

NEW YORK, 15 OCTOBER 2020

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PART I

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EUROPEAN ART PART I

15 OCTOBER 2020

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RESTORATION OF THE PEW MEMORIAL ROOM IN
THE J. HOWARD PEW FINE ARTS CENTER AND THE RENOVATION OF
THE HENRY BUHL LIBRARY

1

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

Italiens d'Albano

signed and dated 'Corot./1834.' (lower right)

oil on canvas

31¼ x 25½ in. (80.6 x 63.8 cm.)

\$200,000-300,000

£160,000-230,000

€170,000-250,000

PROVENANCE:

Molkenecht collection (possibly Carl Mahlknecht, 1810-1893).

Vrinat-Dauvin collection.

Their sale; Hôtel Drouot, Paris, 6 June 1876, lot 35, as *Environs de Rome*.

M. Martin, Le Temple, France, acquired in 1887.

A. Chailloux collection.

His sale, Hôtel Drouot, Paris, 28 March 1887, lot 4.

M. Foinard (d. 1918), acquired at the above sale.

with Galerie Barbazanges, Paris, *circa* 1919.

Meyer Goodfriend (1861-1927), New York, acquired directly from the above,
before 1922.

His sale; American Art Association, New York, 17 November 1927, lot 77,
as *Paysage de la campagne Italienne d'Albano*.

Mrs. G. M. Freed, acquired at the above sale.

John Howard Pew (1882-1971), Ardmore, PA.

Gifted by the above to the present owner, 1971.

EXHIBITED:

(possibly) Paris, *Salon*, 1834, no. 373, as *Site d'Italie*.

Paris, Galerie Barbazanges, *circa* 1919.

LITERATURE:

A. Robaut, *L'Œuvre de Corot, Catalogue raisonné et illustré*, Paris, 1905,
vol. II, pp. 126-127, no. 361, illustrated.

J. A. Goodling, 'Pew Art Collection Opens for Exhibition,' *The Collegian*,
no. 10, vol. 34, Grove City, PA, 5 December 1972, p. 3,
as *An Italian Landscape*.

G. Tinterow, M. Pantazzi, and V. Pomarède, *Corot*, exh. cat., Paris, Ottawa
and New York, 1996-1997, pp. 27 (footnote 116), 111 (footnote 7), 411.

In the early years of the 19th century there were two approaches to landscape taken in French art. The classical tradition, modeled after the great Italian landscapists Annibale Carracci and Salvator Rosa and the French painters Nicolas Poussin, Claude Lorrain and Gaspard Dughet, was experiencing a renaissance, fueled by the theories of Pierre-Henri de Valenciennes. These artists maintained the idealized historical landscape while at the same time renewing it with a more realistic depiction of nature. The artists who embraced this ideology all traveled to Italy, were inspired by the great French and Italian masters of the 17th century, and were all painters of historical landscapes, humanistic in approach and recomposed in the studio. During his early years, and under the tutelage of Achille-Etna Michallon, the young Camille Corot was introduced to this school of artistic thought.

In contrast to this imaginary, idealized landscape of the Neoclassicists, another approach to painting was realistic, intimate and faithful to the topography of the actual sites, drawing more on the example of Dutch and Flemish painters of the 17th and 18th centuries. These two tendencies should not be viewed as opposites and the ease with which the French painters of the early 19th century assimilated aspects of both theories cannot be ignored. Admiration for Poussin was compatible with enthusiasm for Ruisdael, while embracing the work of Claude did not discount the contributions of Hobbema.



At this time, French artists also discovered the realism of the late 18th century English landscape artists, particularly that of John Constable and Joseph Mallord William Turner. These English artists set forth a new vision with an emphasis on realism and expressiveness which would also influence Corot throughout his long career.

Corot entered the studio of Michallon in 1822 where he threw himself into landscape painting. Michallon died shortly thereafter, but he exerted a profound influence on the young Corot who wrote: 'I made my first landscape from nature at Arceuil under the eye of this painter, whose only advice was to render with the greatest scrupulousness everything I saw before me. The lesson worked; since then I have always treasured precision' (T. Silvestre, *Histoire des artistes vivants, français et étrangers: Études après nature*, Paris, 1853, p. 75).

Michallon passed on to Corot his feelings for the Classical landscape tradition and through his first teacher, Corot developed the foundation of his own art, finding a balance between the realism of *plein-air* painting and the application of memory and imagination to works composed in the studio.

The young artist made his first trip to Italy in 1825 and remained there until 1828. While there he made numerous landscape and figure studies, architectural studies and spent a great deal of time studying the effects of light created by moving or still water and worked to master the play of light in space. Once back in France, Corot took great satisfaction in his Italian stay. He had amassed numerous studies which now embellished the walls of his studio, he had developed an excellent and unique technique for capturing nature and he had grappled with and succeeded at composing a large studio landscape which had been accepted by the *Salon*.

For Corot at this time, the study was an essential element that preceded the studio landscape. When working in the studio itself, the artist could dispense with the study, and instead rely on his memory and impressions. Italy had nourished his visual memories, and it was in this moment that Corot developed his passion for creating the *souvenirs* which would so dominate his later artistic career. The views he painted entirely or partially from nature on his return from Italy are regarded as among his most beautiful and accomplished.

The artist demonstrated a complete mastery of perspective, light and construction that would pervade his life's work and serve to inspire a generation of artists that would follow him.

In the years immediately following his return from his first trip to Italy, Corot exhibited frequently and regularly at the *Salon*. In 1831, he exhibited four paintings, in 1833, he exhibited one painting, and then in 1834, he showed three paintings, probably including the present lot under the title *Site d'Italie*. During this period, the paintings that he showed at the *Salon* had essentially two themes: views based upon his studies and memories of his trip to Italy, and views of the forest of Fontainebleau.

Italiens d'Albano was composed in Corot's studio in 1834, most likely just before his second trip to Italy which lasted only six months. The work incorporates the artist's memories of this picturesque area just outside Rome where he spent a significant amount of time during his first excursion abroad. The classical influence of his formative years under the tutelage of Michallon and his second teacher Jean-Victor Bertin is clearly demonstrated in *Italiens d'Albano*; however, all of the elements that contributed to the successes of his later career and earned him the title 'Poet of the Landscape' are evident in this charming painting.

The artist has adroitly mastered the aerial perspective, leading the eye of the viewer from a point above the landscape itself, down the winding path, through the light green meadow and to the shores of Lake Albano. The artist's penchant for dividing the landscape into distinct fore, middle and background is accomplished with the addition of figural groups; the caped figure walking the path by the two seated women, the man in the red vest walking up the hill, the shoreline of Lake Albano and the architectural element in the far background all work together seamlessly to take the viewer on a walk through a landscape. The effects of light and shadow on the landscape itself, from the darkened rocky outcroppings that dominate the right side of the painting, to the sunlight illuminating the middle ground, to the shimmering water under the clear Italian sky in the near background, demonstrate the burgeoning abilities of an artist who would ultimately become the spiritual link between Poussin and Sisley, Claude Lorrain and Monet.



Lake Albano, with a view of Castel Gandolfo, photo by George McFinnigan, 2005.



PROPERTY FROM THE BROOKLYN MUSEUM,
SOLD TO SUPPORT MUSEUM COLLECTIONS

2

GUSTAVE COURBET
(FRENCH, 1819-1877)

Bords de la Loue avec rochers à gauche

signed and dated 'G Courbet./68' (lower right)

oil on canvas

27 $\frac{7}{8}$ x 42 $\frac{1}{4}$ in. (70.8 x 107.3 cm.)

\$400,000-600,000

£310,000-460,000

€340,000-510,000

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 5 December 1881, lot 6,
as *Les Rochers*.

P. Barbédienne, Paris, by at least 1882.

His sale; Hôtel Drouot, Paris, 27 April 1885, lot 20, as *Paysage;
environs d'Ornans*.

Martin Landelle, by at least 1899.

with Galerie Durand-Ruel, acquired directly from the above,
21 February 1899.

Charles Tyson Yerkes (1837-1905), Chicago, acquired directly from the
above, 29 August 1900.

His sale; American Art Association, New York, 5-8 April 1910, lot 28,
as *The Silent River*.

Louisine Havemeyer (1855-1929), New York, acquired at the above sale
via Galerie Durand-Ruel acting as agent.

Horace Havemeyer (1886-1956), her son, and Doris Dick Havemeyer
(1890-1982), his wife, New York, by descent.

Gifted by the above to the present owner, 1941.





EXHIBITED:

Paris, École nationale supérieure des beaux-arts, *Exposition des œuvres de Gustave Courbet*, May 1882, p. 59, no. 71, as *Paysage, bords de la Loue*. Tokyo, Daimaru Museum, *The Barbizon Mood in France and America: European and American Paintings from the Brooklyn Museum of Art*, 19 March-7 April 1998, also Fukuoka, Kitakyushu Municipal Museum of Art, 2 May-7 June 1998; Nagoya, Matsuzakaya Museum, 20 June-26 July 1998; Yamanashi, Kawaguchiko Municipal Museum of Art, 29 July-7 September 1998; Kyoto, Daimaru Museum, 10-21 September 1998; Osaka, Daimaru Museum, 23 September-12 October 1998, no. 17, as *The Silent River*. Koriyama, Koriyama City Museum of Art, *French and American Impressionist Works from the Collection of The Brooklyn Museum of Art*, 28 April 2000-28 May 2001, also Asahikawa, Hokkaido Asahikawa Museum of Art, Sapporo, Museum of Contemporary Art; Tokyo, Isetan Museum of Art; Nagoya, Matuzakaya Art Museum; Kumamoto, Kumamoto Prefectural Museum of Art; Utsunomiya, Utsunomiya Museum of Art; Takamatsu, Takamatsu City Museum of Art, no. 51, as *The Silent River*. Seoul, Seoul Arts Center Hangaram Art Museum, *French and American Impressionists in the Brooklyn Museum*, 2 June-3 September 2006, also Busan, Busan Museum, 8 September-17 December 2006, no. 33, as *The Silent River*. New York, Brooklyn Museum of Art, *Landscapes from the Age of Impressionism*, 3 February-13 May 2007, also Sarasota, Ringling Museum of Art 15 June-16 September 2007; Raleigh, North Carolina Museum of Art, 21 October 2007-13 January 2008; Richmond, Virginia Museum of Fine Arts, 15 February-11 May 2008; Denver, Denver Art Museum, 13 June-7 September 2008; Portland, ME, Portland Museum of Art, 24 September 2008-4 January 2009; West Palm Beach, Norton Museum of Art, 7 February-10 May 2009; Flint, Flint Institute of Arts, 5 February-16 May 2010; Omaha, Joslyn Art Museum, 4 June-12 September 2010; San Antonio, McNay Art Museum, 6 October 2010-16 January 2011; Louisville, The Speed Art Museum, 4 February-22 May 2011; Sacramento, Crocker Art Museum, 11 June-18 September 2011; Akron, Akron Art Museum, 29 October 2011-5 February 2012, no. 21, as *The Silent River*.

LITERATURE:

H.O. Havemeyer Collection: *Catalogue of Paintings, Prints, Sculpture and Objects*, Portland, ME, 1931, p. 357, illustrated, as *Landscape - The Silent River*.
 R. Fernier, *La vie et l'œuvre de Gustave Courbet, catalogue raisonné*, Paris and Lausanne, 1977-1978, vol. I, pp. 220-221, no. 396, illustrated (erroneously catalogued as undated and included under the section for 1864).
Splendid Legacy, The Havemeyer Collection, exh. cat., New York, 1993, pp. 315-316, no. 141, illustrated, as *The Silent River*.

Although perhaps best-known and most notorious for his enormous, public figural paintings, Gustave Courbet was throughout his long career first and foremost a landscape painter. In the preface to the catalogue for the posthumous Courbet exhibition held at the *École des Beaux-Arts* in 1882, Jules Castagnary stated, '[Courbet] discovered virgin territory where

no one had yet to set foot, aspects and forms of landscape of which one could say were unknown before him. He climbed up to the free heights where the lungs expanded; he plunged into mysterious dens, he was curious about unnamed places, unknown retreats'.

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

Courbet's landscapes are sensually perceived manifestations of his idea of the vitality and dynamism of the landscape itself. This is demonstrated through the materiality of the actual painting - just as Courbet's relationship with the land is physical, so is the process of transferring that vision onto canvas. Courbet used dark grounds to prime his canvas, learned from the Dutch Old Masters in the Louvre, and built his landscapes from dark to light, bringing the painting to life the same way sunlight brightens the greens of the forest from almost black, to emerald, to chartreuse. Throughout his career, Courbet used brushes, knives, sometimes rags and even his fingers to recreate natural processes that had taken millennia to evolve. This juxtaposition of the use of a completely modern technique to celebrate the pace of glacial time is quintessential Courbet.

In many of Courbet's landscapes, including the present work, the artist found that nature was so dramatic in its own right there was little need for figures. The rock formations along the quiet stream are more alive and dynamic than any figure. The land itself has a physiognomy, like the features of a sitter's face, and Courbet has presented the viewer with a lovingly painted portrait of the strange beauty of his childhood land.

In *Bords de la Loue avec rochers à gauche*, Courbet explores the architecture of nature, reveling in the contrasts of the textures of the rocky outcroppings, stony cliffs, and gentle streams of his homeland. The landscape is cropped in such a way to draw the viewer into what is clearly a completely inaccessible natural domain. Here, Courbet utilizes his full arsenal of methods of paint application: the use of the palette-knife for smoother areas, flat brushes for the spare, dry leaves, thin delicate glazes painted atop thicker paint for the rock faces, scraped down paint layers to let the dark ground show through and create depth, and scoring the cliffs that rise above the river, done most likely with the back of the brush. The handling is enormously complex and carefully considered, belying the overall impression of spontaneity and freshness.

Courbet was at the same time an old master and a key figure in modernism. He was deeply rooted in artistic tradition and technique, and was particularly drawn to the work of Delacroix, Géricault, Prud'hon and the Dutch masters, while at the same time being violently opposed to tradition. Courbet's art defies definition, but above all things it must be considered as the very beginning of 'modern' painting. Picasso, Cézanne and Monet

all saw Courbet's work in exhibitions in 1855, 1867 and 1882, and the impact of his landscapes on avant-garde painting practices extend well into the 20th century. Maier-Graefe regarded Courbet as the father of modern painting not only in France but also across Europe as well.

Courbet's legacy is evidenced in the many instances of continuity between himself and the later artists who responded to his artistic achievement. Much has been written about Courbet's influence on artists from the Impressionists through the Abstract expressionists, including Manet, Monet, Cézanne (fig. 1), Nolde, Pollock and de Kooning. Both Cézanne and de Kooning identified Courbet as a source of inspiration, but aside from the obvious textural references, Courbet's importance to and influence upon subsequent generations can be understood in their visual vocabulary. Indeed, it is in the work of Gerhard Richter, working in the 21st century, that we can see Courbet's technical legacy continued. Richter uses the same techniques developed by Courbet, including scraping the surface of the painting repeatedly, using the wrong end of the brush to achieve texture and sometimes peeling off the top layer of paint to expose the layer underneath. Richter uses unconventional tools, such as

squeegies, to achieve effects similar to the sponges used by Courbet. It is clear that Courbet's landscapes resonate strongly with artists working in the abstract. This is because although Courbet painted specific sites, such as the Loue River, his painting was not a strict adherence to what the landscape actually looked like. The experience of looking at a Courbet painting reveals how truly constructed, invented and imagined the paintings really are. It is in this artistic freedom from the real that Courbet's legacy in the ensuing centuries can be situated and understood.

Bords de la Loue avec rochers à gauche boasts a distinguished provenance that connects it to one of the great American collectors of the 19th century. Purchased by Louisine Havemeyer in 1910, it was then bequeathed to her son, Horace Havemeyer, upon her death in 1929, who in turn gifted the painting to the Brooklyn Museum. Louisine and her husband, Henry Osborne Havemeyer, with the help of the American artist Mary Cassatt, built what is considered to be one of the most important collections of Impressionist art in America. The majority of the collection is now housed in the Metropolitan Museum of Art in New York.

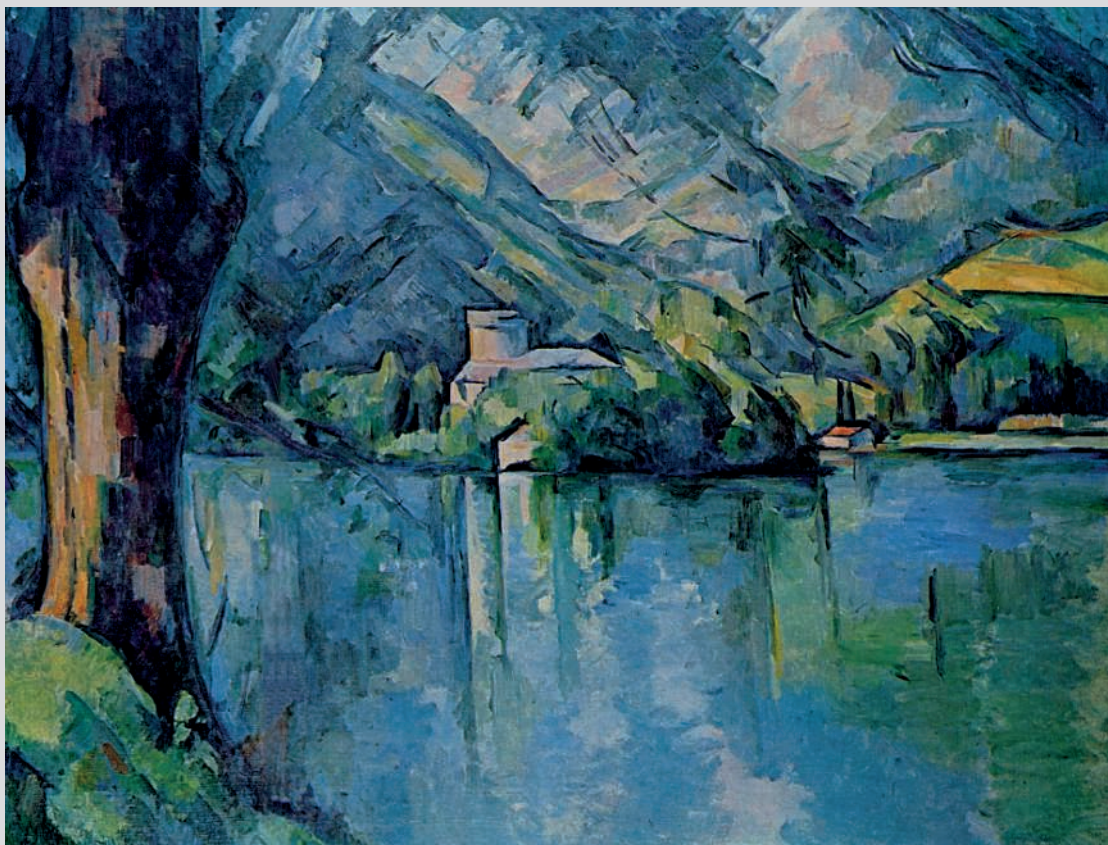


fig 1. Paul Cézanne, *Lac D'Annecy*, oil on canvas, 1896, The Courtauld Gallery, London.





PROPERTY FROM THE BROOKLYN MUSEUM,
SOLD TO SUPPORT MUSEUM COLLECTIONS

°3

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

Italienne debout tenant une cruche

stamped 'VENTE/COROT' (lower left)

oil on canvas on panel

12 $\frac{5}{8}$ x 9 $\frac{1}{8}$ in. (32.1 x 23.2 cm.)

\$200,000-300,000

£160,000-230,000

€170,000-250,000

PROVENANCE:

The artist.

His estate sale; Hôtel Drouot, Paris, 26 May 1875, most likely included
in a lot with several other works.

Monsieur B..., Paris.

His sale; Hôtel Drouot, Paris, 6 December 1889, lot 26, as *Italienne*.

Daniel Cottier (1838-1891), Edinburgh and London.

His sale; Galerie Durand-Ruel, Paris, 27 May 1892, lot 21,

as *La petite italienne*.

with Thomas McLean's Gallery, London, acquired at the above sale.

Charles Adolph Schieren (1842-1915), New York.

Gifted by the above to the present owner, 1913.

EXHIBITED:

Tokyo, Daimaru Museum, *The Barbizon Mood in France and America: European and American Paintings from the Brooklyn Museum of Art*, 19 March-7 April 1998, also Fukuoka, Kitakyushu Municipal Museum of Art, 2 May-7 June 1998; Nagoya, Matsuzakaya Museum, 20 June-26 July 1998; Yamanashi, Kawaguchiko Municipal Museum of Art, 29 July-7 September 1998; Kyoto, Daimaru Museum, 10-21 September 1998; Osaka, Daimaru Museum, 23 September-12 October 1998, no. 14, as *An Italian Girl*.

LITERATURE:

A. Robaut, *L'Œuvre de Corot, catalogue raisonné et illustré*, Paris, 1905, vol. II, pp. 40-41, no. 112, illustrated.



1831
CURRIE

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

During the 19th century, Corot's figure paintings were largely overlooked as the artist chose to only exhibit four of these during his lifetime. Yet even in his landscapes the painting of the human figure was of fundamental importance in providing the *action sentimentale* which he considered, following the principles of de Valenciennes, to be an essential ingredient in the conception of



fig 1. Jean Baptiste Camille Corot, *Italian Woman*, oil on canvas, 1626/28, Artizon Museum Ishibashi Foundation, Tokyo.



fig 2. Jean Baptiste Camille Corot, *Italian Woman Seated, Resting Her Arm on Her Knee*, oil on canvas, Musée du Louvre, Paris. Photo: Mathieu Rabeau. © RMN-Grand Palais / Art Resource, NY

the poetic landscape. In the 20th century, this critical neglect of his figure paintings has been for the most part reversed, and his remarkable melancholic studies of women have been particularly admired and compared to the work of Vermeer. In 1909, the exhibition of twenty-four figure paintings at the *Salon d'Automne* permanently altered the way Corot's achievement in rendering the human, and particularly female, figure was appreciated.

Corot's first series of Italian models was painted in the winter of 1825-26 (figs. 1, 2) during the artist's first visit to Italy. These studies demonstrate the influence of his first teacher, Achille-Etna Michallon, and show the same concern with the capturing of the textures of the fabrics, the same rapidity of execution, and the same preoccupation with the human body and lack of attention to the background. However, although the young artist shows considerable interest in documenting regional costumes, he is even more intrigued by the physical expression, the position of the body and the psychological suggestion of a personality.

In *Italienne debout tenant une cruche* Corot has chosen to depict his model in near full-length, facing forward and clearly gazing outside of the picture plane. Her arms are stretched out at her sides in an effort to balance the *cruche* perched atop her head. Her raven black hair and very dark eyes are in striking

contrast to her pale skin and this is echoed in the juxtaposition of the deep claret red of her underdress and the creamy white of her apron and collar. Where Michallon would concentrate on accurately capturing the details of the costume, Corot is undoubtedly more interested in capturing the attitude of his subject, and in this case, her overt sensuality.

Indeed, it is in his figure paintings, Corot comes closest to being considered a painter of modern life. The American painter John LaFarge wrote in 1908, 'the extraordinary attainment of Corot in the painting of figures is scarcely understood today even by many of his admirers and most students. And yet the people he represents, and which he represents with the innocence of a Greek, have a quality which has skipped generations of painters' (J. LaFarge, *The Higher Life in Art: A Series of Lectures on the Barbizon School of France Inaugurating the Scammon Course at the Art Institute of Chicago*, New York, 1908, p. 162).

Even one of the foremost artists of the Impressionist movement, Edgar Degas, expressed his admiration for Corot's rendering of the human form. Degas, who, when asked to agree that Corot knew how to draw a tree, replied, 'Yes, indeed...and I think he is even finer in his figures' (Moreau-Nélaton in A. Robaut, op. cit. 1905, vol. 1, p. 336). Corot's figural works resonated with the artists of the Impressionist movement and beyond, and his young women's haunting visages found expression in the figurative and abstract work of Picasso, who became interested in Corot in the 1910s, making a free copy of one of his figure portraits.

This work, most likely executed in his studio upon his return from his first trip to Italy when he was just starting out on his journey as an artist, remained in his studio his entire life and was not sold until after his death. Corot considered his small portraits and figure studies to be very personal objects, and he would rarely part with them. It is in these renditions, that we see a different side of an artist known primarily for his landscapes – we see a glimpse into his soul. Even this early in his long and productive career, Corot has essentially shattered the narrative in favor of a purely painterly execution. Corot painted 'for the pleasure of painting, for the joy of capturing on canvas a lovely dark gaze or harmonizing the white blouse with the yellow of a sleeve or the red of a skirt' (É. Moreau-Nélaton, 'Les figures de Corot,' *L'Art et les artistes*, 2 December 1905, pp. 178-179). The young artist is experimenting with the concept of rendering the human figure directly, and the painterly depiction of his model becomes an end unto itself. By not placing his model into any historical, narrative or topological context Corot makes a leap into modernity that will be seized upon by the artists of the Impressionist and Modern movements of the late 19th and early 20th centuries such as Édouard Manet (fig. 3). Much of the

power of this intimate painting is embedded in the directness and intensity of her gaze, which is that is a very real woman and not an idealized 'type', which creates the unusual intimacy found within this extraordinary painting.

In 1896, 21 years after Corot's death, André Michel wrote, 'If one could place on one side of a gallery the 'official' compositions that Corot painted in his first years – following the rules and for submission to the *Salon* to be judged by his masters and the public – and on the other side the small studies he made on his own...one would be struck by the deep differences between them. He seems as constrained and forced in the one group as he is spontaneous, original and charming in the other' (A. Michel, *Notes sur l'art moderne (peinture): Corot, Ingres, Millet, Eug. Delacroix, Raffet, Meissonnier, Puvis de Chavannes. À travers les Salons*. Paris, 1896, p. 14).



fig 3. Édouard Manet, *Berthe Morisot au soulier rose*, oil on canvas, 1872, Hiroshima Museum of Art.

4

JEAN-LOUIS-ANDRÉ- THÉODORE GÉRICAULT (FRENCH, 1791-1824)

Cheval de trait à l'écurie

possibly indistinctly signed 'Ger' (lower left); inscribed '1081'
(in pen and brown ink, verso)
black lead, watercolor and gouache on paper
6½ x 7¼ in. (16.5 x 18.6 cm.)
Executed circa 1821-1822

\$250,000-350,000

£200,000-270,000
€220,000-300,000

PROVENANCE:

Pierre-Olivier Dubaut (1886-1968), Paris (Lugt collector's mark 2103b).
Alfred Daber, Paris.
Georges Renand (1879-1968), Paris.
His estate sale, Hôtel Drouot, Paris, 15 March 1988, lot 26, as *Cheval à la couverture bleue et palefrenier*.
with Galerie Schmit, Paris, by 1989.
Anonymous sale; Christie's, New York, 24 January 2006, lot 127,
as *A Cart-Horse and a Postilion at the Door of a Forge*.
Acquired at the above sale by the present owner.

EXHIBITED:

New York, The Pierpont Morgan Library, *Master Drawings by Géricault*,
7 June-31 July 1985, also San Diego, The San Diego Museum of Art, 31
August-20 October 1985, and Houston, Museum of Fine Arts, 9 November
1985-5 January 1986, pp. 160-161, no. 85, illustrated, as *Cart-Horse
and a Postilion at the Door of a Forge*.
Paris, Galerie Schmit, *Maîtres français XIXe-XXe siècles*, 11 May-19 July
1989, no. 29, illustrated, as *Cheval à l'écurie*.

LITERATURE:

L. Eitner, 'Exhibition Reviews, New York, San Diego and Houston,
Master Drawings by Géricault,' *The Burlington Magazine*, vol. 128, no. 994,
January 1986, p. 56, as *Cart-Horse and a Postilion at the Door of a Forge*.
B. Noël, *Géricault*, Paris, 1991, p. 5, illustrated, as *Cheval à l'écurie*.
G. Bazin, *Théodore Géricault, étude critique, documents et catalogue
raisonné*, vol. VII, Paris, 1997, pp. 51, 236-237, no. 2586, illustrated.

Théodore Géricault painted and drew horses throughout his short career, from his early drawings and paintings made in the Imperial Stables at Versailles alongside his friend Horace Vernet, with whom he had studied in Carle Vernet's studio, to his late, consummately finished watercolors, like the present work. Géricault's enduring interest in horses could best be described as an obsession, so much so that a horse-riding accident is

thought to have precipitated the artist's untimely death, but it is clear that this obsession lent Géricault a deep and sympathetic understanding of his subject matter which allowed him to depict horses with a unique bravado. Of Géricault's early paintings of horses, Germain Bazin writes, 'Géricault demonstrated that it was possible to paint a real horse that was more lifelike than the aristocratic, elitist animals depicted by Stubbs or Carle Vernet and the epic beasts favored by Gros. Here, as in other areas, the young artist turned to realism... Rather than portraying the horse in action after the manner of Carle, his master, he sought to create a truthful image...' (G. Bazin, *Théodore Géricault, Étude critique, documents et catalogue raisonné*, vol. III, Paris, 1989, p. 13).

Géricault's depictions of horses in and around farriers form a discrete subsection within his larger equestrian oeuvre. Charles Clément, in his biography of the artist, notes that as a teenager he would spend his holidays with his father's family in Rouen 'vis-à-vis de la boutique d'un maréchal ferrant; il y allait le matin et n'en revenait qu'à la nuit: un jour il lui peignit une enseigne pour sa boutique; un amateur anglais la vit, voulut l'acheter, en offrit 800 fr.' ('[he lived] opposite a farrier's shop, going there in the morning and not returning until nightfall. One day he painted a sign for the shop, which an English collector saw and tried to buy for 800 francs' C. Clément, *Géricault*, ed. L. Eitner, Paris, 1973, p. 17). This interest seems to have been primarily motivated by the effects of the dramatic lighting created by the forge playing over the musculature and physiognomy of the horse. Three lithographs from the artist's London period, depicting Flemish, English and French Farriers (Delteil nos. 33, 39 and 41) and also particularly the later painting of *The Village Forge*, now in the Wadsworth Atheneum, are the closest in spirit to the present watercolor.

While most of Géricault's renderings of farriers are focused around the conflict between man and beast through the action of shoeing horses, here the artist's focus is more clearly on the horse itself, seen from behind in the center of the composition. The dramatic orange light and smoke of the shop silhouettes the cart horse through the doorway and filters through the diamond paned window at right, while the left and right extreme edges of the composition are defined in contrast by the cool blue tones of night. The confidently defined musculature of the horse is similarly delineated in shades of orange and blue where the reflected firelight and moonlight interplay on the contours of its body, mixing with the pattern of its own dappled hide. Though the horse's expression is hidden behind its blinders, Géricault still manages to imbue her physical presence with tension and anticipation, a continuation of the realism found in his earliest equestrian portraits. The complex synthesis of atmosphere and mood found in the present watercolor is a true accomplishment in lyricism by the artist, achieved entirely through painterly execution in this complex medium and an intimate understanding of his subject matter, garnered through years of direct study.



(actual size)

PROPERTY FROM AN IMPORTANT COLLECTION

5

JEAN-BAPTISTE-CAMILLE COROT (FRENCH, 1798-1875)

Les dénicheurs Toscans

signed twice 'COROT' (lower left); signed 'COROT' (lower right)

oil on canvas

29½ x 25½ in. (74.9 x 64.7 cm.)

Painted *circa* 1855-1865

\$150,000-250,000

£120,000-190,000

€130,000-210,000

PROVENANCE:

with Arthur Stevens, Brussels.

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

7 August 1889, as *Vue prise aux environs de Volterra, Toscane*.

Quintana, acquired directly from the above, 17 August 1889.

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

22 November 1890, as *Reprise près Volterra*.

George Ingraham Seney (1826-1893), New York, acquired directly from the

above, 20 February 189[?], probably 1891.

General Samuel Thomas (1840-1903), New York, before 1903.

with Cottier & Co., New York, by 1915.

Robert Warden Paterson (1838-1918) and Mary Louise Paterson

(1856-1937), New York, acquired directly from the above, by at least 1920.

Her estate sale; Parke-Bernet Galleries, New York, 17 March 1938, lot 26.

Major Theodore Penfield Walker (1886-1951) and Eugenia Revel Walker

(d. 1956), Peoria, IL and New York.

Drury University, Springfield, MO, gifted by the above, 1956.

Their sale; Christie's, New York, 30 October 2002, lot 23.

Acquired at the above sale by the present owner.

EXHIBITED:

Brooklyn, Brooklyn Institute of Arts, 1920, on short-term loan,

as *View of Volterra*.

LITERATURE:

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

vol. II, p. 384-385, no. 1230, illustrated.

W. H. Fox, *Museums of The Brooklyn Institute of Arts and Sciences Report*

Upon the Condition and Progress of the Museums for the Year Ending

December 31 1920, New York, 1921, p. 22, as *View of Volterra*.



°6

CHARLES-FRANÇOIS DAUBIGNY (FRENCH, 1817-1878)

Un verger

oil on canvas
51 x 64 in. (129.5 x 162.6 cm.)
Painted circa 1871-1878

\$120,000-180,000

£93,000-140,000
€110,000-150,000

PROVENANCE:

with Galerie Georges Petit, Paris.
Félix Gérard, père (d. 1905), Paris.
His sale; Hôtel Drouot, Paris, 25 February 1896, lot 20,
as *Les pommiers en fleurs*.
with Wallis and Son, of the French Gallery, London.
with Hollender and Koekkoek, London.
Samuel Putnam Avery (1822-1904), New York.
His sale; Fifth Avenue Art Galleries, New York, 20 March 1902, lot 70,
as *The Apple Orchard*.
Aaron Augustus Healy (1850-1921), New York, acquired at the above sale.
Gifted by the above to the present owner, May 1902.

EXHIBITED:

Tokyo, Daimaru Museum, *The Barbizon Mood in France and America: European and American Paintings from the Brooklyn Museum of Art*, 19 March-7 April 1998, also Fukuoka, Kitakyushu Municipal Museum of Art, 2 May-7 June 1998; Nagoya, Matsuzakaya Museum, 20 June-26 July 1998; Yamanashi, Kawaguchiko Municipal Museum of Art, 29 July-7 September 1998; Kyoto, Daimaru Museum, 10-21 September 1998; Osaka, Daimaru Museum, 23 September-12 October 1998, no. 24, as *An Apple Orchard*.

LITERATURE:

R. Hellebranth, *Charles-François Daubigny, 1817-1878*, Paris, 1976, p. 315, no. 964, illustrated.



fig 1. Vincent van Gogh, *The Flowering Orchard*, oil on canvas, 1888, The Metropolitan Museum of Art, New York.

Daubigny's paintings of orchards, often executed on a large scale, make up a distinct and particularly important segment of the artist's *oeuvre*. Daubigny had a special interest in capturing the change of seasons, and many of his orchard pictures are evocations of spring, with their orchards in full flower. The present work, depicting trees laden with fruit and figures and animals seeking refuge in their shade, is instead the artist's rendering of the transition from late summer into early autumn. The deep greens of the landscape, golden tinge of the sky and birds in flight above the trees further underscore the encroaching change of season. The standing figure at center holds out her apron before her, filled with windfall apples that she has gathered so that she and the two seated figures can share a snack during their rest. At right, a mother with a small child and a steer are also taking advantage of the shade and fruit of the orchard. While the trees and fruit show a high degree of finish, the figures are more sketchily executed, suggesting that the present work is very likely an *esquisse* for one of Daubigny's late *Salon* paintings, possibly his *French Orchard at Harvest Time* exhibited at the *Salon* of 1876, now in the Städel Museum in Frankfurt am Main.

Daubigny's paintings were a key inspiration to the artists of the Impressionist movement of the generation that followed him, chief among them Vincent van Gogh. Van Gogh was particularly fascinated with Daubigny's orchards and considered him to be among the most innovative figures in French landscape painting. Van Gogh credited Daubigny with his own interest in landscape painting, and many of his compositions throughout his career were directly inspired by Daubigny's work. Though the two never met, van Gogh mentions Daubigny approximately 60 times in his letters, often expressing his great admiration for the older artist's ability to express the feeling of nature through his work.

Working in Arles in 1888 and 1889, van Gogh described himself to his brother Theo as in a 'frenzy of work' painting the local orchards. This series of canvases was inspired not only by the artist's interest in Japanese prints, but also a direct response to Daubigny's paintings of the same subject (fig. 1). Two years later, van Gogh would travel to Auvers-sur-Oise following his discharge from the asylum in Saint-Rémy. Daubigny's house and studio at Auvers-sur-Oise, where the elder artist had spent his final years, had become a pilgrimage site for many younger artists after his death. Van Gogh, who was looking for a quiet place to paint near to where Theo lived in Paris, chose Auvers in part because of its connection to Daubigny. He would spend his final productive months there before his suicide in July of 1890. Among the last pictures he painted were three views of the garden at Daubigny's home, where van Gogh had been given special permission to paint by Daubigny's widow.

The present work was previously in the collection of Samuel P. Avery, one of the most successful art dealers active in New York in the late nineteenth century and one of the founders of the Metropolitan Museum of Art. Avery travelled throughout Europe buying contemporary paintings for his wealthy New York *clientèle*.



7

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

Campagne italienne

signed 'Corot' (lower left)
oil on canvas
14¼ x 20% in. (36.5 x 52.5 cm.)
Painted in 1840

\$200,000-300,000

£160,000-230,000
€170,000-250,000

PROVENANCE:

Madeleine Lemaire, *née* Coll (1845-1928), Paris, acquired in June 1875.
Private collection, Paris, acquired in Lille, 1939.
By descent to the present owner.

LITERATURE:

A. Robaut, *L'Œuvre de Corot, catalogue raisonné et illustré*, Paris, 1905,
vol. II, pp. 222-223, no. 628, illustrated with a sketch by Robaut.

The 1840s were a time of transition for Camille Corot. There is a scarcity of documentation for a large part of Corot's middle years until the beginning of the 1850s when he began to live on his own. There are no journals from this period and only details about his public life are known, such as his admissions to the *Salon* (and the rejections) as well as his growing reputation.

In the early years of the decade, from which dates *Campagne italienne*, Corot's style became increasingly simplified and the influence of his early devotion to Nicholas Poussin and the Dutch landscape painters of the 17th century is clearly evident. However, it was to Claude Lorrain that Corot increasingly turned for inspiration at this time and these influences appeared in a series of highly lyrical compositions which drew acclaim from the critics for this expression of a new impulse in the work of the master. In this decade, Corot created a type of pastoral evocation previously unknown, suggesting poetry, or a condition of the soul. It was these impulses which would lead to his development of a landscape style universally acknowledged as the pinnacle of landscape painting in the 19th century.

This new summary style and the artist's attempt to depict the landscape so directly was at first met with harsh judgement by the critics. Corot

suffered a series of rejections which lasted through the decade, some of which solicited an outpouring of sympathy by critics and fellow artists alike. Corot worked on, and the rejections came each year until 1847, which two paintings were rejected. This was the last time this would happen in the artist's lifetime.

Although there were official rejections from the *Salon*, the critics and writers were enthusiastic about Corot's originality. One anonymous critic stressed this originality and 'his rare quality of having a sense of style, color, and arrangement that are his alone and like no one else's' (St. L. (Louis-Stéphane Leclerc?), 'Exposition de 1840', *Le National*, 19 March 1840). In the same year, the critic Charles Blanc wrote: 'M. Corot follows no one's dictate but his own. I would wager that in the realm of painting no one else has understood the idyll in the same way...there is an inexpressible refinement of sensuality in the appearance of this temperate nature, in which reality blends marvelously with the ideal (C. Blanc, 'Salon de 1840,' *Revue des progrès* 3, 1 May 1840, pp. 356-366).

The austere landscape of *Campagne italienne* was possibly inspired by the region around Montpellier where Corot traveled in 1836, and the artist has added aspects of the Italian landscape sketched and remembered from his visits in the late 1820s. This stark landscape, which appears in several of Corot's most important compositions of the late 1830s, was the chief cause of the negative reception of his work in the early 1840s. However, to the modern viewer, the elements of the composition – the foreground plunged into shadow, the water barely visible, the middle and backgrounds strongly lit – presage the most satisfying aspects of the work of the mature artist. This movement from dark to light would be refined, distilled and culminate in the most lyrical works of the 1850s and 1860s.

Eugène Pellentan saw this in Corot's work as early as 1840, writing: 'No painter since Claude Lorrain studied light better. M. Corot seeks out not only the shape, the line, in a word the anatomy of nature, but also the very life of the landscape, the attitudes of the trees, the different way that leaves move, the smoke that fills a glade at certain hours of the evening, the diversity and value of the tones in relation to each other. Without making the landscape into a kind of architecture dominated by symmetry, where the hand of man eclipses the hand of God, he has managed to strike a balance between the ideal, which is the painter's soul, and the reality that is nature' (E. Pelletan, 'Salon de 1841,' *La Presse*, 5 May 1841).



PROPERTY FROM THE COLLECTION OF A LADY

8

WILLIAM ADOLPHE BOUGUEREAU
(FRENCH, 1825-1905)

Rêverie

signed and dated 'W-BOVGVEREAV-1899' (lower right)

oil on canvas

43¾ x 30⅞ in. (111.1 x 76.5 cm.)

\$800,000-1,200,000

£620,000-930,000

€680,000-1,000,000

PROVENANCE:

The artist.

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

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

18 November 1899, as (*L'espiègle*) *Rêverie*.

Henry W. Oliver (1840-1904), Pittsburgh, acquired directly from the above,

31 January 1900.

Helen Elizabeth Edwards Davidson Thoman (1900-1999), Cincinnati, by 1945.

By descent to the present owner.

LITERATURE:

M. S. Walker, 'A Summary Catalogue of the Paintings,' in *William Bouguereau:*

l'art pompier, exh. cat., Borghi & Co., New York, 1991, p. 75.

D. Bartoli and F. Ross, *William Bouguereau: Catalogue Raisonné of his Painted Work*,

New York, 2010, p. 332, no. 1899/13, illustrated.



W-BOVCVEREAV-1899

In the last quarter of the 19th century, American collectors had an almost insatiable appetite for the work of William Bouguereau. Made up of entrepreneurs and tycoons, this group of millionaires was eager to decorate their new mansions with iconic compositions that demonstrated a high level of quality and artistic virtuosity. Their taste eventually laid the foundation for many American museum collections and forged a visual identity for America which was taken up by early cinematography, which relied on the work of many of the late 19th century painters and frequently turned to Bouguereau's draped goddesses and peasant children for inspiration.



fig 1. Bouguereau in his La Rochelle studio, Summer 1898 as published in *William Bouguereau: His Life and Works*, D. Bartoli and F. Ross, New York

This sustained interest of American collectors was carefully nurtured by the French dealer Paul Durand-Ruel and then expanded by Adolphe Goupil, Durand-Ruel's closest competitor in Paris. In the 1860s, at the encouragement of Durand-Ruel, Bouguereau made the fortuitous decision to shift his choice of subjects away from large religious commissions, and the artist moved toward a type of image more easily consumed by his American wealthy American collectors. In particular, he embraced the late 19th century fascination with rural life, concentrating on images of young girls depicted in the French countryside. Social accuracy was not his concern and the world presented in Bouguereau's canvases was far rosier than the harsh realities of those who lived outside the cities. Fronia Wissman writes: 'Bouguereau and the well-to-do collectors who acquired his paintings preferred to see these children as picturesque outsiders, facts of daily life perhaps, but poignant rather than threatening' (F. Wissman, *Bouguereau*, San Francisco, 1996, p. 51).

Rêverie is a perfect illustration of the popular rustic scenes that appealed to Bouguereau throughout his long career. The 1899 date of the work attests to the artist's lifelong interest in such subjects, and over and over, Bouguereau delighted in choosing contemporary genre subjects and his heroine became the humble peasant girl from the farm or countryside. This pastoral theme, almost always a single peasant girl in a landscape, became the subject matter for which the artist became most popular. It resulted in his commercial and financial success and Bouguereau died a very rich man in 1905.

In *Rêverie*, Bouguereau depicts a young girl, seated on rocky steps, barefooted and gazing directly at the viewer. Her hair is neatly tied up in a blue velvet ribbon, her dress is clean and like all of Bouguereau's children, her perfectly painted, unsoiled feet are free from any signs of wear, symbols of her idealized existence. She is brought up close to the picture plane in full-length which, together with the size of the canvas itself, monumentalizes her figure. *Rêverie* is also one of a small group of pictures within the artist's *oeuvre* that features a vast landscape behind the imagery of the young peasant girl. The atmospheric beauty of the mountains and sky showcases the virtuosity of the artist; his use of light and shadow accurately captures the dramatic recession into space. She dominates both the picture plane and the landscape behind her and idealization of her humble existence is typical of Bouguereau's most mature and sought-after work.





Hermann and Else Schnabel

The following lot comes from the collection of Hermann and Else Schnabel, renowned Hamburg based collectors and philanthropists. Hermann was one of the most successful German businessmen of the Post-War era, having acquired a small trading company in 1949 and growing it into the world's largest independent chemical retailer. Great believers in philanthropy, they have been huge supporters of cultural projects in their home city, including the Hamburger Kunsthalle. Their collection was always a source of great pleasure for them, and a testament to the connoisseurship and keen eye of both Else and Hermann.

PROPERTY FROM THE HERMANN AND ELSE SCHNABEL COLLECTION

9

JAMES JACQUES JOSEPH TISSOT (FRENCH, 1836-1902)

The Tale

signed 'J. J. Tissot.' (lower left); inscribed and signed 'No. 1 The Tale £70/oil painting/
James Tissot/17 Grove End Road/St. John's Wood/London/N.W.'
(on a label on the reverse)
oil on panel
7½ x 11 in. (19.1 x 28 cm.)
Painted *circa* 1878-1880

\$400,000-600,000

£310,000-460,000

€340,000-510,000

PROVENANCE:

Burton Cumming (d. 1971), Milwaukee and Westport, CT, by 1949.
Anonymous sale; Sotheby's, New York, 26 October 1983, lot 66, as '*The Tale*:
Mrs. Kathleen Newton and Her Niece, Lilian Ethel Hervey, in St. John's Wood.
with Sayn-Wittgenstein Fine Art, Inc., New York.
Acquired directly from the above by the present owner, October 1983.

EXHIBITED:

Birmingham, *Autumn Exhibition of the Royal Society of Artists*, 1880, no. 256.
Liverpool, Walker Art Gallery, *Liverpool Autumn Exhibition of Modern Pictures*:
The Twelfth, 1882, no. 668.

LITERATURE:

'Royal Society of Artists/Autumn Exhibition,' *The Birmingham Daily Post*,
7 September 1880, p. 5.
C. Wood, *Tissot*, London, 1986, pp. 113, 116, no. 116, illustrated, as *Reading a Story*.
K. Matyjaszkiewicz, 'Creating and Meeting Demand: James Tissot's London Replicas,'
Victorian Artists' Autograph Replicas: Auras, Aesthetics, Patronage and the Art Market,
New York and London, 2020, p. 248.



Henry James commented that his two favorite words in the English language were 'summer afternoon.' This delightful picture of Tissot's partner and muse, Kathleen Newton, reading in the garden of their house in Grove End Road, St. John's Wood, exemplifies the quiet happiness he found with her there, and celebrates the joy of childhood and family life. It exudes the contentment and ease found on a summer afternoon in the garden, surrounded by loved ones.

A noted anglophile, Tissot had come to London from his native France in 1871 following the fall of the Paris Commune after the Franco Prussian war. An astute businessman, he had established a reputation on both sides of the Channel prior to the calamity, and was encouraged in his move by Thomas Gibson Bowles, founder of *Vanity Fair* magazine, for whom he supplied political cartoons. London offered Tissot a safe haven from the horrors of Paris at the time and better immediate prospects for art sales. He soon found a ready market for historical dress and modern-life pictures and earned enough in a year to buy a villa in the north-London suburb popular with artists, St. John's Wood, at 17 (now 44) Grove End Road. According to the diarist de Goncourt, Tissot's home was both elegant and welcoming – champagne was always on ice for visitors, and he joked that a footman was employed to polish leaves in the shrubbery. The villa had large gardens, with trees and ponds at front and back. Tissot had the pond in the back garden extended and formalized. Its stone coving can be glimpsed in the distance of *The Tale*, with surrounding plants including 'giant rhubarb' (*gunnera*) on the left. The pool's colonnade, familiar from many other of Tissot's London paintings, is hidden here by the chestnut leaves framing his sitters.

Over the course of his time in London, Tissot's art changed direction from the genre scenes with which he had gained fame, both as a result of having his work rejected from the Royal Academy in 1875 and through his meeting the beguiling Kathleen Newton, one of the two subjects of the present work, in 1876. Born Kathleen Kelly in Agra, where her father was a clerk in the Honourable East India Company's Civil Service, Kathleen would lead a remarkable life notable for its brevity, modernity and defiance of convention. After the Indian Rebellion she was sent to England for safety and schooling. At the age of 16 she travelled back to India for an arranged marriage to Dr. Isaac Newton, a distinguished army surgeon. On the voyage she met and fell in love with a Captain Palliser, whom Dr. Newton cited in divorce proceedings after Kathleen ran away to join

Palliser and became pregnant. She returned to England for the birth of her daughter, and a son, probably also fathered by Palliser, was born before Kathleen met Tissot. The artist's first certain portrayal of her is the etched *Portrait of Mrs. N.*, made in autumn/winter 1876. Though his Catholicism prevented him from marrying a divorcée, sometime in 1877 she came to live with Tissot, the pair cohabiting as man and wife until her death from tuberculosis in November 1882.

Captured sitting beneath the chestnut tree, in an intimate 'snapshot' image, Kathleen reads to her sister's daughter Lilian Hervey, known as Lily, who lived only a few minutes' walk from Tissot's home. Kathleen is reading a story aloud, her lips slightly parted and fingers about to turn a page, and Lily is listening intently. Kathleen's two children lived with the Herveys, sharing a nanny, and all the children visited Tissot's house from time to time for walks, musical interludes, play, and picnics in the garden. Tissot made sketches and photographs of Kathleen and the children, which served as source material for paintings and etchings from 1878 to 1882. Lily was especially attached to her aunt and seems to have been a willing sitter too, as she appears on the same fur-covered bench in two pictures both entitled *Quiet* (c. 1881), the larger of which was exhibited by Tissot at the Royal Academy in 1882. The other is an upright version of the present composition measuring 12 ½ x 8 ½ in., sold at Christie's on 5 November 1993, lot 159 (now in The Lloyd Webber Collection), but it instead depicts Lily cheekily turned towards the artist, distracted from her story, and peering over the garden bench. The present picture is a more tranquil and satisfying composition, with the sun-filled lawn, distant pond and dappled light filtering through the leaves of the chestnut tree.

Since the rejection of some of Tissot's submissions to the Royal Academy in 1875, he had changed marketing tactics and showed more paintings outside London, where there was considerable demand from provincial dealers and new municipal galleries. Small paintings and prints were more easily accommodated and sold, as well as being more transportable. Such was the case with *The Tale*, exhibited in Birmingham and Liverpool in 1880 and 1882 respectively. When it was exhibited in Birmingham, *The Tale* was described by the *Birmingham Daily Post's* art critic as 'a work of very high merit. It is a tiny canvas, but there is breadth of treatment in it.' In fact, the painting is on a thin mahogany panel, a support that Tissot favored for his small London-made pictures. Onto a lead-white ground that gave luminosity (and was used for this reason by both Impressionist and Pre-Raphaelite painters), Tissot laid broad diagonal brushstrokes of warm brown to create mid-tones and to animate the surface. This under-layer can be seen in places, especially beneath the lawn. Tissot's use of vivid colors for the grass and leaves is radically modern: he mixed brilliant Emerald and Viridian Green with dazzling Barium Chromate and Strontium Yellow, poisonous paints that Vincent van Gogh also liked for their striking freshness. They certainly helped Tissot's pictures stand out from the dense crowd of other works on gallery walls. Alongside this modernism, Tissot's technique was grounded in tradition. His stunning fluency with the brush enabled him to capture glints of sunlight on hair and clothes, details of ribbons and folds, Kathleen Newton's earring, and the delicate profiles of young woman and child. It is such eloquent and beautiful detail that made, and continues to make, Tissot's work so attractive to viewers and collectors.



fig 1. Unknown Author, Lilian Hervey, Kathleen Newton, Cecil George Newton and James Tissot in the Garden, albumen silver print, ca. 1879, Fine Art Museums of San Francisco.

We are grateful to Krystyna Matyjaszkiewicz for her assistance with cataloguing this work and for her contribution to the note.



10

ALPHONSE MUCHA (CZECHOSLOVAKIAN, 1860-1939)

Girl with a Plate with a Folk Motif

signed and dated 'Mucha 20' (lower right)

oil on canvas on board

22½ x 21½ in. (57.2 x 54.6 cm.)

\$120,000-180,000

£93,000-140,000

€110,000-150,000

PROVENANCE:

Private collection, Michigan.

Anonymous sale; Christie's, New York, 25 October 2006, lot 188,
as *The Artist*.

Acquired at the above sale by the present owner.

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

As a result, *Le style Mucha*, as Art Nouveau was known in its earliest days, was born. The success of the *Gismonda* poster resulted in a six-year contract between Bernhardt and Mucha, and the artist designed not only posters for her performances, but costumes and stage decorations as well. It was in the artist's iconic images of Bernhardt that he also began to experiment with what would come to be one of the hallmarks of his later work – having his model directly engage the viewer's gaze. This same powerful gaze is on full display in the present painting, as the beautiful young artist holds up the plate she has decorated with an Eastern European floral design while fixing the viewer with her piercing stare.

Girl with a Plate with a Folk Motif is typical of the direction of Mucha's art after 1910, when he and his family returned to Prague and he was working on *The Slav Epic*, a series of 20 paintings depicting the history of the Czech lands and other Slavic countries which comprise his late masterpiece. As Mucha moved away from commercial work in the second half of his career to focus on patriotic painting, he traveled through Russia and Poland to the Balkans, making sketches and taking photographs to document what he saw. As a result, Slavic costume, themes, and decorative elements became increasingly common in his work from this period outside of *The Slav Epic* as well. The luminous, fluid brushwork and the harmonious cool pastel color palette found in the present work are also hallmarks of Mucha's late work. The sinuous line of Mucha's Art Nouveau style is still evident in the sitter's hair and in the folds of her voluminous garment, but it has been suffused through a symbolist bent – the delicate strokes of purple and blue which define the edges of the figure make her seem as if she is glowing, giving her an almost mystical quality.

The present work is accompanied by a certificate from the Mucha Foundation dated 20 July 2008.



CARL SPITZWEG (GERMAN, 1808-1885)

Der Hexenmeister

signed with the artist's rhombus monogram (lower left)

oil on canvas

18 $\frac{7}{8}$ x 10 $\frac{1}{2}$ in. (48 x 27.7 cm.)

Painted *circa* 1875-1880

\$300,000-500,000

£230,000-380,000

€260,000-420,000

PROVENANCE:

Karl Adalbert Ritter von Lanna (1805-1866), Prague, probably acquired in 1887.

Leo Bendel (1868-1940), Berlin.

with Galerie Heinemann, Munich, acquired directly from the above, 15 June 1937.

Karoline 'Lina' Friedrika Oetker (1867-1945), Bielefeld, acquired directly from the above, 12 August 1937.

Rudolf-August Oetker (1916-2007), Bielefeld, her grandson, by descent. Kunstsammlung Rudolf-August Oetker GmbH, Bielefeld, acquired directly from the above, 1998.

Restituted to the surviving heirs of Leo Bendel, November 2019.

EXHIBITED:

Berlin, Nationalgalerie, *Dreiundzwanzigste Sonderausstellung in der Königl. Nationalgalerie zu Berlin, Werke von Carl von Piloty, Carl Spitzweg und Friedrich Voltz*, November-December 1886, p. 7, no. 3, as *Zauberer und Drache*.

Prague, Rudolfinum, *Spitzweg-Ausstellung*, 1887, no. 72.

LITERATURE:

H. Holland, *Die Kunst dem Volke 26, Karl Spitzweg*, Munich, 1916, p. 28, no. 51, illustrated.

M. von Boehn, *Künstler-monographien, Carl Spitzweg*, Bielefeld and Leipzig, 1920, p. 37, illustrated, as *Drachenbeschwörer*.

F. Ostini, *Aus Carl Spitzweg's Welt, 100 seiner schönsten Bilder mit Porträt und Biographie des Malers*, Barmen, 1924, p. 51, illustrated, as *Die Beschwörung*.

W. Spitzweg, *Der unbekannte Spitzweg, ein Bild aus der Welt des Biedermeier*, Munich, 1958, illustrated across from p. 97.

G. Roenefahrt, *Carl Spitzweg, beschreibendes Verzeichnis seiner Gemälde, Ölstudien und Aquarelle*, Munich, 1960, p. 292, no. 1395, illustrated.

E. Kalkschmidt, *Carl Spitzweg und Seine Welt*, Munich, 1966, p. 141, no. 103, illustrated.

J. C. Jensen, *Carl Spitzweg*, Cologne, 1971, p. 81, pl. XVI, illustrated.

S. Wichmann, *Carl Spitzweg*, Munich, 1990, p. 213, no. 102, illustrated.

S. Wichmann, *Carl Spitzweg, Die Skizze und das fertige Bild, Dokumentationsreihe zu den Werkverzeichnissen*, Starnberg-Munich, 1995, p. 22f, Bayer, Staatsbibl. Munich, inv. no. Ana 656.83.

S. Wichmann, *Carl Spitzweg, Verzeichnis der Werke, Gemälde und Aquarelle*, Stuttgart, 2002, pp. 546-547, no. 1520, illustrated, as *Der Hexenmeister (Zauberer und Drache)*.

C. Hickley, 'Dr. Oetker returns painting to heirs of Jewish tobacco dealer murdered by the Nazis,' *The Art Newspaper*, London, 22 November 2019, illustrated.



fig 1. Honoré Daumier, *L'astronome allemand lâchant un fameux canard*, from *La Comète de 1857*, published in *Le Charivari*, March 17, 1857, Gift of Edwin T. Bechtel, 1954, The Metropolitan Museum of Art, New York.



Considered one of the most important German artists of the 19th century, Carl Spitzweg's natural technical ability as an artist was elevated by his keen eye for the humor in the personalities and situations he encountered in his daily life. Contrary to the ideas of tranquility and *petit bourgeois* idyll commonly associated with the Biedermeier period, Spitzweg's art has endured as a meaningful societal critique of his time and the society in which he lived. While Spitzweg did not actively participate in political disputes, he was an intelligent and at times caustic commentator who documented the debates and conflicts of his era through his art. Spitzweg was praised by critics during his lifetime for his innate ability bring together three seemingly contradictory qualities in his art - realism, fantasy and humor. *Der Hexenmeister*, painted in the last decade of the artist's life, is a brilliant example of how the marriage of these three features reached their apex in Spitzweg's mature work.

Spitzweg's understanding of middle-class life and mores was likely a result of the fact that he was raised in a well-to-do family and never received formal training as an artist, only taking up painting in his mid-twenties. Originally trained as a pharmacist, he received an inheritance in 1833 which allowed him to devote himself to painting full-time from



fig 2. Arnold Böcklin, *Drachen in einer Felsenschlucht*, 1870, Bayerische Staatsgemäldesammlungen, Munich. Photo Credit : bpk Bildagentur / Schack-Galerie, Bayerische Staatsgemäldesammlungen / Art Resource, NY

that point on. In Spitzweg's early years, Honoré Daumier's caricatures were an important influence for him (fig. 1), particularly during the 1840s when he worked as an illustrator for the satirical magazine *Fliegende Blätter*. Ultimately, his mature *oeuvre* would come to encompass portraits, landscapes, and satirical caricatures of figures of Biedermeier life.

Spitzweg had a particular interest in the effects of moonlight on landscape, and nocturnes, often featuring a single figure, are a recurring motif in his *oeuvre*. His experiments in capturing moonlight were due in large part to the profound influence of the German Romantics, like Moritz von Schwind, on the artistic production in Munich at the time. Spitzweg was known to wander the streets at night seeking a direct experience of his subject matter. Like the present work, the vast majority of Spitzweg's nocturnal scenes are vertical in format, to doubly emphasize how the lines of their architectural elements create dramatic frames within the composition for action. Spitzweg's nocturnes often have the feeling of a stage set, in which a single figure or feature is carefully picked out with a dramatic shaft of light, as he has done with the distant hilltop castle, possibly inspired by Schloss Neuschwanstein, in the present painting.

As with the artist's best work, *Der Hexenmeister* combines realism in the rendering of the architecture and landscape elements, fantastic subject matter and humor, depicting a nebbish sorcerer facing off against a fearsome dragon. While at first glance the subject matter appears quite dramatic - the fiery crevasse the dragon is emerging from, the seven skulls forming a protective circle around the wizard, the dragon's fierce expression - Spitzweg has added a number of elements to inject his typical humor into the picture as well. The wizard's red umbrella, leaning against the rocks behind him, was a symbol commonly associated with comic operettas and traveling comedians at the time. Additionally, the upright posture and donnish attitude of the wizard, as though he is a school teacher drilling the dragon in his lessons, and the fact that he appears to have just put a sash adorned with runes on over his overcoat, all provide a wry twist to the picture's narrative.

The S-shaped compositional arrangement, leading the viewer's eye up along the rocky ledge in the foreground, and following the sulfurous smoke up from the dragon's lair as it curls around the top of the distant castle is also very typical of Spitzweg. Siegfried Wichmann cites Arnold Böcklin's *Drachen in einer Felsenschlucht*, which was exhibited in Munich in 1870, as a possible source for Spitzweg's interest in this subject matter (fig. 2). Böcklin's picture, which he painted after a treacherous Alpine crossing, is understood to represent the danger posed to humanity by nature. Wichmann suggests that Spitzweg's more humorous take on the subject was perhaps meant to poke fun at mystical subject matter favored by the Symbolist painters, though Ursula Seibold-Bultmann has also suggested this subject was meant to satirize the enthusiasm for Wagner at the court of Ludwig II during Spitzweg's lifetime. Spitzweg painted this subject three times - once as a compositional oil sketch and twice as a finished composition. Of the three versions, the present work is the largest. The other finished composition is now located in the Georg Schäfer Museum in Schweinfurt, and complicates the reading of the present composition as a nocturne, with the background castle in that work clearly set against a much brighter blue sky with white clouds.



PROPERTY FROM A SOUTHERN COLLECTION

12

THE HON. JOHN COLLIER (BRITISH, 1850-1934)

The Laboratory

signed and dated 'John Collier/95' (lower right)
oil on canvas
62½ x 48¼ in. (157.8 x 122.6 cm.)

\$150,000-250,000

£120,000-190,000

€130,000-210,000

PROVENANCE:

Harry Coghill, J.P. (d. 1897) and Anna Louisa Walker Coghill (1836-1907),
Staffordshire, before 1904.

Their estate sale; Christie's, London, 4 April 1908, lot 111.

Huggins, acquired at the above sale.

Helen H. Cowie, Rivensleigh, Dowanhill, Glasgow.

Her sale; Christie's, London, 18 May 1951, lot 37.

Asscher, acquired at the above sale.

Anonymous sale, Bukowski's, Stockholm, 4-7 April 1973, lot 140,
as *Laboratoriet*.

Anonymous sale; Sotheby's, Belgravia, 14 June 1977, lot 153.
with The Christopher Wood Gallery, London.

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

EXHIBITED:

London, The New Gallery, *The Spring Exhibition*, 1895.

London, The Christopher Wood Gallery, *Ye Ladye Bountifulle, Images of
Women and Children in Pre-Raphaelite and Victorian Art*, 7-30 November
1984, no. 35, illustrated.

LITERATURE:

W. Meynell, 'A Painter of Today, The Hon. John Collier and His Work,
' *The Windsor Magazine*, vol. 20, June–November 1904, p. 364, illustrated.
W. H. Pollock, 'The Art of the Hon. John Collier,' *The Art Annual*, London,
1914, p. 3, illustrated.

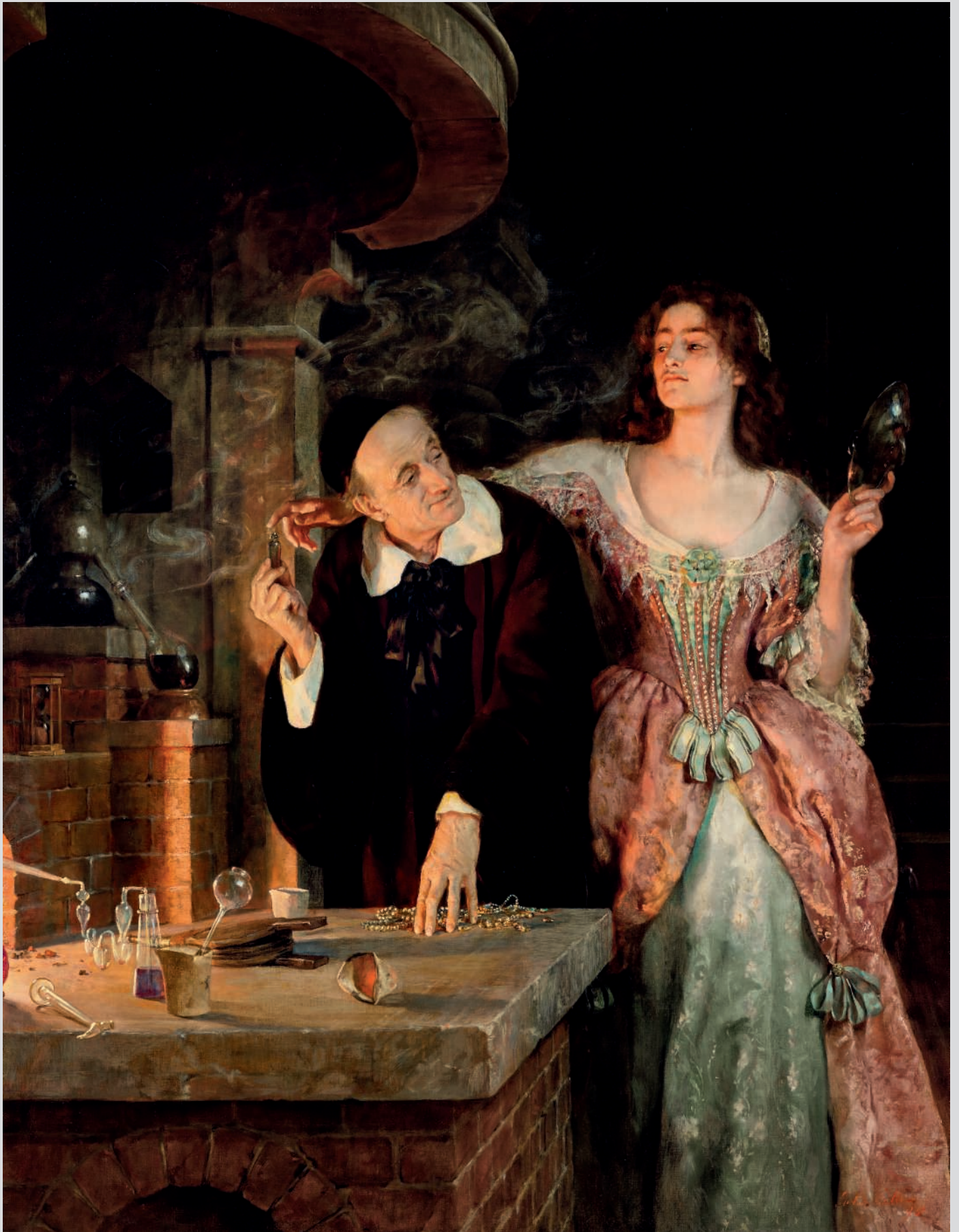
John Collier was a versatile and prolific artist born in London in 1850, the second son of the eminent lawyer and judge, Robert Porrett Collier, later the first Lord Monkswell. Collier was frequently drawn to mythic and literary sources as inspiration for his paintings, particularly those that explored a more seductive and darker side of womanhood than what was traditionally expected of the Victorian wife and mother. These themes are present throughout his *oeuvre* and he frequently painted dangerous mythic and historical women including *Clytemnestra* whom he depicted twice, once in 1882 (Guildhall Art Gallery, London) and again in 1914 (Worcester City Art Gallery & Museum, Worcestershire). In the present work, however, Collier has drawn from a more contemporary source, the 1844 poem by Robert Browning of the same name, *The Laboratory*, which was first published in *Dramatic Romances and Lyrics* in 1845.

Browning's salacious and gleeful poem follows a would-be murderess as she watches an alchemist prepare a poison that will kill her husband's lover, a tale based loosely upon the Marquise de Brinvilliers, who caused scandal in Paris when she was guillotined in 1676 after having been found to have poisoned her father and two brothers. The poem has parallels to Browning's more notorious work of 1842, *My Last Duchess*, where a husband speaks of his last wife whom he had seen fit to remove and possibly kill. Both Browning and Collier's curiosity towards these subjects are indicative of the endemic Victorian interest in the darkness of the human psyche and a simultaneous repulsion and attraction to the *femme fatale* archetype. In his poem Browning conveys the giddy exhilaration of the woman as she ecstatically anticipates the death of her husband's paramour. Here Collier captures the same sense of anticipation, depicting her impatiently reaching out for the vial of poison that will cause such destruction. Browning opens the poem in the eponymous laboratory:

*'Now that I, tying thy glass mask tightly,
May gaze thro' these faint smokes curling whitely,
As thou pliest thy trade in this devil's-smithy—
Which is the poison to poison her, prithee?'*

Collier portrays this duplicitous 'devil's-smithy' as shrouded in darkness and mystery. The only light source in the painting is emitted from the burning furnace, which is out of the frame to the left. The flames cast an eerie glow on the two subjects' features, illuminating the alchemist's sardonic smile and his customer's beautiful yet resolute features. The smoke which coils around the center of the painting suffuses the picture with a heady atmosphere, thick with psychological tension. While Collier has chosen to render a scene where little physical drama occurs, it is still expertly laced with tension and melodrama.

The woman holds a glass mask in her left hand, which Browning's protagonist references in the first line of his poem as a protective instrument for her to see within the alchemist's hazy lair. The scorned woman speaks of her husband's affair which has made a mockery of her, and she unremorsefully and elatedly delights in the preparation of the poison to give her husband's lover. The woman is dressed sumptuously in pink and white, the boning on her bodice studded with pearls, and her seductive beauty belies her intent. Her bare white throat is clearly shown by Collier, and we can see that her many jewels are laid out on the stone table, in the grasp of the old alchemist. He has taken his fee but the woman cares nothing for her material loss, her only concern is her consuming desire to destroy those who have deceived her.



JULIO ROMERO DE TORRES (SPANISH, 1874-1930)

Las dos sendas

inscribed and signed '-CÓRDOBA-/J. Romero de Torres' (lower right)

oil on canvas

67½ x 55½ in. (171.5 x 141 cm.)

Painted in 1911-1912

\$400,000-600,000

£310,000-460,000

€340,000-510,000

PROVENANCE:

PRASA collection, Córdoba.

EXHIBITED:

Madrid, *Exposición Nacional de Pintura, Escultura y Arquitectura*, 1912, p. 60, no. 823.

Munich, *Internationale Kunstausstellung*, 1 June-31 October 1913, pp. 155, 305, no. 2658, as *Die zwei Wege*.

Córdoba, Círculo de la Amistad, *Julio Romero de Torres: Miradas en Sepia*, 8 March-16 April 2006, pp. 17, 28, 94, 106-111, 130, 160, unnumbered, illustrated.

Jerez, Bodegas Tradición, *Julio Romero de Torres: un pintor, una ciudad, un mito*, 18 December 2008-18 January 2009, unnumbered.

Málaga, Museo Carmen Thyssen, *Julio Romero de Torres: Entre el mito y la tradición*, 27 April-8 September 2013, also Seville, Museo des Bellas Artes de Sevilla, 26 September 2013-12 January 2014, pp. 98, 100-101, no. 28, illustrated.

LITERATURE:

'Exposición Nacional de Bellas Artes, Madrid,' *Mvsevm: Revista mensual de arte Español antiguo y moderno y de la vida artistica contemporanea*, vol. II, 1912, Barcelona, p. 164.

'La Exposición de Bellas Artes en Madrid,' *Por Esos Mundos*, no. 207, April 1912, Madrid, p. 496, illustrated.

'La Exposición de Bellas Artes en Madrid, Reseña critica,' *Por Esos Mundos*, no. 208, May 1912, Madrid, p. 622.

'Exposición Nacional de Bellas Artes,' *Gedeón*, no. 860, 19 May 1912, Madrid, n.p., illustrated on the cover with a caricature and within the text with a second caricature.



Photograph of the artist.

'De Bellas Artes, La Exposición Nacional de Bellas Artes,' *Mundo Gráfico*, no. 32, June 1912, Madrid, n.p.

'La Consagración de Julio Romero de Torres,' *Por Esos Mundos*, no. 210, July 1912, Madrid, p. 7.

R. Lothar, *Die Seele Spaniens*, Munich, 1916, p. 328, illustrated, as *Die zwei Wege*.

M. Nelken, 'Julio Romero de Torres,' *L'Art et les artistes*, vol. XVIII, October 1913-March 1914, Paris, p. 224, illustrated, as *Les deux sentiers*.

G. Martínez Sierra ed., *Julio Romero de Torres*, Madrid, 1926, pl. 16, illustrated.

C. Barberán, *Julio Romero de Torres: su vida, su obra y su museo*, Madrid, 1947, pp. 76, 97.

F. Zueras Torrens, *Julio Romero de Torres y su Mundo*, Córdoba, 1987, pp. 45, 80, 84, illustrated.

M. Valverde Candil, A. M. Piriz Salgado, *Catalogo del Museo Julio Romero de Torres*, Córdoba, 1989, pp. 33-34, 38, 94, 130, 198, 212, fig. 13, illustrated.

F. Calvo Serraller, *Julio Romero de Torres (1874-1930)*, exh. cat., Madrid, 1993, p. 77, illustrated in a photograph of the artist.

Julio Romero de Torres: desde la Plaza del Potro, exh. cat., Córdoba, 1994, pp. 22, 44.

F. García de la Torre et al., *Julio Romero de Torres*, exh. cat., Córdoba, 1996, pp. 54-55.

A. Basualdo et al., *Julio Romero de Torres*, exh. cat., Salamanca, 1997, p. 34.

L. Litvak, M. Valverde Candil, *Julio Romero de Torres*, exh. cat., Bilbao, 2002-2003, pp. 35-36, illustrated.

J. Pérez Segura et al., *Julio Romero de Torres: Símbolo, Materia y Obsesión*, exh. cat., Córdoba, 2003, pp. 35, 41, 98-99, 103-104, 159, 187, 401, illustrated.

F. Calvo Serraller, *La hora de iluminar lo negro: vientos sobre Julio Romero de Torres*, Madrid, 2006, p. 123.

F. García de la Torre, *Julio Romero de Torres, pintor 1874-1930*, Madrid, 2008, pp. 100, 105, 107-109, 111, 114-116, fig. 85, illustrated.

J. J. Primo Jurado, *La Córdoba de Julio Romero*, Córdoba, 2010, pp. 19, 29.

During the period from 1908-15, Julio Romero de Torres was inspired and deeply influenced by the Gallegan modernist writer and dramatist Ramon de Vallé-Inclán. Not only did the writer lend the artist the titles of many of the paintings of this period, including that of the present work, but the artist strove to interpret on canvas the philosophy which served as the foundation of Vallé-Inclán's modernistic poetic theatre. His was a philosophy of duality, of the eternal coexistence of good and bad, which was also a tenet the Spanish philosopher and poet Rubén Darío espoused in his treatise *Sensuality and Purity* (*Sensualidad y Pureza*).



Artistically, Romero de Torres was influenced by both the established tradition of Spanish painting, culminating in the work of Francesco Goya at the beginning of the 19th century, as well as that of the Italian Old Masters studied on the artist's trip to Italy in 1908 (fig. 1). Indeed, his artistic career can be divided into two periods; his formative years to 1908, during which he evolved through the Romantic tradition learned from his father (who was the museum director of the *Museo de Bellas Artes de Córdoba*), and after 1908, when his work developed into a more modern and theatrical representation.

The arrangement of the figures in this extraordinary composition is deliberately theatrical; all of the figures in the foreground are looking directly and, in the case of the central figure of the nude, unabashedly at the viewer. She is depicted totally naked, her only adornment a beautiful lace mantilla which partially covers her hair and then falls gracefully down her back and beneath her body, settling atop the white sheets that cover the bed. The white tones of the mantilla and the sheets are subtly imbued with the golden and ivory tones of the young beauty's skin. Behind her, exactly in the center of the composition, sits a vase of lilies on a ledge, the symbol of the purity and chastity of the Virgin Mother. Behind and to the side of the young woman on the bed stand two figures; a nun in a habit and a woman offering jewels piled on a silver salver. The nun, for whom the model was the artist's friend Rafaelita Ruiz, demonstrates a calm, youthful and serene beauty, while the procuress, modeled by Carmen Escasena, is dressed in somber black and has a more hardened and world-weary facial expression.

In the background, two semi-circular arches open onto a view of the artist's native Córdoba. The view through the right arch depicts a palace with a

tower and its main entrance, before which a flamenco fiesta is taking place. The artist includes himself twice in the background scene; first playing the guitar (Romero de Torres initially wanted to be a flamenco singer rather than a painter), and again in a dashing, more seductive pose, kissing the hand of a young woman. The left arch opens onto an interior scene on the garden of a convent with two nuns kneeling before a cross. Each arch further illustrates the two choices presented to the young woman; one, a life of the flesh with riches, dancing and music; the other, a life of the spirit, dedicated to quiet contemplation in a life secluded from the temptations of the world.

In *Las dos sendas*, Romero de Torres addresses the moral dichotomy of the modern world. With the juxtaposition of the three figures in the foreground, the artist suggests pictorially the bases of the arguments set forth in the Spanish Modernist philosophy of the early 20th century. By consecrating the duality of the human spirit, which Romero de Torres recognized to be simultaneously infused with joy and weighed down with afflictions, the artist creates a revolutionary popular image and uses it to subvert the accepted religious ritual.

Romero de Torres exhibited *Las dos sendas* at the National Paintings competition in 1912 but did not receive a medal, despite overwhelming support from the press and the artist's intellectual supporters. However, the work was awarded the Gold Medal at the International Exhibition in Munich in 1913. This work is the first in the artist's *oeuvre* to demonstrate the mystical enigmatic language with its powerful narrative elements that is so characteristic of the later works of Julio Romero de Torres.



fig 1. Tiziano Vecchio called Titan, *Venus of Urbino*, 1534. Galleria degli Uffizi, Florence.



PROPERTY FROM THE COLLECTION OF
RICHARD D. AND BILLIE LOU WOOD

14

HENDRIK REEKERS (DUTCH, 1815-1854)

A Still Life with Dahlias, Hollyhocks and Other Flowers in a Glass Vase and Fruit on a Gilt Tazza

signed and dated 'H. Reekers. 1851.' (lower left)

oil on panel

30 x 23¼ in. (76.2 x 59 cm.)

\$80,000-120,000

£62,000-92,000

€68,000-100,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 23 October 2001, lot 173.

with Richard Green, London.

A native of Haarlem, Hendrik Reekers received his artistic training in the studios of his father, Johannes Reekers and the great still life painter Georgius Jacobus Johannes van Os. Ultimately, his skill would outstrip both of his masters and he was widely regarded in his lifetime as among the most accomplished still life painters of his generation. Reekers left a regrettably small *oeuvre*, as he died at only 38 years old and was a self-described meticulous and slow worker, who took his time in completing his highly detailed paintings.

Reekers's fervent attention to detail is apparent in both the harmony of his compositions and their careful attention to botanical detail. Rather than working directly from a bouquet he assembled, Reekers typically undertook numerous individual botanical studies and then combined these studies into a single harmonious composition. The artist prided himself on understanding the form, origin and significance of each individual flower. Reekers's exceptionally finely rendered work also pays homage to the painter's artistic forebearers of the Dutch Golden Age. The *pronk stilleven* of the great seventeenth century painters such as Willem Kalf and Jan Davidsz. de Heem had a significant influence on Reekers, whose works were contemporary reinterpretations of one of the most beloved genres of Dutch painting during its most significant artistic pinnacle.

In the early 1840s, buoyed by the enthusiastic critical and public reception of his works, Reekers began to paint still lifes on a significantly larger scale than before. The present work, with its large scale and complex composition, is an excellent example of this more mature, confident style. In the present work, the profusion of bright red dahlias and dark pink hollyhocks make up the bulk of the flowers in the ewer-shaped glass vase used to contain them. The artist must have been particularly proud of the detail of the peeled lemon, a traditional symbol of the passage of time and a frequent motif in Dutch Golden Age still lifes, as he has placed it right in the center foreground of the composition. It is indeed a masterful rendering, with the curling, mottled skin of the peel and small beads of water on its surface brilliantly captured by the artist. The two small hornets circling the dark-skinned grapes on the ledge, and the butterfly above the hollyhocks, lend more traditional *vanitas* elements to the composition. Above all, like his predecessors in the genre, Reekers is able to temper the ostentation of the floral elements and bounty of fruit through a sense of refined elegance which permeates his work.



J. B. P. de Vries, 1851

PROPERTY FROM A PENNSYLVANIA ESTATE

15

WILLIAM ADOLPHE BOUGUEREAU (FRENCH, 1825-1905)

Petite fille tenant des pommes dans les mains

bears signature and date 'W-BOVGVEREAV/1895' (lower left)

oil on canvas

35¾ x 21¼ in. (90.8 x 54 cm.)

\$300,000-500,000

£240,000-380,000

€260,000-420,000

PROVENANCE:

Private collection, Toledo, OH.

with Frank S. Schwarz and Son, Philadelphia, acquired directly from the above, by 1975.

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

EXHIBITED:

Philadelphia, Frank S. Schwarz and Son, *Salon de Paris*, November 1975, as *Young Girl with Fruit*.

LITERATURE:

V. Donohoe, 'A Revival for the French Salon Painters and Work of a Latter-Day Impressionist,' *Philadelphia Inquirer*, 16 November 1975, illustrated, as *Young Girl with Fruit*.

Petite fille tenant des pommes dans les mains is a three-quarter length portrait of one of Bouguereau's favorite models, a little girl named Yvonne. She and her two sisters, Jeanne and Marguerite, who also modeled for the artist, lived in La Rochelle where Bouguereau spent most of his summers in the 1890s. Yvonne appears in many of the artist's most charming paintings, including *Les prunes*, and *Le goûter*. La Rochelle had strong personal associations for Bouguereau, for not only was it where he was born, but also the place he chose to spend the last years of his life. Every summer, Bouguereau would depart Paris and travel to the country after months of relentless painting; La Rochelle, which provided him much needed solace and peace, also allowed him to work at leisure.

In the present work, Yvonne is depicted as a very young child, just past toddlerhood, clasping a group of three apples to her chest in her still chubby hands. Her hair still retains the silken softness of baby hair, and

the artist's ability to capture the texture of individual strands of hair is just one of his remarkable technical achievements. She is portrayed as both timid and mischievous; her eyes gaze straight at the viewer, her lips are parted in an almost-smile, as if she knows she might possibly have taken one apple too many.

The child is depicted on a path rather densely lined with trees, evoking the forests of fairy tales. This is a conceit that Bouguereau used in the later years of his career and appears in *La liseuse*, *Les deux soeurs*, *La fleur préférée* and *La Bergère*, all painted in the same year as the present work. The image of the blossoming flower also appears in several of the artist's paintings of very young girls such as *Espièglerie*, *En penience*, *La liseuse* and *Les prunes*. The connotations of innocence and purity inherent in the delicate flowers would not have been lost on his audience.

In 1895, the year the present work was painted, Bouguereau described his process of transforming the every-day into the ideal in an interview with Eugene Tardieu, 'In painting, I'm an idealist. I see only the beautiful in art and, for me art is beautiful. Why reproduce what is ugly in nature? I don't see why it should be necessary' (W. Bouguereau, interviewed by Tardieu in 'La Peinture et les Peintres', *L'Écho de Paris*, 8 May 1895, n.p.).

Petite fille tenant des pommes dans les mains is seemingly identical to a painting by the same title which is currently in the Colby College Museum of Art in Waterville, Maine. Although Bouguereau painted reductions of many of his most popular works, a painting executed on the same scale is unusual in his oeuvre. However, paintings depicting charming young children were among Bouguereau's most commercial subjects and there was always a ready market, primarily in America, therefore it would not be out of the ordinary to find two identical paintings. The signature, while original to the painting, appears to be signed by another hand. One may speculate that after Bouguereau completed the painting, for reasons unknown, it was signed by a studio assistant. Frederick C. Ross has confirmed that the work is entirely by the hand of the artist.

We are grateful to Frederick C. Ross and Kara Lysandra Ross for confirming the authenticity of this work, which will be included in the third edition of their William Adolphe Bouguereau *catalogue raisonné*.



W-BOVVEREAV
1895

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

16

VITTORIO MATTEO CORCOS
(ITALIAN, 1859-1933)

Alla fontana (Le due colombe)

signed and dated 'V. Corcos/96.' (on the pillar, lower right)

oil on canvas

82¼ x 59 in. (208.9 x 149.9 cm.)

\$500,000-700,000

£390,000-540,000

€430,000-590,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 17 November 1993, lot 229,

as *Waiting by the Fountain*.

with Richard Green, London.

Acquired directly from the above by the present owner.

LITERATURE:

A. Baboni, *La pittura toscana dopo la macchia 1865-1920, l'evoluzione della pittura del vero*, Novara, 1994, p. 228, as *Les deux colombes*.

I. Taddei, *Vittorio Corcos, Il fantasma e il fiore*, exh. cat., Livorno and Florence, 1997, pp. 38-39, 135.

I. Taddei et al., *Corcos, Sogni della Belle Époque*, exh. cat., Padua, 2014, p. 199, under no. 73, as *Aspettando alla fontana*.



Alfonso Parigi the Younger, *Lion Fountain*, c. 1650, marble, Palazzo Pitti, Florence.





Vittorio Matteo Corcos, *Autoritratto*, 1913, oil on canvas, Uffizi, Florence. © Scala/Ministero per i Beni e le Attività culturali / Art Resource,

The Jewish community of the Tuscan seaport of Livorno produced two notable artists whose lives spanned the 19th and 20th centuries: Vittorio Corcos and Amadeo Modigliani. Corcos enjoyed a long and prosperous career, dying at the age of 74 in 1933. Modigliani struggled to sell his work and died little-known at the age of 35 in 1920.

Modigliani is now one of the most famous artists of the 20th century and Corcos, at least outside Italy, is best remembered for his rather conventional society and royal portraits, however the artist also produced some breathtakingly beautiful and idiosyncratic images. *Alla fontana (Le due colombe)* is one of these remarkable works. Currently, more and more attention is being paid to the artist, due in part to the 2014 at the Palazzo Zabarella in Padua, 'Corcos: Dreams of the Belle Epoque'. The show included more than 100 works by the artist, 27 of which were shown publicly for the first time. Eighteen works in the show had not been exhibited for more than half a century.

Like many boys born to patriotic Italian families in 1859, Vittorio owned his name to the triumph of Victor Emmanuel II and his French allies over the Austrian occupiers of northern Italy in the Second Italian War of Independence. Vittorio was a naturally gifted artist and at the age of sixteen was admitted directly into the second year at Florence's *Accademia di Belle Arti*. Two years later, with monies raised by the people of his hometown, the young artist moved on to Naples, where he studied with Domenico Morelli. In 1880, the purchase of one of Corcos' pictures by King Umberto I provided him the necessary funds to make the essential journey to Paris.

Upon arriving in Paris, Corcos immediately introduced himself to Giuseppe de Nittis, who along with Giovanni Boldini, was the most successful Italian artist to relocate in Paris. At de Nittis' salon, the young Corcos was introduced to Degas, Manet,



fig 1. Vittorio Matteo Corcos, *Sogni*, oil on canvas, 1896, Galleria Nazionale d'Arte Moderna, Rome. ©Bridgeman Images

Caillebotte, Daudet, Edmond de Goncourt along with many other leading artistic figures of *fin-de-siècle* Paris. De Nittis was also instrumental in introducing Corcos to the Maison Goupil. Corcos signed a contract with the French dealers which relieved him of all financial concerns, and he continued to supply Goupil with pictures even after his return to Italy. In the meantime, Corcos became increasingly in demand as a portrait painter.

Yet, during the last decade of the 19th century, Corcos intermittently produced some unusual images of dangerously independent women that are the most distinctive of his works. The first of these, *Sogni* (fig. 1), which was an instant *succès de scandale* when it was first exhibited in Florence in 1896, features a young woman, casually posed in a loose-fitting dress, sitting on a bench beside a well-thumbed stack of 'yellow books' who fixes the viewer with an enigmatic, sphinx-like gaze.

The model in *Sogni* is Elena Vecchi, the daughter of the artist's friend Jack La Bolina, who was a naval officer and an author of adventure stories. She was also Corcos's lover. Elena appears again in *Alla fontana (Le due colombe)*. In the present painting, the model is not engaged in any particular activity – no books are piled at her side, her only accoutrement the white umbrella placed across her lap. She is depicted perched on the Lion Fountain of the Pitti Palace in Florence, which is in itself quite *risqué* as it is difficult to image how she would have managed to get up there alone. She does not appear to be interrupted or disturbed in any way – not even by the proximity of the white dove fluttering away from the fountain. She captures the viewer in her gaze, and apologizes for nothing. Her very demure white costume, broken only by her blue sash and scarf, is executed with all the dexterity of the master in his prime, and is a *virtuoso* performance based on the exploration of all the harmonic tones of white available on his palette. The irony of the choice of costume, her dress layered in white, white gloves and shoes, and her hat adorned with dove feathers which are a sign of purity, was probably not lost on his audience, all of whom were well aware of the notoriety generated by *Sogni* in the same year as well as the relationship between the model and the artist.

Corcos' technical agility and masterful brushwork, as well as his ability to explore all the tones and harmonies of a single color bears some comparison to the work of the American artists John Singer Sargent and James Abbott McNeill Whistler. Corcos and Sargent artists worked in Paris at the same time, and it is almost certain that Corcos would have met the American, who was also a compadre of Boldini and de Nittis in the French capital. Sargent's *Miss Elsie Palmer* (fig. 2) executed in 1891, just five years earlier than *Alla Fontana (Le due colombe)*, eerily presages the present work. The model is presented seated with her ankles crossed, dressed all in white and very pale pink, staring fixedly at the viewer. The background is completely neutral and as in the Corcos work, all attention is drawn to her enigmatic facial expression.



Fig 2. John Singer Sargent, *Portrait of Miss Elane Palmer, or A Lady in White*, oil on canvas, Collection of the Colorado Springs Fine Arts Center at Colorado College, Museum Purchase Fund, Acquired Through Public Subscription and Debutante Ball Purchase Fund, FA 1969.3.1.

PROPERTY OF A LADY

17

JOAQUÍN SOROLLA Y BASTIDA (SPANISH, 1863-1923)

Retrato de la tiple Isabel Brú (de cuerop entero)

signed and dated 'J. Sorolla y Bastida/1904' (lower right)
oil on canvas
76 x 38 in. (193.1 x 96.5 cm.)

\$80,000-120,000

£62,000-92,000
€68,000-100,000

PROVENANCE:

Isabel Brú (1874-1931), Madrid, the sitter,
commissioned from the artist.
Her sisters, by descent.
Rafael de Vargas, acquired directly from the above, 1940.
D. Carmen González Alvarez, Madrid, his wife, by descent.
Dora Sedano de Bedriñana, Madrid, 1962.
Anonymous sale; Christie's, London, 25 June 1982, lot 77,
as *Portrait of the Singer Isabel Bru, full length*.
Anonymous sale; Sotheby's, London, 19 June 1991, lot 379,
as *A full-length portrait of the Singer Isabel Bru*.
Private collection, Bilbao.
with Albert Ysequilla.
Acquired directly from the above by the present owner, 3 July 1997.

LITERATURE:

B. de Pantorba, *La vida y la obra de Joaquín Sorolla*, Madrid, 1953,
p. 197, no. 1948.
B. Pons-Sorolla, *Joaquín Sorolla, vida y obra*, Madrid, 2001, p. 219,
as *Retrato de la tiple Isabel Brú*.
J. L. Díez and J. Barón, *Joaquín Sorolla 1863-1923*, exh. cat., Madrid,
2009, pp. 86, 137, as *La tiple Isabel Bru*.



Isabel Brú, July 1905, as published in *El Teatro*, by Antonio Cánovas del Castillo y Vallejo.

Born in Valencia in 1874, Isabel Brú was one of the most popular singers and performers in Spain during her lifetime. She was most famous as a performer of *género chico* style zarzuela, a uniquely Spanish type of musical theater. A short-form style similar to French *Opéra comique* which involved both singing and spoken performance, *género chico* style zarzuela is characterized by its use of localized slang, current political satire and comedic popular subject matter. Though zarzuela was invented in 1657, at the end of the 19th century it was experiencing a renaissance in the aftermath of the Spanish Revolution of 1868, and Isabel Brú was one of the genre's most celebrated practitioners. The daughter of an opera singer who began performing publicly at only 13 years old, she made her debut at the Apollo Theater in Madrid, the most important zarzuela venue in the country, when she was 20 years old, and when Sorolla painted her ten years later, she was at the height of her fame. Brú would retire from the stage only three years after the present portrait was painted, leaving her adoring public clamoring for more; however an undisclosed illness prevented her from performing further and would lead to her untimely death in 1931 at only 56 years old.

Like his contemporary John Singer Sargent, Sorolla was one of the leading portraitists of his time. The success of both men lay in their ability to capture not only the physical likeness of their sitters, but also their inner character. While Sorolla was still on the cusp of becoming a household name internationally in 1904 when he painted the present work, his standing in Spain is evidenced by Brú's commission of this portrait from her fellow Valencian. While zarzuela could be quite camp in both its costuming and its performance, Sorolla has eschewed this kind of depiction in his portrait of Brú, capturing her instead as the flamboyant and confident diva she surely must have been. Boldly executed with loose energetic brushwork, Brú's full-length aquamarine silk and white lace dress, sparkling assortment of cocktail rings, and large diamond earring all add to the impression of a performer at the height of her fame. By strongly lighting the picture from the left-hand side of the composition and adding a long olive-gold drape in the background at right, Sorolla has created the impression that his sitter is on stage, being applauded by her many fans. Her hand rests on a chair covered by an opulent white fur throw, adding yet another textural element which indicates her wealth and status, and allows the painter to demonstrate his skill at capturing different fabrics. The warmth of her facial expression, her beautifully captured features and the halo of light Sorolla uses to surround his sitter's face all portray Brú as a woman at the height of her professional success, beloved by the world at large.

We are grateful to Blanca Pons-Sorolla for confirming the authenticity of this work, which is registered as no. BPS 1997 in the third volume of her forthcoming Joaquín Sorolla *catalogue raisonné*.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

18

GIOVANNI BOLDINI (ITALIAN, 1842-1931)

L'amica del marchese

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

oil on panel

12¾ x 8½ in. (31.3 x 21.6 cm.)

\$200,000-300,000

£160,000-230,000

€170,000-250,000

PROVENANCE:

with Goupil & Co., New York.

Private collection, Milan.

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

as *A Friend of the Marquis*.

Acquired at the above sale by the present owner.

EXHIBITED:

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

LITERATURE:

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

P. Dini and F. Dini, *Giovanni Boldini 1842-1931: catalogo ragionato*, Turin, London and Venice, 2002, vol. I, p. 157, also vol. III, pp. 140, 142, no. 241, illustrated.

In 1871 a young Giovanni Boldini arrived in Paris, stepping away from a burgeoning career as a portraitist in Italy and hoping to establish a name for himself in the artistic capital of the world. In the City of Light Boldini achieved a meteoric success, attracting the attention and support of one of the most influential dealers, Adolphe Goupil, as well as other rising young artists such as John Singer Sargent, James McNeill Whistler and Edgar Degas. With the help of these already established cultural luminaries and Boldini's own exceptional artistic skill, Paris's *nouveau-riche* and its well-heeled visitors readily opened their doors to the aspiring Italian. It was not long before the young artist could count among his clients Robert de Montesquiou, Conde Vanderbilt the Duchess of Marlborough, the composer Giuseppe Verdi and others.

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

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

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

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

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



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

19

JEAN BÉRAUD (FRENCH, 1849-1936)

L'accident: Porte Saint-Denis

signed 'Jean Béraud' (lower left)

oil on panel

12¾ x 18⅞ in. (32.4 x 46 cm.)

\$400,000-600,000

£310,000-460,000

€340,000-510,000

PROVENANCE:

Private collection, Europe, commissioned from the artist.

By descent to their heirs.

Their sale; Christie's, New York, 30 October 2002, lot 71.

Acquired at the above sale by the present owner.

EXHIBITED:

San Diego, San Diego Museum of Art, on loan, 8 July 2019-12 February 2020.

Jean Béraud was fascinated by all aspects of *la vie Parisienne* and is recognized as its most devoted observer, and during the *Belle Époque* his reputation as the 'painter of modern life' was firmly established. The present work was commissioned directly from the artist by a Parisian family in order to commemorate an accident that they had on the boulevard Bonne-Nouvelle near the Porte Saint-Denis.

The accident took in place in an area of Paris where older monuments are juxtaposed with the new spaces created by Baron Haussmann's reorganized boulevards which changed the face of the city. Here, the

triumphal arch of the Porte Saint-Denis, which was built by Louis XIV in 1672, is set against the broad spaces of the boulevard Bonne-Nouvelle.

The accident, which appears to involve a broken carriage axle, becomes a spectacle where the workmen, dandies, baker's apprentice and the *élégante* all join in as participants in this drama taking place on the streets of Paris. Béraud masterfully blends the elements of *fin-de-siècle* fashionable life seamlessly into other, less lofty, aspects of urban existence in the French capital. The artist deftly captures a cross-section of the city captured in a moment in time, with all its richness, diversity and movement.

To the modern eye, Béraud's painting conveys a nostalgic view Paris in the *Belle Époque* with its horse-drawn carriages, gas lamps and crinoline dresses. Yet to Béraud's fellow denizens, such a work was the epitome of modernity, a celebration of one moment in the daily life of the newly restored, remodeled and confident city. That an accident such as this could be the subject matter for a painting demonstrated to what degree Béraud, if not quite as radical in his formal expression, is nonetheless immersed in the same pursuit of spontaneity as the Impressionists.

Béraud took an active interest designing the frame that surrounds the present work. This is mentioned in a letter to a friend of the gentleman who commissioned the painting, explaining in detail the crenellated rosewood frame he made for the painting, much like the ones he used for his paintings at home (fig. 1): '*Mon cher Georges, ainsi que tu me l'a demandé de la part de ton ami, je me suis remis à l'accident de la Porte Saint-Denis; j'espère l'avoir fini plus tôt que je pensais d'abord. Si tu écris à ton ami, dis lui, je te pris que je fais faire un cadre en palissandre comme celui qu'il a vu chez moi; s'il préfère un cadre doré je lui en ferai faire un mais le palissandre orné comme l'autre convient mieux je crois*' (Letter of Jean Béraud to his friend Georges, Private collection, France).

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



The present work in frame designed by artist.



20

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

Horses at Grass

signed 'A. J. Munnings' (lower right)
oil on canvas
25 x 31 in. (63.5 x 78.7 cm.)

\$150,000-250,000

£120,000-190,000
€130,000-210,000

PROVENANCE:

John Dane Player, Esq. (1864-1950), Fernleigh, Alexandra Park, Nottingham, by 1928.

Dr. Patrick H. O'Donovan (1900-1977), Nottingham.

His sale; Sotheby's, London, 15 December 1965, lot 61.

R. Lonsdale-Fell, Esq., acquired at the above sale.

His sale; Parke-Bernet Galleries, New York, 25 September 1968, lot 33.

Acquired at the above sale by the present owner.

EXHIBITED:

(probably) London, Royal Academy, 1925, no. 344.

Norwich, Norwich Castle Museum, *Loan Collection of Pictures Illustrating the Work of A. J. Munnings, R.A.*, 16 August-30 September 1928, no. 191.

Sir Alfred Munnings spent the first two decades of the 20th century painting rural scenes of his beloved England, in which the horse, the artist's most iconic subject matter, was an inextricable part of the landscape. Munnings's dedication to horses was so complete he began his memoir with a chapter giving them credit for his success. 'I want to start with horses. Although they have given me much trouble and many sleepless nights, they have been my supporters, friends – my destiny, in fact. Looking back at my life, interwoven with theirs... I hope I have learned something of their ways...I have never ceased trying to understand them...[They are] friends which have helped to place me where I now stand' (*An Artist's Life*, Bungay 1950, page 14). Munnings had been totally enamored of horses from an early age, so it is no surprise that they should form such an integral part of the artist's *oeuvre*. Not only did he excel at capturing their physical likeness, for which he could command a healthy sum even as a young boy, his knowledge of horses went beyond mere equine form. Munnings understood his subjects intimately and could transcribe their character and personality onto his canvas as well.

While Munnings often took his own horses as his subjects in his non-commissioned portrait work, the horses in the present canvas remain unidentified. Nevertheless, they are brilliant examples of Munnings's ability to capture his subjects in a variety of different poses and attitudes. The four horses are set in a grassy hilltop field, with two grays framed by a chestnut and a bay. The positioning of the bay at left, demonstrating complex foreshortening, is Munnings at his most assured in understanding the physiognomy of his subject. Munnings is regarded as the first equine artist to understand that a horse takes on colors of its surroundings and this particular use of light became a hallmark of his paintings, setting him apart from previous sporting artists. In *Horses at Grass*, the coats of the four horses reflect not only the warm sunlight, but also the greens of the grass, the blues of the sky, and the tones of each other's coats as well, all to brilliant effect. The hilltop placement of the group also allows the artist to use a low horizon line, which permits him to fill more than half the canvas with an energetic rendering of the clouds above the horses, just beginning to reflect the golden tones of late afternoon sun in the same manner as the horses' coats. This bravura cloud study was undoubtedly inspired by Munnings's great East Anglian artistic predecessor John Constable, who he often sought to emulate in his landscapes. The present work is likely the same *Horses at Grass* that Munnings exhibited in 1925 at the Royal Academy.

The early history of the present work is inextricably linked with the city of Nottingham. Its first owner was John Dane Player, the son of a Nottingham businessman. The family business grew from a dry goods shop and manure agent into John Player & Sons, among the first companies in England to offer pre-packaged tobacco. When John Dane's father died in 1884, he left a thriving business, three factory blocks in Nottingham, and a carefully prepared will that dictated that John Dane and his brother William not take over the company until the age of 25. In 1901, John Player & Sons joined 12 other tobacco firms to create the Imperial Tobacco Company. *Horses at Grass* later passed to Dr. Patrick H. O'Donovan, a cardiologist at Nottingham General Hospital. John Dane Player had long been a supporter of the Nottingham Children's Hospital, leaving it £50,000 over his lifetime, and knew Dr. O'Donovan, widely considered to be one of the best cardiac specialists in the Midlands, personally.

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



PROPERTY FROM THE BROOKLYN MUSEUM,
SOLD TO SUPPORT MUSEUM COLLECTIONS

°21

HENRIK WILLEM MESDAG
(DUTCH, 1831-1915)

Marine

signed and dated 'H W Mesdag 1890' (lower right)

oil on canvas

27¼ x 35¼ in. (69.2 x 89.5 cm.)

\$120,000-180,000

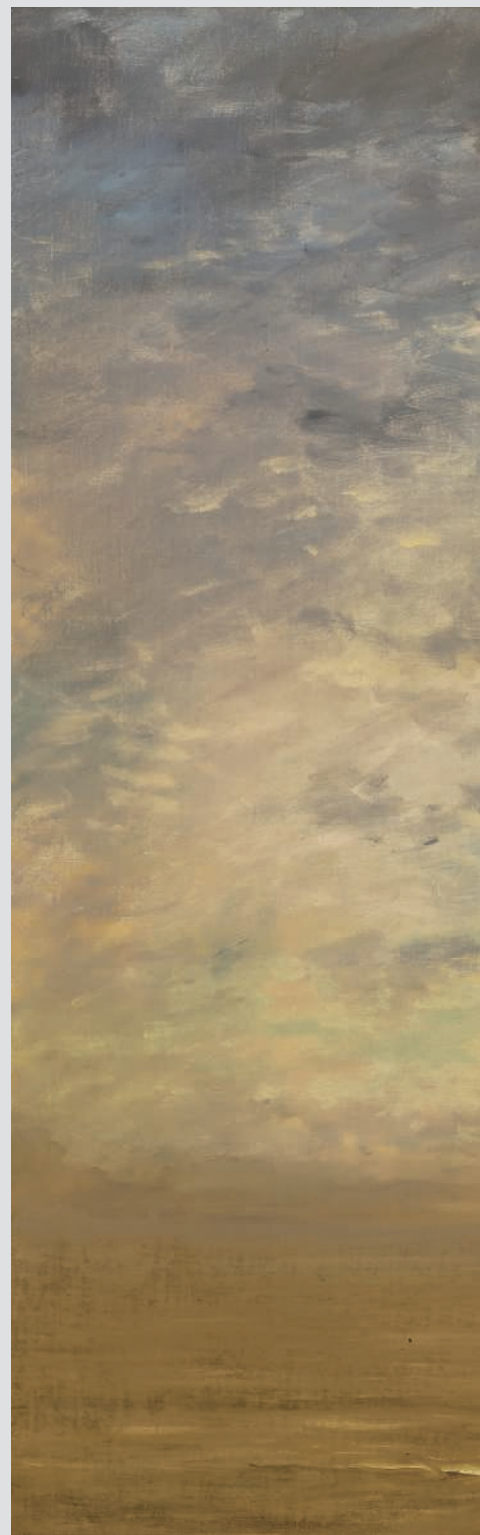
£93,000-140,000

€110,000-150,000

PROVENANCE:

William H. Herriman (1829-1918), New York.

Gifted by the estate of the above to the present owner, June 1921.





H.V. Lund 1890

Born in Groningen in the north of Holland in 1831, the son of a successful stockbroker and banker, Hendrik Willem Mesdag grew up in affluent surroundings. Although his parents encouraged his interest in art they never intended for him to pursue an artistic career. In 1851, he joined his father's firm and in 1856 he married Sientje van Houten, a girl from a local patrician family. Sientje inherited a substantial fortune in 1866 and it was this, along with her interest in the arts, which allowed Hendrik to devote himself fully to painting. In the summer of 1866, Mesdag and his wife traveled to Oosterbeek, a popular artist's colony and there he met and was influenced by artists such as Johannes Bilders and Willem Roelofs. On the advice of his cousin, Lawrence Alma Tadema, Mesdag studied with Willem Roelofs and under his guidance

developed a broad but distinctive style of painting. While in Brussels, he also met the Belgian seascape painters Paul Jean Clays and Louis Artan, both of whom played an important role in his development.

Mesdag resolved to become a painter of seascapes and this subject matter would form the basis of his *oeuvre* for the remainder of his career. He was determined to settle near the sea in order to be able to observe the hard-working fishermen on a daily basis. In 1869, he moved from Brussels to The Hague, where he not only purchased a house in the center of town, but also rented a room along the beach in the nearby fishing village of Scheveningen. This move would transform his later artistic development.



Fig 1. J.M.W. Turner, *Margate (?) from the Sea*, oil on canvas, 1835-40, National Gallery, London.
© National Gallery, London / Art Resource, NY.

Mesdag soon became the leading artist of The Hague School; he was president of the Pulchri Studio, the center of the movement, for seventeen years. In 1908, G. H. Marius commented, 'Hendrik Willem Mesdag came, with his direct and realistic point of view, to surprise the world with the fact that with the unbiased painting of the sea, straight from nature, the aspects of the North Sea coast were now for the first time represented as they appeared before our eyes' (G. H. Marius, *Dutch Painters of the 19th Century*, Suffolk, 1908, p. 156). Marius realized that Mesdag's broad touch, impressive truth and tonal power differed significantly from the highly finished and minutely detailed seascapes of romantic painters of that time. Mesdag's vigorous brushwork and 'real' seas were invariably seen as proof that his paintings possessed truth and immediacy.

As with J. M. W. Turner before him and Vincent van Gogh and Claude Monet after, Mesdag concentrated in his later work on capturing the essence of the light and air of sea and sky. In *Marine*, the artist has moved on from his earlier concentration on choppy seas and a more narrative based-composition, and has focused on tonal harmonies created from soft hues of blue, lavender, yellow, gold and grey in order to capture the glow of light on water. His technique of capturing the reflection of the sun on the water demonstrates Mesdag's formidable ability to depict atmospheric effects.

Mesdag's international career was established in 1870, when his *Les brisants de la mer du nord* won a gold medal at the Paris Salon, where it was hung next to Gustave Courbet's *La vague*. This cemented his reputation as a painter of seascapes, and the artist gained recognition in both Holland and abroad. Mesdag's paintings resonated strongly with collectors in the United States and his work was represented in the 1893 Chicago World's Fair, where it was very well received. The newly rich American collectors of the last quarter of the 19th century eagerly purchased his paintings, and they remain the core of many collections in the United States today.



fig 2. Vincent van Gogh, *View of the Sea at Scheveningen*, oil on paper on canvas, 1882, The Van Gogh Museum, Amsterdam.



fig 3. Claude Monet, *Barques de pêche à Pourville*, oil on canvas, 1882. Sold Christie's, London 29 June 1999, lot 31.





H. W. Lundberg 1890

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

An Orange Garden

signed 'J. W. Waterhouse' (lower right)

oil on canvas

25 x 14¾ in. (63.5 x 37.5 cm.)

\$300,000-500,000

£230,000-380,000

€260,000-420,000

PROVENANCE:

The artist.

with Thomas Agnew & Sons, London, acquired directly from the above,
1 February 1890.

Dr. Alfred Palmer, JP (1852-1936), Reading, Berkshire, acquired directly
from the above, 20 February 1890.

Private collection, UK.

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

LITERATURE:

A. Hobson, *The Art and Life of J W Waterhouse RA 1849-1917*,
Worthing, 1981, p. 195, no. 287.



John William Waterhouse, *The Orange Gatherers*,
19th century, oil on canvas, Private Collection. Photo
© Christie's Images / Bridgeman Images

The present lot is a heretofore-unlocated canvas from a small group of picturesque, lushly colored genre scenes that J. W. Waterhouse painted, or at least conceived, in Capri during the late 1880s. This Italian island had become increasingly popular with artists from around the world for its beautiful scenery, sunny climate, and abundant models. Having been born in Rome, 'Nino' Waterhouse may even have been able to converse with the locals in Italian.

An Orange Garden depicts three models picking and gathering oranges, a continuation of the traditional view that women enjoy a particularly harmonious relationship with nature, and also a portent of the maidens-stretching-to-pick-flowers theme that Waterhouse would explore for the rest of his life. This composition showcases the artist's lively brushwork and many hallmarks of his style, such as the stone staircase that connects the scene's upper and lower halves, the subtle pink dress and the rich mauve headscarf that move our eye along that staircase, the trees' twisting trunks and branches, the flowers planted in terracotta pots, the weathered surfaces of the stucco architecture, and the deft juxtaposition of whites and off-whites best admired in the youngest girl's apron.

With this and the other Capri scenes, Waterhouse created a Mediterranean variation on the popular paintings of his fellow Englishman George Clausen (see lot 23), the disciple of Jules Bastien-Lepage who had sweetened that late French master's frank views of working peasant children to suit the tastes of British collectors. Waterhouse's London dealer, Agnew's, received *An Orange Garden* on 1 February 1890 and sold it just 19 days later to Dr. Alfred Palmer JP, a member of the family that owned the Reading-based bakers Huntley & Palmer. Around the same time, Palmer's Berkshire neighbor, the financier Alexander Henderson, acquired from Agnew's the larger *Orange Gatherers* and went on to become Waterhouse's most significant patron.

The reappearance of *An Orange Garden* is a welcome reminder of how skillfully Waterhouse could transform a seemingly ordinary, non-narrative scene of modern life into a lyrical vision of color and light.

We are grateful to Peter Trippi for preparing this catalogue note and for his assistance in cataloguing this work.



PROPERTY FROM A JAPANESE PRIVATE COLLECTION

23

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

Harvesters: Setting up Sheaves

signed and dated 'G. CLAUSEN. 1899.' (lower right); signed, inscribed and dated 'HARVESTERS/Setting up Sheaves./G. CLAUSEN.1899' (on the reverse)

oil on canvas

22 x 24 in. (55.9 x 61 cm.)

\$300,000-500,000

£240,000-390,000

€260,000-420,000

PROVENANCE:

The artist.

with William Marchant, The Goupil Gallery, London, acquired directly from the above, 4 October 1899.

with Thomas McLean's Gallery, London, acquired directly from the above, 30 December 1899.

Mabel Agnes *née* Laurie, Lady Plender of Sundridge (d. 1970), by 1933.

Cecil Stevens, Esq.

His sale; Sotheby's, London, 17 February 1971, lot 44.

Miyake Takashi, acquired at the above sale.

Private collection, Japan.

Gifted by the above to the present owner, 13 March 1998.

EXHIBITED:

London, Royal Academy, 1900, no. 4, as *Setting up Sheaves*.

LITERATURE:

'Current Art', *The Magazine of Art*, London, 1900, pp. 386-387, illustrated, as *Setting up Sheaves*.

'The Royal Academy - Second Notice', *The Times*, London, 15 May 1900, p. 3.

'The Royal Academy - Second Notice', *The Standard*, London, 10 May 1900, p. 3.

A. M., 'The Royal Academy', *Pall Mall Gazette*, London, 5 May 1900, p. 2.

'The Royal Academy', *The Northern Whig*, Belfast, 5 May 1900, p. 7.

'The Royal Academy', *The Manchester Courier*, Manchester, 21 May 1900, p. 10.

'The Royal Academy', *The Leeds Mercury*, Leeds, 5 May 1900, p. 9.

'The Royal Academy', *Glasgow Herald*, Glasgow, 12 May 1900, p. 8.

K. McConkey, *George Clausen and the Picture of English Rural Life*, Edinburgh, 2012, p. 226 (note 155).





On 4 October 1899 Clausen noted that William Marchant, the manager of Goupil Gallery's London branch had visited his studio at Widdington in Essex and purchased four pictures. These were a barn interior, a head study, a small canvas showing hayrick-builders and *Harvesters: Setting up Sheaves*, the present picture.

The arrangement was that three of the four would be available for the forthcoming Royal Academy Exhibition in the following May. Three were variations on subjects already established within the *oeuvre*, while the picture of harvesters signaled a new approach to a theme which had been addressed in 1894. In this large earlier canvas, *Harvest*, (Private collection) the painter concentrated on two fieldworkers gathering sheaves, analyzing their dynamism to the point where, in George Moore's *Criticisms* they were lampooned as competitors in a race.¹

In this earlier frieze-like treatment, the setting was reduced in significance and the figures – 'spirit and rhythm in excess' – are ranged parallel to the picture plane.²

There was, however, more to say on the subject and in transitional paintings that followed Clausen began to pay more attention to stretches of country viewed from hillsides around Widdington. On bright cloudy days he would note the uneven dispersal of sunlight – the pools of light on hills and hollows that momentarily mapped the terrain. Such effects were more dramatic than any he had seen before, and they were predicated on a new form of impressionism – one that demanded the full range of his palette. It was a cultivated landscape that spectators would read and interpret; when shown, one actually noted the 'yellow of a patch of turnip flower' on a distant slope.³

England was a garden and the sunburnt laborers trussing sheaves were engaged in a noble husbandry, best described by Edward Thomas, one of whose harvesters had returned from fighting 'Johnny Boer': 'First he snicks a dozen straws...then he slashes fast along the edge of the corn...gathers up what is cut into his hook and lays it across the straws: when a dozen sheaves are prepared in the same way he binds them and builds them into a stook...only at the end of each dozen sheaves does he stand his full height, straight as an ash, and laugh...'⁴

Set upright in 'stooks' the sheaves were set to dry in the sun, before being lifted and laid in a strict pattern in the stack-yard, adjacent to barns where the grain would be processed, and the animals fed in winter.⁵ Clausen's commitment to recording procedures of this kind dated back to 1881, when he first moved from London to the countryside. Out in all weathers he followed the rubric of Jules Bastien-Lepage and Jean-François Millet in striving for documentary accuracy. During recent years, especially after he adopted pastel as a study medium, his *facture* began to change, and as in the present instance, densely matted surfaces break into prismatic hues, applying as much to figures as to setting. Clausen was of course, *au fait* with Impressionism, and by 1899 had had many opportunities to study works by Monet and Pissarro. However, *Harvesters: Setting up Sheaves* was no pastiche. It was, one reviewer confidently asserted, 'painted in Mr Clausen's "pointillist" manner, with great purity and certainty of colour', while for *The Times*, in this work alone, the artist had reached 'a point of maturity', and had learned 'to make his shadows vibrate with light...'⁶

In this and in earlier instances, the figures are drawn and redrawn with expressive intensity—that on the left deriving from numerous studies of stooping harvesters produced for *The Harvest*, while his companion, setting up the sheaves, relates to a dynamic sketch, among other sketchbook notes.

Here we see him working out those seen and unseen aspects of the laborer's pose. 'Both men are no make-believe', the *Pall Mall Gazette* reviewer remarked, 'they are in the act, and one, being old, seems to give himself with the sheaf he grasps...Here is an insecure figure, not an insecure draughtsman.'

Clausen may well have had the American gospel hymn 'Bringing in the Sheaves' in mind, as he worked, but there is no obvious rejoicing in his picture other than the self-evident joy in nature and honest toil. Nonetheless, as the song indicates, Biblical metaphors abound and they occur universally in the late nineteenth century, from Jean-François Millet, through Léon Lhermitte and Lepage, to Vincent Van Gogh (fig. 1). From the moment it was published by The Fine Art Society in 1881, Clausen had access to Millet's inventory of rural activities in *Twenty Etchings and Woodcuts reproduced in Facsimile*, and he would have seen Millet's images of harvesters 'trussing' and 'reaping'.⁷ He would not, of course, have seen Van Gogh's Millet copies or his late paintings of wheat sheaves, but such scenes were common – more so in Paris, than at the Royal Academy.

Significantly, in this moment, *Harvesters: Setting up Sheaves* recharged Clausen's interest in one of his most iconic themes and his purview expanded. In 1902 he produced *Harvest: Tying the Sheaves* (fig. 2), in 1904, *Harvest in the Bean Field* (Durban Art Gallery, South Africa) and in 1905, *Binding Sheaves*, (Private collection).⁸



fig 1. Vincent Van Gogh, *The Sheaf Binder*, after Millet, 1889, 44 x 32.5, Rijksmuseum Van Gogh, Amsterdam.



fig 2. George Clausen, *Harvest, Tying the Sheaves*, 1902, Private Collection (sold Christie's 30 November 2000, lot 26).

The stooping 'botteleur' even made a return in *The Old Reaper*, 1909 (Manchester City Art Gallery). All these re-imaginings of the Essex harvest owe their origin to the present work in that they show a field gang, moving in unison towards the spectator, with an aerial view of a sunlit Essex landscape as backdrop. Such scenes, representing rural harmony, were of course, under threat from prototype mechanical and later motorized harvesters. The field gangs, once the fiefdoms of brutal gang-masters, were now strictly regulated by progressive parliamentarians, and the sense of a stable rural eco-system supporting local windmills was fast disappearing before the advent of steam-powered rolling-mills and the factory-production of the nation's bread. As troopships sped to Cape Town to defeat the Boer, this golden England, with its healthy sunburnt laborers was a vision they might take.

We are grateful to Professor Kenneth McConkey for preparing this catalogue note and for his assistance in cataloguing this work.

1. K. McConkey, 2012, pp. 112-114.
2. *ibid.*
3. A. M., 'The Royal Academy', *Pall Mall Gazette*, London, 5 May 1900, p. 2.
4. E. Thomas, *The South Country*, 1909 (Dent), quoted in Neil Philip, *Between Earth and Sky*, London, 1984, p. 177; see also A. Howkins, 'The Labourer and Work', in G. E. Mingay ed., *The Victorian Countryside*, vol 2, 1981, (Routledge and Kegan Paul), pp. 515-516.
5. As Howkins points out, this labor-intensive activity was dying out by the turn of the century – as evidenced in H. Rider Haggard's *Rural England* (1902) and George Bourne's classic *Change in the Village* (1912).
6. 'The Royal Academy', *Glasgow Herald*, Glasgow, 12 May 1900, p. 8; The Royal Academy – Second Notice', *The Times*, London, 15 May 1900, p. 3.
7. Clausen owned several Millet etchings and reproductions.
8. For a fuller survey of this sequence, see K. McConkey, 2012, pp. 128-130.

24

PHILIP WILSON STEER, O.M. (BRITISH, 1860-1942)

Under the Trees

signed and dated 'P W Steer 1908' (lower right)
oil on canvas
25½ x 32 in. (64.8 x 81.3 cm.)

\$60,000-80,000

£47,000-62,000
€51,000-68,000

PROVENANCE:

Aaron Augustus Healy (1850-1921), New York.
Gifted by the above to the present owner, 1911.

EXHIBITED:

London, Goupil Gallery, *Philip Wilson Steer-Paintings*, April-May 1909,
no. 10.

New York, Brooklyn Museum, *Paintings by Contemporary English and
French Painters*, 29 November 1922-2 January 1923, as *The Picnic*.
Pittsburgh, Carnegie Institute, *30th International Exhibition of Paintings*,
15 October-6 December 1931, also Baltimore, Baltimore Museum of Art,
4 January-15 February 1932; St. Louis, City Art Museum, 7 March-18 April
1932, no. 291, pl. 84, illustrated.

LITERATURE:

C. B. C. B[aker], 'Mr Wilson Steer's Art, Pictures for Johannesburg Art
Gallery', *London Daily News*, 24 April 1909, p. 3.
'Mr Wilson Steer's Paintings', *Westminster Gazette*, 5 May 1909, p. 4.
'English and French Paintings Today, Opinions of the Press,' *Brooklyn
Museum Quarterly*, vol. X, New York, January 1923, pp. 13, 17, illustrated,
as *The Picnic*.
B. Laughton, *Philip Wilson Steer, 1860-1942*, Oxford, 1971, p. 144, no. 348,
as *The Picnic* (erroneously catalogued as 1904).

In the summer recess of 1908 Philip Wilson Steer arrived at the home
of one of his Slade School students near Corfe in Dorset for his annual
landscape painting campaign. Upon arrival he and two companions set off
across the fields to the farm where they would be staying. For his hostess,
Katherine Everett, this was 'enchanted country', overlooking the wide
expanse of Poole harbour, 'with its creeks and inlets and cloud shadows
breaking the foreground of heathland and pines'. "I could paint here for
ever" she reports the artist to have said 'under his breath'.¹

In this verdant al fresco setting Steer, his Slade colleagues, Henry Tonks
and Fred Brown, and the Everetts would gather for picnic lunches –
the subject of the present canvas. On only one occasion was Steer's
concentration disturbed by a frightening, but friendly, snake. Now in his
late forties, the painter was hailed as one of the most important British

Impressionists of his generation who, unlike George Clausen, remained the
most revered New English Art Club rebel outside the Royal Academy. Ever
experimental, his work had gone through many phases since those early
years, and they are sometimes difficult to pin down. With *Under the Trees*
there is, nevertheless, a fluency that must derive directly from the idyllic
circumstances of its creation. When shown in Steer's solo exhibition at the
Goupil Gallery in the spring of 1909 it, and other recent landscapes were
hailed as the work of 'the great exponent of English landscape'.²

Confusion concerning the placing of *Under the Trees* within the *oeuvre*, and
its original title, was created in 1923 when the canvas, not inappropriately,
was captioned as *The Picnic*. Although he appears not to have known that
the work had been donated to Brooklyn Museum, and that the original title
had been restored in 1931, the Steer scholar, Bruce Laughton, on the basis
of the 1923 illustration, ascribed it to 1904. This can now be discounted.

When shown in 1909, Steer's close associate, Collins Baker, commented
upon its 'utmost vigour' and 'bright pigment', concluding that 'as a
colourist Steer has no living rival'. At the same time, commenting on
the acquisition of three larger pieces for the new Johannesburg Art
Gallery, *The Westminster Gazette* asserted that painters would prefer the
'singularly fresh and genuine' smaller studies. Among these *Under the
Trees*, in 'the movement of light and foliage', was a work 'few living artists
could excel'.³

Steer had not staged a solo exhibition since his classic Impressionist
display of 1894. The 1909 show, while it celebrated an artist of strength and
maturity, also demonstrated one who remained unfettered by formulae or
convention.⁴ He retained his contact with the French masters visiting the
Cezanne retrospective at the Salon d'Automne in 1907, but preferred the
pre-constructive brushwork of the early 1870s to the later work.⁵ *Under the
Trees* clearly confirms that Steer was unwilling to sacrifice the prevailing
atmospherics of the Dorset coast to the systematic Cezanne-ist *tache*. As
Christian Brinton, writing in *Harper's Monthly* declared a few months after
the exhibition's closure, 'fascinated by the possibilities of pigment...Mr
Steer...approaches landscape [in a] blithe, unfettered spirit'. His specific
mentors - Monticelli, Constable and Turner - were surpassed.⁶

We are grateful to Professor Kenneth McConkey for preparing this
catalogue note and for his assistance in cataloguing this work.

1. K. Everett, *Bricks and Flowers, Memoirs of Katherine Everett*, 1949 (Constable, London), p 107.

2. 'Messrs Steer and Arnesby Brown', *Truth*, 2 June 1909, p 4.

3. Later American reactions in 1923 covered the spectrum - from Henry Tyrrell referring to Steer's
'bilious reveries and kaleidoscopic crudities', to the veteran Royal Cortissoz, of *The New York Times*,
for whom his 'sheer manual dexterity' was evidence of a 'rich and varied talent'.

4. F. Wedmore, *Some of the Moderns*, 1909, (Virtue and Co), p 27.

5. D. S. MacColl, *Life, Work and Setting of Philip Wilson Steer*, 1945 (Faber Ltd), p 87.

6. C. Brinton, 'A Group of Modern English Painters', *Harper's Monthly Magazine*, vol 121, 1910, p. 238.



PROPERTY FROM A NEW ENGLAND COLLECTION

25

JOHN MORGAN, R.B.A.
(BRITISH, 1823-1886)

The Auction

signed and dated 'J. Morgan. 1863' (lower center)

oil on canvas

46½ x 69¾ in. (118.1 x 69.6 cm.)

\$100,000-150,000

£47,000-62,000

€51,000-68,000

PROVENANCE:

Anonymous sale; Christie's, London, 14 June 2000, lot 10.

Acquired at the above sale by the present owner.

The Auction perfectly encapsulates the atmosphere and character of the busy saleroom, much of which is still recognizable today. The eye is immediately drawn to the raised figure of the auctioneer leaning over his rostrum, gavel in one hand and the other outstretched, as he takes a bid from one of the subtly raised hands below. Morgan's model was his local auctioneer in Aylesbury, Buckinghamshire, Robert Gibbs, who was also a printer and publisher. It has been suggested that it was Gibbs who commissioned the painting from the artist which may explain why this work, unlike other similar scale scenes from this period, was not exhibited shortly after it was painted.

Beside the presiding character of the auctioneer sits the clerk, diligently recording the bidders and results. The bustling room before them is packed with characters from every walk of life: farmers in their straw hats and smocks, gentlemen looking dapper in elegant buff waistcoats, matrons holding infants and even a glamorous red-coated soldier. The space is packed with objects for sale including rugs, clocks, mirrors, paintings, a rocking horse and even a child's cradle. In the foreground Morgan places several distinct groups: the farmer reaching into his pocket to find the bills to pay for his purchase, the elegant family sitting to the right of the clerk with the rather bored daughter in her red cloak, the mechanics and restorers expertly taking apart a clock and to the far right the porter giving a mirror one final dusting.

In this ability to capture the whole of Victorian society and cast it in a humorous light, Morgan was clearly influenced by the famous scenes of modern life painted by William Powell Frith including *Ramsgate Sands* (1854, The Royal Collection) and *Derby Day* (1858, Tate, London). These ground-breaking works would have been seen by Morgan at the Royal Academy, where they caused such a stir that barriers had to be put up around the paintings to help control the crowds who flocked to view them.

The 1860s were a particularly fruitful period for John Morgan and saw him produce a series of paintings of modern life that were to earn him critical acclaim and enduring popularity. They included works such as *The Income Tax - Day of Appeal* (1861, Government Art Collection, UK), *The Jury* (1862, Buckinghamshire County Museum) and *The Fight* (c. 1869, sold as part of The Forbes Collection; Christie's, London, 2003).





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

- (a) 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:
- (i) 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);
- (ii) 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
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) 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 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. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE 1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

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

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the hammer price of each **lot** sold. On all **lots** we charge 2% of the **hammer price** up to and including US\$600,000, 20% on that part of the **hammer price** over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

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, country, 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**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- 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.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

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

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction.

Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

- Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

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.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- 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.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- 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

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- 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.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
- charge you storage costs at the rates set out at www.christies.com/storage.
 - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

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

- (e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at www.christies.com/about-us/contact/ccpa.

8 WAIVER

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

9 LAW AND DISPUTES

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

arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.
authentic: authentic : a genuine example, rather than a copy or forgery of:

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (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, 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.

Subheading: has the meaning given to it in paragraph E2.

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.

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

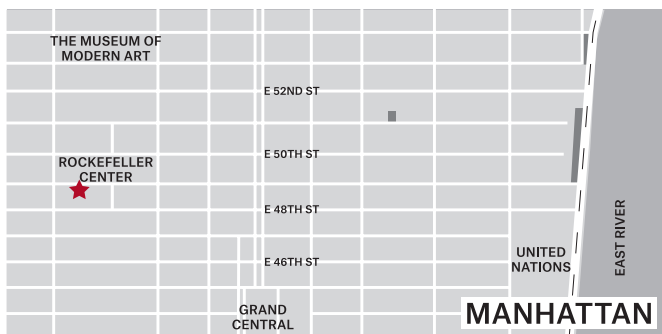
Email: PostSaleUS@christies.com

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

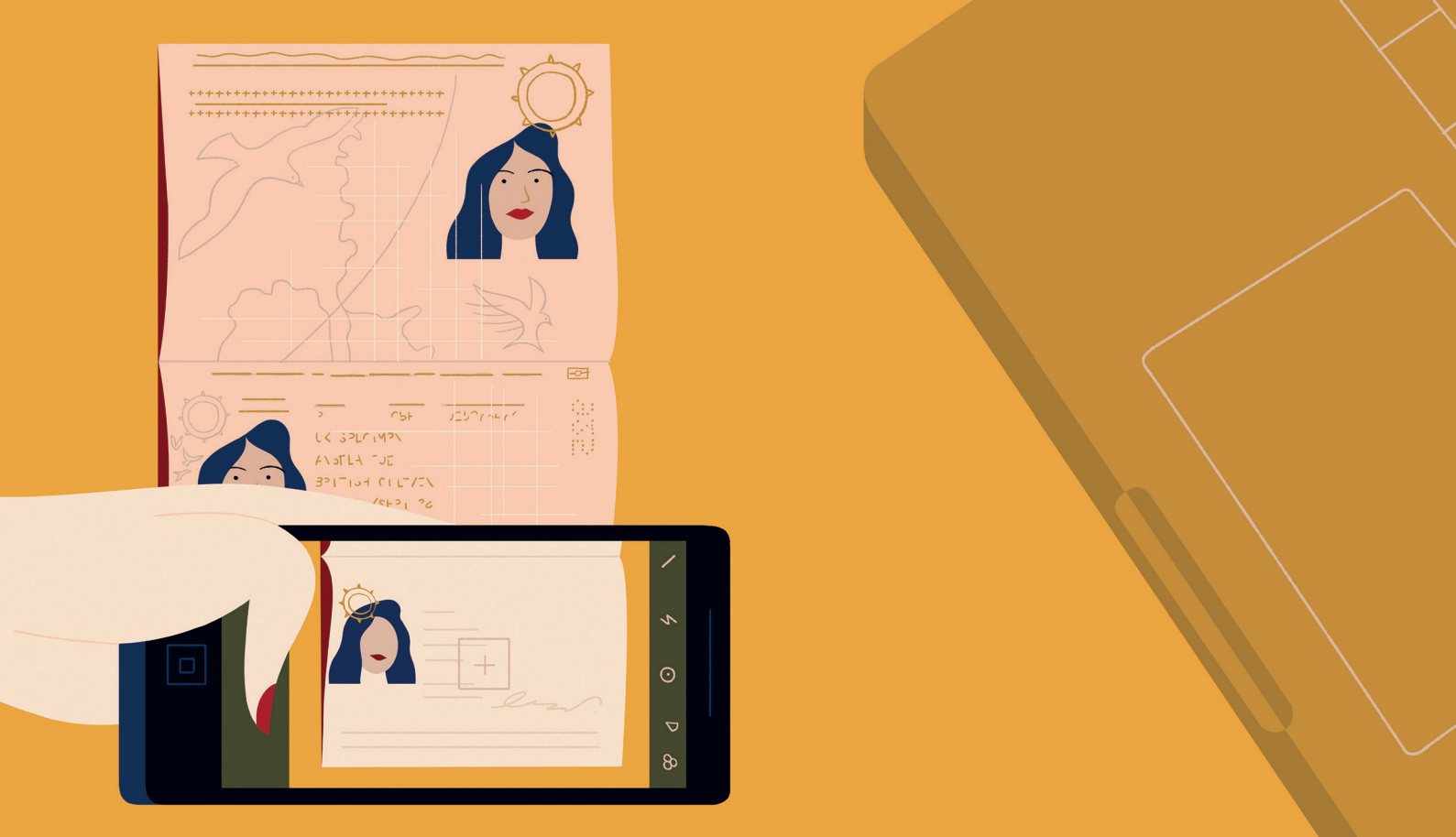
Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

SYMBOLS USED IN THIS CATALOGUE

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

◊

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

△

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



JOHN BYAM LISTON SHAW (1872-1919)
The Queen of Hearts
signed and dated 'BYAM.SHAW.96' (lower left)
oil on canvas
36 x 28 in. (91.4 x 71.1 cm.)
In the artist's original frame
£250,000-350,000



THE JOE SETTON
COLLECTION

FROM
PRE-RAPHAELITES
TO LAST
ROMANTICS

London, 10 December 2020

VIEWING

5-10 December 2020
8 King Street
London SW1Y 6QT

CONTACT

Peter Brown
pbrown@christies.com
+44 207 389 2435

CHRISTIE'S

The Private
Collection of **JAYNE
WRIGHTSMAN**



FRANZ XAVER WINTERHALTER (German, 1805-1873)
*Countess Orlov-Denisov, née Elena Ivanovna Tchertkova,
later Countess Peter Andreievitch Shuvalov (1830-1922)*
signed and dated 'FrWinterhalter./Paris 1853.' (center right)
oil on canvas
39 ½ x 32 inches (100.3 x 81.3 cm.)
\$500,000-700,000

AUCTIONS

October 2020

VIEWING

October 2020
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Elizabeth Seigel
eseigel@christies.com
+1 212 636 2229

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Property from the Collection of Harris Whittemore
CLAUDE MONET (1840–1926)
L'église de Vernon
signed 'Claude Monet' (lower right)
oil on canvas
25¾ x 32 in. (65 x 81.4 cm.)
Painted in 1883
\$4,000,000–6,000,000

20TH CENTURY EVENING SALE

New York, 6 October 2020

VIEWING

1-6 October 2020, by appointment only
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Max Carter mcarter@christies.com +1 212 636 2050	Jessica Fertig jfertig@christies.com +1 212 636 2050
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CHRISTIE'S



Property from a Private Collection, Sweden
CHRISTIAN DANIEL RAUCH (AROLSEN 1777-1857 DRESDEN)
CIRCA 1835-1839
BUST OF LUISE ENGEL AS FLORA
Marble; on a circular marble socle
21½ x 12 x 6 in. (54.6 x 30.5 x 15.2 cm.)
\$30,000-50,000

THE EXCEPTIONAL SALE

New York, 14 October 2020

VIEWING

By Appointment Only,
10-13 October 2020

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CHRISTIE'S



Jean Béraud.



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CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020