

EUROPEAN
ART

NEW YORK 21 NOVEMBER 2017



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EUROPEAN ART

AUCTION IN NEW YORK
21 NOVEMBER 2017
SALE N09940
10:00 AM

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SELECT WORKS FROM THE JAMES PRENDERGAST LIBRARY

SOLD TO BENEFIT THE ENDOWMENT FUND

LOTS 1-9

The James Prendergast Library opened in Jamestown, New York on December 1, 1891 and, as the local newspaper reported, the day marked “an important epoch in our local history. Few communities can boast so magnificent a gift” (“The Free Library,” *The Evening Journal*, vol. XXII, no. 183, December 1891). Well over a century later the James Prendergast Library remains a vital resource in support of cultural enrichment, long honoring their mission statement of “responsibly empowering lifelong learning of the

residents of the city of Jamestown” and the surrounding communities.

After Judge James Prendergast (1764-1846) founded Jamestown, New York in 1811, his family became well known for its “public spirit and public services” (*Descriptive Catalogue of the Art Gallery of the James Prendergast Library Association*, Jamestown, New York, 1906, n.p.). The judge’s grandson James, a prominent lawyer, followed in his footsteps, and focused on the improvement of the local community until his untimely death in

1879 at the age of thirty-one. The younger James was remembered as “widely popular in the best sense of the word, by reason of many attractive and worthy attributes of character,” and while he left no will, his personal papers detailed his plan to donate property for the establishment of a free library for Jamestown (*Descriptive Catalogue*, n.p.). His wish was honored by his parents Alexander (1809-1885) and Mary Norton Prendergast (1821-1889), who donated more funds for the purchase of additional land and the construction of

the building. In January 1880, the James Prendergast Library Association was established by a special act of the New York State Legislature, and Rochester architect A. J. Warner was selected for the Library's construction in Richardsonian Romanesque style, complete with turret, rounded arches and Medina sandstone exterior. Though James' parents did not live to see the Library's completion, Mary's will left an additional generous gift of \$25,000 (more than \$600,000 today) for the purchase of "oil paintings which possess merit as works of art" (Katherine E. Manthorne, *The Mirror Up to Nature, A Catalogue of 19th and 20th Century Paintings in the Collection of the James Prendergast Library Association*, Jamestown, New York, 1982, p. vi).

The purchase of paintings was entrusted to Mary Prendergast's estate executors Robert N. Marvin and Willis O. Benedict, and for advisement they turned to Pittsburgh's J.J. Gillespie and Company, one of the most successful art galleries of the late nineteenth century. Gillespie was well-positioned to offer the Library a broad range of the period's best-of-the-best works: they hosted influential exhibitions from New York, London, and

Paris dealers, and sent representatives on buying trips to East Coast and European galleries and auction houses. Indeed, the works sourced by Gillespie— from the Belle Époque opulence of Alfred Steven's *Winter* to the iconic French peasant of Charles Victor Thirion's *Industry*— closely resemble those belonging to the Gilded Age's most important collectors, who had a voracious appetite for "modern" European paintings. Titans of industry like John D. Rockefeller, Henry Clay Frick, Andrew W. Mellon, Andrew Carnegie, J. P. Morgan, and Cornelius Vanderbilt amassed not only the largest fortunes in American history but the most incredible art collections. The great homes of New York, Boston, Philadelphia and other burgeoning American cities all featured a private picture gallery spotlighting contemporary masters; accordingly, artists like Giovanni Boldini, Jehan-Georges Vibert, Martin Rico y Ortega and others were ideal selections for the James Prendergast Library's collection. In fact, *Fatima* by Jules Joseph Lefebvre originally hung in the Brooklyn home of wealthy banker, philanthropist, and art collector George I. Seney before being sold at auction in 1891 and quickly acquired for

the Library's collection.

The breadth of the paintings of the collection of the James Prendergast Library also honors the forward-thinking spirit of its founder and his family. In the 1870s, a free library was virtually unknown in the United States, and the open circulation of books was relatively limited in public institutions before 1900. Upon opening on December 1, 1891, the 8,666 volumes of the Library were joined by the 32 paintings acquired through the Prendergast bequest, allowing the public open access to both literature and art. As many of the great American collections of the nineteenth century have been dismantled, the James Prendergast Library's diverse and dynamic paintings have preserved the grandeur of the period for generations of visitors, and the sale today, benefiting the endowment fund, serves to continue the longstanding legacy of the Prendergasts and their commitment to the community.

Following the current selection of nine works from the Collection of the James Prendergast Library, an additional fourteen will be offered in our *Old Master & 19th Century European Art* sale of February 1, 2018.



CHARLES VICTOR THIRION

French, 1833 - 1878

Paysanne de la Creuse

signed *V C Thirion* and dated 1874 (lower left)

oil on canvas laid down on board

52 by 37½ in.; 132.1 by 95.3 cm

PROVENANCE

Acquired through the Prendergast Bequest, 1891

EXHIBITED

Probably, Paris, *Salon des Artistes Français*, 1874, no. 1709

LITERATURE

Probably, Émile Bellier de la Chavignerie, and Louis Auvray, *Dictionnaire Général des Artistes de l'École Française*, Paris, n.d., vol. 2, p. 565

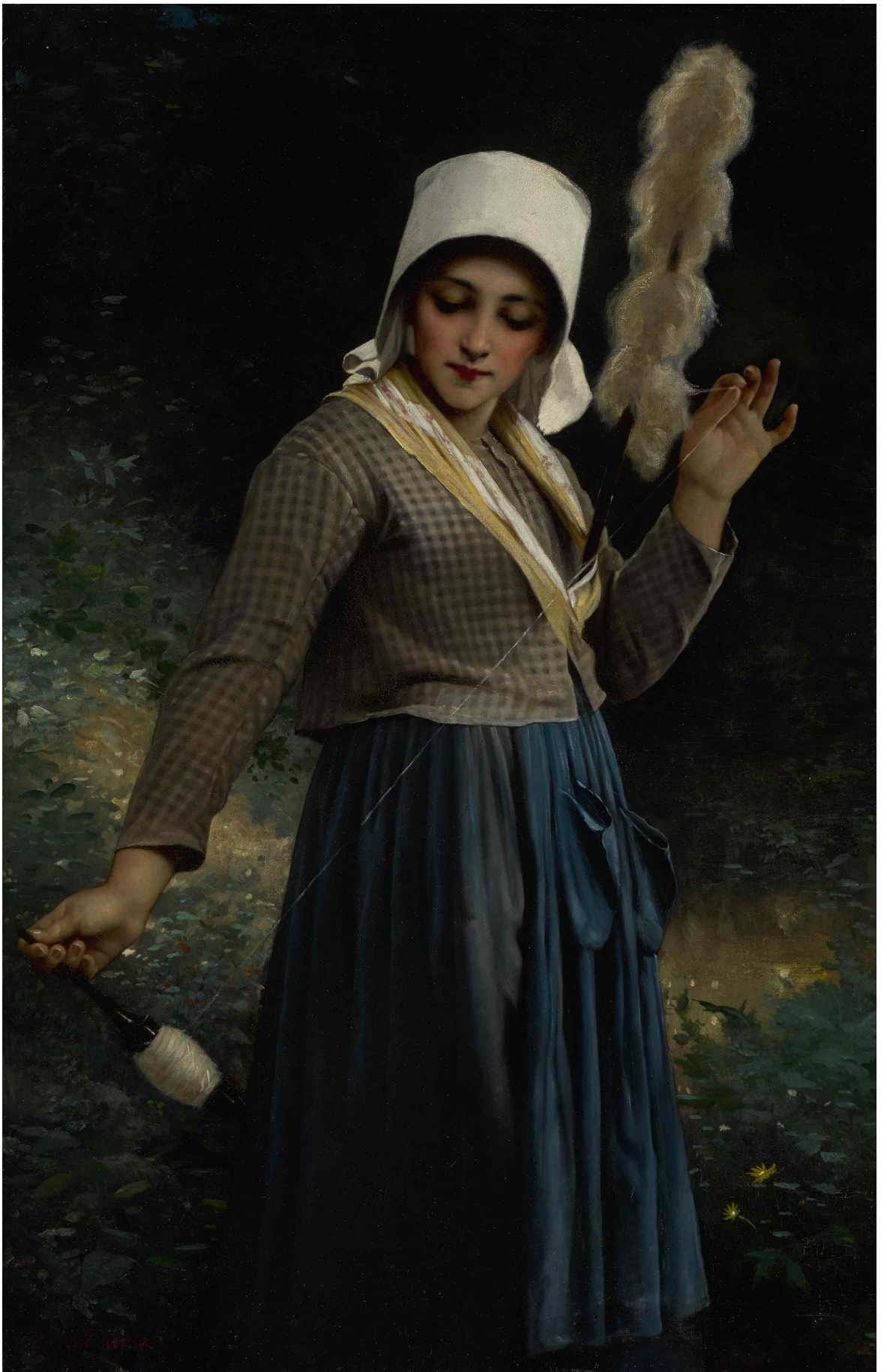
Probably, *Le Monde Illustré*, Paris, 1874, vol. XXXV, p. 58

Probably, Nestor Paturot, *Le Salon de 1874*, Paris, 1874, p. 247-8

Descriptive Catalogue of the Art Gallery of the James Prendergast Library Association, Jamestown, 1906, no. 20 (as *Industry* and incorrectly attributed to Eugène Romain Thirion)
Katherine E. Manthorne, *The Mirror Up to Nature: A Catalogue of 19th and 20th Century Paintings in the Collection of The James Prendergast Library Association*, Jamestown, New York, 1982, p. 51 (as *Industry* and incorrectly attributed to Eugène Romain Thirion)

William Bouguereau was not only one of the most successful artists of the nineteenth century but one of its most influential teachers at both the École des Beaux-Arts and the Académie Julian. Among his early students were Leon Perrault, Alfred-Francois Delobbe, Gustave Jacquet, Guillaume Seignac and Charles Victor Thirion. Thirion not only followed Bouguereau's Academic technique but choice of subject, sending compositions of young peasant women absorbed in their daily tasks to the *Salon*. The artist soon attracted the attention of powerful dealer Goupil who acquired dozens of the artist's works through the 1870s with a significant number soon delivered to American collectors.

\$ 50,000-70,000



© 1900 J.M.W. Turner

JULES JOSEPH LEFEBVRE

French, 1836 - 1912

Fatima

signed *Jules Lefebvre* and dated 1883 (center right)

oil on canvas

21¾ by 18 in.; 55.2 by 45.7 cm

PROVENANCE

George I. Seney (and sold, his sale, American Art Galleries, New York, February 11-13, 1891, lot 139)

J.J. Gillespie & Co., Pittsburgh

Acquired from the above through the Prendergast Bequest, 1891

EXHIBITED

Pittsburgh, Carnegie Library, *Dedication Loan Exhibition*, 1895, no. 179

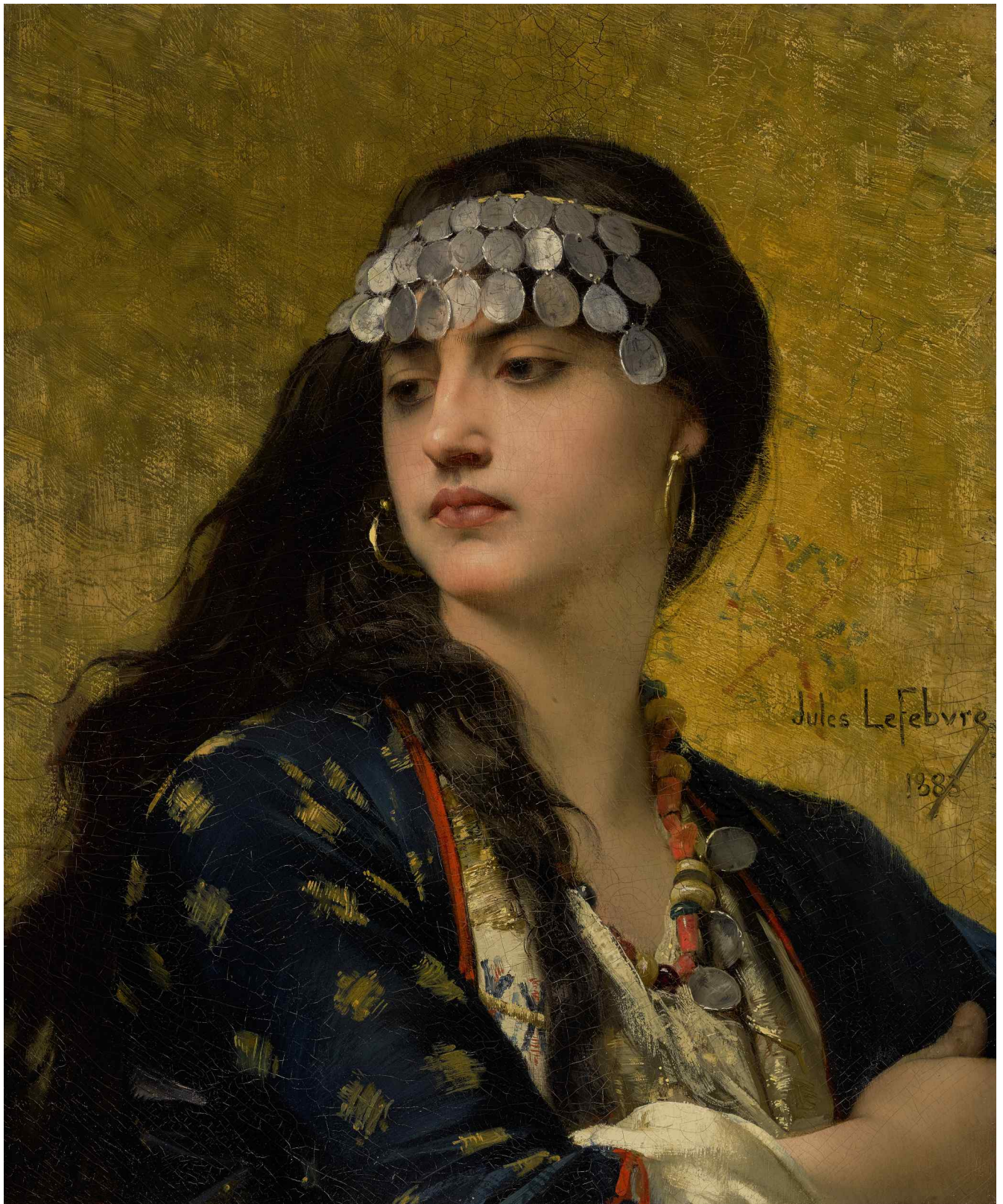
LITERATURE

"Art Galleries and Societies," *American Art Annual*, Boston, 1900-1, vol. III, p. 114*Descriptive Catalogue of the Art Gallery of the James Prendergast Library Association*, Jamestown, New York, 1906, no. 22Katherine E. Manthorne, *The Mirror Up to Nature: A Catalogue of 19th and 20th Century Paintings in the Collection of The James Prendergast Library Association*, Jamestown, New York, 1982, p. 26

The present work was formerly in the storied Brooklyn collection of George Ingraham Seney, included in Edward Strahan's *Art Treasures of America*. A self-made man from Astoria, New York, Seney served as president of the Metropolitan Bank of New York in the late 1870s and was a financier of many railroads, with great means to fuel his voracious collecting habit. Seney quickly owned more canvases than his house could hold, and at the time of the sale in 1891, Seney's collection was known as the finest collection of modern European masters ever to be exhibited in America (*The Sun*, New York, February 3, 1891, n.p.).

Throughout his prolific and celebrated career Lefebvre had a long association with Americans. He was a professor at the Académie Julian in Paris where, along with Fernand Khnopff (see lot 52), several young American artists including were among his students. Best known for his finely detailed figure paintings of beautiful women (see lot 10), Lefebvre was an accomplished muralist and William H. Vanderbilt commissioned several from the artist to decorate his impressive New York mansion (see lot 13).

\$ 60,000-80,000



GIOVANNI BOLDINI

Italian, 1842 - 1931

In the Garden

signed *Boldini* and dated 74 (lower left)
oil on panel
22 by 17¾ in.; 55.9 by 45.1 cm

PROVENANCE

Ortgies & Co., New York
Knoedler & Co., New York, no. 6805 (acquired
from the above, April 1891, as *Feeding Chickens*)
J.J. Gillespie & Co., Pittsburgh (acquired from the
above, May 1891)
Acquired from the above through the
Prendergast Bequest, 1891

EXHIBITED

Pittsburgh, Carnegie Library, *Dedication Loan
Exhibition*, 1895, no. 18

LITERATURE

"Art Galleries and Societies," *American Art
Annual*, Boston, 1900-1, vol. III, p. 114
*Descriptive Catalogue of the Art Gallery of
the James Prendergast Library Association*,
Jamestown, New York, 1906, no. 28
Katherine E. Manthorne, *The Mirror Up to Nature:
A Catalogue of 19th and 20th Century Paintings in
the Collection of The James Prendergast Library
Association*, Jamestown, New York, 1982, p. 6

\$ 400,000-600,000

Boldini painted *In the Garden* in 1874, three years after he settled in Paris at the Place Pigalle, a decision that would propel him onto an international stage and prompt the export of many of his most important paintings to America. Within a month of arriving in the French capital, the artist switched dealers from Reilinger to Adolphe Goupil, and turned away from public exhibitions such as the *Salon* to focus on art intended for buyers. Wealthy Americans were building ambitious collections—quickly and with huge resources—and Boldini was connected to them through Goupil as well as a network of influential dealers and galleries, including Samuel P. Avery, George A. Lucas, and Knoedler & Co. in New York. By the late nineteenth century, Boldini's work hung in the private galleries of William H. Stewart (father of the artist Julius LeBlanc Stewart, see lot 58), Henry Gibson, and William Vanderbilt (see lot 13), among many others, and the publicity surrounding their collections only increased the demand for his work. While the earliest provenance of *In the Garden* has yet to be discovered, less than twenty years after it left the artist's studio, it was recorded as sold by Knoedler to renowned Pittsburgh gallery J.J. Gillespie & Co. (for the substantial price of \$1,100). Gillespie was actively sourcing the era's most important European art for Jamestown, New York's James Prendergast Library where *In the Garden* has hung since 1891 as the vibrant centerpiece of the collection.

Through much of the 1870s, Boldini painted intricate interiors decorated in eighteenth century style and populated by elegant women in period costume, suggesting the influence of historical genre paintings by Jean-Louis-Ernest Meissonier (a close friend) and Mariano Fortuny, as well as a large number of contemporary scenes of young women engaged in leisurely domestic pastimes (Sarah Lee, ed., *Nineteenth-Century European Paintings at the Sterling and Francine Clark Art Institute*, vol. 1, Williamstown, Massachusetts, 2012, p. 56). The distinctive, doll-like features of the model suggest she is Berthe (known only by her first name), Boldini's companion and muse during his first six or seven years in Paris (Lee, p. 55). The garden setting suggests a spontaneous outdoor scene—with its vines growing across a trellis, scattered leaves, and casually placed potted plants, together with the model's bemused smile and outstretched hand dropping just-shelled peas to be stolen by a rooster. At the same time, the well-studied costume and props point to a composition realized in the studio. Boldini's eye for light and color, a legacy of his *Macchiaioli* training, enhances the materiality of the image: the jewel-like tones of the garden greenery, the gleam of the blue and white ceramic bowl, the subtle layers of tone and the texture of Berthe's muslin dress. Simultaneously, the broad dabs of paint forming the sky and the loosely applied strokes of the treetops, seemingly left



Fig. 1 Giovanni Boldini, *Berthe in the Henhouse*, 1874, location unknown



Fig. 2 Giovanni Boldini, *Waiting (Berthe in the Countryside)*, 1874, Private Collection



unfinished, together with Berthe's casual pose, evoke the mood of a summer's day in the French countryside (and points to Boldini's recognition of the burgeoning Impressionist movement).

The garden was likely one the artist knew well: From June to September 1874, he and Berthe spent a holiday among the estates of Andrésey, near Poissy, northwest of Paris along the Seine. The model and mood of *In the Garden* echoes through many compositions painted that year. Berthe can be seen feeding chickens and geese in *Berthe in the Hen-House* (fig. 1, 1874, location unknown, see Piero Dini and Francesca Dini, *Giovanni Boldini 1842-1931. catalogo ragionato*, Turin, 2002, p. 133, no. 187) and lost in thought among blooming flowers in *Waiting (Berthe in the Countryside)* (fig 2, 1874, private collection); the oars upon which she sits in the present work anticipate Boldini's luminous paintings of rowers on the Seine in the following years. The inspiration and productivity of the period were also motivated by Avery's visit to Andrésey to commission works from Boldini destined to enter

American collections (including *The Laundress*, which soon entered the incredible private galleries of New York's Alexander T. Stewart (see lot 18) (Barbara Guidi, "Landscapes," *Giovanni Boldini in Impressionist Paris*, exh. cat., Ferrara Arte, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, September 2009 - April 2010, p. 130). Such summery scenes with loosely suggested narratives easily connected with American collectors who valued Boldini's cosmopolitan sensibilities and luminous technique.

We thank Francesca Dini for kindly authenticating this lot which will be included in the appendix to the Boldini catalogue raisonné currently in preparation.

We would also like to thank the Boldini-De Nittis-Zandomeneghi Archives for kindly confirming the authenticity of this lot, which is referenced under Archiving Certificate n. 418392 issued on September 30, 2017.

SELECT WORKS FROM

THE JAMES PRENDERGAST LIBRARY

4

JEHAN GEORGES VIBERT

French, 1840 - 1902

Le nouveau commis

signed J. G. Vibert (lower right)
oil on panel
18 by 14¾ in.; 45.7 by 37.5 cm

PROVENANCE

Bernhard Stern, New York (and sold, American Art Association, New York, March 6, 1890, lot 120)
Max Bleiman, New York (acquired at the above sale)
J.J. Gillespie & Co., Pittsburgh (possibly acquired from the above)
Acquired from the above through the Prendergast Bequest, 1891

EXHIBITED

Pittsburgh, Carnegie Library, *Dedication Loan Exhibition*, 1895, no. 288 (as *The New Servant*)



Fig. 1 Jehan Georges Vibert, *Le nouveau commis*, circa 1877

LITERATURE

"Art Galleries and Societies," *American Art Annual*, Boston, 1900-1, vol. III, p. 114
Descriptive Catalogue of the Art Gallery of the James Prendergast Library Association, Jamestown, New York, 1906, no. 34 (as *The New Servant*)
Katherine E. Manthorne, *The Mirror Up to Nature: A Catalogue of 19th and 20th Century Paintings in the Collection of The James Prendergast Library Association*, Jamestown, New York, 1982, p. 54 (as *The New Servant*)

Le nouveau commis depicts the arrival of a young clerk, luggage in tow, anxious to be received by his new employer, only to be greeted by a talking magpie. This composition is based on the artist's larger work of the same name that was exhibited at the *Salon* of 1877 (fig. 1), and illustrated in Vibert's *La Comédie en Peinture* (London, 1902, p. 190).

In March 1890 the present work was sold at the American Art Association to Max Bleiman, a New York dealer with ties to J.J. Gillespie & Co. who, just a few months later, exhibited a number of Vibert's paintings at their Pittsburgh gallery. Vibert's lively, narrative image would have been an ideal acquisition for Gillespie to recommend to the James Prendergast Library in 1891.

\$ 30,000-40,000



EMILIO SÁNCHEZ PERRIER

Spanish, 1855 - 1907

Environs de Tanger

signed *E. Sanchez Perrier*, dated *87* and inscribed *Tanger*
(lower left)

oil on canvas laid down on board
39 $\frac{5}{8}$ by 25 $\frac{7}{8}$ in.; 100.6 by 65.7 cm

PROVENANCE

Chaine & Simonson, Paris
Knoedler & Co., New York, no. 5951 (acquired from the above,
November 1887)
J.J. Gillespie & Co., Pittsburgh (acquired from the above, May
1891)
Acquired from the above through the Prendergast Bequest,
1891

LITERATURE

*Descriptive Catalogue of the Art Gallery of the James
Prendergast Library Association*, Jamestown, New York, 1906,
no. 46 (as *Near Tangiers*)

Katherine E. Manthorne, *The Mirror Up to Nature: A Catalogue
of 19th and 20th Century Paintings in the Collection of The
James Prendergast Library Association*, Jamestown, New York,
1982, p. 45 (as *Near Tangiers*)

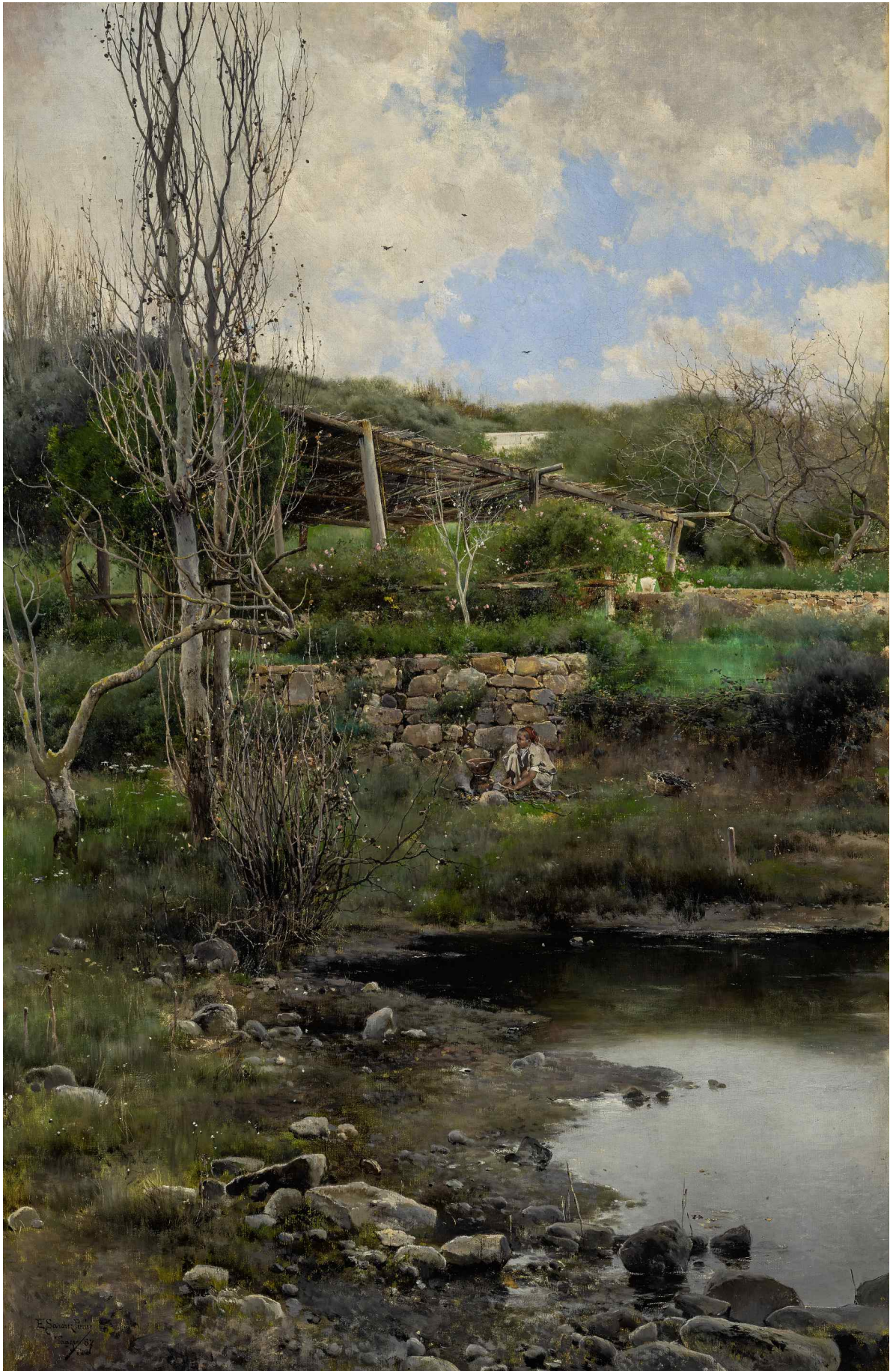
After finding success in his native Andalusia, Emilio Sánchez Perrier moved to Paris in 1879 and joined the ateliers of Jean-Léon Gérôme and Félix Ziem. The synthesis of Gérôme's traditional academic training and Ziem's expressive, naturalistic and somewhat Impressionistic approach is evident in Sánchez Perrier's exquisitely rendered landscapes.

After Delacroix visited Algiers and Tangiers in 1832, Northern Africa became a destination for artists. Sánchez Perrier's fellow countryman, Marià Fortuny y Marsal, was in Morocco by the mid-1860s, and Rudolph Ernst, Edwin Lord Weeks and John Singer Sargent were all painting in Tangiers by the 1880s. By the time the present work was painted in 1887, Sánchez Perrier was well established as an artist in Paris, and that he would travel to Northern Africa after his time in these ateliers is not surprising, and the lure of Morocco was strong.

While the exact location of this work is not recorded or known, the topography and vegetation are related to paintings of the Rivière des Juifs, an area to the northwest of the Ancient Medina, which Sánchez Perrier also painted during this 1887 trip. The proximity of this rural area to the bustle of the ancient city was clearly a draw to many; in fact, the American artist Willard Leroy Metcalf painted the same river in 1887, attesting to the popularity of such idyllic yet intriguingly foreign landscapes.

We would like to thank Juan Fernández Lacomba for kindly confirming the authenticity of this lot.

\$ 80,000-120,000



ALFRED STEVENS

Belgian, 1823 - 1906

La Neige

signed AStevens (lower left)
oil on panel
24 by 19½ in.; 61 by 49.5 cm

PROVENANCE

VanderDonckt (acquired from the artist through E. LeRoy & Co., Paris, January 19, 1887)
Knoedler & Co., New York, no. 5631 (acquired from the above, February 1887)
J. J. Gillespie & Co., Pittsburgh (acquired from the above, May 1891)
Acquired from the above through the Prendergast Bequest, 1891

LITERATURE

"Art Galleries and Societies," *American Art Annual*, Boston, 1900-1, vol. III, p. 114
Descriptive Catalogue of the Art Gallery of the James Prendergast Library Association, Jamestown, 1906, no. 19 (as *Winter*)
Katherine E. Manthorne, *The Mirror Up to Nature: A Catalogue of 19th and 20th Century Paintings in the Collection of The James Prendergast Library Association*, Jamestown, New York, 1982, p. 47 (as *Winter*)

\$ 70,000-100,000

Alfred Stevens was a dedicated chronicler of the modern, fashionable Parisienne and his compositions detailed her life throughout the social season. Throughout the Belle Époque, function followed fashion and the elegant brown velvet ensemble featured in *La neige*, with its chic asymmetrical buttons, is intended to ward off the chill of the winter's day seen outside the window. The compositional motif recalls the artist's commission from Belgium's King Leopold II to depict the *Quatre Saisons* (1869-1876, Royal Collection, Belgium), and while the fashionable figures of Spring, Summer, and Fall were placed outdoors, Winter was represented by an elegant figure in a snow-white satin gown, in an interior suffused by golden light.

Like his contemporaries John Abbott McNeill Whistler and Edgar Degas, Stevens was fascinated by Japanese art and decoration. His luxurious studio in rue de Martyrs was filled with all things *japonisme* and many of his interiors feature distinctive Asian decorative elements. In the present work, the gleaming banded-gold screen decorated with a floral motif, appears in numerous other paintings, including *In the Studio*, exhibited at the Salon of 1892 (and now in The Metropolitan Museum of Art, fig. 1) and *L'Étude du rôle* (1888, Private Collection). As with his *objets*, Stevens repeatedly selected favorite pieces of costume to appear in several compositions. The bright pink silk shawl draped over the table, for example, also appears in *Désespérée* (circa 1875, Koninklijk Museum voor schone Kunsten, Antwerp).

By the mid-1880s, when *La neige* was painted, Stevens was able to command significant prices for his work; his collectors included European Kings and American millionaires, such as A.T. Stewart and Catherine Lorillard Wolfe among others. New York's William K. Vanderbilt purchased *Le salon du peintre* directly from the artist's studio in 1880 for a staggering 50,000 francs (see Peter Mitchell, *Alfred Stevens, 1823-1906*, exh. cat., London 2004, p. 23; later sold in these rooms, May 7, 1998, lot 194 for an auction record). The artists' growing popularity with American collectors prompted galleries in New York, Boston and other major cities to stock the artist's views of Parisian life. As such, *La neige* was an ideal selection for the collection of the James Prendergast Library and a fitting pendant to Giovanni Boldini's summary view of a lady of leisure *In the Garden* (see lot 3).

We would like to thank the Comité Alfred Stevens for kindly confirming the authenticity of this work, which will be included in their catalogue raisonné now in preparation.



Fig. 1 Alfred Stevens, *In the Studio*, 1888, The Metropolitan Museum of Art



MARTÍN RICO Y ORTEGA

Spanish, 1833 - 1908

Ponte dell'Angelo

Signed *RICO* (lower right)
oil on canvas laid down on board
28¾ by 19⅜ in.; 73 by 49.2 cm

PROVENANCE

Chaine & Simonson, Paris
Knoedler & Co., New York, no. 6763 (acquired from the above,
February 1891)
J. J. Gillespie & Co., Pittsburgh (acquired from the above, May
1891)
Acquired from the above through the Prendergast Bequest,
1891

LITERATURE

"Art Galleries and Societies," *American Art Annual*, Boston,
1900-1, vol. III, p. 114
*Descriptive Catalogue of the Art Gallery of the James
Prendergast Library Association*, Jamestown, New York, 1906,
no. 18 (as *The Angel's Bridge, Venice*)
Katherine E. Manthorne, *The Mirror Up to Nature: A Catalogue
of 19th and 20th Century Paintings in the Collection of The
James Prendergast Library Association*, Jamestown, New York,
1982, p. 39 (as *The Angel's Bridge, Venice*)

\$ 80,000-120,000

Martín Rico y Ortega, while Spanish by birth, was drawn to Venice as generations of tourists have been since the advent of the Grand Tour. This present work situates the viewer on the Ponte dell'Angelo, which crosses the intersections of the Rio de San Zulan and the Rio de Santa Maria Formosa. The canal at right is the Rio de Palazzo de Canonica, which flows from the Grand Canal along the east side of the Palazzo Ducale and Piazza di San Marco, traversed by the famous Ponte di Sospiri. In the center distance, where the canal turns north towards the Santa Maria Formosa, Rico captures a small bridge and a sliver of the Palazzo Avogadro. The right foreground is dominated by the corner of the sprawling Palazzo Soranzo.

The Palazzo Soranzo is comprised of two adjacent palazzi, the oldest part of the complex dating to the mid-1300s. Giovanni Soranzo was a noted sea captain who defeated the Genoese at Kaffa in the Crimea before he was elected to serve as the fifty-first Doge of Venice from 1312 until 1328. The family opened their home to Dante Alighieri when he arrived in Venice as the ambassador from the Da Polenta family of Ravenna in 1321 and were patrons of the greatest contemporary artists, including Giorgione, who painted frescos on the façade of the newer section of the Palazzo circa 1506.

According to Venetian lore, the carved angel on the north western side of the Palazzo Soranzo, which Rico has placed at upper right of the composition, relates to an event said to have taken place in 1552. A lawyer from the Curia of the Doge, who lived in the Palazzo with his pet monkey, invited a friar to his home for dinner. Recognizing that the monkey was the Devil, intent on taking the lawyer's soul, the friar immediately expelled the creature from his host's home. On his way out, however, the creature made a small hole in the wall through which he planned to return. This "Devil's Hole" is visible in the present work, just above the head of the angel which was subsequently carved into the building to prevent evil's return.





SELECT WORKS FROM
THE JAMES PRENDERGAST LIBRARY

8

**JOHANN MARI HENRI TEN
 KATE**

Dutch, 1831 - 1910

Behind the Ramparts

signed *JM ten Kate* (lower left)
 oil on canvas laid down on board
 32¼ by 48 in.; 81.9 by 121.9 cm

PROVENANCE

Acquired through the Prendergast Bequest, 1891

LITERATURE

Descriptive Catalogue of the Art Gallery of the James Prendergast Library Association, Jamestown, New York, 1906, no. 26
 Katherine E. Manthorne, *The Mirror Up to Nature: A Catalogue of 19th and 20th Century Paintings in the Collection of The James Prendergast Library Association, Jamestown, New York, 1982, p. 25*

Among the group of artists who form the Dutch Romantic school, Mari ten Kate is the most renowned painter of children. The son of an art collector, he was introduced to the principles of painting by his older brother, Herman (1822-1891), who specialized in tavern interiors and military scenes. The present work epitomizes the subject matter for which ten Kate acquired fame: children at play. He delights in the presentation of a snowball fight, riding a sleigh, or playing a prank, usually involving a companion dog, and always suffused with warm Romantic light.

\$ 50,000-70,000



SELECT WORKS FROM

THE JAMES PRENDERGAST LIBRARY

9

ANTON MAUVE

Dutch, 1838 - 1888

Carting the Log

signed *A. Mauve* (lower left)
oil on canvas laid down on board
32¼ by 22¼ in.; 81.9 by 56.5 cm

PROVENANCE

Knoedler & Co., New York, no. 6783 (acquired
February 28, 1891)
J. J. Gillespie, Pittsburgh (acquired from the
above, May 1891)
Acquired from the above through the Prendergast
Bequest, 1891

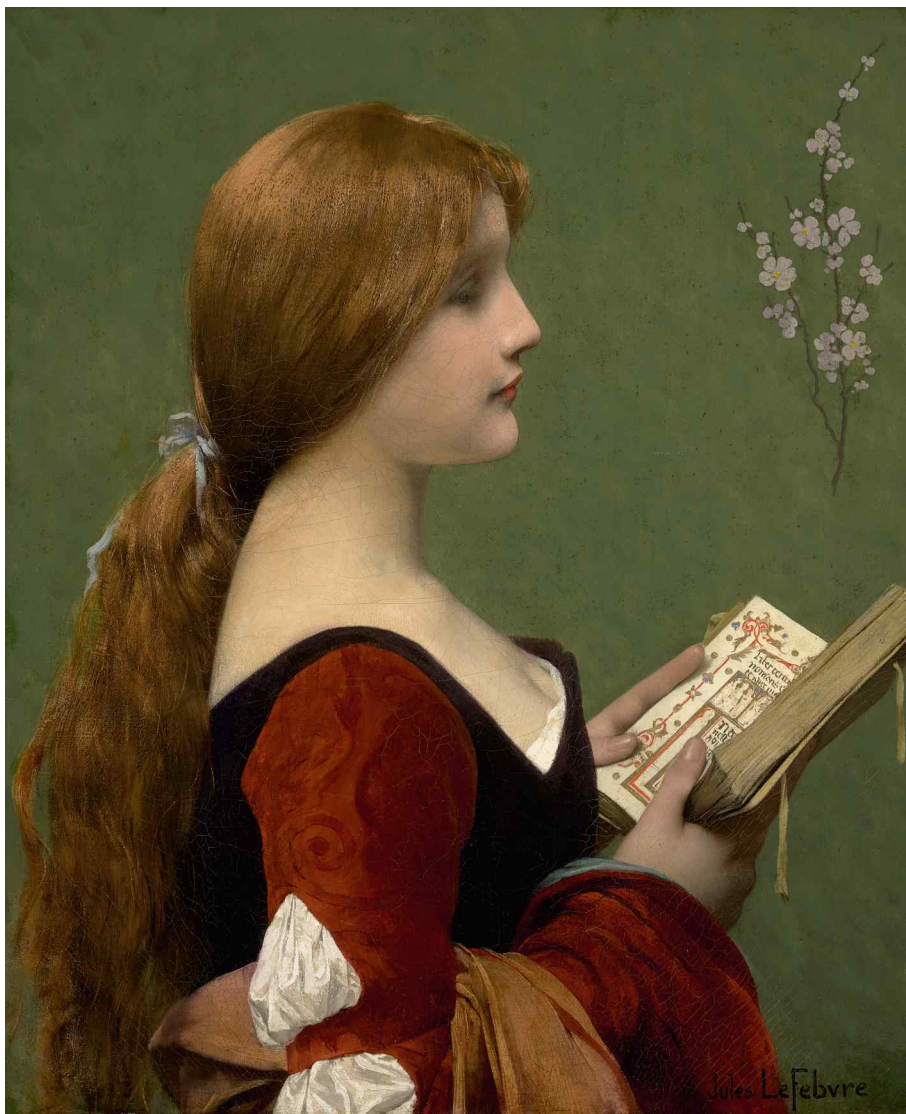
EXHIBITED

Pittsburgh, Carnegie Library, *Dedication Loan
Exhibition*, 1895, no. 196

LITERATURE

"Art Galleries and Societies," *American Art
Annual*, Boston, 1900-1, vol. III, p. 114
*Descriptive Catalogue of the Art Gallery of
the James Prendergast Library Association*,
Jamestown, New York, 1906, no. 33 (as *The Log
Cart*)
Katherine E. Manthorne, *The Mirror Up to Nature:
A Catalogue of 19th and 20th Century Paintings in
the Collection of The James Prendergast Library
Association*, Jamestown, New York, 1982, p. 30
(as *The Log Cart*)

\$ 10,000-15,000



10

PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

JULES JOSEPH LEFEBVRE

French, 1836 - 1912

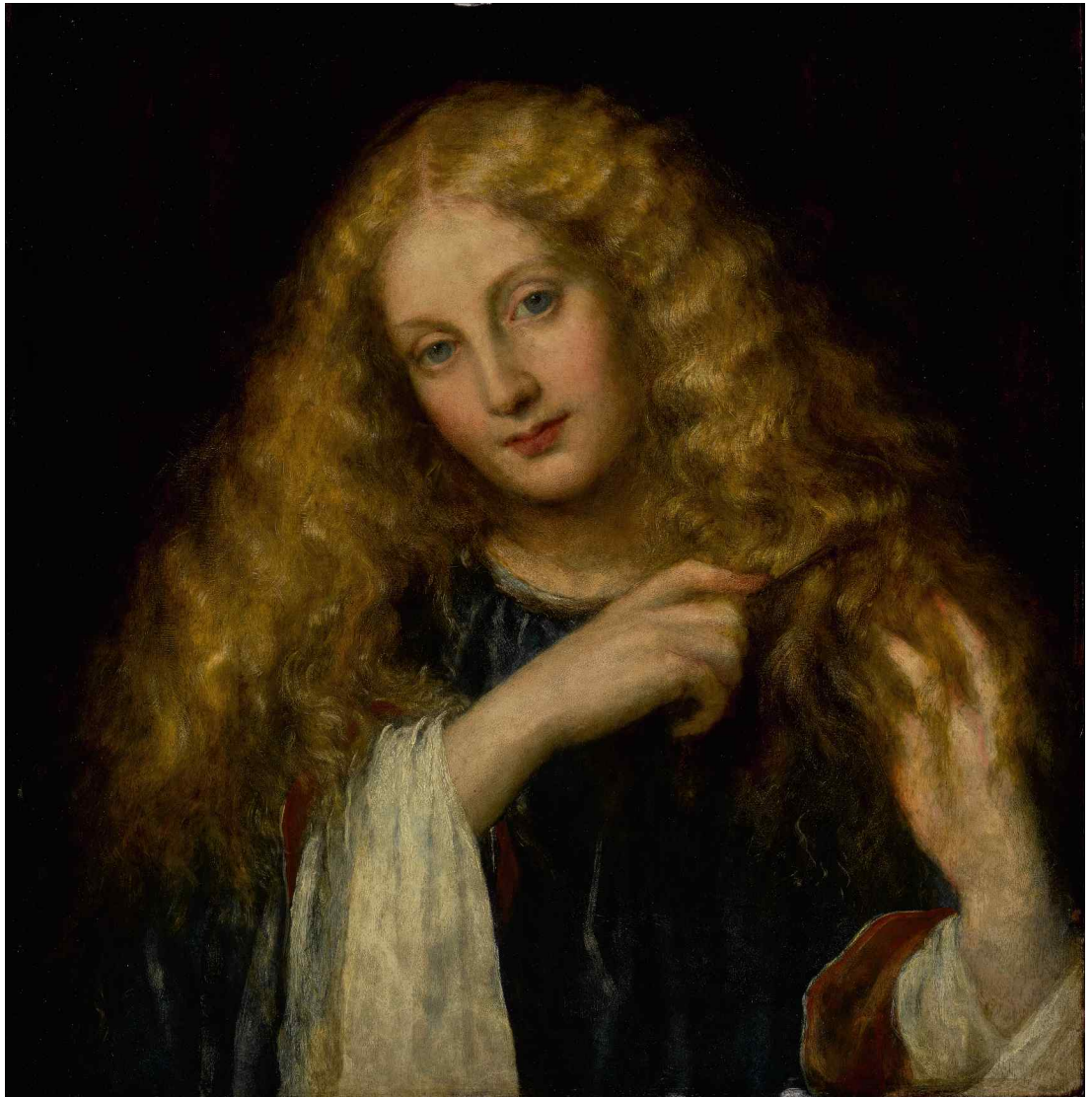
Jeanne la Rousse

signed *Jules Lefebvre* (lower right)

oil on canvas

26¼ by 21¾ in.; 66.7 by 55.2 cm

\$ 30,000-50,000



11

PROPERTY FROM A PRIVATE COLLECTION, JAPAN

GEORGE FREDERICK WATTS

British, 1817 - 1904

Undine

oil on panel
24 $\frac{1}{4}$ by 23 $\frac{3}{4}$ in.; 61.6 by 60.3 cm

PROVENANCE

Charles Hilditch Rickards, Manchester (by 1868)
Kojiro Matsukata Collection, Tokyo
Acquired by the present owner *circa* 1970

EXHIBITED

Leeds, United Kingdom, *National Exhibition of Works of Art*,
1868, no. 1388 (lent by Charles Hilditch Rickards)
Kyoto City Museum, *Western Masterpiece Exhibition*, February
1 - March 24, 1957
Tokyo, Nihonbashi Shirokiya, April 9 - 28, 1957, no. 65

LITERATURE

"Matsukata collection," *Art of Modern*, Tokyo, January 1, 1961,
no. 93

With their origins tracing back to Ovid's *Metamorphoses*,
undines and naiads were popular subjects in nineteenth-
century literature and performance art, and in their
compositions artists such as George Frederick Watts and
John William Waterhouse imagined them as young women
with flowing, golden hair. The present work was formerly in the
collection of Charles Hilditch Rickards, a wealthy Manchester
merchant and Watts' single greatest patron. Personally
owning fifty-six works, Rickards was highly influential in Watts'
promotion and success, arranging for his paintings to be
exhibited in London, Manchester, and Leeds.

\$ 15,000-20,000

PROPERTY OF A LADY

JOHN EVERETT MILLAIS

British, 1829 - 1896

Nina, Daughter of Frederick Lehmann, Esq.

signed with the artist's monogram and dated 1869 (lower right)

oil on canvas

52 by 35 in.; 132.1 by 88.9 cm

\$ 400,000-600,000

PROVENANCE

Frederick Lehmann, Esq., London (until 1891)

Mrs. Frederick Lehmann, London (widow of the above, until 1902)

Thence by descent (and sold, Sotheby's, London, June 19, 1984, lot 73, illustrated)

Private Collection, New York (acquired at the above sale)

Thence by descent

EXHIBITED

London, Royal Academy, 1869, no. 127

Vienna, *Welt-Ausstellung*, 1873, no. 47 (as *Porträt des Fräuleins Nina Lehmann*)

London, Grosvenor Gallery, *Annual Exhibition*, 1884, no. 57

London, Grosvenor Gallery, *Works by Sir John Everett Millais, Bt., R.A.*, 1886, no. 93

London, Guildhall Gallery, Corporation of London Art Gallery, *Annual Loan Exhibition*, 1892, no. 4 (as *Miss Nina Lehmann, Afterwards Lady Campbell*)

Edinburgh, Society of Scottish Artists, 1893, no. 415

London, Royal Academy, *Works by the Late Sir John Everett Millais, Bt., P.R.A.*, 1898, no. 111

LITERATURE

The Athenaeum, 1869, vol. I, p. 609

The Millais Gallery, Boston, 1871, p. 51

Henry Blackburn, *Grosvenor Notes*, London, 1884, p. 17

The Athenaeum, 1884, vol. I, p. 573

The Athenaeum, 1892, vol. I, p. 510

"Personal Recollections. [By an Artist]," *The Daily Telegraph*, August 14, 1896, p. 5-6

Exhibition of Works by the Late Sir John Everett Millais, Bart., London, 1898, p. 36

Marion H. Spielmann, *Millais and His Works*, Edinburgh, 1898, pp. 120, 171

Alfred Lys Baldry, *Sir John Everett Millais, His Art and Influence*, London, 1899, pp. 52, 59

John Guille Millais, *The Life and Letters of Sir John Everett*

Millais, London, 1899, vol. II, p. 19-20

Leslie Linder, *The Journal of Beatrix Potter from 1881-1897*, London, 1966, p. 97

Caroline Dakers, *The Holland Park Circle: Artists and Victorian Society*, New Haven, 1999, p. 133-7

Peter Funnell, Malcolm Warner, Kate Flint, H.C.G. Matthew and Leonée Ormond, *Millais: Portraits*, exh. cat., National Portrait Gallery, London, 1999, p. 113-4, illustrated p. 117

Paul Barlow, *Time Present and Past: The Art of John Everett Millais*, Ashgate, United Kingdom, 2005, p. 173-4

Jason Rosenfeld, *John Everett Millais*, New York, 2012, p. 122, illustrated p. 121

Robert Terrell Bledsoe, *Dickens, Journalism, Music: "Household Words" and "All the Year Round."* London, 2013, p. 188

continued





The present work



Fig. 1 John Everett Millais, *Sisters*, 1868, Private Collection



Fig. 2 John Everett Millais, *Lady Campbell (Nina Lehmann)*, circa 1884, Private Collection

Outside of one trip to the salesroom over thirty-three years ago, John Everett Millais' opulent portrait of the young daughter of Augustus Frederick Lehmann (1826-1891) and the former Jane Gibson Chambers (1830-1902), herself known as Nina, has not been seen in public since the memorial exhibition for the artist at the Royal Academy of Arts in London in 1898.¹ This work represents one of Millais' earliest masterpieces of child portraiture, a genre in which he would excel and become known for throughout the world by the time of his death. First exhibited at the Royal Academy summer show in 1869, in that institution's initial display at its new home, Burlington House, Piccadilly, Millais was cognizant of trying to make a good showing, and the present work was hung in the privileged Gallery III. *Nina Lehmann* subsequently represented the artist at the important Welt-Ausstellung (World's Fair) in Vienna in 1873, along with his other radiant portrait of the period, *Sisters* (fig. 1) of 1868.

Nina, born Nina Frederika Mary Teba Lehmann (October 15, 1861-December 7, 1933), often called Ninette to distinguish her from her mother, was seven when Millais painted her around Christmas 1868.² He posed her in a white frock with see-through sleeves and a blue beaded necklace with a cross-like pendant. She wears a white satin headband, a lace slip, white tights, and satin slippers. She sits atop a glazed blue jade and green earthenware pot (described in *The Daily Telegraph* as a "China tub"), a perch only just too high for her as evidenced by the delightful detail of her right shoe slipping from her heel. Two white Eurasian Collared-Doves stand on a floor of blueish-grey veined white marble. In her hand is a single red camellia, and there is a large potted bush of that Asian shrub in the left background, its shiny leaves and buds spreading behind the sitter to the right side of the canvas. The background is filled with a heavy blue drapery with swirled white motifs – the color scheme of the floor in reverse. The calculated choices of garment, drapery, fauna and flora add up to a beautiful whole and reflect Millais' leading role in the contemporary Aesthetic Movement, marked by his characteristically eclectic blend of artistic cultural references. These works represented

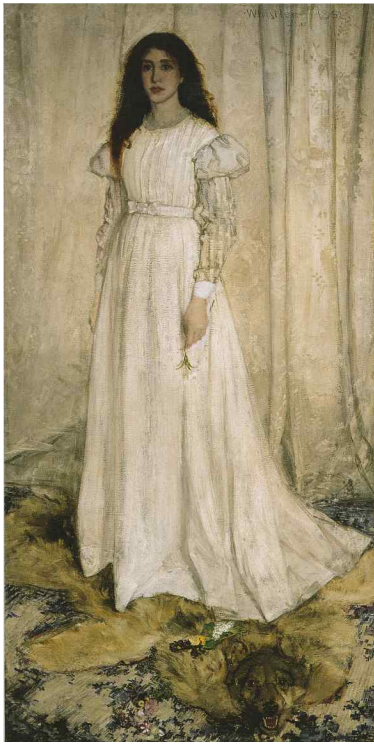


Fig. 3 James McNeill Whistler, *Symphony in White, No. 1: The White Girl*, 1862, National Gallery of Art, Washington, D.C., Harris Whittemore Collection



Fig. 4 John Singer Sargent, *The Daughters of Edward Darley Boit*, 1882, Museum of Fine Arts, Boston

refined tastes in accoutrements (often Asian in style) and clothes, an elegance reflected in the evocative brushwork absent the detailed description of Millais' earlier Pre-Raphaelite style.

In *Nina, Daughter of Frederick Lehmann, Esq.*, Millais used an overall white tone and relaxed atmosphere as he often did in images of young girls—such as *Spring* (1856-9, Lady Lever Art Gallery, Port Sunlight) and *Sisters*. The picture was calculated to appeal to clients with evolved tastes. The sitter's father, Augustus Frederick Lehmann was a businessman, violinist, and musical aficionado whose wife was a pianist. She was the daughter of the publisher Robert Chambers, founder of the *Edinburgh Journal*. Frederick Lehmann made his fortune dealing arms in the American Civil War. One of his brothers was Henri Lehmann (1814-82), a pupil of Jean-Auguste-Dominique Ingres, and the other was Millais' friend, Rudolf Lehmann (1819-1905), also a painter, who lived at Worth Villas, Campden Hill, and who married Jane Chambers' sister Amelia. The Lehmanns were close to Millais' associates such as the novelist Wilkie Collins, musicians including the violinist Joseph Joachim, the conductor and pianist Charles Hallé, and other members of English musical society. They held frequent musical evenings for London's artistic society in their house at 15, Berkeley Square. In addition, Lehmann's sister Eliza, married Ernst Benzons, and the Benzons would also become patrons of Millais.

Millais' later portrait of *Lady Campbell* of 1884 (fig. 2) is almost exactly the same size as the present picture, and the two were exhibited in that year at the trendy Grosvenor Gallery. Frederick Lehmann had also commissioned this portrait, and it reflects the earlier picture in its Asian ceramics, and overall luxuriousness. It celebrated Nina's marriage on April 30, 1884 to Guy Theophilus Campbell, 3rd Bt, of Thames Ditton (1854-1931), who served in the Afghan War of 1878-80. They would have four boys and two girls.

In *The Academy* Claude Phillips wrote,

It was a somewhat bold venture on the part of Mr. Millais to have placed in juxtaposition his superb and well-remembered portrait of 'Miss Nina Lehmann' ... and his new portrait of the same lady.... The former is one of his most complete and admirable works, and is one to which Englishmen are glad to point as an example of perfect *technique* from the hand of one of their painters. The new portrait, though in it the master-hand is still visible, and there is much to admire -- especially the elegant pose and treatment of the head -- does not support comparison with the earlier one either as regards the painting of the flesh, the complete and harmonious rendering of the surroundings, or general charm and accomplishment.

Phillips also cannily referred to it as a Whistlerian "brilliant bravura."³ In providing a chaste and innocent riposte to James McNeill Whistler's *Symphony in White, No. 1: The White Girl* of 1862 (fig. 3), Millais both adeptly reworked that ambiguous and modern picture into viable and challenging portraiture, while leading the way to the technically assured approach that John Singer Sargent would perfect in later decades, in pictures such as *The Daughters of Edward Darley Boit* of 1882 (fig. 4), in which the American artist expanded upon Millais' innovative formula of Asian ceramics, decorative environs, brilliantly painted dress, and children imbued with a sense of inner life.

A watercolor version of the composition was included in the exhibition at J.S. Maas & Co., Ltd., *Pre-Raphaelites and the Art Nouveau*, 1964, no. 78, and purchased by Lord Perth.

This catalogue entry was written by Jason Rosenfeld, Distinguished Chair and Professor of Art History at Marymount Manhattan College, New York.

1 For photographs of Jane Chambers see <http://www.npg.org.uk/collections/search/person/mp95349/jane-gibson-nina-lehmann-nee-chambers> and <http://www.paulfrecker.com/pictureDetails.cfm?pagetype=library&typeID=21&ID=6783>

2 Bledsoe, p. 159.

3 Bledsoe, p. 188.

PROPERTY OF A LADY

**SIR LAWRENCE ALMA-TADEMA,
O.M., R.A.**

British, 1836 - 1912

A Picture Gallery

signed *L. Alma-Tadema* and inscribed *Op. CXVII* (lower right)
oil on panel
30 by 23¼ in.; 76.2 by 59.1 cm

\$ 400,000-600,000

PROVENANCE

Ernest Gambart, London (commissioned directly from the artist, 1873)
William Henry Vanderbilt, New York (by 1878)
George Washington Vanderbilt II, New York (by descent from the above, his father)
Brigadier-General Cornelius Vanderbilt (by descent from the above, his uncle, and sold, Parke-Bernet Galleries, New York, April 18, 1945, lot 64)
Renaissance Galleries, New York (acquired at the above sale)
Hearst Corporation (and sold, Parke-Bernet Galleries, New York, March 23, 1963, lot 80, illustrated)
Walter P. Chrysler, Jr., New York (acquired at the above sale)
Chrysler Museum, Norfolk, Virginia
Hirschl & Adler Galleries, New York (acquired from the above)
Borggi, New York (by 1983)
Private Collection, New York (and sold, Sotheby's, New York, February 17, 1993, lot 33, illustrated)
Private Collection, London (acquired at the above sale and sold, Sotheby's, London, June 8, 1993, lot 31, illustrated)
Private Collection, New York (acquired at the above sale)
Thence by descent

EXHIBITED

New York, The Metropolitan Museum of Art, *The William H. Vanderbilt Collection*, 1886 - 1903
Williamstown, Massachusetts, Sterling and Francine Clark Art Institute; Baltimore, Walters Art Gallery; Cincinnati, The Taft Museum; Memphis, The Dixon Gallery and Gardens, *Empires Restored, Elysium Revisited: The Art of Sir Lawrence Alma-Tadema*, September 21, 1991 - September 6, 1992, no. 15

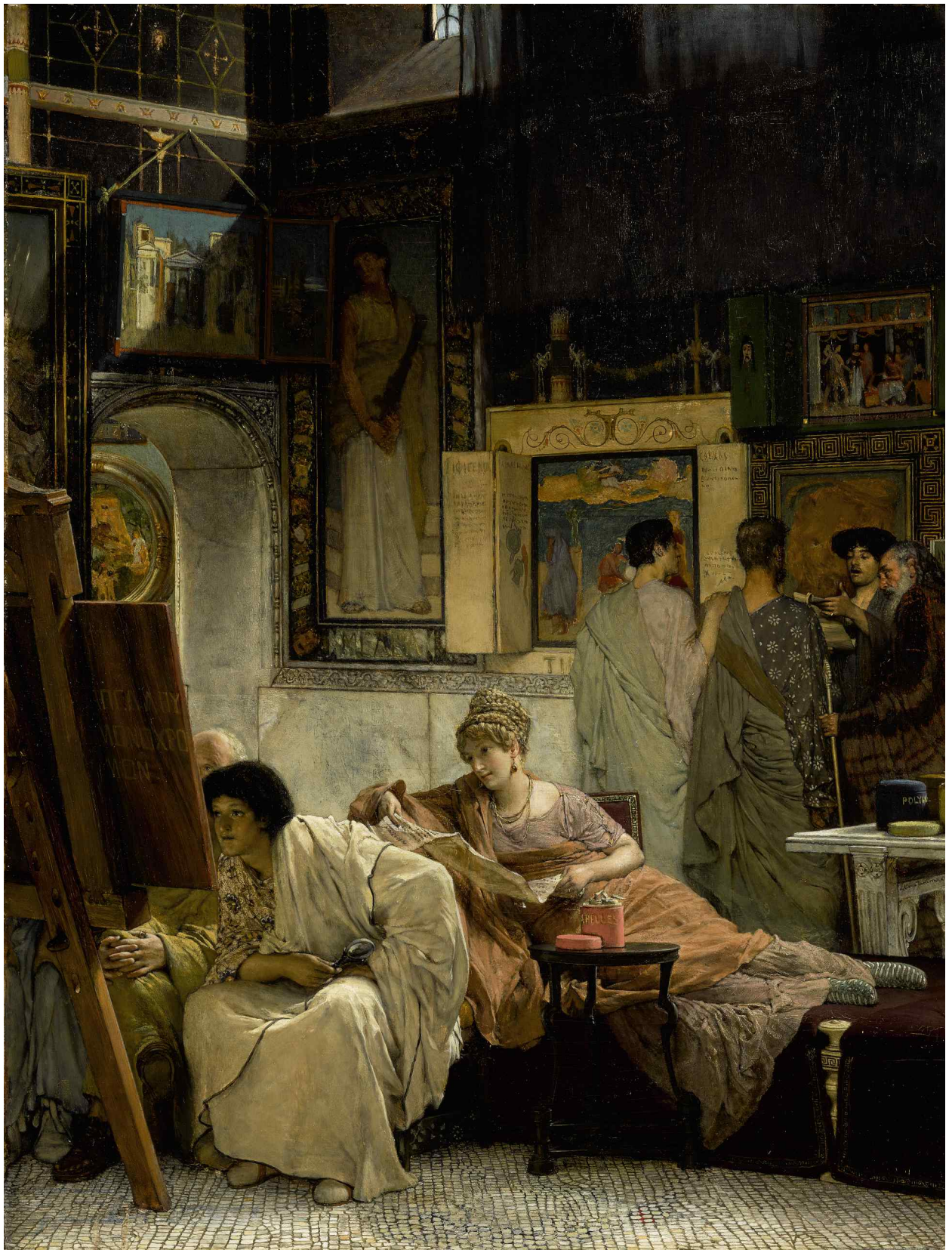
LITERATURE

New York Graphics, January 24, 1878, illustrated
Edward Strahan, *Mr. Vanderbilt's House & Collection*, New York, 1884, vol. III, pp. 5, 7-8
The Collection of W.H. Vanderbilt, 640 Fifth Ave., New York, 1884, p. 15, no. 19
Carel Vosmaer, *Catalogue Raisonné of Lawrence Alma-Tadema* (unpublished manuscript), circa 1885, no. 138
Samuel P. Avery, *Catalogue of the Paintings in the Metropolitan Museum of Art, Supplement of the Vanderbilt Collection*, New York, 1886
Casimer Stephen Kolstoi, *The International Gallery I*, London, 1886, pl. 1
Fedor Bulgakov, *Lawrence Alma-Tadema*, 1897, p. 26, illustrated
George H. Storey, *Paintings in the Metropolitan Museum of Art*, New York, 1905, p. 203
Percy Cross Standing, *Sir Lawrence Alma-Tadema, O.M., R.A.*, London, 1905, pp. 55-6, illustrated
Rudolf Dircks, "The Later Works of Sir Lawrence Alma-Tadema, O.M., R.A.," *Art Journal*, Christmas Edition, 1910, p. 27
Rodney K. Engen, *Victorian Engravers*, 1975, p. 49, illustrated
Mario Amaya, *The Picture Gallery*, 1977
Vern G. Swanson, *Alma-Tadema: The painter of the Victorian vision of the Ancient world*, London, 1977, p. 137
Christopher Wood, *Olympian Dreamers, Victorian Classical Painters 1860-1914*, London, 1983, p. 115-7
Vern G. Swanson, "Alma-Tadema: A Sculpture Gallery," *Porticus: Journal of the Memorial Art Gallery of the University of Rochester*, 1990, p. 64-72, illustrated
Vern G. Swanson, *The Biography and Catalogue Raisonné of the Paintings of Sir Lawrence Alma-Tadema*, London, 1990, p. 171-2, no. 157, illustrated p. 345



Fig. 1 View of the main entrance to the First Gallery, William H. Vanderbilt mansion, 640 Fifth Avenue, showing a *A Picture Gallery* in situ

continued



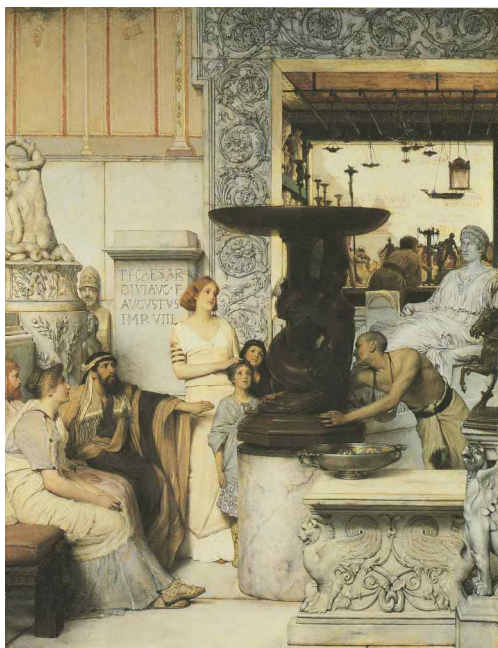


Fig. 2 Sir Lawrence Alma-Tadema, *The Sculpture Gallery*, 1875, Memorial Art Gallery, University of Rochester, New York



Fig.3 *Medea*, Roman, 1st century BC. Wall-painting from Pompeii, Museo Archeologico Nazionale, Naples

Sir Lawrence Alma-Tadema originally conceived of the subject for *The Picture Gallery* in 1867 when he painted *The Collector of Pictures at the Time of Augustus* (sold in these rooms, May 9, 2014, lot 29) as half of a pair, its mate being *A Sculpture Gallery in Rome at the Time of Augustus* (1867, Montreal Museum of Fine Arts). These two works represented Alma-Tadema's first excursion into the Ancient culture of art dealers, collectors and artists, informed by the writings of Pliny the Elder (Swanson, 1990, p. 144). Himself a collector, Alma-Tadema produced numerous works on this theme throughout his career, including *The Roman Art Lover* (1870, Milwaukee Museum of Art), *The Sculpture Gallery* (1875, Memorial Art Gallery, University of Rochester, and the pendant to the present work, remaining together until 1983, fig. 2) and a monumentally scaled version of the present work *A Picture Gallery in Rome* (1874, Towneley Hall Art Gallery and Museum, Burneley, Lancashire, 86 by 65½ in.).

The history of the present work includes the names of dealers, collectors and exhibitions inextricably linked with the success of Alma-Tadema's career and with the development American taste and art collecting. The first among these is Ernest Gambart, the powerful London based Belgian art dealer with representation throughout Europe, who acquired his first works from Alma-Tadema in 1864. Their ensuing relationship

became so profitable—both financially and artistically—that Gambart and Alma-Tadema agreed to a commission of over seventy paintings (R. J. Barrow, *Lawrence Alma-Tadema*, London, 2001, p. 21-2). Shortly after the work was delivered to Gambart, *The Picture Gallery* (as well as *The Sculpture Gallery*, 1875) was acquired by the wealthy American art collector, William H. Vanderbilt, to hang in his mansion at 640 Fifth Avenue (illustrated previous page). The ambition and grandeur of the interiors of this home were unsurpassed during America's Gilded Age, and included all manner of revival styles – Renaissance, Moorish, Chinese, Japanese and Pompeian (Alma-Tadema first visited Pompeii in 1863 during an exciting time of excavations that were widely publicized and known to Victorian audiences). Once completed in 1882 and until 1884, he opened the gallery spaces of his home to the public, and upon his death in 1885 the collection was left to his heirs with an ambition and endowment to create a public art gallery, allegedly to rival the British Museum. Although the Vanderbilt museum never materialized, legendary dealer and museum trustee, Samuel P. Avery, arranged for the *William H. Vanderbilt Loan Collection of Modern Paintings*, which included the present work, to be hung in its own gallery at The Metropolitan Museum of Art until 1919. When the mansion was finally demolished in 1945, many of the valuable



Fig. 4 *The Sacrifice of Iphigenia*, Roman, 1st century AD. Wall painting from Pompeii (House of the Tragic Poet), Museo Archeologico Nazionale, Naples



Fig. 5 *A Theatrical Rehearsal*, Roman. Mosaic from Pompeii (House of the Tragic Poet) Museo Archeologico Nazionale, Naples

paintings (including the present work) and other contents were auctioned by Parke-Bernet Galleries at the behest of Grace Vanderbilt, wife of Brigadier General Cornelius Vanderbilt III. *The Picture Gallery* was later purchased by Walter P. Chrysler Jr., the renowned art collector and heir to the Chrysler automobile empire.

Alma-Tadema was enormously successful in his lifetime and fueled his own celebrity by placing his friends, peers, family members, and even his own image in his compositions. In the present work, we see a picture gallery in Antiquity, lit by a high casement window, where several visitors make use of the catalogues and references found in boxes and on tables. In the foreground a white haired man (presumably Henry Wallis, Gambart's successor at his firm) and a young man (Gambart's nephew, Charles Deschamps) sit closely examining a monochrome by the celebrated Greek artist Apelles, which rests on an easel. Laura Alma Tadema, the artist's wife, very likely posed as the figure reclining on a daybed and reading a scroll which describes the painting by Apelles. At the far wall stands a youth reading another scroll to three connoisseurs, presumably the artist's committed dealer, Ernest Gambart, and Pilgeram and Lefevre, publishers of the prints that brought Alma Tadema enormous commercial recognition (Swanson, p. 171). On the back wall appears part of a large picture from

the great mosaic in the Museo Nazionale, Naples, which was probably a copy of the painting *The Battle of Issus* by Philoxenos of Eretria. In the 1905 *Catalogue of the Paintings in the Metropolitan Museum of Art*, museum curator George Storey describes the specific works featured in the painting: "The picture over the doorway might be attributed to Marcus Ludius, the inventor of that most charming and well-known architectural decoration in which Pompeii abounds. Through the doorway is seen another work, taken from a mosaic in the Naples museum, representing *Strength Captivated by Love*. The life-size figure is, by some archaeologists, believed to be *Medea* by Timomachus of Byzantium, which picture Julius Caesar bought from the artist for 40 talents for his collection in the gardens on the Tiber, and left by will to the Roman people (fig. 3). Next to this, *The Sacrifice of Iphigenia* by Timanthes (fig. 4), is a picture much praised by ancient writers; to the right appears a foreshortened lion, which there is reason to believe is the work of Pausias, who is said to have been the first to paint objects in foreshortening, and never to have been surpassed in that branch of art. The picture above it represents *A Theatrical Rehearsal* taken from a mosaic in the Naples Museum (fig. 5)" (Storey, p. 203).

PROPERTY FROM A PRIVATE COLLECTION

SOLOMON JOSEPH SOLOMON

R.A., P.R.B.A.

British, 1860-1927

Eve

oil on canvas

122 by 56 in.; 310 by 142.2 cm

PROVENANCE

The artist's widow (by descent from the artist)

The London Borough of Ealing (given from the above in 1946 and sold by the Order of Ealing Council, Christie's, December 16, 2009, lot 27, illustrated)

Acquired at the above sale

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

EXHIBITED

London, Royal Academy, 1908, no. 225

Rome, *International Fine Arts Exhibition*, 1911, no. 325

Wembley, *British Empire Exhibition*, May 9 - October 31, 1925

London, Royal Academy, *Exhibition of Works by Late Members, Fifty-First Winter Exhibition*, 1928, no. 367 (as *The Birth of Eve*, lent by Mrs. Solomon. J. Solomon)

Sydney, Art Gallery of New South Wales, *Victorian Visions*, May 20 - August 29, 2010, no. 34

London, Leighton House Museum, *Victorian Visions*, April 17 - September 25, 2012

London, Tate Britain, December 6, 2012 - April 7, 2015 (on extended loan)

LITERATURE

"The Royal Academy -- First article," *The Times*, May 4, 1908, p. 13

Stuart M. Samuel, "The Royal Academy," *Jewish Chronicle*, May 8, 1908, p. 16

"Ephemera Critica," *The Bystander*, London, July 8, 1908, p. 377

"The Royal Academy," *The Builder*, May 14, 1908, p. 565

G. K. Chesterton, "The Royal Academy," *Art Journal*, 1908, p. 164

Olga Somech Phillips, *Solomon J. Solomon: A Memoir of Peace and War*, London, 1933, p. 224

Solomon J. Solomon, R.A., exh. cat., Ben Uri Art Gallery, London, 1990, pp. 15, 17, 19, 30, illustrated p. 12 and 19 (in a photograph of the artist's studio)

Irit Miller, *Solomon Joseph Solomon: An Anglo-Jewish Artist, 1860-1927*, Ph.D. dissertation, University of Haifa, Israel, 2004, p. 100-3

(continued)



Solomon J. Solomon's studio at 18 Hyde Park Gate, London, with the present work visible against the left wall



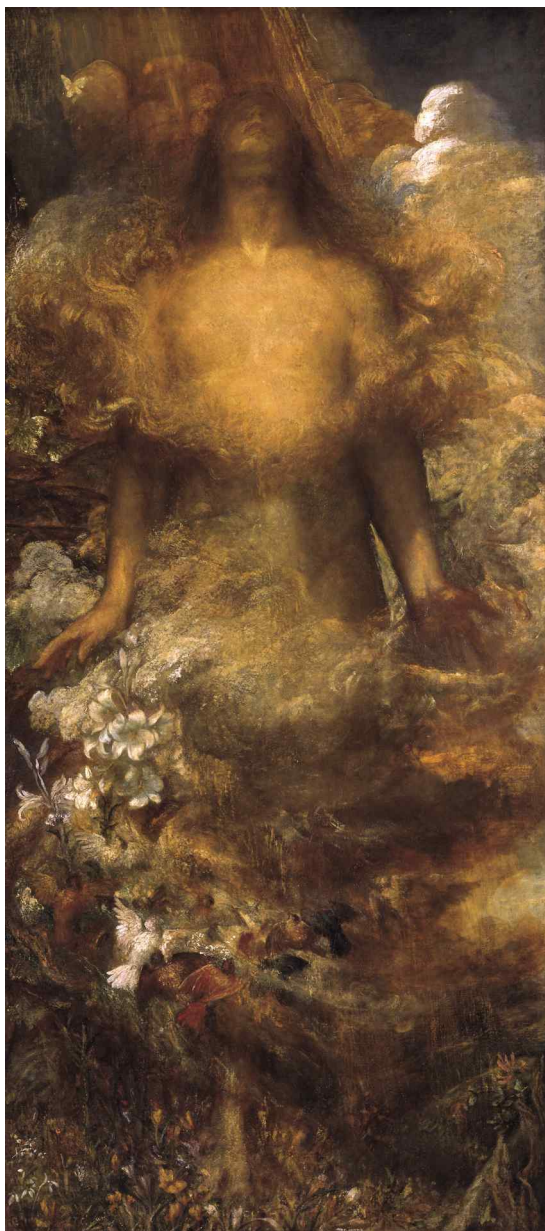


Fig. 1 George Frederick Watts, *She shall be called woman*, circa 1880, Tate Britain, London

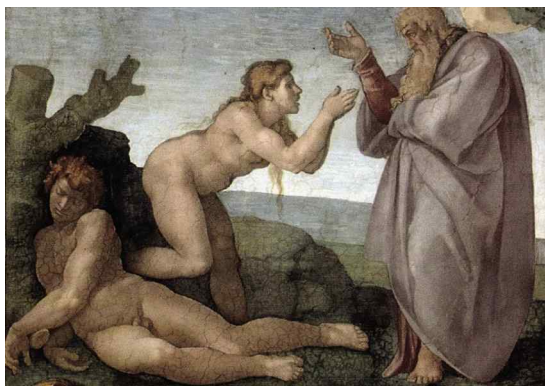


Fig. 2 Michelangelo, *Creation of Eve*, Sistine Chapel, Vatican, circa 1508-12

Solomon Joseph Solomon's *Eve* was first exhibited at the Royal Academy in 1908, when the artist was at the height of his powers. His subject, the first woman, was a popular source of inspiration for Victorian artists, and gallery walls had displayed countless interpretations of her creation. Yet, when encountering Solomon's monumental composition with its life-size Eve held aloft by great-winged angels against a sky of swirling clouds, exhibition-goers and critics alike were little prepared for its dynamic impact. A writer for *The Building News* appreciated *Eve* as a work of "imaginative power, combined with a magnificent painting" and considered "the subject chosen... an extremely daring one" ("The Royal Academy," p. 660). The *Art Journal* named it a "really wonderful piece of work in [Solomon's] own powerful and palpable style" (Chesterton, p. 164). Exclamations were nearly exhausted by a French critic, whose review shouted: "What ideality! What imagination! What a complexion! And how much there is of it! How very much— but not too much!" ("Ephemera Critica," p. 377).

Born in 1860 to Joseph, a British businessman, and Helena Lichenstadt, who came from a cultured Viennese family, Solomon was raised in the Jewish faith. His life was full of music and art, and at an early age he showed an affinity for both. Solomon's education was dynamic and broad; after early training at Heatherly's Art School (alongside fellow student John Lavery), by 1877 Solomon was accepted to the Royal Academy Schools where John Everett Millais (see lot 12) and Sir Lawrence Alma-Tadema (see lot 13) were both teachers and examples of the success a career in the arts could bring. In 1878 Solomon travelled to Paris and its *École des Beaux Arts* where, in contrast to the Royal Academy's reliance on plaster casts and antique sculpture for study, he drew from life models under the careful instruction of Alexandre Cabanel. Solomon also studied at the Academy in Munich, before traveling through Spain, Italy, and Germany, The Netherlands, and Morocco with his friend and fellow artist Arthur Hacker. Solomon returned to London, and while a founding member of the New English Art Club (along with John Abbott McNeill Whistler), he soon left the group in favor of the Royal Academy where, in the years preceding *Eve's* execution, he exhibited so regularly that the space reserved for him became known as "Solomon's Corner" (Irit Miller, "Hebraism and Hellenism in *An Allegory— A Painting by Solomon Joseph Solomon*," *Ars Judaica*, 2006, p. 105; Perry, p. 4-5).

By 1887, at the relatively young age of 27, Solomon's career was so well established that he could move to a new studio at 18 Holland Park Road with Frederic, Lord Leighton (see lot 16), Val Prinsep and George Frederick Watts (see lot 11) as neighbors. While Leighton and Prinsep were both known for their imaginative visualizations of iconic women, Watts' work probably had the greatest influence on Solomon's conception of *Eve*. Watts had repeatedly turned to the story from Genesis for inspiration, which Solomon would have been familiar with as the artist's work was widely exhibited even after his death in 1904. The artist's *Creation of Eve* (circa 1865- circa 1899, Harvard Art Museum, Cambridge, Massachusetts), part of a cycle of the first couple's story, presents the pair surrounded by a host of angels linking heaven and earth in a tall, vertical composition; his reimagined Symbolist composition, *She shall be called woman* (fig. 1, circa 1875-92, Tate Britain, London) focuses on Eve herself as an ethereal figure envisioned in spiritual ecstasy (Mark Bills and Barbara Bryant, *G. F. Watts Victorian Visionary, Highlights from the Watts Gallery*

Collection, New Haven and London, 2008, pp. 163, 169; Richard Beresford, *Victorian Visions*, exh. cat., 2010, p. 122). Watts, along with Solomon and his contemporaries, rejected a didactic illustration of the Biblical creation of Eve described in Genesis 2:21-22 in which Eve is literally “taken out of man” and formed from Adam’s rib. Instead, they heightened iconographic traditions established from the Renaissance and sources such as Michelangelo’s designs for the Sistine Chapel (fig. 2, 1508-12), in which Eve is depicted fully formed, stepping out and away from Adam’s sleeping body ushered forth by God.

While acknowledging Solomon’s early training and contemporary influences, *Eve*’s composition references the artist’s early idea for *An Allegory* (1904, oil on canvas, Harris Museum and Gallery, Preston). A sketch for the painting shows Christ supported by Moses on one side and an angel on the other, a compositional motif similar to the realized painting and to *Eve*. Given the complexity and scale of many of his compositions, Solomon carefully considered multiple ideas and prepared numerous studies, some of which were photographed surrounding *Eve* in progress in the artist’s studio and offered for sale after his death (Beresford, p. 122, see preceding page). The angel’s wings were, as remembered by the artist’s daughter, based on studio props that, together with swirling clouds, became part of his visual vocabulary of the spiritual Sublime as seen in *An Allegory* and *The Awakening* (1891, Leeds Art Gallery) (Perry, p. 15).

The mystical magic of *Eve* is centered on her nude, floating body, showcasing Solomon’s brilliant Academic technique and charging the composition with erotic undertones. Eve is boldly on display as she is pulled aloft from the unconscious Adam, her own dawning consciousness suggested by half opened eyes cast in shadow as light spills over her body. She is pulled aloft by her angel attendants, as wisps of clouds frame and spill down her legs, across her feet. Such a sensuous pose echoes back to the artist’s French training; in particular the recumbent goddess of Cabanel’s *La Naissance de Vénus* (fig. 3, Musée d’Orsay, Paris) (Beresford p. 122). As a large scale *Salon* painting of a Classical subject, Cabanel’s Academic work legitimized the view of the female nude. Similarly, the Royal Academy was one of the few places where one could respectfully regard the nude female body, and Solomon was a master of the form (Perry, p. 15). His earlier compositions like *Ajax and Cassandra* (fig. 4, 1886, Art Gallery of Ballarat, Victoria), *Samson* (1887, Walker Art Gallery, Liverpool), and the *Birth of Love* (1896, current location unknown) had caused a stir for their Academic realism in depicting the human body (both male and female), and his deeply dramatic poses and placements earned him fame. As *The Building News*’ writer confirmed when appraising *Eve*’s “Biblical” subject “of course, the human figures are nude” further explaining that “there are many studies of the nude this year, and of them this is undoubtedly the best” (“The Royal Academy,” p. 660). Ultimately, Solomon’s *Eve* is both a beautifully realized Academic nude and a sensual vision of female beauty and, in this duality, falls between the Victorian and early twentieth century: She is the idealized first woman, partner of man, and mother of mankind as well as a cautionary tale of the corrupting power of temptation and seduction.

Impressing audiences nearly a century ago, *Eve* is no less impactful today entrancing a modern audience on its recent exhibitions and long term loan to London’s Tate Britain.



Fig. 3 Alexandre Cabanel, *La Naissance de Vénus*, 1863, Musée d’Orsay, Paris

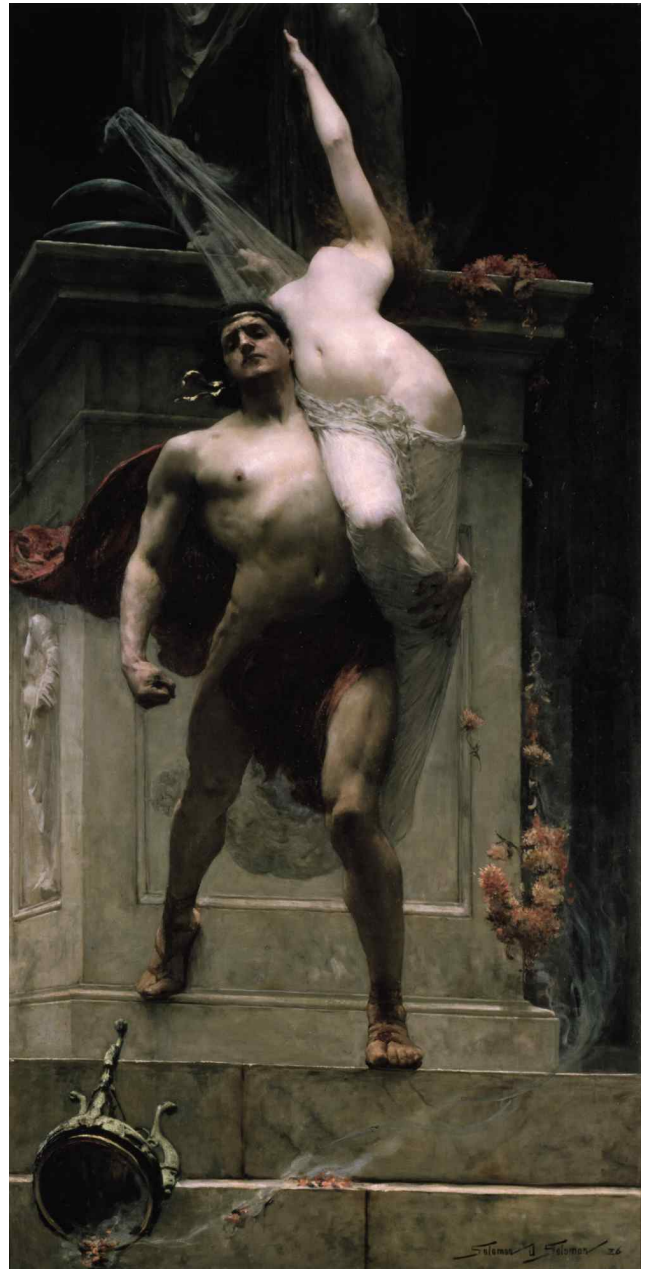


Fig. 4 Solomon J. Solomon, *Ajax and Cassandra*, 1886, Art Gallery of Ballarat, Victoria

PROPERTY FROM A PRIVATE COLLECTION

JOHN WILLIAM GODWARD

British, 1861 - 1922

Preparing for the Bath

signed *J.W. Godward.* and dated *1900* (lower right)

oil on canvas

63½ by 30½ in.; 161 by 77 cm

PROVENANCE

Thomas McLean, London (acquired directly from the artist)
Edgar Williamson, Esq. (and sold, by his executors, Christie's,
London, June 22, 1934, lot 18)

Nathan Mitchell, London (acquired at the above sale)

Richard Green, London

Sale: Sotheby's, Belgravia, July 15, 1982, lot 39

Fine Art Society, London, 1983

Sale: Christie's, London, June 3, 1994, lot 154, illustrated

Acquired at the above sale and sold, Sotheby's, London,

December 10, 2014, lot 34, illustrated

Acquired at the above sale

EXHIBITED

London, New Gallery, 1900, no. 225

LITERATURE

Athenaeum, London, 1900, p. 534

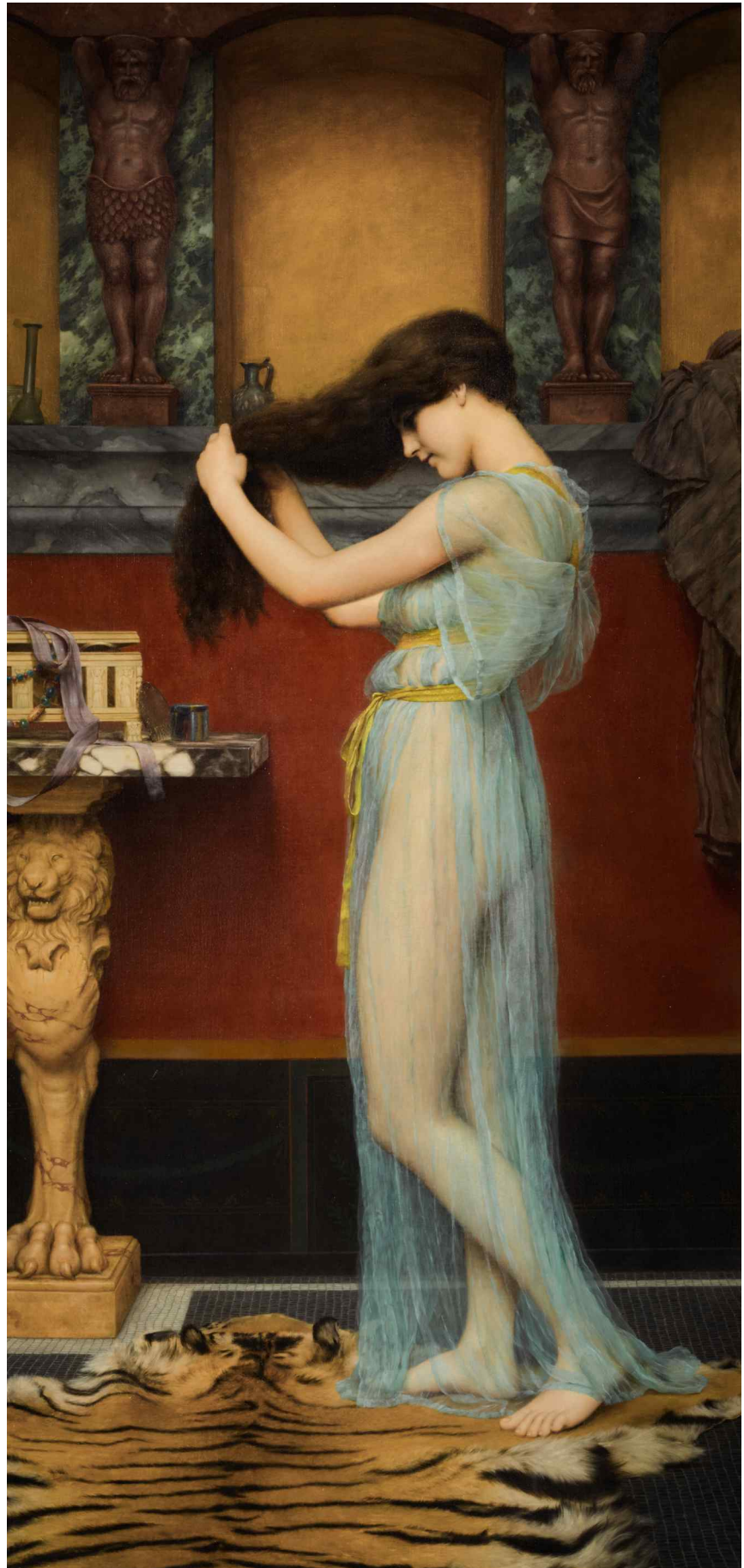
Vern Swanson, *John William Godward- The Eclipse of*

Classicism, Suffolk, 1997, pp. 63, 203-4, no. 1900.14,

illustrated p. 67, pl. 40

\$ 600,000-800,000

continued



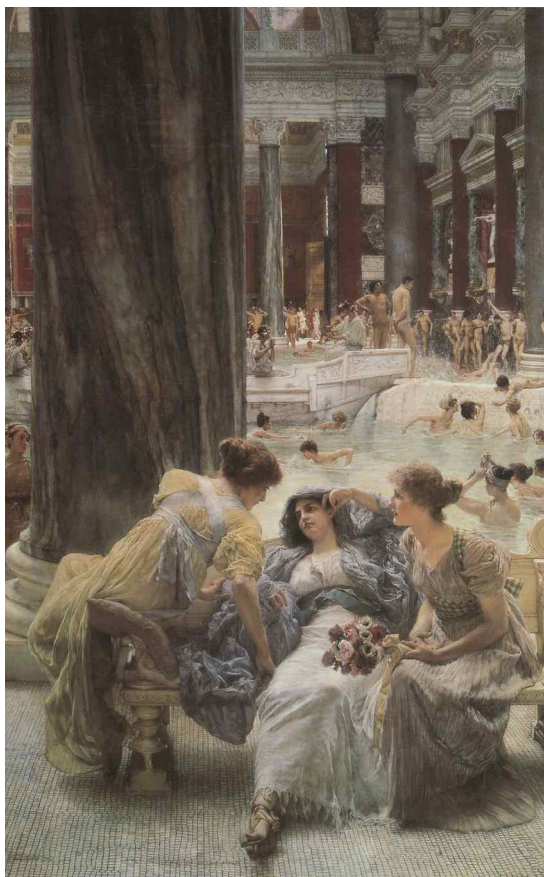


Fig. 1 Sir Lawrence Alma-Tadema, *Thermae Antoninianae*, 1899, oil on canvas, Private collection



Fig. 2 *Ethel Warwick*, 1924, National Portrait Gallery, London

John William Godward's large-scale and sensual painting, *Preparing for the Bath*, was painted only a year after Sir Lawrence Alma-Tadema's celebrated *Thermae Antoninianae* (fig. 1, 1899, Collection of Lord Lloyd Webber), depicting the Roman baths of the Emperor Caracalla. The subject of the bathhouse held an obvious attraction for Alma-Tadema, who used them as the setting for some of his most carnal paintings, including *In the Tepidarium* (1881, Lady Lever Art Gallery, Port Sunlight), *The Frigidarium* (1890, Private Collection) and *A Favourite Custom* (1909, Tate Britain, London). Similarly, Godward found such settings irresistible, as they allowed him to indulge his passion for Greco-Roman architecture and decoration, as well as erotically-charged depictions of the female figure.

The present work depicts a scene similar to *Venus Binding her Hair* (1897, Private Collection) in which a disrobed model in profile is seen wrapping a ribbon around her head. A sketch for *Preparing for the Bath* suggests that Godward had initially intended to depict this model in the nude, but he later added the diaphanous gown which is tied and draped, caressing her body. As Vern Swanson describes: "One of Godward's most impressive oils... She pays no mind to anything but her task of primping for the fast approaching lover's tryst. We see in the drapery that Godward has fully painted the nude form of the woman, then sensitively added what he was best at, the subliminal bluish *coa vestis tunic*" (Swanson, p. 63). Godward also highlights his appreciation and knowledge of Antique architecture. The excavation of Pompeii in the eighteenth and nineteenth centuries captivated the popular imagination, and Godward has emblazoned his model against a red ground that would be typical of the walls in a Pompeian villa. The arched recesses used as shelves for the bather's clothes and possessions are divided by *telamones* sculpted in porphyry into the figures of Atlas supporting the universe on his shoulders, referencing those in the *tepidarium* at the *thermae* in Pompeii.

This canvas is among Godward's most ambitious in scale, joining a group from this period that includes *Campaspe* (1896, sold, Sotheby's London, December 14, 2006, lot 127), *Circe* (1898, unlocated), *The Delphic Oracle* (1899, Private Collection) and *Venus at the Bath* (1901, Private Collection). In the same period, he also exploited the erotic suggestion of pale skin just visible through transparent *tunica*, in pictures such as *Julia* (1914, sold in these rooms, May 24, 2017, lot 8), *The New Perfume* (1914, Private Collection) and *Mischief and Repose* (1895, J. Paul Getty Museum of Art, Malibu), which also includes the expertly rendered tigerskin. It is likely that *Preparing for the Bath* depicts Ethel Maud Warwick, a professional model who posed for Godward around the turn of the century (fig. 2). Ethel was a student of painting and acting who funded her studies by posing for artists, including Herbert Draper, Philip Wilson Steer, and James McNeill Whistler, before becoming a stage actress in 1900.

We would like to thank Dr. Vern G. Swanson for his contribution to the entry for this lot, which will be included in his forthcoming revised and expanded edition of the John William Godward catalogue raisonné.

PROPERTY OF A LADY

FREDERIC, LORD LEIGHTON, P.R.A.

British, 1830 - 1896

Venus and Cupid

oil on canvas

58 by 18¾ in.; 147.3 by 47.6 cm

PROVENANCE

Private Collection, Ireland

Private Collection (and sold, Christie's, London, June 11, 1993, lot 126, illustrated)

Private Collection, New York (acquired at the above sale)

Thence by descent

EXHIBITED

Royal Manchester Institution, 1856, no. 368

New York, Philadelphia, London, *Exhibition of British Art*, 1857-8 (selected but not exhibited)

Possibly, London, Society of British Artists, 1858

London, Royal Academy of Art, *Frederic Leighton 1830-1896*,

February 15 - April 21, 1996, no. 11

LITERATURE

Ernest Rhys, *Sir Frederic Leighton*, London, 1895, pp. 10, 65-6Mrs. Russell Barrington, *The Life, Letters and Work of Frederic Leighton*, London, 1906, vol. I, p. 248-9; vol. II, pp. 45-6, 382Edgcumbe Staley, *Lord Leighton of Stretton, PRA*, London,

1906, pp. 54-5, 232

Leonée and Richard Ormond, *Lord Leighton*, New Haven,

Connecticut, 1975, pp. 35, 38, 151, no. 31 (as untraced)

Linda S. Ferber and William H. Gerdts, *The New Path, Ruskin and the American Pre-Raphaelites*, exh. cat., New York, 1985, pp. 119 and 132, no. 61Susan P. Casteras, *English Pre-Raphaelitism and its Reception in America in the Nineteenth Century*, Madison, New Jersey,

1990, pp. 54, 195, no. 59

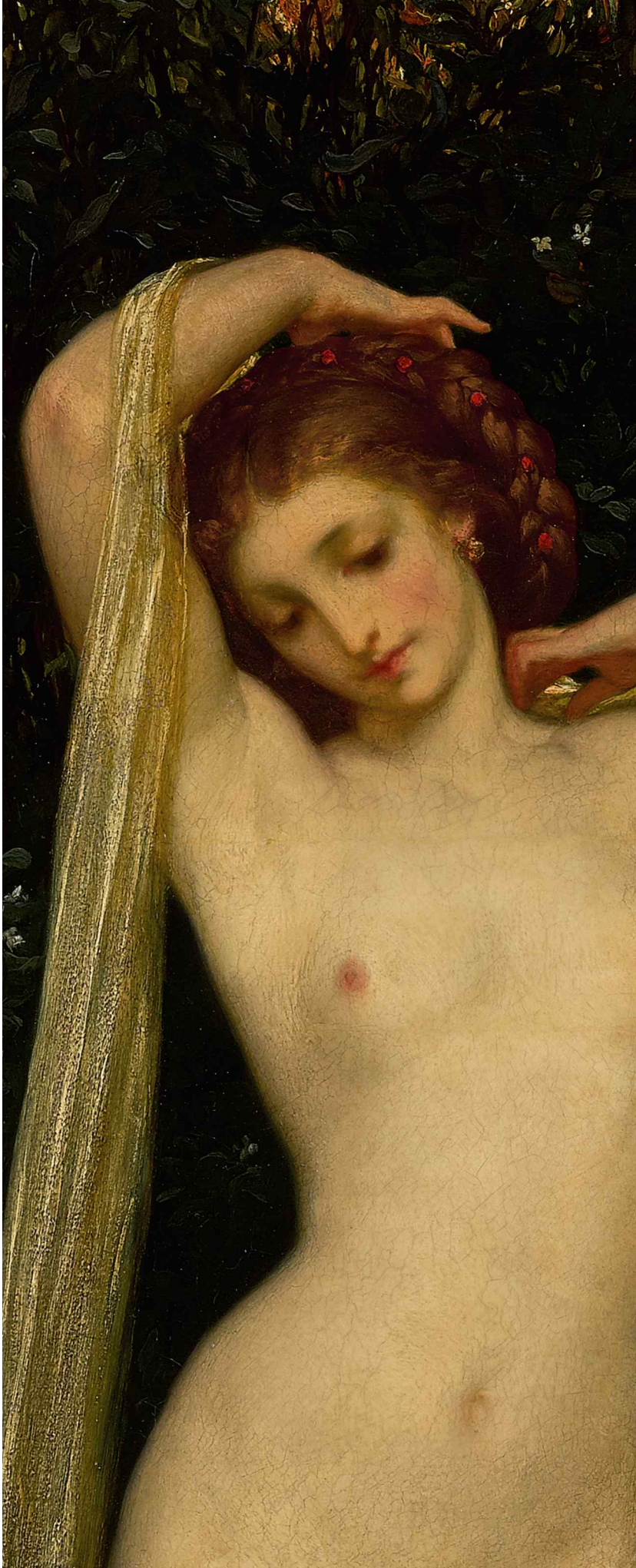
Elise Lawton Smith, *Evelyn Pickering De Morgan and the Allegorical Body*, London, 2001, p. 72, illustrated p. 74Keren Rosa Hammerschlag, *Frederic Leighton: Death, Mortality, Resurrection*, New York, 2015, pp. 115-116, 118,

illustrated p. 114

\$ 300,000-500,000

Frederic, Lord Leighton's arresting *Venus and Cupid* is an early, sensual painting that showcases the diverse artistic influences that the young artist had absorbed, and anticipates many of the motifs that he would return to throughout his career.

Born in Scarborough, Leighton was educated at University College School, London, before training on the European continent, first from Nazarene artist Eduard von Steinle in Frankfurt and later at the Accademia di Belle Arti, in Florence. It was here that he painted *Cimabue's Celebrated Madonna is carried in Procession through the Streets of Florence*, (1853-4, Royal Collection, England, on loan to the National Gallery), Leighton's debut submission to the Royal Academy in 1855, which was exhibited to near universal acclaim. Upon seeing the painting, Queen Victoria wrote in her diary on May 3, 1855, that "There was a very big picture by a man called Leighton. It is a beautiful painting, quite reminding one of a Paul Veronese, so bright and full of light. Albert was enchanted with it—so much so that he made me buy it" (as quoted in Johnathan Marsden, *Victoria & Albert, Art & Love*, London, 2010, p. 127).

continued

Leighton stayed in London through the summer of 1855, being introduced to society and meeting members of the artistic community, including John Ruskin, Dante Gabriel Rossetti and George Frederick Watts. In the autumn of 1855 he moved to Paris, where he met Jean-Auguste-Dominique Ingres, Eugène Delacroix, and William Bouguereau, and completed his long continental artistic tutelage, remaining there for the next four years until he finally settled in London in 1859.

In Leighton's time, students at English art schools were typically studying the body through works from antiquity, while in the French ateliers, students observed from live models. Perhaps not surprisingly, the subjects who graced the walls of the Royal Academy were relatively clothed when compared to their counterparts at the Paris Salon, which had maintained a strong tradition of exhibiting the nude. The present work was painted while Leighton was studying at an atelier on the Rue Richer, Paris, in 1856, where he was exposed to many accomplished French Academic artists whose impact on *Venus and Cupid*, and other of the artist's works, would be evident. Leighton wrote to his sister: "I have further made the acquaintance of Ingres, who, though sometimes bearish beyond measure, was by a piece of luck exceedingly courteous the day I was presented to him. He had just finished a beautiful figure of Nymph, which I was able to admire loudly and sincerely" (as quoted in Hammerschlag, p. 116). Judging by the similarity of the arabesques produced in the models' twisted contrapposto, the model's raised arm,

and water or drapery streaming down the sides of the body, it is likely that the painting Leighton admired was Ingres' *The Source* (1856, Musée d'Orsay, fig. 1) and its influence on the present work, Leighton's first full length nude, is evident.

Leighton painted *Venus and Cupid* together with another full-length figure painting, *Pan* (1856, Private Collection, fig. 2). Upon seeing the two works at Leighton's studio (as well as the artist's Royal Academy submission of 1856, *The Triumph of Music*), his friend Robert Browning, whom he had met in Rome, described them in a letter to the American sculptress Harriet Hosmer dated January 8, 1856: "Leighton is a better fellow than ever, very lovable, really. He's painting a very fine and original picture, life-size, of Orpheus playing Eurydice out of hell, full of power and expression. He has a capital Pan enjoying himself in a dell, from a superb Italian model here, (the perfection of a man,) and a Venus, very clever too; and designs for perhaps a dozen delicious pagan figures; a sudden taste that has possessed him" (Harriet Goodhue Hosmer, *Letters and Memories*, New York, 1912, p. 64). Once completed and in advance of his trip to Italy, Leighton sent the pictures to Watts' studio at Little Holland House in London, where they were exhibited. Watts wrote that they made his own work look "flat and dim. There are some wonderful things in them evincing a wonderful perception of natural effects, and power of carrying them away in the memory and embodying them upon canvas" (as quoted in Jones, et al., p. 109). Watts took the initiative to send both paintings to the Manchester Industrial exhibition, where the critical response

to their nudity was tepid, and hedged by prudery. In 1857 Leighton allowed them to be included in the exhibition of modern British art, organized by William Michael Rossetti, scheduled to tour the west coast of America. This exhibition did not go as planned for Leighton. As reported by the American actress Fanny Kemble (Leighton's dear friend Adelaide Sartoris' sister), Leighton responded, writing that "*Pan and Venus* are not being exhibited at all on account of their nudity, and stowed away in a cupboard... this is a great nuisance. I have sent for them back at once" (Barrington, vol. II, p. 45). They were returned in time for Leighton to exhibit the *Venus*, now retitled *Nymph and Cupid*, at the Society of British Artists in 1858.

Venus and Cupid represents Leighton's first foray in painting the nude. Works such as *Venus Disrobing for a Bath* (1867, Private Collection) and *The Bath of Psyche* (1890, Tate Britain, London) demonstrate Leighton's continued exploration of the subject, and his influence on its resurgence in British art is seen in the work of Sir Lawrence Alma-Tadema (see lot 13), John William Godward (see lots 15, 17) and Solomon J. Solomon (see lot 14) each found inspiration in his works and teachings. Far removed from the dramas of mythological scenes as well as the costume dramas or genre scenes so prevalent in nineteenth century painting, Leighton described his art process of the 1860s and 1870s as his "growth from multiplicity to simplicity," using classical traditions to experiment with "modern" thoughts and feelings (as quoted in Ormond, *Lord Leighton*, p. 85).



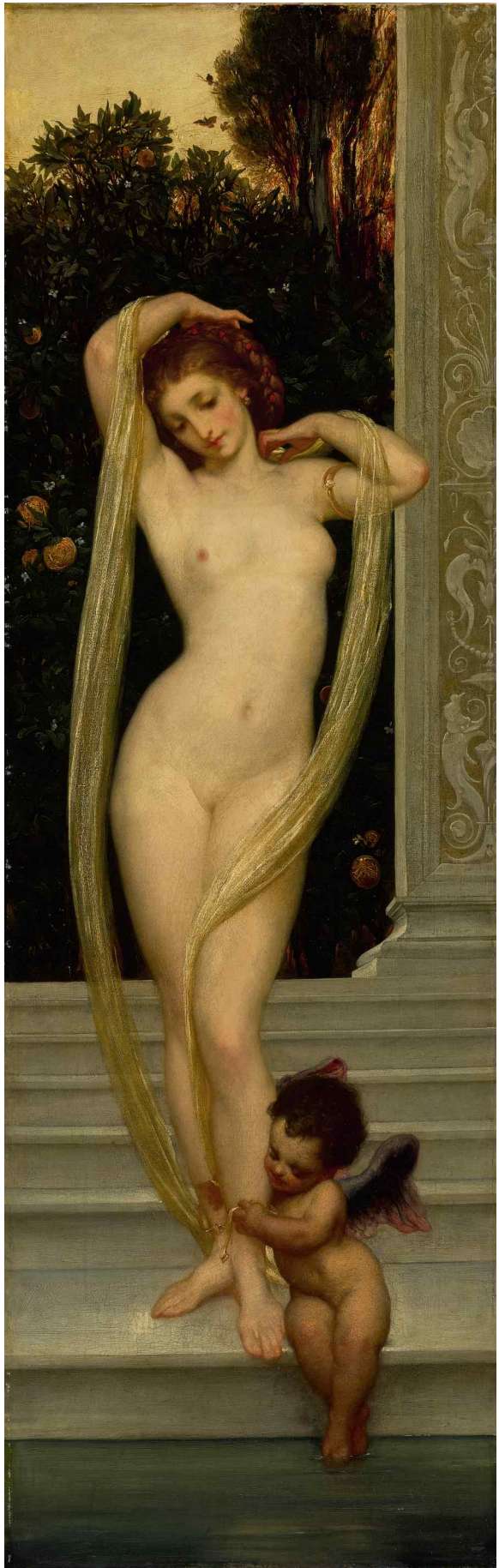
Camille Silvy, *Frederic Leighton*, 1860s, carte de visite, Victoria and Albert Museum, London



Fig. 1 Jean-Auguste-Dominique Ingres, *La Source*, 1856, Musée d'Orsay, Paris



Fig. 2 Frederic, Lord Leighton, *Pan*, Private Collection



PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

JOHN WILLIAM GODWARD

British, 1861 - 1922

Heart on her Lips and Soul Within her Eyes

signed *J.W. GODWARD.* and dated *1904* (lower right)

oil on canvas

26½ by 26½ in.; 66.4 by 66.4 cm, within a painted circle

PROVENANCE

Thomas McLean, London (by July 1904)

Private Collection, United States

Sale: Bonhams, New York, May 7, 2014, lot 48, illustrated (as by Tito Conti, *Reverie*)

Acquired at the above sale

LITERATURE

Vern Grosvenor Swanson, *John William Godward: The Eclipse of Classicism*, Suffolk, 1997, p. 211, no. 5

\$ 300,000-500,000

In John William Godward's prolific oeuvre, he exquisitely renders scenes of idle contemplation and idyllic beauty, in which nothing is amiss and life is devoted to the daily pursuit of pleasure. The solitary, contemplative and unaffected women of Godward's paintings may well be seen as a reflection of the artist's own personality. Very little is known about his biography, except that he trained to become an architect and when he finally decided to pursue painting his family shunned him, allegedly cutting him out of every family photograph. While popular taste moved away from the neo-classicist style in the early twentieth century, he persisted in creating a world of sun-drenched Mediterranean fantasy.

The re-appearance of this painting marks an important discovery for the artist. Until recently, the work had long been attributed to Godward's contemporary, Tito Conti, whose signature had been added (and since removed). Similarly, Godward's paintings were sometimes ascribed to Sir Lawrence Alma-Tadema, for he and Conti commanded large prices in the early twentieth century, particularly in America, and attributions were sometimes altered in order to take advantage of high demand and unsuspecting patrons.

In the present work, Godward has placed his red-haired model in profile, lost in faraway thoughts, gazing towards the cypress trees, blue Mediterranean and mountains that plunge into the sea. The saturated colors of the drapery, warm tones of the models skin, and realistically painted marble are familiar trademarks of Godward's oeuvre. The painting's title is from Lord Byron's poem *Beppo* (1818), which reads: "Heart on her lips and soul within her eyes, soft as her clime, and sunny as her skies." Godward, and his audience, recognized the romantic allusions of this title and in the absence of props or any narrative, the literary association enhances the composition's emotional and psychological charge.

We would like to thank Dr. Vern G. Swanson for his contribution to the entry for this lot, which will be included in his forthcoming revised and expanded edition of the John William Godward catalogue raisonné.





A NEW VISION FOR THE BERKSHIRE MUSEUM



Since its founding in 1903 by philanthropist paper maker Zenas Crane, the Berkshire Museum has been a place where visitors were invited to view a window on the world, through the collection of art, historical objects, and natural specimens. This collection, unique in the Berkshires, is the basis for the Museum's interdisciplinary programming today, guided by its mission to bring people together for experiences that spark creativity and innovative thinking by making inspiring, educational connections among art, history, and natural science.

Through the Museum portals, countless children have experienced their first museum visit, on school field trips or with their families. Years later, those children, now adults, are bringing their children and grandchildren to see favorite objects from the Museum's wide and varied collection: the aquarium, the wigwam, the paintings, the meteorite, the statues, Wally, the full-size model of a stegosaurus on the front lawn, and from ancient Egypt, the mummy of Pahat, a priest from the Ptolemaic period which has fascinated generations of visitors.

In the past few years, the Museum has also joined with others in the community to address critical issues pertaining to improving literacy, fostering early childhood development and kindergarten readiness, offering activities during out-of-school time, boosting STEM learning, and more. The Museum is among the leaders in providing educational experiences through school partnerships that have nearly doubled in the past five years. Continuing and deepening these partnerships and investing in the region and the region's children—the next generation of leaders—is driving the Museum to reinvigorate its mission and finely tune its interpretive strategy to meet the needs of contemporary audiences. Announced in July, the Museum's New Vision builds on Zenas Crane's legacy, by creating a radically new approach to the fulfillment of this enduring mission.

The new Berkshire Museum will break down traditional boundaries and explore the interconnectedness among disparate disciplines. It will integrate treasured objects from its collection with cutting-edge technology, new interpretive techniques, and a fresh perspective that aims to extract contemporary relevance from historical artifacts. Static museum galleries will be transformed into active teaching laboratories, and the Museum's leadership position in science and natural history programs for the general public will be strengthened. These new experiences will inspire curiosity and wonder in visitors of all ages—essential tools for learning, creativity, and innovation.

WORKS OF ART SOLD TO BENEFIT THE BERKSHIRE MUSEUM

WILLIAM BOUGUEREAU

French, 1825 - 1905

L'Agneau Nouveau-Né (The Newborn Lamb)signed *W-BOUGUEREAU*- and dated 1873 (lower left)

oil on canvas

65 by 34 $\frac{3}{8}$ in.; 165.1 by 87.9 cm**PROVENANCE**

Goupil & Cie, Paris, no. 8251 (acquired directly from the artist, July 19, 1873)

Mr. and Mrs. Alexander Turner Stewart, New York (acquired from the above, August 9, 1873, and sold, their sale, American Art Association, New York, March 23-25, 1887, lot 102)

Mrs. J.L. Smith (acquired at the above sale)

The Estate of Zenas Crane

Mrs. William S. Ginn, née Judith Colt (by descent from the above)

Gifted from the above, 1964

\$ 1,500,000-2,000,000**LITERATURE**Charles Vendryès, *Dictionnaire illustré des Beaux-Arts*, Paris, 1885, p. 49Franqueville, *William Bouguereau*, n. d., p. 151Marius Vachon, *W. Bouguereau*, Paris, 1900, p. 151Edward Strahan, ed. *The Art Treasures of America*, Philadelphia, 1977, facsimile edition, vol. I, pp. 43-45, 52, illustratedLouise d'Argencourt and Mark Steven Walker, *William Bouguereau*, exh. cat., Musée du Petit-Palais, Paris; Musée des Beaux-Arts de Montréal; The Wadsworth Athenaeum, Hartford, February 9, 1984 - January 13, 1985, p. 108, illustrated fig. 35, p. 109Arnold Lewis, James Turner and Steven McQuillin, *The Opulent Interiors of the Gilded Age, all 203 Photographs from "Artistic Houses,"* New York, 1987, p. 35, 39, illustrated p. 34 and as cover (shown hanging in the reception room of Cornelia M. Stewart)Mark Steven Walker, "William-Adolphe Bouguereau, A Summary Catalogue of the Paintings," *William-Adolphe Bouguereau, L'Art Pompier*, exh. cat., Borghi & Co., New York, 1991, p. 69Fronia E. Wissman, *Bouguereau*, San Francisco, 1996, p. 45-6, illustrated p. 44 (as *The Shepherdess*)Damien Bartoli and Frederick Ross, *William Bouguereau Catalogue Raisonné of his Painted Work*, New York, 2010, no. 1873/06, p. 150, illustrated; and in revised 2014 edition, p. 150, no. 1873/06, illustratedDamien Bartoli and Frederick Ross, *William Bouguereau, his life and works*, New York, 2010, p. 229, pl. 116, illustrated; and in the revised 2014 edition, p. 229, pl. 116, illustrated*continued*





Fig. 1 William Bouguereau, *Homer and His Guide (Homère et son guide)*, Milwaukee Art Museum, Wisconsin



Fig. 2 William Bouguereau, *Return from the Harvest*, 1878, Cummer Museum, Florida

At the age of 20, in 1846, William Bouguereau left his home in Bordeaux to pursue a formal education in the Academic tradition at the *École des Beaux-Arts* in Paris. In addition to rigorous study of drawing and painting, he studied historical costume and attended dissections in order to gain a deeper knowledge of the body and anatomy. In 1850, he won the coveted *Prix de Rome*, affording him three years at the *Villa Medici* and exposure to the work of the Renaissance masters, including Raphael, Titian and Michelangelo, as well as Greek and Roman antiquities. The influence of these masters is evident throughout Bouguereau's career, and particularly so in his Neo-Classical Salon paintings of the 1850s and 60s, including *Égalité* (1849, Musée d'Orsay) and *Dante and Virgil* (1850, Musée d'Orsay). His first dealer, Paul Durand-Ruel, future champion of the Impressionists, inspired his path to unprecedented commercial success, achieved through the synthesis of monumental historical genre painting with the genre of sentimentality. By granting familiar subjects a heroic dimension he was able to engage a broad audience on both sides of the Atlantic.

Bouguereau was a consummate painter and draftsman and he honed a reputation for unparalleled excellence in his workmanship. In discussing the artist's process, an American columnist noted that "nothing does he do but paint from dawn until eve, winter and summer. Painting is his society, theatre, vacation. His canvases are his domestic pets. In becoming a master — in preparing to create a whole world of Bouguereau unreality — this gentle woodman starved in Paris in the approved art-student style" (Stuart Oliver Henry, *Hours with Famous Parisians*, Chicago, 1897, p. 213). The idiosyncratic "world of Bouguereau unreality" had a spectacular allure, particularly for American collectors, whose sustained interest was initially courted by Durand-Ruel, and then further entrenched by his competitor, Adolphe Goupil. Between 1866 and 1887, Bouguereau would sell ten to twelve works per year to Goupil for an agreed upon sum, and Goupil

then sold approximately nine out of every ten to dealers outside of France, mostly to Wallis in London and Knoedler in New York. In fact, only eight works painted during this period are recorded by Goupil as having gone into French collections. Americans had an almost insatiable appetite for Bouguereau's work. Made up of entrepreneurs and tycoons, this group of millionaires was eager to decorate their new mansions with iconic compositions that showed a high level of quality and artistic virtuosity. Their taste effectively laid the foundation for museum collections and helped to develop a visual identity for the country.

Among Bouguereau's devoted American collectors, and the first owner of *The Newborn Lamb*, was Alexander Turney Stewart, a model for the archetype of the ambitious, self-made American millionaire. Born in Ireland to a working class family, he came to New York City at the age of 20 and used a small inheritance from his grandfather to open a store selling Irish linen and lace. He grew this modest business into the world's largest retail enterprise, and with personal income of nearly \$2 million per year, his fortune positioned him to amass one of the greatest art collections of his time. Stewart sought out "world class" masterpieces, including such monumental and iconic nineteenth century masterpieces as *Friedland, 1807* by Jean Louis Ernest Meissonier (circa 1864-75, The Metropolitan Museum of Art, gift of Henry Hilton, 1887), Rosa Bonheur's *The Horse Fair* (1852-55, The Metropolitan Museum of Art, gift of Cornelius Vanderbilt, 1887) and Frederick Church's *Niagara Falls, from the American side* (1866, National Galleries of Scotland, gift of John S. Kennedy, 1887). Among these masterpieces, Stewart owned three paintings by Bouguereau: *Homer and his Guide* (Layton Collection, Milwaukee Art Museum, fig. 1), *Return from the Harvest* (1878, The Cummer Art Gallery, Jacksonville, fig. 2) and the present work, *The Newborn Lamb*, from 1873. As Edward Strahan writes in *Art Treasures of America*, "[Bouguereau] has never

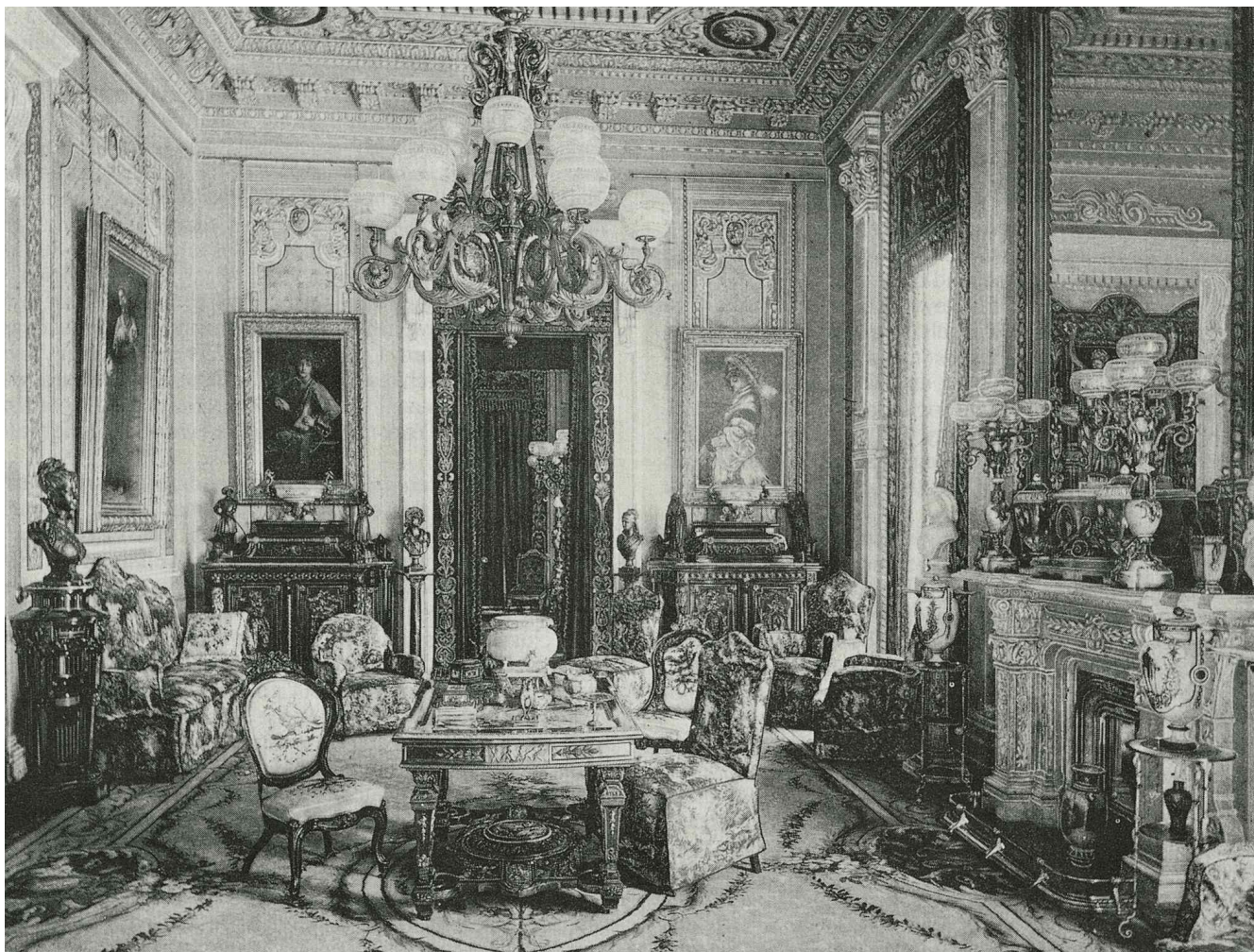


Fig. 3 Reception room of the Cornelia M. Stewart house

achieved greater elevation of quality than in his 'Nouveau-Né,' or 'Newborn Lamb,' a delicate subject of a sweet-faced shepherdess carrying a lamb, and turning to say soft, reassuring things to the ewe that trots apprehensively beside her" (Strahan, p. 43).

The Newborn Lamb hung prominently in the reception room of Stewart's Marble Palace, a fifty-five room mansion at the corner of 5th Avenue and 34th Street which took 500 laborers five years to complete (fig. 3). According to Harper's magazine, "the building, with scarcely an alteration in the arrangement of its rooms, could be transformed into a magnificent art gallery. It almost astonishes us to hear the architect speak of this as a reception room, of that as a breakfast room, and of another as a parlor. The beautiful wardrobe and bathrooms are the only portions of the house which distinctively suggest the idea of a private residence" (*Harper's Weekly*, August 14, 1869, as quoted in Lewis, et al., p. 33). The degree of Stewart's success in collecting was acknowledged by the *Art Journal* on the occasion of its sale (March 1887, American Art Galleries, New York) after his widow's passing in 1886: "The dispersion of the Stewart Collection of pictures in New York brings to an end one of the most famous private galleries of the time. The fact that an American millionaire put it together is significant of

a choice stimulated rather than restricted by huge prices, and also significant of a certain modernity of taste and an evident Gallicism" (*The Art Journal*, 1887, p. 153).

Painted as nearly life-size and set in this vertical picture space in front of a carefully rendered, lush forest, Bouguereau's models are iconic. At the same time, the composition's smooth brushwork erases the presence of the painter, and creates a balance between immobile, static form and rich surface details. The figure and animals in *The Newborn Lamb* seem to radiate light, for at Bouguereau's hand the secular subject is made sacred. He creates a dream-like universe of peace and serenity that is exquisite and transcendent. While there are no overt religious references in this painting, the image of the shepherdess conjures Mary, mother of Christ, the shepherd. The models face and hands are exquisitely painted, and her bare feet appear firmly planted in the cool earth. While it is not often recognized, Bouguereau is a superb painter of animals, and their expression here is as clearly rendered as their downy coats. Bonheur, who kept a farm's worth of animal at her atelier in Paris, had lived just down the street from Bouguereau, before escaping the city to her Château de By, and it is possible that Bouguereau used them as models in other works.

ALEXEI ALEXEEVICH HARLAMOFF

Russian, 1840 - 1925

Two Girls with Apples and Pearssigned *Harlamoff* and dated 1884 (lower right)

oil on canvas

42½ by 33½ in.; 107.9 by 85.1 cm

PROVENANCE

Private Collection, Toronto

Acquired from the above by the present owner

\$ 350,000-450,000

After study at the Academy of Fine Arts, St. Petersburg, Alexei Harlamoff moved to Paris in 1874, training in Léon Bonnat's studio before making his first appearance at the *Salon* in 1875. Harlamoff quickly settled into Paris' vibrant Russian circles of artists and patrons. Having established himself as an accomplished and respected portraitist, with sitters including Tsar Alexander II, by the early 1880s his *Salon* successes had allowed him the financial freedom to take a private studio on place Pigalle, at the foot of the Montmartre hill, to focus on the genre painting which would earn him international fame.

Like his contemporary William Bouguereau, Harlamoff specialized in portraits of children. *Two Girls with Apples and Pears* is a rare example of a large scale two-figure composition and demonstrates the artist's brilliant ability to record variations of texture, color, light and shade in his highly detailed work. As with many of Harlamoff's compositions, the artist contrasts the rough-spun cloth of costume with the sparkle and gleam of the gold beads of a double-stranded necklace. While the identities of Harlamoff's young models are largely unknown, a specific number appear in multiple compositions. The girl at left, with her long dark hair and rosy cheeks, is among the most recognizable and can be seen in several of his works through the mid-1880s.

We would like to thank Eckart Lingenauber and Olga Sugrobova-Roth for confirming the authenticity of this painting based on a photograph.





20

20

PROPERTY FROM A PRIVATE COLLECTION, UTAH

LÉON-AUGUSTIN LHERMITTE

French, 1844 - 1925

Famille de pêcheurs

signed *L. Lhermitte* (lower right)
 pastel on paper laid down on canvas
 16½ by 19¾ in.; 41.9 by 50.2 cm

PROVENANCE

Galerie Allard, Paris, no. 6702
 Wallis Gallery, London
 Sale: Christie's, New York, April 23, 2003, lot 59,
 illustrated
 Acquired at the above sale

LITERATURE

Monique Le Pelley Fonteny, *Léon Augustin Lhermitte: 1844-1925: Catalogue raisonné*, Paris, 1991, p. 280, no. 700, illustrated

\$ 35,000-45,000

21

PROPERTY FROM A PRIVATE COLLECTION, UTAH

LÉON-AUGUSTIN LHERMITTE

French, 1844 - 1925

Laveuses le matin

signed *L. Lhermitte* (lower left)
 oil on canvas
 22¼ by 16½ in.; 56.5 by 41 cm

PROVENANCE

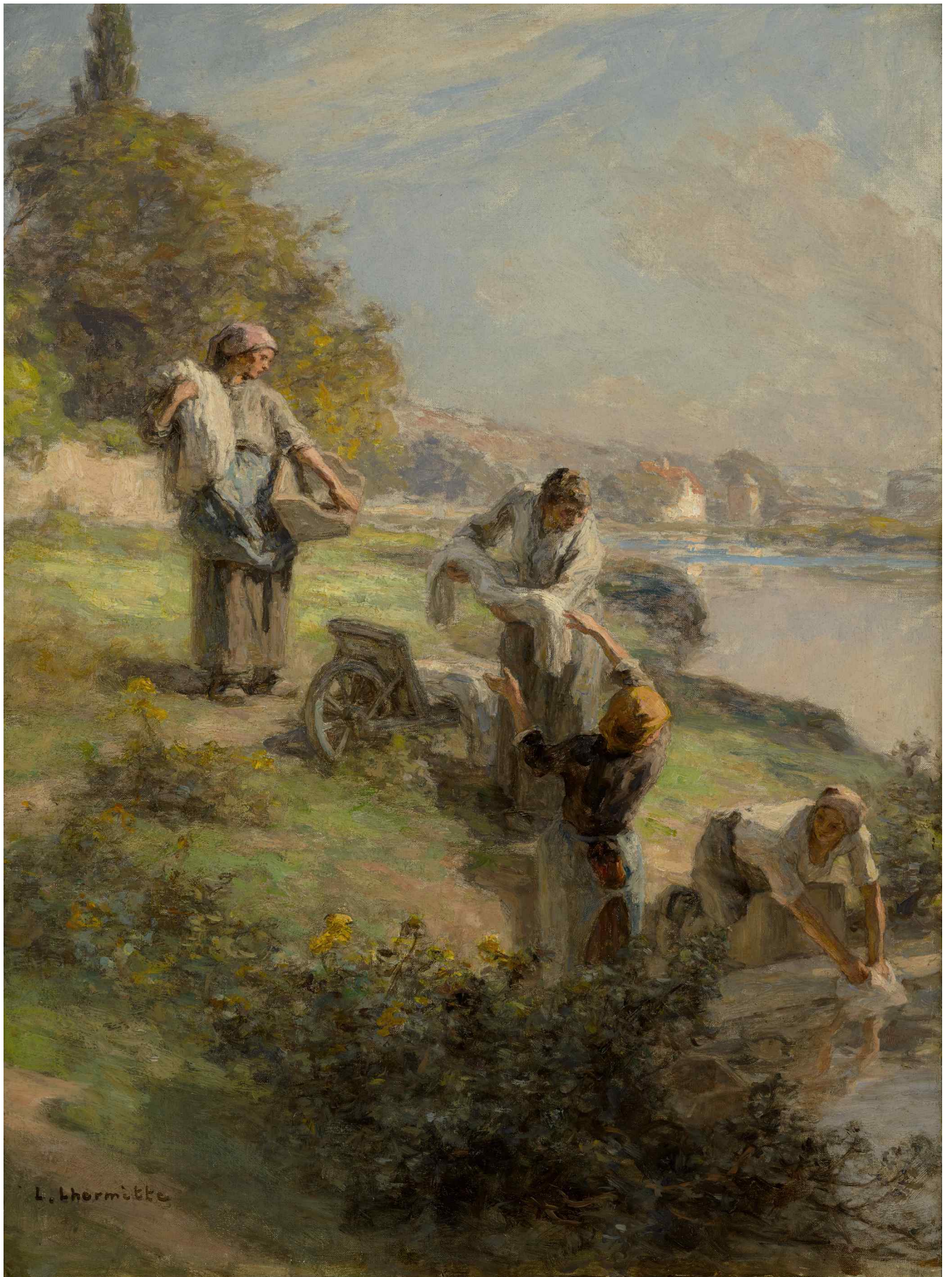
Boussod, Valadon & Cie, Paris, no. 30324 (by
 October 1911)
 F. Gérard, Paris (acquired from the above,
 November 1911)
 M. Michel Pelletier (and sold, Galerie Georges
 Petit, Paris, June 1, 1922, lot 81, illustrated)

Knoedler & Co., New York (acquired as half-share
 with Allard, Paris, June 1922, until May 1924 as
Les Lavandieres des bords de la Marne)
 Sale: Sotheby's, New York, April 24, 2002, lot 48,
 illustrated
 Galerie Michael, Beverly Hills (acquired at the
 above sale)
 Acquired from the above in 2005

LITERATURE

Mary M. Hamel, *A French Artist: Léon Lhermitte, 1844-1925*, Ph.D. dissertation, St. Louis, Washington University, 1974, p. 311
 Monique Le Pelley Fonteny, *Léon Augustin Lhermitte: 1844-1925: Catalogue raisonné*, Paris, 1991, p. 146, no. 214, illustrated (as location unknown)

\$ 80,000-100,000





22

PROPERTY OF A PRIVATE COLLECTOR,
CALIFORNIA

CÉSAR PATTEÏN

French, 1850 - 1931

Les blés

signed CÉSAR PATTEÏN. and dated 1891 (lower
center)

oil on canvas

44 $\frac{7}{8}$ by 78 $\frac{1}{8}$ in.; 114 by 198.5 cm

PROVENANCE

Private Collection, Paris (and sold, Sotheby's,
New York, May 9, 2014, lot 61, illustrated)
Acquired at the above sale

EXHIBITED

Probably, Paris, *Salon des Artistes Français*, 1891,
no. 1278

Born in Steenvoorde, in northern France, Patteïn was raised among farmers and maintained a close connection to the rural region throughout his life. He seldom traveled much further than Lille, with the occasional journey to Paris when exhibiting at the *Salon*. While he experimented in his early career with portraiture and historical and religious subjects, Patteïn was apt to represent agrarian traditions and rustic rituals, particularly those involving the harvest or other celebrations of agrarian abundance; this eventually led him to the atelier of Jules Breton in the mid-1880s.

\$ 30,000-50,000



PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

JULES BRETON

French, 1827 - 1906

Jeune Mère allaitant son enfant

signed *Jules Breton* and dated 1873 (lower right)
oil on canvas
17¾ by 12⅝ in.; 45.1 by 32.1 cm

PROVENANCE

Charles Sedelmeyer (and sold, his sale, Galerie Sedelmeyer, Paris, June 12-14, 1907, lot 3 (as *Jeune Bretonne allaitant son Enfant*))
M. Schnell (acquired at the above sale)
Thomas McLean, London
Hammer Galleries, New York
Private Collection, Maryland (thence by descent)
Schiller & Bodo, New York
Acquired from the above

LITERATURE

Le Bulletin de l'Art Ancien et Moderne, Paris, no. 324, January 5, 1907, p. 196
L'Art, Paris, no. 807, January 1907, p. 279

Completed in 1873, the mother and child of the present work are featured in a larger composition, *Le Repos des faneuses* (fig. 1), completed the same year. *Jeune Mère allaitant son enfant* was first intended as a study, though it was later fully realized, signed and dated by the artist.

We would like to thank Annette Bourrut Lacouture for confirming the authenticity of this lot, which will be included in her forthcoming catalogue raisonné on the artist.

\$ 40,000-60,000



Fig. 1 Jules Breton, *Le Repos des faneuses*, 1873



24

PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

LÉON-AUGUSTIN LHERMITTE

French, 1844 - 1925

Repas en famille à Wissant

signed *L. Lhermitte* (lower left)
pastel on paper
17¾ by 21¾ in.; 45.1 by 55.2 cm

PROVENANCE

Boussod, Valadon & Cie, Paris
Private Collector, Rosario, Argentina
Acquired from the above and sold, Sotheby's, New York, May
9, 2013, lot 4, illustrated
Acquired at the above sale

EXHIBITED

Paris, Boussod, Valadon & Cie, *Exposition des Pastellistes à
Paris*, April 1913, no. 20

LITERATURE

M.L., "Vision d'art," *Le Gaulois*, April 2, 1913
Jacques Norval, *Avenir de l'Aisne*, April 3, 1913
Monique Le Pelley Fonteny, *Léon Augustin Lhermitte: 1844-
1925: Catalogue Raisonné*, Paris, 1991, p. 265, no. 611,
illustrated

\$ 25,000-35,000



25

PROPERTY FROM A PRIVATE COLLECTION, WESTCHESTER,
NEW YORK

LÉON-AUGUSTIN LHERMITTE

French, 1844 - 1925

Interieur de l'église Saint-Séverin

signed *L. Lhermitte* (lower right)

charcoal on paper

17¾ by 19½ in.; 45.1 by 49.5 cm

PROVENANCE

Galerie Bernard Desroches, Montreal

Herbert Roman Fine Art, New York

Acquired from the above

EXHIBITED

London, Dudley Gallery; Glasgow Institute of Fine Arts, *Black and White Exhibition*, 1881

Glasgow Institute of Fine Arts, *Autumn Exhibition*, 1881, no. 270

LITERATURE

Magazine of Art, 1881, vol. IV, p. 411

The British Architect and Northern Engineer, July-December 1881, vol. XVI, p. 366

Monique Le Pelley Fonteny, *Léon Augustin Lhermitte: 1844-1925: Catalogue Raisonné*, Paris, 1991, p. 446, no. 699

\$ 15,000-20,000

PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

FRANÇOIS-JOSEPH NAVEZ

Belgian, 1787 - 1869

Jeunes filles à la fontaine donnant à boire à des voyageurs, costumes des environs de Fundi

signed FJ NAVEZ and dated 1848. (lower right)

oil on canvas

45½ by 30¼ in.; 114.6 by 76.8 cm

PROVENANCE

Probably, the artist's wife's family (acquired directly from the artist)

M. De Lathuy (by 1870)

Alphonse de Potter (by circa 1900)

Charles Hamoir (by descent from the above, his uncle)

Private Collection (by descent from the above, her father)

Private Collection, Brussels

EXHIBITED

Brussels, *Salon*, 1848

Charleroi, Palais des Beaux-Arts, *François-Joseph Navez et ses élèves*, October 4 - November 2, 1969, no. 48

LITERATURE

Louis Alvin, *Fr. J. Navez. Sa vie, ses oeuvres et sa correspondance*, Brussels, 1870, p. 296 (as *La Fontaine*)
Thérèse Buroillet, "François-Joseph Navez et ses élèves," *L'Information d'Histoire de l'art*, vol. 16, no. 3, May - June 1971, p. 120

Denis Coekelberghs, *Les peintres belges à Rome de 1700 à 1830*, Brussels, 1976, p. 276

\$ 150,000-200,000

Cherished by the Belgian aristocracy, François-Joseph Navez began his training at the Brussels Académie des Beaux-Arts and after winning first prize at the 1812 Ghent Salon received a travel grant to Paris. There he trained with Neoclassical painter Jacques-Louis David, whose influence on his art and technique is immediately evident. When David was exiled from France upon the fall of the Napoleonic Empire in 1816, he went to Brussels with Navez.

A further important influence was Jean-Auguste-Dominique Ingres who, along with the Nazarenes, Navez admired while on travel to Rome and Italy's countryside from 1817 to 1822. In July 1819, Navez, along with his fellow artists Léopold Robert, Achille-Etna Michaëllon, and Jean-Victor Schentz, witnessed the marching of vanquished brigands and their families from the nearby village of Sonnino to their imprisonment by Papal troops in Rome. In the following years, the Sonnino people and their regional costumes and traditions inspired Navez's didactic illustrations, as well as complex multi-figural compositions of pilgrimages and processional, such as the present work.

On his return to Brussels in the 1820s Navez became director of the Académie and, after a brief detour to a more Romantic style, by the 1840s he returned to the technique of his early period with renewed energy and a sense of nostalgia as evocatively illustrated in the present work and notable others including *Women Spinning in Fondi* and *Pilgrimage in the Roman Campagna* (figs. 1, 2). Aptly recorded as *La Fontaine* in the artist's early biography, the women in the present work offer refreshment to weary travelers; the compositional arrangement of the figures holding clay jugs of water poured into waiting bowls echoes a fountain's form. The generosity and appreciation of the gesture is easily read in his models' expressions, and the affinity between artist and subject is suggested by the work's provenance: the painting was given to his wife's family before passing to Alphonse de Potter, a descendant of Belgian journalist Louis de Potter, Navez's close friend during his time in Rome.

We would like to thank Alain Jacobs for kindly confirming the authenticity of this lot, which will be included in his forthcoming catalogue raisonné on the artist



Fig. 1 François-Joseph Navez, *Women Spinning in Fondi*, 1845, Neue Pinakothek, Munich



Fig. 2 François-Joseph Navez, *Pilgrimage in the Roman Campagna*, 1848, Museum of Fine Arts, Boston



PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

WILLIAM-ADOLPHE BOUGUEREAU

French, 1825 - 1905

Bohémienne au tambour de Basque

signed *BOUGUEREAU* (lower left)

oil on canvas

39½ by 25¼ in.; 100.3 by 64.1 cm

PROVENANCE

Goupil & Cie, Paris, no. 2915 (acquired directly from the artist)

(as *L'enfant perdu* (*Reproduction du n°2858*))

Robert Hué, New York (acquired from the above, July 8, 1867)

Private Collection, New York

Sale: Sotheby's, New York, May 21, 1987, lot 100, illustrated

Private Collection, United States

Sale: Christie's, New York, February 15, 1995, lot 48, illustrated

Private Collection, United States

Sale: Christie's, New York, May 6, 1998, lot 217, illustrated in

reverse

Possibly, Private Collection, United States

Private Collection

LITERATURE

Mark Steven Walker, "William-Adolphe Bouguereau: A Summary Catalogue of the Paintings," *William-Adolphe Bouguereau, L'Art Pompier*, exh. cat., Borghi & Co., New York, 1991, p. 67 (incorrectly listed as *Bohémienne au tambour de Basque* (*premiere reduction*))

Damien Bartoli and Fred Ross, *William Bouguereau. Catalogue Raisonné of his Painted Work*, New York, 2010, p. 96-7, no. 1867/05A, illustrated p. 97; and in the revised 2014 edition, p. 96-7, no. 1867/05A, illustrated p. 97 (as *Bohémienne au tambour de Basque* (*réplique*))

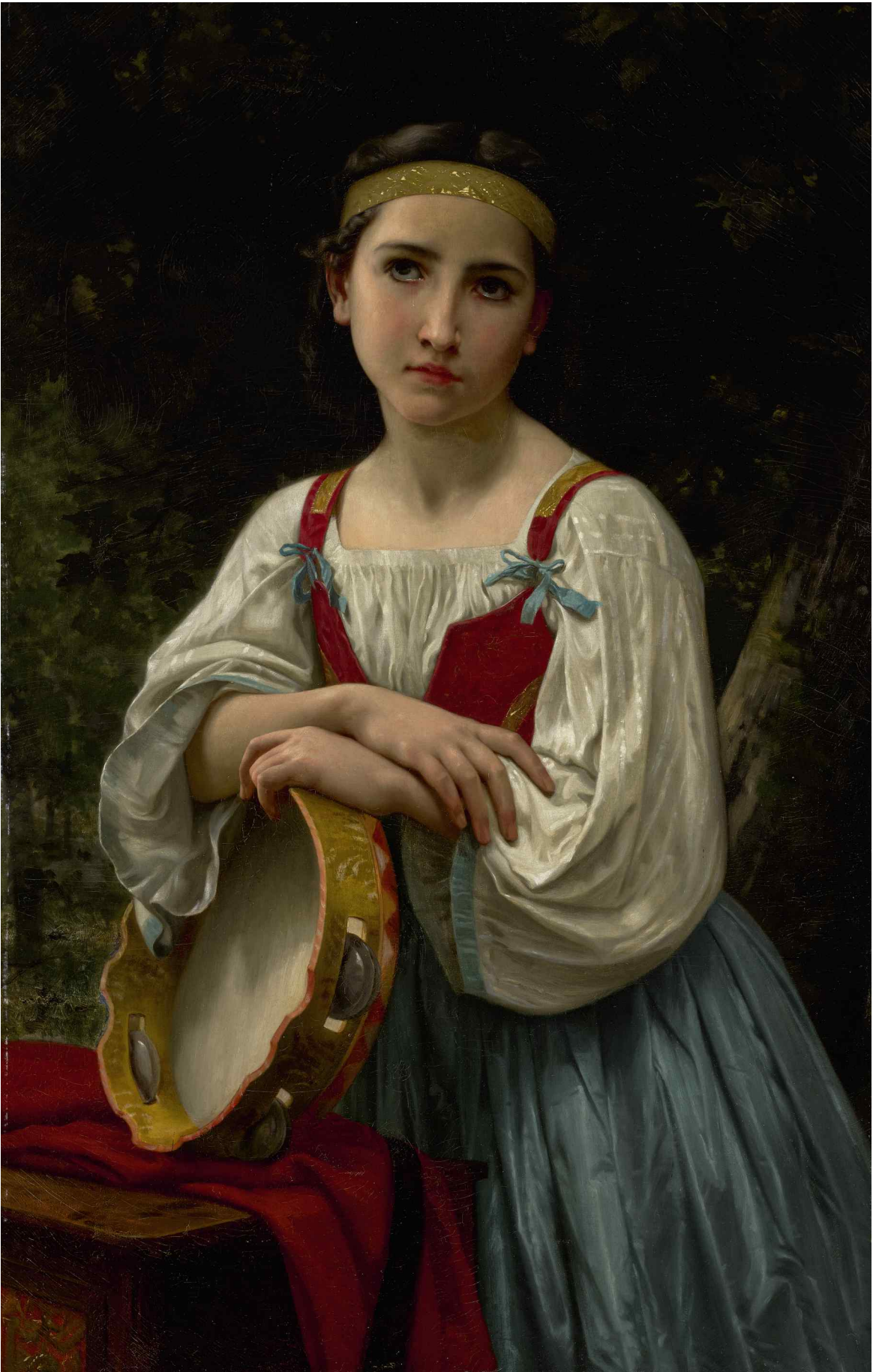
\$ 400,000-600,000

In the 1850s and early 1860s, the influential art dealers Paul Durand-Ruel and, later, Goupil, were instrumental in steering William Bouguereau away from his dramatic Neoclassical scenes toward gently moralizing genre works which held greater public appeal. As a consequence, Bouguereau found enormous success and demand for his works often outweighed his supply.

As Bouguereau prepared each painting, he worked out the details by making careful drapery studies and detailed drawings of hands, props and facial features, and often tracings, cartoons and oil sketches were used to work out the overall composition. With all of this preparatory work complete, and even after a composition was finished and sold, Bouguereau would frequently return to the subject and paint a *réplique* or *réduction*. These were made throughout his career and are frequently seen in the 1860s, when the present work was painted as a *réplique* of *Bohémienne au tambour Basque* (1867, Private Collection). Both versions were purchased from the artist by Goupil within two months of each other in the summer of 1867. The first was sold to a European Private Collector and the present work was acquired by Robert Hué of New York, who may have requested the *réplique* after missing an opportunity to acquire the other.

In his tireless quest for beauty, armed with an unrivaled technical virtuosity, Bouguereau has rendered an idealized vision of a young bohémienne lost in thought. Peasants, travelers, shepherds and gypsies all provided popular subject matter for artists in the nineteenth century. As more people relocated to industrialized cities, urban audiences viewed their pastoral counterparts with fascination and probably envied what they perceived to be a humble, uncomplicated and more gratifying way of life. As Fronia Wissman writes: "City dwellers, from the time of Theocritus in the early third century B.C., have viewed people living in the country with a mixture of alarm and envy. In the pastoral tradition the peasant was seen to possess a simple and honest character, living an equally simple life, in tune with nature and apart from, even ignorant of, artifice" (Fronia E. Wissman, *Bouguereau*, Petaluma, California, 1996, p. 46).

The sitter for this work is Carmen d'Agostino, an Italian model who Bouguereau painted on more than one occasion.



PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

WILLIAM BOUGUEREAU

French, 1825-1905

Convoitise

signed *W-BOUGUEREAU* (lower left)
oil on canvas
25¾ by 17⅜ in.; 65.4 by 44.1 cm

PROVENANCE

Goupil & Cie, Paris, no. 2507 (acquired directly from the artist, November 29, 1866)
Theo van Gogh, Amsterdam and The Hague (acquired from the above, December 30, 1866)
Possibly, J.J. Vandergrift, Pittsburgh
Possibly, Charles Schwab, Pittsburgh
Private Collector, Pittsburgh (possibly acquired from the above circa 1903)
Thence by descent

LITERATURE

Mark Steven Walker, "William-Adolphe Bouguereau: A Summary Catalogue of the Paintings," *William-Adolphe Bouguereau, L'Art Pompier*, exh. cat., Borghi & Co., New York, 1991, p. 69 (as *deuxième réduction*)
Damien Bartoli and Frederick C. Ross, *William Bouguereau*, New York, 2010, p. 92, no. 1866/04B; and in revised 2014 edition, p. 92, no. 1866/04B (as current location unknown)

\$ 80,000-120,000

By 1866, William Bouguereau had already achieved great commercial success and was receiving frequent commissions, including that year's decorations for the Church of Saint-Augustin and the Bordeaux concert hall. Nonetheless, he submitted two compositions to the *Salon* of 1866, *Premières Caresses* and *Convoitise*. Both received great praise, with critics noting the tenderness of the subject of mother and child and Bouguereau's flawless execution. In his review of the exhibition, contemporary journalist Paul de Saint-Victor explained that "it would be difficult to find fault with these two pure and harmonious groups, perfectly drawn in vigorous, mellow hues," while poet and critic Théophile Gautier wrote "all that M. Bouguereau lacks to win the attention of the crowd is some vitalizing fault" (as translated from the French, Ludovic Baschet, ed., *Artistes Modernes, Catalogue illustré des oeuvres de Bouguereau*, 1885, p. 32-33). Because Bouguereau's paintings were so widely celebrated at the *Salon*, *réductions* were frequently commissioned by the artist's savvy dealer, Goupil, to satisfy collectors who wished to acquire the no-longer-available original, or to provide printmakers with a template from which to work. While the present location of the *Salon* submission of *Convoitise* remains unknown, the composition survives through two *réductions*, of which this is one.

With the balanced arrangement of figures, this composition clearly shows the influence of Raphaël, whom Bouguereau revered. Bouguereau's choice of the simple and innocent lives of Roman peasants as his subjects eloquently served his artistic aims of recognizing both the sacred and the profane (see lot 13). In *Convoitise*, the parallels between mother and baby and the Virgin and Child are unmistakable; as one critic of Bouguereau's submissions to the *Salon* of 1866 wrote, "each woman carries a child, they could be the Virgin with the baby Jesus; it's the young John the Baptist who is missing from the composition with the goat" (as translated from the French, *Catalogue illustré des oeuvres de Bouguereau*, 1885, p. 34).

According to family memory, this painting has remained in the family's collection since their purchase of Highmont, a magnificent Gilded Age mansion in Pittsburgh, in 1903. The home was originally built in 1888-9 by oil and gas tycoon and prominent art collector Jacob J. Vandergrift, and the glorious edifice only enhanced the reputation and reknown of the impressive collection within it (Alison McQueen "Private Art Collections in Pittsburgh," *Collecting in the Gilded Age*, 1997, p. 100). Vandergrift sold the home along with all of its contents to the steel magnate Charles M. Schwab in 1900, who sold it just three years later, along with its storied collection.



PROPERTY FROM A PRIVATE COLLECTION

ALEXANDER KOESTER

German, 1864 - 1932

Ducks in the Morning Sun

signed A. KOESTER (lower left)

oil on canvas

33½ by 45½ in.; 85.1 by 115.6 cm

PROVENANCE

Private Collection, Stuttgart (by 1924)

Private Collection (by descent from the above)

Sale: Nagel Auktionen, Stuttgart, June 27, 1998, lot 48

Sale: Sotheby's, New York, November 10, 1998, lot 321,

illustrated

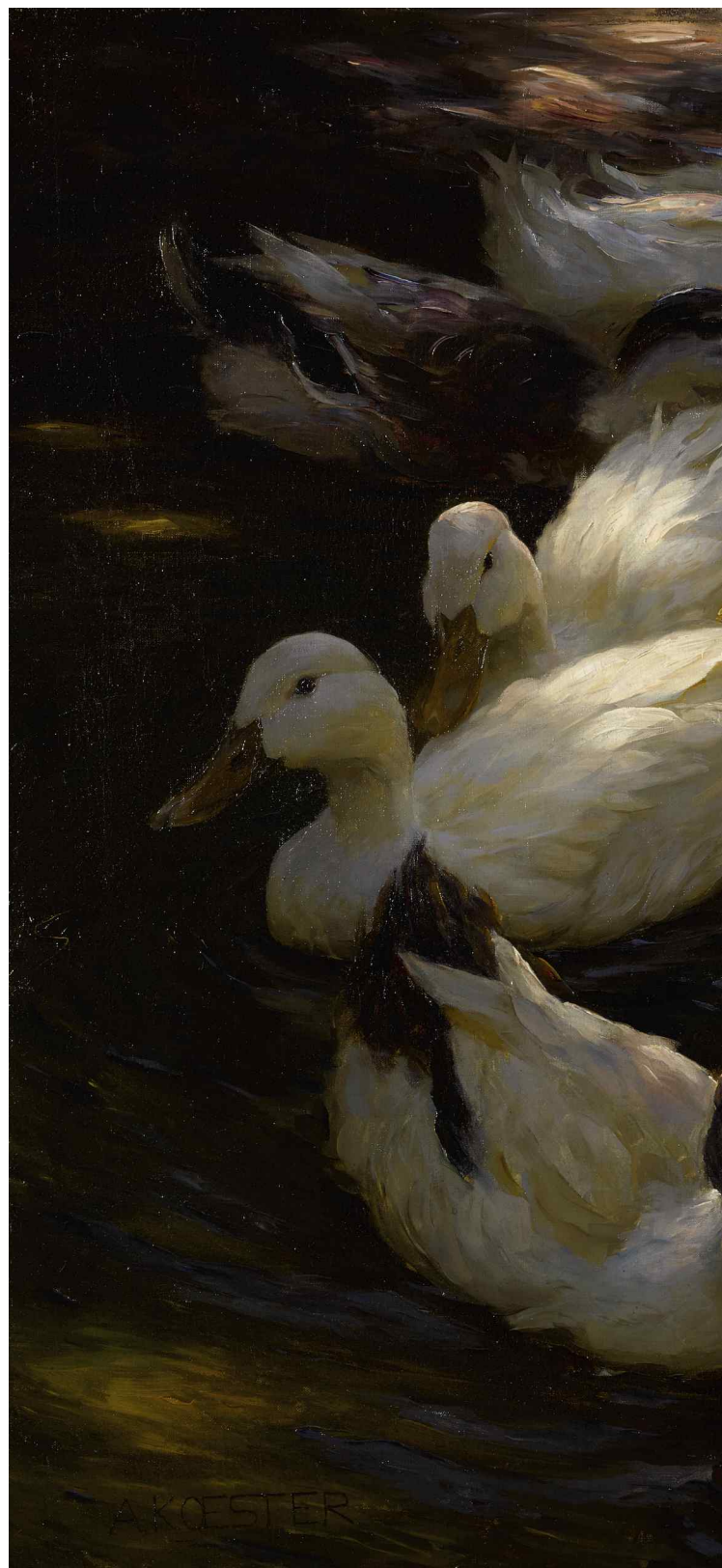
Galerie Michel Roche, Paris (acquired at the above sale)

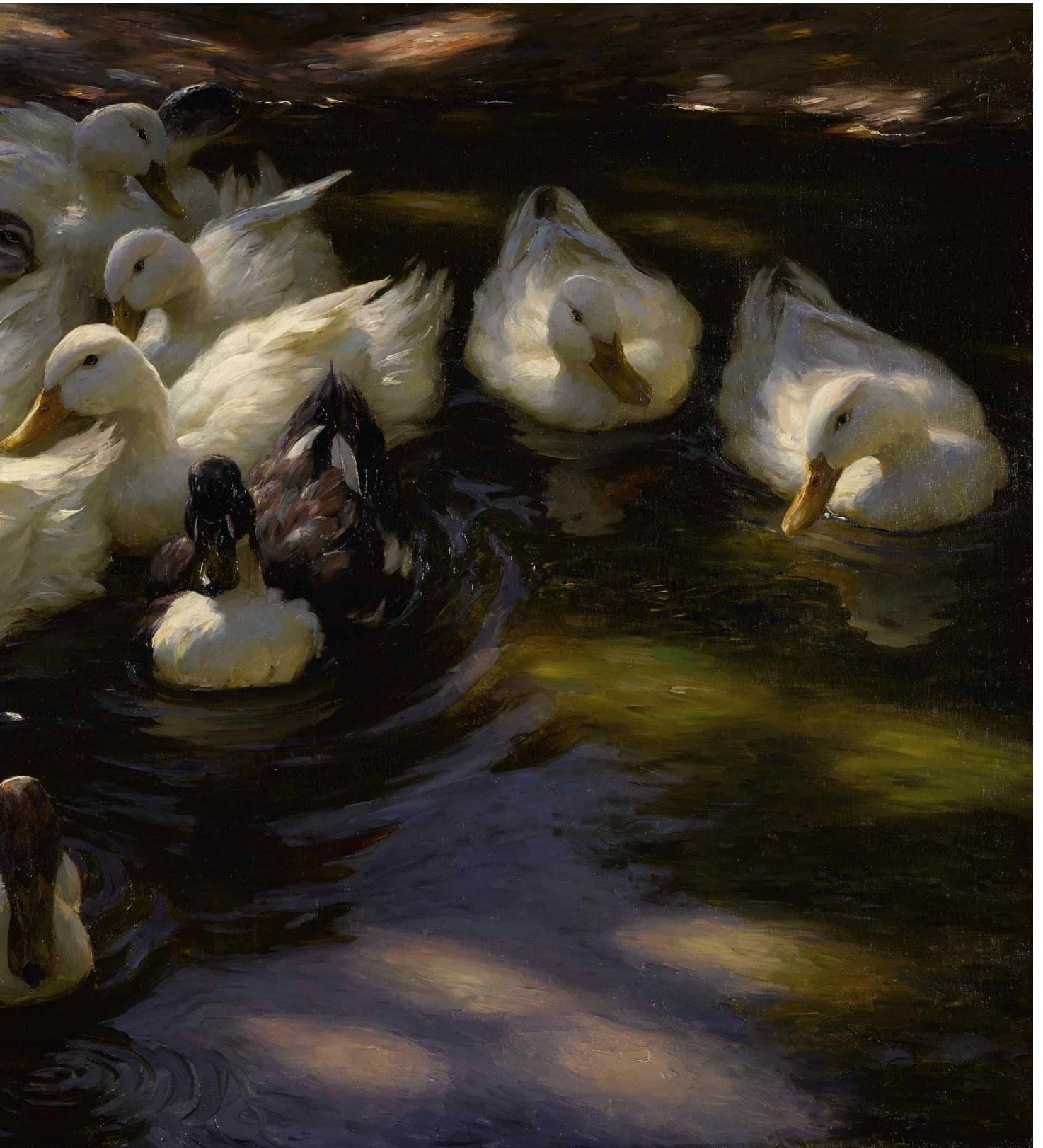
Acquired from the above

From their first exhibition in Berlin in 1899, Alexander Koester's paintings of ducks have attracted significant acclaim. For Koester, it was not just ducks as wildlife that were of interest, but also the spontaneous effects of sunlight on the bird's white, beige, and grey feathers and on the reflections in the rippling water.

In the present work, Koester takes an elevated viewpoint that pushes the horizon out of the frame, directing the viewer's focus to the group of ducks and the dappled light striking the pond's surface. This is the largest and most elaborate of three known variations on the same composition, the difference being that the present work has the addition of the red-headed duck just visible in the far background. Koester has carefully studied these ducks in their natural habitat, staying true to his academic training and lending the fowl an endearing character and presence of their own.

\$ 180,000-220,000







30

PROPERTY FROM THE COLLECTION OF SAMUEL J. & ETHEL LEFRAK

JEAN-FRANÇOIS RAFFAËLLI

French, 1850 - 1924

Élégentes en promenade

signed *J.F. Raffaëlli* and dated 78 (lower right)

oil on canvas

29¾ by 41½ in.; 75.6 by 105.4 cm

PROVENANCE

Sale: Sotheby's, New York, February 28, 1990, lot 91, illustrated

Samuel J. and Ethel LeFrak, New York (acquired at the above sale)

Thence by descent

\$ 30,000-50,000

Jean-François Raffaëlli's distinctive paintings are the product of diverse influences and an idiosyncratic vision. While he frequently exhibited at the Paris *Salon*, having trained in the atelier of Jean-Léon Gérôme, among the most celebrated Academic artists of the nineteenth century, he was also well-known within Impressionist circles. His close friend, Edgar Degas, championed his realist tendencies and practice of *caractérisme*, painting the diverse personalities of Paris to reveal and acknowledge their individualism.

In the 1870s, Raffaëlli painted *fête galante* subjects as seen in the present work's elegantly dressed figures in a parkland setting, echoing the spirit of Antoine Watteau and Jean-Louis Ernest Meissonier. Dating from 1878, Raffaëlli paid great attention to the fashionable attire

of these two *élégantes* on their pond-side promenade, complete with delicate lace and ribbons. Observing the finery of modern life, this work stands in contrast to his well-known portraits of the *Chiffonniers* and *Cheminots* and factory workers found in the suburbs of Paris. It was his sensitivity to all of his subjects, however, that aligned him with the Impressionists and, at the urging of Degas, Raffaëlli exhibited alongside them in the Impressionist exhibitions of 1880 and 1881.

This lot will be included in the forthcoming Jean-François Raffaëlli computerized *Catalogue critique* now in preparation by Brame & Lorenceau.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

MARIE-FRANÇOIS FIRMIN-GIRARD

French, 1838 - 1921

Le dimanche au Bas-Meudon

signed *FIRMIN-GIRARD* (lower left)
oil on canvas
39 $\frac{3}{8}$ by 59 in.; 100 by 150 cm

\$ 250,000-350,000

PROVENANCE

Berko Fine Painting Gallery, Knokke, Belgium
Private Collection, Belgium (acquired from the above circa 1985)
Thence by descent

EXHIBITED

Paris, *Salon des Artistes Français*, 1884, no. 1046
Paris, *Exposition Universelle*, 1889, no. 670

LITERATURE

Courrier de l'art, vol. IV, March 1884, p. 134
The Athenaeum, vol. 2945, April 1884, p. 449
Paul de Katow, "Avant le Salon," *Gil Blas*, no. 1609, April 11, 1884, p. 2
Albert Wolff, "Salon de 1884. Salle III," *Le Figaro*, no. 121, April 30, 1884, p. 2
Henry Fouquier, "Le Salon de 1884," *Gil Blas*, no. 1626, May 1, 1884, p. 3
Edmond Jacques, "Le Salon de 1884," *L'intransigeant*, no. 1387, May 1 1884, p. 1
Mitaine de Soie (Alice Regnault), "Bloc-Notes Parisiens. Le vernissage en trois actes," *Le Gaulois*, no. 654, May 1, 1884, p. 1
"Le Salon de 1884," *La lanterne*, no. 2608, June 1884, p. 2
Emmanuel Ducros, *Une cigale au Salon de 1884: quatrième année*, Paris, 1884, p. 23-6
"Salon de Paris de 1884," *Lyon-revue: recueil littéraire, historique & archéologique: science et beaux-arts*, vol. VI, 1884, p. 381
Théodore Véron, *Dictionnaire Véron, Salon de 1884*, Poitiers, 1884, p. 156
Charles Perkins, *Cyclopedia of Painters and Paintings*, vol. II, New York, 1888, p. 144
G. Vapereau, *Dictionnaire universel des contemporains contenant toutes les personnes notables de la France et des pays étrangers*, Paris, 1893, p. 679
Paul Girard, *Firmin-Girard, par son petit-fils*, Orléans, 1988, p. 26, no. 106, illustrated

Marie-François Firmin-Girard's career was launched at an early age; at sixteen he entered the School of Fine Arts in Paris and the workshops of Charles Gleyre and Jean-Léon Gérôme in 1854, and within five years he was exhibiting at the Paris *Salon*, was awarded the second *Grand Prix de Rome* in 1861, and established his own studio on the Boulevard de Clichy. The artist's *Salon* submissions followed the shifting trends in public taste from historical subjects and scenes taken from the Siege of Paris to more fanciful Japonisme and Orientalist themes, to works that celebrated the sights and culture of Paris. While many of the early compositions earned accolades, his 1876 submission, *Le Quai aux Fleurs* (sold in these rooms, May 9, 2014, lot 14) would propel him to international fame. By the time that he presented his ambitious, panoramic canvas *Le dimanche au Bas-Meudon* at the *Salon* of 1884, he was already very well established. This painting was so well received that he chose to exhibit it again at Paris' *Exposition Universelle* of 1889. Unseen in public for well over a century, the reappearance of *Le dimanche au Bas-Meudon* provides fresh insight into the work of Firmin-Girard and, as was likely his aim, invites an appreciation of the pleasures of Paris and its environs during the artist's lifetime.

In *Le dimanche au Bas-Meudon*, Firmin-Girard illustrates the crowds that gather on a late summer Sunday afternoon at the riverside brasserie, La Pêche Miraculeuse (fig. 1). The restaurant was a magnet for Parisian artists and writers, who enjoyed the summertime ritual of visiting this rural escape once or twice per week. As a contemporary writer describes, early in the afternoon artists would close their workshops on the rue d'Assas, rue Notre-Dame-des-Champs, the boulevard du Montparnasse, Rue de Vaugirard and others, and would travel on foot or by rail, bringing their students and models with them. Some would go strolling in the woods, while others might swim in the Seine, and at eight o'clock they would meet at the restaurant. Seated at tables occupying the first and second floors with an Italian loggia overlooking the Seine and its islands, beautiful food was brought in steaming tureens, and the din of artistic discussion would never stop in the falling night (as translated from Alfred Pallier, "Quelques Souvenirs a propos de Falguiere," *Minerva*, March 1, 1902, vol. 1). The restaurant was famous for its fried *goujons*, minnow-like fish that were plentiful in the Seine (and which Firmin-Girard may show in the tank that is held on the balcony). In his memoir of life in Paris, *A Moveable Feast*, Ernest Hemingway describes his appreciation for the fried delicacy: "One of the best

places to eat them was at open-air restaurant built out over the river at Bas-Meudon where we would go when we had money for a trip away from our quarter. It was called La Pêche Miraculeuse and had a splendid white wine that was a sort of Muscadet. It was a place out of a Maupassant story with the view over the River as Sisley had painted it." (Ernest Hemingway, *A Moveable Feast: The Restored Edition*, 2010, p. 43-4) Indeed, Alfred Sisley's *La Seine au bas-Meudon*, painted in the autumn of 1878 at the height of his involvement with the original Impressionist group, possesses all of the hallmarks of a great Impressionist landscape, with the light reflecting off the water and filtering through the clouds. While Sisley positions himself in the hills looking back at La Pêche Miraculeuse, Firmin-Girard's perspective is anchored by the vibrant group of Parisians escaping the hustle of the city and enjoying a leisurely afternoon in the suburbs.

As is the artist's trademark, Firmin-Girard takes enormous pleasure in describing every detail of the scene and rewards careful viewing. From the crisp folds of the tablecloth covered in baguette crumbs and half-drunk glasses of red and white wine, to the red parasol of the most distant figure highlighting the changing color of the leaves on the banks of the Seine, this work is a *tour-de-force*. A poem published upon its exhibition at the *Salon* suggests that a number are known artists and friends of Firmin-Girard, including Paul Vayson, Prosper Galerne and Paul Sain populate this assemblage of characters, perhaps posing as a baguette-wielding waiter who unscrews a bottle of wine for the jolly-faced revelers drinking it (Ludovic Baschet, editor, *Une Cigale au Salon de 1884, quatrième année*, Paris, 1884, p. 25). Firmin-Girard has also included his own parents who are joined by his son and daughter, who reaches down to pet a white cat. The other children have abandoned their seats to appreciate *l'homme orchestre*, the busker piled high with drums and cymbals, bells hanging from his hat and a pan flute strapped under his chin, who plays the hurdy gurdy. A young girl passes a seashell in front of patrons, collecting tips and confirming the audience's appreciation.

We would like to thank Patrick Faucheur, great-grandson of Marie -François Firmin-Girard, and Victoire Baron for kindly confirming the authenticity of this lot which will be included in their forthcoming Firmin-Girard catalogue raisonne. www.firmingirard.com

Image follows

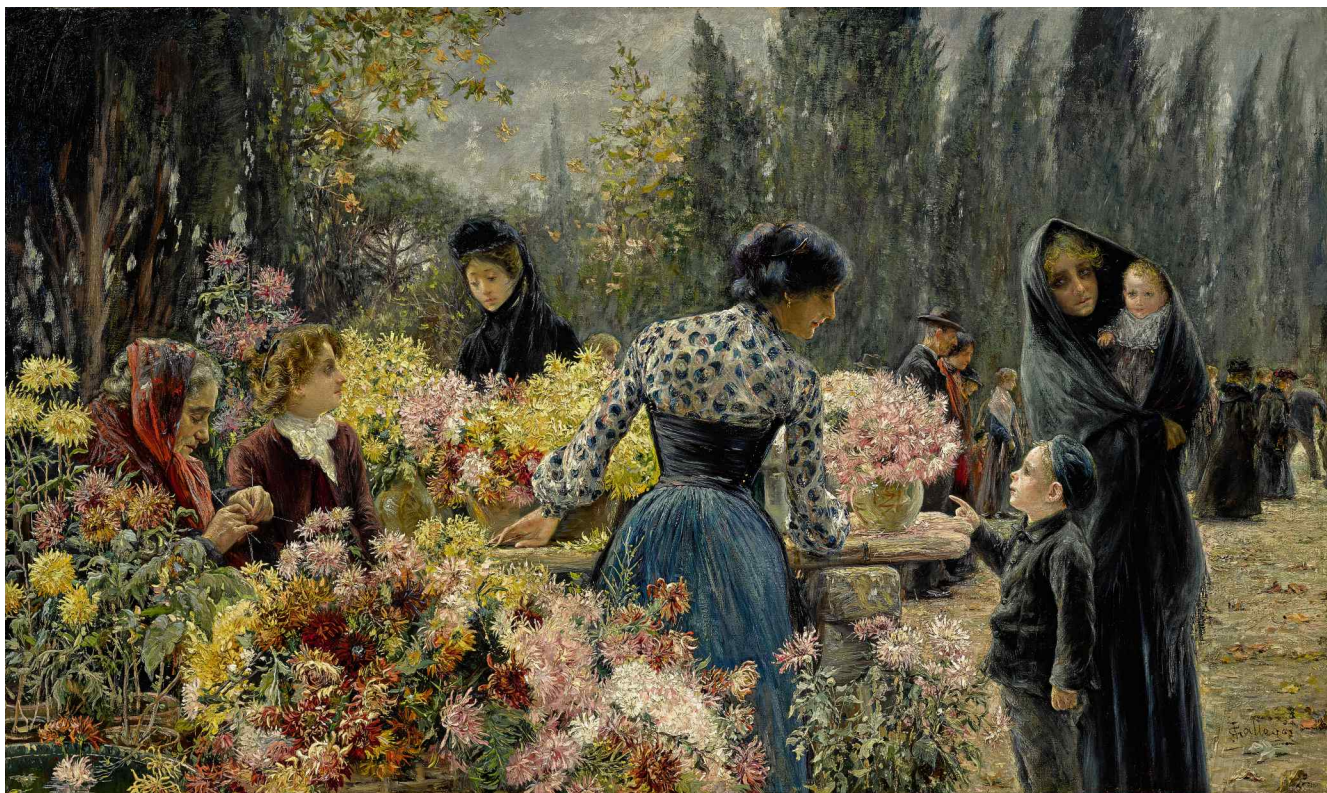


Fig. 1 Postcard of La Seine et le Restaurant de La Pêche Miraculeuse, Bas-Meudon, 19th century









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PROPERTY OF A PRIVATE COLLECTOR, SÃO PAULO

JOSÉ GALLEGOS Y ARNOSA

Spanish, 1859 - 1917

All Souls' Day in Rome

signed *JGallegos* (lower right)
oil on canvas
20¼ by 33⅝ in.; 51.4 by 85.4 cm

PROVENANCE

Acquired by the present owner in 2014

EXHIBITED

Dublin, *Irish International Exhibition, 1907*, no. 354 (lent by the artist)

LITERATURE

Irish International Exhibition, Dublin, 1907: Fine Art Section, British and Foreign Artists, Dublin, 1907, p. 39

\$ 50,000-70,000

The paintings of José Gallegos y Arnosa are distinguished by their nuanced attention to color and texture, emphasizing the tactility of the subject rather than their emotional sway or narrative. This can be seen in the present work, *All Souls' Day in Rome*, where the focus of his brush is on the beautifully patterned textiles of the flower sellers' and their brilliantly colored chrysanthemums, which overwhelm the composition. Flowering in late October, chrysanthemums became an integral and deeply symbolic part of the ritual and remembrance of family and friends on November 2nd, All Souls' Day.

Originally from Jerez de la Frontera in the Andalusian region of Cadiz, Gallegos pursued his art education in Madrid in 1873, and travelled to North Africa soon after, attracted by the light and interesting subjects, as seen in one of his best known canvases, *Arab Wedding* (1878, Prado, Madrid). By 1880 he made his home in Rome, where he found great commercial success alongside other Spanish-born artists, including Juan Pablo Salinas, José Benlliure y Gil and Salvador Sánchez Barbudo. The artist's international fame was secured in part through participation in the great World's Fairs of his era. *All Souls' Day in Rome* was submitted to the 1907 *Irish International Exhibition* where nearly three million visitors walked through its fifty-two acres of automobile, electric and gas lighting displays, enjoyed funfair amusements, and viewed the wide ranging submissions to its fine art pavilions. Since its record in the exhibition's guidebook, the present work has been untraced for over a century, emerging only recently to afford a renewed appreciation of Gallegos' oeuvre.

JULES BASTIEN-LEPAGE

French, 1848 - 1884

Le petit ramoneur (Damvillers)

signed J. BASTIEN -LEPAGE and dated 1883 (lower left)

oil on canvas

40¼ by 45⅝ in.; 102 by 116 cm

\$ 120,000-180,000

PROVENANCE

Estate of the artist (and sold, *Vente J. Bastien-Lepage*, Hôtel Drouot, Paris, May 11-12, 1885, lot 3)

Maurice Fenaille Collection, Paris

Private Collection (by 1940)

Thence by descent to the present owner (by 1967)

EXHIBITED

Paris, École Nationale des Beaux-Arts, *Jules Bastien-Lepage*, March - April 1885, no. 193
Paris, *Exposition Universelle*, 1889, no. 21, illustrated

LITERATURE

C.B., "Bastien-Lepage," *Le Soir*, December 12, 1884

"Nécrologie," *La Liberté*, December 12, 1884

Albert Leroy, "Au jour le jour. Bastien-Lepage," *La Presse*, December 12, 1884

"Jules Bastien-Lepage," *La Ville de Paris*, December 12, 1884

Philippe Burty, "Jules Bastien-Lepage," *La République française*, December 13, 1884

"La mort et les obsèques de Bastien-Lepage," *Journal d'Indre-et-Loire*, December 14, 1884

L'Évènement, December 15, 1884

Emmanuel Ducros, "Bastien-Lepage," *L'Artiste*, 1884, vol. 120, p. 390-94

Louis de Fourcaud, *Bastien-Lepage, sa vie, ses œuvres, 1848-1884*, Paris, 1885, n.p., illustrated (the print after *Le petit ramoneur (Damvillers)*)
André Theuriot, 'Jules Bastien-Lepage, L'Homme et L'Artiste', *Revue des Beaux Arts*, 1885, p. 831
Armand Dayot, *Un siècle d'art. Notes sur la peinture française à l'exposition centennale des Beaux-Arts*, Paris, 1890, p. 117

André Theuriot, *Jules Bastien-Lepage and his Art, A Memoir*, London, 1892, pp. 69, 132, illustrated
"Jules Bastien-Lepage," *La Lorraine Artiste*, July 30, 1893, p. 491

Julia Cartwright, *Jules Bastien-Lepage*, London, 1894, p. 71, illustrated

Henry Roujon ed., *Bastien-Lepage*, n.p., circa 1913, p. 64, illustrated

Fr. Crastre, *Bastien-Lepage*, New York, 1914, p. 60, illustrated

"Bastien-Lepage 1848-1884," *Les Peintres Illustres*, vol. 47, circa 1930, p. 62, pl. VII

P. Errard, *Commemoration du Centenaire de la naissance de Jules Bastien-Lepage (1848-1884)*, Verdun, 1948, p. 63

W. S. Feldman, *Jules Bastien-Lepage, His Life and Work 1848-1884*, Ph.D. dissertation, New York, 1973, p. 175-6, illustrated fig. 67

Philippe Pagnotta, *Jules Bastien-Lepage, Damvillers 1848-Paris, 1884*, exh. cat., Musée de la Prinerie, Verdun and Musée, de la Citadelle, Montmédy, 1984, p. 127, illustrated

Marie-Madeleine Aubrun, *Jules Bastien-Lepage, catalogue raisonné de l'Oeuvre*, 1985, p. 266, no. 436, illustrated (location unknown)

Dominique Lobstein, *Jules Bastien-Lepage 1848-1884*, exh. cat., Musée d'Orsay, Paris, 2007, p. 39 (the 1881 engraving illustrated)

The social sciences, as we understand them today, are one of the principal legacies of the nineteenth century. In the modern sense, they began with the multi-volume *Les Français peints par Eux-Mêmes* in the 1840s and spread to Henry Mayhew's documentation of *London Labour and the London Poor* two decades later.¹ Both concentrated on "types" and occupations, for which artist-recorders, Paul Gavarni in one, and Gustave Doré in the other, were essential. Leading intellectuals poured over their plates, and their impact in the visual arts, in conditioning the thinking of the most radical painters of the age from Édouard Manet to Vincent Van Gogh, was enormous.

It is not surprising to find that Jules Bastien-Lepage, on regular visits to London around 1880, should have conceived the idea of painting a

type très Anglais, for which a flower-seller and bootblack served.² The same concept applied to his home village in the Meuse, where he would find a barge boy, a school-girl, a peddler and others. The present "chimney-sweep" forms part of this series.

Through it Bastien-Lepage was remaking *genre* painting. The diversions of a little cook or naughty schoolboy in the work of Pierre-Edouard Frère in the 1850s are brought to a much more serious conclusion in the present work. Where formerly Lepage's country characters adopt frontal poses and are held in focus, this boy, unlike the barge boy and school-girl, is presented in situ, tempting the household cats with his frugal meal. And where formerly, such a moment would be captured on a small scale for the connoisseur's cabinet, here the canvas is over a meter square. A poised cat, leather knee-pads, the "damper" from an iron stove, blackened hands, beautifully rendered, give more than circumstantial authenticity. They are part of the human chain that brings this character, these furnishings, in this moment, vividly alive. Naturalism, in short, achieves its fullest statement. We can almost say where precisely we are – for the chair in the background was a favorite of the artist's grandfather (fig. 1).

André Theuriot reported that Bastien-Lepage was working on the canvas in March 1883, at the same time as he was sending his *L'Amour au Village* (Pushkin Museum, Moscow), an English-inspired theme, to the *Salon*. He declared that in this scene of rustic lovers he was hoping to express a "very English sentiment." It was not "sentimental" in our modern sense, so much as the feeling of the moment expressed objectively. In the same way with *Le petit ramoneur*, the coarse, maudlin amusements of Paul-Charles Chocarne-Moreau are rejected. Few around him could achieve this rigour, this linear precision, this depth of scrutiny that we find in Bastien-Lepage.

A watercolour version, presumably a study of the *Ramoneur* appeared in the studio sale but has since disappeared, and a fine engraving by the artist's friend, Charles Baude, is known.

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

¹ See for instance, Luce Abélès and Ségolène Le Men, *Les Français peints par Eux-Mêmes*, 1993 (exhibition catalogue, Musée d'Orsay, Paris).

² For reference to Bastien-Lepage's *Little London Bootblack* and *London Flower Seller* (sold in these rooms, May 7, 2015, lot 6), see Lobstein, 2007, no. 53, 55.



Fig. 1 Jules Bastien-Lepage, *Vieillard assis dans un fauteuil*, 1880, watercolor, Musée Marmottan, Paris



FRITZ BOEHLE

German, 1873 - 1916

The Potato Harvest

signed *F. Boehle* and dated 1899 (lower right)
oil on canvas
59¼ by 67¼ in.; 150.5 by 170.5 cm

PROVENANCE

LaRoche-Ringwald, Basel (and sold, his sale, Eduard Schulte, Berlin, November 29, 1910, lot 16)
Adolph Bensinger, Mannheim (by 1916 and sold, his forced sale, Nagel, Mannheim, February 20, 1940, lot 34, illustrated)
Dr. Hanisch (possibly acquired at the above sale)
Kunsthandlung J.P. Schneider, Frankfurt am Main (by 1972)
Polytechnische Gesellschaft, Frankfurt am Main (by 1972)
Frankfurter Sparkasse, Frankfurt am Main
Returned to the heirs of Adolph Bensinger in 2012 (and sold, Sotheby's, London, November 20, 2012, lot 43, illustrated)
Acquired at the above sale by the present owner

\$ 50,000-70,000

The art of Fritz Boehle resists classification; while his artistic style and choice of subject is indebted to many of the greatest artists in the history of German Art, such as Albrecht Dürer, Lucas Cranach the Elder and Hans Thoma, his aesthetic approach is distinctly original. Working in painting, printmaking and sculpture, he attended the Städel Art Institute where he was a colleague of Rudolf Yelin, who attributed the younger Boehle as a major influence on his own work.

The Potato Harvest, a large scale, frieze-like composition of field workers under a cloudy, rain-showered sky, connects Boehle to a long tradition of iconic realist compositions which he would certainly have known, including Jean-François Millet's *The Potato Planters* (1861, Museum of Fine Arts, Boston) and Vincent Van Gogh's *Farmers Planting Potatoes* (1884, Kröller-Müller Museum, Otterlo, Netherlands, fig. 1). One of the early owners of *The Potato Harvest* was the prominent collector, Adolph Bensinger, and in his villa in Mannheim (fig. 2), this extraordinary canvas hung alongside other major German works of art by Thoma, Max Liebermann and Adolph Menzel, as well as paintings by Van Gogh, Giovanni Segantini (fig. 3) and Jean-Baptiste-Camille Corot, among others.



Fig. 1 Vincent van Gogh, *Peasants planting potatoes*, 1884, Kröller-Müller Museum, Netherlands



Fig. 2 Villa Adolph Bensinger, Mannheim, bequest of Adolph Bensinger, 1939



Fig. 3 Giovanni Segantini, *La raccolta del fieno (The Hay Harvest)*, 1888/98, Segantini Museum, St. Moritz, bequest of Adolph Bensinger



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

ANGELO MORBELLI

Italian, 1853 - 1919

Tempi Lontanisigned *Morbelli* and dated 1908 (lower left)

oil on canvas

27 by 19¾ in.; 68.6 by 50.2 cm

\$ 180,000-220,000**PROVENANCE**

The Estate of Vance N. Jordan, New York (and sold, Sotheby's, New York, April 23, 2004, lot 77, illustrated)

Acquired at the above sale

EXHIBITED

Rome, Società di Amatori e Cultori di Belle Arti, 1908, Sala N, no. 304

LITERATURE*Archivi del Divisionismo*, Rome, 1968, vol. II, no. VI. 125

Italian Divisionism was born in part from American physicist and color theorist Ogden Rood's *Modern Chromatics* of 1879. Among its chief principles, Rood's text stated that two colors juxtaposed (or "divided"), rather than mixed on the palette, would fuse, resulting in an optical effect of increased luminosity and a more realistic representation of natural light, particularly when seen at a distance. Experimenting with chromatic effects led to the Divisionists' leading mission: the accurate recreation of all forms and effects of light (Sandra Berresford, "Divisionism: Its Origins, Its Aims, and Its Relationship to French Post-Impressionist Painting," *Post-Impressionism*, London, 1979, p. 219). Angelo Morbelli embraced Rood's dictums and Divisionism in the late 1880s, and by the early twentieth century works like *Tempi Lontani* (*Bygone Days*) had earned his reputation as one of its greatest masters. Divisionism became the leading avant-garde movement in Italy in the 1890s when it began to appear in exhibitions in the north from several artists, who each arrived at the technique in a different manner and adapted it to fit their individual goals. Core members included Morbelli, Giovanni Segantini, Vittore Grubicy, Gaetano Previati, Emilio Longoni, Giuseppe Pelizza da Volpedo and Plinio Nomellini.



Fig. 1 Angelo Morbelli, *Holiday at the Pio Albergo Trivulzio*, 1892, Musée d'Orsay, Paris

While Divisionists were born in various regions of Italy, Milan became the group's artistic center, since all but Nomellini studied at the city's Brera Academy, and all were influenced by the *Scapigliati*, a group of artists whose loose, atmospheric style, based on Italian sources and tradition, anticipated the Divisionists' experiments in light and atmosphere.

In their technique, Divisionists have been considered a branch of French Neo-Impressionism, yet the Italian movement's first generation had no direct contact with these artists (though they each followed many of the same optical theories).

Largely, the Divisionists did not apply paint with the dots and points of artists such as George Seurat or Paul Signac; instead, each favored their own variant on a technique which involved applying long, thin lines or "filaments" of contrasting color, with Morbelli among the most tireless in his refinement (Norma Broude, "Italian Painting During the Impressionist Era," *World Impressionism: The International Movement, 1860-1920*, New York, 1990, p. 204). By the time he painted *Tempi Lontani*, Morbelli had perfected his intricate method of first sketching out his compositions in terms of *chiaroscuro* on a neutral ground, then creating a vibrating, luminous surface with repeated applications of a single color interwoven with others in fine, short strokes using a hard, three pointed brush he specifically designed for this purpose. The painstaking genius of Morbelli's technique is revealed in any singular detail of the composition, from the tightly concentrated lines of subtly contrasting earthy tones of the shadowy wall to the green-blue lines which run across the pale skin of the figures aged skin; as with many of his compositions, the disparate lines of color, light, and shadow are contained within a glistening gold border.

The early Divisionist movement was concerned with visual objectivity in painting scenes of social reality. Morbelli was accordingly committed to using new experiments in optical theory to reveal the physical and psychological condition of the working class, social outcasts, and, as with *Tempi Lontani*, the elderly. The present work follows the artist's cycle of six paintings titled *Il Poema della vecchiaia* (*The Poem of Old Age*), exhibited at the Venice Biennale of 1903 and painted at Pio Albergo Trivulzio, a home for the disadvantaged elderly in Milan (founded in the eighteenth century and still in operation), which Morbelli first painted in 1883 and where he set up a studio in 1902-3 (fig. 1). In the following years, and through 1911, the home became a frequent location in Morbelli's work with death, loss, and the remembrance of the past all key themes he explored with both objectivity and empathy (Lara Pucci, "Notes on Artists and Paintings," *Radical Light, Italy's Divisionist Painters 1891-1910*, exh. cat., The National Gallery, London; Kunsthau Zürich, June 2008 - January 2009, p. 150). While the aged figures of *Tempi Lontani* share a bench, the tightly cropped vertical space and the nondescript corridor suggest isolation. A window illuminated with cold, blue-white light contrasts with the somber shade of the painting, while the figures themselves appear softly lit by a source directly in front of them, unseen by the viewer, adding to the introspection of the scene. While this realistic study invites an emotional reaction, Morbelli wanted no hint of sentimentality in his works, his devotion to sincerity marks the modernity of his Divisionist images.

The present work will be included in the forthcoming catalogue raisonné of the artist's work being prepared by Professor Giovanni Anzani and Elisabetta Chiodini.



ALEXANDRE SÉGÉ

French, 1818 - 1885

La vallée de Courtry (Seine-et-Marne)

signed A. Segé (lower right)
oil on canvas
53⁵/₈ by 80 in.; 136.2 by 203.2 cm

PROVENANCE

Sale: Sotheby's, New York, May 7, 1998, lot 121, illustrated (for \$101,500)
Acquired at the above sale by the present owner

EXHIBITED

Paris, *Salon des Artistes Français*, 1879, no. 2755

LITERATURE

"Explication des ouvrages de peinture, sculpture, architecture, gravure et lithographie des artistes vivants, exposés au Palais des Champs-Élysées le 12 mai 1879," Paris, 1879, p. 230, no. 2755
The Artist and Journal of Home Culture, London, 1885, vol. VI, p. 375
Émile Bellier de La Chavignerie and Louis Auvray, *Dictionnaire général des artistes de l'école française, depuis l'origine des arts du dessin jusqu'à nos jours*, New York, 1979, vol. IV, p. 490, no. S.1879

La vallée de Courtry (Seine-et-Marne) depicts an expansive view of a vast landscape, dwarfing the solitary figure of a harvester sharpening the blade of his scythe. For the thousands of visitors who saw this work at the 1879 *Salon*, Ségé's tranquil vista reflected their idealized vision of the French countryside and its people untouched by the increasing impact of the industrial revolution.

Ségé, a painter and engraver, was born in Paris in 1818 and made his artistic debut at the *Salon* of 1844. He enjoyed great success throughout his career, receiving a Second Class medal at the *Salon* of 1873, a Third Class medal in 1878, and was made *Chevalier de la Légion d'Honneur* in 1874.

\$ 50,000-70,000





FROM THE COLLECTION OF J. E. SAFRA

PAUL CAMILLE GUIGOU

French, 1834 - 1871

Cabane au bord de la mer

signed *Paul Guigou* and dated 69 (lower right)

oil on canvas

13 by 21¾ in.; 33 by 55.2 cm

PROVENANCE

Private Collection, Belgium (and sold, Christie's, London, April 9, 1976, lot 108, illustrated)

Sale: Ader, Picard et Tajan, Paris, March 18, 1986, lot 33, illustrated

Richard L. Feigen & Co., New York

Mr. and Mrs. Edward Snider (by 1991)

Sale: Christie's, New York, May 6, 1998, lot 149, illustrated (for \$92,700)

Acquired at the above sale

EXHIBITED

Philadelphia Museum of Art, *By the Sea: Eugene Boudin and His Impressionist Friends*, July 13 - September 1, 1991 (lent by Mr. and Mrs. Edward Snider)

LITERATURE

Fred van Braam, 1975, vol. XXVIII, p. 131

The Connoisseur, 1975-76

E. Mayer, 1977, p. 721

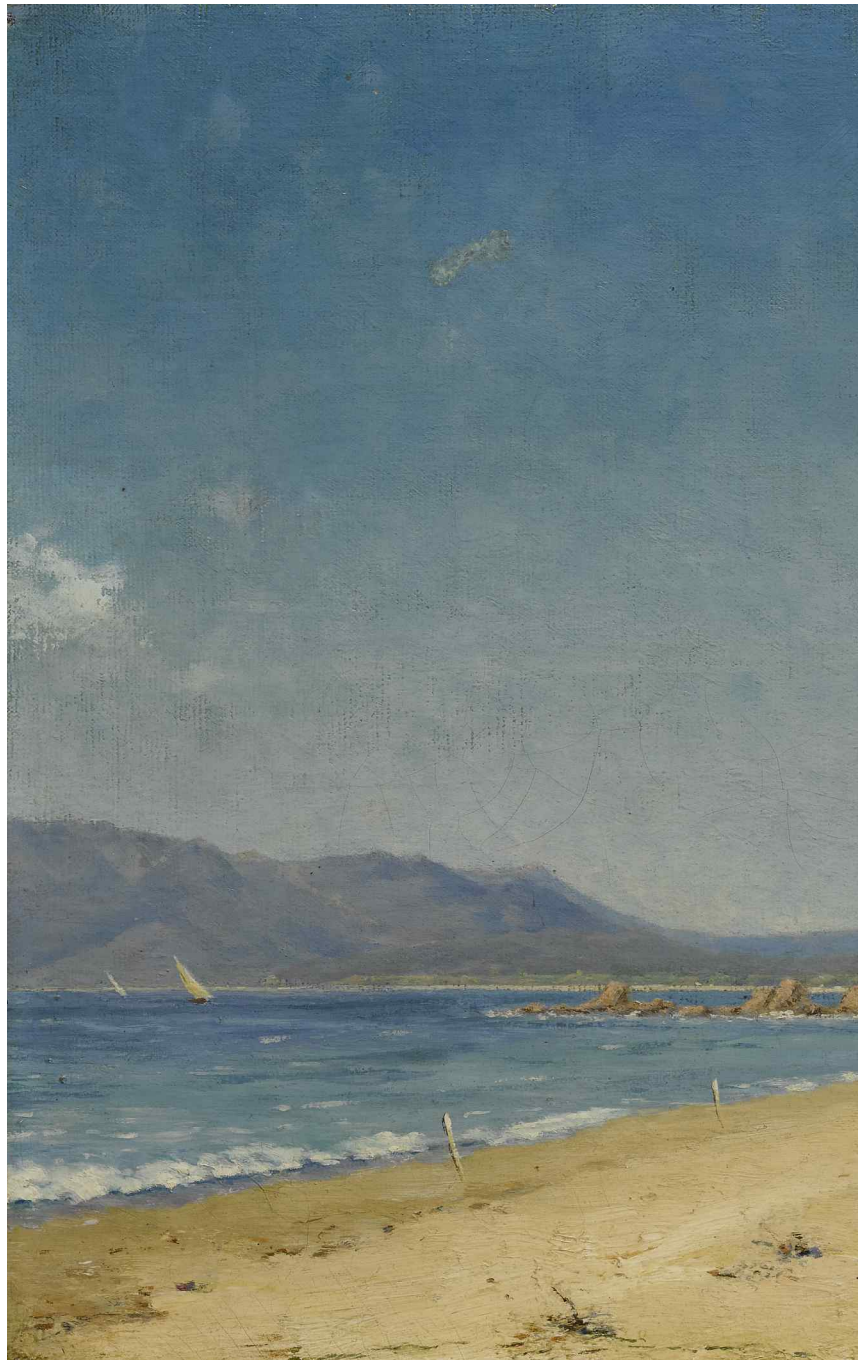
Sylvie Lamort de Gail, *Paul Guigou: catalogue raisonné*, Paris, 1989, vol. I, p. 130, no. 158, illustrated

Paul Guigou was a self-taught landscape painter who achieved wide critical acclaim in his lifetime. He had trained as a notary prior to devoting himself to painting, and a legal apprenticeship first brought him to Marseille in 1853-54. His earliest works are painted *en plein air* and depict the town and its environs, and brought him to the attention of École des Beaux-Arts director, Emile Loubon. Guigou moved to Paris in 1860, where he exhibited at the *Salon* from 1863-70, and in 1868 he was noted, along with Camille Pissarro, by Jules Castagnary for the quality of his work at the *Salon*. This same year he received a bronze medal at the *Exposition Internationale du Havre*, to which Gustave Courbet, Édouard Manet, Claude Monet and Eugène Boudin also submitted paintings.

Painted in 1869, the present work depicts a remote beach, possibly located near Martigues, near Marseille, where Guigou painted a number of other coastal scenes the same year. A small hut serves as the only landmark, while the trees and sea are painted with luminous, warm hues, suggesting the sun's heat and the arid atmosphere. Guigou sought to capture the unchanging and enduring qualities of Provence, an ancient land with its own language and culture that he wanted to remain permanent despite the rapid industrialization of the nineteenth century. (*Paul Guigou 1834-1871*, exh. cat., William Beadleston, Inc., New York; Columbus Museum of Art, April 29- July 12, 1987 n.p.).

We would like to thank the Comité Paul Guigou (Franck Baille - Nicole Durand - Sylvie Lamort de Gail - Marc Stammegna) for confirming the authenticity of this work.

\$ 60,000-80,000





PROPERTY FROM A PRIVATE COLLECTION,
MASSACHUSETTS

JEAN-FRANÇOIS MILLET

French, 1814-1875

Calling Home the Cattle

stamped *J.F.M* (lower right)
oil on panel
15 by 11 in.; 38.1 by 27.9 cm

PROVENANCE

Probably, Pierre Millet, Boston (the artist's brother, sold on behalf of the artist's widow) Francis Bartlett, Boston (by 1891) Herbert M. Sears, son-in-law of above, by descent (1928) Mrs. Phyllis Tuckerman, Jr., neé Sears, by descent (by circa 1942) Thence by descent through the family to the present owner

EXHIBITED

Boston, Copley Society, *The French School of 1830*, 1908, no. 44 (as *Return from the Pasture*)

LITERATURE

Alfred Trumble, ed., "Notes and Novelties," *The Art Collector: A Journal Devoted to the Arts and Crafts*, New York, December 15, 1891, vol. III, no. 4, p. 58

\$ 250,000-350,000

Calling Home the Cattle, painted by Jean-François Millet in the late 1850s, shows the artist grappling with one of the most difficult artistic challenges he set himself: capturing the magnificent, fleeting, effects as a fading sunset absorbs man, animals and landscape alike into a shimmering tapestry of half-light. Uncertain edges, abrupt foreshortening, impossible distances, and undefinable colors endow the scene with an ineffable calm amid mystery.



Fig. 1 Jean-François Millet, *Calling home the Cattle*, about 1854-57, Now Lost. Repro'd from THE STUDIO, spec. ed. Winter 1902-03, fig. M-10)

Two distinct colors shape this world; the heavy grey of Apremont granite and the rich red of the now-absent sun permeate every element, underlining the moody Romanticism out of which Millet crafted his Realism in this critical decade. The event was a commonplace one -- the village herdsman calling together the small troop of cows which he managed on behalf of the various Barbizon households who owned animals but lacked the land to graze them -- but it seized Millet's imagination during his first years in the village and the theme held his attention for nearly twenty years as he sought a balance between line and color that could convey the grandeur of the broad Plain of Chailly at twilight.

Calling Home the Cattle has been unknown to scholars until its recent rediscovery, having remained off the market for more than 125 years as it descended through the collection of a single American family. A surprise (and then a challenge for the painting's unusual techniques and striking color effects), *Calling Home the Cattle* nonetheless claims a well-secured position among a group of three better documented Millet presentations of the same scene: a drawing of about 1854-57, lost since its publication in 1902 (fig. 1); a well recorded pastel of about 1866 now in the National Gallery of Art (fig. 2); and, most recognizable, the large painting from the last two years of Millet's life, 1872-74, in the Metropolitan Museum of Art (fig. 3). The essential composition remained firm in Millet's mind across the now-four known versions: a solitary cowherd, off-center on a low rise, blowing his horn to call home a train of cows that meander toward him through a curving defile. But with each new work Millet reconsidered the spatial relationships among animals, man and landscape, and shifted the balance of his technical means as he worked to capture the mystical effects of twilight. With his first version of the composition, the lost drawing (fig. 1), Millet placed the central scene of the herder and his dog in a well-defined middleground, against a low horizon and a spreading view of the vast plain behind. The conception of the drawing emphasizes details and geographic precision over mood and mystery -- the qualities Millet often remarked upon when recounting his near-daily walks out onto the great Chailly Plain as the late afternoon ended his work in the natural light of his studio. When Millet took up the present painting a

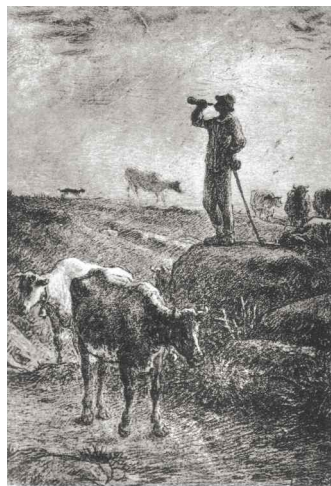
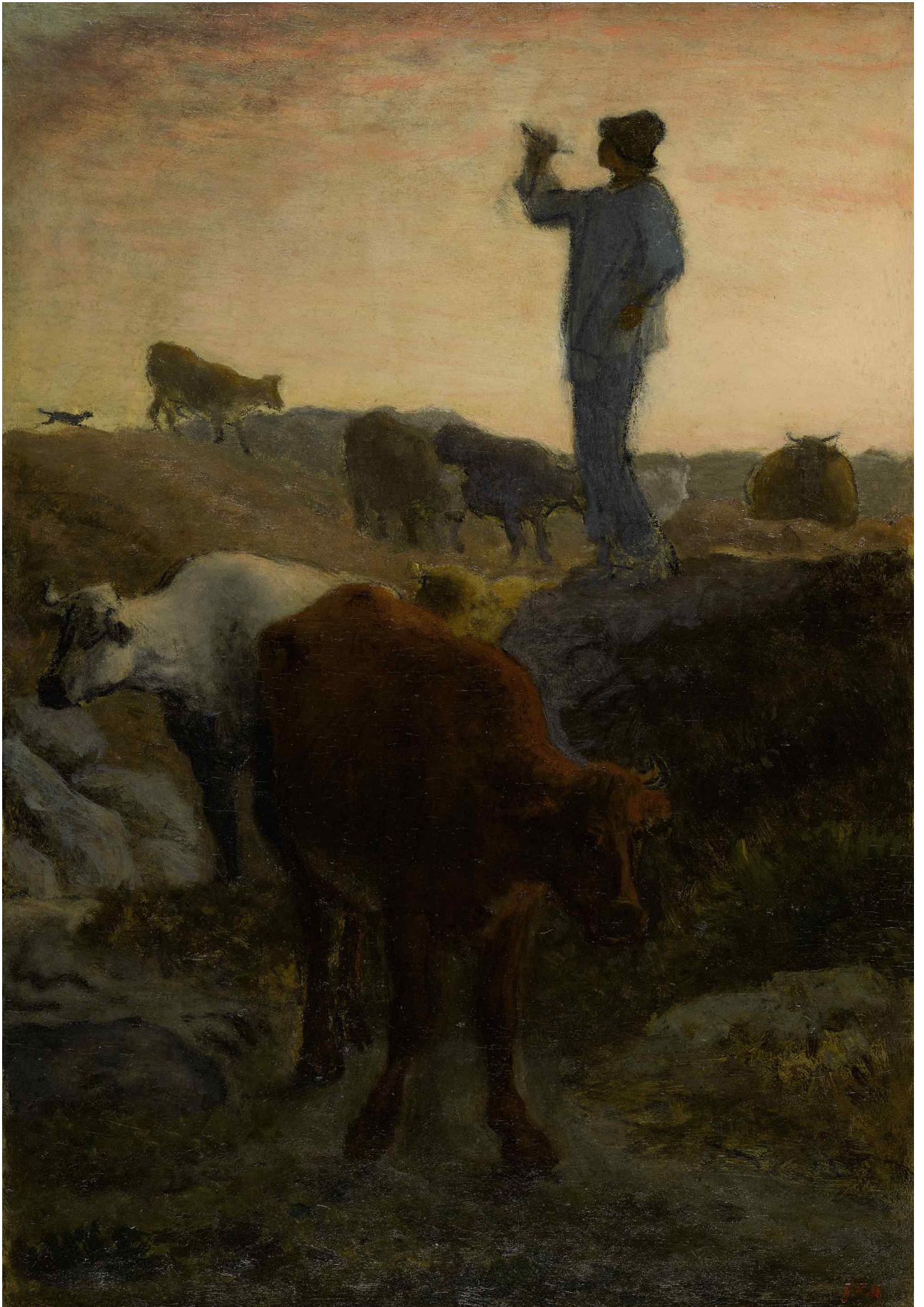


Fig. 2 Jean-François Millet, *Calling Home the Cattle*, formerly Corcoran Gallery of Art, now National Gallery of Art, repro'd from E. Moreau-Nelaton, MILLET, 1921, vol. III, fig. 221

year or two later (probably in 1856-57 as he worked on a suite of similarly sized paintings of peasants in specific Barbizon settings), he made the very ambitious decision to collapse the compositional space and give greater prominence to the silhouetted herder and the bulky foreground cows. Reducing the foreground and eliminating the broad background plain shifted the art work's direction from detail and specificity toward light effects and mood. That Millet was focused on keeping the resulting composition readable is evidenced in the still visible broken or reinforced outlines of the silhouetted figure and the overlapping cows. Millet valued the underdrawings of his paintings (based as they usually were on dozens of preliminary sketches and studies) and he often maintained the particularly significant edges uncovered until the last moment. This would have been especially important in *Calling Home the Cattle* as he orchestrated such a distinctly controlled color arrangement of reds, browns and greys, within the challenge of evening's half-light. The painting was set aside, just short of completion, probably around 1860 as the artist's attention turned to the demands of a particularly compelling painting contact. When next Millet addressed the theme of the village herdsman, in the medium of a pastel drawing (fig. 3), in 1866, he combined strategies from both the earlier drawing and the uncompleted painting. Finally, in 1872, Millet began his last version of the subject, the painting now in the Metropolitan Museum. In the airier expanse of a much larger canvas, he took up the essential composition of *Calling Home the Cattle* but opened up the space once more, with the particularly distinctive effect of bringing to the surface of the painting his original drawing by overdrawing with a heavy reed pen and ink-paint concoction, working what had been the incidental outlines of the smaller painting into the proper fabric of the larger work.

Calling Home the Cattle is an unfinished picture, thus unsigned. Instead, it is stamped at lower right with a red cachet of the artist's initials *J.F.M.* This metal stamp was originally created in 1875, following the artist's death, to mark and thus authenticate unsigned works on paper left in Millet's studio. (A stencil, rather than a stamp, was used at that time to mark paintings.) The common practice for French artists' sales called for such stamps and stencils to be destroyed after the estate sale to prevent their misuse; however, possibly because the Millet family maintained a significant cache of the artist's drawings outside the sale, this stamp of the initials was preserved within the family. The presence of the stamp on *Calling Home the Cattle* and the unrecorded painting's early appearance in Boston in 1891 strongly suggest this work came directly from Millet's widow's collection. Millet's brother, Pierre, is known to have traveled to both New York and Boston in the early 1890s, seeking to place a select group of Millet works in private collections already featuring the artist's paintings and pastels. Francis Bartlett, of Beacon Street, Boston, a prominent lawyer and widely traveled collector of books, nineteenth-century French paintings, and Old Master portraits, had been a friend and patron of William Morris Hunt, the Boston painter who befriended and supported Millet many years earlier. That Bartlett owned the painting in 1891, when he lent it to the young Museum of Fine Arts' strongly suggests that Bartlett had acquired it directly when Pierre Millet came to the city to arrange the acquisition of the Millet self-portrait which a group of collectors purchased on behalf of the Museum.

We would like to thank Alexandra Murphy for kindly confirming the authenticity of this lot and for writing the entry.



THÉODORE ROUSSEAU

French, 1812 - 1867

Vaches à la mare dans le Berry

oil on canvas

38¾ by 53⅜ in.; 98.5 by 135.5 cm

PROVENANCE

Possibly the artist's studio (and sold, *La vente qui aura lieu par suite du décès de Théodore Rousseau*, Hôtel Drouot, Paris, April 27, 1868, possibly as lot 26 (as *Troupeau de vaches passant une mare, ébauche à l'huile rehaussée de pastel fixé*)

Possibly Bouneau Collection (the artist's cousin) Antony Roux, Paris (and sold, his sale, Galerie Georges Petit, Paris, May 19, 1914, lot 41) Strolin (acquired at the above sale and sold, Hôtel Drouot, Paris, July 7, 1921, lot 23) Aubry Collection (1939) Acquired by the present owner in 2013

EXHIBITED

Prague, Galerie Dr Feigl, *Les maîtres de Barbizon*, April - May 1933, no. 23 (as *Landschaft bei Gué*) Paris, Galerie Charpentier, *Paysages d'eau douce*, 1945, no. 133

LITERATURE

Alfred Sensier, *Souvenirs sur Théodore Rousseau*, Paris, 1872, p. 270

\$ 90,000-120,000

It is likely that *Vaches à la mare dans le Berry* was executed during Rousseau's stay in Berry circa 1845-50. The hazy atmosphere Rousseau captures is exactly that of this pastoral region, forested and humid, and at the time dotted with ponds and streams (as was the forest of Fontainebleau). Rousseau returned to this landscape in works such as *Chaumière près de l'étang* (fig. 1, see Michel Schulman, *Catalogue raisonné de l'œuvre peint*, Paris, 1997, p. 193, no. 294), with its identical cluster of trees, pond and village church tower visible on the horizon. The artist's characteristic use of expressive line and exaggerated silhouette to form the cattle in the present work is very modern. It can be seen in his drawings such as *Sortie de forêt* (Musée du Louvre, Paris) and in his graphic work, depicting ancient rocks jutting from the floor of the Forest of Fontainebleau. As Alfred Sensier wrote, "[Rousseau] was a gifted genius because he could see nature from its brilliant and harmonious side, with its powerful colors, and the nervous and precise expression of its configuration" (Alfred Sensier, *Souvenirs sur Théodore Rousseau*, 1872, p. 377).

Rousseau was on a constant quest for innovation, mixing materials and experimenting with technique, rendering complex compositions with interesting surfaces. Here, the dry drawing medium is combined with wet, a rarity in his oeuvre; the closest example is *Bords de l'Oise*, a graphic 1860s composition where both pencil and oil are used (fig. 2, see Michel Schulman, *Catalogue raisonné de l'œuvre peint*, Paris, 1997, p. 335, no. 665). With *Vaches à la mare dans le Berry*, Rousseau synthesizes forms within the landscape. Rocks, animals, and trees do not appear in accordance with their individual details, but instead are recorded as

mass and volume, distinguished by the texture of his masterful brushstrokes. These elements have combined to make for a modern and relatively *avant-garde* painting. While an exceptional painter and draughtsman, Rousseau's brilliance lies in his abilities as a colorist. He anticipates the Impressionists and is among the first to have captured the nuanced light found at different times of day, recording fleeting moments on canvas. While *Vaches à la mare dans le Berry* may initially read as monochrome, Rousseau's careful distillation of light and tone is precisely the work's essence.

By the early twentieth century, *Vaches à la mare dans le Berry* was in the collection of Antony Roux, a great nineteenth century painting and sculpture collector, famous for his prestigious ensemble of works by Auguste Rodin, Gustave Moreau, Antoine-Louis Barye, Jean-Baptiste-Camille Corot and Félix Ziem, among others.

While the majority of works offered in Rousseau's posthumous sale bear its stamp, the present work does not. Michel Schulman has noted that some pictures were invariably left out of the stamping process or have been modified with restoration over time; however, he cannot confirm the atelier provenance for the present work. Brame & Lorenceau have included the atelier provenance in their letter of authentication, which accompanies this work.

We would like to thank Michel Schulman for kindly confirming the authenticity of this work and for his contribution of the catalogue note. A photo-certificate dated February 16th 2017 will be delivered to the buyer.

Galerie Brame & Lorenceau has confirmed the authenticity of this work which is included in their archives of the artist.

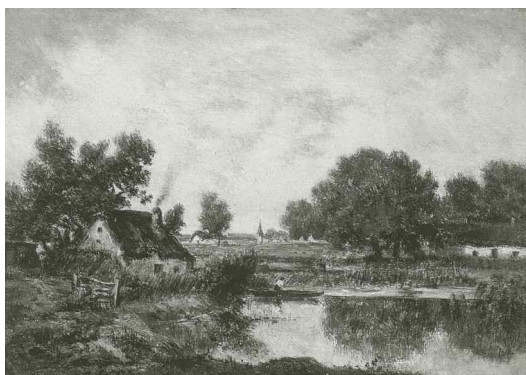


Fig. 1 Théodore Rousseau, *Chaumière près de l'étang*, 1845-1850, Musée des Beaux-Arts, Valence



Fig. 2 Théodore Rousseau, *Bords de l'Oise*, 1860-1865, Collection Kalinder, Kunsthauß Bühler, Stuttgart



PROPERTY OF A PRIVATE COLLECTOR

JEAN-BAPTISTE-CAMILLE COROT

French, 1796 - 1875

Souvenir de Liselles, près de Saint Omer

stamped *Vente Corot* (lower left); with the seal of the *Vente Corot* (on the stretcher)

oil on panel

8½ by 10½ in.; 22 by 27 cm

PROVENANCE

Estate of the artist (and sold, *Vente Corot*, Hôtel Drouot, Paris, June 1, 1873, lot 414)

M. de Bellio

Galerie Tanner, Zurich

Sale: Sotheby's, London, December 2, 1971, lot 16, illustrated

LITERATURE

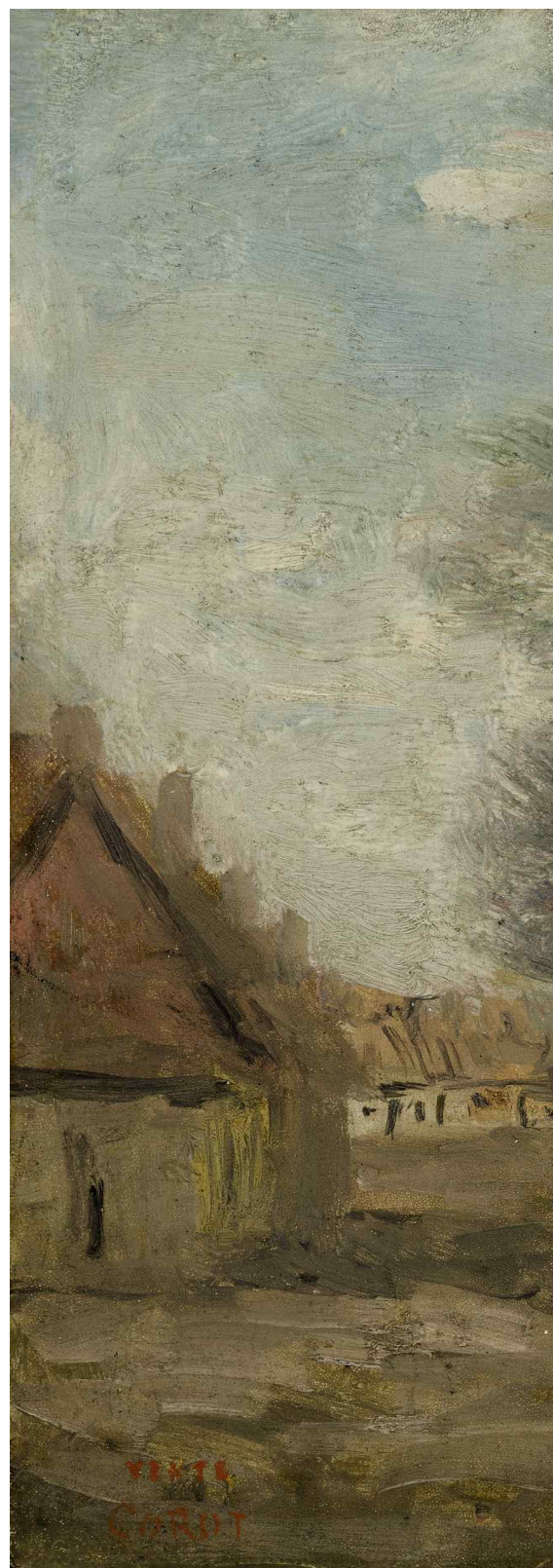
Alfred Robaut, *L'Oeuvre de Corot, catalogue raisonné et illustré*, Paris, 1965, vol. IV, p. 239, no. 414, illustrated

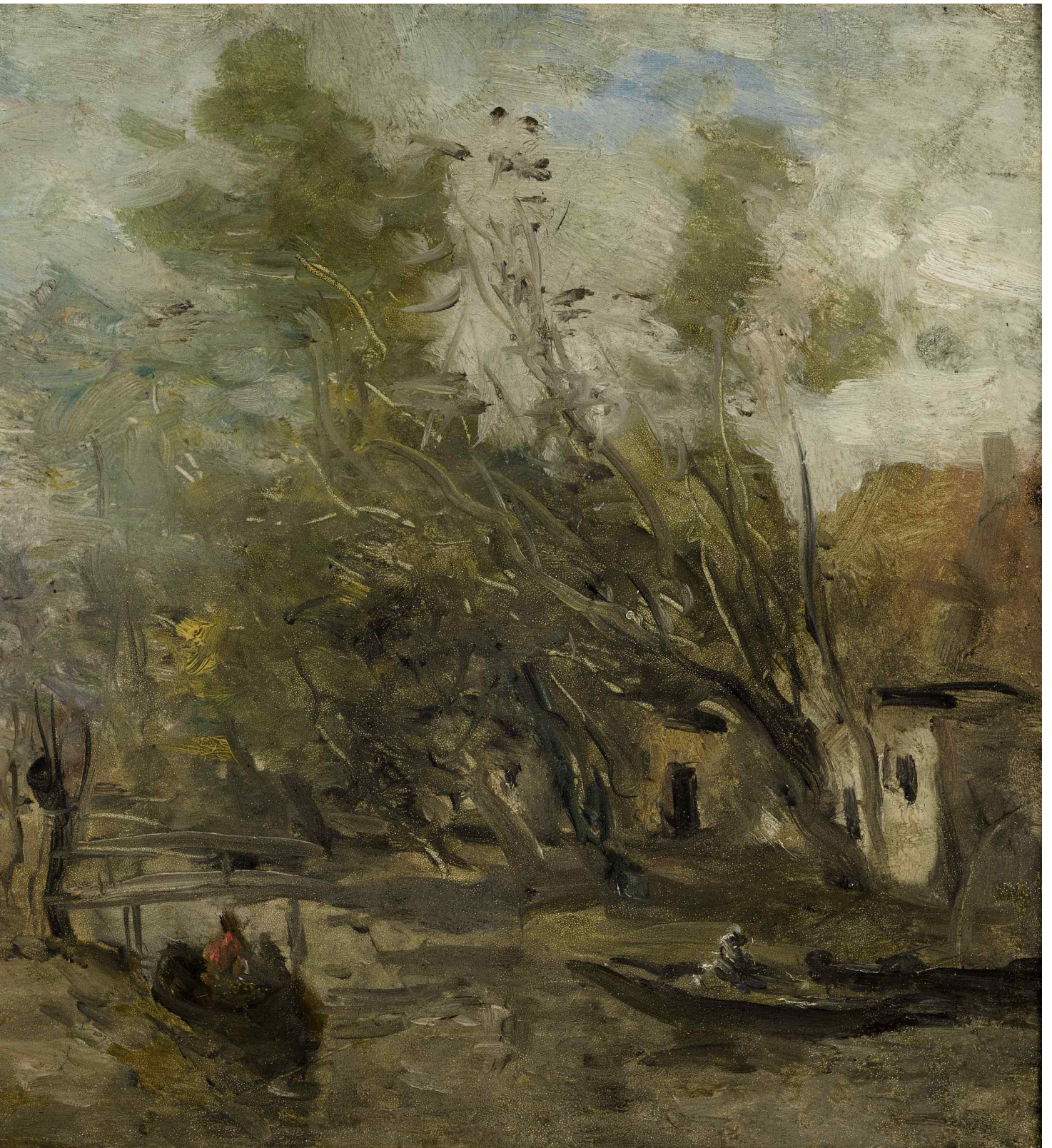
The marshlands on the outskirts of Saint-Omer have been maintained as a fertile, cultivated water network for centuries, still navigated by flat-bottomed marsh boats to this day. Corot travelled prolifically in northern France and also to Holland in 1854 in the company of his close friend Constant Dutilleux, and these travels may have been the inspiration for this souvenir.

But to try to situate Corot's later views too precisely is to misinterpret his poetic vision. For Corot's *souvenirs*, as their titles suggest, are meditations on nature rather than accurate representations of the places to which they allude. Lyrical in feel, they are the art of reflection and reminiscence, loosely analogous to French Romantic poetry such as that of Alphonse de Lamartine or Alfred de Musset, who titled a number of their poems *souvenirs*. Commenting on Corot's titles, *L'Artiste* explained: "Corot is a poet who addresses himself to other poets. Whoever does not possess poetic feeling understands nothing of the painting of Corot!" (Pierre Miquel, *Le Paysage français au XIXe siècle 1824-74*, Maurs-la-Jolie, 1975, vol. II, p. 37).

We would like to thank Martin Dieterle and Claire Lebeau for kindly confirming the authenticity of this lot.

\$ 80,000-120,000







41

PROPERTY FROM THE COLLECTION OF SAMUEL J. & ETHEL LEFRAK

JOHAN BARTHOLD JONGKIND

Dutch, 1819 - 1891

La ferme à Saint-Parize-le-Châtel (Nièvre)

stamped *Jongkind* (lower right)
watercolor and pencil on paper
8 $\frac{7}{8}$ by 11 $\frac{3}{8}$ in.; 22.5 by 28.9 cm

PROVENANCE

Sale: Sotheby's, London, May 1, 1969, lot 277, illustrated Norton Simon Museum, Pasadena (acquired at the above sale and sold, Sotheby Parke-Bernet, New York, May 2, 1973, lot 16, illustrated, as *La ferme*)
Samuel J. and Ethel LeFrak, New York (acquired at the above sale)
Thence by descent

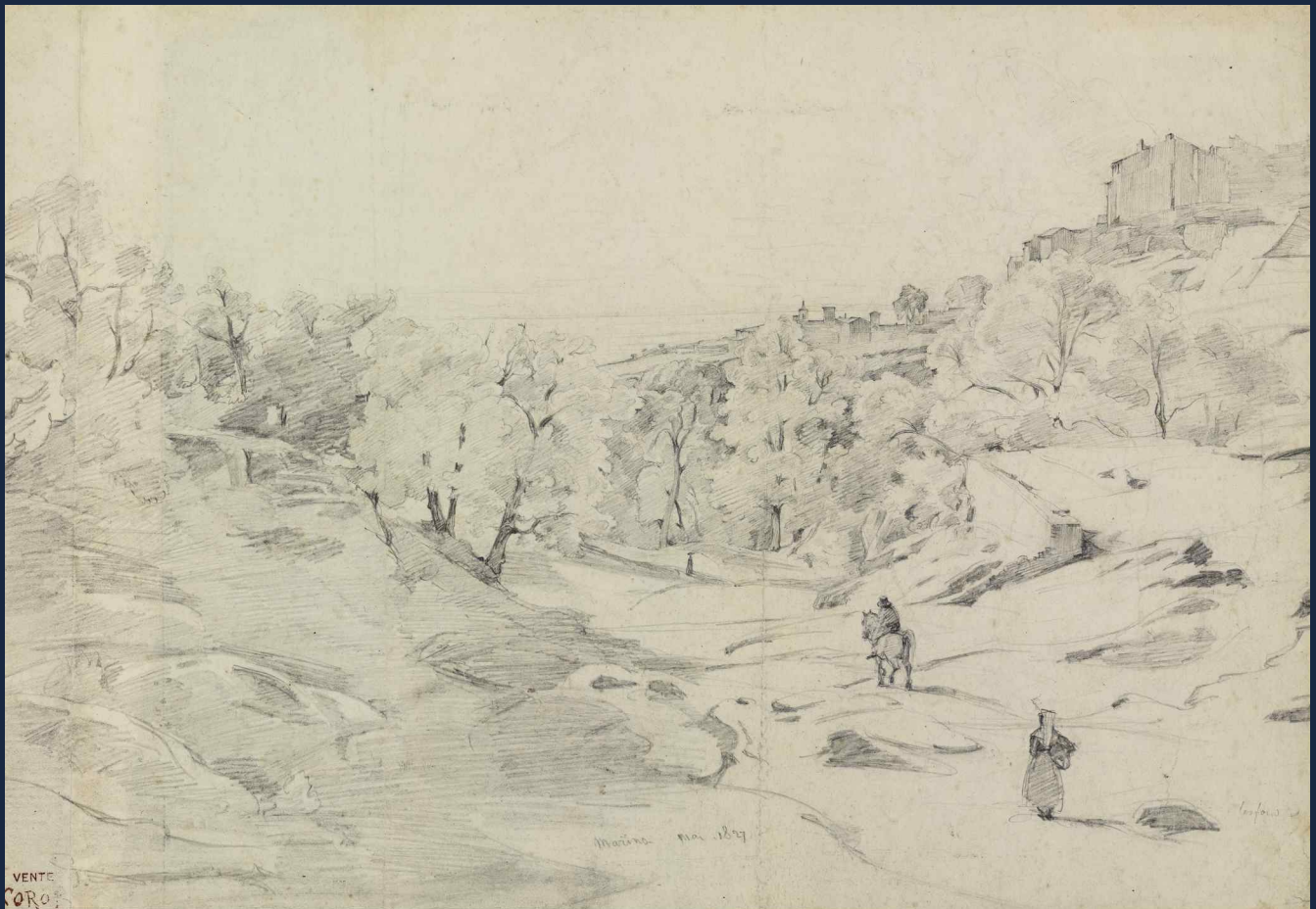
EXHIBITED

Amsterdam, Douwes Fine Art, *Schilderijen, Aquarellen en Tekeningen*, November 25 - December 24, 1965, no. 27 (as *Studie van een boerderij*)

This lot will be included in the forthcoming *Catalogue critique de l'Oeuvre graphique* of the artist now in preparation by Brame & Lorenceau and Janine Sinizergues.

We would like to thank the *Comité Jongkind Paris-La Haye* for kindly contributing catalogue information and confirming the authenticity of this lot which will be included in their catalogue critique now in preparation; the archive reference number is G00633.

\$ 6,000-8,000



42

PROPERTY FROM THE COLLECTION OF SAMUEL J. & ETHEL LEFRAK

JEAN-BAPTISTE-CAMILLE COROT

French, 1796 - 1875

Marino. Vallée avec un cavalier et une Italienne

stamped *VENTE COROT* (lower left), inscribed *Marino* and dated *Mai 1827* (lower center), indistinctly inscribed (lower right)

pencil on paper

11 by 15 $\frac{1}{8}$ in.; 27.9 by 40.3 cm

PROVENANCE

Estate of the artist (and sold, *Vente Corot*, Hôtel Drouot, Paris, May 26 - June 9, 1875, lot 519)

Henri Rouart, Paris (by 1912, and sold, his sale, Galerie Manzi-Joyant, Paris, December 16 - 18, 1912, lot 20)

M. Devillez (acquired at the above sale)

Mr. and Mrs. Richard S. Davis, Boston (by 1960)

R.M. Light & Co., Inc., Boston

Mr. Norton Simon, Pasadena (and sold, his sale, Parke-Bernet Galleries, New York, May 5, 1971, lot 1, illustrated)

Samuel J. and Ethel LeFrak, New York (acquired at the above sale)

Thence by descent

EXHIBITED

The Art Institute of Chicago, *Corot*, 1960, no. 148 (lent by Mr. and Mrs. Richard S. Davis)

LITERATURE

Arsène Alexandre, *La Collection Henri Rouart*, Paris, 1912, p. 117 (as *Marino*)

Alfred Robaut, *L'Oeuvre de Corot, catalogue raisonné et illustré*, Paris, 1965, vol. IV, p. 26, no. 2582, illustrated, p. 27

We would like to thank Martin Dieterle and Claire Lebeau for kindly confirming the authenticity of this lot.

\$ 40,000-60,000



43

JEAN-BAPTISTE-CAMILLE COROT

French, 1796 - 1875

Vue de Moret-sur-Loing

stamped with the *VENTE COROT* stamp (lower left)

oil on paper laid down on canvas
9½ by 11¾ in.; 24.1 by 29.8 cm

PROVENANCE

Madame Vaugelère, Paris (circa 1869)

Tempelaere, Paris (circa 1870)

Tedesco, Paris (1885)

Bernheim Jeune, Paris (1901)

Acquired from the above (by 1985 and sold,
Sotheby's, New York, May 9, 2014, lot 3,
illustrated)

Acquired at the above sale by the present owner

LITERATURE

Alfred Robaut, *L'Oeuvre de Corot, catalogue raisonné et illustré*, Paris, 1965, vol. II, p. 226, no. 657, illustrated p.224 (as *Canal avec une église à l'horizon (Environs de Moret)*)

While Robaut included the present work in his catalogue raisonné with reservations, in a letter of March 1994, Martin Dieterle affirms the work's authenticity after having examined it in person. The unusual nature of the "*premier plan*" of the present work may have confused Robaut and might be the result of Corot painting over an earlier *esquisse* of a student or colleague. However, as Dieterle explains, the finished landscape is completely in the hand of the artist.

We would like to thank Martin Dieterle and Claire Lebeau for kindly confirming the authenticity of this lot.

\$ 40,000-60,000



44

JEAN-BAPTISTE-CAMILLE
COROT

French, 1796 - 1875

Ville-d'Avray. Rayons du matin.
Jeune paysanne et ses deux
enfants sur un chemin

signed COROT (lower right)

oil on panel

13 by 16 in.; 33 by 40.6 cm

PROVENANCE

Duc de Narbonne-Pelet, France (by 1902)

Georges Petit, Paris

Boussod, Valadon & Cie, Paris, no. 27608 (by
May 5, 1902 and until July 29, 1903, as *Le
Chemin*)

Henry Reinhardt & Son, New York

Dr. Leslie D. Ward, Newark, New Jersey (acquired
from the above and sold, his sale, American Art
Association, New York, January 13, 1911, lot 36)

Knoedler & Co., New York (acquired from the
above sale as a fourth-share with Arnold & Tripp,
Eugène Glaenzer and Boussod, Valadon & Cie as
A Road in The Forest; Ville d'Avray)

Arnold B. Watson, Buffalo, New York (acquired
from the above, 1916)

Vixseboxse Galleries, Cleveland

Private Collection (acquired from the above)

Thence by descent to the present owner

Untraced for nearly a century, the present work was likely painted *circa* 1850-55 near Corot's family home at Ville d'Avray, west of Paris. The home played a fundamental role in shaping his artistic vision of nature as a gentle and tranquil subject, in contrast to the turbulent Romanticism of his contemporaries (for a related work see R. 941). Here the artist captures the unique quality the first rays of the morning sun softly illuminating and shifting the green palette of the wooded path.

We would like to thank Martin Dieterle and Claire Lebeau for kindly confirming the authenticity of this lot which will be included in their forthcoming seventh supplement to Alfred Robaut's *L'oeuvre de Corot catalogue raisonné et illustré* (Paris, 1965).

\$ 60,000-80,000



45

**JEAN-BAPTISTE-CAMILLE
COROT**

French, 1796 - 1875

Montmartre, mur et moulin

signed COROT (lower right)
oil on board laid down on panel
9⁷/₈ by 13³/₄ in.; 25 by 35 cm

PROVENANCE

Galerie Marc Stammegna, Marseille
Private Collection (acquired from the above,
2001)
Sale: Sotheby's, New York, May 9, 2014, lot 71,
illustrated
Acquired at the above sale by the present owner

LITERATURE

Pierre Dieterle, Martin Dieterle, and Claire
Lebeau, *Corot: cinquième supplément à L'Oeuvre
de Corot*, Paris, 2002, p. 30, no. 27, illustrated
p. 31

We would like to thank Martin Dieterle and Claire
Lebeau for kindly confirming the authenticity of
this lot.

\$ 20,000-30,000



46

JEAN-BAPTISTE-CAMILLE COROT

French, 1796 - 1875

Le torrent pierreux (crépuscule)

signed COROT (lower left)

oil on canvas

19¼ by 24¾ in.; 50.2 by 61 cm

PROVENANCE

Admiral Constant Jean Benjamin Jaurès, Paris (and sold, his sale, Hôtel Drouot, Paris, June 12-15, 1889, lot 3)

Knoedler & Co., New York (1893)

Henry Graves, Orange, New Jersey (his estate sale, American Art Association, New York, February 25, 1909, lot 12)

Knoedler & Co., New York (acquired at the above sale in partnership with Bousod, Valadon & Cie, Glaenzer, and Arnold & Trip, no. 11757)

Roebel and Reinhardt Galleries, Milwaukee (acquired from the above, March 8, 1909)

Knoedler & Co., New York, no. 12051 (by April 1912)

Mary Boyd McCormick, Harrisburg (acquired from the above, 1913)

Henry B. McCormick, Harrisburg (and sold, American Art Association, New York, December 14, 1933, lot 71, illustrated)

C.G. Howard (acquired at the above sale)

Mrs. George L. Eaton, Pelham Manor, New York (her estate sale, Parke-Bernet, New York, February 23, 1955, lot 38, illustrated)

R. Willard (acquired at the above sale)

Mr. Grant Suiter, Brooklyn, New York (and sold, Sotheby's Parke-Bernet Galleries, New York, October 23, 1974, lot 202, illustrated)

James Levy, New York (acquired at the above sale) Sale: Sotheby's, New York, November 1, 1995, lot 32, illustrated

Acquired at the above sale by the present owner

LITERATURE

Alfred Robaut, *L'Oeuvre de Corot, catalogue raisonné et illustré*, Paris, 1965, vol. III, p. 218, no. 1910, illustrated p. 219

With a few strokes of rose at the horizon, Corot evokes the blush of the setting sun and lends this landscape a poetic sense of contemplation. Executed in 1868, *Le torrent pierreux* is a loosely painted landscape which is emblematic of the artist's mature style. Here, Corot conjures a stream of moving water in the lower right which subtly reflects the mass of clouds above. Sunlight streams in from the left of the composition, creating a golden halo around the shadowed stand of trees, spilling across the rocks in the gully and highlighting the single figure who anchors the whole composition. In the words of Étienne Moreau-Nélaton, "it is one of those evening paintings, golden and melancholy, that were a specialty of his and that he rendered with such deep feeling" (Moreau-Nélaton, *Corot: Biographie critique*, Paris, 1913, p. 72).

We would like to thank Martin Dieterle and Claire Lebeau for kindly confirming the authenticity of this lot.

\$ 50,000-70,000



47

47

PROPERTY OF A NEW JERSEY COLLECTOR

SIEBE JOHANNES TEN CATE

Dutch, 1858 - 1908

The Regatta at Honfleur on the Seine, Le Havre

signed *S J ten Cate* and dated 84 (lower left)

oil on canvas

39¼ by 66⅝ in.; 99.7 by 169.2 cm

\$ 50,000-70,000

48

PROPERTY OF A PRIVATE AMERICAN COLLECTOR

GABRIEL LOPPÉ

French, 1825 - 1913

Glacier des Bossons, Chamonix

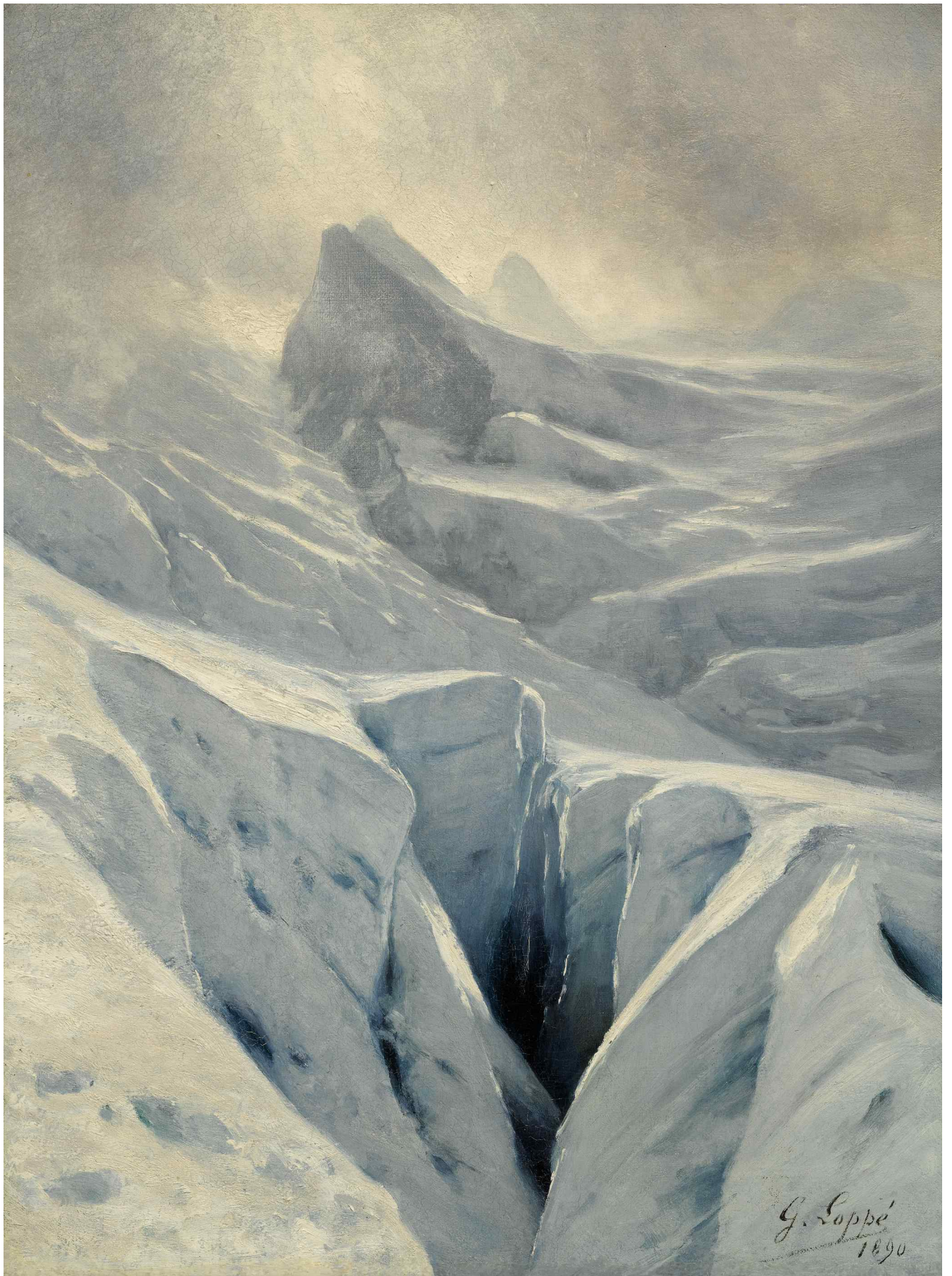
signed *G. Loppé* and dated 1890 (lower right)

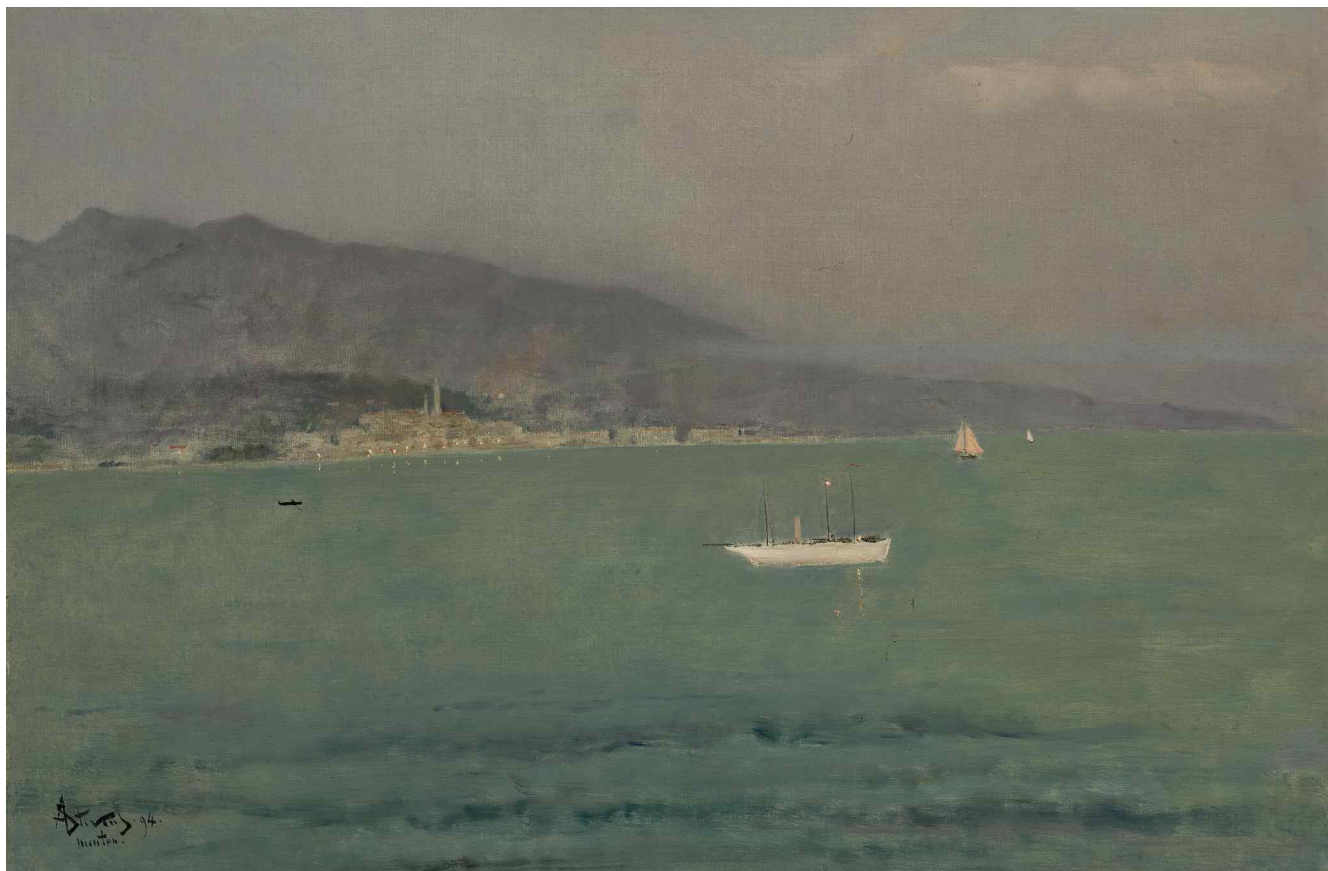
oil on canvas

19¾ by 14½ in.; 50.2 by 36.8 in.

Gabriel Loppé was a French painter, photographer and mountaineer, making over forty ascents of Mont Blanc during his career. At the age of twenty-one, Loppé climbed a small mountain in the Languedoc, found a group of painters sketching on the summit *en plein-air*, and found his passion. Largely self-taught, Loppé was among the first painters to capture glaciers at such high altitudes, and found success through exhibitions in London and Paris. His photograph of lightning striking the Eiffel Tower (1902) is in the collection of the Musée d'Orsay.

\$ 12,000-18,000





49

PROPERTY FROM THE COLLECTION OF SAMUEL J. & ETHEL LEFRAK

ALFRED STEVENS

Belgian, 1823 - 1906

Menton, après-midi

signed *A. Stevens*, dated *94* and inscribed *Menton* (lower left)

oil on canvas

21½ by 32 in.; 54.6 by 81.3 cm

PROVENANCE

Sold directly by the artist, Brussels (1894)

Sale: Sotheby's, New York, February 28, 1990, lot 250, illustrated

Samuel J. and Ethel LeFrak, New York (acquired at the above sale)

Thence by descent

\$ 30,000-40,000

In the present work Alfred Stevens presents a view of Menton, France, from the vantage point of Cap Martin, just east of Monaco. The scene takes place at dusk, with the setting sun behind him reflecting off of the sails and yacht in the harbor and the glittering city on the far shore, its gas lamps reflecting in the calm water. The bell tower of the Baroque basilica of Saint-Michel-Archange is a prominent feature of Menton, which Stevens is careful to include in this evocative Mediterranean landscape.

We would like to thank the Comité Alfred Stevens for kindly confirming the authenticity of this work, which will be included in their catalogue raisonné now in preparation.



50

FRITS THAULOW

Norwegian, 1847-1906

A Garden Path

signed *Frits Thaulow*, and inscribed *a mon ami Otto*
(lower right)

oil on canvas

23³/₈ by 28³/₄ in.; 59.4 by 73 cm

PROVENANCE

Otto Wegener, Paris (acquired directly from the artist)

\$ 40,000-60,000

Frits Thaulow was a Norwegian Impressionist painter of landscapes who had strong ties with France and its artistic circles. The brother-in-law of Paul Gauguin (through his first marriage) and a close friend of Claude Monet, Thaulow was deeply influenced by the French Impressionists and Post Impressionists. He lived in France from 1892 until his death in 1906; it is likely that *A Garden Path* was painted in 1892 in a village near Camiers, Pas-de-Calais, where Thaulow had settled.

The present work was acquired directly from the artist by Otto Wegener (1849-1922), the Swedish-born photographer highly sought after in Paris during the 1890s. His studio at 3, Place de la Madeleine was an active meeting place for artists, collectors, and members of the culture class. Wegener made several photographic portraits of Thaulow and his family and in turn Thaulow painted a number works for Wegener and his studio.

We would like to thank Vidar Poulsson for kindly confirming the authenticity of this lot and contributing to the catalogue entry.

JOHN HENRY AMSHEWITZ, R.B.A.

British, 1882 - 1942

Death's Arrest

oil on canvas

75 by 55 in.: 190.5 by 139.7 cm

PROVENANCE

Private Collection, Switzerland

Sale: Christie's, London, April 16, 2014, lot 164, illustrated

Acquired at the above sale by the present owner

EXHIBITED

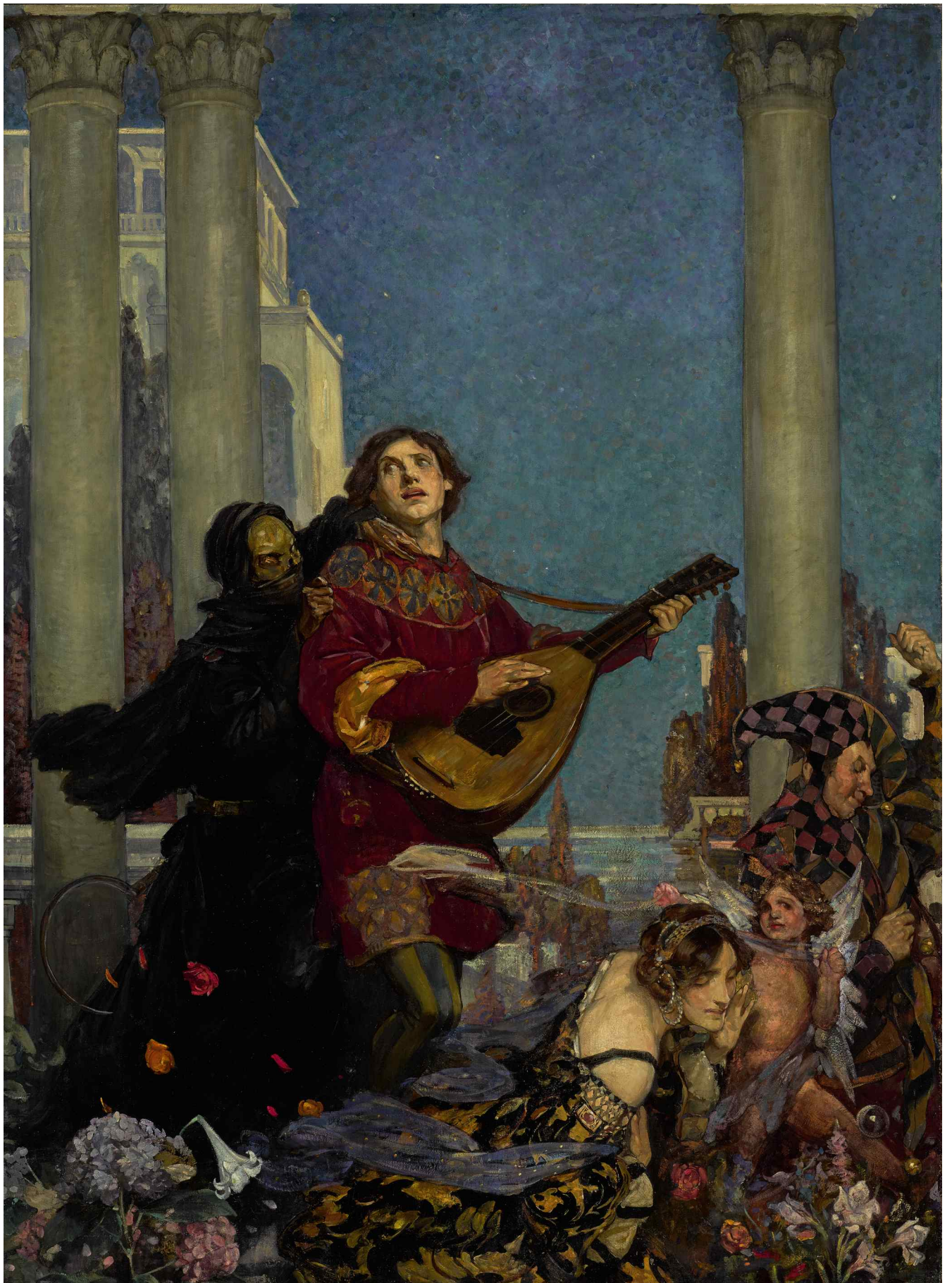
London, Royal Academy, 1912, no. 349

Bristol, 1912 (according to a label on the reverse)

Liverpool, Walker Art Gallery, *Autumn Exhibition of Modern Art: The Forty-Second*, October 5, 1912 - January 4, 1913 (number untraced)**LITERATURE**Sarah Briana Amshewitz, *The Paintings of J.H. Amshewitz, R.B.A.*, London, 1951, p. 3**\$ 40,000-60,000**

John Henry Amshewitz was a precocious talent and in 1902 won a scholarship to the Royal Academy schools, where he studied under John Singer Sargent, Sir George Clausen and Solomon J. Solomon (see lot 14). Like his contemporaries, Byam Shaw and Frank Cadogan Cowper, Amshewitz won a number of important civic commissions, including four fresco murals for the Centenary Memorial at the Liverpool City Hall in 1907, and a large mural for the Royal Exchange, London in 1910. He exhibited regularly at the Royal Academy, including the present work, *Death's Arrest*, shown in 1912. The enigmatic subject of this large and theatrical canvas shows a young troubadour pursued by the figure of Death. Accompanying him and oblivious to the singer's plight are a court jester, Cupid, and a beautiful maiden in fantastic costume who appears to glide mysteriously along the bottom of the canvas. The setting is the garden of an imaginary coastal villa. There is nothing to indicate that Amshewitz was acquainted with the contemporary American painter and illustrator Maxfield Parrish, but their large canvases share numerous affinities, including the use of distinctive saturated hues and idealized neo-classical imagery.

In 1916, having been rejected for military service due to an injury incurred while executing the Liverpool murals, Amshewitz seized upon an opportunity to travel to South Africa for six months in a theatrical production of *Potash and Perlmutter*, a Jewish comedy written for the Broadway stage a few years earlier. Amshewitz's first South African exhibition occurred in 1916 and was followed by many others throughout his lifetime. In 1917, he was elected a member of the South African Society of Artists. He was also a founding member of the Johannesburg Sketch Club, subsequently becoming its President, and served as a mentor and critic to other Johannesburg artists. Although Amshewitz only lived in South Africa from 1916 to 1922, and again from 1936 until his death in 1942 (when a large commemorative exhibition of his work was opened by the British High Commissioner in Pretoria, Lord Harlech), he is perhaps best known as a South African artist, where his works can be found in numerous public collections including South Africa National Art Gallery, Cape Town; Johannesburg Art Gallery; Durban Art Gallery; Pretoria Art Museum; William Humphreys Art Gallery, Kimberley; King George VI Art Gallery, Port Elizabeth; Africana Museum, Johannesburg; and, Albany Museum, Grahamstown.



PROPERTY FROM
**THE JACQUELINE FOWLER
COLLECTION**



52

52

FERNAND KHNOPFF

Belgian, 1858 - 1921

Étude de femme

charcoal on paper
(sight size) 6¾ by 4⅝ in.; 17.1 by 11.7 cm

PROVENANCE

Sale: *Vente Fernand Khnopff*, Galerie Georges Giroux, Paris, November 27, 1922, lot 112
Collection Famille Houyoux
Sale: Palais des Beaux-Arts, Brussels, June 12, 1986, lot 586
Private Collector, Brussels (acquired at the above sale)
Private Collector, Canada (acquired from the above and sold, Sotheby's, London, November 15, 2006, lot 274, illustrated)
Acquired at the above sale

EXHIBITED

Marcq-en-Baroeul, France, Fondation Septentrion, *Le Symbolisme et la Femme*, 1986, no. 72
Brussels, Musées royaux des beaux-arts de Belgique, *Fernand Khnopff et ses rapports avec la Secession viennoise*, October 2 - December 6, 1987, no. 53

LITERATURE

Robert Delevoy, Catherine de Croës and Gisèle Ollinger-Zinque, *Fernand Khnopff: Catalogue des l'Oeuvre*, Brussels, 1987, p. 474, no. 509 bis, illustrated

\$ 8,000-12,000

53

MAX KLINGER

German, 1857 - 1920

Im Park (The Amorous Couple)

signed M.K. and dated 87. (lower left)
pen, black chalk and ink heightened with white on paper
(sight size) 16⅜ by 9⅞ in.; 41.6 by 25.1 cm

PROVENANCE

Gustav Kirstein, Leipzig (d. 1934)
Clara Stein Kirstein, Leipzig (wife of Gustav Kirstein, inherited from the above in 1934; remained in her possession until 1939)
Museum der Bildenden Künste, Leipzig (by 1939)
Restituted to the heirs of Gustav and Clara Stein Kirstein in 2000 (and sold, Sotheby's, London, March 29, 2001, lot 47, illustrated, with correct cataloguing listed under lot 48 in the printed catalogue)
Acquired at the above sale

EXHIBITED

Leipzig, P.H. Beyer & Sohn, *Ausstellung anlässlich des 60. Geburtstages von Max Klinger*, 1917, no. 60
Frankfurt am Main, Städelsches Kunstinstitut; Wuppertal, Germany, Von der Heydt Museum, *Max Klinger 1857-1920*, February 12 - September 6, 1992, no. 140

LITERATURE

E.A. Seemann Verlag, *Max Klinger. Bestandskatalog der Bilderwerke. Gemälde und Zeichnungen im Museum der bildenden Künste Leipzig*, Leipzig, 1995, p. 210, no. C427, illustrated

Im Park is a preliminary drawing for an etching of the same title (fig. 1) that is part of the album titled *Eine Liebe* (A Love) (1887-1903). The album tells the story of a passionate love affair that meets an untimely end, an affair that was possibly based on an episode of Klinger's own life. The present work was first owned by Gustav Kirstein of Leipzig, who had a sizeable collection of Klinger's works and who worked with the artist on the publication of his graphic works. Upon Kirstein's death in 1934, the collection was bequeathed to his wife, Clara Stein Kirstein. Along with the rest of Gustav's renowned collection, the present work was forcibly seized by the Nazis in 1939. It then entered the collection of the Museum der bildenden Künste, Leipzig. It remained in the Museum until 2000, when the collection was restituted to its rightful owners, the heirs of Gustav and Clara Stein Kirstein, through the efforts of the Commission for Art Recovery of the World Jewish Congress.

\$ 40,000-60,000

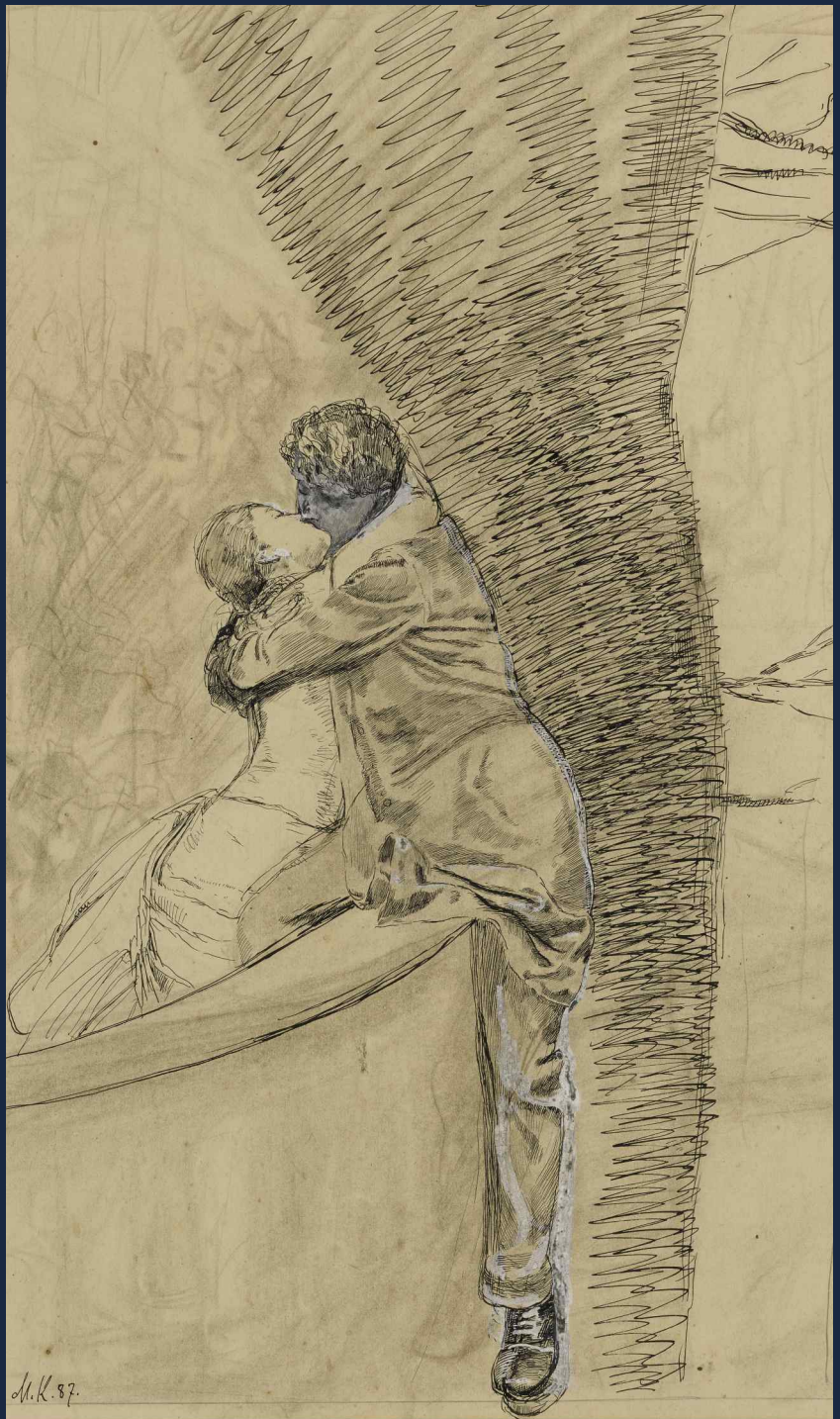


Fig. 1 Max Klinger, *Im Park* (from *Eine Liebe*, Opus X), 1887



54

54

CHARLES REVEL

French, 1829 – circa 1880

L'avare

signed *Ch. Revel* (lower right)
oil on canvas
24 by 39¼ in.; 61 by 101 cm

PROVENANCE

Sale: Drouot Rive Gauche, Labat, Paris, March 24-26, 1980, lot 127
Sale: Hôtel des Ventes, Enghien, March 29, 1981, lot 132
Private Collection
Hubert Duchemin, Paris, by 2012
Acquired from the above by the present owner

EXHIBITED

Paris, *Salon des Artistes Français*, 1875, no. 1714
Bordeaux, Galerie l'Horizon Chimérique, *Objets extraordinaires*, December 12, 1991 - January 12, 1992, no. 6

In the catalog of the *Salon* of 1875, the listing for *L'avare* includes a description of the scene: "A man has accumulated all sorts of wealth in a vault known only to him and whose door closes with a latch. Finally there came a day when the latch did not function, and the unfortunate man died upon his useless treasures, and no one could hear his cries or help him" (as translated from the French). The anecdote relates to the true story of Claude Pecoil's tragic death, dating from the end of the reign of Louis XIV, which also inspired an earlier Opera by André Grétry.

In *L'avare*, Revel lavishes attention on the costume, treasures and environment, as well as the miser's strikingly realistic expression of terror. At the 1875 *Salon*, this work was exhibited together with a portrait of Éliphas Lévi (1810-1875), a French occult author and ceremonial magician.

\$ 25,000-35,000

55

PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

GUSTAVE JEAN JACQUET

French, 1846 - 1909

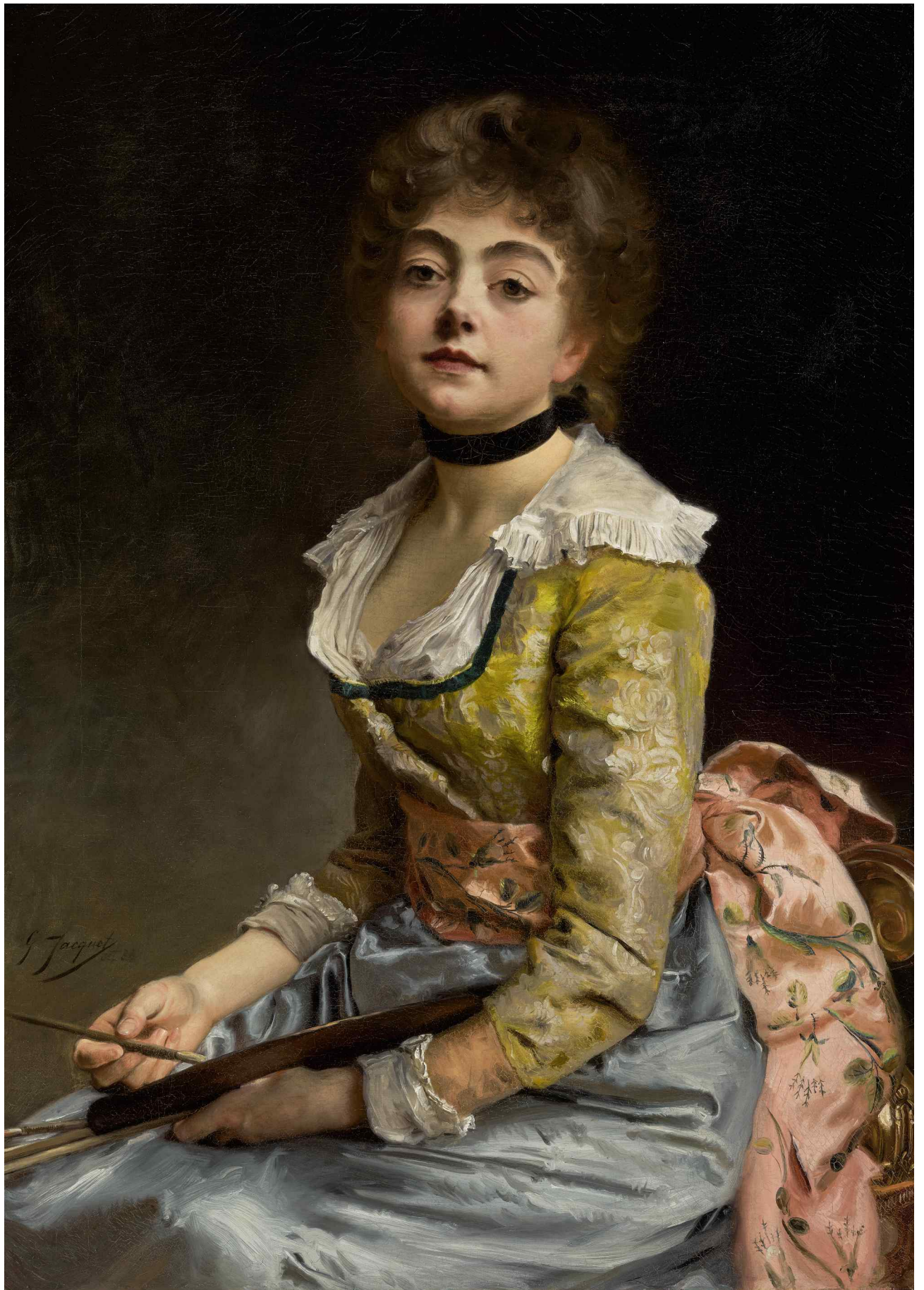
La jeune peintre

signed *G Jacquet* and dated *Oct 86* (lower left)
oil on canvas
35¾ by 25¾ in.; 90.8 by 65.4 cm

PROVENANCE

Sale: Bonhams, San Francisco, November 1, 2012, lot 55, illustrated
Acquired at the above sale

\$ 30,000-40,000





56

PROPERTY OF A LADY, LAKE FOREST, ILLINOIS

MARIE-FRANÇOIS FIRMIN-GIRARD

French, 1838-1921

Noces au XVIIIème siècle

signed *Firmin-Girard*. and dated 1879. (lower right)

oil on canvas
28¾ by 39¾ in.; 73 by 101 cm

PROVENANCE

Knoedler & Co., Paris, no. 1987 (acquired directly from the artist, September 1879, as *Noce au XVIII Siecle*)

Robert Graham Dun, New York (acquired from the above, November 1879, and bequeathed to The Metropolitan Museum of Art, New York, November 10, 1900)

Pick Galleries, Inc., Winnetka, Illinois

Walter L. Marr III, Northbrook, Illinois (acquired from the above, August 1965)

Thence by descent

EXHIBITED

Paris, *Salon des Artistes Français*, 1879, no. 1375

LITERATURE

La Jeune France, Paris, 1879-80, p. 65

"Salon de 1879," *La Presse*, 1879, p. 3

Arthur Baignères, "Le Salon de 1879," *Gazette des Beaux-Arts*, vol. 20, Paris, 1879, p. 35

Le Temps, Paris, June 11, 1879, n.p.

Ernest d'Hervilly, "Ouverture du Salon," *Le Rappel*, no. 3350, 1879, p. 2

M. Dillard, "Chronique," *L'Union littéraire*, no. 14, sixth year, 1879, p. 212

F.G. Dumas, *Catalogue illustré du Salon*, Paris, Baschet, 1879, p. 60, illustrated p. 65

Théodore Véron, *Dictionnaire Véron [...]* *Le Salon de 1879*, Paris, 1879, p. 259

Eugene Montrosier, *Les Artistes Modernes, Première Partie, Les Peintres de Genre*, Paris, 1881, p. 31

John Denison Champlin, Jr., ed., *Cyclopedia of Painters and Paintings*, New York, 1887, vol. II, p. 144

Edward Strahan, ed., *The Art Treasures of America*, Philadelphia, 1977, facsimile edition, vol. III, p. 118-125 (as *A Wedding in the Eighteenth Century*)

Paul Girard, *Firmin-Girard, par son petit-fils*, Orléans, 1988,

p. 24, no. 53, the incorrect work illustrated p. 55

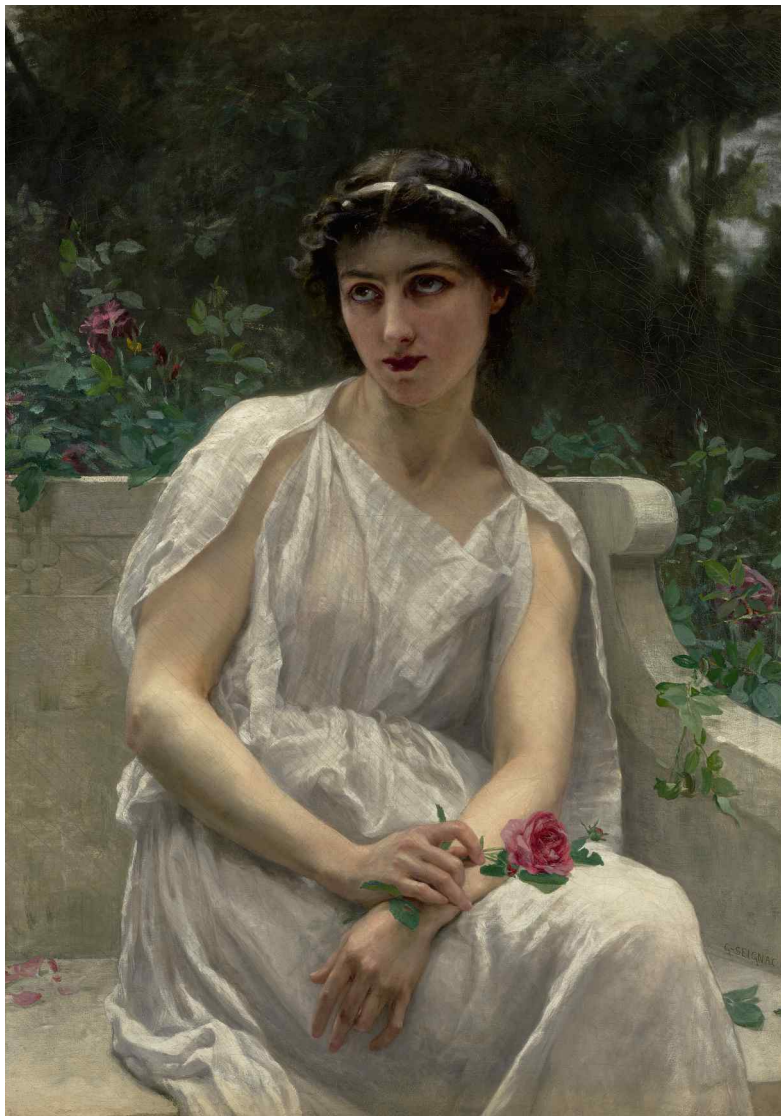
By 1879, Marie-François Firmin-Girard was at the height of his popularity with his paintings of the *beau monde* of Paris. Yet the artist never lost his love of history painting, instilled at a young age by his training in the workshops of Charles Gleyre and Jean-Léon Gérôme. His first major success in the *Salon* was 1874's *Les fiancés* (sold in these rooms May 18, 2016, lot 69) which, like *Noces au XVIIIème siècle*, features a young couple dressed in Louis XIII period costume.

The present work was exhibited the 1879 *Salon* and its apparent popularity is confirmed by the existence of two smaller variants. Soon after the close of the *Salon*, the present work was acquired by Knoedler & Co., a powerful promoter of Firmin-Girard's career in Europe and America. A month later the painting was sold to New York industrialist Robert Graham Dun, an avid art collector whose bequest to The Metropolitan Museum of Art consisted of twenty five paintings, including Charles-François Daubigny's *The Hamlet of Optevoz* (circa 1852) and Théodore Rousseau's *A Meadow Bordered by Trees* (circa 1845).

We would like to thank Patrick Faucheur, great-grandson of Marie-François Firmin-Girard, and Victoire Baron for kindly confirming the authenticity of this lot which will be included in their forthcoming Firmin-Girard catalogue raisonné.

www.firmingirard.com





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PROPERTY FROM A PRIVATE COLLECTION,
CALIFORNIA

GUILLAUME SEIGNAC

French, 1870 - 1924

The Red Rose

signed *G-SEIGNAC* (lower right)
oil on canvas
39½ by 27¾ in.; 100.3 by 70.5 cm

PROVENANCE

Sale: Sotheby's, New York, May 21, 1987, lot 97,
illustrated

Private Collection (acquired at the above sale)

Acquired from the above

\$ 40,000-60,000

58

PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

JULIUS LEBLANC STEWART

American, 1855 - 1919

Lady with a Parrot

signed *J.L. Stewart*, inscribed *Paris*, and dated
1875 (upper right); also dedicated in the artist's
hand '*à mon ami Fernando De L'Valle e Yznaga*'
oil on canvas
46½ by 35¾ in.; 118.1 by 90.8 cm

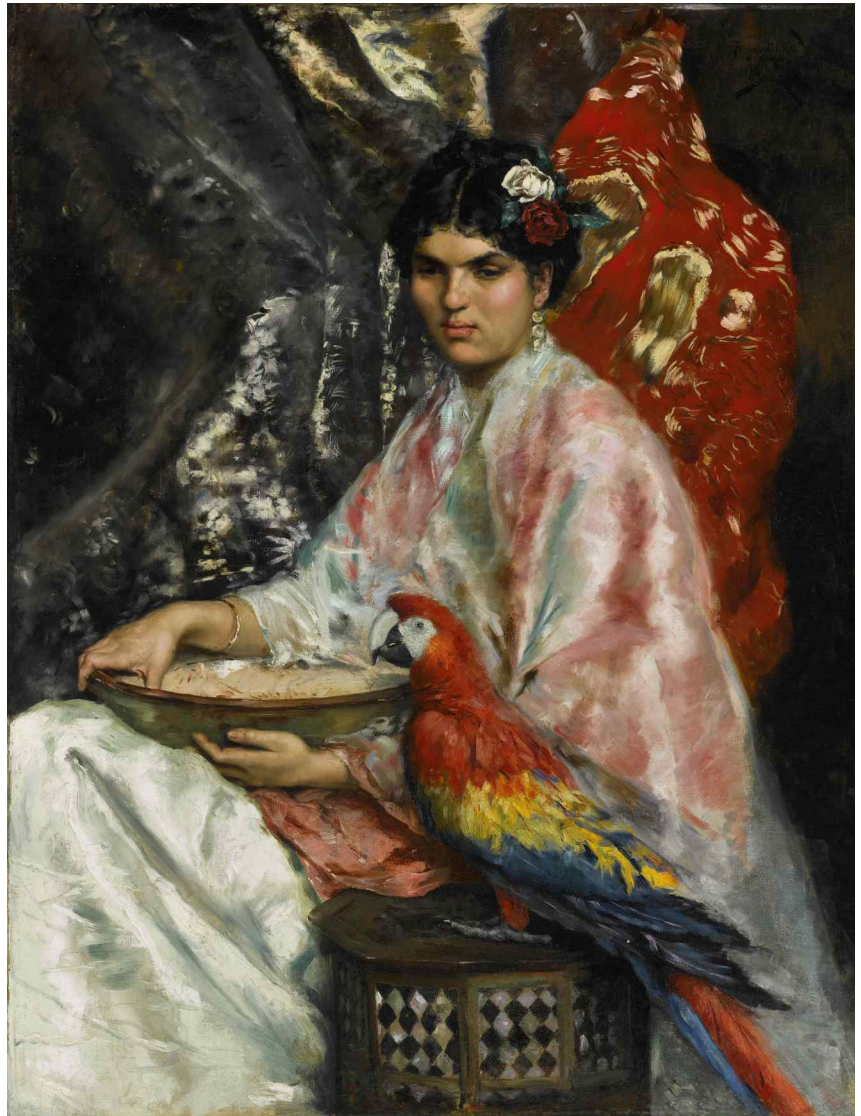
PROVENANCE

Waterhouse and Dodd, London

Private Collector, United States (and sold:
Sotheby's, New York, December 2, 2010, lot 73,
illustrated)

Acquired at the above sale

Julius Stewart expatriated with his family from Philadelphia to Paris in 1865. As a youth, his entrée to the ateliers of the city's most famous artists was eased by his father William Hood Stewart (1820-1892), a wealthy businessman who held one of the most important contemporary collections of the nineteenth century. While the younger Stewart first became a student of Eduardo Zamacoís, his entrance to the studios of Jean-Léon Gérôme was followed by study with Raimundo de Madrazo. This training, both academic and informal, would have a lasting influence on his style no matter how modern the subject of his paintings became. While many of Stewart's works of the 1870s remain untraced, *Lady with a Parrot* evidences his attention to compositional structure and a detailed,



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naturalistic rendering of objects – from the mother-of-pearl inlaid table, to the sheens and textures of fabric ranging from incandescent pinks and blues to saturated reds and indigos.

Beyond its composition and technique, *Lady with a Parrot* blends Orientalist and Spanish elements, pointing to Stewart's travels with Gérôme to Egypt in 1874, as well as his family's long-standing appreciation of Spanish art (William Stewart was one of the greatest patrons of Mariano Fortuny, and virtually every Spanish artist who came to Paris visited his home) (Ulrich W. Hiesinger, *Julius LeBlanc Stewart, American Painter of the Belle Époque*, New York, 1998, p. 19-21). In addition, *Lady with a Parrot* reflects a personal moment in the artist's early career, incorporating props from his well-appointed studio at 13 rue Billault

(where Jean Béraud also had a studio). In another work of 1875, *In the Artist's Studio*, Stewart uses the table of the present work as a stool, while the wide, shallow bowl held by the model may be seen tucked under a cabinet. Even the brightly plumed parrot was likely Stewart's own pet, as suggested by fellow American artist J. Alden Weir's description of the studio which mentions a "large elegant parrot with a long tail of rich color perched on one of the canvases, making a very unpleasant noise (Dorothy Weir Young, *The Life and Letters of J. Alden Weir*, New Haven, 1960, letter of September 23, 1875, as quoted in Hiesinger, p. 21).

Lady with a Parrot is dedicated to "mon ami Fernando de L'Valle e Yznaga." Fernando Yznaga (1853-1901) was the only son of Antonio

Yznaga del Valle and Ellen Maria Clement, and while Fernando grew up on a plantation in his mother's native Louisiana, he also spent time in Cuba, where his father's family had a sugar mill. Likewise, the Stewarts' wealth came in part from their Cuban sugar plantation, La Carolina, near Cienfuegos, where Julius spent the winter of 1875-6 (Hiesinger, p. 22). *Lady with a Parrot* may have been a gift from the artist to his friend; the bond between the families was so significant that one of Julius' six brothers was named Antonio Yznaga.

\$ 50,000-70,000



59

PROPERTY OF A LADY

JEAN-LÉON GÉRÔME AND STUDIO

La Prière dans le désert

bears signature *J. L. GEROME* (lower right)

oil on panel

13 by 21½ in.; 33 by 54.6 cm

PROVENANCE

Goupil & Cie, Paris, no. 1464

Knoedler & Co., New York (acquired from the above, March 1865)

Possibly, Israel Corse, New York

Mrs. M. R. Howe (and sold, her sale, American Art Association, New York, April 12, 1923, lot 48)

T. Weitemeyer (acquired at the above sale)

Sale: Sotheby's, New York, February 22, 1989, lot 66,

illustrated (as fully attributed to Jean-Léon Gérôme)

Private Collection, New York (acquired at the above sale)

Thence by descent

LITERATURE

Gerald M. Ackerman, *The Life and Work of Jean-Léon Gérôme, with a Catalogue raisonné*, London, 1986, p. 216 (mentioned in discussion of no. 151, considered lost)

Gerald M. Ackerman, *Jean-Léon Gérôme: Monographie révisée, Catalogue raisonné mis à jour*, Paris, 2000, p. 256, no. 151.3, catalogued; p. 256, illustrated (as Studio of Gérôme)

\$ 10,000-15,000

WORKS OF ART SOLD TO BENEFIT THE
BERKSHIRE MUSEUM

EDWIN LORD WEEKS

American, 1849 - 1903

Indian Prince, Palace of Agra

signed *E.L. Weeks* and stamped with the artist's
Moghul device (lower left)
oil on canvas
24¾ by 19⅞ in.; 61.9 by 50.5 cm

\$ 200,000-300,000

PROVENANCE

Mr. and Mrs. Winthrop Murray Crane, Jr., Dalton,
Massachusetts
Gifted to the present owner from the above, 1958

EXHIBITED

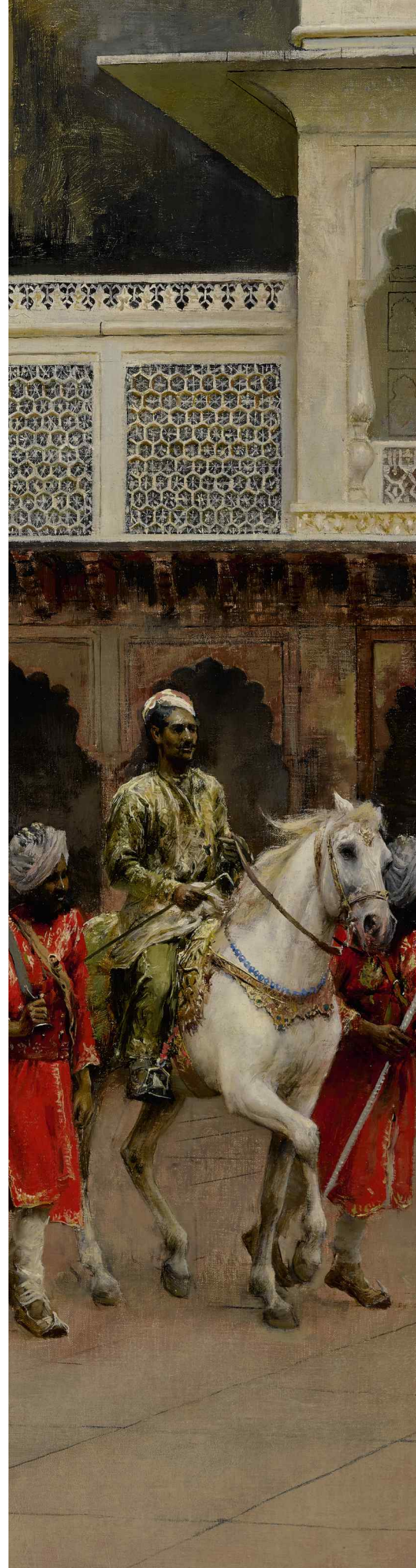
Pittsfield, Massachusetts, Berkshire Museum,
Curator's Choice, March - April 1981
New York, New York, Vance Jordan Fine Art Inc.,
Edwin Lord Weeks, Visions of India, October 31 -
December 12, 2002

In 1886, Edwin Lord Weeks embarked on the second of three extended trips to India with his intrepid young wife Frances (Franny) Rollins Hale. While in Agra, the couple visited the famed Agra Fort complex, where Weeks made numerous sketches of its most celebrated buildings.¹ The present work, a brilliant example of both Weeks's mature Orientalist style and his philosophical approach to the arts and architecture of the Eastern world, depicts the Macchi Bhavan, or Fish Palace, created for Shah Jahan in the seventeenth century, at the height of the Mughal Empire.

Weeks' lifelong interest in travel – his first expedition was to South America at the age of 20 – was fueled by his studies with Jean-Léon Gérôme (1824-1904) in Paris in the early 1870s. Gérôme's commitment to recording the peoples, practices, and architecture of the Middle East, as well as his precise, academic style, would influence an entire generation of Orientalist painters, whose own, nearly photographic works helped to satisfy a seemingly insatiable international demand. Unlike many of his contemporaries, however, Weeks' appreciation of Gérôme's technique and subject matter was paired with an enthusiasm for the Spanish school, known for its broad brushstrokes and experimental use of brilliant color.² The sumptuous pictures of Mariano Fortuny y Marsal (1838-1874), fashioned in his studio from memories of the light of Morocco and Andalusia and alive with shimmering, glittering color and movement, had a profound impact on the artist; indeed, Weeks' decision to designate himself a "colorist," rather than an Orientalist, was largely inspired by this artist's audacious palette.

In *Indian Prince, Palace of Agra*, the influence of the academic and the painterly is everywhere apparent. Weeks' skillful rendering of a variety of surfaces and textures and his proficiency as an equestrian artist and architectural draughtsman (the latter endeavor aided by his extensive use of photographs, many drawn from his own collection) combine on the surface of the canvas with looser, more atmospheric effects. The impression that results from these seemingly conflicting approaches – of factual, first hand observation on the one hand and pure artistry on the other – reflects the conception and construction of the work itself: Weeks' enduring physical presence in India as well as the predominance of the country in his art earned him a great deal of local respect. He was invited to several government functions and special celebrations, and was allowed a rare and intimate view of the local nobility and their retinues. This unprecedented access, combined with Weeks' natural skill as a storyteller – he was among the most prolific of Orientalist travel writers, penning an enormously successful tome documenting his Indian journeys in 1895 – produced works as ethnographically accurate as they were theatrically entertaining.³

The anthropological aspect of Weeks' art, seen most clearly in the careful delineation of costume and architecture, suggests the broader agenda of the artist in his Orientalist pursuits. Weeks's determined efforts at "salvage ethnography" in these politically impactful times – his travels coincided with the height of the British Raj and a period of unprecedented accessibility following the Indian Mutiny of 1857 and the 1869 opening of the Suez Canal – and his steadfast promotion of both royal and vernacular Indian art and architecture,⁴ provided the impetus for numerous works created during the course of his prolific career. Here, it is the distinctive architecture of the Macchi Bhavan that inspires Weeks' brush, with its elevated balcony, arched galleries, and broad, open courtyard (fig. 1). The striking juxtaposition of white marble above and red sandstone below suggests the history and evolution of the site: Commissioned by Akbar the Great in 1565, the Fort complex (of which the Macchi Bhavan was a whimsical part) was converted into a palace during Shah Jahan's reign nearly a century later.⁵ The substitution of white marble – the signature stone of Shah Jahan, as his most famous structure, the Taj Mahal, suggests – for all or part of the Fort's original sandstone courses, was one of the most striking symbols of this shift in political function and power, and the one most indicative of the extraordinary craftsmanship of the era. Indeed, Weeks himself alluded to this fact upon his view of local workmen on the site: "Among the groups of artisans who seem to be living over again a scene from the golden age of Mogul art, there were some engaged in chiseling thin slabs of white marble into the lacelike screens which



continued

fill the windows; the pattern accurately drawn on paper, was pasted on one side of the slab, and the interstices cut through, after which they were smoothed over and polished.” (Edwin Lord Weeks, *From the Black Sea through Persia and India*, New York, 1895, p. 309) (fig. 2).⁶

The many pictures that Weeks created of this historic site suggest both his own interest in the subject and that of his contemporaries as well. In the present work, some of the artist’s favorite and most popular compositional devices - notably a group of regal observers in the background and a princely figure astride a bejeweled white horse - can also be found.⁷ (This pair is repeated so often, in fact, that they create a compelling narrative of their own, as they move from canvas to canvas.) Despite such familiar motifs, however, and the efforts of the French art dealer Paul Durand-Ruel (1831-1922), the extraordinary success of Weeks’ Orientalist scenes during the 1870s and ‘80s could not be sustained. No Indian works were to be found in American collections upon his untimely death from fever in November 1903, though their quality continued to be recognized: “His paintings of the East are splendid descriptive pages,” one obituary read, “full of interesting detail, and glowing with brilliant color... Particularly luminous and spectacular are some of his pictures of the cities of India, with their wonderful architecture, so well drawn... these scenes are finely dramatic, and they are among the best illustrations of Oriental life that we have in color. The pageantry of Indian life appealed powerfully to the artist, and he rendered it with all his inherent splendor and gorgeousness.”⁸ The provenance of this work, then, with its American lineage, renders it all the more remarkable in Weeks’ impressive oeuvre.

This catalogue note was written by Emily M. Weeks, Ph.D.

We would like to thank Dr. Ellen K. Morris for kindly confirming the authenticity of this lot, which will be included in her forthcoming catalogue raisonné on Edwin Lord Weeks. A Letter of Authentication from Dr. Morris accompanies this painting.

- 1 Among the best known works from this period are Weeks’ depictions of the Pearl Mosque, culminating in his monumental *The Hour of Prayer at the Pearl Mosque, Agra* (1889, Private Collection).
- 2 The influence of Weeks’ second teacher in France, Léon Bonnat (1833-1922), may also have informed his intensely detailed yet painterly style.
- 3 Related “arrival” scenes in Weeks’ oeuvre include: *The Arrival of Prince Humbert, the Rahaj, at the Palace of Amber* (circa 1888, Private Collection). The book, *From the Black Sea through Persia and India* (New York, 1895), was based on Weeks’ third and best-known trip to the region in 1892-3, undertaken with the art critic and travel writer Theodore Child (1846-1892).
- 4 See Emily M. Weeks, “Framing the Orient: The Design and Function of the Orientalist Picture Frame,” *Fine Art Connoisseur Magazine*, March/April 2017, p. 113.
- 5 Originally the court of the Macchi Bhavan (Fish Palace) was adorned with marble tanks and fountains in which gold and silver fish were kept for the amusement of the Emperor.
- 6 The continuity that Weeks perceived between past and present was a common trope in nineteenth century Orientalism, as artists and authors sought to establish the stagnant nature of Eastern society, and the inability of its inhabitants to progress. In Weeks’s hands, however, the message has been transformed into a purely laudatory note: it is only the best of Indian culture that is witnessed and endures.
- 7 The appearance of this illustrious background group recalls the history of the site: the south central marble pavilion of the Macchi Bhavan housed the royal seat for the Emperor to watch the activities in the courtyard.
- 8 Unidentified newspaper clipping, November 1903, in the Weeks-Goodwin family scrapbook, p. 3.



Fig. 1 Present day courtyard of the Macchi Bhavan at Agra Fort, Uttar Pradesh, India

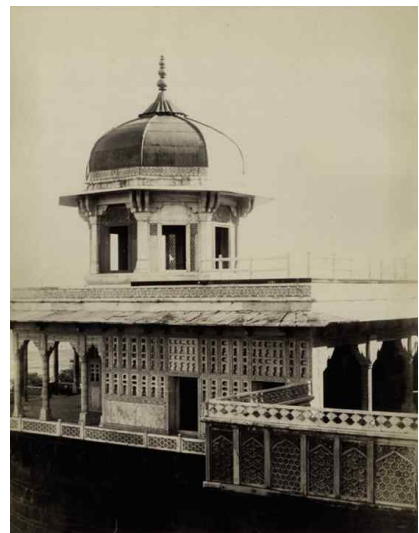
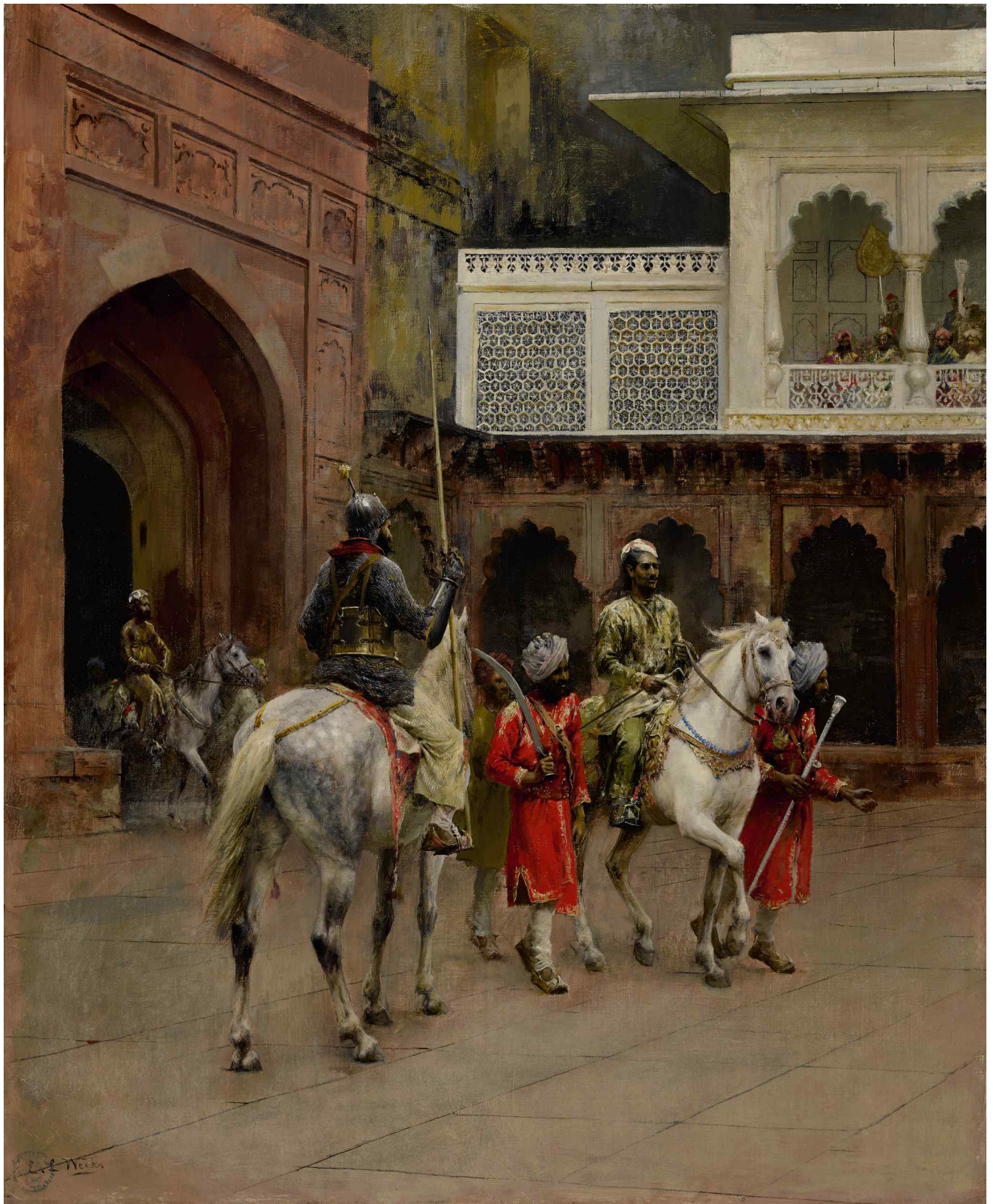
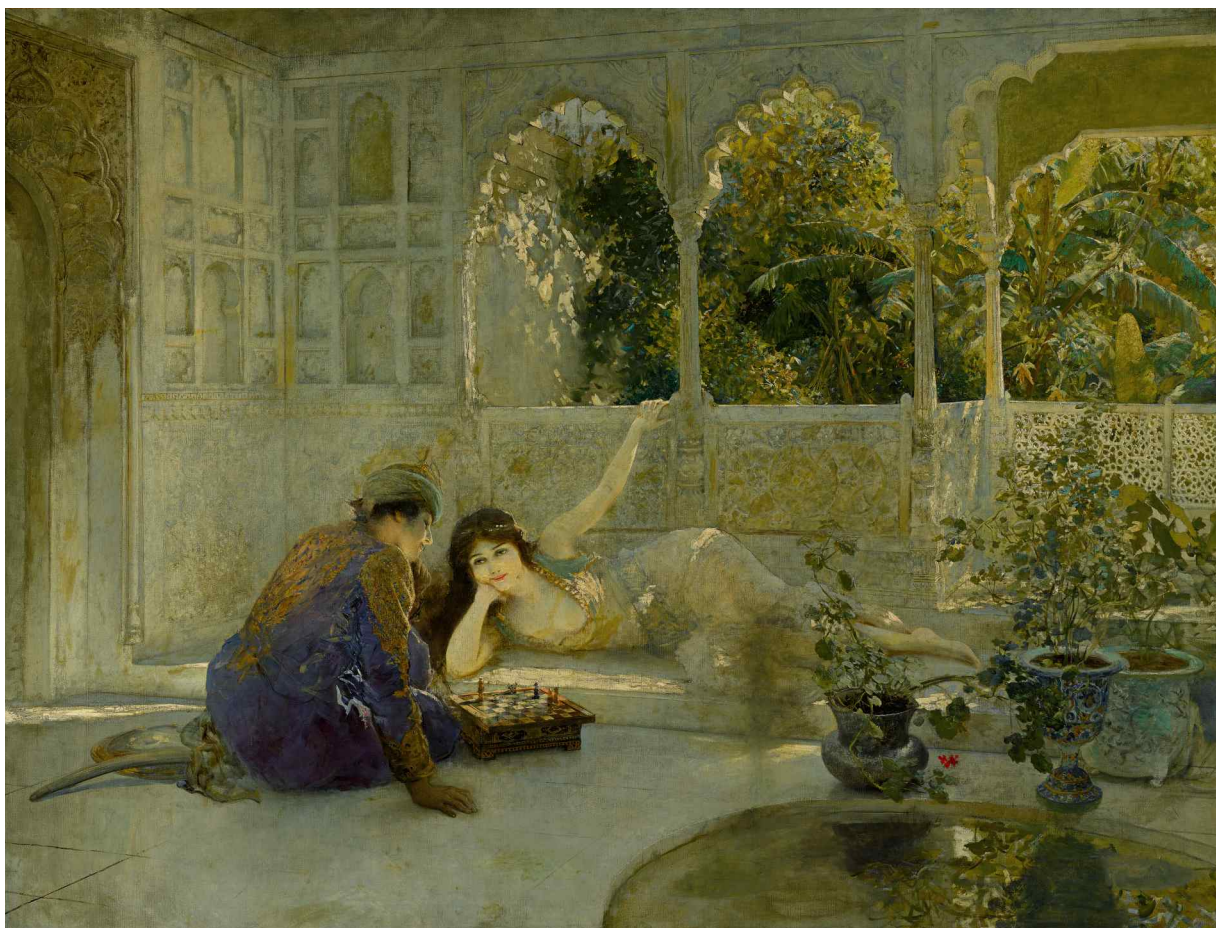


Fig. 2 Jasmine Tower in Agra Fort circa 1880s





61

EDWIN LORD WEEKS

American, 1849 - 1903

A Game of Chess

oil on canvas

55¼ by 73¼ in.; 140.3 by 186.1 cm

PROVENANCE

Sale: *Very Important Finished Pictures, Studies, Sketches and Original Drawings by the Late Edwin Lord Weeks to be sold at unrestricted public sale by order of his widow*, American Art Association, New York, March 15-17, 1905, lot 272
 George H. Ainslie (acquired at the above sale)
 Donald A. Cowl (and sold, American Art Association, New York, May 5, 1932, lot 76)
 Plaza Curiosity Shop (acquired at the above sale)
 Sale: Parke-Bernet Galleries, New York, February 12, 1944, lot 317
 Sale: Parke-Bernet Galleries, New York, February 28 - March 1, 1945, lot 215
 Private Collection (by 1960)
 Acquired from the above, his uncle (by 1980)

EXHIBITED

Paris, *Salon des Artistes Français*, 1904
 Art Institute of Chicago, *Annual Exhibition of Works by American Artists*, 1904

LITERATURE

The World To-Day: A Monthly Record of Human Progress, Chicago, December 1904, vol. VII, p. 1498, illustrated
American Art Annual, New York, 1905-06, vol. V, p. 105

After years of travel through Europe, North Africa, the Middle East and India, the American artist Edwin Lord Weeks remained captivated by the sights he encountered abroad. Toward the end of his career he began an ambitious series of paintings based on *A Thousand and One Nights*. Having documented his travels through sketches, paintings and photographs, Weeks was well equipped with the source material for the present scene, and was careful to render the architecture, complete with its delicately carved stone latticework, as well as the costumes of the two figures. The lounging woman is swathed in elaborately embroidered silks, reminiscent of the Nautch dancing girls whom Weeks had painted in India (see lot 62). Additionally, architectural elements reminiscent of his Indian paintings of the 1880s and 1890s now reappear as background and decorative elements.

We would like to thank Dr. Ellen K. Morris for kindly confirming the authenticity of this lot, which will be included in her forthcoming catalogue raisonné on Edwin Lord Weeks. A Letter of Authentication from Dr. Morris accompanies this painting.

\$ 50,000-70,000

PROPERTY OF A PRIVATE COLLECTOR

EDWIN LORD WEEKS

American, 1849 - 1903

Nautch Girls and Bullock Gharry, Ahmedabad
(Gujarat State, India)signed *E.L. Weeks* and stamped with the artist's Moghul device
(lower left)

oil on canvas

28 $\frac{3}{8}$ by 36 $\frac{3}{8}$ in.; 73.3 by 92.4 cm

PROVENANCE

Private Collection, Niagara-on-the-Lake, Ontario

Frederick Thom Gallery, Toronto

Private Collection

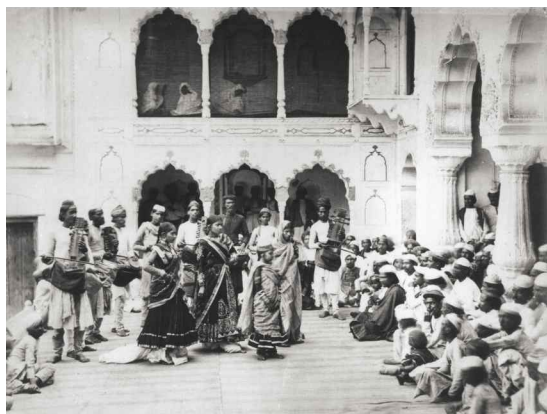
Odon Wagner Gallery, Toronto (acquired from the above)

Acquired from the above

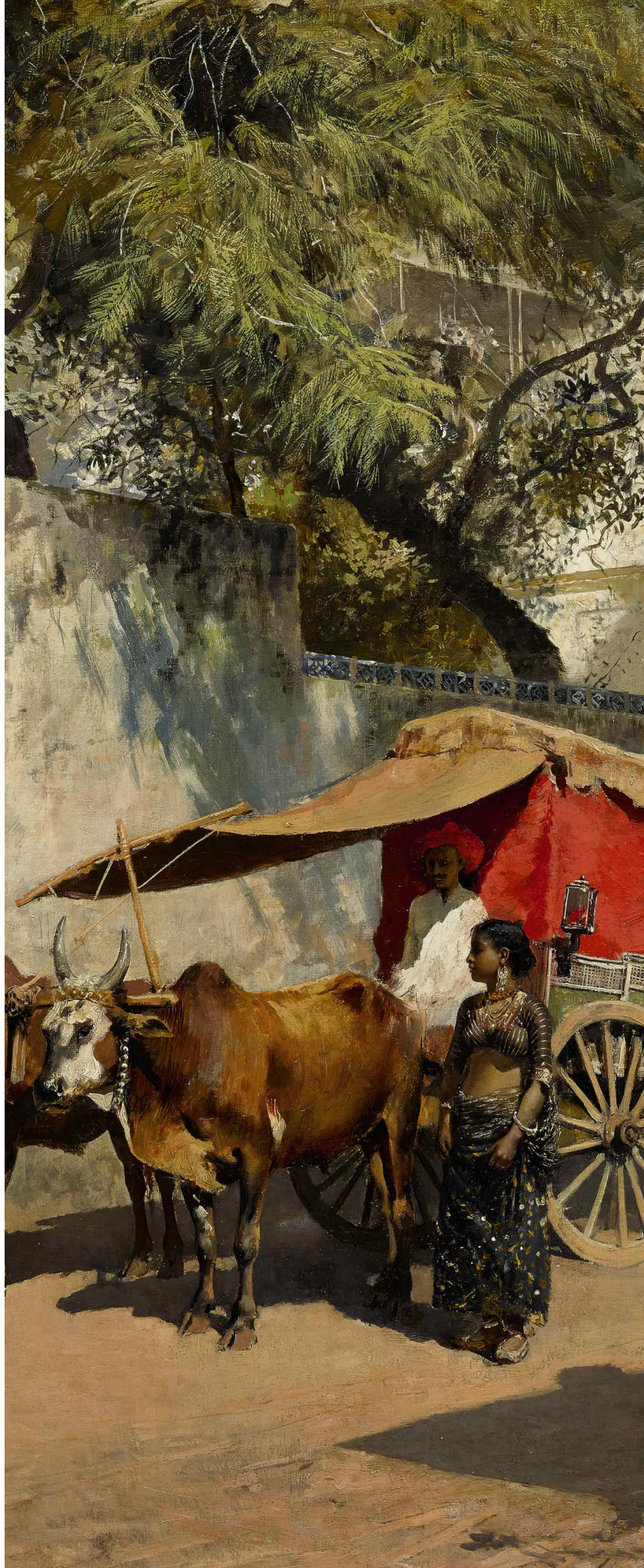
\$ 150,000-250,000

The brilliant color of this sun-filled street scene, *Nautch Girls and Bullock Gharry, Ahmedabad (Gujarat State, India)*, is emblematic of Edwin Lord Week's best works of the mid-1880s. It may have been painted *in situ*, but its size and detail suggest that it was likely executed in Weeks' Paris studio shortly after his second expedition to India in 1885-86, and based on sketches and studies prepared while he was in India. Both the Nautch girls, who performed music and danced, and their bullock cart, or "gharry," were favorite subjects of the artist.

The carved wooden shopfronts from which the red and white costumed Nautch girl is descending, holding a musical instrument, with another in the shadows behind her, suggest the architecture prevalent in Ahmedabad, a large city within the tropical southcentral Indian state of Gujarat. The standing chaperone in black silk awaits the arrival of the other Nautch girls at the gharri, with two admiring male passersby in the right foreground. It is typical of the esteem of Nautch girls that a white-robed figure with an umbrella awaits at the bottom of the steps of the steps to escort them into the gharri, which will likely take them to the palace on the far right. Also typical of Weeks'

continued

Samuel Bourne, *Native Nautch at Delhi (or Shalimar)*, 1864, collection of the Digital South Asian Library, University of Chicago and Columbia University



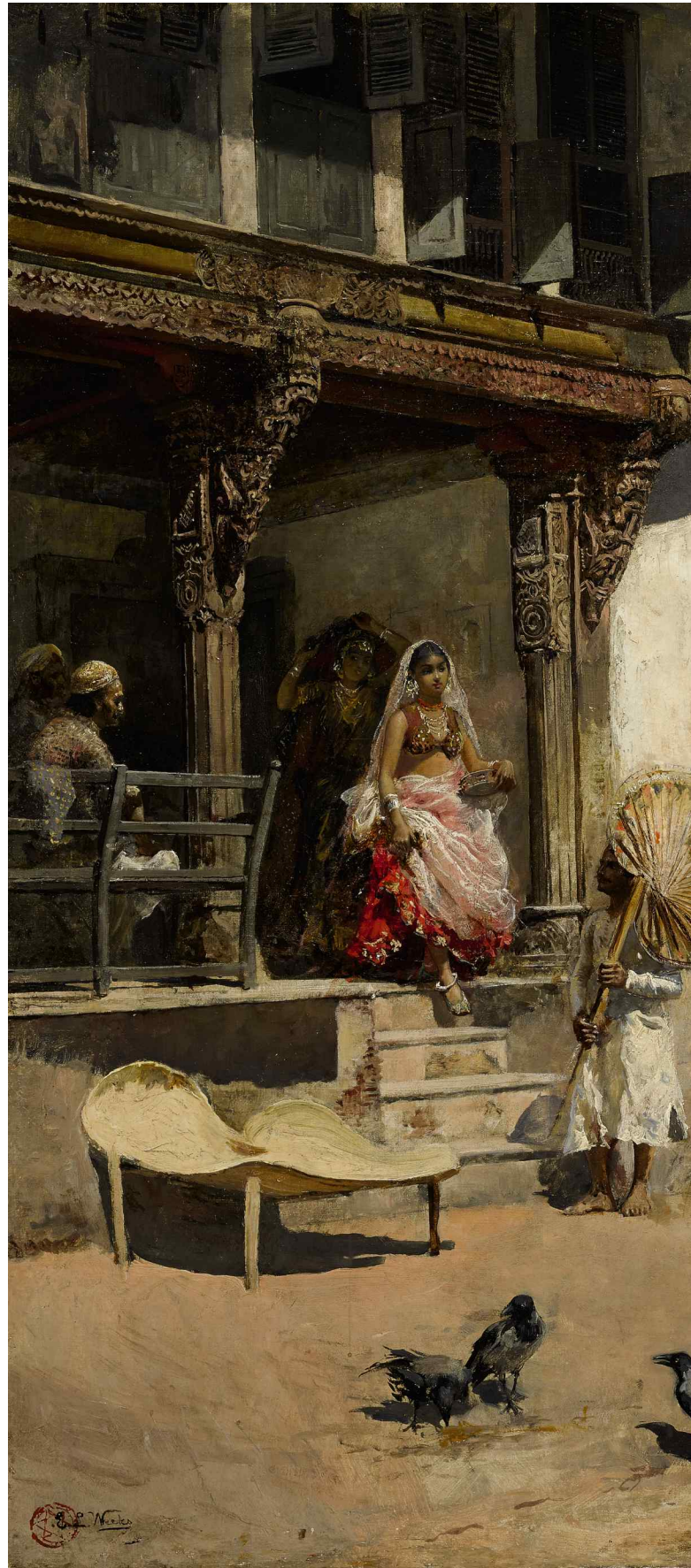


Samuel Bourne, *Mahometan Nautch Girls*, circa 1875

penchant for realistic street life is the gathering of three ravens in the foreground. The success of the painting is echoed by Weeks in his unusual Moghul "star-in-circle" signature (below his name), which appears in a number of his paintings of India during the 1880s.

Weeks was one of the most important American Orientalist painters of the late nineteenth century and, unlike many of his peers, his work reflects his travels to the regions he depicted. In 1892, Weeks traveled overland from Turkey to India by way of Persia, and published a travel account in serial format for *Harper's Bazaar* magazine, titled *From the Black Sea through Persia and India*, which earned him fame and widespread artistic recognition in Europe and America. As Gerald M. Ackerman writes: "His ability to draw ethnic types without condescension or caricature, his skill in putting together grand compositions, his ability to tell convincing tales – all these skills make his paintings compelling. His wonderful eye for architecture, not just for its stylistic niceties, but also for its presence in sunlight, transmits a view of the past that has to be accepted as true." (Ackerman, *American Orientalists*, Paris, 1994, p. 244).

We would like to thank Dr. Ellen K. Morris for kindly confirming the authenticity of this lot, which will be included in her forthcoming catalogue raisonné on Edwin Lord Weeks. A Letter of Authentication from Dr. Morris accompanies this painting.







63

EDWIN LORD WEEKS

American, 1849 - 1903

Portrait of a Turkish Man

signed *E.L. Weeks* (lower left)

oil on canvas

16 by 12 $\frac{7}{8}$ in.; 40.6 by 32.7 cm

PROVENANCE

Sale: Sotheby's, New York, September 24, 1998,
lot 53, illustrated

Private Collection, United States

Sale: Christie's, New York, April 23, 2012, lot 74,
illustrated

Acquired at the above sale by the present owner

We would like to thank Dr. Ellen K. Morris for
kindly confirming the authenticity of this lot.

\$ 18,000-25,000



64

ALFRED DEHODENCQ

French, 1822 - 1882

Ruth and Naomi

signed *alfred Dehodencq* (lower right)

oil on canvas

65½ by 86 in.; 166.4 by 218.4 cm

PROVENANCE

Albert Noé (by 1910)

Private Collection, France (acquired in 1965 or 1966 until at least 2010)

EXHIBITED

Paris, *Salon des Artistes Français*, 1867, no. 448

LITERATURE

Gabriel Seailles, *Alfred Dehodencq*, Paris, 1910, p. 197, no. 155

John Denison Champlin, Jr., ed., *Cyclopedia of Painters and Paintings*, New York, vol. I, 1913, p. 384

An Orientalist painter born a generation after Eugène Delacroix and Théodore Géricault, but much influenced by their "romantic" depictions of North Africa, Alfred Dehodencq initially studied with Léon Coignet, painting religious and history subjects in his early career.

Following the revolution in France in 1848, where he sustained an injured arm, he traveled to the Pyrenees and then Madrid in 1849, where he was much inspired by the bravura work of both Diego Velázquez and Francisco Goya. He would remain in Spain, settling in the southwest port city of Cadiz and made his first trip to nearby Morocco in 1853. The journey was a revelation and would inform his work for the rest of his life. He was struck by the strength and clarity of the North African light, and visited, in addition to Tangiers and Tétouan in the north, Mogador, Rabat and Salé.

In Dehodencq's *Ruth and Naomi*, he presents the narrative between Naomi of Bethlehem and her two Moabite daughters-in-law, Orpah and Ruth. After the three women became widowed, Naomi determined that her daughters-in-law should return to the homes of their mothers. Orpah departed, but the steadfast Ruth refused to forsake her mother-in-law. Naomi prodded: "Behold, thy sister-in-law is gone back unto her people, and unto her gods: return thou after thy sister-in-law. And Ruth said, Intreat me not to leave thee... for whether thou goest, I will go; and where thou lodgest, I will lodge: thy people shall be my people, and thy God my God" (Ruth: 1:15-16).

\$ 30,000-50,000

PROPERTY FROM A PALM BEACH PRIVATE COLLECTION

DAME LAURA KNIGHT R.A

British, 1877-1970

The Fairground, Penzance

signed *Laura Knight* (lower right)

oil on canvas

55 by 74¾ in.; 139.7 by 189.9 cm

PROVENANCE

John Hay, Esq. (by 1919)

Leger Galleries, London (by April 1974)

Sale: Sotheby's, London, May 25, 1983, lot 65, illustrated

Acquired at the above sale

EXHIBITED

Liverpool, Walker Art Gallery, *Autumn Exhibition*, 1916, no. 978
(as *The Fair*)

Royal Glasgow Institute of the Fine Arts, 1919, no. 601 (lent by
John Hay, Esq.)

LITERATURE

Caroline Fox, *Dame Laura Knight*, Oxford, 1988, p. 37

Timothy Wilcox, "Laura and Harold Knight in the First World
War," *The Burlington Magazine*, vol. CLVII, September 2015,
p. 605

\$ 400,000-600,000



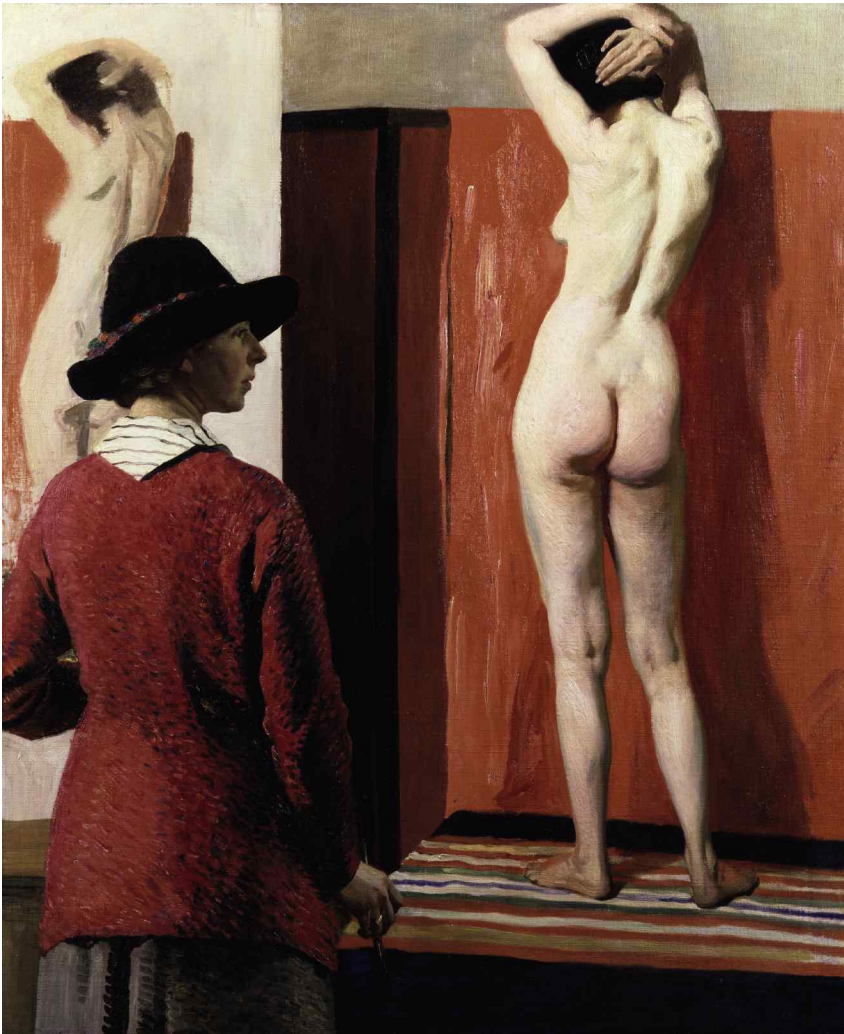


Fig. 1 Dame Laura Knight, *Self-Portrait with Nude*, 1913, National Portrait Gallery, London

Around 1913, before she painted her monumental *Self-Portrait with Nude* (fig. 1), Laura Knight purchased a long red hand-knitted “cardigan” at a fair in Penzance. This celebrated garment, known as “The Cornish Scarlet”, was worn by the artist and habitually handed out to models when a vivid color note was required for a composition. It features so prominently in the center of two versions of *The Fairground, Penzance* that it has been claimed that the figure wearing it is the artist – albeit a younger self.¹ The fun fair in question was a regular event at Penzance in Cornwall.

Knight is likely to have been introduced to the idea of painting *The Fairground, Penzance* by her friend, Alfred James Munnings (see lots

67-68), who had been painting similar country fairs since the early years of the century. His reputation as a “hell-raiser” went before him and his sudden arrival at Lamorna Cove in 1911 was greeted with much excitement. During the next three years, as he commuted between Cornwall, London and his native Suffolk, he encouraged Knight to broaden the range of her work and this was evident by the time she and her husband, Harold Knight, staged their joint exhibition at the Art Institute of Chicago in April 1914.

At first the outbreak of war did not impede her artistic development or production, but when in November 1915, she broke her ankle it presaged more dramatic changes.² Her

recovery in 1916 was signaled by *Spring* (Tate, London, fig. 2), the major Academy-piece of that year, and then, by the versions of *The Fair*, of which the present is the larger.³ It is likely that it was painted specifically for the forthcoming *Autumn Exhibition* in the Walker Art Gallery, Liverpool, where the artist had been invited to stage a small retrospective of over forty works in Room VII. The local newspaper commented on her "wonderful vigor" and "sense of color which places her apart from her contemporaries"; many artists do not survive such a test, but "Mrs. Knight does not suffer but gains from her collective exhibit."⁴

Travelling fairgrounds, carnivals, circuses and side shows, often operated by gypsies, were, of course, a common feature of English towns and villages at the turn of the twentieth century. Many, such as that at Penzance, had venerable histories.⁵ As is clear from the present work, the roundabout or "Merry-go-Round" was the most popular feature of such events, although, as we see in the background of the present work, acrobat and clown performances on makeshift platforms were not uncommon. One would also encounter peddlars, beer-sellers and individuals performing card-tricks, as here, in the foreground. The attraction of such an occasion for the artist lay obviously in a crowd that might contain all types of fun-seeking visitor. These should be grouped and connected to draw the eye. For all their seeming serendipity, the pleasure-seekers at Knight's *Fair* are no random miscellany.

The work proved seminal; other pictures of fairgrounds, such as Ernest Procter's *The Merry-go-Round*, 1924 (Private Collection), would be impossible without it. Yet its impact on Knight herself was to be highly significant. The 'Cornish Scarlet' reappears in a celebrated series of cliff-top pictures in 1917 (fig. 3), and of course, she would much later take to the road, following a travelling circus. But first, back in these eventful war years, she was commissioned to paint the Canadian troops in training at Witley Camp – a task she undertook with typical gusto. In the moment of respite and recuperation, before this occurred, when nomads and natives come together at Penzance Fair, there was a unique and exhilarating social microcosm to draw the eye.

1 Caroline Fox, *Dame Laura Knight*, 1988, Oxford, p. 34-6.

2 Laura Knight, *Oil Paint and Grease Paint, Autobiography of Laura Knight*, London, 1941, vol. 2, p. 211-2; Barbara C. Morden, *Laura Knight, A Life*, Carmarthen, Wales, 2014, p. 123-4.

3 The smaller variant, measuring 46 by 59 1/2 in. (117 by 151 cm), shows an identical setting and the same central figure. Other foreground figures are however completely different, and their grouping, less satisfactory, with the odd intrusion of a carved figurehead, presumably intended to represent a section of the fairground booth that provides the artist's viewpoint.

4 "Liverpool Autumn Exhibition – Third Notice," *Liverpool Post and Mercury*, October 17, 1916, p. 7.

5 Penzance Fair dates back to the fourteenth century.

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



Fig. 2 Dame Laura Knight, *Spring*, 1916, Tate Modern, London



Fig. 3 Dame Laura Knight, *The Cornish Coast*, 1917, National Museum Wales, Cardiff



66

ARTHUR JOHN ELSLEY

British, 1861 - 1952

Home at Last

signed *ARTHUR J. ELSLEY* (lower left)

oil on canvas

35¾ by 26½ in.; 90.8 by 67.3 cm

PROVENANCE

Private Collection, New Jersey (and sold, Sotheby's, New York, February 20, 1992, lot 116, illustrated)

Acquired at the above sale

LITERATURE

Terry Parker, *Golden Hours: The Paintings of Arthur J. Elsley 1860-1952*, Somerset, 1998, p. 129, illustrated p. 85

Home at Last is a highly skilled representation of the type of subject for which Elsley was best known. A widely popular artist in Victorian and Edwardian England, Elsley was first renowned for his depictions of canine subjects, and later, genre scenes focusing on images of childhood. As the artist's models were often his impatient children and energetic animals, photography increasingly became a useful tool for study— and one such image was used to paint the collie puppy his daughter Marjorie rescues from the cold in the present work.

\$ 70,000-100,000



PROPERTY FROM THE
MELLON FAMILY COLLECTION

67

**SIR ALFRED JAMES
MUNNINGS, P.R.A., R.W.S.**

British, 1878-1959

**Studies done in Buckingham Palace
Yard Stables**

signed *Alfred Munnings* (lower center), signed
and inscribed *Studies done in Buckingham Palace
yard stables.*, *A.J. Munnings* (lower left)
oil on board

13¾ by 16½ in.; 34.9 by 156.2 cm

PROVENANCE

Wildenstein & Co, New York (as *Studies of the
Royal Coachmen*)
Eliza Winn Lloyd Moore, New York
Thence by descent

At even the earliest stages, Munnings' was extraordinarily skilled at capturing color, movement and detail in preparation for a finished work. In the case of *Studies done in Buckingham Palace Yard Stables*, three unfinished figures are presented against a minimal background, and while their bodies are not fully rendered, the ceremony associated with these liveried coachmen, who played an important role in royal transport and official processions, is on display.

While this particular livery does not appear in any finished paintings by Munnings, the hard hats and riding whip suggest that they are outriders who rode postilion in front of the royal carriages. Munnings painted major canvases for the Royal Family on four separate occasions: in 1921 for *The Prince of Wales on Forest Witch*, in 1922 for his painting of the *Drummer of the First Life Guards*

on a skewbald horse (The Life Guards Serving Officers' Trust), in 1925 for *The Ascot Procession crossing Windsor Park* (The Royal Collection, Her Majesty Queen Elizabeth II) and *Their Majesty's return from Ascot* (Tate Britain, London), and finally in 1954 for *H.M. The Queen and Aureole in the Paddock at Epsom before the Coronation Cup at the Derby meeting*. The latter three paintings feature the livery of the Royal Family's coachmen.

We would like to thank Lorian-Peralta-Ramos for kindly assisting in cataloguing this work, which will be included in her forthcoming catalogue raisonnée on Sir Alfred James Munnings.

\$ 50,000-70,000

SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S.

British, 1878-1959

Going to the Post

dated 1932-3 and inscribed 27. *Sketch- Jockey in yellow on Brown mare*; also inscribed *My Christmas Present 1950/ Violet Munnings* (the artist's wife) on the reverse
oil on board
20 by 24 in.; 50.8 by 61 cm

PROVENANCE

Violet Munnings (acquired directly from the artist, her husband, 1950 until 1971)
Sale: Christie's, New York, October 11, 1979, lot 231, illustrated Arthur Ackermann & Son, Ltd., London (by 1983)
Private Collection, New York (until 1989)
Red Fox Fine Art, Middleburg, Virginia (until January, 1989)
Private Collection, Maryland (acquired from the above, January 17, 1989)
Acquired from the above by the present owner

LITERATURE

"The International Art Market," *Art in America*, 1979, vol. 19, p. 303
John Ford, *Ackermann 1783-1983: The Business of Art*, London, 1983, p. 205, illustrated

\$ 250,000-350,000

Munnings was an unwavering disciple of the Impressionists' color principals based on reflected light, and was the first equine artist to acknowledge that a subject takes on the colors of its surroundings, an idea originally posed by fellow academician Augustus John.

In the present work, highlights of blue-green and peach hues reflect off of the bay's coat, and emphasize the animation of its muscles. Munnings' practice of painting *en plein air* allowed him to observe the color effects of the sun. As much as Munnings loved horses as a subject, his oeuvre suggests that his real love was light and color and how it reflected or was absorbed by various surfaces and textures. The summary nature of the background of blue sky and green grass are echoed in the bay's glossy coat and jockey's silks.

The present work may have been a preliminary idea for the lead horse in a larger picture titled *Going to the Post, Epsom* painted 1929. The horse's ears are back indicating annoyance, which is explained in the larger painting in which the horse is clustered with other runners going to the start. The pose of the horse and jockey recalls compositions such as *Going out at Epsom* (1931, Private Collection) and *Going to the Start, Epsom* (1931, Private Collection, fig. 1). As the inscription on the work's reverse explains, *Going to the Post* was a Christmas gift from the artist to his wife Violet, herself an avid equestrienne and model for her husband.

We would like to thank Lorian-Peralta-Ramos for kindly assisting in cataloguing this work, which will be included in her forthcoming catalogue raisonné on Sir Alfred James Munnings.



Fig. 1 *Going to the Start, Epsom* (1931, Private Collection)



**MONTAGUE DAWSON R.S.M.A.,
F.R.S.A.**

British, 1895-1973

The Packet Devonshire

signed *MONTAGUE DAWSON*. (lower left)

oil on canvas laid down on board

36 by 28 in.; 91.4 by 71.1 cm

PROVENANCE

Frost & Reed Ltd., London, no. 6620 (acquired directly from the artist, July 17, 1936)

Frederick B. Wells, Sr., Lake of the Isles, Minnesota (by 1937)

Frederick B. Wells (by descent from the above)

Thomas Bucklin Wells (by descent from the above)

By descent from the above to the present owner in 2012

EXHIBITED

Minneapolis Institute of Art, probably November 1937 - July 1940

The present work depicts the packet ship *Devonshire*. Named for the Duke of Devonshire, it was built in New York in 1848 by Westervelt & Mackey. The first packet ships were built in the eighteenth century and were designed to transport mail between Great Britain and her colonies, as well as passengers and freight. In her first year of frequent sailing between New York and London, *Devonshire* transported the largest number of cabin passengers ever to cross the Atlantic and garnered much attention as one of the finest examples of naval engineering (*Holden's Dollar Magazine*, New York, January 1848, vol. I, p. 571)

\$ 50,000-70,000



PROPERTY FROM THE FORSTMANN FAMILY COLLECTION

**MONTAGUE DAWSON R.S.M.A.,
F.R.S.A.**

British, 1895-1973

Happy Days

signed *MONTAGUE DAWSON*. (lower left)

oil on canvas

50 by 36 in.; 127 by 91.4 cm

PROVENANCE

Frost & Reed Ltd., London, no. 7994 (acquired directly from the artist, November 22, 1938)

Private Collection

Thence by descent

With *Happy Days* Dawson captures the thrill of a race under sunny skies and across white capped water suggesting the high winds perfect for the event. This is a one-design race, in which all of the boats competing would have been of the same size and design. The buoy on the left side of the composition is the mark, and the foremost boat has already passed it and turned upwind on a port track in a close-hauled position.

These racing boats with cutter rigs were designed for long distance ocean racing with the burgee, the flag on top of the mast, indicating the club to which the boat's owner belonged.

\$ 80,000-120,000

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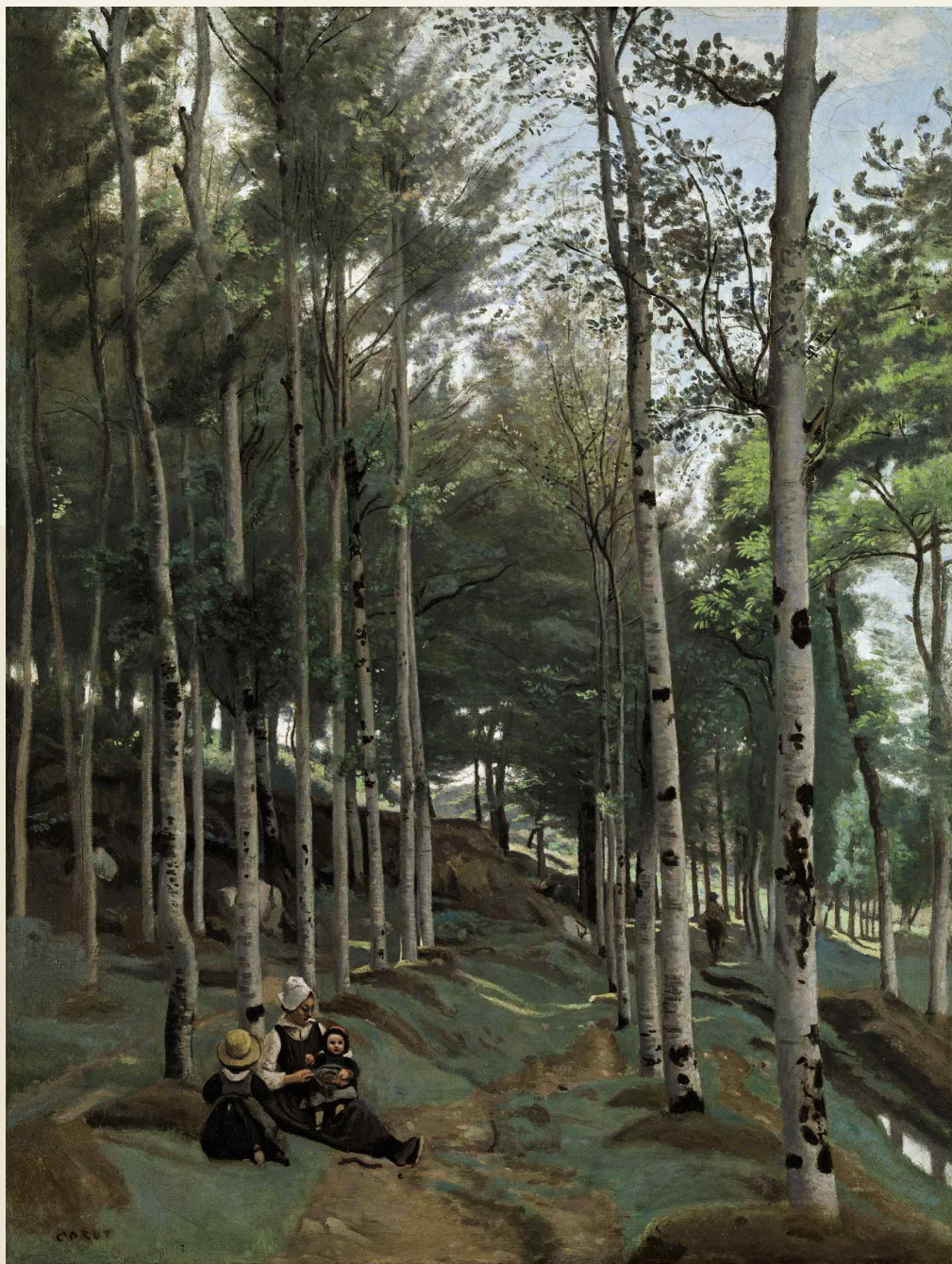
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For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

1. As Is Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

2. Inspection Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

3. Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$300,000, 20% of any amount in excess of \$300,000 up to and including \$3,000,000, and 12.9% of any amount in excess of \$3,000,000.

4. Withdrawal We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. Per Lot Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. Bidding We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. Online Bids via BIDnow or other Online Platforms: Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges,

expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. **Tax** Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. **Export and Permits** It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. **Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. **Packing and Shipping** We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. **Limitation of Liability** In no event will our liability to a purchaser exceed the purchase price actually paid.

16. **Data Protection** Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the BOLD or CAPITALIZED type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

□ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

Ⓢ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

▽ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

Ⓞ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Ⓜ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Ⓟ Premium Lot

In order to bid on "Premium Lots" (Ⓟ in print catalogue or Ⓟ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's

Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery

Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required

to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

IMPORTANT NOTICES

Notice Regarding Endangered Species

• Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

The artists' names recorded in this catalogue are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings and calligraphy does not permit unqualified statements as to authorship or date of execution. Therefore, the property in this catalogue is sold "AS IS" in accordance with the Conditions of Sale and subject to a limited guarantee of authenticity as set forth in the Terms of Guarantee. Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

Photography:

Scott Elam
Peter Kutscher
Bonnie Morrison
Elliot Perez
Pauline Shapiro
Ellen Warfield

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