

NEW YORK | 28 OCTOBER 2019

# EUROPEAN ART

PART II



CHRISTIE'S





MUNIER 1894









C.H.



# EUROPEAN ART PART II

**MONDAY 28 OCTOBER 2018**

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Eugene Inglesias, Hollywood,  
California

The Nevada Museum of Art  
Sold to benefit the Permanent  
Collection Acquisitions Fund

The Minneapolis Institute of Art,  
sold by the order of the Trustees to  
Benefit the Acquisitions Fund

The Max and Iris Stern  
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The Estate of Robert P. Smith

The Art Gallery of Ontario,  
deaccessioned to Benefit Art  
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The Westervelt Company

## AUCTION

Monday 28 October 2019  
at 2.00 pm (Lots 501-591)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Wednesday	23 October	10.00 am - 5.00 pm
Thursday	24 October	10.00 am - 5.00 pm
Friday	25 October	10.00 am - 5.00 pm
Saturday	26 October	10.00 am - 5.00 pm
Sunday	27 October	1.00 pm - 5.00 pm

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Robbie Gordy (#2033717)

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# CHRISTIE'S



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### 12 DECEMBER

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

### 12 DECEMBER

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

Subject to change.

24/9/18

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Leo von Saeftigen



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PROPERTY OF A GENTLEMAN

**501**

**EMILIO SÁNCHEZ PERRIER**  
(SPANISH, 1855-1907)

*L'étang à Friaucourt, Ault (Picardie)*

signed, inscribed, and dated 'E. Sanchez-Perrier/Ault/87' (lower left)

oil on panel

22 x 15 $\frac{7}{8}$  in. (55.9 x 40.3 cm.)

\$20,000-30,000

£17,000-24,000

€19,000-27,000

**PROVENANCE:**

Anonymous sale; Doyle, New York, 3 May 2016, lot 8.  
with Rehs Galleries, New York.

Acquired directly from the above by the present owner.





PROPERTY OF EUGENE INGLESIAS, HOLLYWOOD, CALIFORNIA

**502**

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

*Soleil couchant sur l'Allier*

signed and dated 'hjharpignies 1904' (lower left)

oil on panel

20 x 28½ in. (50.8 x 72.4 cm.)

\$20,000-30,000

£17,000-24,000  
€19,000-27,000

**PROVENANCE:**

with Arnold & Tripp, Paris.

with M. Knoedler & Co., New York, acquired directly from the above,  
28 June 1905.

with M. Knoedler & Co., New York, acquired on 30 April 1912.

Edward Laurence Doheny (1856-1935), Los Angeles,  
acquired directly from the above, August 1914.

Carrie Estelle Betzold Doheny (1875-1958), Los Angeles, by descent.  
St. John's Seminary, Camarillo, CA, gifted by the above, 1940.

Their sale; Christie's, New York, 25 May 1988, lot 47,  
as *Setting Sun on the Bank of the Allier*.

Acquired at the above sale by the present owner.





503

**503**

**EMILIO SÁNCHEZ PERRIER  
(SPANISH, 1855-1907)**

*Feeding the Chickens*

signed and dated 'E Sanchez Perrier/1880' (lower left)  
oil on panel  
13 x 9¼ in. (33 x 23.5 cm.)

\$12,000-18,000

£9,600-14,000  
€11,000-16,000

**PROVENANCE:**

Dwight Thompson (1890-1970), acquired in Europe, *circa* 1935.  
By descent to the present owner.

**504**

**EUGEN JETTEL  
(AUSTRIAN, 1845-1901)**

*Küchengarten bei Cayeux sur Mer*

signed, inscribed and dated 'Eugène Jettel. paris 96.' (lower left)  
gouache and watercolor over pencil on board  
17½ x 26¾ in. (45.4 x 67 cm.)

\$10,000-15,000

£8,100-12,000  
€9,100-14,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 21 June 1984, lot 605,  
as *A Kitchen Garden at Cayeux sur Mer*.  
with Kunsthandlung Jenny Salzer, Vienna.  
Private collection, Palm Beach.  
Acquired directly from the above by the present owner.



504





PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

**505**

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

*Dordrecht*

signed and dated 'Jongkind 1868' (lower right)

oil on panel

10 $\frac{5}{8}$  x 16 $\frac{1}{4}$  in. (27 x 41.3 cm.)

\$40,000-60,000

£33,000-48,000

€37,000-54,000

**PROVENANCE:**

The artist.

His sale; Hôtel Drouot, Paris, 7-8 December 1891, lot 65.

with Boussod, Valadon et Cie., Paris, acquired at the above sale.

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

Clarence Melville Hyde (1846-1908), New York, acquired directly

from the above, 24 November 1896.

with Kennedy Galleries, New York.

with Kraushaar Galleries, New York.

Acquired directly from the above by the present owner, April 1961.





506



507

PROPERTY FROM AN EAST COAST COLLECTION

**506**

**ROSA BONHEUR**  
(FRENCH, 1822-1899)

*Chèvres paissant*

stamped 'Rosa Bonheur' (lower right); stamped with artist's *vente* stamp  
(on the stretcher)  
oil on canvas, unframed  
6 $\frac{7}{8}$  x 9 $\frac{7}{8}$  in. (17.5 x 25.1 cm.)

\$10,000-15,000

£8,100-12,000

€9,100-14,000

**PROVENANCE:**

The artist.

Her estate sale; Galerie Georges Petit, Paris, 30 May-2 June 1900, lot 603.

Robert D. Shea, New York, acquired by 1947.

By descent to the present owner.

We are grateful to Annie-Paule Quinsac for confirming the authenticity of this work.

THE PROPERTY OF A PRIVATE COLLECTOR, CHICAGO

**507**

**JAN ZOETELIEF TROMP**  
(DUTCH, 1872-1947)

*Tending the Goat*

signed 'J. ZOETELIEF TROMP' (lower right)  
oil on canvas  
9 $\frac{5}{8}$  x 13 $\frac{1}{4}$  in. (24.4 x 33.7 cm.)

\$12,000-18,000

£9,700-14,000

€11,000-16,000





PROPERTY OF NEVADA MUSEUM OF ART SOLD TO BENEFIT THE PERMANENT  
COLLECTION ACQUISITIONS FUND

**508**

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

*Pêcheur et sa famille*

signed 'L. Lhermitte' (lower left)  
pastel on paper  
29¾ x 23½ in. (75.6 x 59.7 cm.)  
Executed circa 1912.

\$30,000-50,000

£24,000-40,000  
€28,000-45,000

**PROVENANCE:**

Anonymous sale; Christie's, Glasgow, 23 May 1996, lot 626,  
as *The Fisherman's Family*.  
Anonymous sale; Christie's, London, 28 June 2001, lot 412.  
Private collection, California.  
with Galerie Michael, acquired directly from the above, 2006.  
Private collection, California, acquired directly from the above, 2008.  
Gifted to the present owner by the above, 2015.

Monique Le Pelley Fonteny confirmed the authenticity of this work in 1995.





PROPERTY FROM A PRIVATE ESTATE

**509**

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

*Clair de lune*

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

oil on canvas

33¼ x 24 in. (88.4 x 61 cm.)

\$20,000-30,000

£17,000-24,000

€19,000-27,000

**PROVENANCE:**

with Obach & Co., London.

with M. Knoedler & Co., New York, acquired directly from the above,  
29 July 1893.

Charles Henry Senff (1841-1911), New York, acquired directly from the above,  
28 September 1894.

His sale; Anderson Galleries, New York, 29 March 1928, lot 77, as *Moonlight*.

Private collection, New York, acquired before 1970.





PROPERTY FROM A NEW YORK COLLECTION

**510**

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

*Banc de prêtres à Notre-Dame de Paris*

signed twice 'L. Lhermitte' (upper left)  
charcoal on paper, laid down  
13 x 18¾ in. (33 x 47.6 cm.)  
Executed in 1872.

\$10,000-15,000

£8,100-12,000  
€9,100-14,000

**PROVENANCE:**

The artist.  
with Charles William Deschamps, London and Paris,  
acquired directly from the above.  
Anonymous sale; Sotheby Parke-Bernet, New York, 13 December 1967, lot 4,  
as *Priests' Stalls in Notre Dame de Paris*.  
Anonymous sale; Sotheby Parke-Bernet, New York, 3 June 1980, lot 145.  
with Shepherd Gallery, New York.  
Acquired directly from the above by the present owner, circa 1992.

**EXHIBITED:**

London, Dudley Gallery, *Third Exhibition of Works of Art in Black and White*,  
1875, no. 172, as *Priests' Stalls in Notre Dame de Paris*.

**LITERATURE:**

M. Le Pelley Fonteney, *Léon Augustin Lhermitte, catalogue raisonné*, Paris,  
1991, p. 438, no. 652, illustrated.





PROPERTY FROM A PRIVATE ESTATE

**511**

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

*The Crest of the Hill*

signed and dated 'jharpignies 90' (lower left)

oil on canvas

32 $\frac{3}{8}$  x 23 $\frac{3}{4}$  in. (82.2 x 60.3 cm.)

\$20,000-30,000

**PROVENANCE:**

Mrs. Carll H. de Silver, New York.

Brooklyn Museum, gifted by the above, 1913.

with Tobias, Fischer & Co., deaccessioned by the above, 3 March 1947.

Private collection, New York, acquired by 1970.

£17,000-24,000

€19,000-27,000





PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

**512**

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

*Stabat Mater*

signed 'Fantin' (lower left)  
oil on canvas  
18¾ x 26½ in. (47.6 x 67.3 cm.)  
Painted in 1896.

\$30,000-50,000

£25,000-40,000  
€28,000-45,000

**PROVENANCE:**

with Gustave Tempelaere, Paris.  
Ferdinand Tempelaere, Paris, by 1906.  
with Huinick & Scherjon, Amsterdam, by 1935.  
Anonymous sale; Frederik Muller & Cie., Amsterdam, 2 June 1942, lot 124.  
Anonymous sale; Sotheby's, London, 30 April 1969, lot 129.  
Anonymous sale; Neumeister, Munich, 29 June 1994, lot 521B.  
Anonymous sale; Christie's, South Kensington, 5 July 2001, lot 188, as *La déposition de croix*.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Brussels, *Salon de la société des beaux-arts*, 1900.  
Paris, École nationale des beaux-arts, *Exposition de l'oeuvre de Fantin-Latour*, May-June 1906, no. 159.  
Amsterdam, Huinick & Scherjon, *H. Fantin Latour 1836-1904*, 19 January-16 February 1935, no. 41.

**LITERATURE:**

V. Fantin-Latour, *Catalogue de l'oeuvre complet de Henri Fantin-Latour*, Paris, 1936, p.173, no. 1634.





PROPERTY FROM THE ESTATE OF NANCY BARBATO SINATRA

513

JEAN-FRANÇOIS RAFFAËLLI  
(FRENCH, 1850-1924)

*Rue de la Faisanderie, l'automne*

signed 'JF RAFFAËLLI' (lower left)

oil on board

23 x 30<sup>7</sup>/<sub>8</sub> in. (58.4 x 78.4 cm.)

\$150,000-250,000

£120,000-200,000

€140,000-230,000

**PROVENANCE:**

with James Vigeveno Galleries, Los Angeles.

Acquired by Nancy Barbato Sinatra and Frank Sinatra, April 1949.

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

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

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

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

In the early 1890s, Rafaëlli produced numerous views and street scenes of the French capital, many of which were exhibited at the *Salon*. The present painting depicts the rue de la Faisanderie in the 16th *arrondissement* on a bright, late autumn day. The sunlit street is lined by trees bearing their last remnants of leaves, turned bright orange and outlined against the brilliant blue sky. In the background, the street is crowded with figures; however the foreground is sparsely populated with only the figures of the mother with two children and a dog crossing the street, and a workman, on the sidewalk carrying a basket. These figures in the foreground do not interact with each other, and it is this psychological isolation and the sense of capturing a private moment in a public space that is reminiscent of the style of Edgar Degas. Most importantly, *Rue de la Faisanderie, l'automne* demonstrates Raffaëlli's central belief that the artist's duty was to render the essence of the contemporary society in which he lived.

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





J. RAFFAELLI





PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

**514**

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

*Cottages Along a River, Normandy*

signed 'Frits Thaulow' (lower right)

oil on canvas

31 $\frac{7}{8}$  x 39 $\frac{1}{2}$  in. (81 x 100.3 cm.)

Painted circa 1897.

\$60,000-80,000

£49,000-64,000  
€55,000-72,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 19 November 1998, lot 164.  
Acquired at the above sale by the present owner.

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





PROPERTY OF A PRIVATE COLLECTOR

**515**

**CARL VILHEM HOLLSØE**  
(DANISH, 1863-1935)

*The Open Window*

signed 'C. Holsøe' (lower right)  
oil on canvas  
28¾ x 23½ in. (73.2 x 59.7 cm.)

\$40,000-60,000

£33,000-48,000  
€37,000-54,000

**PROVENANCE:**

with Georg Kleis Kunsthandel, Copenhagen.  
Anonymous sale; Sotheby's, London, 15 June 2004, lot 328.  
Anonymous sale; Christie's, London, 9 December 2014, lot 33.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Berlin, *Große Berliner Kunstausstellung*, 1907, no. 2868, as *Am Fenster*.





PROPERTY OF A NORTHWESTERN COLLECTOR

**516**

**PEDER MØRK MØNSTED**  
(DANISH, 1859-1941)

*Solklar Vinterdag ved Langseth - Lillehammer, Norge*

signed and dated 'P. Mønsted. 1919.' (lower left); titled, inscribed, and dated  
'Solklar Vinterdag ved Langseth./Lillehammer Norge./Malet af P. Mønsted./  
Modtaget December 1919.' (on the stretcher)

oil on canvas

18½ x 25 in. (47 x 63.5 cm.)

\$25,000-35,000

£21,000-28,000  
€23,000-32,000

**PROVENANCE:**

with Georg Kleis Kunsthandel, Copenhagen.

Dr. Thomas Byrd Magath (1895-1981), Rochester, MN.

Elizabeth Magath Youmans (1924-2018), Sequim, WA, by descent.

By descent to the present owner.





PROPERTY OF PRIVATE COLLECTOR

**517**

**CARL VILHEM HOLLSØE**  
**(DANISH, 1863-1935)**

*Interlude*

signed 'C. Holsøe' (lower right)  
oil on canvas  
21½ x 24¾ in. (54.5 x 62.5 cm.)

\$30,000-50,000

**PROVENANCE:**

with Otto Lemming Kunsthandel, Copenhagen.

with Verner Åmell, Ltd., London.

with Åmells Konsthandel AB, Stockholm.

Anonymous sale; Sotheby's, London, 14 February 1990, lot 46.

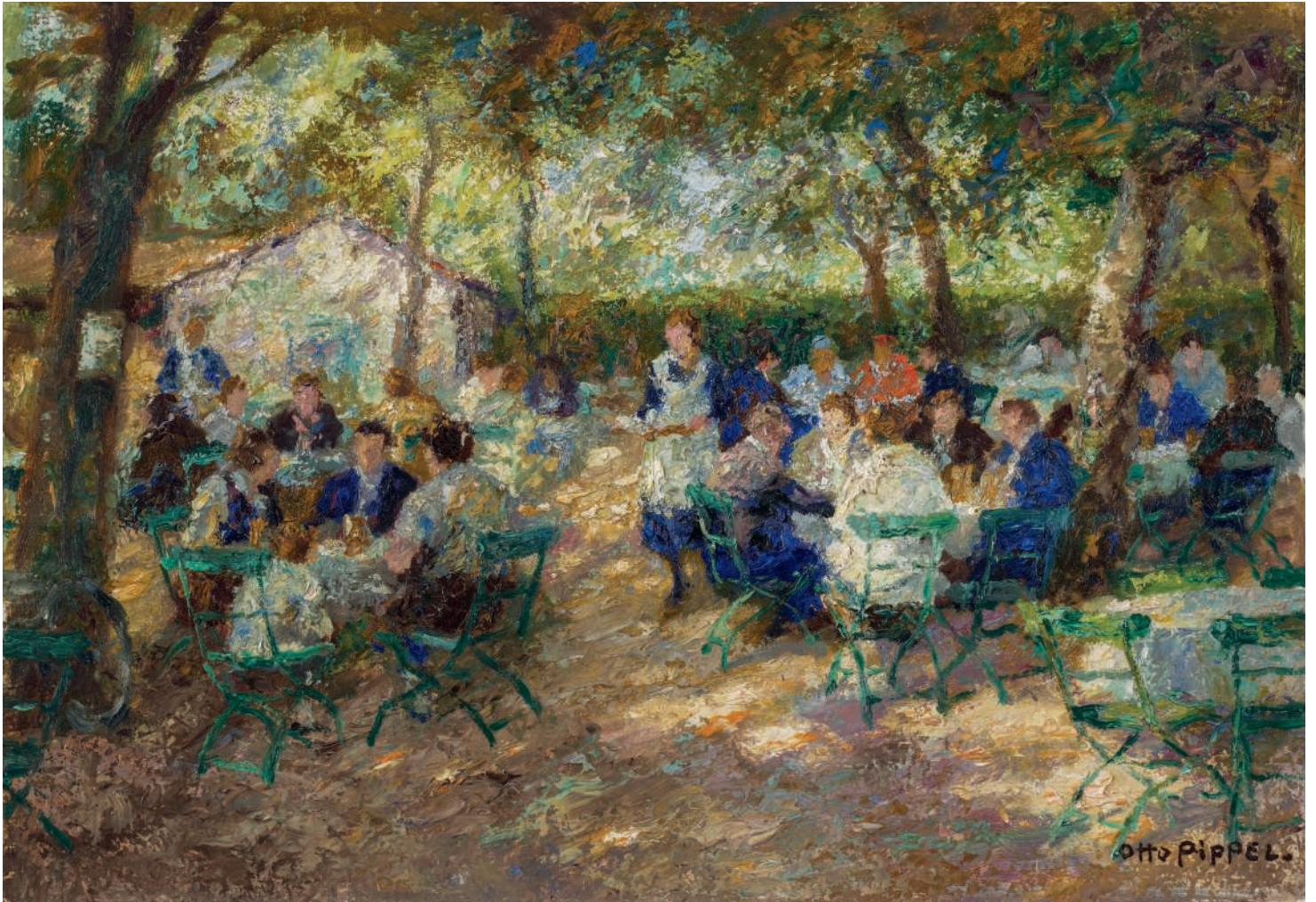
Anonymous sale; Christie's, London, 9 December 2014, lot 34.

Acquired at the above sale by the present owner.

£25,000-40,000

€28,000-45,000





PROPERTY FROM AN EAST COAST ESTATE

**518**

**OTTO EDUARD PIPPEL**  
(GERMAN, 1878-1960)

*Münchener Biergarten (Wirtsgarten)*

signed 'Otto Pippel.' (lower right)

oil on canvas

14 x 20 in. (35.6 x 50.8 cm.)

\$10,000-15,000

**PROVENANCE:**

with Kunsthauß Bühler, Stuttgart.

Acquired directly from the above by the present owner, 30 June 1959.

£8,100-12,000

€9,100-14,000





PROPERTY FROM A WEST COAST COLLECTION

**519**

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

*Spring on the River Somme*

signed 'Frits Thaulow' (lower left)

oil on canvas

25¾ x 32 in. (65.4 x 81.3 cm.)

\$40,000-60,000

£33,000-48,000

€37,000-54,000

**PROVENANCE:**

Peter Larsen, Chicago.

By descent to the present owner.

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





PROPERTY OF AN IMPORTANT COLLECTOR

**520**

**PETER VILHELM ILSTED  
(DANISH, 1861-1933)**

*A Woman in a Sunlit Cloister*

signed with initials and dated '18 Pl 94' (lower right)

oil on canvas

19¼ x 22 in. (48.9 x 55.9 cm.)

\$20,000-30,000

£17,000-24,000

€19,000-27,000

**PROVENANCE:**

Simon Bonython.

Acquired directly from the above by the present owner.





PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

**521**

**HENRI LE SIDANER**  
**(FRENCH, 1862-1939)**

*La communiante*

signed and dated 'LE SIDANER/1893' (lower right)

oil on canvas

63½ x 63¼ in. (160.3 x 160.7 cm.)

\$25,000-35,000

£21,000-28,000

€23,000-32,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, May 13, 1999, lot 150.

Acquired at the above sale by the present owner.

A photo-certificate from Yann Farinaux-Le Sidaner issued in Paris and dated 15 March 1999 accompanies this painting, which will be included in the forthcoming supplement to his Henri Le Sidaner *catalogue raisonné*.





PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

**522**

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

*River Landscape*

signed and dated 'Frits Thaulow 94' (lower left)

pastel on canvas

28¾ x 38½ in. (72 x 97.8 cm.)

\$60,000-80,000

£49,000-64,000

€55,000-72,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 24 April 2003, lot 86.  
Acquired at the above sale by the present owner.

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





PROPERTY OF A NORTH AMERICAN COLLECTOR

**523**

**VALÉRIUS DE SAEDELEER**  
(BELGIAN, 1867-1941)

*Paysage d'hiver, coucher du soleil*

signed 'Valerius de Saedeleer' (lower left)

oil on canvas

15 x 17 in. (38.1 x 43.2 cm.)

\$60,000-80,000

£49,000-64,000

€55,000-72,000

**PROVENANCE:**

Jack Lemmens and Ana Maria López.

Jeannette Bell Tellaeche.

By descent to the present owner.

Though trained at the *Koninklijke Academie voor Schone Kunsten* in Ghent under Franz Courtens, Valérius de Saedeleer rejected Impressionism and instead sought out his own unique style which merged landscape painting inspired by the work of Pieter Bruegel the Elder with a mystical symbolism which sought a spiritual stillness and simplification of form. From 1898 to 1914 Saedeleer worked alongside a group of painters in the town of Sint-Martens-Latem, and together they formed the 'First School of Latem,' also called 'The Mystic School of Latem.' Most famous for painting panoramic river views and winter landscapes, Saedeleer is still well-regarded today for his restrained use of color and the haunting peacefulness of his empty landscapes which have been reduced to their purest form.

A photo certificate from Piet Boyens confirming the authenticity of this work accompanies the present lot.





524

**524**

**PEDER MØRK MØNSTED**  
(DANISH, 1859-1941)

*River through the Woods*

signed and dated 'PMonsted 1905.' (lower right)  
oil on canvas  
35 x 58¼ in. (88.9 x 148 cm.)

\$50,000-70,000

£41,000-56,000  
€46,000-63,000

**PROVENANCE:**

Private collection, East Windham, NY, by 1945.  
Jeanne Hayner Riehl (1920-1994), Upper Saddle River, NJ,  
acquired from the above circa 1965.  
By descent to the present owner.

SOLD BY ORDER OF THE BOARD OF TRUSTEES OF THE MINNEAPOLIS INSTITUTE OF  
ART, TO BENEFIT THE ACQUISITIONS FUND

**525**

**CHRISTIAN KROHG**  
(NORWEGIAN, 1852-1925)

*Storm at Sea*

signed 'C Krohg' (lower right)  
oil on canvas on board  
53½ x 38¾ in. (135.9 x 98.4 cm.)

\$50,000-70,000

£41,000-56,000  
€46,000-63,000

**PROVENANCE:**

Mrs. Robert D. Knapp.  
Gifted by the above to the present owner, 1982.







PROPERTY OF A NEW ENGLAND COLLECTOR

**526**

**JOZEF ISRAËLS**  
**(DUTCH, 1824-1911)**

*Woman Drinking Coffee*

signed 'Jozef Israels' (lower right)

oil on canvas

26½ x 36¾ in. (67.3 x 93.7 cm.)

Painted in 1902.

\$20,000-30,000

£17,000-24,000

€19,000-27,000

**PROVENANCE:**

with Kunsthandel Scholtens en Zoon, Groningen, 1902.

Geert van Mesdag (1863-1939), Hilversum, by 1912.

Dr. Anton Frederik Philips (1874-1951), Eindhoven.

Anonymous sale; Mak van Waay, Amsterdam, 1 October 1973, lot 92,

as *Vrouw met een kom koffie in de handen zittend aan een tafel*.

with Kunsthandel Ivo Bouman, The Hague.

Private collection, The Netherlands.

Anonymous sale; Christie's, Amsterdam, 28 October 1992, lot 216,

as *A fisherwoman drinking coffee in a cottage interior*.

William Kaper, Jr. (b. 1937), Barrington, IL.

Acquired directly from the above by the present owner.

**EXHIBITED:**

(probably) The Hague, Pulchri Studio, *Tentoonstelling van schilderijen en beeldhouwwerken van werkende leden*, 27 January-17 February, 1902, no. 61, as *Een kopje troost*.

Berlin, *Die siebten Kunstausstellung der Berliner Secession*, May 1903, no. 96, as *Eine Erfrischung*.

Amsterdam, *Arti et Amicitiae, Eere-tentoonstelling van kunstwerken van Hollandse meesters, ter gelegenheid van de Rembrandt-herdenking*, July-August 1906, p. 12, no. 50, as *Koffiedrinkend vrouwtje*.

The Hague, Pulchri Studio, *Eeretentoonstelling Jozef Israels*, December 1911-January 1912, no. 43, as *Eene verkwikking*.

Tokyo, Seibu Museum of Art, *Impressionists and Post-Impressionists from the Netherlands*, 19 April-21 May 1980, no. 27, as 'A refreshment' (*woman drinking coffee*).

**LITERATURE:**

C. Bos, 'Holländischer Briefe', *Kunstchronik*, no. 25, 9 May 1902, p. 387.

'Berliner Secession', *Onze Kunst*, vol. IV, no. 2, 1903, pp. 52-53, as *Troost*.

H. Rosenhagen, 'Die siebten Kunstausstellung der Berliner Secession', *Die Kunst*, no. 7, 1902-1903, p. 421.

W. Steenhoff, 'Tentoonstellingen in Amsterdam Rembrandt ter eere', *Onze Kunst*, vol. X, no. 5, 1906, p. 77, as *De Koffiedrinkende oude vrouw*.

G. D. Gratama, 'Eeretentoonstelling Jozef Israels in Pulchri', *Onze Kunst*, vol. XXI, no. 11, 1912, p. 144, as *De Vertroosting*.

D. Dekkers, *Jozef Israëls 1824-1911*, Groningen, 1999, pp. 214-215, no. 41a, illustrated, as *Woman drinking coffee*.







PROPERTY OF A NEW ENGLAND COLLECTOR

**527**

**JOZEF ISRAËLS**  
(DUTCH, 1824-1911)

*Heer Helweg, The Jeweler of Amsterdam*

signed and inscribed 'Israels/Amsterdam' (lower left)

oil on canvas

29¾ x 23 in. (75.6 x 58.2 cm.)

Painted *circa* 1855.

\$15,000-20,000

£13,000-16,000

€14,000-18,000

**PROVENANCE:**

The artist.

Maria Jacoba Helweg-Fredriks (1814-1897), Amsterdam, widow of the sitter, gifted from the above *circa* 1863.

By descent to her heirs.

Their sale; Frederik Muller & Cie., Amsterdam, 22 May 1912, lot 348, as *Portrait de M.-H. Helweg*.

David Croal Thomson (1851-1930), London.

Ernest Cable, 1st Baron Cable (1859-1927), Ideford, Devon, by 1923.

Ruth Cable, Lady Benthall (1893-1973), Cofton, Devon, by descent, 1927.

Her sale; Sotheby's, London, 18 July 1962, lot 92, as *The Jeweller of Amsterdam, Heer Holweg*.

Robert W. Hompe (1898-1975), Villanova, PA, acquired at the above sale.

Anonymous sale; Christie's, New York, 25 October 1977, lot 138.

Anonymous sale; Christie's, Amsterdam, 2 April 1979, lot 384, as *De Heer Helweg, Jeweller of Amsterdam*.

William Kaper, Jr. (b. 1937), Barrington, IL.

Acquired directly from the above by the present owner.

**EXHIBITED:**

The Hague, *Tentoonstelling van Levende Meesters*, May-June 1857, no. 309 as *Mijn huisheer*.

(possibly) London, Great London Exposition, 1 May-1 November 1862, no. 1256, as *One of Ours*.

Amsterdam, *Arti et Amicitiae, Tentoonstelling van eenige schilderijen van Jozef Israëls*, February 1895, no. 8, as *Portret*.

Amsterdam, Rijksmuseum, 1897-1912, on long-term loan.

The Hague, Pulchri Studio, *Eeretentoonstelling Jozef Israëls*, December

1911-January 1912, no. 23, as *Portret van Wijlen den heer Helwig*.

London, Arthur Tooth & Sons, *A Loan Exhibition of Paintings by the Late Josef Israëls*, 1912, p. 5, no. 3, as *Portrait of our Friend*.

**LITERATURE:**

*Catalogus der schilderijen, miniaturen, pastels, omlijste teekeningen, enz. in het Rijks-Museum te Amsterdam*, Amsterdam, 1903, p. 140, no. 1286, as *H. Helweg*.

*Catalogue des tableaux, miniatures, pastels, dessins encadres, etc. du Musée de l'état à Amsterdam*, Amsterdam, 1904, p. 166, no. 1286, as *H. Helweg*.

*Catalogue of the pictures, miniatures, pastels, framed water colour drawings, etc. in the Rijks-museum at Amsterdam*, Amsterdam, 1905, p. 166, no. 1286, as *H. Helweg*.

*Catalogus der schilderijen, miniaturen, pastels, omlijste teekeningen, enz. in het Rijks-museum te Amsterdam met drie supplementen*, Amsterdam, 1908, p. 140, no. 1286, as *H. Helweg*.

*Catalogue of the pictures, miniatures, pastels, framed water colour drawings, etc. in the Rijks-museum at Amsterdam with supplement*, Amsterdam, 1910, p. 166, no. 1286, as *H. Helweg*.

*Catalogue of the pictures, miniatures, pastels, framed water colour drawings, etc. in the Rijks-museum at Amsterdam avec supplément*, Amsterdam, 1911, p. 196, no. 1286, as *H. Helweg*.

'Amsterdam,' *der Kunstmarkt*, no. 34, 17 May 1912, p. 308, as *Porträt Helweg*.

'Amsterdam,' *der Kunstmarkt*, no. 37, 14 June 1912, p. 334, as *Porträt de Herrn Helweg*.

*Catalogus der schilderijen, miniaturen, pastels, omlijste teekeningen, enz. in het Rijks-museum te Amsterdam, met supplement*, Amsterdam, 1918, p. 459, no. 1286, as *Portret van H. Heiweg*.

M. Eisler, *Jozef Israëls*, London, 1924, p. 41, illustrated, as *The Jeweller of Amsterdam*.

H. E. van Gelder, *Jozef Israëls*, Amsterdam, 1947, pp. 16, 21, illustrated, as *Mijn Huisheer Helweg* (erroneously dated 1862 and identified as in the collection of the Stedelijk Museum).

D. Dekkers, *Jozef Israëls 1824-1911*, Groningen, 1999, pp. 124, 370, 377, as *Mijn Huisheer/Portret van Hendrik Helweg* and *Portret van Helweg*.









528

PROPERTY OF THE MAX AND IRIS STERN FOUNDATION, MONTREAL.  
PROCEEDS TO BENEFIT THE MAX STERN ART RESTITUTION PROJECT.

**528**

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

*Norwegische Landschaft*

signed and dated 'A. Achenbach 1837' (lower left)

oil on canvas

10¼ x 14¾ in. (26 x 37.5 cm.)

\$5,000-7,000

£4,000-5,600

€4,600-6,300

**PROVENANCE:**

with Galerie Stern, Düsseldorf.

Their forced sale; Kunsthaus Lempertz, Cologne,

13 November 1937, lot 1.

Restituted to the Max and Iris Stern Foundation, October 2013.

PROPERTY FROM AN AMERICAN COLLECTION

**529**

**JAN VAN CHELMINSKI**  
(POLISH, 1851-1925)

*Napoleon and his Officers, Russian Campaign, 1812*

signed 'Jan V. Chelminski' (lower right)

oil on canvas

23½ x 16½ in. (59.7 x 41.9 cm.)

\$15,000-20,000

£13,000-16,000

€14,000-18,000

**PROVENANCE:**

Samuel (1908-1990) and Eve (1914-2001) Perlman, New York.

By descent to the present owners.



529





PROPERTY FROM A EUROPEAN COLLECTION

**530**

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

*Snowy Churchyard*

signed 'S. Jacobsen.' (lower left)  
oil on canvas, unframed  
62¼ x 48⅞ in. (158.1 x 124.1 cm.)

\$20,000-30,000

£17,000-24,000  
€19,000-27,000

**PROVENANCE:**

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

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



531

FRANÇOIS-AUGUSTE BIARD  
(FRENCH, 1798-1882)

*Le baptême sous la ligne*

signed 'Biard' (lower left)  
oil on canvas  
50¾ x 63½ in. (128.9 x 161.3 cm.)  
Painted circa 1834.

\$80,000-120,000

£65,000-96,000  
£73,000-110,000

**PROVENANCE:**

(probably) Anonymous sale; Vincent, Paris, 8 February 1984, lot 49.  
Anonymous sale; Sotheby's, New York, 13 February 1985, lot 50.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Paris, *Salon*, 1834, no. 125, as *Le baptême sous la ligne; scène de la vie maritime*.

**LITERATURE:**

G. Laviron, *Le salon de 1834, orné de douze vignettes*, Paris, 1834, p. 295.  
H.-L. Sazerac, *Lettres sur le salon de 1834*, Paris, 1834, p. 104.  
A. Decamps, *Le musée: revue du Salon de 1834*, Paris, 1834, p. 88.  
E. Bénézit, *Dictionnaire des peintres, sculpteurs, dessinateurs et graveurs*, Paris, 1976, vol. 2, p. 17.  
M. Meisel, *Realizations: Narrative, Pictorial, and Theatrical Arts in Nineteenth-Century England*, Princeton, 1983, pp. 193-194.

**ENGRAVED:**

Jean-Pierre-Marie Jazet, 1837, as  
*Un Baptême des matelots sous l'équateur*.

*Deep was the bath, to wash away all ill;  
Notched was the razor - of bitter taste the pill.  
Most ruffianly the barber looked - his comb was trebly nailed -  
And water, dashed from every side, the neophyte assailed.*

Born in Lyon in 1799, Francois Auguste Biard was destined for an ecclesiastical career but turned to painting, exhibiting for the first time in the Paris *Salon* of 1824. Throughout his life the artist traveled extensively, beginning with a trip to Egypt and Syria in 1827-28 and ultimately spending two years living in Brazil from 1860 to 1862. The artist published a book, *Deux années au Bresil*, in Paris in 1862 which contains illustrations based upon sketches made by the artist during his time in South America.

Biard was particularly well-known for his depictions of life at sea, with complex compositions and a narrative component which was often humorous and sometimes horrific. Many of his works, so interesting as documentary evidence of life at sea, were engraved and contributed to the immense popularity of the artist in his day.

*Le baptême sous la ligne* (*Crossing the Equator*) depicts a nautical ritual which took place aboard European vessels when they crossed from the Northern into the Southern Hemisphere. It is an initiation ceremony that commemorates a sailor's first crossing of the equator and although the ritual can vary in detail, the basic elements are fairly consistent. In essence, the sailors on board a vessel were either shellbacks, those who had made the crossing, or pollywogs or griffins, those who had not. A veteran shellback would preside over the ceremony as King Neptune, crowned and holding his trident accompanied by his consort, Queen Amphitrite. The neophytes were kept in the hold and brought to the deck blindfolded, their faces lathered with pitch or some

other foul substance which was scraped off with a rough instrument as a ceremonial shaving, and then they were doused with water. In the 19th century, the ceremony could be quite brutal and often involved the beating of the pollywogs with boards and wet ropes. Rather than simply dousing the neophytes, it was not unheard of that they were actually thrown over the side of the ship and dragged from stem to stern, an event which sometimes ended in an inadvertent drowning.

Captain Robert FitzRoy of the HMS Beagle disliked the practice, but thought it was beneficial to morale, writing 'the disagreeable practice alluded to has been permitted in most ships, because sanctioned by time; and though many condemn it as an absurd and dangerous piece of folly, it has also many advocates. Perhaps it is one of those amusements, which the omission might be regretted. Its effects on the minds of those engaged in preparing for its mummeries, who enjoy it at the time, and talk of it long afterwards, cannot easily be judged of without being an eyewitness' (R. Fitzroy, *Narrative of the Surveying voyages of His Majesty's Ships Adventure and Beagle between the years 1826 and 1836*, London, 1839, pp. 57-58).

A similar ceremony to that depicted in the present painting took place during the second voyage of the HMS Beagle. The first 'griffin' was Charles Darwin, who noted in his diary how he 'was then placed on a plank, which could be easily tilted up into a large bath of water. They then lathered my face and mouth with pitch and paint, and scraped some of it off with a piece of roughened iron hoop. A signal being given I was tilted head over heels into the water, where two men received me and ducked me. At last, glad enough, I escaped. Most of the others were treated much worse, dirty mixtures being put in their mouths and rubbed on their faces. The whole ship was a shower bath: and water was flying about in every direction: of course not one person, even the Captain, got clear of being wet through' (R. D. Keynes, *Charles Darwin's Beagle Diary*, Cambridge, 2001, pp. 36-38).

In this complex composition, Biard has captured the essentials of the ceremony as well as the pandemonium that must have ensued during its execution. The composition is framed by figures in motion, on the left pouring the water that constitutes the drowning bath and on the right by a figure standing on the gunwale with his arms raising, cheering on the proceedings, while other looks on from a vantage point up the ship's rigging. Clustered in the foreground, intent on the poor griffin, are the figures of King Neptune, Queen Amphitrite and their court. A blindfolded youth, just brought up from the decks below, waits his turn in utter terror, unable to see what is going on, but able to hear what must have been heart-wrenching cries from the fully clothed man in the bath.

Crossing the line ceremonies took place continuously on board ships as recently as the 1940s, and are still practiced, in a much more benign form, in the present day.









PROPERTY FROM THE ESTATE OF ROBERT P. SMITH

**532**

**FRANÇOIS-AUGUSTE BIARD**  
(FRENCH, 1798-1882)

*L'atelier de l'artiste*

signed 'Biard' (lower right)  
oil on canvas  
18¼ x 24¼ in. (46.4 x 61.6 cm.)

\$10,000-15,000

£8,100-12,000  
€9,100-14,000

**PROVENANCE:**

Anonymous sale; Christie's, Amsterdam, 16 November 1982, lot 29,  
as *In the painter's studio*.

Anonymous sale; Sotheby's, New York, 26 May 1993, lot 78,  
as *The Artist's Studio*.

Acquired at the above sale by the present owner.

THE PROPERTY OF A PRIVATE COLLECTOR, CHICAGO

**533**

**LÉON HERBO**  
(BELGIAN, 1850-1907)

*Portrait of Julien Dillens, Standing Full-Length, Holding his  
Prix de Rome*

inscribed, dated and signed 'à mon/ami/J. Dillens/un souvenir/de son/Prix de  
Rome/1877/Leon Herbo' (lower right); inscribed 'VOORUIT' (upper right)  
oil on canvas  
39½ x 23 in. (100.6 x 58.2 cm.)

\$20,000-30,000

£17,000-24,000  
€19,000-27,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 14 February 1992, lot 52.

Mr. and Mrs. Joseph Tanenbaum, Toronto,  
with Shepherd & Derom Galleries, New York.

Acquired directly from the above by the present owner, 9 July 1999.









■534

EMANUELE CARONI  
(ITALIAN, B. 1826)

*Lover's Net*

signed 'Prof<sup>o</sup>. E. Caroni. Firenze. 1889.' (on the base)

marble

59¼ in. (150.5 cm.) high

Executed circa 1889.

\$70,000-100,000

£57,000-80,000

€64,000-91,000

Caroni was born in Rancate in 1826, studied first in Milan under Vincenzo Vela, and then in Florence with Lorenzo Bartolini, where he eventually opened a studio. He received the *Cavaliere della Corona d'Italia*, and participated in a number of international exhibitions, most notably the Paris exhibitions of 1867, where he won a gold medal for *Ofelia*, and 1889 with *Message d'amour*. At the Centennial exhibition in Philadelphia in 1876, he exhibited *The Telegram of Love* and *L'Africaine*. The Monument to Columbus, erected in 1876 in Philadelphia's Marconi Plaza, is attributed to Caroni.

Caroni might have been inspired to create this composition by a contemporary, Raimondo Pereda (1840-1915) who exhibited, alongside works by Caroni at the Philadelphia exhibition, a marble also entitled *Love's Net*. Pereda's work shows cupid trapping Venus in his net, whereas here, with playful charm, Caroni reverses the initiator by showing Venus trapping cupid, who looks none too happy to have been caught. The allusion is to a mythological scene when Venus and Mars are caught in a net in their adulterous liaison by Venus' husband Vulcan. In turn, the playfulness of Venus disarming cupid, references French rococo ideals, popular in romantic sculpture of the period.









PROPERTY FROM AN IMPORTANT MIDWESTERN COLLECTION

**535**

**ÉMILE MUNIER  
(FRENCH, 1840-1895)**

*Un sauvetage*

signed and dated 'E. MUNIER 1894' (lower left)  
oil on canvas  
40½ x 75 in. (102.9 x 190.5 cm.)

\$150,000-250,000

£130,000-200,000  
€140,000-230,000

**PROVENANCE:**

Louis William Bovis (1892-1950), Dallas, *circa* 1940.  
Private collection, Texas, by descent from the above.  
Anonymous sale; Christie's, New York, 11 February 1997, lot 33,  
as *Le Sauvetage (The Rescue)*.  
Private collection, Europe.  
Anonymous sale; Christie's, New York, 2 May 2001, lot 31,  
as *Le Sauvetage (The Rescue)*.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Paris, *Salon*, 1894, no. 1363.

**LITERATURE:**

'Le salon de 1894 (Champs-Élysées);' *La liberté*, 30 April 1894, p. 12.  
F. C. Barlet and J. Lejay, 'L'art et l'esotérisme,' *L'initiation: revue philosophique  
indépendante des hautes études*, Paris, June 1894, vol. 23, p. 207.  
'Les on-dit,' *Le rappel*, Paris, 8 July 1894, n.p.  
'Some examples of recent art,' *The Cosmopolitan*, London, May 1895, vol. XIX,  
no. 1, p. 125, illustrated, as *Hard to Catch*.

Emile Munier began his artistic education in the studio of Adolphe Lucas and later worked with William Bouguereau, the incomparable master of the Academic technique. Munier was a frequent exhibitor at the Paris *Salon* from 1869 until his death in 1895. He was also a member of the *Société des artistes français* and maintained a studio on the boulevard Beauséjour.

*Un sauvetage* demonstrates the direct influence of the teaching of Bouguereau on Munier and the final result is one to rival the best works of the master. Of all the works in Munier's *oeuvre*, *Un sauvetage* comes closest to Munier achieving the perfection of technique so sought-after by all students of Bouguereau. Both the composition and Munier's adept use of glazes are an extraordinary artistic achievement. Munier's use of flesh tones applied in multiple layers of thin, almost transparent glazes brings luminescence and life to the bodies of the two cupids. Munier has captured in the golden locks of the youngest cupid the shine, freshness and definition of human hair with an ability usually only found in the work of Bouguereau.

Munier was fascinated by children and frequently used his own children as models in his paintings. Suggestive of a mythological text, the playful subject matter of the present work serves as a vehicle for the artist to display his virtuosity with both figure and fauna with equal ability. The naturalistic poses of the young cupids as they bend to rescue their sinking arrows and quiver and the broken yellow iris which dangles in the water are executed with the same attention to detail, thereby heightening the sense of immediacy of the painting.

*Un sauvetage* was exhibited at the Paris *Salon* in 1894. Both the size of the painting as well as the ambitious nature of the complex composition were devised to draw the attention of the public, as well as the judges. Munier clearly took into account the possibility that the painting would most likely be hung higher than any viewer's direct line of vision, and created the effect of the cupids looking down at the public, an original and effective conceit.

This lot is accompanied by a photo certificate from Howard L. Rehs confirming the authenticity of this work, which will be included in his forthcoming *Émile Munier catalogue raisonné* under number 1894.01.

**536 No Lot**







**537**

**ÉMILE MUNIER**  
**(FRENCH, 1840-1895)**

*The Pet Kitten*

signed and dated 'E. MUNIER/1878' (lower right)

oil on canvas

24½ x 20 in. (62.2 x 50.8 cm.)

\$50,000-70,000

£40,000-56,000

€46,000-63,000

**PROVENANCE:**

(probably) William J. Hutchinson.

Private collection, New York.

By descent to their heirs.

Anonymous sale; Grogan & Company, Boston, 25 March 2012, lot 660,

as *Girl with a Kitten*.

Acquired at the above sale by the present owner.

**EXHIBITED:**

(probably) New York, Metropolitan Museum of Art, *Loan Collection of Paintings in the West Galleries*, p. 25, no. 252.

This lot is accompanied by a photo certificate from Howard L. Rehs confirming the authenticity of this work, which will be included in his forthcoming Émile Munier catalogue raisonné under number 1878.02.







538

LÉON JOSEPH FLORENTIN BONNAT  
(FRENCH, 1833-1922)

*Portrait d'une jeune italienne*

signed 'L. Bonnat-' (lower left)  
oil on canvas  
57 x 36 $\frac{3}{4}$  in. (144.8 x 92.4 cm.)

\$70,000-100,000

£57,000-80,000  
€64,000-90,000

**PROVENANCE:**

Theron R. Butler, Esq. (1813-1884), New York.  
Maria Miller Butler (1827-1910), his wife, by descent.  
Their estate sale; American Art Association, New York, 7 January 1910, lot 72,  
as *Italian Girl*.  
with Goupil et Cie., Paris, acquired at the above sale.  
with Galerie Bernheim-Jeune, Paris, acquired directly from the above,  
24 January 1910.  
Anonymous sale; Tajan, Paris, 13 December 2005, lot 53.  
with Jack Kilgore and Co., New York.  
Private collection, acquired directly from the above.  
Acquired directly from the above by the present owner.

Léon Joseph Florentin Bonnat was born in Bayonne in 1833 and spent his early years in Madrid where his father was a bookseller. He began his artistic education with Charles Savy, his maternal uncle, from whom the young artist was taught an appreciation of the Spanish masters Velázquez, Murillo and Zurbarán. Bonnat attended classes for a short time at the Royal Academy of San Fernando in Madrid before moving to Paris to study at the *École des Beaux-Arts*.

At the *École*, Bonnat enrolled in the *atelier* of Léon Coignet where he made the acquaintance of fellow artists Jules Lefebvre and Tony Robert-Fleury, both Academic artists who were already frequent exhibitors to the *Salon*, and the three artists would remain lifelong friends. Bonnat made his *Salon* debut in 1857, and later rose to prominence as one of the most celebrated portrait painters of the Third Republic. During his long career, Bonnat won a number of state-sponsored commissions, the most important of which was the cycle of paintings that adorn the interior of the Panthéon in Paris.

Like William Bouguereau, who was Bonnat's contemporary and reputed rival, Bonnat was elected to the *Académie* and became of professor at the *École des Beaux-Arts*. Many of the artists who would later embrace the Impressionist movement were among his students, including Henri de Toulouse-Lautrec, Raoul Dufy and Henri Matisse.

Throughout the 1870s and 1880s, young Italian girls in regional costume appear frequently in the *oeuvres* of many academic artists. *Portrait d'une jeune italienne* sits squarely within this artistic vocabulary, but unlike many similar paintings by other Academic artists, it does not have moralistic overtones. There are no allusions to lost innocence; the young girl simply stands alone in the center of the composition, the neutral background giving no indication of location or even narrative context. She is neither startled nor surprised, but appears to be deep in concentration, one hand raised perhaps in supplication. The bright colors of her costume stand out even more sharply against the muted colors of the background, creating an image that is both forceful and poignant, a testament to the artist's technical skills and ability to capture the simplicity of childhood.







PROPERTY FROM A DISTINGUISHED COLLECTION

**539**

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

*A Moment of Rest*

signed and dated 'Eug Blaas. 1872' (lower right)

oil on canvas

56 x 34 in. (142.5 x 86 cm.)

\$200,000-300,000

£170,000-240,000

€190,000-270,000

**PROVENANCE:**

Private collection, South America, acquired in Buenos Aires, *circa* 1960.

By descent to their heirs.

Their sale; Sotheby's, London, 20 November 2012, lot 65.

Acquired at the above sale by the present owner.

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

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

Like many of the artist's genre scenes, *A Moment of Rest* creates a sense of an ongoing narrative. Through the use of a distinctly Italianate setting and the detailed, beautifully colored costumes of his figures, von Blaas is able to create a rich contextual setting for the viewer. Yet while these details, coupled with the artist's tight figural composition, set the scene, it is the postures, lively gestures, facial expressions and the delicate emotive language which fully animate the world that von Blaas has created. In this scene, two young women take a moment's rest from their chores, one seated and thoughtful, the other standing and stretching with her hands behind her head. Von Blaas has taken a posture that could denote exhaustion and pain, and has turned it instead into a languid movement accenting the figures youth and femininity. Their basket of laundry sits off to the side beneath the freshly hung linens, all dappled in sunlight. Von Blaas encourages the viewer to formulate and project their own narrative onto this simple exchange frozen in time.









PROPERTY OF AN IMPORTANT COLLECTOR

**540**

**GUILLAUME SEIGNAC**  
**(FRENCH, 1870-1929)**

*Cupid*

signed 'G-SEIGNAC' (lower right)  
oil on canvas laid down  
47 x 27 $\frac{3}{4}$  in. (119.4 x 70.5 cm.)

\$18,000-25,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 31 October 1980, lot 55.  
Simon Bonython, acquired at the above sale.  
Acquired directly from the above by the present owner.

£15,000-20,000  
€17,000-23,000





PROPERTY FROM AN IMPORTANT MIDWESTERN COLLECTION

**541**

**ÉMILE MUNIER**  
(FRENCH, 1840-1895)

*Amour*

signed and dated 'E. MUNIER 1892' (lower left)

oil on canvas

18¼ x 15½ in. (46.3 x 38.4 cm.)

\$60,000-80,000

**PROVENANCE:**

Private collection, Chicago, *circa* 1930.

By descent to their heirs, until *circa* 2007.

Anonymous sale; Sotheby's, New York, 23 October 2007, lot 38.

Acquired at the above sale by the present owner.

This lot is accompanied by a photo certificate from Howard L. Rehs confirming the authenticity of this work, which will be included in his forthcoming Émile Munier *catalogue raisonné* under number 1892.05.

£49,000-64,000

€55,000-72,000



■ 542

PIETRÒ FRANCHI  
(ITALIAN, 1817-1878),  
AFTER THE MODELS BY JAMES  
PRADIER (FRENCH, 1790-1852)

*Night and Day*

each signed 'P. Franchi' (on the base)

marble

39¾ in. (101 cm.) high, each

Executed circa 1860.

a pair (2)

\$40,000-60,000

£33,000-48,000

€37,000-54,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 27 September 2007, lot 54.

James Pradier conceived the antecedents for the present figures emblematic of Night and Day. Compare a pair of similar pendant figures, *Étoile du Berger, Le Jour* and *Étoile du Berger, La Nuit* created by Pradier in 1846 and a nearly identical pair *Le Jour* and *La Nuit*, attributed to him (C. Lapaire, *James Pradier (1790-1852) et la sculpture française de la génération romantique*, Milan, 2010, p. 358 no. 292-293 and p. 440-441, no. 538-539). All were likely inspired by the compositions of Joseph-Michel-Ange Pollet (1814-1870) who, in 1848, showed a large plaster group at the Salon, *Une Heure de la Nuit* (no. 4875), which anticipates the graceful curves of the present sculptures. Pietrò Franchi worked in Carrara during the third quarter of the 19th century and specialised in creating marble copies of both celebrated sculpture from Antiquity and, as here, famous contemporary works of the day.

(detail)





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**543**

**CHARLES JOSEPH WATELET  
(BELGIAN, 1867-1954)**

*Souveraine*

signed and dated 'C. J. Watelet/1909.' (lower left)

oil on canvas

63 x 43½ in. (160 x 110.5 cm.)

\$20,000-30,000

**PROVENANCE:**

with Peter Nahum at the Leicester Galleries, London, acquired in Paris, 1985.  
Acquired directly from the above by the present owner, 22 September 1985.

**EXHIBITED:**

Paris, *Salon*, 1909, no. 1815.

£17,000-24,000  
€19,000-27,000



PROPERTY FROM A TEXAS COLLECTION

**544**

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

*The Flower Seller*

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

oil on panel

37 x 22 in. (94 x 55.9 cm.)

\$150,000-250,000

£130,000-200,000

€140,000-230,000

For a note on the artist please see lot 539.





E. de S. 1865

PROPERTY FROM A NEW ENGLAND COLLECTION

**545**

**RENÉ LELONG**  
(FRENCH, 1871-1938)

*The Youth of Bacchus*

signed 'RENÉ LELONG.' (lower left)

oil on canvas on panel, mounted within a painted decorative frame

54¾ x 39¾ in. (139.1 x 101 cm.)

overall: 84 x 96 in. (213.4 x 243.8 cm)

\$20,000-30,000

£17,000-24,000

€19,000-27,000

**PROVENANCE:**

Private collection, Lausanne, Switzerland.

Acquired directly from the above by the present owner.



546 No Lot





RENÉ LE LONG.





**547**

**LIONELLO BALESTRIERI**  
(ITALIAN, 1872-1958)

*Study for 'Beethoven (Kreutzer Sonata)'*

signed 'L Balestrieri' (lower right)

oil on canvas

22 x 29 in. (55.9 x 73.7 cm.)

\$10,000-15,000

£8,100-12,000

€9,100-14,000

**PROVENANCE:**

Private collection, Florida.

with Mark Murray Fine Paintings, New York.

Acquired directly from the above by the present owner, 2007.

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

**548**

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

*Portrait de Mme Helleu lisant debout*

signed 'Helleu' (lower right)

oil on canvas

39¼ x 227⁄8 in. (99.5 x 58.2 cm.)

Painted in 1896.

\$50,000-80,000

£41,000-64,000

€46,000-72,000

**PROVENANCE:**

Baron Edmond de Rothschild (1845-1934), Paris.

Private collection, Paris.

**EXHIBITED:**

Bordeaux, Galerie des Beaux Arts, *La femme et l'artiste de Bellini à Picasso*, 22 May-20 September 1964, p. 98, no. 163, as *Portrait de Mme HELLEU*.  
London, Colnaghi and The Clarendon Gallery, *Society Portraits, 1850-1939*, 30 October - 14 December 1985, pp. 120-121, no. 52, illustrated, as *Portrait of Madame Helleu Reading a Letter*.

Vannes, La Cohue - Musée de Vannes, *Paul Helleu 1859-1927*,

15 June- 30 September 1991, pp. 17, 51, illustrated, as *Femme à l'ombrelle*.

*Portrait de Madame Helleu*.

New York, Frick Collection, *The Butterfly and The Bat: Whistler and*

*Montesquiou*, 14 November 1995 - 28 January 1996, n.p., unnumbered, as *Portrait of Mme Helleu*.

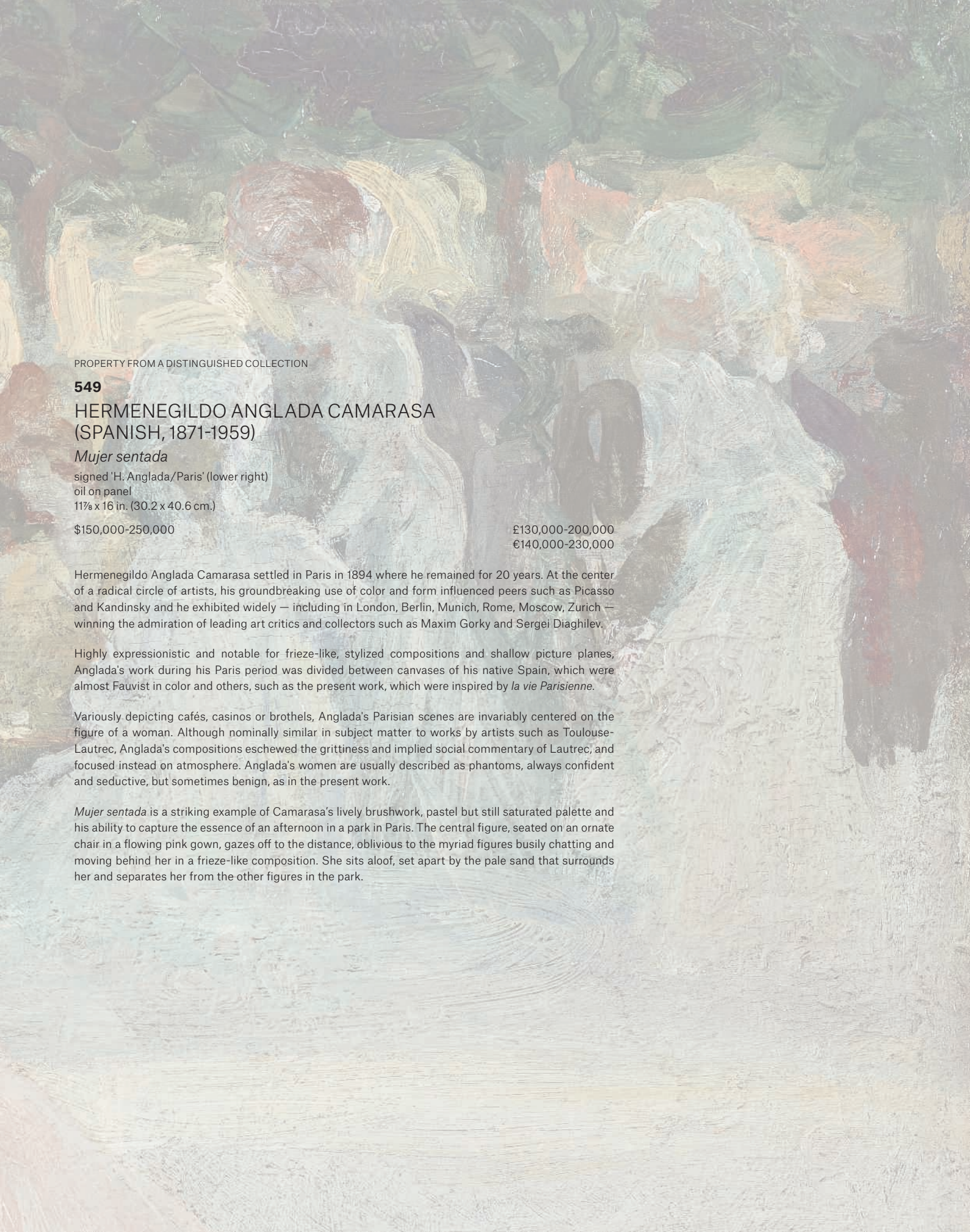
**LITERATURE:**

F. Watrigant, *Paul-César Helleu*, Paris, 2014, p. 250, illustrated.









PROPERTY FROM A DISTINGUISHED COLLECTION

**549**

**HERMENEGILDO ANGLADA CAMARASA  
(SPANISH, 1871-1959)**

*Mujer sentada*

signed 'H. Anglada/Paris' (lower right)  
oil on panel  
11 $\frac{7}{8}$  x 16 in. (30.2 x 40.6 cm.)

\$150,000-250,000

£130,000-200,000

€140,000-230,000

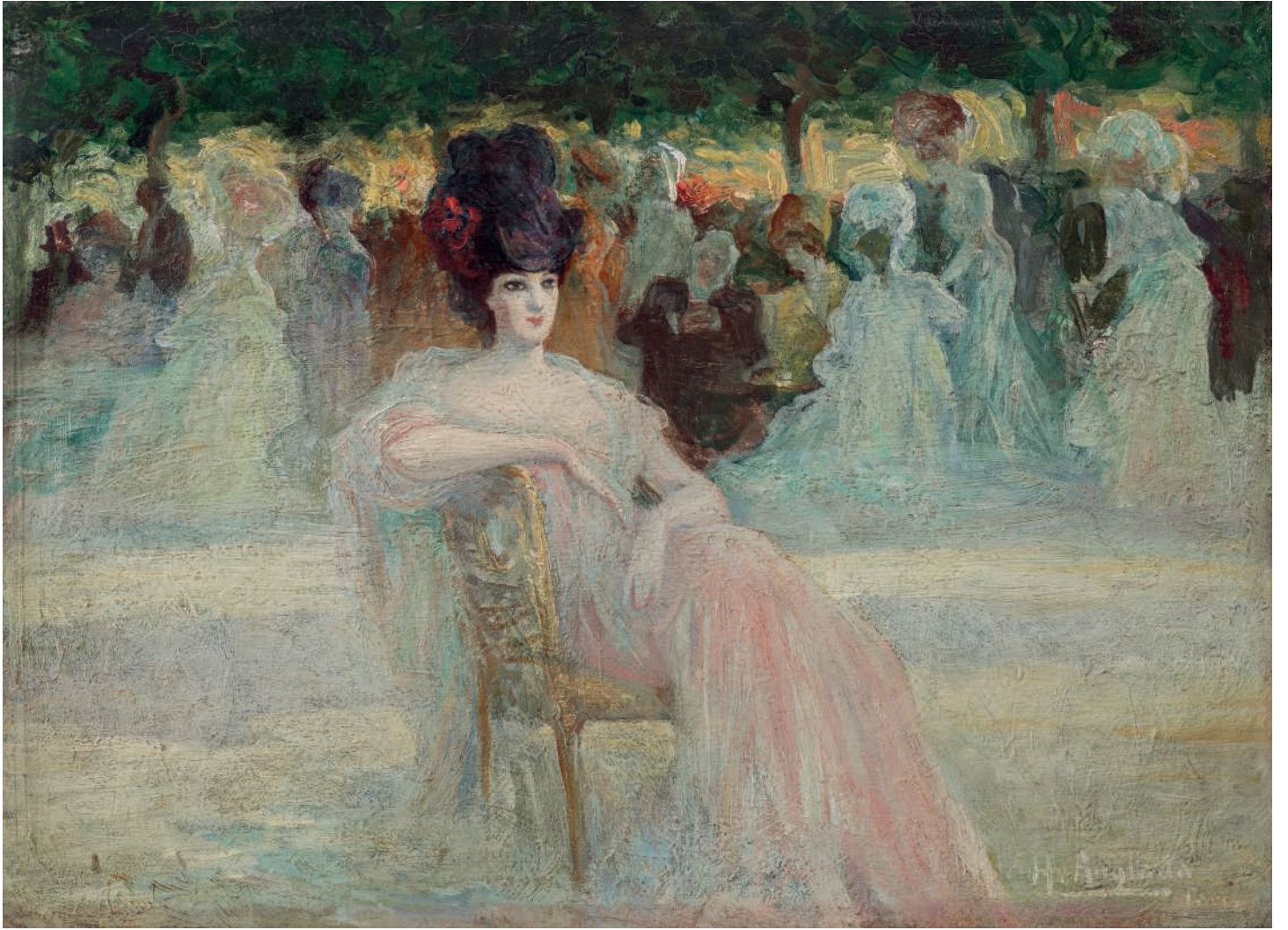
Hermenegildo Anglada Camarasa settled in Paris in 1894 where he remained for 20 years. At the center of a radical circle of artists, his groundbreaking use of color and form influenced peers such as Picasso and Kandinsky and he exhibited widely — including in London, Berlin, Munich, Rome, Moscow, Zurich — winning the admiration of leading art critics and collectors such as Maxim Gorky and Sergei Diaghilev.

Highly expressionistic and notable for frieze-like, stylized compositions and shallow picture planes, Anglada's work during his Paris period was divided between canvases of his native Spain, which were almost Fauvist in color and others, such as the present work, which were inspired by *la vie Parisienne*.

Variouly depicting cafés, casinos or brothels, Anglada's Parisian scenes are invariably centered on the figure of a woman. Although nominally similar in subject matter to works by artists such as Toulouse-Lautrec, Anglada's compositions eschewed the grittiness and implied social commentary of Lautrec, and focused instead on atmosphere. Anglada's women are usually described as phantoms, always confident and seductive, but sometimes benign, as in the present work.

*Mujer sentada* is a striking example of Camarasa's lively brushwork, pastel but still saturated palette and his ability to capture the essence of an afternoon in a park in Paris. The central figure, seated on an ornate chair in a flowing pink gown, gazes off to the distance, oblivious to the myriad figures busily chatting and moving behind her in a frieze-like composition. She sits aloof, set apart by the pale sand that surrounds her and separates her from the other figures in the park.







550

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

**550**

**JOSEPH GARIBALDI**  
(FRENCH, 1863-1941)

*Vue de la Cathédrale d'Auxerre*

signed 'J. Garibaldi' (lower left)

oil on canvas

46 $\frac{7}{8}$  x 63 $\frac{7}{8}$  in. (119.1 x 162.2 cm.)

\$25,000-35,000

£21,000-28,000

€23,000-32,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 12 October 1994, lot 245A.

Anonymous sale; Sotheby's, New York, 28 October 2003, lot 113.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Paris, *Salon*, 1910, no. 831, as *Cathédrale d'Auxerre (Yonne)*.

PROPERTY FROM AN EASTERN COLLECTION

**551**

**FRANZ RICHARD UNTERBERGER**  
(AUSTRIAN, 1837-1902)

*Amalfi-Golfe de Salerne*

signed 'F R Unterberger' (lower left)

oil on canvas

32 $\frac{1}{4}$  x 27 $\frac{1}{2}$  in. (81.9 x 69.9 cm.)

Prior to relining, this work bore the inscription 'Amalfi - Golfe de Salerne / F R Unterberger - Bruxelles' on the reverse.

\$30,000-50,000

£25,000-40,000

€28,000-45,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 29 October 2002, lot 66,  
as *Amalfi, the Gulf of Salerno*.

Acquired at the above sale by the present owner.



551





PROPERTY OF A FAMILY

**552**

**MARTIN RICO Y ORTEGA**  
(SPANISH, 1833-1908)

*Venetian Canal on a Sunny Afternoon*

signed 'Rico' (lower left)

oil on canvas

29 $\frac{3}{4}$  x 19 $\frac{7}{8}$  in. (75.6 x 50.5 cm.)

\$50,000-70,000

£41,000-56,000

€46,000-63,000

**PROVENANCE:**

Marion Oeste (1896-1974), Stony Brook, NY, acquired in 1964.  
By descent to the present owner.



553

JÓZSEF BORSOS  
(HUNGARIAN, 1821-1883)

*Woman with Flowers*

signed and dated 'Borsos József/1856' (lower left)

oil on canvas

61¼ x 34¼ in. (155.6 x 87 cm.)

\$30,000-50,000

**PROVENANCE:**

Private collection, Hungary.

Private collection, Texas, acquired directly from the above, 2017.

Private collection, Florida, acquired directly from the above in 2019.

£25,000-40,000

€28,000-45,000



■554

CESARE LAPINI  
(ITALIAN, FL. 1880-1910)

*Romeo and Juliet*

signed 'C. Lapini. Firenze' and titled 'GIULIETTA E ROMEO' (on the base), on a green marble pedestal

84½ in. (214 cm.) high, overall

Executed circa 1900.

(2)

\$30,000-50,000

£25,000-40,000

€28,000-45,000

The present composition exhibits considerable skill in carving Romeo climbing a ladder to Juliet's balcony and showing each figure balanced beautifully in the moment of embrace. It is interesting to note that Shakespeare makes no reference to a balcony, rather it was artistic depictions in the 19th century which firmly established the moment when Romeo '*With love's light wings did I o'er-perch these walls*' as 'The Balcony Scene.'

From the second half of the 19th century the Florentine studios fed considerable demand for genre sculpture from Europe, Russia and the Americas. A subject of romantic resonance, Romeo and Juliet was much in demand, as evidenced by the survival of closely related compositions by Antonio Frilli and Ferdinando Vichi. A very similar marble by Fausto Biggi of Carrara.



PROPERTY FROM A TEXAS COLLECTION

**555**

LOUIS MARIE DE SCHRYVER  
(FRENCH, 1862-1942)

*Paris - The Flower Market on the Île de la Cité*

signed 'Louis de Schryver' (lower left)

oil on canvas

36½ x 28½ in. (91.8 x 72.4 cm.)

\$200,000-300,000

£170,000-240,000

€190,000-270,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 6 May 1981, lot 138.

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

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

Here, de Schryver takes as his subject two chic young women carefully selecting blossoms from an open-air flower market in an elegant square. The profusion of different flowers on offer is complimented by the artist's skillful rendering of the backlit pink parasol of the woman in the background and the play of light on the layered light-yellow ribbons on the hat of the woman in the foreground, as these elements echo the shape and color palette of the flowers themselves. The horse-drawn carriage passing in the background gives the painting a charmingly anecdotal, observed quality which is a hallmark of the artist's best work.









PROPERTY OF AN IMPORTANT COLLECTOR

**556**

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

*Pouponne Zelinska au panier*

signed and dated 'J E Blanche/96' (lower right)

oil on canvas

36¼ x 29 in. (92.1 x 73.7 cm.)

\$50,000-70,000

£41,000-56,000  
€46,000-63,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 27 October 1988, lot 112, as *Portrait of a Girl Seated in a Landscape*.

Anonymous sale; Sotheby's, New York, 3 May 2000, lot 153, as *Portrait of a Young Girl Holding a Basket*.

Simon Bonython.

Acquired directly from the above by the present owner.

We are grateful to Jane Roberts for authenticating this painting and for her assistance with the cataloguing. The work will be included in her forthcoming Jacques-Émile Blanche *catalogue raisonné*, currently under preparation, as no. 125.





PROPERTY FROM A SOUTHERN COLLECTION

**557**

**EYRE CROWE**  
(BRITISH, 1824-1910)

*Forfeits*

signed and dated 'E. Crowe/1880.' (lower left); signed and dated 'E. Crowe./1880' (on the reverse)  
oil on canvas  
29 x 44¼ in. (73.7 x 112.4 cm.)

\$12,000-18,000

£9,700-14,000  
€11,000-16,000

**PROVENANCE:**

(probably) Anonymous sale; King & Chasemore, Pulborough, 10 October 1978, lot 107, as *A Game of Forfeits*.  
Anonymous sale; Sotheby's, London, 21 June 1983, lot 69.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

London, Royal Academy, *The Exhibition of the Royal Academy of Arts: The One Hundred and Twelfth*, 1880, no. 448.

**LITERATURE:**

'Works for the Royal Academy Exhibition,' *The Artist*, no. 4, London, 15 April 1880, p. 100, as *Playing at Forfeits*.  
H. Blackburn, *Academy Notes*, London, May 1880, p. 43, illustrated with a drawing.  
W. B. Scott, 'The Royal Academy (first notice),' *The Athenæum*, no. 2740, London, 1 May 1880, p. 572.  
'The Royal Academy,' *The Daily News*, London, 1 May 1880, p. 6.  
'At the Royal Academy,' *Pall Mall Gazette*, vol. XXXI, no. 4758, London, 24 May 1880, p. 11.  
'Collated Opinion on Artwork,' *The Artist*, no. 6, London, June 1880, p. 178.  
M. C. Hay, 'The London Royal Academy,' *The Art Journal*, vol. 6, London, 1880, p. 251.  
T. Copper, ed., *Men of the Time: a Dictionary of Contemporaries*, 11th edition, London, 1884, p. 307.  
D. C. Gilman, H. T. Peck, and F. M. Colby, eds., *The New International Encyclopædia*, vol. 5, New York, 1907, p. 618.



558

558

PIERRE RIBERA  
(FRENCH, 1867-1932)

*Conversation au jardin du Luxembourg*

signed and inscribed 'P. Ribera/Paris' (lower right)  
oil on panel

12¾ x 15⅞ in. (32.4 x 40.3 cm.)

\$15,000-20,000

£13,000-16,000  
€14,000-18,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 27 November 1991, lot 381,  
as *Au jardin de Paris*.

with Art Gallery Gérard, Wassenaar, The Netherlands.

Anonymous sale; Christie's, London, 25 June 1998, lot 179A.

Sandra Clement (b. 1948), Destin, FL.

Her sale; J. Garrett Auctioneers, Dallas, 28 April 2019, lot 670, as *Parisian  
street scene*.

Acquired at the above sale by the present owner.

PROPERTY FROM A PRIVATE ESTATE

559

VICENTE PALMAROLI Y GONZÁLES  
(SPANISH, 1834-1896)

*The Geography Lesson*

signed 'V. Palmaroli' (lower right)  
oil on panel

30 x 24⅞ in. (76.2 x 62.5 cm.)

\$15,000-20,000

£13,000-16,000  
€14,000-18,000

**PROVENANCE:**

with A. D. Vorce & Co. Fine Arts, Hartford, CT.

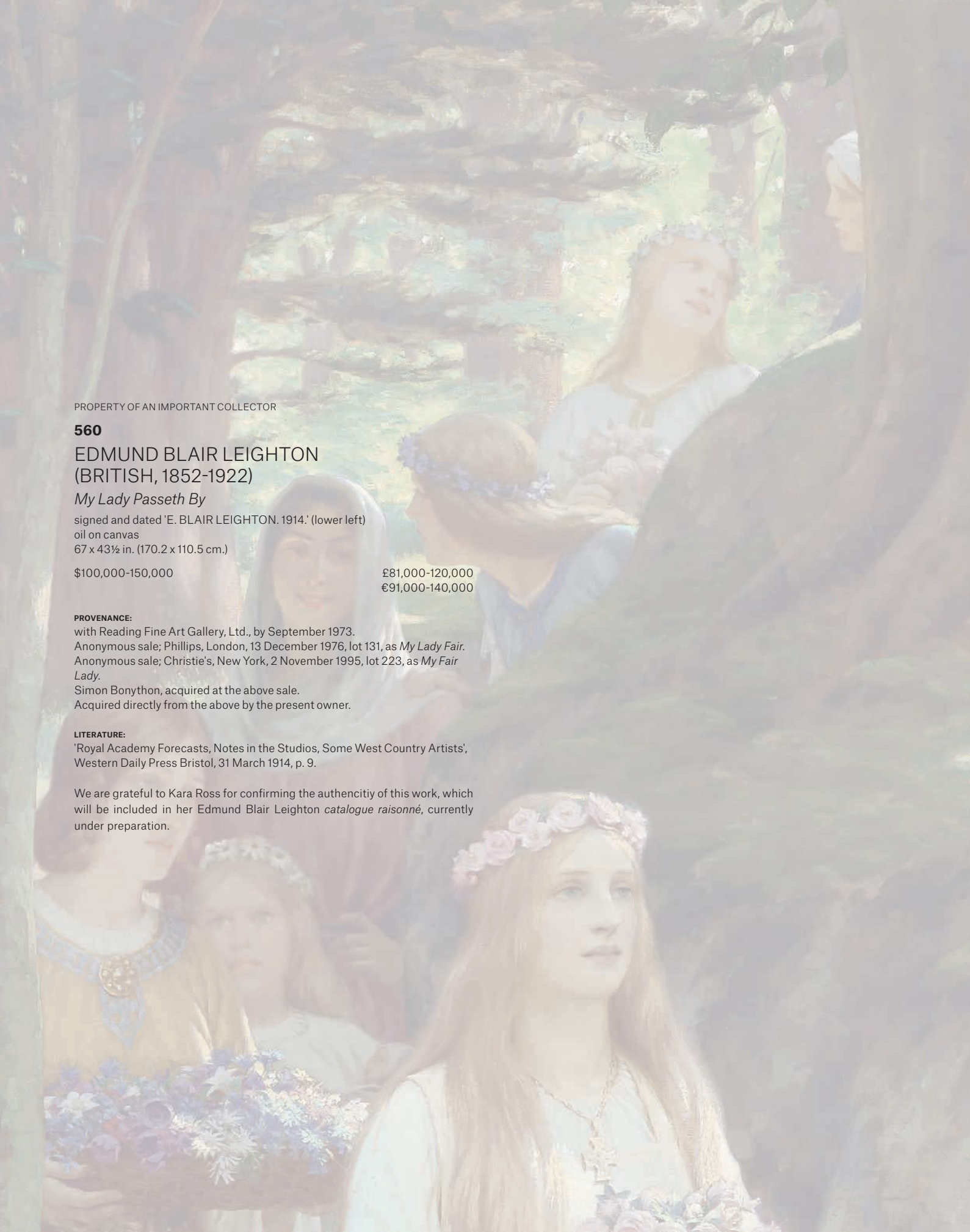
Anonymous sale; Parke Bernet Galleries, 15-17 December 1954, lot 401.

Private collection, New York, acquired before 1970.









PROPERTY OF AN IMPORTANT COLLECTOR

**560**

**EDMUND BLAIR LEIGHTON**  
(BRITISH, 1852-1922)

*My Lady Passeth By*

signed and dated 'E. BLAIR LEIGHTON. 1914.' (lower left)

oil on canvas

67 x 43½ in. (170.2 x 110.5 cm.)

\$100,000-150,000

£81,000-120,000

€91,000-140,000

**PROVENANCE:**

with Reading Fine Art Gallery, Ltd., by September 1973.

Anonymous sale; Phillips, London, 13 December 1976, lot 131, as *My Lady Fair*.

Anonymous sale; Christie's, New York, 2 November 1995, lot 223, as *My Fair Lady*.

Simon Bonython, acquired at the above sale.

Acquired directly from the above by the present owner.

**LITERATURE:**

'Royal Academy Forecasts, Notes in the Studios, Some West Country Artists',  
Western Daily Press Bristol, 31 March 1914, p. 9.

We are grateful to Kara Ross for confirming the authenticity of this work, which will be included in her Edmund Blair Leighton *catalogue raisonné*, currently under preparation.









THE PROPERTY OF A PRIVATE COLLECTOR, CHICAGO

**561**

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

*The Wedding Dance*

signed 'F Andreotti' (lower left)  
oil on canvas  
35½ x 53¾ in. (90.2 x 136.5 cm.)

\$15,000-20,000

£13,000-16,000  
€14,000-18,000

**PROVENANCE:**

with Frost & Reed, London.  
Anonymous sale; Christie's, London, 30 May 1986, lot 109, as *Silks and Satins at the Wedding Dance*.  
Private collection, Mississippi, acquired at the above sale.  
Anonymous sale; Christie's, London, 6 April 2000, lot 44, also illustrated on the cover.  
with Richard Green, London.  
Acquired directly from the above by the present owner, 9 June 2000.





PROPERTY OF EUGENE INGLESIAS, HOLLYWOOD, CALIFORNIA

**562**

**FRANCESCO VINEA**  
(ITALIAN, 1845-1902)

*The Dance*

signed, inscribed and dated 'F. Vinea/FIRENZE./1897' (lower right)

oil on canvas

29¼ x 42¾ in. (74.3 x 107.6 cm.)

\$40,000-60,000

£33,000-48,000

€37,000-54,000

**PROVENANCE:**

with Schiller and Bodo, New York.

Acquired directly from the above by the present owner.



■563

ILEDEBRANDO BASTIANI  
(ITALIAN, B. 1867)

*Nereid*

signed 'Prof. I. Bastiani' (on the base), on a red and white figured marble  
pedestal  
marble

92¼ in. (234.5 cm.) high, overall

Executed circa 1900.

(2)

\$40,000-60,000

£33,000-48,000

€37,000-54,000

Florentine by birth, Bastiani was a pupil of Augusto Rivalta in Milan and worked at one time in the studio of Cesare Zocchi. Favoring genre and allegorical subjects, Bastiani specialized in female figures carved with skilful balance and pose. Compare a statue titled *Ninfa*, 144 cm. high, illustrated in A. Panzetta, *Dizionario Degli Scultori Italiani dell'Ottocento e del Primo Novecento*, 1994, no. 80, p. 23.



(detail)





THE PROPERTY OF A PRIVATE COLLECTOR, CHICAGO

564

ARTHUR KAMPF  
(GERMAN, 1865-1950)

*Spanische Tänzerin*

signed 'A. Kampf.' (lower right)  
oil on canvas  
78 x 61½ in. (198.1 x 156.2 cm.)

\$15,000-20,000

£13,000-16,000  
€14,000-18,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 8 October 1982, lot 142,  
as *The Spanish Dancer*.  
with Michael and Steven Rich, London.  
Acquired directly from the above by the present owner, 9 March 1999.

**EXHIBITED:**

(probably) Düsseldorf, Der Internationalen Kunstausstellung, 1904, no. 849,  
as *Tänzerin*.

**LITERATURE:**

(probably) Dr. H. Board, 'Die Internationale, Kunstausstellung zu Düsseldorf,'  
*Die Kunst*, 1904, p. 542, as *Spanischen Tänzerin*.  
F. Fuchs, 'Arthur Kampf,' *Monatshefte*, vol. 20, no. 2, 7 March 1906, p. 13,  
a study for the present work illustrated.  
P. Hook and M. Poltimore, *Popular 19th Century Painting, A Dictionary of  
European Genre Painters*, Woodbridge, 1986. p. 589, illustrated,  
as *A Spanish dancer*.



565



566

PROPERTY FROM A NEW YORK COLLECTION

**565**

**EMILIE PREYER**  
(GERMAN, 1849-1930)

*Still Life with Fruit and a Glass of Champagne*

signed 'Emilie Preyer.' (lower right)

oil on canvas

9½ x 12½ in. (24.1 x 31.8 cm.)

\$30,000-50,000

£25,000-40,000

€28,000-45,000

**PROVENANCE:**

Beatrice Knoll Benson (1913-1986), New York, acquired circa 1960.  
By descent to the present owner.

PROPERTY OF EUGENE INGLESIAS, HOLLYWOOD, CALIFORNIA

**566**

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

*Discussing the Day*

signed 'R. Madrazo' (lower left)

oil on panel

16 x 12½ in. (40.6 x 31.8 cm.)

\$15,000-20,000

£13,000-16,000

€14,000-18,000





567

**567**

**EUGENIO ZAMPHIGI**  
(ITALIAN, 1859-1944)

*La Chiacchiera*

signed 'E Zampighi' (lower right)  
oil on canvas  
22¾ x 30½ in. (56.8 x 77.5 cm.)

\$15,000-20,000

£13,000-16,000  
€14,000-18,000

**PROVENANCE:**

Anonymous sale; Concept Art Gallery, Pittsburgh, 7 April 2018,  
lot 72, as *The Gossip*.  
Acquired at the above sale by the present owner.

**568**

**CHARLES-DÉSIRÉ HUE**  
(FRENCH, 1825-1883)

*The Gentleman's Confession*

signed 'CH. Hue' (lower right)  
oil on canvas  
31¼ x 23 in. (79.4 x 58.4 cm.)

\$20,000-30,000

£17,000-24,000  
€19,000-27,000

**PROVENANCE:**

Private collection, France.  
Acquired directly from the above by the present owner.



568





569

PROPERTY OF EUGENE INGLESIAS, HOLLYWOOD,  
CALIFORNIA

**569**

**CHARLES-ÉDOUARD  
BOUTIBONNE  
(FRENCH, 1816-1897)**

*La préférée*

signed and dated 'C. Boutibonne. 1874' (lower right)  
oil on panel  
23 x 18 $\frac{7}{8}$  in. (58.4 x 47.9 cm.)

\$20,000-30,000

£17,000-24,000

€19,000-27,000

**PROVENANCE:**

Charles Leeds Sharpless (1821-1882), Philadelphia,  
by 1877.

Anonymous sale; Sotheby Parke-Bernet, New York,  
12 May 1978, lot 121, as *Showing a preference*.

Anonymous sale; Christie's, London, 25 March 1988,  
lot 92, as *Showing a preference*.

Private collection, UK.

Their sale; Sotheby's, London, 9 April 2002, lot 127.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Philadelphia, Pennsylvania Academy of Fine Arts,  
*Exhibition by the Pennsylvania Academy of the Fine Arts,  
of Choice Paintings Loaned from Private Galleries of  
Philadelphia*, 16 January-31 March 1877, no. 225,  
as *The Skaters*.



570

PROPERTY OF AN IMPORTANT COLLECTOR

**570**

**CHARLES EDWARD PERUGINI  
(ITALIAN, 1839-1918)**

*Portrait of a Lady in an Aquamarine Dress,  
possibly Mrs. Henry Drake*

signed with the artist's monogram 'CEP' (lower right)  
oil on canvas  
45 x 30 in. (114.3 x 76.2 cm.)

\$30,000-50,000

£25,000-40,000

€28,000-45,000

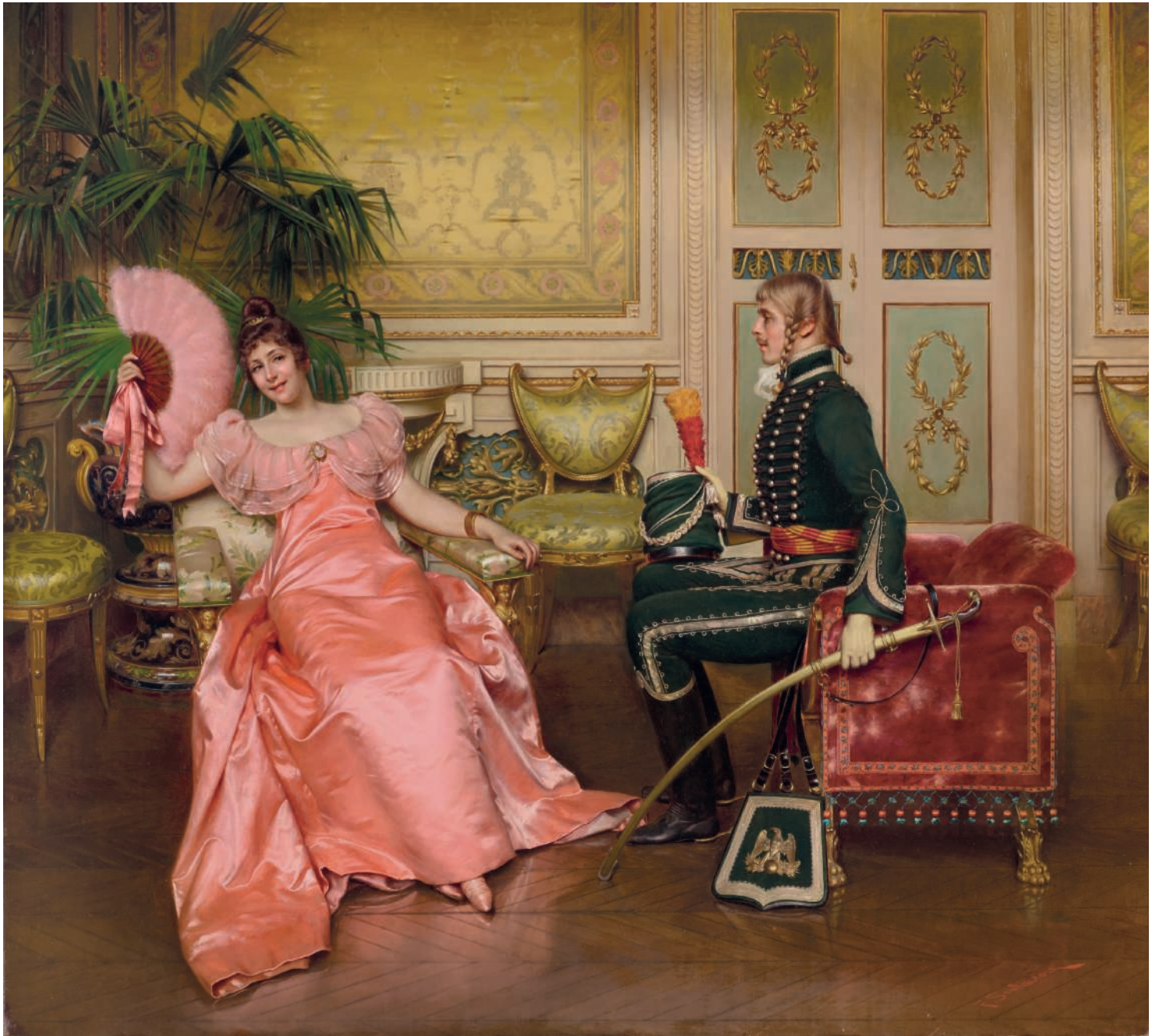
**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 28 May 1981, lot  
97, as *Portrait of a Lady in an Aquamarine Dress*.

Simon Bonython.

Acquired directly from the above by the present owner.





PROPERTY OF EUGENE INGLESIAS, HOLLYWOOD, CALIFORNIA

**571**

**CHARLES-JOSEPH-FRÉDÉRIC SOULACROIX**  
(FRENCH, 1825-1879)

*Flirtation*

signed 'F. Soulacroix' (lower right)

oil on canvas

29 x 32 in. (73.7 x 81.3 cm.)

\$40,000-60,000

£33,000-48,000

€37,000-54,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 24 October 1990, lot 121.  
Acquired at the above sale by the present owner.



572

EDMUND ADLER  
(AUSTRIAN, 1876-1965)

*Feeding the Young*

signed 'Edmund Adler.' (lower right)

oil on canvas

22 $\frac{1}{8}$  x 27 $\frac{1}{8}$  in. (56.2 x 68.9 cm.)

\$20,000-30,000

£17,000-24,000  
€19,000-27,000

**PROVENANCE:**

with Sarachek Fine Arts, Kansas City, MO.

Private collection, Allentown, PA.

Anonymous sale; Freeman's, Philadelphia, 22 June 2003, lot 17.

Acquired at the above sale by the present owner.





573

ALEXANDER M. ROSSI  
(BRITISH, 1840-1916)

*The Stool of Repentance*

signed 'AM Rossi' (lower left)

oil on canvas

48 x 72 in. (121.9 x 182.9 cm.)

Painted in 1891.

\$20,000-30,000

£17,000-24,000

€19,000-27,000

**PROVENANCE:**

with Dicksee & Co., Liverpool, 1891.

Ethel Pomerance (1910-2003), New York.

Marcia Pomerance Young (1942-2017), New York, her daughter, by descent.

By descent to her heirs.

Acquired directly from the above to the present owner.

**EXHIBITED:**

London, Royal Academy, *The Exhibition of the Royal Academy of Arts:*

*The One Hundred and Twenty-Third*, 1891, no. 603.

**LITERATURE:**

H. Blackburn, *Academy Notes*, London, 1891, p. 18.

M. B. Huish, *The Year's Art*, London, 1892, p. 79.



PROPERTY OF A SOUTHERN COLLECTOR

•574

CHARLES-AMABLE LENOIR  
(FRENCH, 1860-1926)

*The Meeting of Hop-Frog and Trippetta*

signed 'C. Lenoir.' (lower left)  
oil on canvas  
15½ x 20¾ in. (39.4 x 51.8 cm.)

\$12,000-18,000

£9,700-14,000  
€11,000-16,000

**PROVENANCE:**

Private collection, North Carolina, acquired circa 2010.





PROPERTY FROM THE COLLECTION OF ARMIN BRAND ALLEN

**575**

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

*Léda et le cygne (Leda and the Swan)*

signed 'A. Carrier-Belleuse' (on the base), on a green marble plinth  
marble

19 x 26¼ x 10 in. (48.2 x 66.7 x 25.4 cm.), overall  
Executed *circa* 1870.

\$25,000-40,000

£21,000-32,000  
€23,000-36,000

**PROVENANCE:**

With Shepherd Gallery, New York, 1983.  
Acquired directly from the above by the present owner.

**EXHIBITED:**

The Elms, Newport, 1992-2019, on long-term loan.

Albert-Ernest Carrier-Belleuse was one of the most important and innovative sculptors of 19th century France. Dr. Anita Brookner called him a 'manipulator of styles', an epithet addressing Carrier-Belleuse's versatility and fearless experimentation in the fine and decorative arts. Carrier-Belleuse's range is exemplified in the present composition: he borrows a brooding Leda from Michelangelo, gives her the face and figure Diana of Fontainebleau, and combines the whole with the Rococo fuelled flair of Clodion. A terracotta version of *Leda and the Swan* by Carrier-Belleuse is in the collection of the Metropolitan Museum of Art, New York (Accession Number: 1980.123) and versions in bronze and plaster are recorded. Marble however is superior and more rare.



PROPERTY OF AN IMPORTANT COLLECTOR

**576**

**GEORGE EDWARD ROBERTSON**  
(BRITISH, 1864-1920)

*A Fate Worse than Death*

signed 'George E Robertson.' (lower left)

oil on canvas, unframed

53 x 45 in. (143.6 x 114.3 cm.)

\$20,000-30,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 6 February 1981, lot 97.

Simon Bonython, acquired at the above sale.

Acquired directly from the above by the present owner.

£17,000-24,000

€19,000-27,000





PROPERTY OF AN IMPORTANT COLLECTOR

**577**

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

*On the Terrace*

signed, inscribed and dated 'FA Bridgman/Alger 1886/(Feb)' (lower left)  
oil on canvas  
19 x 25½ in. (48.3 x 64.8 cm.)

\$80,000-120,000

£65,000-96,000  
€73,000-110,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 27 September 1990, lot 111.  
Anonymous sale; Christie's, New York, 2 November 1995, lot 249, as *Algiers*.  
Simon Bonython, acquired at the above sale.  
Acquired directly from the above by the present owner.

We are grateful to Dr. Ilene Susan Fort for confirming the authenticity of this work on the basis of a photograph.



PROPERTY OF AN IMPORTANT COLLECTOR

578

FREDERICK ARTHUR BRIDGMAN  
(AMERICAN, 1847-1928)

*Oasis, Algiers*

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

oil on canvas

23½ x 38 in. (59.7 x 96.5 cm.)

\$100,000-150,000

£81,000-120,000

€91,000-140,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 22 May 1996, lot 263.

Simon Bonython, acquired at the above sale.

Acquired directly from the above by the present owner.

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

Bridgman's first contact with the Orient came during 1872-1873 on two extended trips to North Africa. At the time, Americans traveled to this region much less than their European counterparts, but the young artist made his way to Morocco, Algeria, Tunisia and then to Egypt and a trip up the Nile. Bridgman was captivated by the Near East, particularly Algiers, and would return there often, driven by the desire to capture the life and light of this exotic place. Bridgman was determined to depict its landscape and inhabitants in the most authentic terms possible, and to this end he paid meticulous attention to the details of costumes, interiors, architecture and furnishings, many of which he brought back from his travels and kept in his studio.

During his second visit to North Africa, Bridgman spent more time outside the cities, and his experience of the landscape and the light of the desert was to change his art. The effects of this are clearly evident in *An Arab Encampment*.

The artist's fascination with natural light and its effect on color and texture would dominate the later years of his *oeuvre*. Even his later interiors are open and light and executed in a glowing palette that departs radically from his earlier work and, more significantly, from the works of his master Gérôme. Along with this renewed interest in the effects of the light of the East came broader and more fluid brushwork. As atmosphere became more important to the artist, detailed precision became less so. One of Bridgman's reviewers in 1880 wrote: 'Here were vivid impressions of actual things, and vivid ways of recording those impressions. Here was feeling for color, and for tone, and more atmosphere, and for light and dark. Here were breadth of touch, rapacity of handling and strong effects. Here were vigor and earnestness that was not deliberation...studies undertaken...with an artist's wish to fix forever the fleeting aspect that had charmed him' (van Renssalaer, *American Art Review*, 2 June 1881, 50-51, pp. 180,183 of *American Art and American Collections*, reprint).

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

*An Arab Encampment* is a perfect example of the artist working at the height of his career. The scene is set in a mountainous landscape with horses and riders preparing for a rest beside a running river. The heat is palpable, and the riders have removed the saddles from the horses who stand in the cool shade of a stand of palm trees. The figures, swathed in their white robes, pass the hottest hours of the day resting in shade. The atmosphere is one of heat and stillness; even the horses stand completely still in the shade of a tree. All of this is captured in broad brushstrokes executed in bold slashes of bright red-oranges which emphasize both the heat and the exotic nature of the scene. What Bridgman has reached for, and attained, in *An Arab Encampment* is the warmth, light and mood of a languid afternoon in an exotic land.

We are grateful to Dr. Ilene Susan Fort for confirming the authenticity of this work on the basis of a photograph.









PROPERTY OF AN IMPORTANT COLLECTOR

**579**

**JOHN REINHARD WEGUELIN**  
(BRITISH, 1849-1927)

*An Egyptian Difficulty in the Time of Augustus*

signed and dated 'J. R. Weguelin 1885' (lower left)

oil on canvas

36 x 24¼ in. (91.4 x 61.6 cm.)

\$25,000-35,000

£21,000-28,000  
€23,000-32,000

**PROVENANCE:**

John Moss Lawrence (d. 1913), London, by 1891.  
His sale; Christie's, London, 28 November 1913, lot 268,  
as *An Egyptian Difficulty*.  
Mr. Clayton, acquired at the above sale.  
Private collection, Washington, D.C., before 1986.  
Simon Bonython.  
Acquired directly from the above by the present owner.

**EXHIBITED:**

London, Grosvenor Gallery, *Summer Exhibition*, May 1885, p. 24, no. 99.  
London, Whitechapel Art Gallery, *Fine Art Exhibition, Easter, 1891*,  
17 March-5 April, 1891, p. 16, no. 53, as *Egyptian Difficulty*.

**LITERATURE:**

'Exhibitions. The Grosvenor Gallery', *The Artist*, vol. VI, no. 65, 1 May 1885,  
p. 133.  
J. D. Champlin Jr., *Cyclopedia of Painters and Paintings*, vol. IV, New York,  
1913, p. 418.





PROPERTY OF AN IMPORTANT COLLECTOR

**580**

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

*An Oriental Beauty*

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

oil on canvas

32 x 22¼ in. (81.3 x 56.5 cm.)

\$60,000-80,000

£49,000-64,000

€55,000-72,000

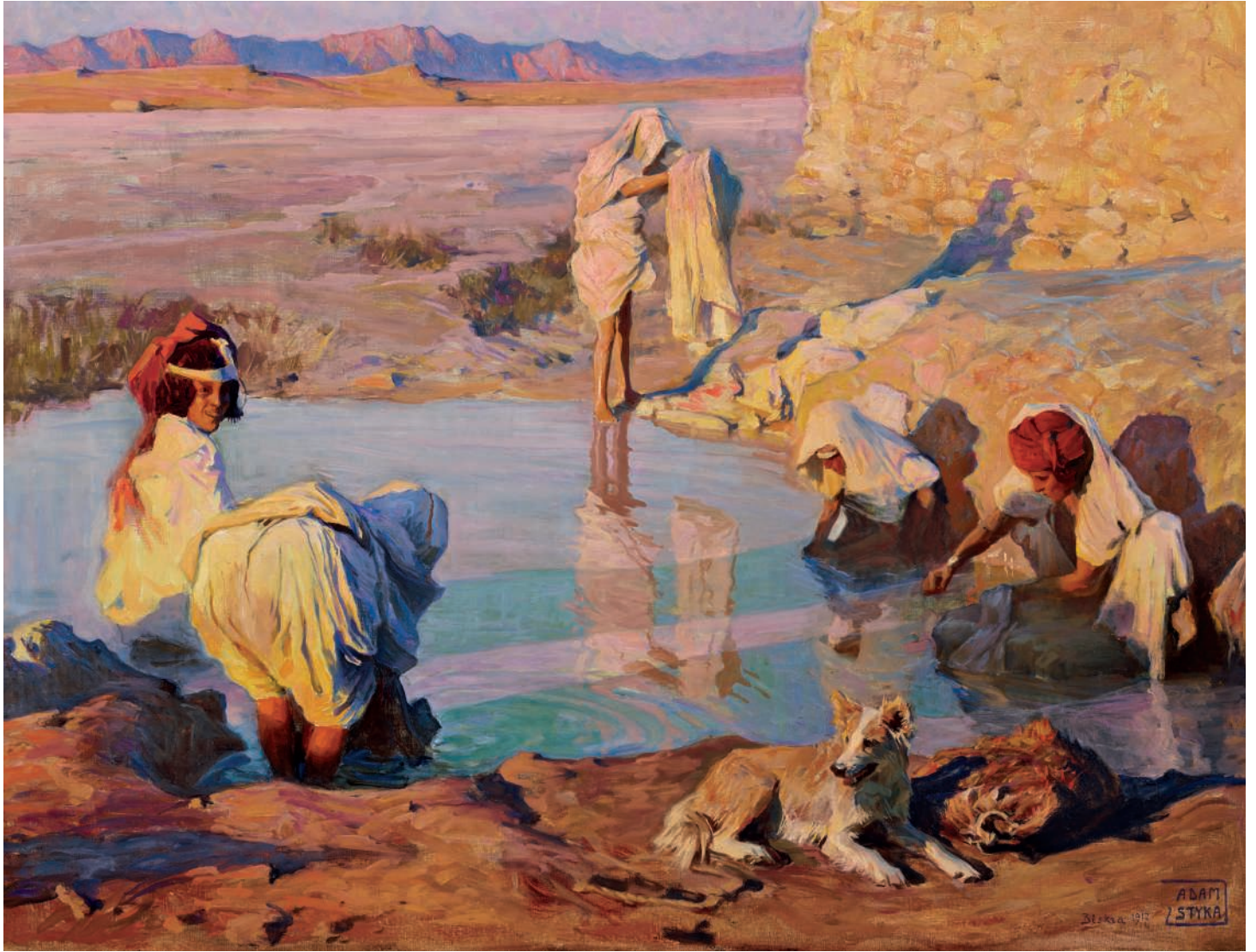
**PROVENANCE:**

Anonymous sale; Christie's, New York, 11 February 1997, lot 73.

Simon Bonython, acquired at the above sale.

Acquired directly from the above by the present owner.

We are grateful to Dr. Ilene Susan Fort for confirming the authenticity of this work on the basis of a photograph.



PROPERTY OF AN IMPORTANT COLLECTOR

**581**

**ADAM STYKA**  
(POLISH, 1890-1959)

*Lavandières à Biskra*

inscribed, dated, and signed 'Biskra 1917/ADAM/STYKA' (lower right)

oil on canvas

35 x 45<sup>3</sup>/<sub>4</sub> in. (88.9 x 116.2 cm.)

\$20,000-30,000

£17,000-24,000

€19,000-27,000

**PROVENANCE:**

Simon Bonython.

Acquired directly from the above by the present owner.





PROPERTY FROM A TEXAS COLLECTION

**582**

**JOSÉ GARCÍA Y RAMOS**  
(SPANISH, 1852-1912)

*A Seated Arab*

signed and inscribed 'Garcia y Ramos/Roma' (lower left)  
oil on canvas

17 x 13 in. (43.2 x 33 cm.)

\$10,000-15,000

£8,100-12,000

€9,100-14,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 1 October 1993, lot 93.  
Acquired at the above sale by the present owner.

PROPERTY FROM A MIDWESTERN COLLECTION

**583**

**THEODOR HORSCHOLT**  
**(GERMAN, 1829-1871)**

*Caravan in the Desert*

signed and dated 'Th. Horscholt./1853.' (lower left)

oil on canvas

29 x 43 in. (73.7 x 109.2 cm.)

\$60,000-80,000

£49,000-64,000

€55,000-72,000

**PROVENANCE:**

(probably) Charles Egon III (1820-1892), Fürstenberg.

Mark and Ethel Snaper, Winnipeg.

Gifted by the above to the present owner, 1970.

**EXHIBITED:**

(probably) Munich, *Kunstverein*, 1853, as *Karavane in der Wüste*.

**LITERATURE:**

(probably) J. Albert, *Theodor Horscholt: Sein Leben & Seine Werke; Spanien,*

*Algier, Kaukasus*, Munich, 1871, p. 3, as *Ein Sklaventransport in Ägypten*.

(probably) H. Holland, *Theodor Horscholt: ein Künstlerleben und Schaffen*,

Bamburg, 1890, p. 38, as *Sklaventransport in Ägypten*.

(probably) F. von Boetticher, *Malerwerke des Neunzehnten Jahrhunderts*, vol. 1,

Dresden, 1891, p. 573, no. 7, as *Rast einer Sklawenkarawane in der Wüste*.

Theodor Horscholt was born in Munich in 1829 and exhibited a talent for drawing at a young age, receiving his first drawing lessons from Michael Echter. Horscholt studied briefly at the Academy of Fine Arts in Munich under the tutelage of Hermann Anschütz in the late 1840's, though quickly left to work in the studio of father-son duo Albrecht and Franz Adam, both notable battle and horse painters. Horscholt was largely an autodidact, preferring to learn through the relentless observation of life and painting *en plein air* than within the strict structure of the Academy.

In 1853, Horscholt made two foreign trip which impacted artistic development. Initially, Horscholt traveled to Paris and throughout France with author Friedrich Wilhelm Hackländer. Following this journey, Horscholt and Hackländer were joined by architect Christian Friedrich von Leins in Marseille and from there undertook a tour of Spain. Upon reaching Gibraltar, Horscholt crossed the strait to explore the deserts from North Africa to Algiers, while Hackländer and von Leins returned to Marseille. Horscholt had longed to see the Orient firsthand and this experience intensified his desire to visit the Caucasus region.

*Caravan in the Desert* is most likely a result of this artistic journey, as the scene is one Horscholt would have probably experienced firsthand while traversing the deserts of Northern Africa. The artist has captured with precision the scantily-clad figures in the foreground resting on the ground while the horses drink from the well and the leaders of the caravan prepare to continue across the desolate region. Special attention has been paid to rendering of drapery and fabrics, with particular care taken to capture the translucence of the veils and drapery of the two central figures. *Caravan in the Desert* demonstrates the influence of the Düsseldorf school, which he would have learned of while under the instruction of Anschütz, in the pinks and yellows in the sky used to evoke the strong clear light of the desert in the heat of the day. Also evident in the present work is Horscholt's exceptional ability to paint horses and capture in detail their intricate musculature, which he developed in the early years of his artistic education while sketching at the Royal Stables in Stuttgart.







PROPERTY FROM THE ESTATE OF ROBERT P. SMITH

**584**

**JOHN MULCASTER CARRICK**  
(BRITISH, 1854-1878)

*The Recruiting Sergeant*

signed with the artist's monogram and dated '18JMC62' (lower right)

oil on canvas

40 x 50 in. (101.6 x 127 cm.)

\$20,000-30,000

£17,000-24,000

€19,000-27,000

**PROVENANCE:**

Edmund J. (1912-1988) and Suzanne McCormick (b. 1936), Dobbs Ferry, NY.  
Their sale; Sotheby's, New York, 28 May 1992, lot 101.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Phoenix, Phoenix Museum of Art, *English Idylls: The Edmund J. and Suzanne McCormick Collection of Victorian Art*, 1988, p. 4, no. 7, fig. 5, illustrated.





PROPERTY FROM A PRIVATE COLLECTION

**585**

**BENJAMIN WILLIAMS LEADER, R.A.**  
**(BRITISH, 1831-1923)**

*Where Peaceful Waters Glide*

signed and dated 'B.W. LEADER. 1898.' (lower left); signed with initials and titled 'BWL. Where peaceful waters glide' (on the stretcher)  
oil on canvas  
43 x 71 in. (109.2 x 180.3 cm.)

\$40,000-60,000

£33,000-48,000  
€37,000-54,000

**PROVENANCE:**

The artist.  
with Thomas Agnew & Sons, London, acquired from the above, 28 March 1898.  
Robert Dunkinfield Darbishire (1826-1908), acquired from the above, 21 December 1898.  
with Peter Nahum at the Leicester Galleries, London.  
Anonymous sale; Sotheby's, London, 5 November 1997, lot 100.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

London, Royal Academy, 1898, no. 309.

**LITERATURE:**

L. Lusk, 'The Life and Work of B. W. Leader, R. A.', *Art Annual: The Christmas Number of the Art Journal*, London, 1901, p. 22, 27, illustrated.  
F. Lewis, *Benjamin Williams Leader, R.A., 1831-1923*, Leigh-on-Sea, 1971, p. 47, no. 431.  
R. Wood, *Benjamin Williams Leader R.A. 1831-1923: His Life and Paintings*, Woodbridge, 1998, p. 130.

Exhibited in the year that Leader was elected a Royal Academician, *Where Peaceful Waters Glide* depicts the the River Conway at Betws-y-coed in Wales, a part of the Welsh countryside that the artist particularly favored. North Wales was a favorite sketching ground for Leader. He visited it almost every summer from the late 1850s until 1889: 'The scenes of these studies he has found in England, Wales, and Switzerland, are as varied in character as they are conscientious and masterly in execution. The various aspects of morning, noon, and night, have all been carefully noted' (*The Art Journal*, 1879, p. 13).

Leader constantly reiterated that his aim was to 'copy nature and its effects.' In this scene he has captured the effects of the low setting sun over the craggy Snowdonian landscape. Careful attention has been paid to the fine details throughout the large-scale picture, without detracting from the harmony and balance of the composition as a whole. The artist has captured the distant atmospheric landscape, the fine detail of the immediate foreground, and the brilliantly executed reflection in the water with aplomb befitting a Royal Academy picture. The overall effect is one of contemplative stillness, showing the beautiful, peaceful valley at the close of day and yet also seemingly separate from the passage of time.



PROPERTY FROM A PRIVATE COLLECTION

**586**

**JOHN SARGENT**  
**NOBLE, R.B.A.**  
**(BRITISH, 1848-1896)**

*Gundogs with the Day's Bag*

signed and dated 'J.S. Noble/1891' (lower right)  
 oil on canvas  
 40 x 59¼ in. (101.6 x 150.5 cm.)

\$18,000-25,000

£15,000-20,000

€17,000-23,000

**PROVENANCE:**

with William Rodman & Co., Belfast.  
 Anonymous sale; Sotheby's, Perthshire, 28 August  
 1990, lot 777.



PROPERTY OF THE ART GALLERY OF ONTARIO,  
 DEACCESSIONED TO BENEFIT ART PURCHASES AT THE  
 AGO

**587**

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

*Portrait of a Gentleman, Possibly  
 John Mytton, in Hunting Costume, on  
 Horseback, in a Landscape*

signed and dated 'JF Herring. 1831' (lower left)  
 oil on canvas  
 22 x 30 in. (55.9 x 76.2 cm.)

\$8,000-12,000

£6,500-9,600

€7,300-11,000

**PROVENANCE:**

Sir Adam Mortimer Singer, KBE (1863-1929),  
 London.  
 His sale; Christie's, London, 21 February 1930, lot  
 126.  
 with Arthur Ackermann & Son, London,  
 acquired at the above sale.  
 with Cooling Galleries, Toronto, on consignment  
 from the above.  
 Malcolm D. Richardson, Aurora, Ontario,  
 acquired directly from the above, December 1936.  
 Gifted by the above to the present owner, 1978,  
 as *John Mytton*.

**EXHIBITED:**

Art Gallery of Ontario, 2002-2008.





PROPERTY OF A PRIVATE MIDWESTERN COLLECTOR

**588**

**MONTAGUE DAWSON, F.R.S.A., R.S.M.A.**  
**(BRITISH, 1890-1973)**

*The Q-Ship 'Mary B. Mitchell' Sinking a German U-Boat in  
January 1917*

signed 'Montague Dawson' (lower left)

oil on canvas

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

\$60,000-80,000

£49,000-64,000

€55,000-72,000

**PROVENANCE:**

Private collection, Ohio.

Acquired directly from the above by the present owner, 2017.



589

MONTAGUE DAWSON, F.R.S.A., R.S.M.A.  
(BRITISH, 1890-1973)

*Surging Forward: The Race Between the Clipper Ships  
'Lightning' and 'Red Jacket' across the Atlantic in 1854*

signed 'Montague Dawson' (lower left)

oil on canvas

30 x 50 in. (76.2 x 127 cm.)

\$150,000-250,000

£130,000-200,000

€140,000-230,000

**PROVENANCE:**

with Frost & Reed, London.

with Tryon Gallery, London.

with Richard Green, London, 1995.

Nelson Doubleday Jr. (1933-2015), New York.

His sale; Doyle's, New York, 11 January 2017, lot 32.

Acquired at the above sale by the present owner.

Races between clippers, such as the competitions to bring the new season's cargo of tea from China to London, caused much excitement in the 19th century, with wagers, announcements in the press, and a hero's welcome for the winning captain. The present painting depicts an informal race across the Atlantic between the clippers *Lightning* and *Red Jacket* which took place in 1854. *Lightning* sailed from Boston for Liverpool on 18th February, while *Red Jacket* sailed from New York the following day. The two ships arrived in Liverpool on 4th March, *Red Jacket* making better time by eighteen hours. Dawson shows the two ships in mid-Atlantic, cracking on with all sails set in a heavy swell, *Lightning* in the foreground flying the flag of the Black Ball Line. The low viewpoint and richly-impasted, deep green sea, adds to the sense of drama and peril.

*Lightning* was built by the legendary Donald McKay, arguably the finest clipper designer of the nineteenth century, for James Baines of Black Ball Line, Liverpool. Launched in 1854, during the Australian gold rush, she was intended to be both speedy and stable, able to withstand the huge seas and storms of the Australia run. *Lightning* cost £30,000 to build and Baines lavished a further £2,000 on interior decoration, with staterooms of exotic wood, marble, gilding and stained glass. She could reach speeds of nearly twenty knots. In 1854-55, *Lightning* made the passage from Melbourne to Liverpool in sixty-five days. In 1869, loaded with a cargo of wool and copper, she caught fire at Geelong in Australia and was scuttled in Corio Bay.

*Red Jacket* was 2,305 tons to *Lightning's* 2,084. She was designed by Samuel Hartt Pook and built by George Thomas in Rockland, Maine. Launched in 1853, she was named after the Seneca Indian chief Sagoyewatha, named 'Red Jacket' by settlers. She set a record for an Atlantic crossing by making the journey from New York to Liverpool in thirteen days, 1 hour, twenty-five minutes. In 1854 *Red Jacket* was bought by Pilkington & Wilcox of Liverpool and chartered by the White Star Line for a run to Melbourne, making the journey in sixty-nine days. *Red Jacket* served the Australian immigrant trade until 1867, and ended her days in 1885 as a coaling hulk in Madeira.







PROPERTY OF AN IMPORTANT CANADIAN FINANCIAL INSTITUTION

**590**

**MONTAGUE DAWSON**  
**(BRITISH, 1895-1973)**

*In the Trade Winds - the American Clipper 'Ocean Herald'*

signed 'Montague Dawson' (lower left)

oil on canvas

24¼ x 36 in. (61.6 x 91.4 cm.)

\$30,000-50,000

£25,000-40,000

€28,000-45,000

**PROVENANCE:**

with Frost & Reed, London.

with Continental Gallery of Fine Art, Montréal.

Acquired directly from the above by the present owner.





PROPERTY OF THE WESTERVELT COMPANY

**591**

**MONTAGUE DAWSON**  
**(BRITISH, 1895-1973)**

*Decks Awash*

signed 'Montague Dawson' (lower left)  
oil on canvas  
40 x 49<sup>7</sup>/<sub>8</sub> in. (101.6 x 126.7 cm.)

\$150,000-250,000

**PROVENANCE:**

with Frost & Reed, London.

with Kennedy Galleries, New York.

Acquired directly from the above by the present owner, 14 October 1971.

£130,000-200,000

€140,000-230,000

**END OF SALE**

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

### 4 VIEWING LOTS PRE-AUCTION

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

### 8 WATCHES & CLOCKS

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our 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.

#### (a) Phone Bids

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

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

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

#### (c) Written Bids

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

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

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

### 4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B(6)); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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



## 8 SUCCESSFUL BIDS

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

## 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% of that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

## 2 TAXES

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

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

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

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

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

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

## 2 OUR AUTHENTICITY WARRANTY

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

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
  - Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
    - This **additional warranty** does not apply to:
      - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
      - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
      - books not identified by title;
      - lots** sold without a printed **estimate**;
      - books which are described in the catalogue as sold not subject to return; or
      - defects stated in any **condition** report or announced at the time of sale.

(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.

- 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

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
  - charge you storage costs at the rates set out at [www.christies.com/storage](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.
- The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We 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.

- 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).
- 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  $\Psi$  in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

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

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

### (d) Lots of Iranian origin

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

### (f) Gold

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

### (g) Watches

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

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

## I OUR LIABILITY TO YOU

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

### 6 TRANSLATIONS

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

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](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.CHIRSTIES.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
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

**due date**: has the meaning given to it 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.

△

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

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

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

THE PICTURE OF  
DORIAN GRAY.

Given to  
Pierre Louÿs  
by his  
friend  
Oscar Wilde

in London:  
in June:

OSCAR WILDE

*The Picture of Dorian Gray.*

London: Ward, Lock & Co., 1891. First edition.

A deluxe copy inscribed by the author to Pierre Louÿs.

€30,000-40,000

**LIVRES RARES ET MANUSCRITS**

*Paris, 7 October 2019*

**VIEWING**

2-5 and 7 October 2019  
9, Avenue Matignon  
75008 Paris

**CONTACT**

Adrien Legendre  
alegendre@christies.com  
+33 (0)1 40 76 83 74

**CHRISTIE'S**



# 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

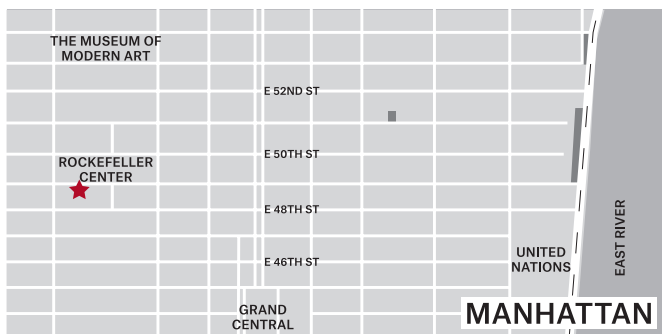
Email: PostSaleUS@christies.com

## 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**



Jean-Auguste-Dominique Ingres  
*Portrait of Louise Murat*  
graphite  
11  $\frac{7}{8}$  x 8  $\frac{7}{8}$  in. (30 x 22.5 cm.)  
\$100,000 – 150,000

**OLD MASTER DRAWINGS**

*New York, 28 January 2020*

**VIEWING**

24–28 January 2020  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

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**CHRISTIE'S**



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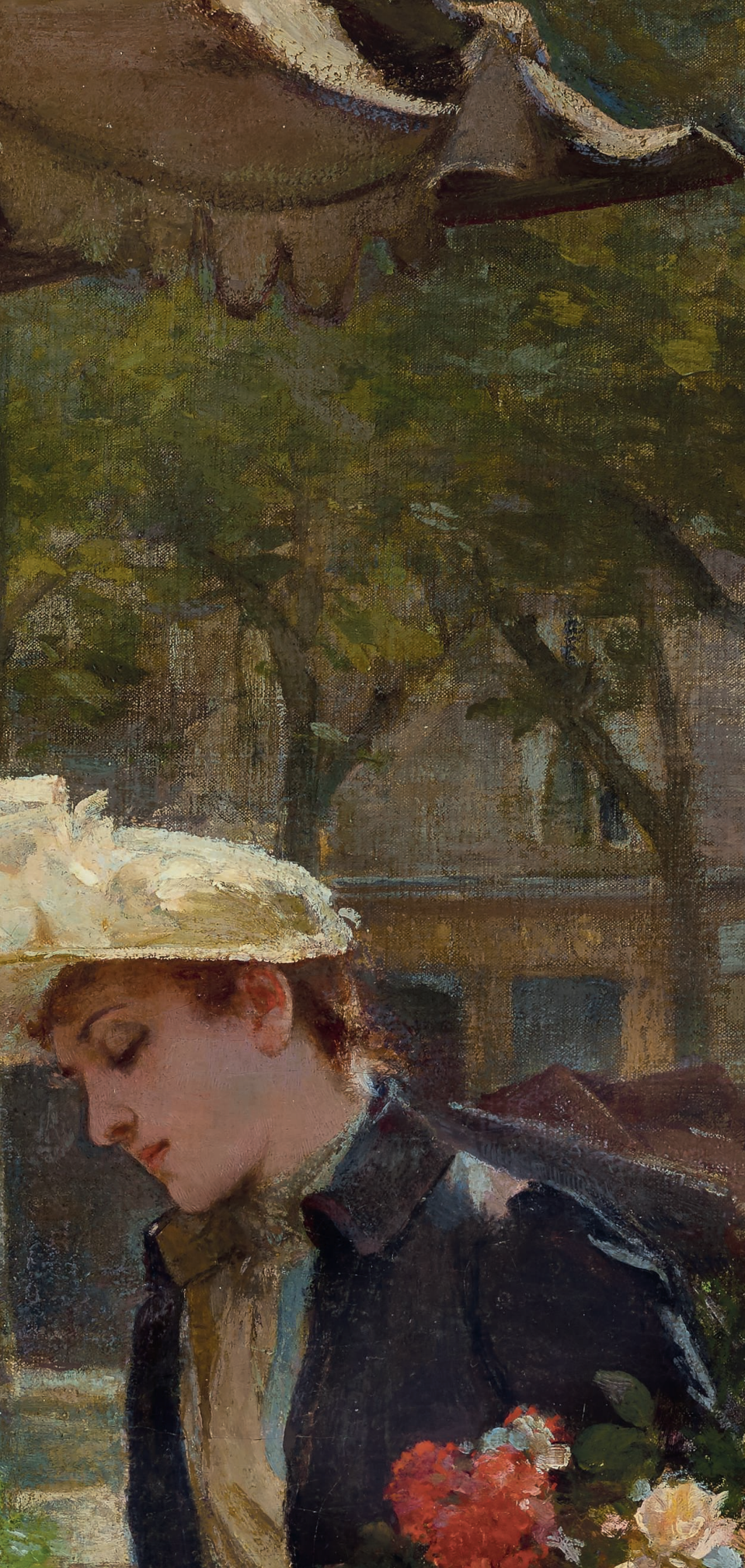
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