) and Mary, Countess of Minto (1858-1940). Her first husband, Lord Charles Petty-Fitzmaurice, son of the 5th Marquess of Lansdowne, was killed within a few months of the outbreak of the First World War. She met John Jacob when he returned to England in 1914 after being wounded in action and the pair were married on 28 August 1916. In contrast to her husband, who sits beside his horse, Lady Violet Astor is depicted mounted upon her chestnut mare, dressed stylishly in a black riding habit with her hair modishly bobbed beneath her white hat. In the *Portrait of Lady Violet Astor*, Hever Castle can be seen beyond the banks of the river Eden in the background, positioning the family firmly within the tradition of grand English portraiture.

Col. John Jacob Astor and Lady Violet Astor were not the only Astor family members to be painted by Munnings, and the artist had strong links to both John Jacob's father, Lord Astor, and his brother, William Waldorf. William Waldorf Astor was one of the most successful owner-breeders of his generation, producing winners of eleven classic races between 1917 and 1945, and he was depicted by Munnings in *Portrait of William Waldorf, 2nd Viscount Astor on 'Bill's Simondale II'* (Private collection), Munnings's final mounted commission before the Second World War. Lord Astor was also painted by Munnings in *The Hon. W W Astor with the Oxford University Draghounds*, 1919, and from then on many of his favorite horses were immortalized by the artist. Munnings completed numerous pictures for the family, a notable example being *A Summer Evening at Cliveden*, 1939, depicting Lord Astor's leading mares and their foals circling himself and his stud manager William Guy. This picture was later produced as a color print by Messrs Frost and Reed with copies being sent by Lord Astor

to a list of important friends around the world including Winston Churchill and the Phipps family of New York. Munnings commented in a letter to his wife upon receiving another Astor commission that he, 'shall soon be off to Cliveden. Looking forward to seeing it again... Trees will be coming into leaf, and I like Lord Astor and all his family' (A. J. Munnings, *The Second Burst*, Bungay, 1951, p. 220).

Munnings described Lord Astor as 'the kindest of men', a sentiment reciprocated by Lord Astor and the entire family. In 1950, when Munnings advised that some of Lord Astor's collection of his pictures should be cleaned, Lord Astor wrote, 'Dear Munnings, I prize them so highly, that I should like them to have the treatment which only you consider necessary' (private correspondence). This warm relationship was put to the test in 1951 when Munnings had given up painting commissions in favor of his racing studies. Lord Astor's son 'Bill' (later 3rd Viscount Astor) asked him to paint their retired star *High Stakes*, Munnings refused in a four-page letter to Lord Astor, 'After seeing Bill at Epsom I determined to write to you to say that I would not possibly paint your old horse *High Stakes*' (private correspondence). However, after several attempts to persuade him, Munnings relented producing several detailed studies and racing pictures of the horse, a testament to the special regard the Astor family held for the artist.

We are grateful to Tristram Lewis for providing further information to help prepare this catalogue entry.

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



Hever Castel, Kent, England. Photo: Christoph Matthias Siebenborn.



John Jacob Astor and his wife Lady Violet Astor. Keystone France/ Gamma France via Getty Images.



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- 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 **estimate** 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 Client Services Department at +1 212-636-2000.

### 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 Client Services Department at +1 212-636-2000.

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

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Client Service Department on +1 212-636-2000.

### 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.

- Phone Bids**

You 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.
- 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 is <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.
- Written Bids**

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

## C 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 • 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)(f), 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\$3,000,000, 20% on that part of the **hammer price** over US\$3,000,000 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.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

### (k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## 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 retain 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.
  - Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
  - Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
  - 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

- (a) 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**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) 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](http://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.
- (d) The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. 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 <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com).
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

### (c) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (d) Lots of Iranian origin

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

### (f) Gold

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

### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol 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

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

- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (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](http://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](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

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

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

## SYMBOLS USED IN THIS CATALOGUE

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

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

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.

□  
Bidding by interested parties

•  
**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**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

### 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. 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.

#### ◦ **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 if the lot fails to sell. Christie’s sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. 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 is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie’s will report the 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

#### □ **Bidding by interested parties**

When a party with a direct or indirect interest in the lot who may have knowledge of the lot’s reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie’s Conditions of Sale, including paying the lot’s full Buyer’s Premium plus applicable taxes.

#### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie’s may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

#### 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.

### 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.

29/03/19

# 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.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

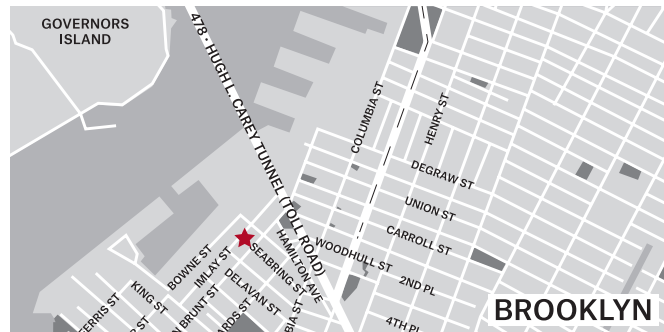
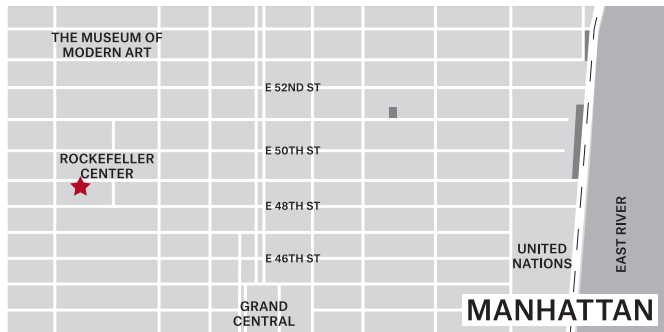
Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



**Christie's Rockefeller Center**  
20 Rockefeller Plaza, New York 10020  
Tel: +1 212 636 2000  
PostSaleUS@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  
PostSaleUS@christies.com  
Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**





ALFRED JACOB MILLER (1810-1874)  
*Trappers Around a Campfire with the Wind River Mountains of the Rockies in the Background*  
oil on canvas  
38¼ x 32 in. (87 x 81 cm.)  
\$200,000-300,000

**AMERICAN ART**

*New York, 20 November 2019*

**VIEWING**

16-19 November 2019  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Will Haydock  
whaydock@christies.com  
+1 212 707 5938

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AKSELI GALLEN-KALLELA (FINNISH, 1865-1931)

*Lake*

oil on canvas

18½ x 14¾ in. (47 x 36.5 cm.)

£200,000-300,000

**BRITISH AND EUROPEAN ART: EUROPEAN ART**

*London, 12 December 2019*

**VIEWING**

6-12 December 2019

8 King Street

London SW1Y 6QT

**CONTACT**

Alastair Plumb

[aplumb@christies.com](mailto:aplumb@christies.com)

+44 (0)20 7752 3298

**CHRISTIE'S**



TIZIANO VECELLIO, CALLED TITIAN (PIEVE DI CADORE C. 1485/90-1576 VENICE) AND STUDIO  
*The Agony in the Garden of Gethsemane*  
oil on canvas  
79¼ x 66½ in. (201.3 x 168.9 cm.)  
\$1,500,000-2,500,000

**OLD MASTER PAINTINGS AND SCULPTURE**

*New York, 29 October 2019*

**VIEWING**

24-28 October 2019  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Jonquil O'Reilly  
Head of Sale  
joreilly@christies.com  
+1 212 636 2120

Kristina Weston  
Sale Coordinator  
kweston@christies.com  
+1 212 636 2120

**CHRISTIE'S**



Property of a Private European Collector  
Camille Pissarro (1830-1903)  
*Le Pont-Neuf, après-midi de pluie, 1<sup>re</sup> série*  
signed and dated 'C. Pissarro. 1901' (lower right)  
oil on canvas  
32 x 25 ¾ in. (81.2 x 65.4 cm.)  
Painted in Paris, 1901  
\$5,000,000-7,000,000

**IMPRESSIONIST AND MODERN ART  
EVENING SALE**

*New York, 11 November 2019*

**VIEWING**

1-11 November 2019  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Max Carter  
mcarter@christies.com  
Jessica Fertig  
jfertig@christies.com  
212 636 2050

**CHRISTIE'S**

# CHRISTIE'S

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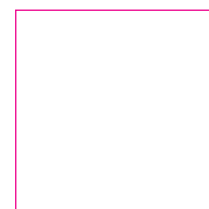
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