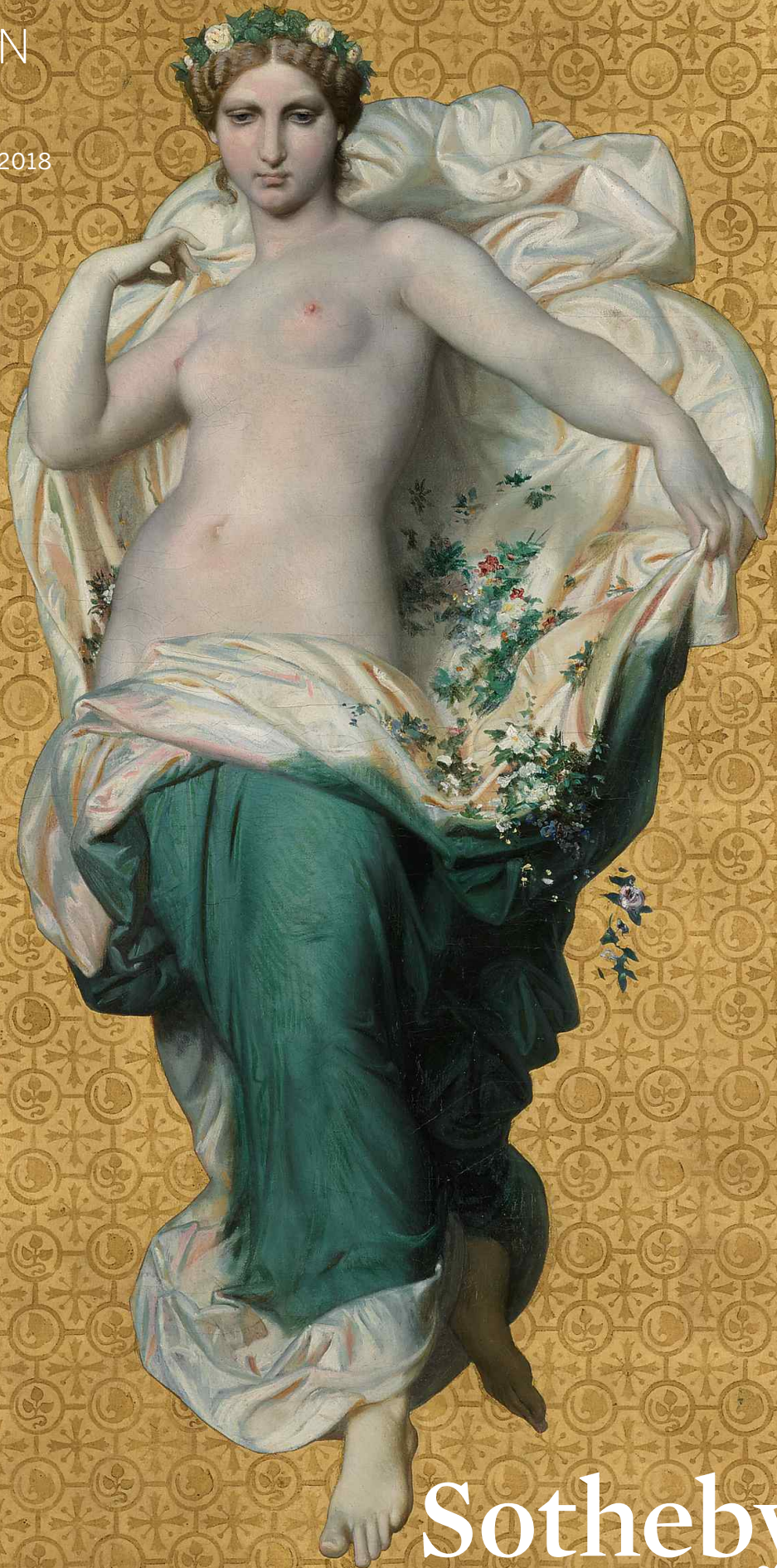


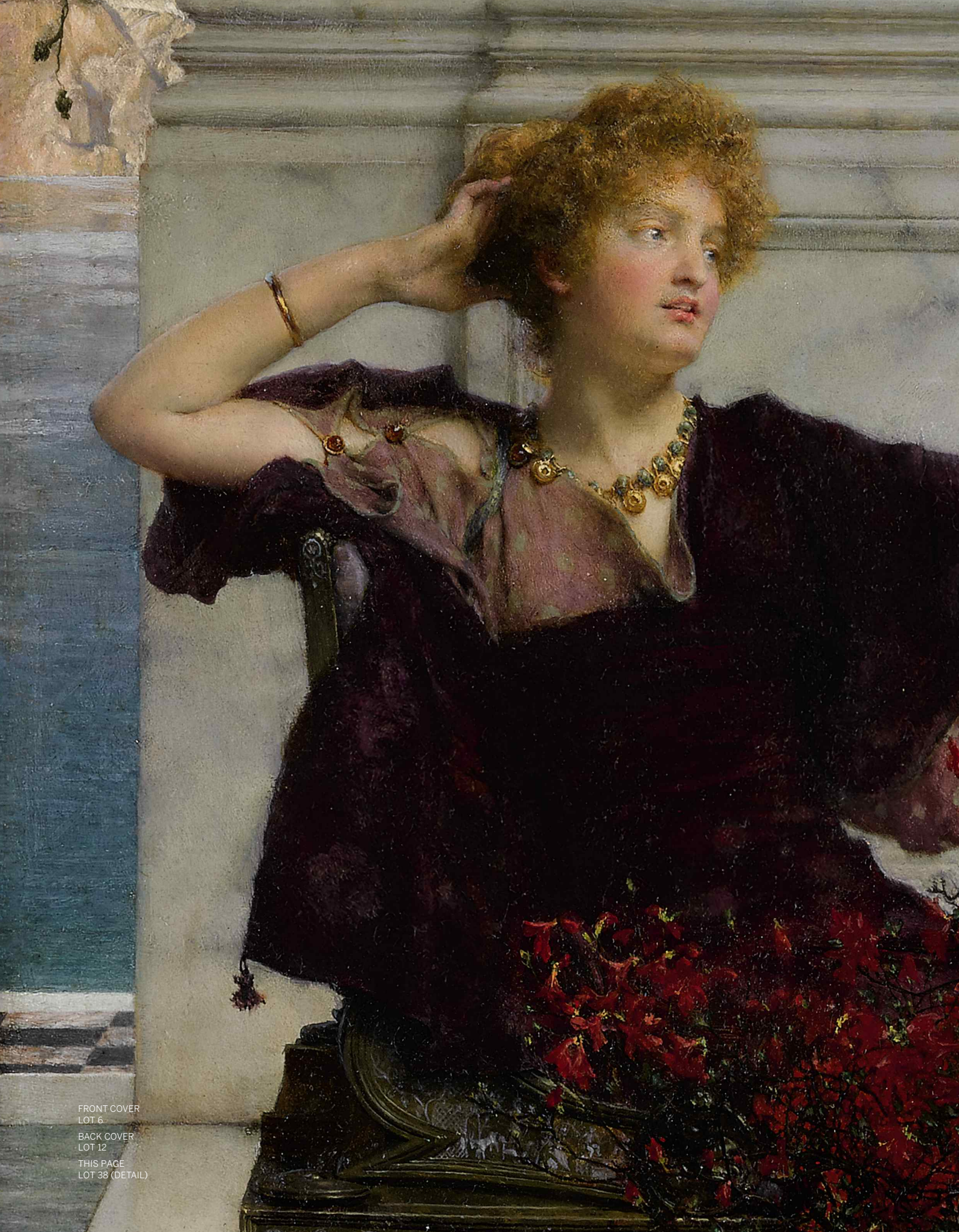
EUROPEAN  
ART

NEW YORK 22 MAY 2018



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# EUROPEAN ART

AUCTION IN NEW YORK  
22 MAY 2018  
SALE N09869  
10:00 AM

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PROPERTY OF A PRIVATE NEW ENGLAND COLLECTOR

## GABRIEL LOPPÉ

French, 1825 - 1913

### Aiguille Noire de Peuterey, Mont Blanc

signed *G. Loppé* and dated 1890 (lower right); inscribed *Sur le col du Géant/ Soleil levant sur le Mont Blanc / Les nuages attirés par la chaleur montent/ du fond de la vallée de Courmayeur sur les/ cimes. -Italie-* (on a label on the stretcher)  
oil on canvas

19 $\frac{3}{8}$  by 14 $\frac{3}{8}$  in.; 49.8 by 36.5 cm

#### PROVENANCE

Private Collection, New York  
Thence by descent

\$ 25,000-35,000

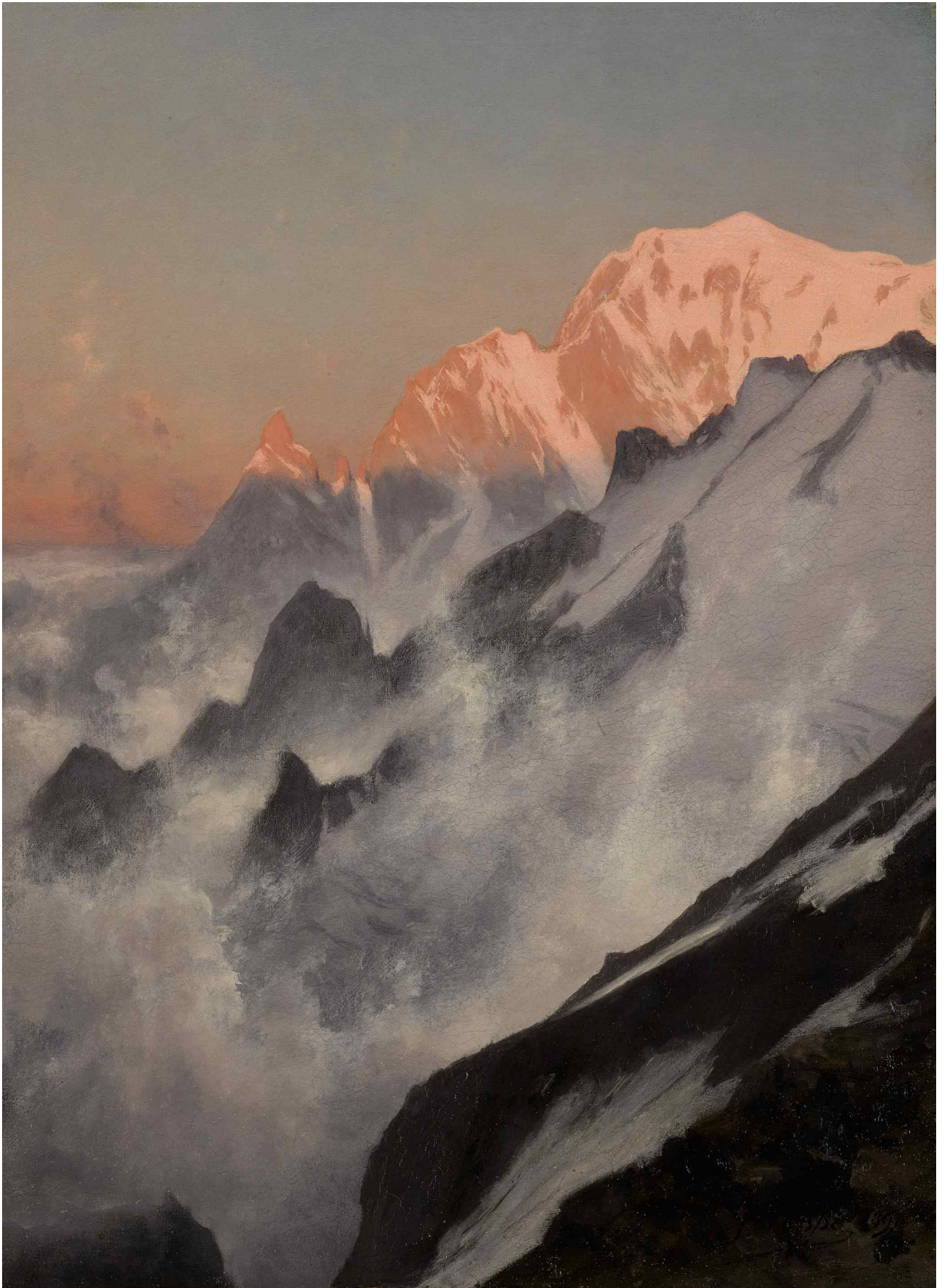
The Aiguille Noire de Peuterey (seen at the far left of the present work), together with its higher neighbor the Aiguille Blanche de Peuterey (seen to its right), form part of the Peuterey ridge leading to the summit of Mont Blanc. A legendary peak not scaled until the 1930s, it remains one of the most imposing routes in the Alps.

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.

*In Aiguille Noire de Peuterey, Mont Blanc*, Loppé's extraordinary skill as a draftsman and colorist is made clear. His chromatic hues of pink and violet, black and blue convey the sharp angularity of the rock face in contrast to the rising clouds and untouched blanket of snow. Bathed in the rose light of dawn, this vision of heavenly splendor is Loppé's reward, and ours, for what must have been a grueling ascent.



Climbers at Mont Blanc, circa 1890



PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

## JEAN-LÉON GÉRÔME

French, 1824 - 1904

### La Joueuse de Cerceau (The Hoop Dancer)

signed *J. L. Gerome* and inscribed *a mon ami Dawant* (on the base)  
polychromed plaster  
height: 9 $\frac{1}{8}$  in.; 23.2 cm (on a 2 $\frac{1}{2}$  in., 6.4 cm base)

#### PROVENANCE

Albert-Pierre Dawant, Paris (gifted from the artist)  
Thence by descent to the heirs of the above  
Tanagra Gallery, Paris  
Gerald M. Ackerman, California  
Acquired from the above

#### EXHIBITED

Los Angeles County Museum of Art; The Minneapolis Institute of Arts; The Detroit Institute of Arts; Indianapolis Museum of Art, *The Romantics to Rodin: French Nineteenth-Century Sculpture from North American Collections*, March 4, 1980-April 29, 1981, no. 153

#### LITERATURE

Gerald M. Ackerman, *The Life and Work of Jean-Léon Gérôme with a Catalogue raisonné*, London, 1986, p. 316, no. S. 21 P, illustrated p. 317  
Florence Rionnet, "Goupil et Gérôme: regards croisés sur l'édition sculptée," *Gérôme & Goupil: Art et Entreprise*, exh. cat., Musée Goupil, Bordeaux; Dahesh Museum of Art, New York; The Frick Art & Historical Center, Pittsburgh, 2000, p. 53  
Gerald M. Ackerman, *Jean-Léon Gérôme, monographie révisée, catalogue raisonné mis à jour*, Paris, 2000, p. 388, no. S. 21 P, illustrated

\$ 50,000-70,000

In 1878, the discovery of a trove of ancient terracotta statuettes at the archaeological site of Tanagra at Boeotia, Greece, captured the public's imagination. Dynamic, brightly colored, and produced for mass consumption, these diminutive figurines held particular interest for contemporary artists, including Jean-Léon Gérôme. Indeed, the Tanagra figurines would preoccupy and influence the celebrated painter for the remainder of his career, and would directly inspire the creation, in 1891, of *The Hoop Dancer*, Gérôme's most popular and widely reproduced sculpted work. The present sculpture, a rare plaster version of this subject, addresses every major facet and phase of Gérôme's professional interests, from classicism and archaeological reconstructions to Orientalism and commercial pursuits. So too, in its delicate coloring and lithesome pose, *The Hoop Dancer* offers insights into Gérôme's views on a wide variety of contemporary aesthetic debates and the role of sculpture in the modern age.

Uniquely among his sculpted works, Gérôme envisioned *The Hoop Dancer* as both an independent artwork and as part of a larger ensemble. In 1890, plagued by accusations that he could not render movement or emotion in stone, he produced *Tanagra*, a life-size work that featured two interpretations of the classical and idealized female form (fig. 1). The seated figure, stoic, sober, and still. Balanced on her palm is the graceful *Hoop Dancer*, turning and twirling in a cascade of seemingly liquid Grecian robes. Her head dips into a golden ring that she cradles in one hand; in the other is a golden ball. Gérôme's investigation into the rhythmic movement of the female body and the contortions of the human form, perfected in this work, had, in fact, begun years earlier, in a series of paintings depicting the *ghawazee*, or Egyptian dancing girls, and in numerous other Orientalist pictures inspired by his Middle Eastern travels. The similarities between these lyrical works and *The Hoop Dancer* suggests a previously unrecognized progression



Fig. 1 Jean-Léon Gérôme, *Tanagra*, 1890



Fig. 2 Jean-Léon Gérôme, *In Painting Breathes Life into Sculpture* (*Sculpturae vitam insufflate picturae*), 1893, Art Gallery of Ontario

---

in Gérôme's art, and the close relationship that existed for the artist between painting and sculpture, and between Orientalism and the classical world.

Since 1878, Gérôme had made sculptures of subjects taken from or inspired by his painted works, and, as early as 1859, had sculpted figurines that served as maquettes for his later pictures. In *Painting Breathes Life into Sculpture* (*Sculpturae vitam insufflate picturae*) (fig. 2), three versions of which exist, the purpose of this interplay is clear. The painting demonstrates the ancient tradition behind the artist's own (controversial) method of polychromy, or tinting sculpture by hand, and validates his practice of painting genre scenes set in the classical world. Just as the woman paints a series of twelve terra cotta figures, all from an edition of *The Hoop Dancer*, so Gérôme produced numerous painted versions of this work for the market with the famed art dealer Adolphe Goupil, in two different sizes and a variety of media. The subject here is not simply an archaeological reconstruction of classical pursuits, therefore, but a means to historicize and justify Gérôme's practice of polychromy, and to provide a tongue-in-cheek commentary on his own manufacture and commodification of marketable and decorative goods.

Though perceived as a humbler medium than marble, bronze, or stone, plaster was of critical importance for Gérôme's sculpting process and technique. The artist typically did his modeling in this medium, making life-size and remarkably life-like works from the model, to be used for his finished sculptures. These plaster "masters" – a source of great pride for the artist, who often photographed them together with the model to demonstrate their accuracy – were given to professional marble carvers to be copied, under his supervision, or to professional foundries, when a bronze was desired. For those sculptures meant for mass consumption, Gérôme often made and reserved less expensive plaster casts for his friends, from the same mold as the bronze. The present work, inscribed by the artist and therefore unique in his oeuvre, was given by Gérôme to his student and colleague Albert-Pierre Dawant (1852-1923, a black and white photograph of whom will be sold together with the present lot). Later, it was purchased by Professor Gerald Ackerman, Gérôme expert and author of the artist's catalogue raisonné. As one of the only polychromed sculptures to retain its coloring, this plaster version of *The Hoop Dancer* is an invaluable record of Gérôme's practice and intent.

The model for *The Hoop Dancer*, and for *Tanagra*, is debatable, but may have been one of Gérôme's daughters or his mistress.

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

For the expanded catalogue note, please refer to the entry of this work on sothebys.com.





3

PROPERTY FROM A PRIVATE COLLECTION,  
CHICAGO

## JEAN-LÉON GÉRÔME

French, 1824 - 1904

### Portrait d'enfant

signed *J.L. GEROME* and dated 1844. (center left)  
oil on canvas  
diameter: 15 in., 38.1 cm

#### PROVENANCE

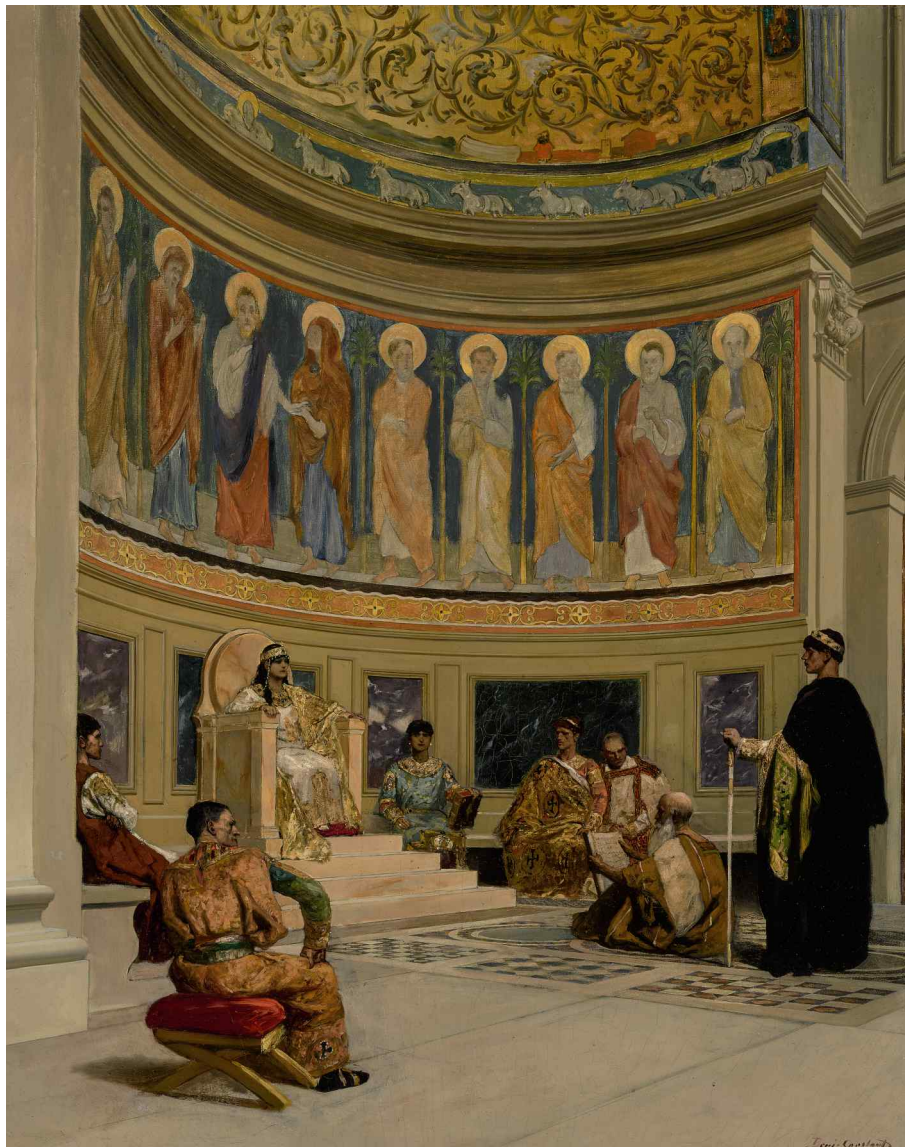
Private Collection, France  
Didier Aaron, Paris  
Acquired from the above in 1994

#### LITERATURE

Gerald M. Ackerman, *Jean-Léon Gérôme, monographie révisée, catalogue raisonné mis à jour*, Paris, 2000, p. 212, no. 9.5, illustrated pp. 19, 213

Dated 1844, *Portrait d'enfant* was completed during Jean-Léon Gérôme's travels in Italy with his teacher, Paul Delaroche, after the closing of his Parisian atelier. It was a transformative and productive year for the young Gérôme, sketching local people, villages and nature, preferring to study from life rather than visit the great museums of Rome (Ackerman, p. 21). The artist produced at least six other head studies of rural Italian people, and the subject of the present work is likely a child of the region.

**\$ 40,000-60,000**



4

## JEAN-JOSEPH BENJAMIN-CONSTANT

French, 1845-1902

### Saint John Chrysostom Exiled by the Empress Eudoxia

signed *Benj-Constant* (lower right)

oil on canvas

38 $\frac{5}{8}$  by 31 $\frac{1}{8}$  in.; 98 by 79 cm

#### PROVENANCE

Sale: Sotheby's, New York, June 4, 1975, lot 197, illustrated (as *The Empress Theodora Receiving an Ambassador*)

Schweitzer Galleries, New York

Private collection, Japan

Acquired from the above by the present owner

#### LITERATURE

Nathalie Bondil, ed., *Benjamin-Constant, Marvels and Mirages of Orientalism*, exh. cat., Musée des Augustins, Toulouse; The Montreal Museum of Fine Arts, 2014, pp. 60, 372, no. 47, illustrated p. 57

Jean-Joseph Benjamin-Constant is well known for paintings of powerful women of antiquity, biblical history, and the early Middle Ages. In the present work, imposingly enthroned is Eudoxia, considered the most influential and strong-willed woman of her time. In marrying Emperor Arcadius, she became the Empress of the Roman Empire at the end of the fourth century. The kneeling, pious figure is Saint John Chrysostom (the "golden-mouthed"), whom the Archbishop of Constantinople regarded as one of the most eloquent orators of his day. He openly criticized the morals and material excesses of the Empress and her imperial court, which would lead to his exile. The setting of the present work was inspired by the Basilica of San Clemente al Laterano in Rome, which serves as an opulent background but was in actuality built long after Eudoxia's rule.

\$ 30,000-40,000

**GIUSEPPE DE SANCTIS**

Italian, 1858 - 1924

**Teodora**

signed *Giuseppe DeSanctis*, inscribed *Napoli* and dated 1887 (lower left)

oil on canvas

26½ by 55½ in.; 67.3 by 141 cm

**PROVENANCE**

Private Collection, South America

Acquired from the above by the present owner

**EXHIBITED**

Venice, *Esposizione Nazionale Artistica*,  
September 5-18, 1887, no. 36

**LITERATURE**

Maria Savi Lopez, "All' Esposizione di Venezia,"  
*Letture per Le Gioviette*, Turin, 1887, vol. IX,  
p. 54

J. D. Widmann, *Jenseits des Gotthard: Menschen,  
Städte und Landschaften in Ober- und Mittel-  
Italien*, Frauenfeld, 1888, p. 242

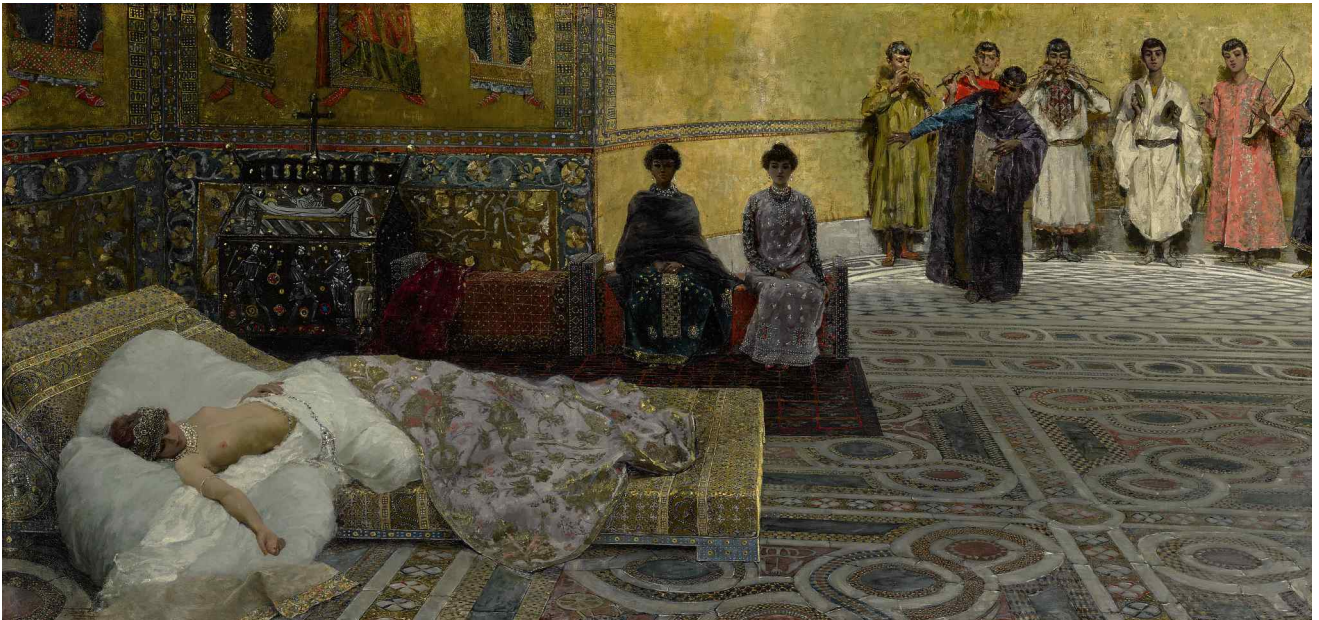
Vincenzo Mikelli, *Esposizione Nazionale di Belle  
Arti in Venezia: Profili e Pensieri*, Rome, 1888,  
p. 27-8

Michael F. Zimmermann, *Industrialisierung Der  
Phantasie: Der Aufbau des modernen Italien und  
das Mediensystem der Künste 1875-1900*, Berlin,  
2006, p. 96, illustrated

**\$ 100,000-150,000**

(continued)





In 1887, Domenico Morelli, artist and director at the Academia di Belle Arti, invited an art critic to his Naples studio, where he boasted about Giuseppe de Sanctis — among his most promising students — and his painting *Teodora*, set to debut days later at the Venice *Esposizione Nazionale Artistica*. With only a black-and-white photograph of *Teodora* to show the critic, Morelli spoke proudly of the work's magical color and sublime richness, the very qualities which drew exhibition-goers (Lopez, p. 54). A year earlier, de Sanctis had won a silver medal in Palermo for his first Byzantine composition *La preghiera della sera a Bisanzio* (*Evening prayer at Byzantium*), and its purchase by King Umberto I secured the young artist's reputation. Expanding on the theme was *Teodora*, in which the eponymous empress wears only a jeweled crown and collar and sleeps on a bed of richly embroidered textiles, surrounded by sumptuously detailed mosaic floors and frescoed walls. The finely painted details and palette of brilliant gem-like tones point toward Morelli's instruction (which in turn was influenced by Mariano Fortuny); the subject was also likely informed by his teacher's affinity for medieval and classical history.

By the late nineteenth century, archaeological discoveries, widely circulated publications of art and artifact, and expanded travel through Italy, the Eastern Mediterranean and North Africa brought an increasing interest in the Byzantine era, and tales of its iconic rulers were captured in nearly mythologized, often lurid, biographies. Empress of Byzantium from 527-548, Theodora was one of the most powerful women in the empire's history. By and large, it was the ancient scholar Procopius who recorded Theodora's life in three texts: the *History of the Wars of Justinian*, *De Aedificiis*, and *Anekdotai* (or *The Secret History*). Theodora's fame began as an actress (a profession associated with prostitution at the time) and she was celebrated for her nude

performances and for hosting sensational parties after the day's theatrics. After adopting the beliefs of Monophysitism (an ancient form of Christianity purporting that Jesus was wholly divine), she gave up her former life, and became a wool-spinner living near the emperor Justinian's palace in Constantinople (now Istanbul). Despite her humble beginnings, Theodora drew Justinian's attention, eventually becoming his mistress and then his wife, and was considered an intellectual and political equal to her husband. Theodora drove many of the groundbreaking decisions of the Empire, and was recognized as a great reformer in expanding the legal rights of women. Together with Justinian, she advanced the physical makeup of the empire, expanding a network of aqueducts, bridges, roads, and building churches—the most magnificent of which is the Hagia Sophia.

Theodora is frequently represented in ancient artwork, most notably in the elaborate mosaics still visible in the Basilica of San Vitale at Ravenna in northern Italy, which likely inspired de Sanctis' designs at the upper left of the present work (fig. 1). Following this tradition, the Empress was a popular choice of subject among de Sanctis' contemporaries, and she was frequently portrayed by artists such as Benjamin-Constant (see previous lot), imposingly enthroned or aloof in regal repose (fig. 2). De Sanctis' depiction of the sleeping, nude Theodora accompanied by male musicians and Justinian (or perhaps one of her reported lovers) sensualizes the Empress, suggesting the artist's understanding of the more sensationalized elements of her history. In so doing, de Sanctis' composition follows late nineteenth century popular culture's interests in Byzantine history, exemplified by playwright Victorien Sardou's 1884 play *Théodora*, which portrayed the era as one of regal decadence and seductive power. On grand stage-sets recreating a Byzantine palace, Sardou's Empress Théodora was famously

played nearly 900 times by Sarah Bernhardt, who commanded the stage with custom-made costumes of bleu de ciel satin, elaborately embroidered and bejeweled, slipping out of the palace for clandestine affairs (fig. 3). The image of Theodora perpetuated by Sardou, and echoed by de Sanctis, would become firmly ensconced in the public imagination of the era. Just as in the theatrical production, de Sanctis' work heightened elements of narrative drama, with many but not all of its details historically accurate: the circular disc supporting Theodora's bed, its portrait relief based on coin designs produced by Justinian; the floor pattern, which resembles that of the Basilica of San Vitale; and the enameled cabinet in the background, the most anachronistic object within the composition, as it is based on a version of a thirteenth century Limoges enamel reliquary (here enlarged to serve as a cabinet but in reality a handheld, devotional object), depicting the beheading of Thomas Becket (below) and his burial (above).

Viewing the work in Venice, some critics struggled to follow the work's narrative. But their inability to find historical precedent suggested how innovative and bold de Sanctis' interpretation truly was. The academic debate of its accuracy had little influence on the work's welcome reception, and within days of the Venice exhibition's opening, *Teodora* found a buyer. The identity of this collector remains elusive but, intriguingly, Isma'il Pasha (1830-1895), once Khedive of Egypt and Sudan, is named as one of the more distinguished visitors to the exhibition in the days preceding the painting's sale. While illustrations of *Teodora* were widely published after the exhibition closed and it remained synonymous with the artist throughout his career, the painting has been lost for well over a century. It has never been published in color and is exhibited today for only the second time in its recorded history.



Fig. 1 Mosaic of *Theodora*, Basilica of San Vitale, built AD 547, Ravenna. Photograph courtesy of Petar Milošević



Fig. 2 Jean-Joseph Benjamin-Constant, *The Empress Theodora*, 1887, Museo Nacional de Bellas Artes, Buenos Aires



Fig. 3 Sarah Bernhardt in the title role of Victorien Sardou's *Théodora*. Scene from the 1st Tableau - *Une salle du palais de Chalce*. Photo courtesy of Lebrecht Music and Arts Photo Library/Alamy

PROPERTY FROM A PRIVATE COLLECTION,  
FRANCE

## WILLIAM BOUGUEREAU

French, 1825-1905

Les quatre saisons: le printemps,  
l'été, l'automne, l'hiver

oil on canvas  
each, 72 $\frac{7}{8}$  by 35 $\frac{3}{8}$  in.; 185 by 90 cm

### PROVENANCE

Monlun Family Collection, Angoulins, France  
(commissioned directly from the artist, 1854)  
Élisa Monlun, Ain, France (by descent from the  
above, her parents)  
Thence by descent

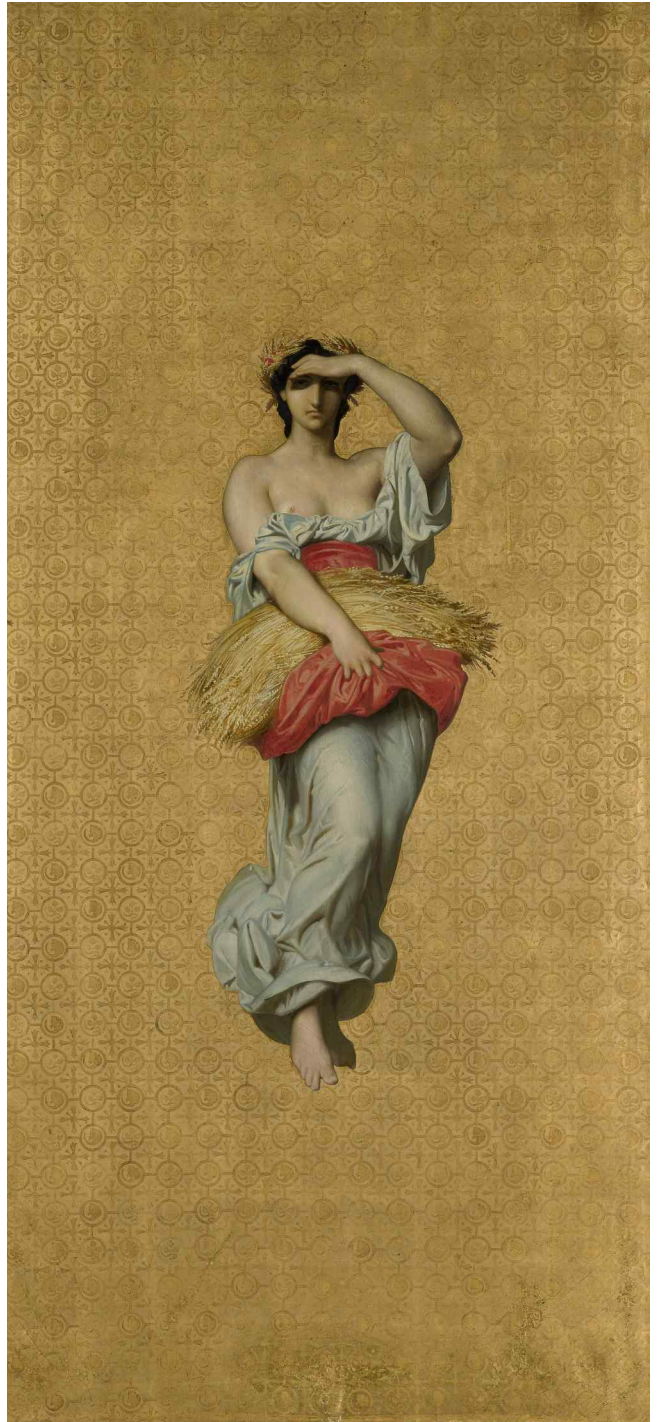
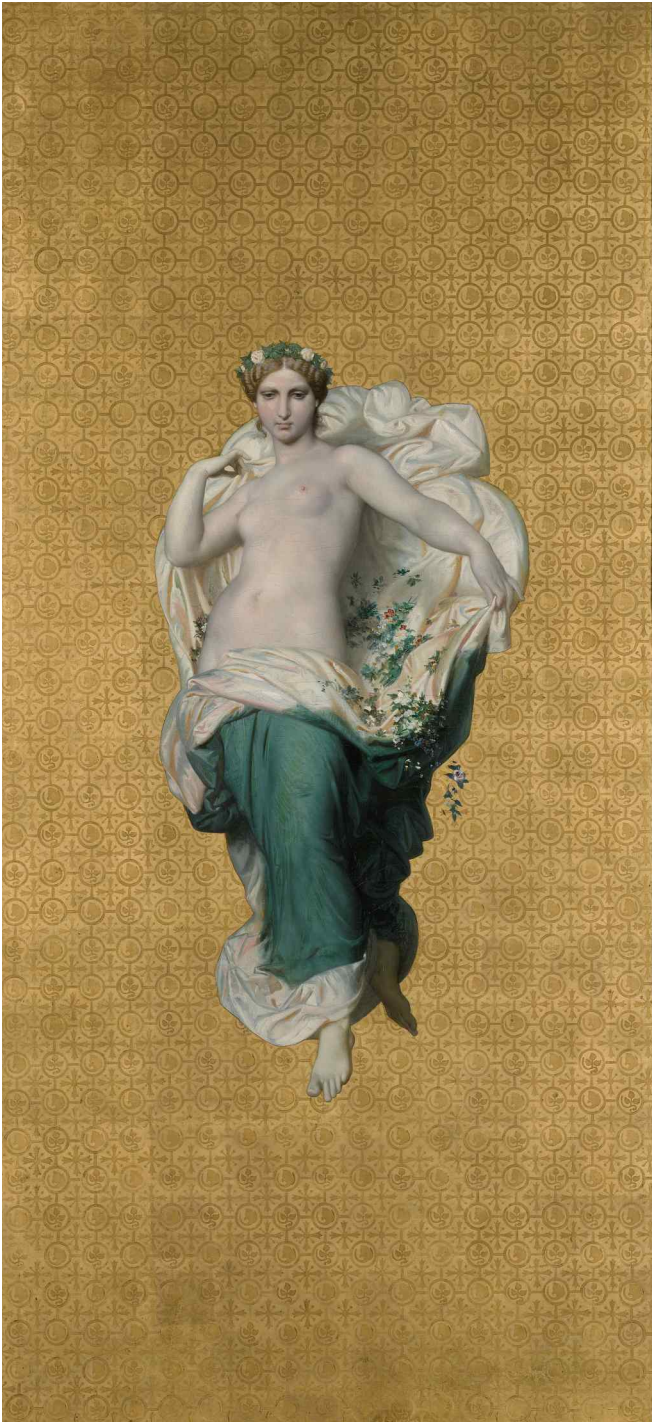
### LITERATURE

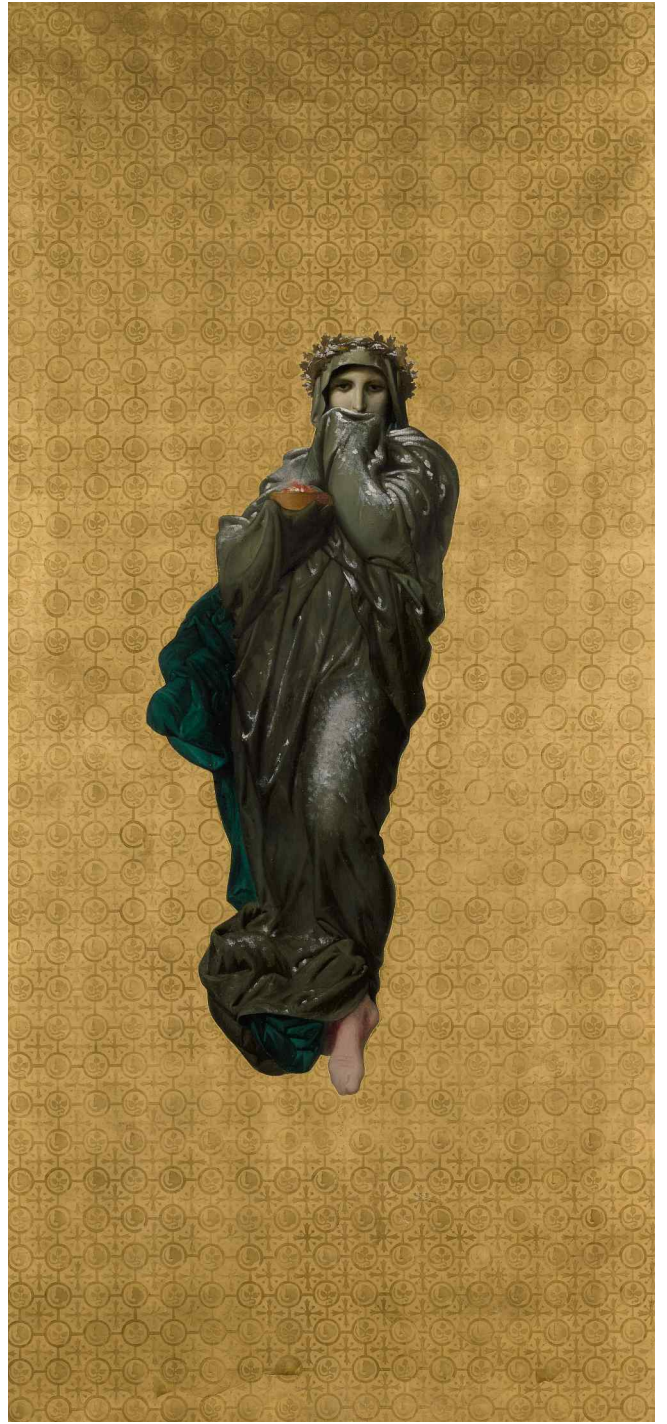
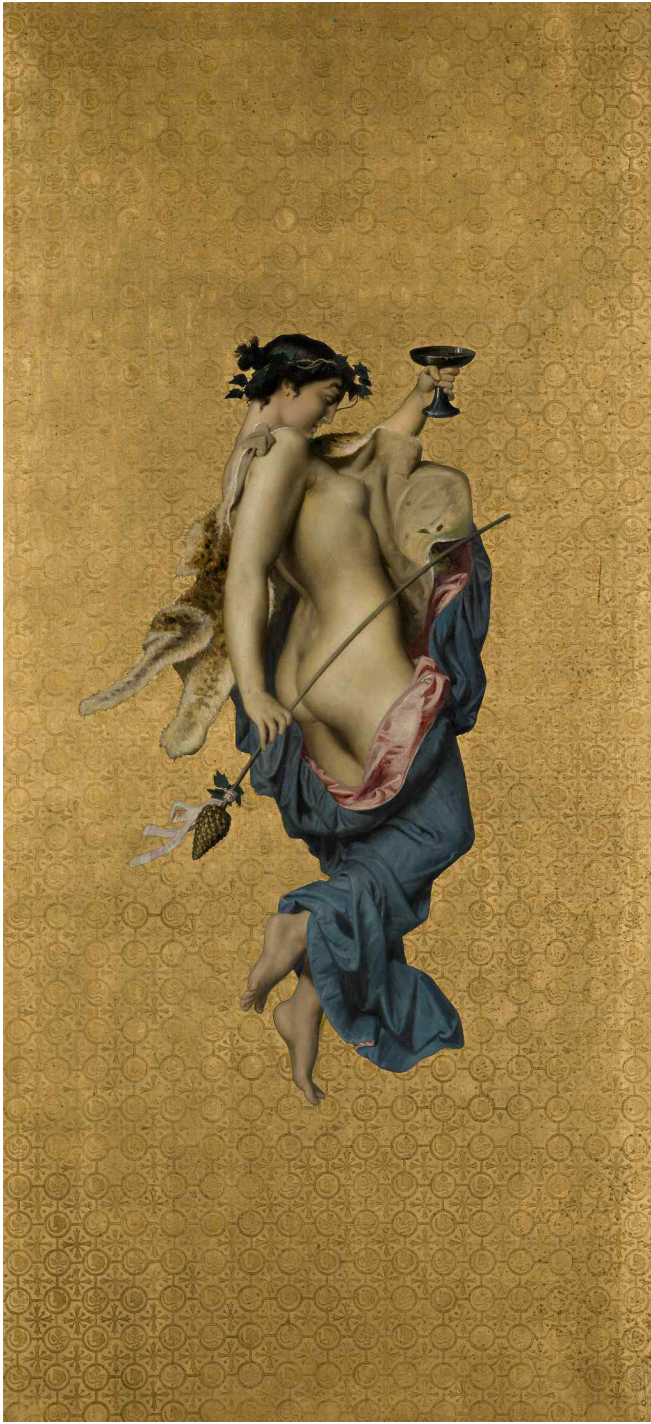
Charles Vendryès, *Dictionnaire illustré des Beaux-Arts*, Paris, 1885, p. 9  
Marius Vachon, *W. Bouguereau*, Paris, 1900, p. 146  
Mark Steven Walker, "William-Adolphe Bouguereau: A Summary Catalogue of the Paintings," *William-Adolphe Bouguereau, L'Art Pompier*, exh. cat., Borghi & Co., New York, 1991, p. 64  
Fronia Wissman, *Bouguereau*, San Francisco, 1996, p. 23  
Damien Bartoli and Frederick C. Ross, *William Bouguereau, his life and works*, New York, 2010, p. 115-6, illustrated pls. 27-30; and in the revised 2014 edition, p. 115-6, illustrated pls. 27-30  
Damien Bartoli and Frederick C. Ross, *William Bouguereau, Catalogue Raisonné of his Painted Work*, New York, 2010, p. 34-5, no. 1854/12A-D, illustrated; and in the revised 2014 edition, p. 34-5, no. 1854/12A-D, illustrated

\$ 600,000-800,000

(continued, images follow)







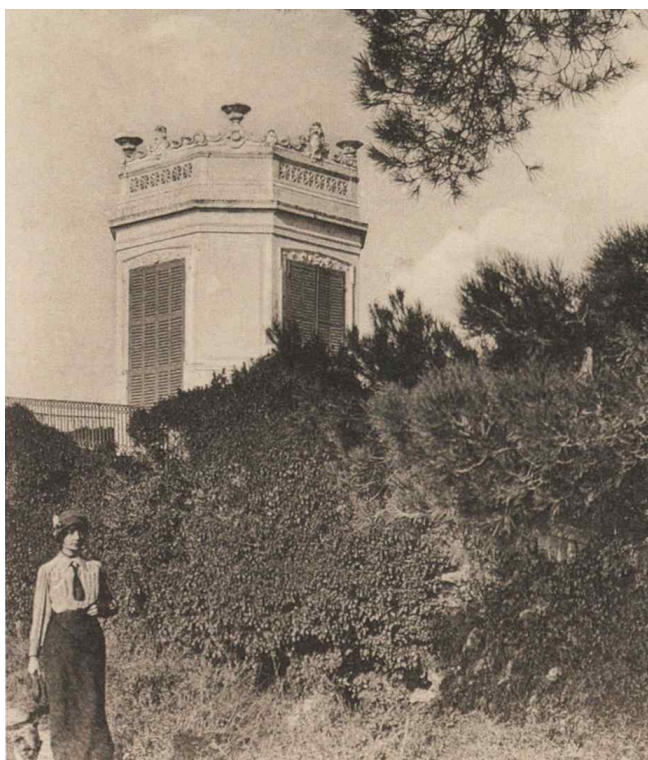


Fig. 1 Photograph of the pavilion in the Monluns' garden at Angoulins, Collection of Denis Briand



Fig. 2 William Bouguereau, *Portrait of Madam Monlun and her daughter Éliisa*, 1857. Photograph courtesy of the family of the sitters

Before asserting himself as the most influential champion of French Academic painting, William Bouguereau demonstrated a deep reverence for Classicism and the Antique, drawing inspiration from the frescoes of Pompeii and the Herculaneum as much as he had from Jacques-Louis David and Jean-Auguste-Dominique Ingres. His monumental suite of paintings, *Les quatre saisons*, is evidence of this, and among the very few of his early commissions to remain in private hands, having been passed down through generations of the same family for more than 150 years.

Bouguereau was a precocious talent and showed enormous promise from his early childhood in La Rochelle. At the age of twelve he was sent to live with his uncle Eugène from whom he earned an appreciation of art and religion. He moved to Pons in 1839 to study the priesthood at a Catholic college, where he also had the chance to train in painting and drawing under Louis Sage, who had studied under Ingres. Young Bouguereau returned to his family in 1841, who were now living in Bordeaux, and after registering in the local art school was quickly recognized as a star pupil

among his fellow aspiring artists. Enterprising and ambitious, he resolved to attend the Académie Julien and at the age of twenty he sold portraits, thirty three in all, to fund his move to Paris where he joined the studio of François-Édouard Picot and honed his skills of Academic painting. 1850 marked a dramatic turning point for the intrepid artist, when he was awarded the coveted Prix de Rome, affording him three years at the Villa Medici. There he continued formal lessons and, perhaps more importantly, was granted first hand access to the works of the Renaissance masters, as well as Classical antiquities from the Greek and Etruscan eras. Bouguereau also took an interest in Classical literature, and this exposure would influence his artistic production, both technically and conceptually, for the rest of his career.

After three years in Italy, Bouguereau returned to France eager to find work to pay his debts and help his family. Before his departure he had firmly established his reputation by exhibiting *Egalité devant la mort* (1848, Musée d'Orsay, Paris) and his Neo-Classical masterpiece, *Dante et Virgile* (1850, Musée d'Orsay, Paris) at the Paris Salon. This success was followed by one

of his first major commissions which came from his cousin, Jeanne Louise Seignette, who had married the wealthy banker and arts patron, Paul Monlun, in La Rochelle. *Les quatre saisons* was produced for their music pavilion, a freestanding octagon-shaped beaux-arts gazebo at their summer residence in nearby Angoulins (fig. 1). They also commissioned a series of four large encaustic murals, representing the times of day (Private Collection, France) and a portrait of Jeanne Louise and her 6-year-old daughter, Elisa (fig. 2, Private Collection, France). Her daughter would eventually inherit *Les quatre saisons* as a part of her dowry when she married a lieutenant dragoon returning from the war in Prussia, and moved to Ain, far from La Rochelle on the Swiss border, in 1871.

*Les quatre saisons* are Bouguereau's earliest recorded gold ground decorations. Typically reserved for sacred subjects and devotional pieces, Bouguereau was conscious of the warm glittering effect that gold leaf would have amidst residential gas lighting (it is worth noting that the artist would continue to adapt sacred motifs to elevate secular subjects for



Fig. 3 Marble statue of *Pomona*, Imperial Period, Uffizi Gallery, Florence. Photograph courtesy of Archivi Alinari, Florence



Fig. 4 Marble relief of *Dancing Maenads*, Roman copy of the late 1st century AD, after a Greek original of the 5th century BC. Uffizi Gallery, Florence. Photograph courtesy of Ilya Shurygin



Fig. 5 Mosaic of *Winter*, circa AD 200–400, Bignor Roman Villa, Sussex



Fig. 6 Marble statue of *Aphrodite*, Flavian Dynasty, AD 69-96, Uffizi Gallery, Florence. Photograph courtesy of Archivi Alinari, Florence

the next fifty years, see lot 25). Bouguereau prepared his canvases with a thick coat of gesso, made up of gypsum and glue, in order to prepare a smooth surface. Onto this he would apply an earth-toned medium called "bol" lending the gilded surface a warm glow. Once the gold was smoothly applied, he stenciled an elaborate geometric pattern across all of the canvases' backgrounds, emulating a richly embroidered textile or tile mosaic. *Les quatre saisons'* radiance must have prompted other grand commissions, including decorations for the home of Anatole Bartholini, Rue de Verneuil, Paris (1855-56, three of which are now displayed in the residence of the American Ambassador in Paris) and the extensive murals in the Émile Pereire house, 35 rue du Faubourg Saint Honoré, Paris (1857-58, now the British Embassy, the decorations having joined various private collections). Bouguereau decorated two rooms for Pereire (and Alexandre Cabanel a third), repeating the convention of the four seasons on gold grounds seen in the present work. Upon seeing these, the contemporary critic, Clément de Ris, observed:

Bouguereau has a natural instinct and knowledge of contour. The eurythmie of the human body preoccupies him, and in recalling the happy results which, in this genre, the ancients and artists of the sixteenth century arrived at, one can only congratulate M. Bouguereau in attempting to follow in their footsteps... Raphael was inspired by the ancients when he drew the design in his room [reference to the Stanze in the Vatican], and no one accused him of not being original. In the same way, in taking Raphael as a point of departure, M. Bouguereau shows that modern sentiment could accommodate itself to an ancient form (as quoted in Wissman, p. 24-25).

De Ris could easily have been describing the Monlun's *Quatre saisons*, for while their individual arrangement is wholly original, Bouguereau draws inspiration from the Antique. He was eager to employ the education and exposure that he had received abroad, and hovering figures, scantily clad in flowing robes, were a consistent element in Roman wall painting. However, it is the drawings he made while traveling throughout Italy that

would have inspired the symbolism and specific configurations of each figure. The allegory of *L'été* (*Summer*), carrying the bountiful harvest of golden wheat, is likely derived from the comparable Roman sculpture in the Uffizi (fig. 3); the riotous maenad of *L'automne* (*Autumn*), seen in profile wielding a thyrsus, refer to ancient classical reliefs (fig. 4), with fluttering legs and leopard skin lifted from ancient representations of dancing satyrs; the tightly wrapped face of *L'hiver* (*Winter*) might have been borrowed from the mosaic tile pavements in the Bignor Roman Villa (fig. 5, now in West Sussex, United Kingdom), showing the four seasons personified as female busts; and with one arm dramatically raised and other holding her robe, *Le printemps* (*Spring*) combines two ancient Greek statue types, the *Aphrodite Pontia-Euploia* and *Aphrodite Fréjus* (fig. 6)

Bouguereau continued to win important public and private commissions throughout his long career, and *Les quatre saisons*, the earliest examples, provide rare insight into the foundation of his artistic vision and ongoing quest to create extraordinary objects of beauty.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, JAPAN

## JOHN WILLIAM GODWARD, R.B.A.

British, 1861-1922

### The Fragrant Rose

signed J.W. GODWARD. and dated 92. (lower left)  
oil on canvas  
50 by 35½ in.; 127 by 90.2 cm

#### PROVENANCE

Thomas McLean, London (1892)  
C.G. Sloane, Washington, D.C. (by circa 1976)  
LeRoy Carson (and sold, Sotheby Parke Bernet,  
New York, October 7, 1977, lot 282, illustrated)  
Williams & Son, London (acquired at the above  
sale)  
Mitsukoshi, Japan (acquired from the above,  
December 1978)  
Acquired from the above

#### EXHIBITED

London, Thomas McLean, 1892, no. 30

#### LITERATURE

Vern G. Swanson, *John William Godward: The  
Eclipse of Classicism*, Suffolk, 1997, p. 186, no.  
1892.15, illustrated

**\$ 250,000-350,000**

The model for *The Fragrant Rose* is Lily Pettigrew, one of the famous “sisters Pettigrew” (Harriet, Lillian and Rose), celebrated for their beauty and well-known as artist’s models in London. They posed for John Everett Millais, James McNeil Whistler, John Singer Sargent, and Edward John Poynter, among others, their features synonymous with the Pre-Raphaelite aesthetic. The youngest sister, Rose, remembered Lily as the most beautiful of the three girls: “My sister Lily was lovely... She had [the] most beautiful curly red gold hair, violet eyes, a beautiful mouth, classic nose and beautifully shaped face, long neck, well set, and a most exquisite figure; in fact, she was perfection” (as quoted in Swanson, p. 27). John William Godward, it appears, always painted an exact likeness of his models, rather than altering them or creating composite figures, and this allows for comparison with photographs of Lily in the Edward Linley Sambourne collection held at Leighton House (fig. 1). Upon viewing the present work, Lily’s great nephew, Neil Pettigrew, confirms that the likeness is hers. Lily was Godward’s favorite model, sitting for him no less than five times in 1892 and at least four times in 1893. In these paintings there is evidence that Godward was romantically involved with Lily (or that he wanted to be) and in his painting, *Yes or No?* (fig. 2) Lily is seen with a man, believed to be a rare self-portrait of the artist.

In 1892, when the present work was painted, Godward was poised on the brink of his great career. He had exhibited two oils at the Royal Academy the previous year, *Sweet Siesta of a Summer Day* (see lot 39) and *Clymene* (1891, location unknown, also featuring Lily as model), earning him critical accolades. As seen in *Clymene*, Godward excelled at single-figure compositions and unlike his pictures from the 1880s, which presented anecdotal narratives within architectural settings, those from the 1890s held an Aesthetic focus. With their brilliant

coloration and solid compositions, these works present a more abstract suggestion of mood and subject and are similar to those of Godward’s artistic hero, Frederic, Lord Leighton. Paintings like Leighton’s *Lachrymae* (The Metropolitan Museum of Art, New York) and *Flaming June* (Museo de Arte de Ponce, Puerto Rico) appear to have been the precedent for Godward’s solitary women in marble settings. In *The Fragrant Rose*, Godward has scaled his canvas to be among his largest, with her three-quarter length figure essentially presented in life-size. Behind her is a budding oleander and richly painted Mediterranean landscape overlooking an azure bay, a harmonious paradise where flowers bloom, the sun always shines, and lapping waves are faintly heard from far below.

From the very beginning of his career, Godward was an exacting researcher, sourcing every element of his paintings from public collections or from photographs and objects that he acquired himself, which would reappear in multiple compositional arrangements. Here the model’s golden peplos (also seen in *Clymene*) is belted with a ribbon that is dyed in expensive Tyrian purple, which was extracted from snails. At her shoulder are circular brooches made of garnet cabochons mounted in gold with filigree decoration, likely Victorian in Etruscan-style. The artist contrasts these vivid details with the expertly rendered three-dimensionality of the cool, white frieze, a detail of a horseman from the Parthenon (fig. 3), part of the Elgin Marbles held in the Duveen Gallery at the British Museum. Recognized as the “master of marble,” Godward lavishes attention on his depiction of the material, and treats these elements as if they are broad planes of gemstones in variegated hues, as seen in the *verde antico* at lower left.

We would like to thank Neil Pettigrew for his contribution to this catalogue entry.



Fig. 1 Photograph of Hetty and Lily Pettigrew by Edward Linley Sambourne, Sambourne Collection, Leighton House, London

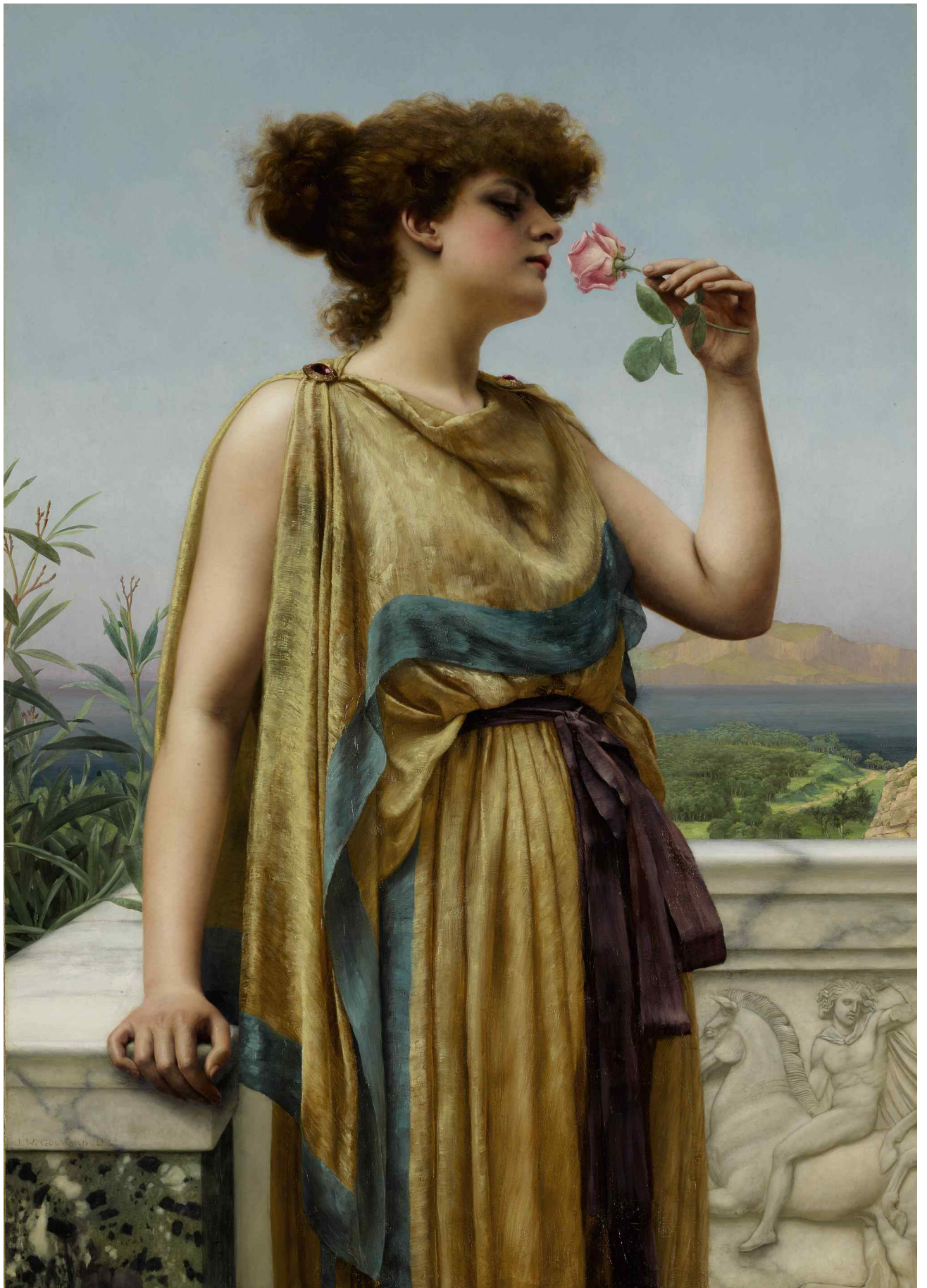


Fig. 2 John William Godward, *Yes or No?* (*Love, I will tell thee what it is to Love*), 1893, Hessisches Landesmuseum, Darmstadt, Germany



Fig. 3 Marble relief, *Slab II from the West Frieze of the Parthenon: two horsemen*, British Museum, London





PROPERTY FROM A PRIVATE NORTHEASTERN COLLECTION

## JOSÉ VILLEGAS CORDERO

Spanish, 1844 - 1921

### Siesta

signed *Villegas*, and dated 1874 (lower right)  
oil on canvas  
43 $\frac{3}{8}$  by 27 $\frac{1}{2}$  in.; 111 by 70 cm

### PROVENANCE

Goupil & Cie, Paris, no. 9146 (acquired July 1874, as *Au Harem*)  
Monsieur le Baron Steengracht Van Oosterland (acquired from the above, August 1874)  
Galerie Steengracht, The Hague (and sold, Galerie Georges Petit, Paris, June 9, 1913, lot 114)  
Sale: Sotheby's, New York, May 24, 1984, lot 45A, illustrated  
Sale: Sotheby's, New York, February 17, 1993, lot 30, illustrated  
Sale: Sotheby's, London, December 10, 2014, lot 53, illustrated  
Acquired at the above sale

### EXHIBITED

Possibly, The Hague, Netherlands, Gemeentemuseum Den Haag, 1884

### LITERATURE

*The Brandon Union*, Brandon, Vermont, September 14, 1888, p. 2  
Possibly, A. G. Temple, *Modern Spanish Painting*, London, 1908, p. 95 (as *The Siesta in the Harem*)  
Ángel Castro Martín, "Le Pintura de José Villegas," *Goya*, no. 256, January-February 1997, illustrated (as *Nap in the Harem*)  
Carlos González-Monste Ayxela, Francisco Javier Pérez Rojas, and Ángel Castro Martín, *José Villegas Cordero (1844-1921)*, exh. cat., Museo de Bellas Artes, Seville; Sala de Exposiciones Museísticas CajaSur, Córdoba, 2001, p. 322, no. 23, illustrated

**\$ 500,000-700,000**

"From these two works [by Villegas] it is easy to discern the fact that a newly discovered star of genius has arisen above the horizon of contemporary art" (Lucy H. Hooper, "Art in Paris," *Art Journal* n.s. 6, 1880, p. 286).

The nineteenth century saw the rise of a national school of Orientalism in virtually every European country, as well as in America, Britain, Russia, and beyond. Of all of these, the artists of the Spanish school may have been the most distinctive, producing dynamic paintings and watercolors that shimmered and glittered in an explosion of light and color, and that reveled in the layering of intricate patterns and the dramatic contrast of textures and surfaces.<sup>1</sup> By 1860, two trends had arisen within this broad aesthetic: there were those artists who portrayed contemporary scenes of Middle

Eastern daily life and those medieval or romantic Orientalists, who were influenced by the Moorish architecture of Granada and the Alhambra, and who consequently preferred (pseudo-) historical subjects. (These latter artists typically employed a highly detailed technique known as *preciosismo* to demonstrate their alleged archaeological expertise.) The works of José Villegas Cordero span both practices, making his paintings exceptional not only among Spanish artists, but among Orientalist painters in other regional schools as well. Their extravagance of style, moreover, remarkable even in the context of the art of his compatriots, positions them at the edge of decadence and symbolism, and in a category of extreme indulgence all their own. Nowhere is this more apparent than in Villegas's *Siesta* of 1874, a tour de force both within his oeuvre and the entirety of the Orientalist canon.

Villegas' professional career began in 1860, when he sold one of his works at the *Exposición Sevillana*, defying the expectations of his family. He then apprenticed with the painter José María Romero y López before attending the Escuela de Bellas Artes de Sevilla between 1862 and 1867. There he studied with Eduardo Cano de la Peña and Manuel Cabral Aguado-Bejarano. In 1867, Villegas traveled to Madrid, entering the studio of Federico de Madrazo and copying the works of Titian and Velázquez at the Prado. Inspired by Spain's leading Orientalist, Marià Fortuny y Marsal, whom he had met while in Madrid, Villegas journeyed to Morocco. He returned to Rome in 1868, and entered the workshop of Eduardo Rosales. (Rome, like Paris and London, had become a major center for Orientalist painting and a favorite among Spanish artists by the middle of the nineteenth century.) At the prestigious Accademia Chigi, Villegas befriended Antonio Fabrés y Costa, who was also intensely interested in Orientalist subject matter, and joined a group of Spanish painters centered around Fortuny. Villegas's first Orientalist works, small pictures based on his Moroccan sketches, were produced at this time, as were his *costumbristas* and bullfighting scenes;<sup>2</sup> the popularity of these images led him to be seen as the successor to Fortuny and the leader of a vigorous new school of Spanish art. After 1877, Villegas chose to live in Venice, where he produced pictures for the American market, including, for the first time, watercolors. In 1887, he designed an Orientalist-inspired house, which, upon completion, became a gathering place for high society.<sup>3</sup> In 1878, and despite a failed government commission, he was encouraged to try his hand at historical paintings; later, in 1896, a family tragedy would lead to a series of ecclesiastical subjects as well. Villegas was appointed Director of the Academia Española de Bellas Artes de Roma in 1898. In that same year, he became the first invited Spanish artist to participate in the "Carnegie Prize," or Pittsburgh International Exhibition of Paintings, founded in 1896 by Andrew Carnegie. The best and even only

way to introduce modern Spanish artists to an American audience, this would confirm Villegas' reputation as Spain's leading contemporary painter, and further his name abroad. (Villegas' patrons in the United States included such cultural luminaries as Alexander Turney Stewart (see lot 25), William H. Vanderbilt, J. P. Morgan, and the Astor family.) In 1901, Villegas was selected to head the Prado. Still a practicing artist, he earned fame as a portrait painter as well. His forced resignation in 1918 – the result of a devastating theft at the Museum – effectively ended his administrative pursuits.

During the course of this long and eventful career, the 1870s stand out as particularly important years for Villegas. A time of influence and innovation, paintings from this period reflect the lessons the artist had learned from Orientalist masters such as Fortuny and Fabrés, particularly in their dynamic surfaces and luminous palette (fig. 1), but also the qualities that would become the hallmarks of Villegas' own, highly original – and profoundly influential – style. Indeed, the similarity of the present work with a composition painted four years later by Fabrés challenges the belief that the influence between the two artists was from Fabrés to Villegas, and not the other way around (fig. 2).

(continued)

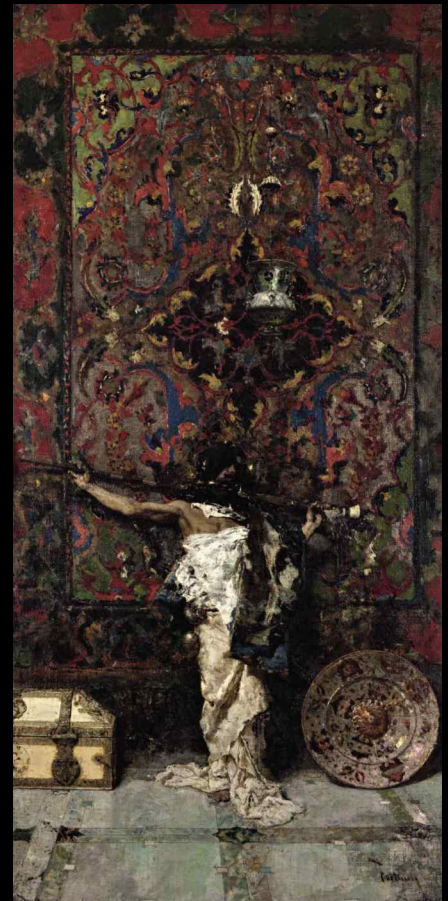


Fig. 1 Mariano Fortuny y Marsal, *Arabe Delante de un Tapiz*, 1873. Private Collection





In *Siesta*, poignantly completed in the year that Fortuny died, common Orientalist tropes and standard themes are given new life, in a painting that is at once detailed and atmospheric, and instantly recognizable as a work by Villegas. A man, sprawled beneath a magnificent canopy of pampas grass, hovers at the edge of wakefulness and sleep. His parted lips no longer draw from the *chibouk* that rests against them and his eyes, the whites barely visible underneath his hooded lids, are seconds away from closing.<sup>4</sup> His weapons have been cast aside – a flintlock pistol, a *koumayya* dagger in a bejeweled case, a shield, and a tasseled belt to hold his arms. In their stead, the man has adorned himself with fabrics and, resting across his legs and lap, with a sumptuously – and, with her breasts bared, seductively – dressed woman.<sup>5</sup>

The instrument that this supine woman plays at this moment of fantastic reverie is an 'ood, recognized by its wide body, short neck, and seven double strings.<sup>6</sup> Since at least the seventeenth century, European artists and travelers had delighted in descriptions of Middle Eastern women singing and playing these stringed musical instruments.<sup>7</sup> Their languid serenades, which often took place in the harem, were thought to express the despondent state of their confined souls, and, more provocatively, the prelude to their seduction. The woman here casts her head back as her fingers delicately strum a tune, to see if the man she plays for is pleased with this private performance.

Rising from the ground is the smoke from an incense burner, set upon the richly patterned surface of the carpet on which the pair reclines. Scattered around are other decorative objects, undoubtedly drawn, like the pampas grass itself, from the artist's own studio collection (fig. 3). There is a mother-of-pearl inlaid Koran stand, its original function forgotten in this languid den, a brass ewer atop a painted wooden side table carved with architectural motifs, hanging fabrics of various colors, weaves, and weights, a *hookah*, or additional smoking instrument, amulets, trays, pottery vessels, and a massive blue and gold urn. The chamber in which all this bric-à-brac is housed is as intricately patterned and described as the accessories themselves: based



Fig. 2 Antonio Fabrés y Costa. *Descanso del guerrero*, 1878, Museu Nacional d'Art de Catalunya, Barcelona

on careful sketches the artist made during the course of his travels ten years before, it evokes memories of the Alhambra in Spain.<sup>8</sup> The marble floors and colorfully tiled walls, as well as the simple, slender columns visible in the distance on the left, allow it to be identified as a niche within the palace, filtered through the lens of time and Villegas' imagination.

A favorite subject since at least 1870 and through the first decade of the 1900s, Villegas created many variations on the theme of rest and sleep. (Indeed, even European women enjoy a moment of respite and relaxation in their own *Siesta* of 1907 [fig. 4].)<sup>9</sup> In the majority of Villegas' somnolent scenes, the stereotypical indolence and idleness of Middle Eastern life is made the focus of the composition. (Writing in 1846, the British novelist William Makepeace Thackeray memorably summarized this aspect of Orientalist life: "No, it was an indulgence of laziness such as Europeans, Englishmen at least, don't know how to enjoy. Here [the artist] lives like a languid Lotus-eater – a dreamy, hazy, lazy, tobaccocified life")<sup>10</sup> Smokers, odalisques, and slouching merchants and guards all populate Villegas' exotic world; their horizontality is typically echoed by the format of the painting itself, though here, and almost uniquely among Villegas' images, the verticality adds at least the suggestion of animation in this otherwise drowsy scene.<sup>11</sup> In 1870, Villegas painted what might be considered a study or prelude to this work; here the female figure is more attentive to her (now deeply sleeping) mate (fig. 5).

Villegas' fantastic compositions, and his canny exploitation of sensational and popular Orientalist themes, did not detract from the glosses of authenticity and intimacy that contemporaries perceived in his works. For many Orientalist artists, Spain was the gateway to the East and Spanish painters, therefore, the trustworthy and authoritative "insiders" of the genre. Compounding this perception were the devices that Villegas often used: in the present picture, the slippers that the man wears – loaded with well-understood symbolism by 1874 – offered

viewers an imaginative entrance into the work, as the shoes that they themselves could fill.<sup>12</sup> The dreaminess of Villegas's subjects in *Siesta* might therefore be read as the dream of the armchair travelers who looked upon the canvas – or indeed, of the artist himself, as he devotedly painted each indulgent detail.<sup>13</sup>

The provenance of Villegas' *Siesta* is a particularly important one: through the efforts of the famed art dealership Goupil & Cie, the painting entered a prestigious Dutch collection just a few months after its completion. (Goupil had also represented Fortuny, and may be credited with first popularizing his and other Spanish Orientalist works.) Goupil's support of Villegas, in this instance and thereafter, allowed the artist to move in the same circles as the best-known academic and Impressionist artists of the day, and to have his pictures advertised around the globe. (Goupil famously made reproductions after his artists' works that were circulated and sold throughout America, Britain, and Europe.) Several of the artists Goupil represented had experimented with – or indeed, for a period dedicated themselves to – Orientalist subject matter. Jean-Léon Gérôme, who married into the Goupil family, is perhaps the best-known example.<sup>14</sup>

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

<sup>1</sup> Writing of Villegas's work in 1908, A. G. Temple describes a painting – likely the *Siesta* of 1875 – as "a gorgeous scene of Oriental colour," *Modern Spanish Painting*, London, 1908, p. 95.

<sup>2</sup> These subjects aligned Villegas with contemporary European artists, and in particular, with the works of Jean-Louis-Ernest Meissonier.

<sup>3</sup> The architect was the Italian Ernesto Basile (1857-1932), a champion of Art Nouveau.

<sup>4</sup> Though the theme of the male or female smoker would become a favorite among many Orientalist artists, with painters such as Jean-Léon Gérôme exhibiting numerous examples to widespread critical acclaim, it was Rudolf Ernst who dominated the genre. Indeed, his exploration of this subject matter – Ernst depicted the entire range of smoking devices available in the region at this time, from picturesque *hookahs* to French-inspired cigarettes – is virtually unparalleled

in Orientalism, and suggests a far deeper understanding of this cultural phenomenon than his largely imaginary compositions would suggest.

<sup>5</sup> Often in Villegas' works, his wife Lucia Monti serves as muse and model.

The perceived "indolence" of harem women encouraged nineteenth century audiences to equate this quality with immorality; Villegas' picture, therefore, would have had a clear connotation of debauchery as well as dreaminess.

<sup>6</sup> This instrument differs from the mandolin, also popular in Orientalist art, by the number of its strings – a mandolin would have had eight.

In the "definitive" edition of *An Account of the Manners and Customs of the Modern Egyptians*, published in London in 1860 and widely known across Europe and America, Edward William Lane explains the 'ood as follows: "The 'ood (derived from the Arabic word for "wood") is a lute, which is played with a plectrum. This has been for many centuries the instrument most commonly used by the best Arab musicians, and is celebrated by numerous poets" (p. 361). Here, Villegas has chosen to depict the woman without the traditional plectrum, perhaps in order to enhance the sense of touch.

<sup>7</sup> By 1900, the 'ood had gained even broader cultural appeal, due in part to the revival of interest in historical music and, at the same time, in seventeenth and eighteenth century Dutch genre painting, which often featured this instrument.

<sup>8</sup> Villegas' Orientalist works are often set in the Alhambra, or in spaces reminiscent of this locale; see *Alhambra Interior* (circa 1875, Philadelphia Museum of Art). Fabrès, though it is unclear whether he visited the site in person, also depicted the architecture of the Alhambra in great detail (see *The Guard*, circa 1889, private collection).

<sup>9</sup> One of Villegas' *Siesta* paintings broke the auction record for the artist, selling for \$770,000 in 1989 (sale: Sotheby's, New York, May 23, 1989, lot 127).

<sup>10</sup> William Makepeace Thackeray, *Notes of a Journey from Cornhill to Grand Cairo*, London, 1846, p. 291.

<sup>11</sup> The reason for this change of format may be strictly practical: it allowed Villegas to depict the fountain of pampas grass in its entirety.

<sup>12</sup> For more on the symbolism of slippers in the harem and in Orientalist art more broadly, see Emily M. Weeks, *Cultures Crossed: John Frederick Lewis (1804-1876) and the Art of Orientalism*, New Haven, Connecticut and London, 2014, Chapter 4, *passim*.

<sup>13</sup> Given the current political upheavals in Spain at this time, as the country grappled with the shift from a short-lived First Republic to the Restoration, escape to the Orient may have been particularly appealing to viewers in 1874.

<sup>14</sup> For an informative account of the relationship between Gérôme and Goupil, and of Goupil's importance to the widespread dissemination of artist's works more broadly, see *Gérôme and Goupil: Art and Enterprise*, exh. cat., Musée Goupil, Bordeaux; Daheh Museum of Art, New York; The Frick Art & Historical Center, Pittsburgh, 2000.



Fig. 3 José Villegas Cordero, *El Studio del Pintor*, 1877, Private Collection



Fig. 4 José Villegas Cordero, *La Siesta*, 1907, Private Collection



Fig. 5 José Villegas Cordero, *La Siesta en el Harén*, 1870, Private Collection

PROPERTY FROM A PRIVATE FAMILY  
COLLECTION

## JOAQUÍN SOROLLA

Spanish, 1863 - 1923

### Pavilion of Charles V, Alcázar of Seville

signed *J. Sorolla B* and dated 1908 (lower left)  
oil on canvas  
25 by 37½ in.; 63.5 by 95.3 cm

#### PROVENANCE

Louis Comfort Tiffany, Cold Spring Harbor,  
New York (acquired in 1909 from the New York  
Exhibition and sold, Parke-Bernet Galleries, New  
York, September 28, 1946, lot 998)  
Private Collection (acquired at the above sale)  
Kurt Stern, New York  
Sr. Karger, Barcelona (by 1948)  
Juan Soto Ventura, Venezuela (by circa 1950)  
Private Collection (acquired from the above by  
circa 1970)  
Thence by descent

#### EXHIBITED

London, Grafton Galleries, *Exhibition of Paintings  
by Señor Sorolla y Bastida*, 1908  
New York, The Hispanic Society of America,  
*Paintings by Joaquín Sorolla y Bastida Exhibited  
by the Hispanic Society of America*, February  
8-March 8, 1909, no. 25  
Barcelona, *Exposición de homenaje a Sorolla*, 1948  
Dallas, Meadows Museum, Southern Methodist  
University; The San Diego Museum of Art, *Sorolla  
and America*, December 13, 2013-August 26,  
2014, no. 63  
Madrid, Fundación Mapfre, *Sorolla y Estados  
Unidos*, September 26, 2014-January 11, 2015,  
no. 64

\$ 200,000-300,000



Fig. 1 Photograph of Joaquín Sorolla seated in his garden at the Casa Sorolla, Madrid, with his daughter María, son-in-law and nephew, 1920

#### LITERATURE

*Eight Essays on Joaquín Sorolla y Bastida*, New York, 1909, vol. I, p. 103, no. 25, illustrated  
Bernardino de Pantorba, *La Vida y la Obra de Joaquín Sorolla*, Madrid, 2nd edition, 1970, p. 192, no. 1648

José Luis Díez and Javier Baróm, *Joaquín Sorolla, 1863-1923*, exh. cat., Madrid, Museo Nacional del Prado, 2009, pp. 419, 421

Blanca Pons-Sorolla, "Landscapes and Gardens," *Sorolla and America*, exh. cat., Meadows Museum, Southern Methodist University and travelling, 2013, pp. 139, 186, illustrated p. 198  
Blanca Pons-Sorolla, "Catálogo," *Sorolla y Estados Unidos*, exh. cat., Fundación Mapfre, 2014, pp. 185, 345, cited p. 281, no. 64, illustrated  
Roberta A. Mayer, "Kindred Spirits: Louis Comfort Tiffany and Joaquín Sorolla y Bastida," *Sorolla in America: Friends and Patrons*, exh. cat., Meadows Museum, Southern Methodist University and travelling, 2015, pp. 297, 299, illustrated p. 301

Joaquín Sorolla was frequently commissioned to paint portraits of dignitaries, socialites, friends and royalty, and in January 1908, the artist was invited to Seville to paint a second portrait of Queen Victoria Eugenie of Spain (Fundación Álvaro de Bázan, Madrid). The busy mother of an infant prince, pregnant with her second child, Queen Victoria Eugenie often canceled her appointments with Sorolla, and he took advantage of this time to paint the gardens of the Reales Alcázares de Sevilla (Blanca Pons-Sorolla, "Biography after 1902," *Sorolla, Gardens of Light*, exh. cat., Museo de Bellas Artes and Museo Sorolla, 2012, p. 9). During this sojourn he wrote frequently to his wife Clotilde and in a letter dated February 4, 1908 he describes the manicured courtyards and gardens of the Sevillian palace, essentially describing the present scene: "You'd like this because the ground is never trampled, it's all paved in patterned tiles; the tiled fountains, all enclosed by myrtle, give it a poetic note that's very charming" (as quoted in Pons-Sorolla, p. 9). He continued, "I find I am obliged to begin the portrait of Viana [Marquess of Viana]... while I'm doing the thing that earns me money, I have to deprive myself of the pleasure of painting something in the gardens" (as quoted in María López Fernández, "Garden," *Sorolla, Gardens*



Fig. 2 Joaquín Sorolla, *Portrait of Louis Comfort Tiffany*, 1911, Hispanic Society of America, New York

*of Light*, p. 138). The gardens of Seville, and especially the Garden of the Grotesque in the Alcázar, which Sorolla painted in 1908 as well, left a lasting impression, as the artist replicated the two columns visible in the background of the present work in the gardens of Casa Sorolla, built in 1909 and now the Museo Sorolla in Madrid (fig. 1). He left Seville at the end of February 1908 with his portrait of the Queen as well as sixteen pictures of the gardens of the Alcázar and the surrounding city, including *Pavilion of Charles V, Alcázar of Seville*.

This Sevillian group provided the core of Sorolla's one-man show at London's Grafton Galleries, held in summer 1908, where 450 works were viewed by many of the artist's peers such as Sir Lawrence Alma-Tadema, Sir John Lavery, John Singer Sargent and Anders Zorn. The 1908 show introduced Sorolla to the wealthy American collector and philanthropist Archer M. Huntington, who would become the artist's most influential patron. Huntington immediately invited Sorolla to exhibit in New York at The Hispanic Society of America, the institution Huntington founded in 1904 in celebration of Spanish arts and culture.

Sorolla's New York show was an immediate success, with almost 170,000 visitors over its four week view in spring 1909. The artist found a receptive audience in America, selling over 150 works during the course of the New York exhibition, and a further 45 works when the exhibition continued to the Buffalo Fine Art Academy and the Copley Society of Boston (Blanca Pons-Sorolla, "Chronology," *Sorolla and America*, exh. cat., Meadows Museum, Southern Methodist University and travelling, 2013, p. 295). Paintings were acquired by Miss Dorothy Whitney (*Palacio de Carlos V, Alcázar de Sevilla*, sold in these rooms May 9, 2013, lot 60) and the Albright Art Gallery (*Viejo castellano sirviéndose vino*, sold in these rooms January 31, 2018, lot 37). *Pavilion of Charles V, Alcázar of Seville* was acquired by the glass designer Louis Comfort Tiffany for \$600, perhaps in part because the painting captured the Moorish design elements that Tiffany had used to great effect in his Long Island estate Laurelton Hall (Mayer, p. 299-300). The artists' respect for each other is illustrated by a 1911 portrait that Tiffany commissioned, placing him in his lush Long Island garden (fig. 2). The portrait remained in the Moorish-style patio of Laurelton Hall, just steps from where it was painted, until it was donated to The Hispanic Society of America by the Tiffany family.

We are grateful to Blanca Pons-Sorolla for her assistance in cataloguing this work, which will be included in her forthcoming Sorolla catalogue raisonné (BPS 1893).



PROPERTY FROM A NEW YORK COLLECTION

## JOHN ATKINSON GRIMSHAW

British, 1836 - 1893

### A November Night

signed *Atkinson Grimshaw* and dated 1874 (lower left);  
inscribed *A November Night*, signed *Atkinson Grimshaw*, and  
dated 1874 (on the stretcher)

oil on canvas

30 $\frac{1}{8}$  by 25 in.; 76.5 by 63.5 cm

#### PROVENANCE

Sale: Bonhams, London, March 21, 2006, lot 96, illustrated  
Richard Green, London  
Acquired from the above

**\$ 250,000-350,000**

In *A November Night*, the brilliant light of an unseen moon casts shadows along a quiet road, bringing its depths and texture into stark relief. It is an exquisitely crafted painting, exhibiting all of the hallmarks of John Atkinson Grimshaw's mature style and the pleasure he took in depicting a street built for the emerging middle classes of Victorian England. For Grimshaw, the formal and poetic thrust of the composition is undeniably moonlight and its power to transform the mundane into a dream-like vision, giving contemporary scenes the mellowness of time. The very qualities that appealed to the artist's contemporaries continue to entrance modern viewers. In fact, after visiting Grimshaw's studio, James Abbott McNeill Whistler remarked that "I considered myself the inventor of Nocturnes until I saw Grimmy's moonlit pictures" (as quoted in Lionel Lambourne, *Victorian Painting*, London, 1999, p. 112). While many of Whistler's best-known nocturnes feature the River Thames, he painted a series of street scenes in the 1870s. Using his suburban neighborhood of Chelsea as his subject, he experiments with the darkness of night and the warm glow of gas light. The pictorial relationship between Grimshaw's compositions and, for example, Whistler's *Nocturne in Grey and Gold: Chelsea Snow* (fig. 1, 1876, Fogg Art Museum, Cambridge, Massachusetts), is undeniable.

Like Whistler, Grimshaw pursued the genre of nocturnes with determination and by 1874, when *A November Night* was painted, he had established the view of a tree-lined suburban street as a frequent subject (see lot 37). In the present work, Grimshaw is at the height of his creative powers, not just in his unique color harmonies but in the extraordinary skill shown by his painting of the interlocking branches and twigs, the cracks and shadows on the weathered wall and the reflections of moonlight off of the wet earth, trodden by wheels and hoofs.

With the single figure waiting by the road, what might evoke a somber subject is turned by Grimshaw into a nostalgic and enchanting scene.



Fig. 1 James Abbott McNeill Whistler, *Nocturne in Grey and Gold: Chelsea Snow*, 1876, Harvard Art Museums/Fogg Museum, Bequest of Grenville L. Winthrop





## SIR GEORGE CLAUSEN, R.A., R.W.S., R.I.

British, 1852-1944

### The End of a Winter's Day

signed G. CLAUSEN and dated 1885 (lower left)  
watercolor heightened with white on card  
10¼ by 7¼ in.; 25.7 by 18.1 cm

#### PROVENANCE

John L. Laird, Esq., London (and sold, his sale, Christie's, London, May 1, 1913, lot 184, as *The Woodman's Return*, sold together with *Preparing Tea*)

Fraser (acquired at the above sale)  
Mary Pickford, Santa Monica, California (and sold, her estate, The J.M. Goodman Auction Gallery, Glendale, California, March 13-15, 1981, lot 1018, illustrated, as *Monochrome Grey Watercolor by the Artist George Clausen, A.R.A.*)  
Acquired at the above sale by the present owner

#### LITERATURE

"The Grosvenor Gallery," *The Magazine of Art*, London, 1885, p. 328, illustrated  
Wilfrid Meynell, ed., *The Modern School of Art*, vol. IV, n.d. (circa 1887), p. 133, illustrated  
Kenneth McConkey, *George Clausen and the Picture of English Rural Life*, Edinburgh, 2012, p. 217, under note 102

**\$ 10,000-15,000**



Fig. 1 George Clausen, *Going Home*, 1882, Private Collection

While it is clear, crisp and easy to read, the present exceptionally fine grisaille watercolor is a work of great complexity. George Clausen's engagement with the subject over a period of three years, like Jean-François Millet's lengthy treatment of *gens du bois*, amounts almost to an obsession. At the same time, the present picture draws attention to a new phenomenon—namely, the growing importance in the 1880s of the reproducible image.

It was made to be transcribed by an engraver named C. Streller, who was employed by the firm of Cassell & Co., London, publishers of *The Magazine of Art*. Contemporary photographs indicate that it accurately represents Clausen's principal exhibit at the Grosvenor Gallery in 1885, of the same title, an important early oil painting that remains unlocated.<sup>1</sup> The subject, an old woodman and boy, is one that was established in the oeuvre three years earlier in a small oil painting entitled, *Going Home* (fig. 1). It was painted not long after the painter's marriage and removal from London to neighboring Hertfordshire, where he and his wife rented a house on the Toulmin estate at Childwick Green.<sup>2</sup> In the countryside around him, as elsewhere in Europe, one of the field laborer's winter tasks was to thin the woods and forests, clearing ferns, brambles, saplings and broken boughs. The purpose was not only to provide kindling, but also to let in more light to strengthen the woodland trees, and provide space for grazing sheep and goats in the warmer months.

In *Going Home*, the man in the foreground carries a broken branch while the child walks by his side with a small bundle.<sup>3</sup> Thereafter Clausen reworked the subject in two etchings, making a detailed drawing dated 1884 for the larger plate.<sup>4</sup> In this the boy is brought into the foreground and the figures move from right to left, as in the present watercolor.<sup>5</sup> So satisfactory was this arrangement that with some alteration to the background, and minor details such as changing the boy's hat, Clausen embarked on *The End of a Winter's Day* in the winter of 1884-85. Two further tasks were required before the painting went on display at Sir Coutts Lindsay's celebrated Grosvenor Gallery. One was a vivid shorthand black and white sketch of the picture for reproduction in Henry Blackburn's *Grosvenor Notes*—but this was never used probably because the second, more detailed work was already in preparation as the basis of an engraving for *The Magazine of Art*. In this—the present work—the background is more clearly defined and, in the most delicate touches of Chinese white, the new moon and stars are added in the sky. The work was taken as a statement of Clausen's strong individuality and in reproducing it, the magazine's editor, W.E. Henley, found an excuse to rail against the Royal Academy which was slipping further and further into the past.<sup>6</sup>

Three important precedents need to be considered in relation to Clausen's conception. One is Millet's dramatic drawing of the *Old Woodman*, reproduced in Alfred Sensier's

monograph (1881); the second is Fred Walker's *The Wayfarers*, 1869 (formerly Leverhulme Collection), a picture of a boy leading a blinded war veteran along a country lane; and the final, and more recent, rendering of the theme is Jules Bastien-Lepage's *Le Père Jacques* (1881-82, Milwaukee Art Museum) a larger and more literal depiction of an old woodman and child.<sup>7</sup> While Clausen would popularly be associated with the latter, he was unwilling to sacrifice the atmospheric qualities of Millet and Walker. It was their sense of overall "envelopment," of evening light played through the trees, down to the muddy boots of the woodcutter that, for contemporary critics, gave the work both documentary authenticity and poetic truth, and which is tellingly conveyed in the present work.

By the time the finished painting was on show, Cassell & Co. had commissioned a handsome four volume survey of *The Modern School of Art* from its editor, Wilfrid Meynell, and for this, the present image would be re-used. In his chapter on Clausen, Meynell described *The End of a Winter's Day* as a "patient landscape of the poor." "For undemonstrative expression," he concluded, "Mr. Clausen has done nothing better than this pair of peasants, old and young, in surroundings so poetically conceived."<sup>8</sup>

As in Lepage, youth and age was his true winter's day meditation. By this stage the painting had travelled to Liverpool's Walker Art Gallery for its Autumn Exhibition where it appears to have been sold in October 1885, but has since disappeared.<sup>9</sup> Its fine quality is however well preserved in the present watercolor.

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

<sup>1</sup> A contemporary photograph of the painting made in 1885 exists in the collection of the artist's descendants

<sup>2</sup> For a fuller account of this area and period, see Mary Toulmin, (Lady Carbery), *Happy World, The Story of a Victorian Childhood*, 1941; see also, Christine Aitken, *Childwickbury*, 2011 (Privately Printed)

<sup>3</sup> McConkey, 2012, p. 50, fig 61

<sup>4</sup> Related drawings, prints and the large plate are in a private collection, while a further drawing is in the Royal Academy collection. A separate painted version of the boy, given to the artist's friend, John Pedder, (McConkey, 2012, p. 66, illustrated pl. 90) is also in a private collection, while a further study of the boy's head is contained in the Ashmolean Museum, Oxford. A head study of the woodman, also the subject of an etching, remains unlocated.

<sup>5</sup> McConkey, 2012, p. 65, figs 90-91

<sup>6</sup> See "The Grosvenor Gallery," *London Evening Standard*, June 12, 1885, p. 2; "Current Art I," *The Magazine of Art*, 1885, p. 328

<sup>7</sup> For Millet's woodman see Alfred Sensier, *Jean-François Millet, Peasant and Painter*, 1881, illustrated opposite p. 97; Fred Walker's *The Wayfarers*, also the subject of a widely circulated etching, was greatly admired by Vincent Van Gogh; while Bastien-Lepage's *Le Père Jacques*, exhibited at the *Salon* of 1882, was transferred to London to be shown at Tooth's Gallery in November 1882. For a fuller account of "woodman" subject matter encompassing the work of Alphonse Legros, Léon Lhermitte and others, see Kenneth McConkey, "Dejection's Portrait: Naturalist Images of Woodcutters in Nineteenth Century Art," *Arts Magazine*, April 1986, p. 81-7.

<sup>8</sup> Wilfrid Meynell ed., *The Modern School of Art*, vol. IV, n.d. [circa 1887], p. 133, illustrated; quoted in McConkey, 2012, p. 65-6.

<sup>9</sup> Entry in the artist's account book. Strangely, however, the work appears in the Goupil stockbooks in March 1887 and is listed as "non vendu"





PROPERTY FROM  
THE COLLECTION OF  
BARBARA  
& MARTIN  
ZWEIG

LOT 12

Sotheby's is honored to be offering fine art from the collection of Barbara and Martin E. Zweig, the influential investor, writer, and professor who was world-renowned for his pioneering approach to understanding and predicting the movements in the markets. Born in 1942 in Cleveland, Ohio, Mr. Zweig began trading stocks as a teenager before earning his bachelor's degree in economics from the Wharton School of the University of Pennsylvania, a master's of business administration from the University of Miami and a doctorate in finance from Michigan State University. As part of his doctorate degree, he created an original and important statistical measure called the put-call ratio, a technical gauge of investor sentiment that is now a commonly used market indicator. While serving as a professor of finance in the early 1970s, he started an investment newsletter called *The Zweig Forecast*, which quickly became one of the most highly-regarded and closely followed investing bulletins in the country. Published from 1971 to 1977, the newsletter ranked first among investment journals for risk-adjusted performance and Mr. Zweig's picks regularly outperformed the market. He also wrote two popular books, *Winning on Wall Street* in 1986 and *Winning With New IRAs* in 1987. In 1984, he and Joseph DiMenna, a former research assistant to Mr. Zweig, co-founded Zweig-DiMenna Partners, one of the longest-running and most successful hedge funds. Throughout the 1980s, Mr. Zweig was a regular guest on PBS's *Wall Street Week with Louis Rukeyser*. During one of his regular appearances on Friday October 16, 1987, Mr. Zweig made an on-air prediction of an impending stock market crash. Three days later, on Monday October 19, 1987, the stock market fell 507 points, a dramatic 23 percentage decline. This live broadcast and his impressive history of accurately reading the market has made him an unforgettable icon in the world of finance. While Marty, as he was affectionately called by all who knew him well, brought the same rigorous analytical approach to art collecting, he and his wife Barbara also acquired works with the joy, passion and curiosity that marks all true collectors.

PROPERTY FROM THE COLLECTION OF  
BARBARA & MARTIN ZWEIG

## DAME LAURA KNIGHT, R.A., R.W.S.

British, 1877 - 1970

### Marsh Mallows

signed *Laura Knight* (lower left)  
oil on canvas  
30¼ by 25¼ in.; 76.8 by 64.1 cm

#### PROVENANCE

Sir William Hesketh Lever, Lord Leverhulme (by 1916)  
Lady Lever Art Gallery, Port Sunlight, United Kingdom (bequeathed from the above *circa* 1922 and sold, Christie's, London, June 6, 1958, lot 134)  
The Fine Art Society, London (acquired at the above sale)  
Private Collection (acquired from the above)  
Private Collection (by descent from the above and sold, Sotheby's, London, December 1, 1999, lot 22, illustrated)  
Acquired at the above sale

#### EXHIBITED

London, Grosvenor Gallery, 1915, no. 74  
Liverpool, Walker Art Gallery, *Autumn Exhibition of Modern Art*, 1916, no. 977 (lent by Lord Leverhulme)  
Glasgow, Royal Institute of Fine Arts, *Annual Exhibition*, 1917, no. 222

#### LITERATURE

*Colour*, 1917, illustrated on the front cover  
Edward Morris, *Victorian and Edwardian Paintings in the Lady Lever Art Gallery*, London, 1994, Appendix 2, p. 132, no. WHL2168  
Sara Gray, *The Dictionary of British Women Artists*, Cambridge, 2009, p. 164

**\$ 400,000-600,000**

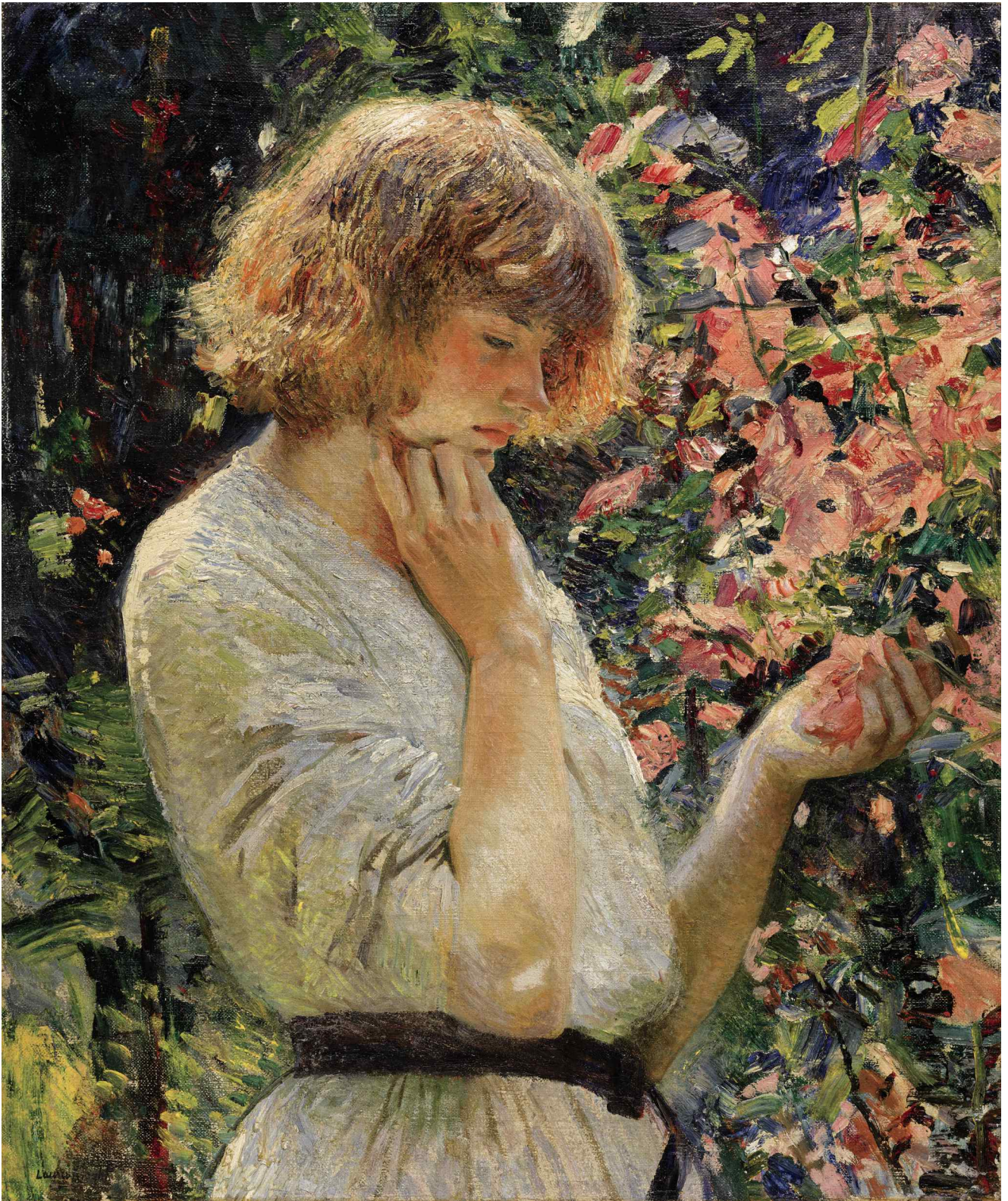
In a summer garden shimmering with dazzling sunlight, a young woman gently lifts up a marsh mallow flower and dreams in languid reverie. Her beautiful profile is set against a profusion of contrasting color applied with thick, broad strokes conveying the heady atmosphere of a perfumed garden in full bloom. Brilliant sunlight illuminates her golden hair and skin with the heat of midsummer and plays sensuously over the textures of her pale dress. This masterpiece of British Impressionism was painted in 1914 at the moment when Laura Knight's work was reaching the zenith of its maturity. It is full of vitality and joy and captures the artistic freedom that Knight felt at this period in her career – painted only a year after she exhibited her famous self-portrait with a nude model (National Portrait Gallery, London), a painting which made a forthright claim of independence and confidence as an artist and as a woman in a man's world.

*Marsh Mallows* was painted in Cornwall, where Laura Knight and her husband Harold were central to the artistic communities of Lamorna Cove and Newlyn between 1907 and 1918. According to their friend Norman Garstin, the move to Cornwall from Staithes precipitated in the work of both husband and wife "an utter change in both their outlook and method: they at once plunged into a riot of brilliant sunshine of opulent color and sensuous gaiety" (quoted in Caroline Fox, *Dame Laura Knight*, Oxford, 1988, p. 28). She shrugged off the shadowy, formal style of her earlier years and embraced color, light and energy in her paintings. The pictures were not simply inspired by her new outlook on life, but seemed to emerge from it as her art pulsated with vigor. As a modern biographer has stated, "the conditions were perfect: continual sun with varying cloud effects. The models had beautiful figures, and she herself felt gloriously well and strong, ready to work from dawn to dusk" (Janet Dunbar, *Laura Knight*, London, 1975,

p. 84). She herself wrote forty years later of her time in Cornwall, "Daring grew, I would work only in my own way. An even greater freedom came – glorious sensation, promise for a future when anything might be attempted... an ebullient vitality made me want to paint the whole world and say how glorious it was to be young and strong and able to splash with paint... without stint of materials or oneself, the result of a year or two of vigor and enjoyment" (Laura Knight, *Oil Paint and Grease Paint*, London, 1936, p. 169-86).

World War I had begun but its horrors had not yet revealed themselves. However government censorship regarding the depiction of the British coast meant that Knight could no longer paint the cliff-paths and sweeping ocean views that she had previously and she took her canvases and inspiration closer to home. In her back garden at St. Buryan she painted this intimate and poignant image of blooming, golden womanhood.

The model for *Marsh Mallows* and another contemporary portrait *Rose and Gold* (1914, Private Collection) was a beautiful red-haired Irish girl, "Dolly" Dorothy Eileen Henry (or O'Henry), lover of the artist John Currie. Currie had been a promising student of the Slade School of Fine Art during a particularly fertile period in its history and counted Augustus John, C.W.R. Nevinson, Mark Gertler, Jacob Epstein and Frank Dobson among his friends. Dolly and Currie met in 1911 when she was working as a clothes model at a Regent Street shop. Currie abandoned his wife and young son and embarked on a tempestuous affair with Dolly but by 1914 their relationship had become abusive and she left him and fled London. Seeking sanctuary and a new life she made her way to the community of artists living in Cornwall and in her autobiography Knight recalled first meeting her: "On returning home we found a model waiting in our garden. She looked herself a sunflower amongst the sunflowers. I engaged her at once" (Knight, p. 203).



PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

## ALBERT EDELFELT

Finnish, 1854 - 1905

### Au jardin

signed A. EDELFELT, inscribed *Paris* and dated 1882 (lower right)  
oil on canvas  
45 by 29¾ in.; 114.3 by 75.6 cm

### PROVENANCE

Bulla Frères et Jouy, Paris  
Knoedler & Co., New York, no. 4132 (acquired from the above, September 1882, as *Fleur des Champs*)  
Timothy C. Eastman, New York (acquired from the above)  
Joseph Eastman, New York (by descent from the above, his father, and sold, his estate, American Art Association, New York, January 16, 1923, lot 67, illustrated, as *In the Garden*)  
Edward Franklin Albee II, New York (acquired at the above sale)  
Palace Theatre, Columbus, Ohio (given from the above, later the RKO Collection)  
William A. Rudd, Cincinnati, Ohio (and sold in part for the benefit of Xavier University, Chicago Art Galleries, March 10-13, 1964, lot 1089, illustrated)  
Private Collection (acquired at the above sale)  
Thence by descent

### LITERATURE

"Ma grand'mère en l'an IV," *Le Monde illustré*, Paris, August 18, 1883, p. 101, illustrated p. 104 (as *Ma grand'mère en l'an IV*)  
*Revue Illustrée*, Paris, 1884, illustrated  
Bertel Hintze, *Albert Edelfelt*, Helsinki, 1942-44, vol. III: catalogue raisonné, p. 50, no. 208 (as *Den lilla modellflickan*) and no. 211 (as *Min farmor år 1800*)

\$ 250,000-350,000



Fig. 1 Photographie Mante, Albert Edelfelt (middle) at the Château de Maisons-Lafitte, France, National Board of Antiquities, Finland



Fig. 2 Albert Edelfelt's Paris studio with the present lot pictured, 1882, National Board of Antiquities, Finland

Painted in 1882, the present work has been known by two titles, the lush landscape pointing to its first, *Au jardin*. The beautifully captured blush of fallen apples along the pathway, and wispy shadows of trees against the white portico, coupled with a psychological study of the young girl's expression, attest to Albert Edelfelt's allegiance with fellow *plein air* naturalist and close friend Jules Bastien-Lepage. At the same time the young model's costume of a white muslin empire waisted gown, typical of children's dress of the late eighteenth century, points to the second of the titles— *Ma grand'mère en l'an IV*, the number referring to the fourth year, September 1795-96, of the French Revolutionary Calendar. This "portrait" suggests both the artist's deep affection for his family and his interest in the post-Revolutionary Directoire period. Fittingly then in the summer of 1882, the artist was invited to the historic Château de Maisons-Lafitte in Yvleins outside of Paris then owned by Russian artist Vassili Tilmanovitch Grommé (fig. 1). The French Baroque château, designed by Francois Mansart from 1630-51 for the aristocratic family of Longueuil, had been confiscated during the Revolution, and was later purchased by French banker Jacques Lafitte before passing to Grommé. While much of the estate had been developed, its ancient gardens and ornamental architecture provided the setting for *Au jardin*.

After leaving his hometown of Porvoo, Finland and honing his skills with history painting at the Art Society in Helsinki and later at the Antwerp Academy of Art, Edelfelt was drawn to the progressive Parisian lifestyle and its endless cultural and professional opportunities. He began study at the École des Beaux-Arts with Jean-Léon Gérôme and formed friendships with fellow artists— most importantly Bastien-Lepage, who lived near Edelfelt's own studio at 147 avenue de Villiers. While the first significant work Edelfelt produced was a portrait of a woman in Rococo costume and interior, the artist quickly fell under the spell of the "New Painting," most notably the *plein air* naturalism of Bastien-Lepage as well as the Impressionists, who held their first group show the year of his arrival. Through the following decade, Edelfelt developed his aesthetic, drawing on everyday subjects painted in luminous palettes. By the time of *Au jardin*'s execution, Edelfelt was an established presence at the *Salon*, where he was the first Finnish artist to win a medal for his 1882 submission *Divine Service in the Uusimma Archipelago* which was purchased by the French State. Later that year, his *Under the Birches* (sold, Sotheby's London, March 25, 1987, lot 48, as cover), with its sylvan setting and use of light evocative of *Au jardin*, would receive acclaim when exhibited at the Galerie Georges Petit among other works by "les jeunes," a group of young and well-regarded artists including Bastien-Lepage, Jean Béraud, Giovanni Boldini, and John Singer Sargent.

Paris and its extensive network of museums, galleries, and dealers fueled constant stimulus for Edelfelt, and wealthy and sophisticated Parisians and international visitors provided a ready clientele.

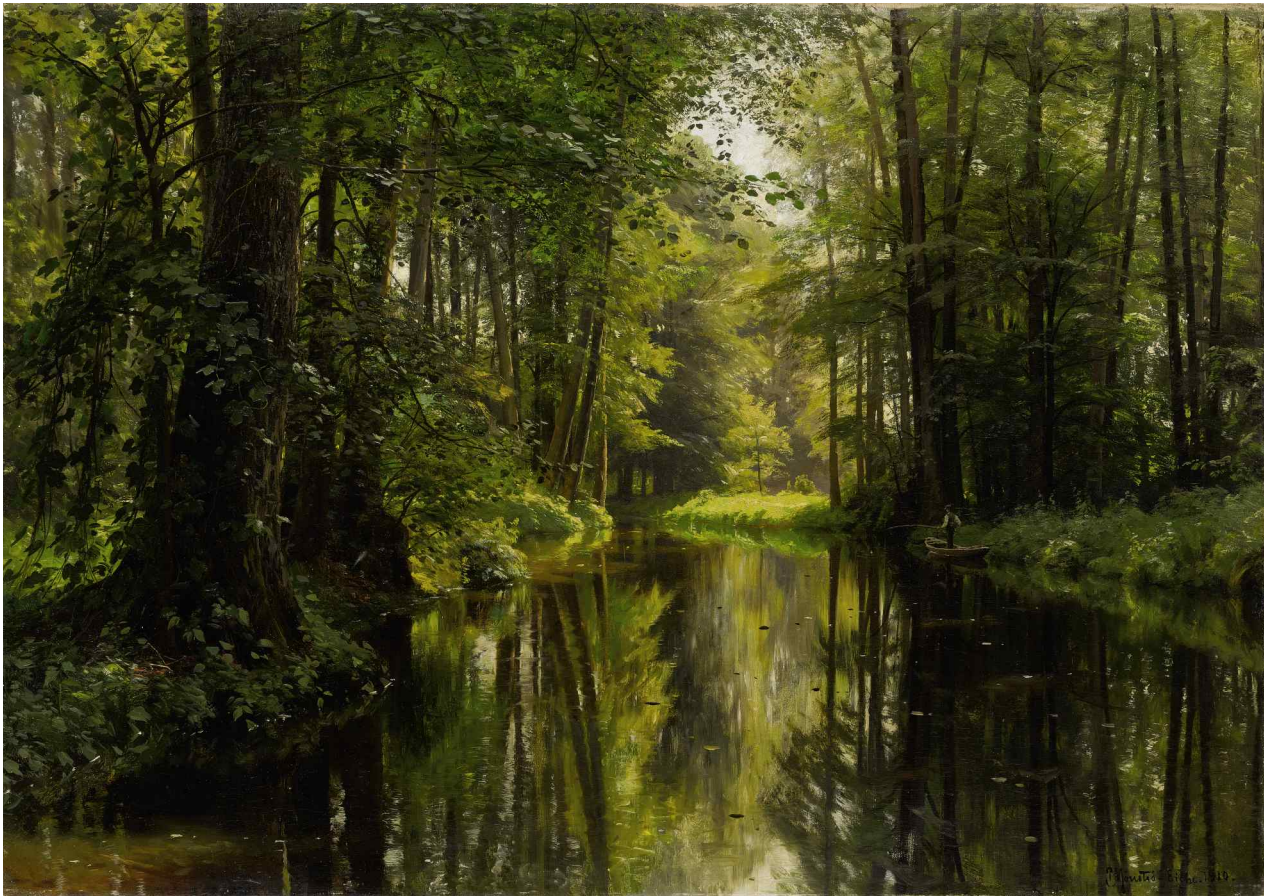
Around the time the artist would have begun *Au jardin*, letters he wrote to his mother note he was hard at work on a commission from America, and that his model was a young girl (fig. 2). Indeed, the painting's first owner was Timothy C. Eastman (1821-1893) the "cattle-king" of New York. Growing up poor along the busy Hudson, he became so familiar with cattle transportation that he earned employment with The New York Central & Hudson River Railroad. He eventually built a \$25,000,000 estate by revolutionizing a method of sending refrigerated cargo by steamship; by 1876, three million pounds of beef per month were shipped safely across the Atlantic to England (Henry Hall, *America's Successful Men of Affairs*, vol. 1, New York, 1895, p. 212; John P. Ritter, "The Richest Colony in the World," *The Peterson Magazine*, vol 7, 1897, p. 564). Upon Timothy Eastman's death, his son Joseph took on the business, inheriting a portion of the estate and his father's art collection, including *Au jardin*, which hung in his townhouse at 4 East 70th Street. When Eastman's collection was auctioned in 1923, the present work was acquired by Edward Franklin Albee II (1857-1930), the vaudevillian (and grandfather of playwright Edward Franklin Albee III) who, together with his partner Benjamin Franklin Keith, built the Keith-Albee theater circuit which dominated the American entertainment industry of the early twentieth century. Much of Albee's collection of works by Jean-Baptiste-Camille Corot (see lots 57-59, 63-65), William Bouguereau (including *Return from the Harvest* once in the collection of Mrs. A. T. Stewart, see lot 25 and 35), Léon-Augustin Lhermitte (see lot 21) and others was intended for the decoration of his theaters in Boston and New York, with *Au jardin* reserved for the Palace Theater, built in 1926 in Columbus, Ohio. Located at the base of the city's American Insurance Union Citadel (now LeVeque Tower), the Palace Theater was designed by Thomas W. Lamb in his signature style, influenced by eighteenth century neoclassical architecture. As local newspapers reported, the aptly named Palace's design was "regal in its sweep from the lower foyer to its promenade" with decorated plasterwork, extensive gold leaf, a handmade fountain imported from Rome, elaborate candelabra, and sumptuously thick carpet (Michael A. Perkins, *Leveque, The First Complete Story of Columbus' Greatest Skyscraper*, Bloomington, 2005, p. 66). No matter the entertainment on stage or screen (usually vaudeville shows and silent films), theater-goers were entranced from the moment they entered, as a New York Herald Tribune journalist explained: "Patrons of Albee-run theaters got double their money's worth of enjoyment. For the cost of a single ticket to the 'acts' on the stage they received also a show in the lobby" (Carlyle Burrows, "Paintings Collected by Theater Man Show Popular Turn-of-Century Style," *New York Herald Tribune*, June 21, 1959). The Palace soon fully transformed into a movie theater (the RKO Palace), and the art collection dispersed; *Au jardin* went largely untraced for over half a century as it hung in a Midwestern collection. The work's emergence today adds an important new element to the artist's oeuvre and is a testament to the long-lasting international appeal of one of Finland's greatest artists.

We are grateful to Marina Catani for her assistance in cataloguing this work.





A. EDELFEIT  
PARIS 1882



14

14

PROPERTY FROM A PRIVATE TEXAS COLLECTION

## PEDER MØNSTED

Danish, 1859-1941

### Fishing from a Punt

signed *P Mønsted*-, inscribed *Eiche.*, and dated *1910*. (lower right)

oil on canvas

28 by 39½ in.; 71.1 by 100.3 cm

#### PROVENANCE

Sale: Sotheby's, London, March 28, 1990, lot 135, illustrated  
Acquired at the above sale

Now part of Potsdam, Germany, the picturesque town of Eiche is home to the parks and palaces of Sanssouci, nestled between the river Havel and multiple lakes, including the Tiefer See and Jungfernsee. In the present work, Peder Mønsted places his easel on the water's edge, deep in the green forest. With his characteristic saturated palette and sharp attention to detail and light effects, he includes a solitary fisherman to convey the spirit of this luminous bend in the river.

**\$ 40,000-60,000**

15

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

## CARL HOLSØE

Danish, 1863 - 1935

### Interior, Light of Spring

signed *C. Holsøe* (lower right)

oil on canvas

26⅞ by 20⅝ in.; 66.4 by 52.4 cm

#### PROVENANCE

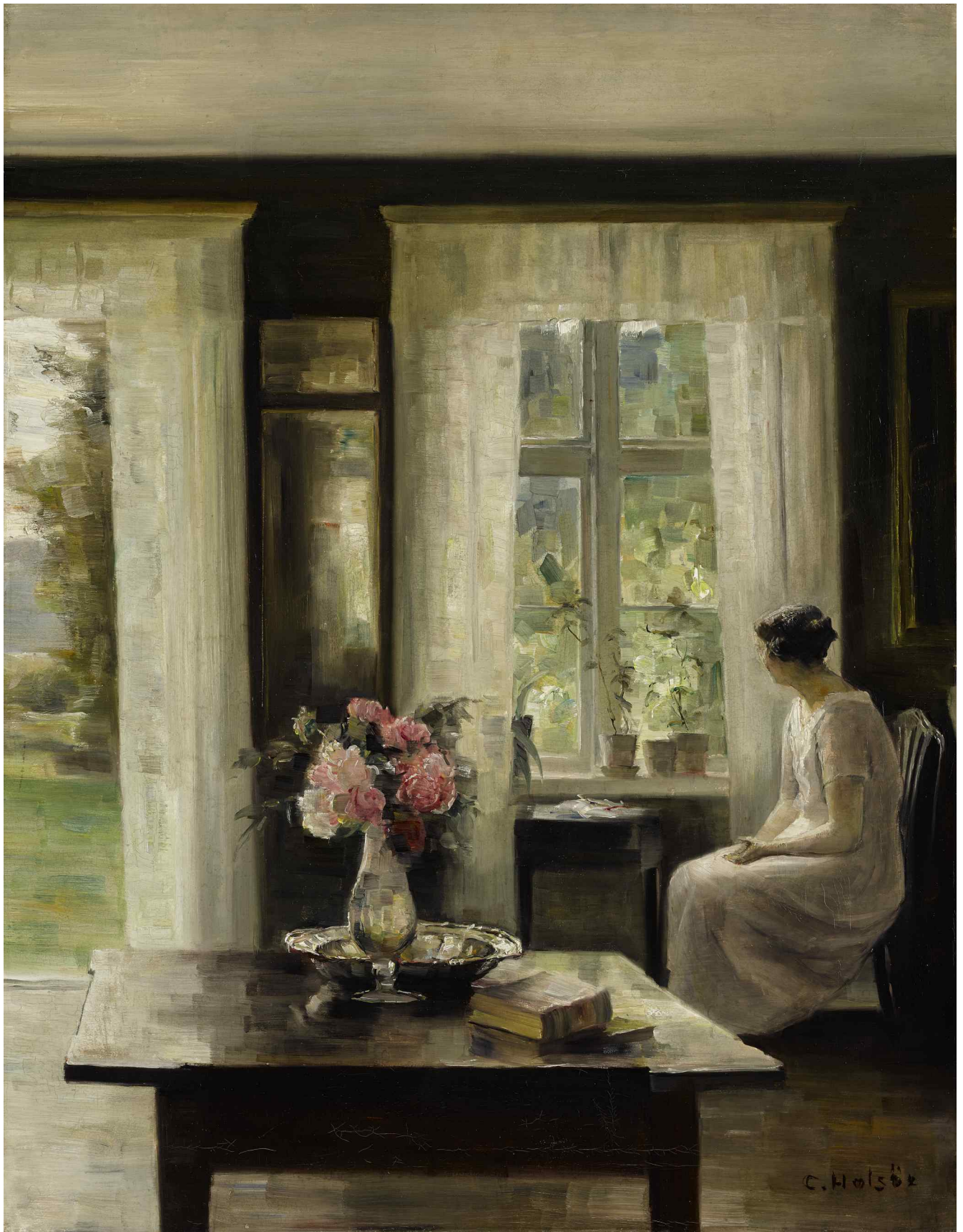
MacConnal-Mason, London

Acquired from the above in 2004

Enormously popular in his native Scandinavia and throughout the rest of Europe during his lifetime, Carl Holsøe had studied with Vilhelm Hammershoi at the Royal Academy of Copenhagen and, together with Peder Ilsted, they formed the Danish School of Interior Painting. Their influence on one another is palpable in works such as *Interior, Light of Spring*. It epitomizes the effects for which they are most celebrated: an atmosphere that is dense, introspective, and immensely alluring to a modern aesthetic.

As in many of his best works, here Holsøe has lingered over an intelligent play of reflected light and color and included a figure looking away, yielding her identity to the viewer's imagination.

**\$ 25,000-35,000**





16

PROPERTY OF A PRIVATE CANADIAN COLLECTOR

## MARIE FRANÇOIS FIRMIN-GIRARD

French, 1838 - 1921

### La cascade du Crozet

signed *Firmin-Girard*. and dated 1875. (lower left)

oil on canvas

9½ by 13½ in.; 24.2 by 34.3 cm

#### PROVENANCE

Probably M. Tétard (and sold, his sale, Hôtel Drouot, Paris, December 18, 1876, lot 19)

Private Collection, Canada

Thence by descent to the present owner

In the early 1870s, Marie François Firmin-Girard spent time around the Crozet torrent, deep in the forests surrounding the Sichon river near his wife's hometown of Charlieu in the Loire region. This natural wonder appeared in a number of pictures painted between 1872 and 1875, including *Au bord du Sichon* (sold in these rooms, May 7, 2015, lot 28).

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](http://www.firmingirard.com)

**\$ 15,000-20,000**



17

PROPERTY OF A PRIVATE COLLECTOR, VERMONT

## EMILIO SÁNCHEZ PERRIER

Spanish, 1855 - 1907

Alcalá de Guadaíra, near Seville

signed *E. Sanchez Perrier* and inscribed *Alcalá* (lower left)

oil on canvas

21 $\frac{5}{8}$  by 33 $\frac{3}{8}$  in.; 55 by 85 cm

### PROVENANCE

Hammer Galleries, New York

Private Collection (acquired from the above, December 1952)

Thence by descent

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 Impressionistic approach is evident in Sánchez Perrier's exquisitely rendered landscapes.

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

**\$ 30,000-50,000**



18

18

PROPERTY FROM A PRIVATE NORTHEASTERN COLLECTION

## VIRGINIE DEMONT-BRETON

French, 1859-1935

### L'enfant à la pêche

signed *Virginie Demont-Breton* (lower right)

oil on panel

10¼ by 13⅞ in.; 26 by 35.2 cm

#### PROVENANCE

Private Collection, Bayeux, France

Private Collection, Stuttgart (by circa 1930)

Sale: Reiss & Sohn, Königstein im Taunus, Germany, April 30, 2010, lot 5, illustrated

Acquired in 2011

We would like to thank Annette Bourrut Lacouture for confirming the authenticity of this lot.

**\$ 5,000-7,000**

19

PROPERTY OF A PRIVATE NEW JERSEY COLLECTOR

## JULES BRETON

French, 1827 - 1906

### Glaneuse d'oeillettes

signed *J. Breton* (lower right)

oil on panel

10⅜ by 13¾ in.; 26.4 by 34.9 cm

#### PROVENANCE

The artist's studio

Léon van Leerens, Gand, Belgium (and sold, his sale, Palais des Beaux-Arts, Brussels, December 22-23, 1931, lot 38)

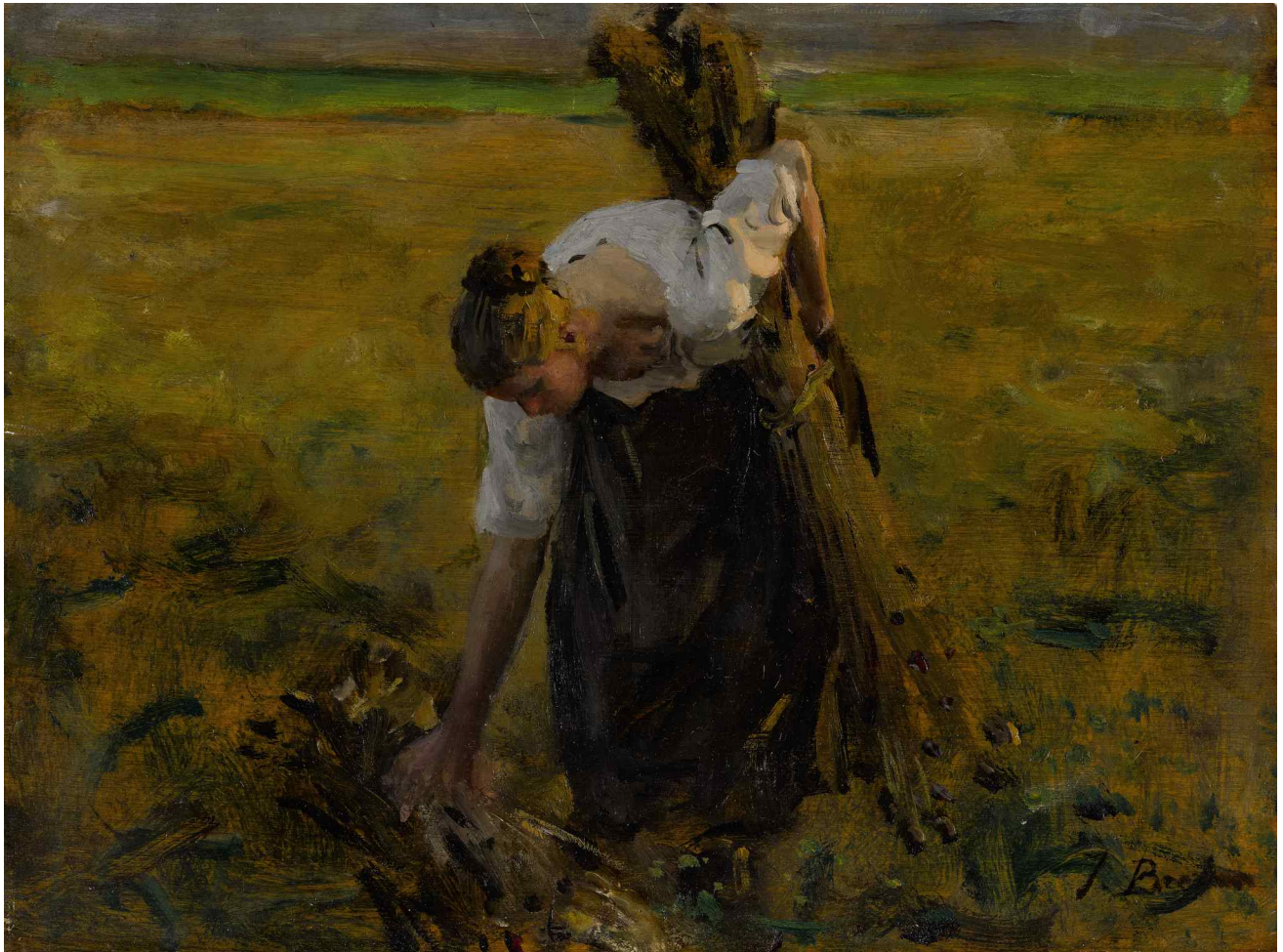
Baron Cassel Van Doorn, New Jersey (and sold, his estate, Parke-Bernet Galleries, New York, December 4, 1953, lot 281)

La Passe Ltd., New York

The United Jewish Appeal Federation (and sold, Sotheby's, New York, October 29, 1987, lot 240, illustrated)

Acquired at the above sale

The present work is an oil study for Jules Breton's large-scale *Salon* picture, *La Moisson des oeillettes* (1896, location unknown), a compositional study for which was sold in these rooms on November 8, 2012, lot 22 (fig. 1). The artist's daughter Virginie Demont-Breton (see previous lot) identified the present work in an inscription on the reverse:



19

*Ce tableau sort de l'atelier de mon père, il a servi à l'exécution du tableau La Moisson des oeillettes qui a été vendu [...] en Amérique au vente publique [...] de deux cents mille francs./ Virginie Demont Breton/ 29 octobre 1907*

(This painting left the atelier of my father, it served the execution of the painting *La Moisson des oeillettes* which was sold [...] in America in a public sale [...] for two hundred thousand francs.)

In this study Breton focuses on the figure at the far right of the *Salon* picture, who is finishing her task towards the end of the working day. Applied with rapid and impressionistic brushwork, the palette evokes the waning light of evening. As Annette Bourrut Lacouture notes, "the gesture of the young woman putting pressure on the sheaf in order to tie it, her arm resting on her knee to stop it slipping while she makes a knot.... [conveys] extraordinary keenness of observation." (Annette Bourrut Lacouture, *Jules Breton, Painter of Peasant Life*, exh. cat., Musée des Beaux-Arts, Arras; Musée des Beaux-Arts, Quimper; National Gallery of Ireland, Dublin, 2002, p. 215). There are at least two known drawings of this same *glaneuse* and her sheaf, one of which is in collection of the Musée du Petit Palais in Paris.

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.

\$ 30,000-40,000



Fig. 1 Jules Breton, *Harvesting the Oil Poppies*, 1896, Private Collection

PROPERTY FROM GALLISON HALL, CHARLOTTESVILLE,  
VIRGINIA: THE JAMES F. SCOTT COLLECTION

## ÉMILE RENOUF

French, 1845 - 1894

### Un coup de main (The Helping Hand)

signed *E. Renouf* and dated 81 (lower left)

oil on canvas

61¾ by 88½ in.; 156.8 by 224.8 cm

#### PROVENANCE

William Schaus, New York (acquired directly from the artist)

George I. Seney, Brooklyn (and sold, his sale, American Art Association, New York, April 2, 1885, lot 264)

Corcoran Gallery of Art, Washington, D.C. (acquired at the above sale and sold, Sotheby's, New York, October 27, 1988, lot 152, illustrated)

Private Collection, Washington, D.C. (acquired at the above sale and sold, Sotheby's, New York, February 12, 1997, lot 127, illustrated)

Acquired at the above sale

#### EXHIBITED

Paris, *Salon des Artistes Français*, 1881, no. 1989

Paris, *Exposition Universelle*, 1889 (lent by the Corcoran Gallery of Art, Washington, D.C.)

Louisville, Kentucky, *Louisville Exposition*, 1893

Birmingham, Alabama, *The Alabama State Fair and Birmingham Art Club*, 1948

Los Angeles, Municipal Art Gallery, *Old Favorites Revisited*, 1959, no. 36

Washington, D.C., Renwick Gallery of the National Collection of Fine Arts, Smithsonian Institution, *Paintings in the Grand Salon and Octagon Room of the Renwick Gallery Lent by the Corcoran Gallery of Art*, 1974, no. 21

Washington, D.C., Renwick Gallery of the National Collection of Fine Arts, Smithsonian Institution (on periodic loan 1988-96)

#### LITERATURE

Edward Strahan, ed., *The Art Treasures of America*,

Philadelphia, [1879-1882], facsimile edition, 1977, vol. III, pp. 124, 126

Edmond About, *Le Decameron du Salon de Peinture pour l'année 1881*, Paris, p. 117

J. Buisson, *Salon de Peinture et de Sculpture*, Paris, 1881, p. 74

Louis Énault, *Guide du Salon de Paris 1881*, Paris, 1881, p. 18

Louis Énault, "Renouf," *Paris-Salon 1881*, Paris, 1881, p. 110

Maurice de Seigneur, *L'Art et les Artistes au Salon de 1881*, Paris, 1881, p. 201-2

L. de Veyran, "La Mer," *L'Exposition des Beaux Arts (Salon 1881)*, Paris, 1881, p. 286

"Art," *The Churchman*, vol. 47, June 8, 1883, p. 631

*Catalogue of the Paintings, Statuary, Casts, Bronzes, etc., of the Corcoran Gallery of Art*, Washington, D.C., 1887, p. 48, no. 35

Maurice Brincourt, *L'exposition universelle de 1889*, Paris, 1889  
*Catalogue Officiel de l'Exposition Universelle de 1889*, Lille, 1889

Walton William, *Chefs-d'oeuvre de l'Exposition Universelle de Paris*, Philadelphia, 1889

Jennie Ellis Keyser, "Month by Month Picture Study, A Helping Hand," *Primary Education, a Monthly Journal for Primary Teachers*, vol. XX, no. 6, June 1912, p. 324

*The Literary Digest*, May 24, 1924, vol. 81, no. 8

*Catalogue of the Paintings in The Corcoran Gallery of Art*, Washington, D.C., 1917, p. 84, no. 231

Victor Flambeau, "Favorite Picture of Visitors to Corcoran Gallery is the *Helping Hand*," *The Washington Times*, April 1, 1922

"Renouf's Art Radio Topic," *Detroit Free Press*, August 13, 1928, p. 13

Leila Mechlin, "Art Notes: Corcoran Gallery Exhibits Famous French Paintings," *The Sunday Star*, July 26, 1942, illustrated

Edwards Park, *Treasures of the Smithsonian*, Washington, D.C., 1983, p. 437, illustrated

Sarah Booth Conroy, "*Helping Hand* for Sale, Corcoran Work Among 28 to Be Auctioned," *The Washington Post*, August 25, 1988

Judd Tully, "Six Corcoran Works Sold for \$1.65 Million in N.Y.," *The Washington Post*, October 28, 1988, illustrated

Lois Marie Fink, *The Helping Hand: A Painting and its Public*, exh. cat., Renwick Gallery, Washington, D.C., 1992, illustrated

Judith A. Barter, "Mary Cassatt: Themes, Sources, and the Modern Woman," *Mary Cassatt: Modern Woman*, exh. cat.,

The Art Institute of Chicago; Boston, Museum of Fine Arts; Washington, D.C., National Gallery of Art, 1998-99, p. 81,

illustrated

**\$ 300,000-500,000**

(continued)





For over 100 years, *Un Coup de Main* (*The Helping Hand*), Émile Renouf's greatest work, drew visitors to Washington, D.C.'s Corcoran Collection with its captivating subject painted on an impressive scale and with realistic detail. It quickly became an icon of French nineteenth century academic art in the nation's capital and throughout the United States, thanks to the wide distribution of its engraving which hung in American classrooms, churches, hospitals, and living rooms. After its first sale in these rooms in 1888, *The Helping Hand* was returned on loan to Washington to hang once again in the Grand Salon of the Renwick Gallery, the first location of the Corcoran Gallery of Art, as part of a special anniversary exhibition, where it once again won the hearts of visitors. It then returned to these rooms in 1997, setting the artist's world record of over \$1.1 million.

From its debut at the Paris *Salon* of 1881, *The Helping Hand* was an immediate public success and secured Renouf's international fame. The monumental composition invited an intimate connection with the weathered fisherman and his fresh-faced companion, a wide, heavy oar uniting the two as they row out to sea, avoiding the jagged rocks ahead. The shared effort of seasoned sailor and his "helping hand" is brilliantly conveyed in posture and expression, revealing the artist's academic training at Paris' Académie Julian under Gustave Boulanger, Jules Lefebvre, and Carolus-Duran. His seafaring subject responded to contemporary interests in paintings of "La Mer" and hanging alongside Renouf's expansive canvas at the *Salon* were fellow artists' equally large submissions of sailboats on distant horizons, fishermen hauling heavy nets from choppy waters, beachcombers, and women and children searching for returning loved ones. Unlike the Romantic marine painters such as Joseph Vernet and Joseph Mallord Turner, who envisioned untamed nature overwhelming the human figure, artists of the late nineteenth century shifted a focus to the daily, often challenging life of the rural people who lived on and off the sea, seemingly removed from modern

technologies and industrialization (Fink, n.p.). *Salon* critics recognized *The Helping Hand* as a continuation of Renouf's commitment to exploring the life of fishing communities of Brittany and surrounding regions (areas the artist visited and knew well). It was a highly successful progression of realist themes he boldly explored in work such as his 1880 medal winning *Salon* submission *La Veuve de l'Île de Sein*, 1880 (fig. 1, Musée des Beaux-Arts de Quimper). At the same time, audiences expressed some relief that Renouf had turned from the grief of a widow at her husband's grave overlooking a vast, somber sea to the placid waters and loving pair of *The Helping Hand*. Lengthy reviews were spent describing both the artist's high level of detail in costume, expression, and natural surroundings, and the message these elements conveyed of a girl, the age of "joy in bloom, for playing games" here facing her task with bravery and determination for an appreciative elder (as translated from the French, Énault, "Renouf," p. 110).

Given the universal praise and impressive scale of the painting, *The Helping Hand* was reportedly to be purchased by the French State, a transaction interrupted by powerful American dealer William Schaus (who also owned the artist's *After the Storm*, 1887, later given to The Metropolitan Museum of Art) (*The Churchman*, p. 631). The painting was soon acquired by Brooklyn collector George Ingraham Seney (1826-1893). 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 railroads, with great means to fuel his voracious collecting habit. Seney quickly owned more canvases than his house could hold, but mounting debts required the sale of the majority of the collection including *The Helping Hand* in 1885. It was at this auction where astute curators of the Corcoran Gallery of Art acquired the work for \$7,500 (a particularly fine acquisition given Seney's purchase price of \$12,000). The Corcoran Gallery, founded by the financier William W. Corcoran (1798-1888), was at the time of the Seney sale an aggressive buyer of the era's best European



Fig. 1 Émile Renouf, *La veuve de l'Île de Sein*, 1880, Musée des Beaux-Arts de Quimper, Brittany



Fig. 2 *Art Class, Corcoran School of Art*, 1890-92. Photograph courtesy of the late Mrs. Armisted Peter III

and American paintings. *The Helping Hand* was hung at the Corcoran's first gallery (where Frederick Arthur Bridgman's *Procession of the Bull Apis* was also on view, see lot 41), a mansard-roofed mansion at the corner of Pennsylvania Avenue and 17<sup>th</sup> Street, built between 1859-71, and later named for its architect James Renwick. Not long after its installation, at Renouf's request, the work was sent to the 1889 *Exposition Universelle* in Paris, where the artist received a gold medal and was named a chevalier in the Légion d'Honneur.

As it had in Paris, *The Helping Hand* immediately connected with its audience at the Corcoran Gallery (fig. 2). A gallery guide published soon after the work's acquisition pointed out the work's "realistic treatment" suggesting visitors appreciate the "simplicity of subject and exquisite delineation of character," particularly the nuanced expression of the youth and the fisherman's "honest" face, the specific qualities of each suggesting that "were she smiling... or were he to show more pleasure than the gleam of... [his] eye or the smile of his compressed lips, the charm of the picture would be lost" (*Catalogue of the Paintings, Drawings, Casts, Bronzes, etc.*, p. 48). *The Helping Hand* was often included as one of the few works illustrated in catalogues of the Corcoran Gallery, and it also appeared in a wide variety of popular publications, on the cover of church bulletins and literary periodicals, in travel guides to Washington, D.C., in textbooks, and as mass produced prints affordable enough for a wide variety of American public institutions and homes (Fink, n.p.). As one writer explained, though

it was painted by a "distinguished French painter, Americans could just as easily connect with its universal message that "no phase of childhood is more charming to us than this very one of 'helping,'" as "the artist had caught both the art and the spirit" (Keyser, p. 324). *The Helping Hand* was such an immediately recognizable image that a 1928 radio program asked "what... is it that wins such universal admiration and enralls the attention of all who see the original?" ("Renouf's Art Radio Topic," p. 13). The clear answer being: "the artist has understood and here transferred to canvas one of the finest emotions of life, the understanding love and sympathy of the old for the very young... The artist has subordinated everything in the picture to the center of interest – those tiny willing hands" ("Renouf's Art Radio Topic," p. 13).

With the passing decades, the painting only became more iconic: communities throughout the United States raised funds for high quality prints of the work to hang in public spaces, contests were held for the best amateur painted reproductions and, in 1935, the painting made its way to Hollywood, with Shirley Temple playing the role of the young sailor as the painting came to life in *Curly Top* (fig. 3). At the time of the 1988 sale, Michael Monroe, then-curator in charge of the Renwick Gallery, stated "someone asked about... [*The Helping Hand*] every day, and they drew their breath when they saw the real painting" (Conroy, n.p.), a sentiment echoed by the Washington, D.C. based collector who then acquired it. He explained *The Helping Hand* "has great emotional impact... It is a painting that a lot of people love" (Tully, p. D2).



Fig. 3 Photograph by George Hurrell of Shirley Temple posed in a replica of *Un coup de main* for the film, *Curly Top*, 1935



21

PROPERTY OF A PRIVATE NEW JERSEY  
COLLECTOR

## LÉON-AUGUSTIN LHERMITTE

French, 1844 - 1925

### Mère et enfant

signed *L. Lhermitte* (lower right)

pastel on paper

13 by 10 in.; 33 by 25.4 cm

#### PROVENANCE

Sale: Sotheby's, New York, October 23, 1990, lot  
323, illustrated

Acquired at the above sale

#### LITERATURE

Monique Le Pelley Fonteny, *Léon Augustin  
Lhermitte: 1844-1925: Catalogue raisonné*, Paris,  
1991, p. 278, no. 686-1, illustrated

**\$ 20,000-30,000**



22

PROPERTY FROM A PRIVATE NEW ENGLAND  
COLLECTION

## THÉODULE RIBOT

French, 1823 - 1891

### La disease de bonne aventure

signed *t. Ribot* (lower left)  
oil on canvas  
23½ by 28¾ in.; 59.7 by 73 cm

#### PROVENANCE

Louis Mante, Marseille (and sold, Galerie  
Charpentier, Paris, November 28, 1956)  
Mme. de Margerie  
B. Buchanan  
Sale: Christie's, London, June 25, 1982, lot 24,  
illustrated  
Joey and Toby Tanenbaum, Toronto (and sold,  
Sotheby's, New York, May 23, 1997, lot 76,  
illustrated)  
Acquired at the above sale

#### EXHIBITED

Paris, Musée du Louvre, *La disease de bonne  
aventure de Caravage*, June 10-August 31, 1977,  
no. 148

#### LITERATURE

Jean Pierre Cuzin, *Les Dossiers du Département  
des Peintres*, Paris, 1977, p. 51-2, no. 13,  
illustrated

As one of the more independent painters of the  
nineteenth century, Théodule Ribot was largely  
self-taught. His only recorded training was from  
a period in the studio of the artist Auguste-  
Barthélemy Glaize, and he otherwise worked a  
series of odd jobs to support his family, including  
the decoration of gilded frames and window  
shades, coloring lithographs and copying images  
of Jean-Antoine Watteau for the export trade to  
America.

Ribot worked at night by lamplight, creating  
dramatic scenes that included still lifes, religious  
compositions, and paintings of cooks and other  
laborers. When composing his figural groups, he  
often relied on members of his family and friends  
to serve as available models, especially his  
daughter Louise (who became a still-life painter  
herself). Such familiar sitters allowed him to paint  
intimate and naturalistic canvases that reflect  
a deepened psychological connection with his  
subject. Arranged in tight groups, often against  
the frontal plane of the canvas, the viewer's

attention is concentrated on facial expressions  
and the subtle interplay of gesturing hands. Here,  
with her wise and time-worn complexion, the  
fortune teller examines the fingers and palms  
of a young woman as others look on, or try to  
decipher their own palms.

This arrangement recalls similar compositions  
from the seventeenth century by Caravaggio and  
his followers. The origins of Ribot's interest in  
rich tones, and the spotlighting of certain faces  
or hands for emphasis, further reveals that the  
painter was strongly indebted to earlier traditions,  
such as the Spanish and Dutch Masters, Jusepe  
de Ribera and Rembrandt van Rijn, as well as  
his Realist contemporaries, Gustave Courbet  
and François Bonvin. The latter gave Ribot an  
opportunity to exhibit his paintings in his studio  
after they were rejected by the *Salon* in 1859.

We would like to thank Dr. Gabriel P. Weisberg for  
kindly confirming the authenticity of this lot and  
for contributing to the catalogue entry.

**\$ 40,000-60,000**

## CHARLES-FRANÇOIS DAUBIGNY

French, 1817-1878

## Paysans allant aux champs (Le matin)

stamped CD (lower left)  
oil on canvas  
57 by 94½ in.; 144.8 by 240 cm

## PROVENANCE

Collection of the artist  
Probably, Madame Veuve Daubigny (and sold, her sale, Hôtel Drouot, Paris, April 14, 1891, lot 5, as *Le Chant du coq*)  
Probably, Sedelmeyer, Paris (acquired at the above sale)  
Alexander Blumenstiel, New York (and sold, his estate, American Art Association, New York, February 15-16, 1906, lot 205, illustrated, as *Early Morning*)  
B.A. Cohen (acquired at the above sale)  
Holland Galleries, New York  
Zenas Crane, Dalton, Massachusetts  
Gifted from the above, 1914

## LITERATURE

*American Art News*, February 24, 1906, vol. IV, p. 7  
"Complete Catalogs of Important Sales of Paintings,"  
*American Art Annual*, New York, 1907-08, vol. VI, p. 23  
Robert Hellebranth, *Charles-François Daubigny 1817-1878*,  
Morges, 1976, p. 289, no. 887, illustrated

**\$ 70,000-100,000**

Fig. 1 Charles François Daubigny, *Moonrise at Auvers*,  
1877, Musée des beaux-arts, Montréal

A member of the Barbizon group by artistic conviction and by strong friendship, Charles-François Daubigny was also drawn into the early Impressionist movement as a mentor to both Claude Monet and Paul Cézanne. With these younger artists, Daubigny shared a lifelong interest in the exploration of unusual light effects and painting with spontaneity and sincerity. These elements were critical in shaping his Impressionist followers' own attitudes toward technique and subject matter. *Paysans allant aux champs* blends a popular Barbizon motif, fieldworkers heading out to a day's labor, with an exploration of the color and brushwork needed to depict the shifting atmospheric effects of night sky and stars fading with the strengthening morning sun. The grand scale composition, a format favored by the artist in his later career, and the strokes of broadly applied pigment effectively capture France's rich farmland and Daubigny's experience of it when painting *en plein air*. The shifting shades of green in the shadowy landscape are background to the bright red of a rooster's comb as he crows to the sun, while the farmers, faces unseen, scythe and rake in hand, stoically pass; each element suggests the hushed, somnolent moments between night and dawn.

Though the exact date of *Paysans allant aux champs* is unknown, the expressive colorism and panoramic view relates closely to several works of the late 1870s, such as *Moonrise at Auvers* (fig. 1, 1877, The Montreal Museum of Fine Arts) and other compositions that capture twilight or dawn. The present work may also be one of two seen by Daubigny's American student Dwight W. Tyron when visiting his studio in 1877 and remembered as "in every way the best I have seen from his brush... The whole effect was so just in color, and so full of the mystery of the hour, that one felt the truth of it, given, as it was, with convincing power" (Dwight W. Tyron, "Charles-François Daubigny," John C. van Dyke, *Modern French Masters, a Series of Biographical and Critical Reviews by American Artists*, London and New York, 1896, p. 165). When Tyron asked if the paintings might be for sale, Daubigny replied, "they are for my family... they are both too large and too bold to find a purchaser; all my best work remains with me, and are *pour la famille*" (Tyron, p. 165). Indeed, a work titled *Le Chant du coq* (with the same dimensions as the present work) and a compositional pendant *Parc à Moutons, Effet de Lune* (Hellebranth no. 910, where it is dated 1878) were included in Daubigny's widow's sale of 1891, where it was acquired by Charles Sedelmeyer, the Austrian dealer who commissioned several large scale works from the artist in the 1870s. Soon thereafter, both works entered the collection of Alexander Blumenstiel (1843-1905), a New York lawyer, writer, art critic and connoisseur with Tyron's illustrative descriptions reprinted in the collection's catalogue when sold in 1906. By the late nineteenth century, the artist's reputation in the United States was well secured, his works actively promoted by the era's most important galleries and included in the most prominent collections from Baltimore's William T. Walters to New York's William Henry Vanderbilt (see: Lynne Ambrosini, "The Market for Daubigny's Landscapes, or 'The best pictures do not sell,'" *Daubigny, Monet, Van Gogh, Impressions of Landscapes*, exh. cat., Taft Museum of Art, Cincinnati; Scottish National Gallery, Edinburgh; Van Gogh Museum, Amsterdam, 2016-17, p. 86-7). As Tyron explained, Daubigny's "name was as well known in my own country as in France, and... his work [was] to be found in all our larger cities" (Tyron, "Charles-François Daubigny," p. 156).



# BERKSHIRE MUSEUM

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## WILLIAM BOUGUEREAU

French, 1825-1905

### La bourrique (The Pony-back ride)

signed *W-BOUGUEREAU*- and dated 1884 (lower right)

oil on canvas

53¾ by 39⅞ in.; 136.5 by 101.3 cm

#### PROVENANCE

Goupil & Cie, Paris, no. 17257 (acquired directly from the artist, December 1884)

Theo Van Gogh, The Hague (acquired from the above, November 1885)

Theron J. Blakeslee, New York (and sold, his sale, American Art Association, New York, April 11, 1902, lot 122, illustrated)

Arthur Tooth & Sons, London (acquired at the above sale)

Winthrop M. Crane, Dalton, Massachusetts

Gifted from the above, 1903

#### EXHIBITED

Tulsa, Oklahoma, Philbrook Museum of Art; Ocala, Florida, Appleton Museum of Art; Pittsburgh, Pennsylvania, Frick Art and Historical Center, *In the Studios of Paris: William Bouguereau and His American Students*, September 17, 2006-October 7, 2007, no. 8

#### LITERATURE

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

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. 72

James. F. Peck, Sylvia Svec, and Charles Pearo, "Plates and Commentary," *In the Studios of Paris: William Bouguereau and His American Students*, exh. cat., 2006, p. 102, illustrated p. 103  
Damien Bartoli and Frederick C. Ross, *William Bouguereau, his life and works*, New York, 2010, p. 299, illustrated p. 300, pl. 171; and in the revised 2014 edition, p. 299, illustrated p. 300, pl. 171

Damien Bartoli and Frederick C. Ross, *William Bouguereau, Catalogue Raisonné of his Painted Work*, New York, 2010, no. 1884/13, p. 229, illustrated; and in revised 2014 edition, no. 1884/13, p. 229, illustrated

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

(continued)







Fig. 1 William Bouguereau, *La leçon difficile*, 1884, Private Collection



Fig. 2 William Bouguereau, *Tricoteuse*, 1884, Private Collection



Fig. 3 William Bouguereau, *Parure de champs*, 1884, Museum of Fine Arts, Montréal

Among William Bouguereau's two-figure compositions of peasant girls, *La bourrique* (*The Pony-back Ride*) is singular in its achievement. Rather than stiffly posing his young models to convey a particular expression or narrative, the scene's activity and dynamism implies that the viewer has stumbled upon these girls in their own world, in a moment of play, of make-believe. With great emotional and artistic intuition, Bouguereau creates a scene that conveys strength and vulnerability, uncertainty and confidence

Bouguereau was enjoying unprecedented commercial success when *La bourrique* was painted in 1884. Somewhat unusually, he submitted only one painting to the Paris Salon that year, his monumental twenty-foot wide tour de force, *La jeunesse de Bacchus*, featuring nineteen figures rejoicing through the forest. With roaring complexity and verve, this composition advertised, indisputably, Bouguereau's dominance of French Academic painting and drew gasps at the 1884 Salon, in London the following year, and at the *Exposition Universelle* in Paris in 1889. While *La jeunesse de Bacchus* revels in its Dionysian pleasure of the body, Bouguereau remains best-known for intimate and inward-looking portrayals of children and young women. He frequently turned to peasant subjects, and in so doing he plays off of his urban audience's envy for what they perceived as an uncomplicated, simpler and more gratifying way

of life, where children were free from the societal expectations that bound those of the city.

While their names are forgotten, the features of these two young girls are distinctly and affectionately rendered, making them easy to trace in a series of five paintings that Bouguereau sold between November 7 and December 5, 1884. In *La leçon difficile* (fig. 1, 1884, Private Collection, sold in these rooms, November 2, 2011, lot 112), the younger girl knowingly engages her mind and the viewer, while in *Tricoteuse* (fig. 2, 1884, Private Collection, sold in these rooms October 24, 2006, lot 87), the older girl's attention is elsewhere and her hands are occupied – these characteristic distinctions are present over each of the works. They evoke a sense of world-weariness, anticipating adulthood and departing the innocence of childhood. In *Parure des champs* (fig. 3, 1884, Montreal Museum of Fine Arts) and *La Pluie* (fig. 4, 1884, location unknown), the older girl is seen crowning the younger model with flowers or protecting her from the elements, while the younger girl continues to stare out from the canvas, engaging the viewer with regal, sphinx-like stoicism. By comparison, *La bourrique* is an energized romp and captures a fleeting moment of youth. The older girl's hands, knees and toes firmly planted in the earth, appearing strong and stable, smiling as she supports her younger sister (this work was referred to as *Les deux soeurs* since 1902). Gripping the reins of

her collar, the younger sister smiles gently with an expression that suggests her thoughts are elsewhere. Her body language confirms that she is turning away from play and towards the viewer, while looking distantly towards something ahead of her. Neither engages us directly, unaware of, or indifferent to, the presence of an outsider.

The young girls in *La bourrique* and the other paintings in this series were likely neighbors of Bouguereau's in La Rochelle, where he purchased a summer retreat in 1882. He often worked outdoors in the gardens or in the small orangerie which was converted into a studio. As in Paris, he worked exclusively from live models, asking working mothers in his neighborhood to bring their children to his studio in order for him to more accurately study their behaviors and movements. While many of his contemporaries worked from photographs, Bouguereau did not. It is through this constant and focused observation, the wizardry of translating from three dimensions to two, that the depth of his model's expression is captured. The complex composition highlights Bouguereau's technical mastery, carefully differentiating soft skin, coarse linen and the foliage and wildflowers that recede to become a stage set.

Many of Bouguereau's best paintings, like *La bourrique*, were promptly acquired by powerful American collectors. As Clarence Cook commented in his 1888 *Art and Artists of Our*

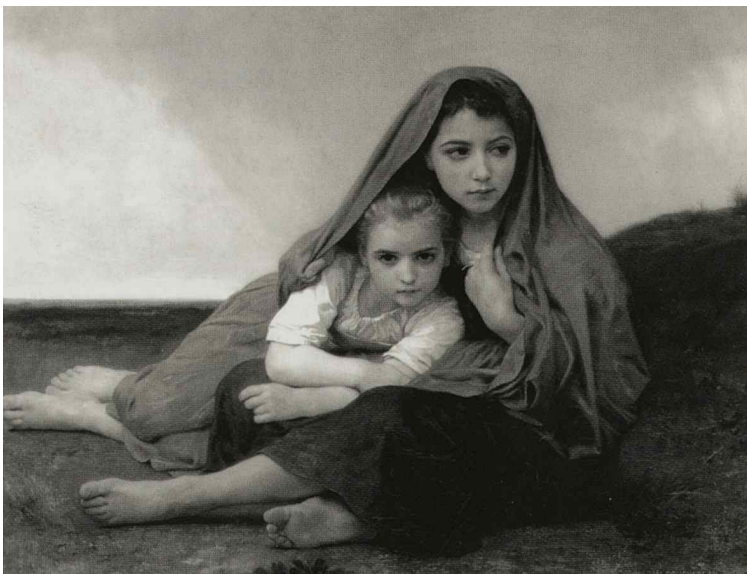


Fig. 4 William Bouguereau, *La pluie*, 1884, Location unknown



The present lot

*Time*, "Hardly any French painter can be named who is more widely popular in America than Bouguereau. His pictures always meet with a ready sale at large prices, and at the exhibitions they are sure of approval from the majority of the visitors, who would probably pass by Delacroix, Decamps, or Puvis de Chavannes, with small notice, or none at all" (as quoted in Fronia E. Wissman, *Bouguereau*, San Francisco, 1996, p. 108-9). In his 1880 *Art Treasures of America*, Edward Strahan lists sixty-nine paintings by Bouguereau in fifty-seven of the most prestigious collections in the United States, including those of Catharine Lorillard Wolfe, John Jacob Astor, Colis P. Huntington, William Rockefeller and William Vanderbilt. This American appetite was supported by Bouguereau's first dealer, Paul Durand-Ruel and, after 1865, by Adolphe Goupil, who bought *La bourrique* for 12,000 francs in December 1884. Within a year, it was acquired for 20,160 francs by Theo Van Gogh (1857-1891), a Dutch art dealer based in The Hague. Van Gogh had joined Goupil's Brussels office in January 1873, the youngest employee of the firm, and went on to open the offices of Goupil in the Netherlands. He was instrumental in both further promoting Bouguereau's international reputation and, at the same time, persuading Goupil & Cie to exhibit and buy works by the Impressionists, including Claude Monet and Edgar Degas. Theo and his brother, Vincent Van Gogh, discussed the pulsing art market in their correspondence

and recognized Bouguereau's dominant and influential position. In 1889, Vincent wrote to Theo about his painting *La Berceuse* (*Woman Rocking a Cradle; Augustine-Alix Pellicot Roulin*, 1851-1930), now in The Metropolitan Museum of Art: "Today I started work on a third Berceuse. I do know that it's neither drawn nor painted as correctly as a Bouguereau, which I almost regret, as I seriously have the desire to be correct — but although it isn't therefore fated to be a Cabanel or a Bouguereau, I yet hope that it's French" (January 30, 1889, letter 744, Van Gogh Museum, Amsterdam, inv. no. b622 V/1962).

*La bourrique* was likely acquired directly from Van Gogh by Theron J. Blakeslee, proprietor of the Blakeslee Gallery at 353 Fifth Avenue and later of 665 Fifth Avenue. Blakeslee was enormously influential in cultivating American collecting tastes, combining works by the Old Masters and contemporary (nineteenth-century) masterpieces on the gilded walls of the country's industrialists. In addition to promoting the works of Bouguereau, he exhibited works by the American artist Elizabeth Gardner, Bouguereau's student and later his wife, as early as 1879. Blakeslee actively sourced for private collectors and institutional clients such as the Corcoran Gallery of Art, Washington D.C., The Metropolitan Museum of Art, New York, the Museum of Fine Arts, Boston and the National Gallery of Art, Washington, D.C., among others.

*La bourrique* was the only Bouguereau included in Blakeslee's two day sale in April 1902. It was noted in the sale catalog that the work was "carefully worked out in detail, and the flesh tones ... particularly brilliant." The New York Times reported that *La bourrique* sold for \$4,400 to Arthur Tooth & Sons, a price surpassed only by portraits by Sir Thomas Lawrence and Sir Anthony van Dyck and a landscape by John Constable, adding that "there was a large attendance at the Blakeslee sales of pictures among the fashionable people, and the [salesroom] at Mendelssohn Hall resembled an opera night with women in pretty evening gowns and men in evening dress" (April 12, 1902). The painting was purchased by Winthrop M. Crane, then Governor of Massachusetts and an heir to the Crane Paper Company. His grandfather, Stephen Crane, had founded the Liberty Paper Mill in 1770, five miles outside of Boston, and sold bank note type paper to the engraver, Paul Revere, who used it to print the American colonies' first paper money. Together with his brother, Zenas M. Crane, Winthrop grew the family's highly successful enterprise and amassed an impressive collection of European and American masterpieces, which laid the foundation for the Berkshire Museum when it opened in Pittsfield, Massachusetts, in 1903.

## 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 $\frac{5}{8}$  in.; 165.1 by 87.9 cm

#### PROVENANCE

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

Alexander Turney Stewart, New York (acquired from the above, August 1873)

Cornelia M. Stewart, New York (widow of the above and sold, her estate, 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

#### LITERATURE

Edward Strahan, ed., *The Art Treasures of America*, Philadelphia, [1879-1882], facsimile edition, 1977, vol. I,

pp. 43-45, 52, illustrated p. 45

George William Sheldon, *Artistic Houses: Being a Series of Interior Views of a Number of the Most Beautiful and Celebrated Homes in the United States With A Description of the Art Treasures Contained Therein*, New York, 1883, vol. 1, pt. 1, p. 9, illustrated

(shown hanging in the reception room of Cornelia M. Stewart)

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Franqueville, *William Bouguereau*, n. d., p. 151

Marius Vachon, *W. Bouguereau*, Paris, 1900, p. 151

Louise 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 p. 109, fig. 35

Arnold Lewis, James Turner and Steven McQuillin, *The Opulent Interiors of the Gilded Age, all 203 Photographs from "Artistic Houses,"* New York, 1987, pp. 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. 69

Fronia E. Wissman, *Bouguereau*, San Francisco, 1996, p. 45-6, illustrated pl. 27 (as *The Shepherdess*)

Damien Bartoli and Frederick C. Ross, *William Bouguereau, his life and works*, New York, 2010, p. 229, illustrated pl. 116; and in the revised 2014 edition, p. 229, illustrated pl. 116

Damien Bartoli and Frederick C. Ross, *William Bouguereau, Catalogue Raisonné of his Painted Work*, New York, 2010, p. 150, no. 1873/06, illustrated; and in the revised 2014 edition,

p. 150, no. 1873/06, illustrated

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

(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 Neoclassical *Salon* paintings of the 1850s and 1860s. 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* (fig. 1, Layton Collection, Milwaukee Art Museum), *Return from the Harvest* (fig. 2, 1878, The Cummer Art Gallery, Jacksonville) and the present work, *The Newborn Lamb*, from 1873. As Edward Strahan writes in *Art Treasures of*



Fig. 3 Cornelia M. Stewart's Reception room

America, "[Bouguereau] has never 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 5<sup>th</sup> Avenue and 34<sup>th</sup> 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.

# BERKSHIRE MUSEUM

26

## ALBERTO PASINI

Italian, 1826 - 1899

### Faubourg de Constantinople

signed A. Pasini and dated 1877 (lower left)

oil on canvas

25 by 39 $\frac{7}{8}$  in.; 63.5 by 101.3 cm

#### PROVENANCE

M.A. Verdé-Delisle (by 1878)

Madame Soucayet Dhainaut, Paris

Knoedler &amp; Co., Paris, no. 14702 (acquired from the above, 1919)

Charles K. Crane, Dalton, Massachusetts (acquired from the above, 1919)

Gifted from the above, 1919

#### EXHIBITED

Paris, *Salon des Artistes Français*, 1877, no. 1651Milan, *La Preservanza*, 1877, no. 6369Paris, *Exposition Universelle*, 1878, no. 114 (lent by M.A. Verdé-Delisle)Williamstown, Massachusetts, Sterling and Francine Clark Art Institute, *Italian Paintings 1850-1910 from Collections in the Northeastern United States*, October 30-December 5, 1982, no. 51, p. 74 (as *Market Day in Constantinople*)

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*Athenaeum*, no. 2585, May 12, 1877, p. 612*Le Monde Illustré*, no. 1049, May 19, 1877, p. 314*Athenaeum*, no. 2588, June 2, 1877, p. 710*Revue du Ode Catholique*, no. 50, Paris, 1877, p. 565*The Academy*, July 6, 1878, p. 21Charles Blanc, *Les Beaux-Arts a L'Exposition Universelle de 1878*, Paris, 1878, p. 318*Études sur L'Exposition de 1878*, Paris, 1878, p. 159

Philip Gilbert Hamerton, "Continental Painting at Paris in

1878," *The Princeton Review*, New York, 1879, p. 413-4C. de Tardieu, "Salon de 1878," *L'Art*, Paris, 1878, vol. III, p. 246Bellinzoni, "L'Esposizione di Parigi," *Il Popolo Romano*, Rome, n.d., no. 128

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Paris, 1878, detail of the central figures illustrated, p. 28

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1881, p. 477

E. Seletti, *La città di Busseto, Capitale un tempo dello stato**Pallavicino*, Milan, 1883, p. 296E. Bellier and L. Auvray, *Dictionnaire général des artistes de**l'École Française*, New York, 1885, ad v. A.P.D. Donghi, "A.P.," *Gazzetta del Popolo della Domenica*, Turin,

1899, no. 53, p. 1, illustrated

O. Roux, *Illustri italiani contemporanei. Memorie giovanili**autobiografiche*, Florence, 1909-10, p. 170J. Coupeau, *L'Orient de Pasini*, Paris, 1911, p. 14, illustrated

p. 21

D. Soresina, *Enciclopedia diocesana fidentina, I Personaggi*,

Fidenza, 1961, ad v. A.P.

Vittoria Botteri Cardoso, *Pasini*, Genoa, 1991, p. 322, no. 610,illustrated p. 321 (as *Un sobborgo di Costantinopoli*)

\$ 700,000-1,000,000

(continued)







Fig. 1 Alberto Pasini, *Turkish Women at a Shrine*, 1871, Private Collection



The present work

Alberto Pasini visited Constantinople (modern Istanbul) at least three times before the death of his friend and patron Sultan Abdul Aziz in 1876.<sup>1</sup> Many of the Orientalist paintings that he produced as a result of these travels featured the bustling Turkish marketplace, a site that Pasini used as an opportunity to both document and dream. In the present work, painted in Paris and exhibited to great acclaim at the *Salon* of 1877 and at the *Exposition Universelle* the following year,<sup>2</sup> Pasini's philosophy is clear: "Non sempre veritiero," the artist said of his compelling compositions, "ma sempre verosimile." ["Not always truthful, but always likely."]

The picture is set on the shores of the Bosphorus, under a blue sky and at the foot of a public fountain.<sup>3</sup> It is summer, as the abundance of watermelon attest. To the left, crowds of people gather together to barter, trade, and converse. Dogs and horses are also present, subtle reminders of Pasini's consummate skill as an equestrian and animal painter. (The muscular haunches of Pasini's horses are a virtual signature of the artist, and an integral part of nearly every outdoor composition.) Many of the figures recur in others of Pasini's works, their carefully recorded clothing and distinctive accessories adding an ethnographic gloss and a sense of familiarity to the exotic scenes. Here, the confectionery-colored dresses and diminutive parasols of the veiled women provide a virtual catalogue of the fashions of the day, which can be traced and expanded from composition to composition (fig. 1).<sup>4</sup> Such incidental details delighted Pasini's contemporaries, who wrote of this work with unrestrained enthusiasm:

*Voilà de la couleur vive et de la lumière et du soleil! Quel éclat! quelle vivacité! quel éblouissement pour les yeux, que cette mer bleue, ces coupoles blanches, ces arbres verts, ces murs d'un jaune doré, et cette foule bariolée, Turcs, Grecs, Arméniens, Européens, Juifs, Arabes, nègres, marchandes de pastèques, de fleurs et d'oranges, femmes avec leurs parasols ouverts, et enveloppées de robes de toutes les couleurs nonseulement de l'arc-en-ciel, mais inventées par les chefs de rayons des magasins du Louvre et du Bon Marché, les plus vives, les plus étincelantes et plus claires, rose, bleu tendre, jaune brillant, lilas, vert d'eau, etc. Rien de plus vivant, de plus joli, de plus gai, de plus animé et de plus animant. C'est tout l'éclat, la lumière et la couleur de Stamboul. . . C'est à donner envie de partir sur l'heure pour Constantinople.*

[Here is the bright color and the light and the sun! What a shine! What vivacity! The blue sea, the white cupolas, the green trees, the golden yellow walls, and the multicolored crowd of Turks, Greeks, Armenians, Europeans, Jews, Arabs, negroes, watermelon merchants, flowers and oranges, women with their open umbrellas, and wrapped in robes of all colors not only of the rainbow, but invented by the heads of stores of the Louvre and Bon Marché, the most vivid, the most sparkling and clear, pink, soft blue, brilliant yellow, lilac, sea green, etc. Nothing more lively, more beautiful, more gay, more animated and more animating. It is all the brilliancy, the light, and the color of Stamboul. . . It is enough to make you want to leave immediately for Constantinople.]<sup>5</sup>

To the right of this vibrant scene – a colorful cross-section of nineteenth-century Turkish society that,

this critic suggests, shows Pasini at his best – is the cool blue of the water. The monochrome palette here, uniting sea and sky, is broken only by the white form of a distant mosque. Its distinctive semicircular window and single pencil minaret bears some resemblances to Dolmabahçe, but other features do not comply (fig. 2).<sup>6</sup> The fountain seems a product of Pasini's imagination as well, though aspects of its decoration may have been based on photographs of popular Turkish sites (fig. 3).<sup>7</sup> Such effortless synthesis of fact and fiction was typical of Pasini's compositions, and indeed was one of the qualities that impressed contemporaries the most. "The harmony is so accurate, the drawing so fine, and the animated figures on the steps form such a natural scene," wrote the critic Jules Castagnary in 1870, "that, on seeing [Pasini's picture], I wholly forgot my former detestation of orientalism" (*Salons*, 1892, p. 410).

Several versions of the present work are known, affirming both Pasini's passion for the subject, and contemporary audience's enthusiasm for it.<sup>8</sup> M.A. Verdé-Delisle, one of the first recorded owners of *Faubourg de Constantinople*, was a well-known collector of Orientalist art; several pictures by Eugène Fromentin were in the Verdé-Delisle collection.

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



Fig. 2 Abdullah Frères, *Nineteenth-century street view of Istanbul featuring the Dolmabahçe Mosque*

<sup>1</sup> The Sultan had commissioned four military subjects from the artist for Dolmabahçe Palace; these works, all dated 1868-9, are still included in the Palace collections today.

<sup>2</sup> After studying lithography at the Accademia di Belle Arti in Parma, Pasini moved to Paris in 1851 and became a regular contributor to the annual Salon.

Pasini's interest in Eastern travel may have been indebted to his studies with Théodore Chassériau, and, through the dealer Adolphe Goupil, a meeting with Jean-Léon Gérôme. (Pasini may in fact have acted as tour guide to his beloved Istanbul during Gérôme's trip to that city in 1875.)

<sup>3</sup> Considered the supreme act of charity in Turkey, public fountains were erected by nearly every important personage, and in nearly every neighborhood, from at least the fifteenth century forward. These architectural monuments soon became the favorite gathering places of the local populations (and European artists), and the site of constant activity and interesting encounters.

<sup>4</sup> Though his personal politics are not known, Pasini's focus on female dress – and outdoor dress in particular – may also have been meant to address the freedoms and the strictures surrounding Turkish women at the time.

<sup>5</sup> *Revue du Ode Catholique*, no. 50, Paris, 1877, p. 565. In London, the sentiments were the same: "*Un Faubourg de Constantinople* (1651) gives the magnificent view by the side of the sea, and the long white line of sunlit wall, with the Sultana's fountain and its vast eaves, their purple shadow being the darkest feature of the picture, a crowd of men and women on foot and mounted, horses and vehicles, piles of fruit and vegetables, as rich in colour as great enamels might be, while in the mid-distance rise the snow-like mosque and its lofty minaret, and the whole is set, so to say, in the purest atmosphere, and illuminated by the sun without a cloud in the sky. The prodigious brilliancy of this picture entitles it to the closest study. Its lovely harmony of colour has no disturbing element, except that the green watermelons heaped on the ground seem too crude and marble-like, and this is a defect which the luxurious perfection of the painting, as a whole, enables us to feel, as the Sybarite felt the crumpled rose-leaf." (*Athenaeum*, no. 2588, June 2, 1877, p. 710). See also *The Academy* of July 6, 1878, p. 21.

<sup>6</sup> The Dolmabahçe Mosque, part of the Dolmabahçe Palace complex and located on the Bosphorus, was begun in 1853 under Sultan Abdulmecid. Pasini's personal connection to the site (see note 1 above) would make his inclusion of it in a painting particularly intriguing.

Other mosques that bear some resemblance to Pasini's structure include Nusratiye and Cihangir.

<sup>7</sup> By 1883, contemporary authors were commenting on Pasini's use of photography for his paintings (see "Photography in Art," *Studio* 1.25, 1883, pp. 272-3).

<sup>8</sup> Contracted to sell Pasini's Orientalist pictures, Goupil alone placed more than 500 into European and American private or gallery collections.



Fig. 3 Abdullah Frères, *Nineteenth-century street view of a 1777 building in Istanbul*

PROPERTY FROM A PRIVATE TEXAS COLLECTION

**WILLIAM BOUGUEREAU**

French, 1825 - 1905

**Portrait de jeune fille**signed *W-BOUGUEREAU*- and dated 1898 (upper left)

oil on canvas

16¼ in. by 12¾ in.; 41.3 by 32.4 cm

**PROVENANCE**

Arthur Tooth & Sons, London (acquired directly from the artist, April 1898, probably no. 1072, as *The Head*, until at least December 1898, retitled *Innocence*)

George N. Tyner, Holyoke, Massachusetts (and sold, his sale, American Art Association, New York, February 1, 1901, lot 25, illustrated, as *Girl's Head*)

Mr. Henry (acquired at the above sale)

John W. Sterling, New York (and sold, his estate, American Art Association, New York, January 17, 1919, lot 27, as *Innocence*)

Holland Galleries (acquired at the above sale)

Private Collection

Sale: Sotheby's, New York, May 7, 1998, lot 81, illustrated

Acquired at the above sale

**LITERATURE**

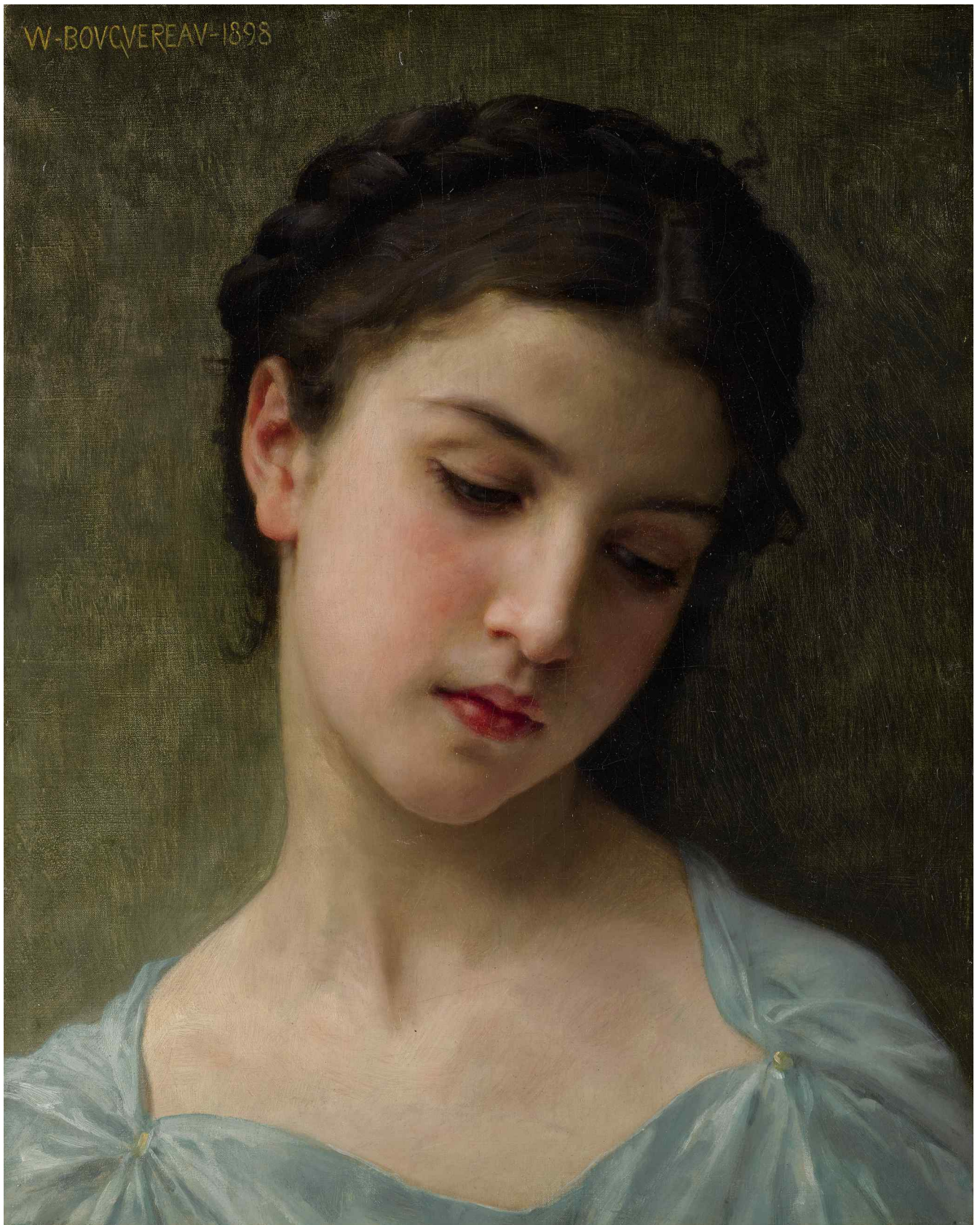
Damien Bartoli and Frederick C. Ross, *William Bouguereau, his life and works*, New York, 2010, p. 472, illustrated pl. 309; and in the revised 2014 edition, p. 472, illustrated pl. 309

Damien Bartoli and Frederick C. Ross, *William Bouguereau, Catalogue Raisonné of his Painted Work*, New York, 2010, p. 323-4, no. 1898/09, illustrated p. 322; and in the revised 2014 edition, p. 323-4, no. 1898/09, illustrated p. 322

**\$ 125,000-175,000**

William Bouguereau had a reputation for selecting some of the most beautiful models in Paris. His sitters needed to be as exceptional as his paintings, and finding the ideal face and figure was not always an easy process. As the artist explained: "I have work ready and waiting. But how many works remain uncompleted because I cannot find the model I dream of" ("M. Bouguereau chez lui," *L'Éclair*, May 9, 1891, as quoted in Bartoli and Ross, *William Bouguereau*, p. 470). Depending on the models' attributes, physical aspects of several women could be composited in a single, final painting's figure. Through a series of sketches and drawings, Bouguereau would first work out form, light, and shadow before turning to paint a study of the model's head. This complex technique was even more remarkable when considering the account of Bouguereau's student, Robert Marc, who remembered the artist painting such studies in as little as four hours (Bartoli and Ross, *William Bouguereau*, p. 472). These canvases informed the intimate scale of the present work and the use of a dark background to project the illuminated figure out of the picture space, creating an immediate connection between viewer and subject.

Soon after its completion, the present work was acquired by Massachusetts state Senator George N. Tyner (1851-1904) whose nationally published obituary proclaimed him "one of the foremost art connoisseurs in the United States, his collection including more than a hundred canvases by famous artists" ("George N. Tyner Dead," *The Hutchinson [Kansas] News*, February 22, 1904, p. 8). Before entering politics, Tyner grew the Holyoke Envelope Company to one of the largest manufacturers of its kind, with 200 employees producing 3.4 million envelopes a day ("New England Notes," *The New England Stationer and Printer*, vol. 12, October 1898, p. 15). His business acumen provided for a beautiful Holyoke home, where *Portrait de jeune fille* hung with works by Gustave Courbet (see lot 61), Jehan Georges Vibert (see lot 76), Jean Béraud (see lot 73), Alberto Pasini (see lot 26), and Félix Ziem (see lot 51) and Impressionist compositions by Claude Monet, Alfred Sisley, and Camille Pissarro. Tyner's collection was sold in 1901 and *Portrait de jeune fille* was soon acquired by another wealthy American, John William Sterling (1844-1918), founding partner of New York's Shearman & Sterling LLP which represented Jay Gould, Henry Ford, and Standard Oil among other powerful clients. Sterling's townhouse at 912 Fifth Avenue boasted both an extensive private law library and art collection, where Bouguereau's work hung among those by Pierre Cot, Albert Edelfelt (see lot 13), and Jean-Léon Gérôme (see lots 3, 49). Upon Sterling's death, his estate was valued at \$20 million, "considered one of the largest ever amassed by a man, pursuing strictly a professional career" and more than \$15 million of it (more than \$200 million today) was bequeathed to his alma mater Yale University ("\$15,000,000 Sterling Bequest to Yale," *The New York Times*, July 17, 1918). Upon the auction of Sterling's collection he was remembered as "among that considerable number of men of great wealth and achievements who expended a great deal of money in securing a good collection.... His recreation was collecting pictures and at night he yielded to their fascination.... He believed this intimate communion with his pictures greatly refreshed his mind, took him into another world where only peace and happiness prevailed" ("Holland's Letter," *The Wall Street Journal*, January 24, 1919, p. 2). In this spirit, Bouguereau's contemplative portrait was an ideal companion for the powerful collector seeking a personal connection with his art.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**WILLIAM BOUGUEREAU**

French, 1825-1905

**Le petit câlin**signed *W-BOUGUEREAU*- and dated 1878 (lower left)

oil on canvas

45½ by 31½ in.; 115.9 by 81 cm

**PROVENANCE**

Goupil &amp; Cie, Paris, no. 13197 (acquired directly from the artist, December 1878)

Knoedler &amp; Co., New York

Borghi &amp; Co., New York (by February 1991)

Hirschl &amp; Adler Galleries, New York

**LITERATURE**Charles Vendryès, *Dictionnaire illustré des Beaux-Arts*, Paris, 1885, p. 58Franqueville, *Le premier siècle de l'Institut de France*, Paris, 1895, p. 370Marius Vachon, *W. Bouguereau*, Paris, 1900, p. 153Mark 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. 71Damien Bartoli and Frederick C. Ross, *William Bouguereau, his life and works*, New York, 2010, p. 445, illustrated pl. 293; and in the revised 2014 edition, p. 445, illustrated pl. 293Damien Bartoli and Frederick C. Ross, *William Bouguereau, Catalogue Raisonné of his Painted Works*, New York, 2010, p. 187, no. 1878/16, illustrated p. 186; and in the revised 2014 edition, p. 187, no. 1878/16, illustrated p. 186**\$ 600,000-800,000**

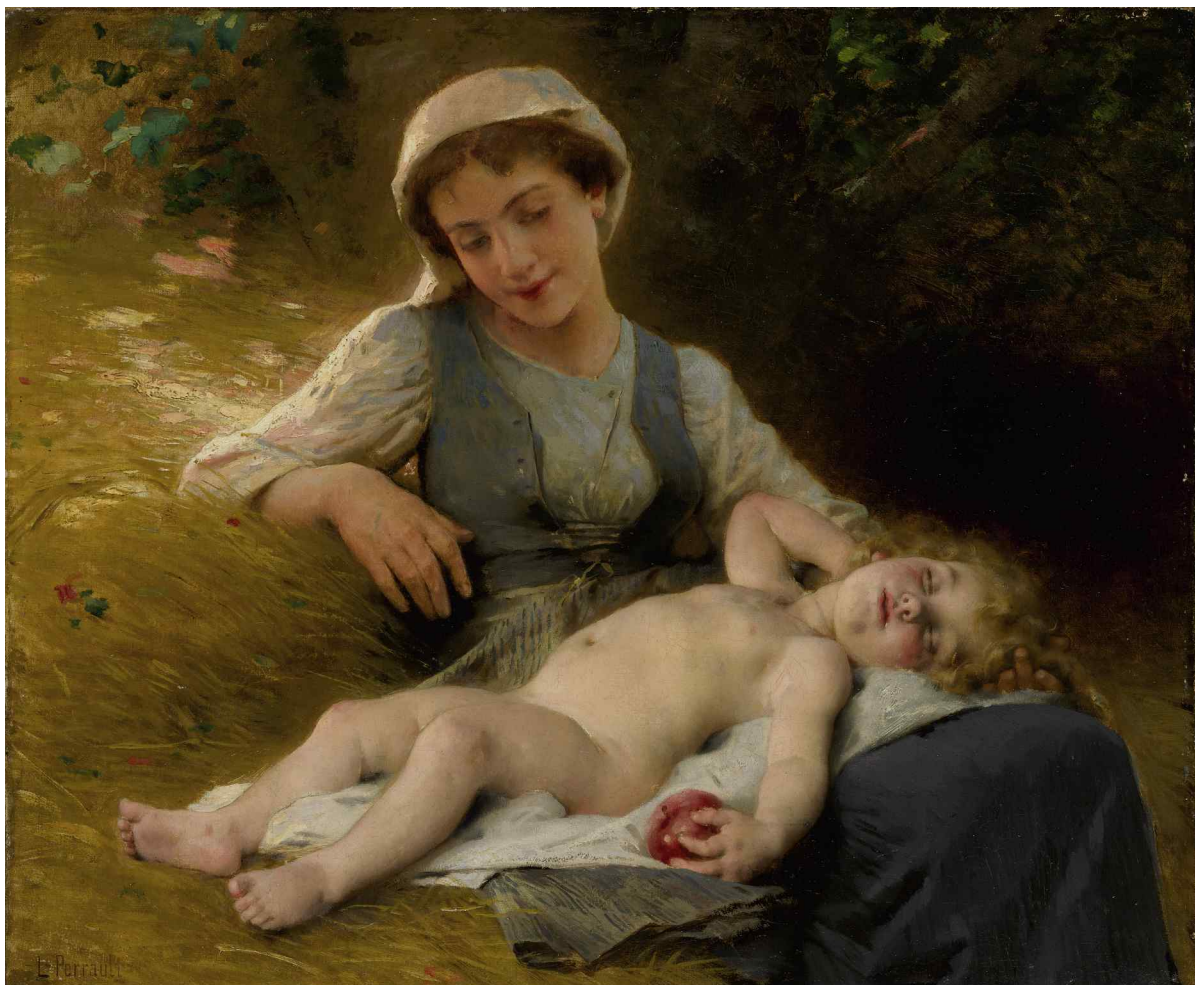
*Le petit câlin* is one of a series of major canvases that William Bouguereau painted in 1878 featuring a young woman holding and caring for an infant child. Experimenting with poses and expressions, in each of these he captures a fleeting moment of intimacy between the two figures, allowing Bouguereau to demonstrate his technical virtuosity through the complex interlacing of arms and hands, balance of weight and offering of support. Painted as nearly life-size vertical portraits and set in front of a loosely painted landscape, Bouguereau lends his models an iconic stature. In his biography on the artist, Marius Vachon discusses the artist's mother and child paintings, which are greatly instructed by the fifteenth century Italian paintings of the Madonna and Child. He writes: "From the outset, the paintings of the Italian masters revealed to the artist the beauty inherent in youth, the seduction in a smile, the grace in simplicity. Above all he paints young mothers, with their children. This theme, which had been interpreted in an inexhaustible variety of ways, and always with new eloquence, inspired him to paint works of an infinite charm, the figure types were generally borrowed from the Italians" (as translated from the French Marius Vachon, *W. Bouguereau*, 1900, p. 92).

*Le petit câlin* clearly shows the influence of Raphaël, whom Bouguereau revered. With his paintings owing as much to the sacred as to the profane, Bouguereau's choice of the simple and innocent lives of Roman peasants as his subjects eloquently served his artistic aims. The present composition's saturated, jewel-like colors recall the Renaissance masters: the rich blue of the mother's skirt complimented by her crimson kerchief, and the deep greens of shadowy foliage acting as a background. The baby grips her chemise while her splayed fingers press against the soft skin of her own arm, creating a naturalistic truth in their representation. The viewer can appreciate the tender emotion shared between the two, as the young woman glances adoringly at "the little charmer," whose face is seen gently smiling in profile. Bouguereau's interest in visualizing their connection is readily compared with his *Jeune fille et enfant* (1878, location unknown) in which the figure is seen from behind, standing with the baby draped across her arms. The artist completed five variations on this theme between 1878-79, including *Le petit câlin*, leading the chronicler Adrien Dézamy to note in his May 1879 review, *Contemporary Art*, "No one on earth writes of women and children better than Victor Hugo, and one could say of Mr. Bouguereau that no one of our time paints women and children better than he!"

1878 was a momentous year for Bouguereau. To celebrate its recovery after the Franco-Prussian war, France hosted the *Exposition Universelle*, the biggest ever world's fair to date. Electric lighting was installed on certain avenues, audiences were introduced to Alexander Graham Bell's telephone and the completed head of the Statue of Liberty was showcased. Bouguereau assembled a critical retrospective of his own work from the previous decade, including masterpieces such as *La Nymphée* (1878, Haggin Museum, Stockton, California) and *Une âme en ciel* (1878, Périgord Museum of Art and Archeology, Périgueux, France), among nearly a dozen others for which he was awarded a medal of honor. In total, over 13,000,000 people attended the fair, which certainly helped to propel Bouguereau's international fame to new heights, and contributed to his enormous success in America, as many of his best paintings were acquired by wealthy Americans (see lot 24, *La bourrique*; lot 25, *L'agneau nouveau né* and lot 27, *Portrait de jeune fille*). The artist's legendary first dealer, Durand-Ruel, had been cultivating that interest and guiding his output. Robert Isaacson writes that "Durand-Ruel introduced Bouguereau to one of his painters, Hugues Merle (see lot 35), who was having an enormous success with compositions of the mother and baby, brother and sister sort... Bouguereau was urged to try his hand at this genre, and his success with it is part of history" (Robert Isaacson, "Collecting Bouguereau in England and America," *William Bouguereau: 1825 - 1905*, exh. cat., Paris, 1984, p. 104). As he grew into his artistic and commercial maturity, and because of the strength of his output, Bouguereau was persuaded to accept an exclusive and much more lucrative contract with Goupil, and it is no surprise that after they acquired *Le petit câlin* its next appearance was in New York at Knoedler, responsible for promoting the artist and his work with collectors from New England to the Midwest.



W. BOYCE KEAN 1879



29

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PROPERTY FROM A PRIVATE NORTHEASTERN COLLECTION

## LÉON-JEAN-BASILE PERRAULT

French, 1832-1908

### Fast Asleep

signed -L-Perrault and dated -96- (lower left)

oil on canvas

18¼ by 21¾ in.; 46.4 by 55.2 cm

#### PROVENANCE

Ottana Read (and sold, her estate, Christie's, New York, May 22, 1990, lot 32, illustrated, as *A Mother with her Sleeping Child*)

Kurt E. Schon, Ltd., New Orleans

Private Collection (acquired from the above, 1992)

Acquired in 2009

**\$ 25,000-35,000**

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PROPERTY FROM A PRIVATE NORTHEASTERN COLLECTION

## WILLIAM BOUGUEREAU

French, 1825-1905

### La fleur préférée

stamped with the artist's atelier stamp (lower right and on the reverse)

oil on canvas laid down on board

11¾ by 6¾ in.; 28.8 by 17.1 cm

#### PROVENANCE

Sale: Guillaumot Richard, Villefranche-sur-Saône, France, January 25, 2014, lot 127, illustrated

Acquired at the above sale

In 1885, William Bouguereau produced a series of paintings showing a single peasant figure in a bodice and draped dress walking along a path, and this oil sketch is likely in preparation for these. The finished compositions include *Jeune bergère* (1885, San Diego Museum of Art), *Jeune fille allant à la fontaine* (1885, Dahesh Museum of Art, New York), and *Jeune fille portant une cruche* (1885, Private Collection).

**\$ 10,000-15,000**





PROPERTY FROM A PRIVATE COLLECTION

## WILLIAM BOUGUEREAU

French, 1825-1905

### Bohémienne au tambour de Basque (réduction)

signed *W-BOUGUEREAU* (lower left)  
oil on panel  
22 by 14¼ in.; 55.9 by 36.2 cm

#### PROVENANCE

Goupil & Cie, Paris, no. 3054 (acquired directly from the artist, September 1867, as *L'enfant perdu (réduction du no. 2858)*)  
M. Post, The Hague (acquired from the above, April 1869)  
Goupil & Cie, The Hague, no. 12748 (acquired April 1878)  
Samuel P. Avery, The Hague (acquired from the above, June 1878)  
Goupil & Cie, Paris, no. 13728 (acquired from the above, July 1879)  
Charles F. Haseltine, Philadelphia (acquired from the above, July 1885 and sold, his sale, William P. Moore Auctioneers, New York, February 15-17, 1887, lot 193, as *A Lost Day*)  
J.J. Gillespie & Co., Pittsburgh  
Private Collection (probably acquired from the above)  
Thence by descent

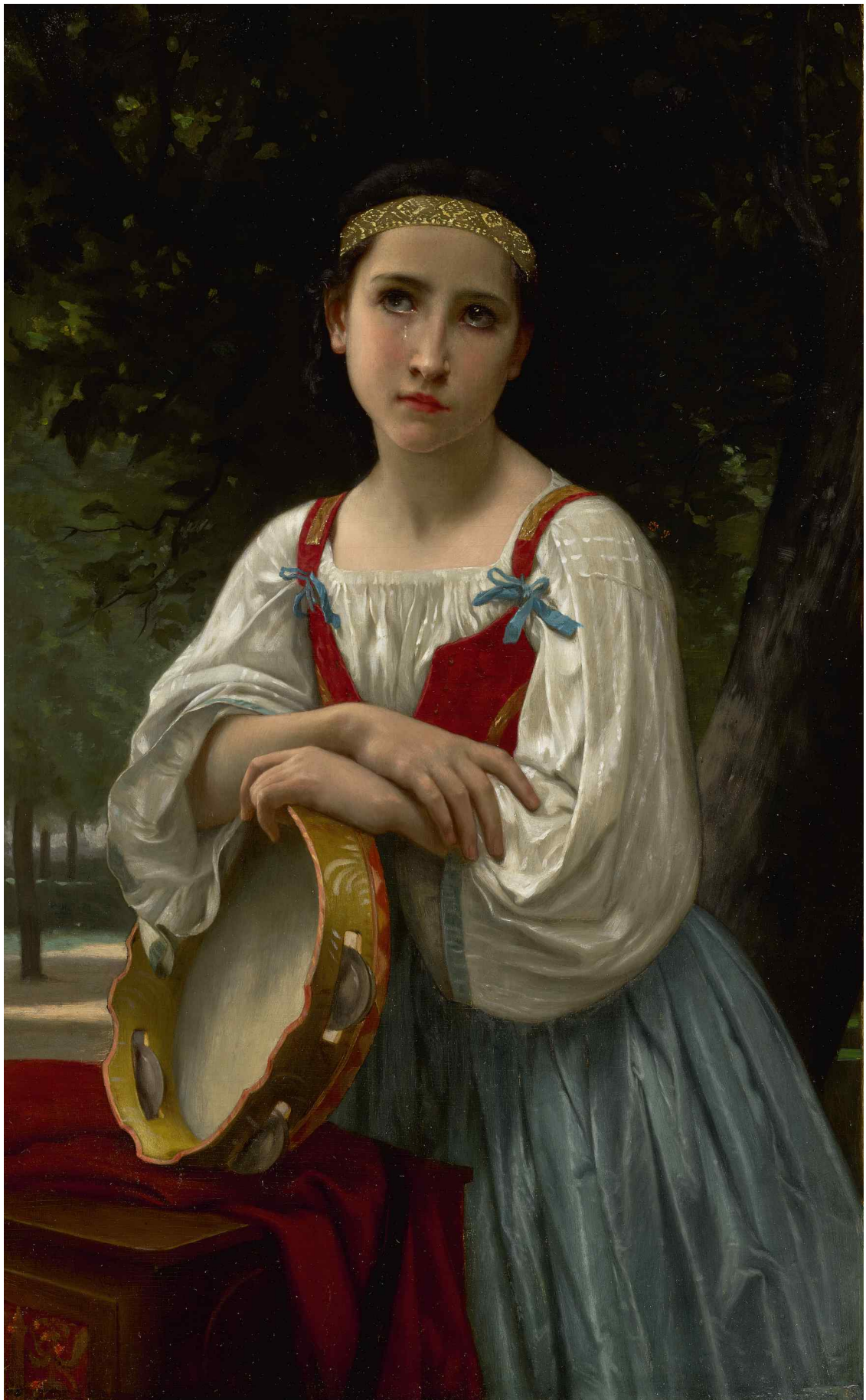
#### LITERATURE

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. 67  
Damien Bartoli and Frederick C. Ross, *William Bouguereau, Catalogue Raisonné of his Painted Work*, New York, 2010, p. 97, no. 1867/05B; and in the revised 2014 edition, p. 97, no. 1867/05B

**\$ 70,000-90,000**

For every painting William Bouguereau produced, he arduously worked out each detail by making careful drapery studies and 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, he 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 *réduction* of his larger work *Bohémienne au tambour de Basque* (1867, Private Collection). The sitter for this work is Carmen d'Agostino, an Italian model who Bouguereau painted on more than one occasion.

In the 1850s and early 1860s, the influential art dealers Paul Durand-Ruel and, later, Goupil, were instrumental in steering Bouguereau away from his dramatic religious and Neoclassical scenes towards subjects which held greater commercial appeal. 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*, San Francisco, 1996, p. 46). 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.





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PROPERTY FROM A PRIVATE COLLECTION

## DANIEL RIDGWAY KNIGHT

American, 1839 - 1924

### Porteurs d'eau de village

signed *D.R. Knight*, inscribed *Paris* and dated *1878* (lower right)  
watercolor heightened with bodycolor on paper  
17¼ by 23½ in.; 43.8 by 59.7 cm

#### PROVENANCE

Probably, Joan Michelman, New York  
Acquired from the above

The present work is a watercolor version of a larger painting (39 by 52 in.) of the same title, which was exhibited in the *Salon des Artistes Français* in 1877.

Howard L. Rehs has authenticated this work from a photograph and will include it in his forthcoming catalogue raisonné to be published by Rehs Galleries, Inc.

[www.ridgwayknight.com](http://www.ridgwayknight.com)

**\$ 5,000-7,000**

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PROPERTY FROM A PRIVATE COLLECTION

## DANIEL RIDGWAY KNIGHT

American, 1839 - 1924

### The Meadows in May

signed *Ridgway Knight* and inscribed *Paris* (lower left)  
oil on canvas  
21¼ by 25½ in.; 54 by 64.8 cm

#### PROVENANCE

William S. Kimball, Rochester, New York (and sold, his estate, American Art Association, New York, January 23-24, 1924, lot 57, illustrated)  
Mrs. M. van Campen (acquired at the above sale)  
Private Collection, Pennsylvania (and sold, Christie's, New York, May 13, 1978, lot 261, illustrated)

Joan Michelman, New York  
Acquired from the above

*The Meadows in May* was formerly owned by William S. Kimball of Rochester, New York, who made his great fortune in tobacco. He lived in what was referred to as "Kimball's Castle," a replica of a Swiss chalet boasting thirty rooms and a gallery to house the family's notable collection of both American and European art (Michael Leavy, *Rochester's Corn Hill: The Historic Third Ward*, 2003, p. 84). The house was one of only two in the world designed by Louis Comfort Tiffany (see lot 9).

Howard L. Rehs has authenticated this work from a photograph and will include it in his forthcoming catalogue raisonné to be published by Rehs Galleries, Inc.  
[www.ridgwayknight.com](http://www.ridgwayknight.com).

**\$ 40,000-60,000**





PROPERTY FROM A PRIVATE MEXICAN COLLECTION

**EUGEN VON BLAAS**

Austrian, 1843 - 1931

**Flirtation**

signed *Eugene de Blaas*, and dated 1894 (lower right)  
oil on canvas  
41½ by 52 in.; 105.4 by 132.1 cm

**PROVENANCE**

Private Collection, Mexico  
Thence by descent

**LITERATURE**

Thomas Wassibauer, *Eugen von Blaas, Das Werk*,  
Hildesheim, 2005, p. 131, no. 117, illustrated

Celebrated for his evocative paintings of the pleasures and pastimes of Venetian youth, Eugen von Blaas' multi-figural compositions set in secluded courtyards appeared in the artist's oeuvre from the 1880s. *Flirtation* is notable in its large scale, a relatively rare choice for his genre scenes, and until recently has been known only from a black and white photograph. Long untraced, this work has remained in a Mexican private collection for decades.

*Flirtation* depicts three young women gathered around a *vera da pozzo*, the stone structure that protects the opening of a well. The carefully observed coat of arms represents the wealthy Venetian family who donated the well to the city, as was the case with many others dotted around numerous courtyards and public spaces. The women bring copper pots to gather drinking water and at the same time draw the attention of a flirtatious, barefoot suitor, who approaches with flower in hand.

The figures in this expansive composition, with their brightly colored costumes, are staged as if in an opera. The old city stands as a fitting backdrop, resolute and unchanging, while it's lively people come and go down it's centuries-old cobblestone streets, through it's doorways and to it's hidden courtyards. As the artist's biographer describes, "[von Blaas] contrasted the decaying grandeur of old Venetian stone with fresh flowers and fruit... his young people live their lives within the old walls of a still-important city, and become links in an apparently endless chain of generations who carry on the Venetian traditions and way of life" (Wassibauer, p. 19).

**\$ 100,000-150,000**

PROPERTY FROM A PRIVATE MICHIGAN COLLECTION

## HUGUES MERLE

French, 1823 - 1881

### Hamlet and Ophelia

signed *Hugues Merle* and dated 1873 (lower left)  
oil on canvas  
64¼ by 46¼ in.; 163.2 by 117.5 cm

#### PROVENANCE

Goupil & Cie., Paris, no. 8203 (acquired July 1873)  
Alexander Turney Stewart, New York (acquired from the above, August, 1873)  
Cornelia M. Stewart, New York (widow of the above and sold, her estate, American Art Association, New York, March 23-25, 1887, lot 67)  
Knodler & Co., New York, no. 5687 (acquired at the above sale)  
Hazen Stuart Pingree, Detroit, Michigan (acquired from the above, January 1888)  
Acquired circa 1978

#### EXHIBITED

Brooklyn Art Association, *Spring Exhibition*, April 27-May 9, 1874, no. 1 (lent by Mrs. Alexander Turney Stewart)

#### LITERATURE

"Merle's 'Hamlet and Ophelia,'" *The Brooklyn Daily Eagle*, April 28, 1874, p. 2  
"The Brooklyn Exhibition," *The New York Times*, May 3, 1874, p. 7  
Edward Strahan, ed., *The Art Treasures of America*, Philadelphia, [1879-1882], facsimile edition, 1977, vol. I, pp. 24, 46, 52, illustrated following p. 40  
George William Sheldon, *Artistic Houses: Being a Series of Interior Views of a Number of the Most Beautiful and Celebrated Homes in the United States With A Description of the Art Treasures Contained Therein*, New York, 1883, vol. 1, pt. 1, p. 8-9  
"Art Sales in America," *The Art Journal*, London, 1887, vol. 50, p. 295  
David H. Wheeler, "Lovers in Shakespeare's Plays," *The Chautauquan*, Dr. Theodore L. Flood, ed., Meadville, Pennsylvania, 1892, vol. XV, no. 5, p. 561-63, illustrated p. 559  
*A Library of the World's Best Literature, Ancient and Modern*, New York, 1896, vol. XXXIII, illustrated following p. 13250  
Eli R. Sutton, "Hazen S. Pingree," *Michigan Law Journal*, Detroit, April 1896, vol. V, no. 4, p. 117  
"The Governor's Home: Good Taste Has Guided the Selection of Its Elegant Appointments," *The Detroit Free Press*, Detroit, July 31, 1898, p. 27  
Delphine Gervais de Lanford, "Ophélie in Nineteenth-Century French Painting," *The Afterlife of Ophelia*, Kaara L. Peterson and Deanne Williams, eds., New York, 2012, p. 177

\$ 250,000-350,000

Hugues Merle has long been associated with his friend and possible rival, William Bouguereau. Merle was just two years older than Bouguereau, and their thematic and artistic concerns and meticulous degree of finish begged comparison from critics and collectors alike. Both won accolades at the *Salon* throughout their career, both were represented first by Paul Durand-Ruel and later Alphonse Goupil, and both of their studios were visited by eager American collectors. In 1873, *Hamlet and Ophelia* was quickly acquired by American retail giant Alexander Turney Stewart and on the same day as his purchase of Bouguereau's *L'agneau nouveau-né* (see lot 25). In his *Art Treasures of America* (1879-82) Edward Strahan recorded fifty-two works by Merle, an artist of "ever-popular and resolutely picturesque" subjects, in American collections, with his *Beatrice and Benedick* (from *Much Ado About Nothing*) joining *Hamlet and Ophelia* in the Stewarts' New York residence, the "two striking scenes, each in dialogue... of large proportions... both from Shakespeare, and respectively comic and tragic" (Strahan, p. 46).

While Shakespeare's tragedy had long inspired many works of art, Merle's composition is one of the rare examples to depict Act III, Scene I's charged confrontation. Hamlet, here with furrowed brow and finger pointing toward a church outside the window, famously commands Ophelia "get thee to a nunnery," both to protect and condemn her, as the corrupt King Claudius and Polonius lurk behind a curtain. (This will soon be the location of Polonius' death, as a crazed Hamlet stabs through the curtain with his sword). As in many of Merle's works of the period, he places his figural pairs close to the picture plane, a dramatic technique which did not go unnoticed by contemporary viewers. When lent by Mrs. Stewart for a Brooklyn exhibition in 1874, a journalist reported "even the most superficial observer can hardly fail to observe... the fierce, nervous energy of [Hamlet's] character, in marked contrast to the gentleness and purity embodied in the form of Ophelia" ("Merle's 'Hamlet and Ophelia,'" 1874, p. 2). In an article about the Bard, a late nineteenth century writer used a photograph of the painting to illustrate that there was "just one perfect picture of a pair of Shakespeare's lovers.... The Hamlet and Ophelia by H. Merle... Seldom has so much emotion found voice in a pictured face as the artist has mirrored in the face of Hamlet; and this storm tossed soul crying out of a human face has its fitting companion in... Ophelia.... at rest in her sorrow" (Wheeler, pp. 561, 562). Such an impactful composition made it a perfect fit for

the elaborate interior decoration of the Stewarts' New York mansion at the corner of 5<sup>th</sup> Avenue and 34<sup>th</sup> Street. In the 1882 volume of *Artistic Houses*, the present work was noted hanging in Mrs. Stewart's reception room, a place "busy for twelve months" with a stream of visitors, a "palatial" space which easily impressed with its "rose-wood cabinets," "a costly table... covered with a large slab of Mexican onyx," and the "blue chintz" of upholstery and drapery highlighting the "oil paintings all of them, mostly life-size, practically harmonious in artistic resources and styles, and uniformly pleasing, as the popular appetite counts pleasingness" (Sheldon, p. 8-9).

*Hamlet and Ophelia* was part of the landmark sale of the Stewart collection in 1887 and the following year was acquired by Hazen S. Pingree (1840-1901), whose shoe factory, Pingree and Smith, was at the time a company with 700 employees making a half-million pairs of footwear a year and with annual earnings of \$1 million. On a platform of reform (but no political experience), Pingree was elected mayor of Detroit in 1889, extending social welfare, public work programs for the unemployed, and civic development – notably his "potato patch plan" which allowed the underprivileged to use 430 acres of vacant city land to grow food (and earning him the affectionate moniker "Potato Patch Pingree"). According to the Michigan Art Journal, before Pingree "entered politics, he spent a great deal of money for masterpieces of art" and *Hamlet and Ophelia* hung together with works by Bouguereau, Théodore Rousseau, Jules Dupré, and others in his elegant home on Woodward Avenue. Each Sunday he gathered friends and colleagues for debate and, likely, to view his collection as "Mr. Pringree [knew] what good art is" (Sutton, p. 117). When Pingree was elected Governor of Michigan in 1896, a local journalist returned to his grand residence to write with incredible detail and photograph its interiors proving his "good taste" in creating a home "artistically filled" (*Detroit Free Press*, 1898, p. 27).

While Pingree is still remembered by his statue standing in Grand Circus Park in Detroit, commending him as "The Idol of the People," how his collection was dispersed is currently unknown. *Hamlet and Ophelia* had been untraced since Pingree's death in 1901 and known only by its original photograph. Moreover, in its exhibition today, Merle's masterful composition hangs together with Bouguereau's *L'agneau nouveau-né* for the first time since leaving the Stewart collection over 130 years ago, reuniting two titans of late nineteenth century art.







36

PROPERTY OF A PRIVATE COLLECTOR

## JAMES-JACQUES-JOSEPH TISSOT

French, 1836-1902

### Tentative d'enlèvement (The Attempted Abduction)

signed *J.J. Tissot* and dated 1865 (lower left)  
oil on panel

26¾ by 38 in.; 67.9 by 96.5 cm

#### PROVENANCE

Goupil & Cie, Paris, no. 1631 (acquired May 1865)  
Knoedler & Co., New York (acquired from the  
above, May 1866)  
Private Collection, New York  
Elliott Bloom, New York (acquired from the above  
by 1984 and sold, his estate, Sotheby's, New  
York, May 4, 2012, lot 68, illustrated)  
Acquired at the above sale

#### EXHIBITED

Paris, *Salon des Artistes Français*, 1865, no. 2075  
London, Barbican Art Gallery; Manchester,  
Whitworth Art Gallery; Paris, Musée du Petit  
Palais, *James Tissot 1836-1902*, November  
15, 1984-June 30, 1985, no. 7 (London and  
Manchester only, lent by Elliott Bloom, New York)  
Tokyo, Isetan Museum of Art; Osaka Umeda,  
Daimaru Museum; Mie Prefectural Art Museum;  
Tochigi Prefectural Museum of Fine Arts;

Yokohama Takashimaya Gallery, *James Tissot*,  
February 28-September 13, 1988, no. 7 (lent by  
Elliott Bloom, New York)

#### LITERATURE

*James Jacques Joseph Tissot, 1836-1902, A  
Retrospective Exhibition*, exh. cat., Museum of  
Art, Rhode Island School of Design, Providence;  
The Art Gallery of Toronto, 1969, n.p., under no. 5  
Willard E. Misfeldt, *James Jacques Joseph Tissot:  
A Bio-Critical Study*, PhD diss., Washington  
University, 1971, pp. 44, 56-7, illustrated  
Willard E. Misfeldt, *The Albums of James Tissot*,  
Bowling Green, Ohio, 1982, p. 23, illustrated  
Krystyna Matyjaszkiewicz, "Catalogue," *James  
Tissot, 1836-1902*, exh. cat., 1984, p. 144, under  
no. 15, illustrated p. 145  
James Wentworth, *James Tissot*, Oxford, 1984,  
pp. 42-4, 199, illustrated

With its figures locked in theatrical poses, their  
drama unfolding on a stage-like courtyard set  
above a town, *Tentative d'enlèvement* may  
surprise those who think of James-Jacques-  
Joseph Tissot as a society painter of "modern  
life". The subject is not a woman dressed in the  
latest fashions of nineteenth century London  
or Paris, but one wearing sixteenth century  
costume. She anxiously watches a duel between  
her hero (shedding his coat, hat tossed aside)  
and a black-cloaked opponent, soon to be joined  
by an ally climbing over the balcony wall, their aim  
to whisk her away. The artist pays great attention  
to detail in recording the rich, warm fabrics of

the lady's dress, the French (or Belgian) blue  
and yellow faience lion, and the spindly trees set  
behind an elaborate carved trellis; all add to the  
scene, suggesting a Northern winter locale and  
moneyed status of the imperiled lady. While this  
early composition may seem unrelated to Tissot's  
mature oeuvre, it portends the artist's later  
successes with rendering atmospheric moods,  
multi-layered narratives, and his consistent,  
technical perfection.

Scenes of the Middle Ages dominated much  
of Tissot's work of the early 1860s. Though  
still set in the past, compositions like *Tentative  
d'enlèvement* suggested the artist's shifting  
interest toward popular tales of historical  
adventure and romance from the *genre  
troubadour* and the history paintings of Jean-  
Léon Gérôme like his *Louis XIV et Molière* or  
*Duel après un bal masqué*. The present work  
is one of a loose series, which also includes  
*Promenade sur les ramparts* (1864, Stamford  
University of Art, Palo Alto, California), *Le  
Rendez-Vous* (circa 1867, sold in these rooms,  
April 20, 2005, lot 76), and *L'enlèvement* (circa  
1865-67, Musée des Beaux-Arts, Nantes) in  
which male and female protagonists cross from  
painting to painting, creating a narrative that  
provides different perspectives on the compelling  
action (Wentworth, p. 42). Without clear source  
material or moral lesson, *Tentative d'enlèvement*  
infuses modern drama with modern, emotional  
complexity to create a carefully observed scene.

\$ 125,000-175,000



PROPERTY FROM GALLISON HALL, CHARLOTTESVILLE,  
VIRGINIA: THE JAMES F. SCOTT COLLECTION

## JOHN ATKINSON GRIMSHAW

British, 1836 - 1893

### October Gold

signed *Atkinson Grimshaw* and dated 1885+ (lower left)  
oil on canvas  
24 by 18 in.; 61 by 45.7 cm

#### PROVENANCE

Sale: Sotheby's, Belgravia, March 9, 1976, lot 161, illustrated  
Christopher Wood, London  
Sale: Sotheby's, London, July 12, 2007, lot 1, illustrated  
Acquired at the above sale

**\$ 300,000-500,000**

Silhouetted against a luminous golden sky, John Atkinson Grimshaw meticulously renders an English street to evocatively convey an autumn evening in *October Gold*. In the foreground are densely painted tree trunks that frame the scene and support a tangled net of infinite branches, suggesting a delicate rustle from the remaining foliage that clings to them. Below lies the trampled ground, wet with muck and fallen leaves. Grimshaw delights in articulating every texture, sometimes mixing sand and dirt with his paint in order to further the convincing illusion of the scene.

*October Gold* is an iconic composition that showcases Grimshaw's mastery of light and atmosphere. Unlike the artist's works that depict the great cities and the fishing villages of Britain (such as *Liverpool Quay by Moonlight*, 1887, Tate, London; or *Reflections on the Thames, Westminster*, 1880, Leeds Museums and Galleries), there are no landmarks with which to situate the exact location of this place. The sense of mystery is enhanced by the atmospheric golden light flooding the scene, and the anonymous figure and cart who inhabits it. The Victorian audience had a strong appetite for such romantic intrigue and it was a prevalent theme in the novels, plays and poetry of the period. Grimshaw himself was inspired by the writings of William Wordsworth, Robert Browning, Percy Bysshe Shelley and in particular Alfred, Lord Tennyson. As Alexander Robertson points out, "a few lines from Tennyson's *Enoch Arden* seem to demonstrate this most succinctly:

*The climbing Street, the mill, the leafy lanes,  
The peacock-yew tree and the lonely Hall,  
The horse he drove, the boat he sold, the chill  
November dawns and dewy glooming downs,  
The gentle shower, the smell of drying leaves*

(as quoted in Alexander Robertson, *Atkinson Grimshaw*, London, 1988, p. 86)

In his paintings, Grimshaw sought to contrast the manmade and the organic – opposing forces symbolic of an age of industrialization. In Grimshaw's time, the natural world was being tamed, confined, and destroyed like never before. In *October Gold*, as in many of Grimshaw's most compelling compositions, the notion of conclusion and decay is paramount, the end of the day when the sun sets, the end of the year as the trees are stripped of the leaves, and the end of the daily routine.



PROPERTY OF A LADY

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

British, 1836 - 1912

**Love's Jewelled Fetter (The Betrothal Ring)**

signed *L Alma Tadema* and inscribed *Op. CCCXXVIII-* (upper left)  
oil on panel  
25 by 17½ in.; 63.5 by 44.5 cm

**PROVENANCE**

George McCulloch, Esq. (commissioned directly from the artist, 1895)  
Mrs. Coutts Michie (by descent from the above, her father, and sold, Christie's, London, May 28, 1913, lot 112)  
Wallis & Sons, London  
H.A. Oliver, Esq. (acquired from the above, May 1914)  
Sale: Sotheby's, London, June 19, 1990, lot 56, illustrated  
Private Collection, New York  
Thence by descent

**EXHIBITED**

London, New Gallery, 1895, no. 73  
London, Art Gallery of the Corporation of London, Guildhall, *Loan Collection of Pictures by Painters of the British school who have flourished during Her Majesty's Reign*, April 7-July 14, 1897, no. 117 (lent by George McCulloch, Esq.)  
Glasgow, *International Exhibition*, 1901, no. 523 (lent by George McCulloch, Esq.)  
London, Royal Academy, *Exhibition of Modern Works in Painting and Sculpture forming the Collection of the Late George McCulloch, Esq., Winter Exhibition, Fortieth Year*, January 4-March 13, 1909, no. 76  
London, Royal Academy, *Exhibition of Works by the Late Sir Lawrence Alma-Tadema, R.A., O.M.: Winter Exhibition, Forty-Fourth Year*, January 6-March 15, 1913, no. 166 (lent by Mrs. Coutts Michie)

**LITERATURE**

*Athenaeum*, London, March 16, 1895, p. 351  
*Magazine of Art*, London, 1895, p. 285-7  
Henry Blackburn, *New Gallery*, 1895, pp. 10, 41, illustrated p. 41  
Percy Cross Standing, *Sir Lawrence Alma-Tadema, O.M., R.A.*, London, 1905, p. 99  
D. Croal Thomson, "The Late Mr. George McCulloch," *Art Journal*, 1908, p. 44  
Rudolf Dircks, "The later works of Sir Lawrence Alma-Tadema, O.M., R.A., R.W.S.," *Art Journal*, Christmas Edition, London, 1910, p. 16, illustrated p. 32  
Vern G. Swanson, *Alma-Tadema: The painter of the Victorian Vision of the Ancient world*, London, 1977, p. 140  
Vern G. Swanson, *The Biography and Catalogue Raisonné of the Paintings of Sir Lawrence Alma-Tadema*, London, 1990, p. 251, no. 366, illustrated p. 454  
Rosemary J. Barrow, *Lawrence Alma-Tadema*, London, 2001, p. 158, illustrated pl. 158

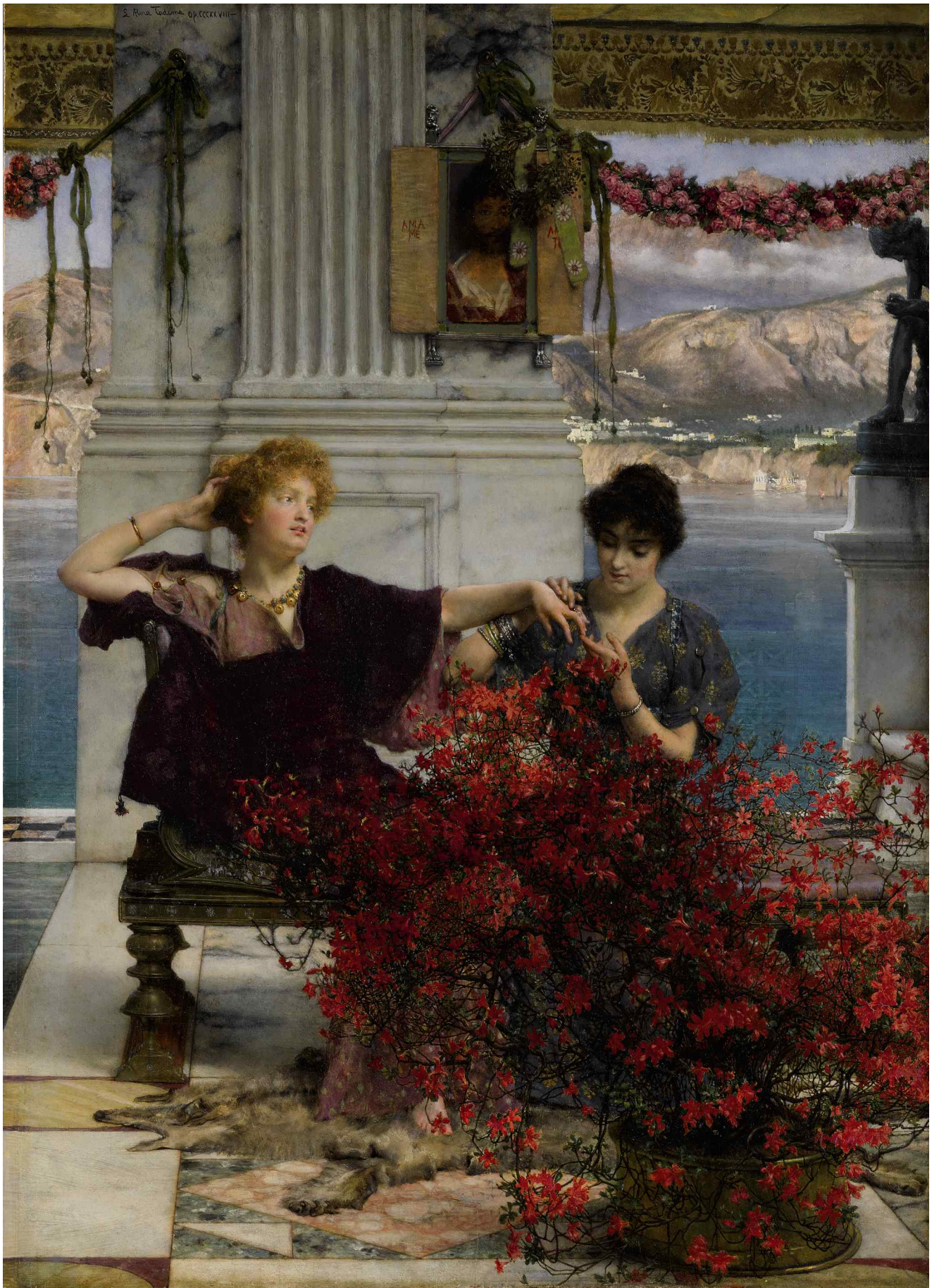
**\$ 500,000-700,000**

*Love's Jewelled Fetter* is distinguished by the gem-hued palette of a riotous azalea bush dominating the foreground and a brilliant azure sea extending towards the horizon. Two beautiful patrician women, arranged on a bronze settee upon a marble terrace under floral garlands, overlook a mountainous coast studded with Roman villas. Sir Lawrence Alma-Tadema surely sought to convey a calm Bay of Naples, the area described in ancient sources as a popular resort during the early Empire, where the elite escaped from Rome to their *villa maritime* (luxury villas) nestled among the region's cliffs. However, the present work and similar compositions of the period, like *Coign of Vantage* (1895, J. Paul Getty Museum, Los Angeles) and *Fortunes Favorites* (sold in these rooms, November 22, 2016, lot 47), were not directly informed by the artist's travel to Italy, but by the large Bavarian lake, Steinberger See, where his friend Georg Ebers, the German Egyptologist, had a villa (Edwin Becker, Edward Morris, Elizabeth Pretjohn, and Julian Treuherz, eds., *Sir Lawrence Alma-Tadema*, exh. cat., Van Gogh Museum, Amsterdam; Walker Art Gallery, Liverpool, 1997, p. 255-6; Swanson, p. 252, 253).

The present work's subject is inspired by the novella, *The Amazon* (1880, English translation 1884) by Alma-Tadema's friend, the historian Carel Vosmaer, in which the main character is a Dutch artist named Siwart Aisma, based on Alma-Tadema himself. When Vosmaer accompanied Alma-Tadema on one of his many trips to Italy he remarked on the painter's "astonishing accuracy, tirelessness and fire: he espied the door grooves, the bolt holes, everything, everything" (as quoted in Robert Verhoogt, *Art in Reproduction*, Amsterdam, 2007, p. 497). Not surprisingly, the plot follows the Dutch antiquary's obsessive

study of Roman sculpture collections, as well as his romance with the poet, Marciana van Buren (Barrow, p. 91). Alma-Tadema's scene illustrates a moment where Marciana, shown in violet robes, extends her hand to a companion to examine her ring (the fetter), a token of her and Aisma's love. The statue at the upper right of the composition, *Spinario*, alludes to Aisma's interests in classical sculpture while aligning with Alma-Tadema's own (he owned a photograph of the sculpture and it appears in multiple compositions, fig. 1). The scene seems to occur under the watchful eye of Aisma, who looms from the portrait hanging above them, inscribed *Amo Te Ama Me* (I love you, so love me too). The scale and format of the portrait suggests that it is based on a "Mummy portrait," the naturalistic likeness affixed to Egyptian mummies during the Coptic period, dating from the Roman occupation of Egypt. Ebers was particularly interested in "mummy portraits," and Alma-Tadema's inclusion here casts a link across time and space, and further evidence of the artist's voracious curiosity for the Ancient world.

A tour-de-force of nineteenth century painting and among Alma-Tadema's most striking compositions, *Love's Jewelled Fetter* was painted during an extraordinary period for the artist and the same year that he presented *Spring* (1894, J. Paul Getty Museum, Los Angeles) at the Royal Academy. Unsurprisingly, it drew the attention of the progressive contemporary art collector, George McCulloch. Croal Thomson's tribute to him, published in *The Art Journal*, read "The death of Mr. George McCulloch... removed the greatest patron of the artist to-day. From the first time he purchased a picture, this keen lover of the arts of painting and sculpture was imbued with the feeling that, for him, the works of the artists of his own time were most suited to his taste, and no persuasion ever carried him past that conviction." He goes on to exhaustively list the artists included in the extraordinary collection, specifying that "Sir Lawrence Alma-Tadema's careful painting is adequately represented by *The Sculptor's Gallery* [1874, Hood Museum of Art, Hanover, New Hampshire] and *Love's Jewelled Fetter*, the latter a brilliant piece of coloring" (*The Art Journal*, p. 43-4). Many works in McCulloch's collection have become some of the most beloved in public institutions around the world, and when his sale took place in 1913, newspapers trumpeted record breaking prices for such celebrated British masterpieces as John William Waterhouse's *Saint Cecilia* (1895, Private Collection), Frederic Lord Leighton's *Daphnephoria* (1874-76, Lady Lever Art Gallery), Edward Burne Jones' *Love Among the Ruins* (1894, Wightwick Manor, West Midlands), George Clausen's *Ploughing* (Aberdeen Art Gallery) as well as continental works such as Jules Bastien-Lepage's *Pas Mèche* (1882, National Gallery of Scotland) and *Pauvre Fauvette* (1881, Glasgow Museums).



PROPERTY OF A PRIVATE AMERICAN COLLECTOR

## JOHN WILLIAM GODWARD, R.B.A.

British, 1861-1922

### The Sweet Siesta of a Summer Day

signed J.W. GODWARD. and dated '91 (lower left)  
oil on canvas  
16 by 20 $\frac{1}{8}$  in.; 40.6 by 51.1 cm

#### PROVENANCE

Arthur Tooth & Sons, London  
Sale: Knight, Frank & Rutley, London, October 15, 1958, lot 172  
Williams & Son, London  
Percy Polak Ltd., London (acquired from the above, November 1958)  
Harrods, London (until December 1959)  
Private Collection, Warwickshire  
Sale: Bigwood Auctioneers, Stratford-upon-Avon, December 19, 1995, lot 100, illustrated  
Richard Green, London  
Acquired from the above

#### EXHIBITED

London, Royal Academy, 1891, no. 908  
London, Arthur Tooth & Sons, *Winter Exhibition*, 1891, no. 4

#### LITERATURE

Henry Blackburn, *The Academy Notes*, 1891, p. 22  
Algernon Graves, *The Royal Academy of Arts: A Complete Dictionary of Contributors and their work from its foundation in 1769 to 1904*, London, 1905, vol. III, p. 257  
*Antiques Trade Gazette*, January 12, 1996, illustrated  
Vern G. Swanson, *John William Godward, The Eclipse of Classicism*, Woodbridge, 1997, pp. 39, 41, 182, no. 1891.9, illustrated p. 41

The inspiration for *The Sweet Siesta of a Summer Day* comes from Lord Byron's poem *The Island* (1823), specifically canto II, section VI:

**\$ 200,000-300,000**

"And sweetly now those untaught melodies  
Broke the luxurious silence of the skies,  
The sweet siesta of a summer day,  
The tropic afternoon of Toobonai,  
When every flower was bloom, and air was  
balm,  
And the first breath began to stir the palm."

One of Byron's last major works, *The Island* describes a fictional, paradisiacal place called Toobonai where there is no class system or division of property. Much like the utopia of Byron's fantasy, the settings of John William Godward's paintings are far removed from the trials of the modern world. In this sophisticated and complex composition, a classical beauty in a diaphanous cerulean stola lounges gracefully on a marble bench, indifferent to a smoking Mount Vesuvius visible in the distant summer haze. The second figure plays a classical Greek double flute or *aulos*. The warm, vivid hues of the Pompeiian interior's frescoed walls contrast with the cool marble and the serene azure vista beyond the arbor. It is a scene of idyllic beauty and pensive idleness.

*Sweet Siesta* features many of the aesthetic qualities that defined Godward's oeuvre. Like his contemporary Sir Lawrence Alma-Tadema (see lot 38), he had a passion for antiquity. Godward rose to fame during the height of the Victorian obsession with the classical world, fueled by recent archaeological discoveries that would influence the fine and decorative arts. Careful study granted Godward an impressive technical execution of each element in his compositions, the present example being one of the more highly detailed compositions by the artist. In what he has imagined as the home of a wealthy Pompeiian family, Godward includes Greek and Roman objects, meticulously and accurately represented, drawn from a personal collection or seen in public collections. To the left is a Roman bronze brazier or food warmer, based on one discovered at Pompeii. Atop the pavonazetto marble table with lion-griffin supports (inspired by one belonging to the house of Cornelius Rufus in Pompeii), is a ribbed green glass bowl and other Roman glass vessels of common forms. The Roman bronze candelabrum featuring a sphinx motif is also from Pompeii, though the klismos chair beneath it is classical Greek (such chairs were often illustrated on Greek pottery and grave steles, see fig. 1). The bronze portrait head on a marble herm pillar is based on that of Lucius Caecilius Iucundus, a wealthy banker from Pompeii, which is now in the National Museum in Naples and appears in numerous other compositions by the artist (fig. 2), as does the opulent tiger skin rug. In this combination of real and imagined elements, *Sweet Siesta* is both an idyllic fantasy and an homage to the classical past.

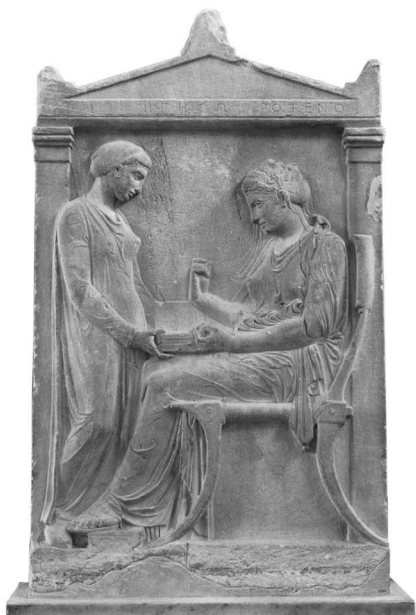
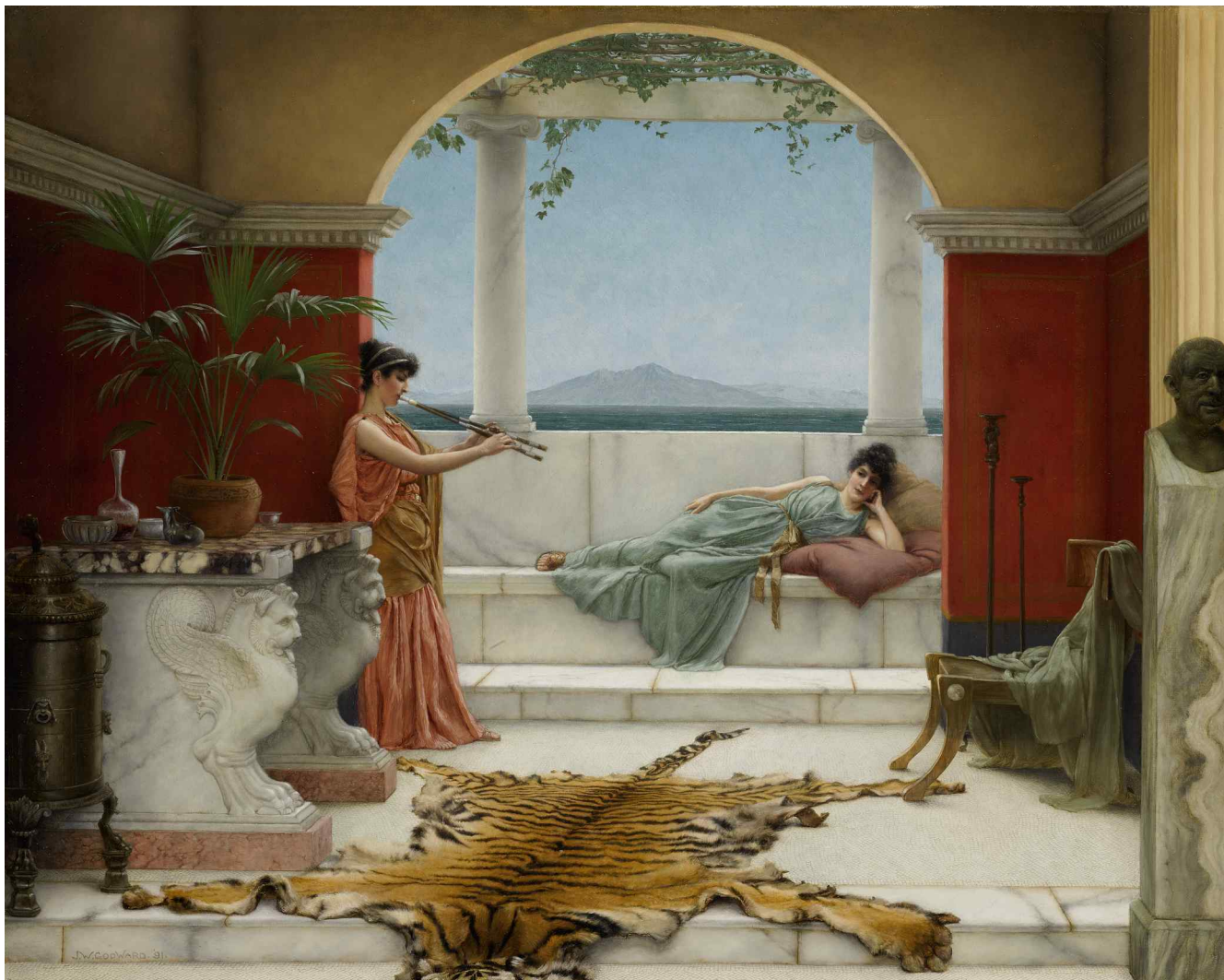


Fig. 1 *The Grave Stele of Hegeso*, circa 410–400 BC, National Archaeological Museum, Athens



Fig. 2 Roman bronze portrait head on marble herm pillar; probably based on Lucius Caecilius Iucundus, from Pompeii, Archeologici di Napoli e Pompeii, Naples





PROPERTY FROM A PRIVATE FLORIDA COLLECTION

## JOHN WILLIAM GODWARD, R.B.A.

British, 1861-1922

### Leisure Hours

signed *J.W. Godward* and dated 1905 (lower right)

oil on canvas

20 by 18 in.; 50.8 by 45.7 cm

#### PROVENANCE

Thomas McLean, London (by 1905)

Possibly, Christie's, London, August 4, 1946 (through private treaty sale)

M. Newman, London

Nathan Mitchell, London (acquired from the above)

Private Collection, Bermuda

Thence by descent

#### EXHIBITED

Possibly, Paris, venue unknown, 1905

#### LITERATURE

Vern G. Swanson, *John William Godward, The Eclipse of Classicism*, Woodbridge, 1997, pp. 79, 215, no. 1905.11

**\$ 120,000-180,000**

The classical scene of an elegantly attired woman in profile, overlooking a vista while absentmindedly dreaming of a faraway fantasy, was one that delighted John William Godward. In *Leisure Hours*, the artist has demonstrated his knowledge of Antiquity and has precisely rendered artifacts from ancient Greece and Rome. Behind the figure is a Greek marble relief of dancing warriors performing the Pyrrhic, a war dance, which is currently in the Vatican Museums (fig. 1). She sits on a stool modeled after the Savonarola chair, an Italian Renaissance chair based on those taken by Roman generals on military campaigns. The fan that is tossed aside is based on those held by the Greek figurines that were uncovered in the city of Tanagra in Boeotia in 1870.

*Leisure Hours* was exhibited in Paris in 1905 (though the exact location of the exhibition is unknown). By this year, Godward had begun to exhibit and garner attention on the continent and it is thought that this is the year he traveled to Italy for the first time, staying mostly in Capri (Swanson, p. 79-80). The sun soaked Mediterranean views that Capri afforded must have inspired the present work, as they would for the rest of the artist's career.

Rather fittingly, given the warm climate, turquoise waters, and lush vegetation depicted, this painting belonged to a private collection in Bermuda for many years.

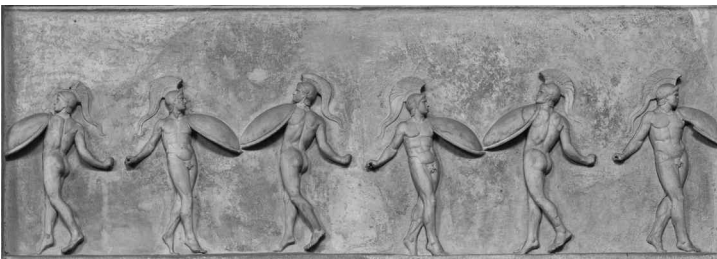


Fig. 1 Marble relief with dancing warriors, Neo-Attic work of the 1st century BC after an Athenian relief of the 4th century BC, Musei Vaticani, Museo Pio-Clementino, Vatican City



PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

## FREDERICK ARTHUR BRIDGMAN

American, 1847 - 1928

### The Procession of the Bull Apis

signed *F.A. Bridgman* and dated 1879 (lower left)

oil on canvas

39<sup>7</sup>/<sub>8</sub> by 70<sup>1</sup>/<sub>4</sub> in.; 101.3 by 178.4 cm

#### PROVENANCE

Corcoran Gallery of Art, Washington, D.C. (acquired directly from the artist in 1880 and sold, Parke-Bernet Galleries, New York, June 7, 1951, lot 287)

Renaissance Galleries, New York

Daniel B. Grossman Collection, New York

Sale: Sotheby's, New York, May 24, 1988, lot 41, illustrated

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

Private Collection (acquired circa 2000 and sold, Sotheby's, New York, November 8, 2013, lot 66, illustrated)

Acquired at the above sale

#### EXHIBITED

Paris, *Salon des Artistes Français*, 1879, no. 416

New York, Mr. Avery's Gallery; Boston, Williams and Everett, *Exhibition of Bridgman's Three Archeological Paintings*, 1880

#### LITERATURE

Edward Strahan, ed., *The Art Treasures of America*, Philadelphia, [1879-1882], facsimile edition, 1977, vol. I, illustrated following p. 10

"Frederick Arthur Bridgman," *The Art Amateur: a Monthly Journal Devoted to the Art of the Household*, March 1899, vol. 40, p. 77, no. 4

Ilene Susan Fort, *Frederick Arthur Bridgman and the American fascination with the exotic Near East*, Ph.D. diss., City University of New York, 1990, pp. 153-4, 156, 158, 165, 170, 175, 461, illustrated fig. 67

Gerald M. Ackerman, *American Orientalists*, Paris, 1994, p. 48, illustrated opposite

Herman de Meulenaere, *Ancient Egypt in Nineteenth-Century Painting*, Belgium, 1992, p. 109, illustrated p. 110-11 and as a detail on cover

**\$ 500,000-700,000**

The first of Frederick Arthur Bridgman's paintings to enter a public collection in America, and the last major historical genre painting he would create for nearly a decade, *The Procession of the Bull Apis* is regarded as one of the artist's most important early works. Bridgman's archaeological precision and exotic subject matter, inspired by numerous trips to Egypt and North Africa, and a profound devotion to scholarly research immediately compelled comparisons to the Orientalist paintings of Jean-Léon Gérôme (see lot 3, 49), Bridgman's teacher and mentor in Paris in the 1860s. This favorable reception encouraged Bridgman to expand the range of his artistic ventures, and focus almost exclusively on the visual and written documentation of modern daily life in the East. In later years, however, the artist would return to the theme of *Apis*, creating several historical reconstructions and processional scenes directly influenced by this pioneering work.

The cavernous setting for this hallowed promenade is likely based on Bridgman's sketches of Ptolemaic temples in Egypt, such as those at Dendera and Philae, and in particular, the temple of Horus at Edfou, one of the best-preserved Greco-Roman temples from this period (The cult of the Apis bull, with all its flowered festivals and ritualistic sacrifices, was in fact centered at Memphis, several hundred miles from this Upper Egyptian scene.) On the columns, Ptolemaic cartouches and hieroglyphs are visible; though most are indecipherable, others in the composition, such as those adorning the garments of the high priest, clearly bear the name of one of the bull's aspects, the god Osiris. The religious furniture that Bridgman includes recalls various objects in American and European museums and collections: the *naos*, atop a solar bark and draped with a cloth bearing figures of the goddess Ma'at, resembles descriptions provided to the artist by Samuel Birch, Keeper of Oriental Antiquities at the British Museum. Bridgman's diligent study of contemporary scholarly publications, including John Gardner Wilkinson's *Manners and Customs of the Ancient Egyptians* (1837), may also have supplied him with information for this work, particularly with regard to the canopic chest at left. The presence of this and other distinctly funerary pieces, accurately rendered but incongruous in the scene, are a reminder of the composite nature of even the most persuasive of Bridgman's Orientalist works.

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

We would like to thank Dr. Ilene Susan Fort, Curator Emerita/Consultant, American Art, LACMA for kindly confirming the authenticity of this lot.



## ATTRIBUTED TO EDWIN HOWLAND BLASHFIELD

American, 1848 - 1936

### The Mirror

oil on canvas  
diameter: 61¼ in.; 155.6 cm

#### PROVENANCE

Private Collection, Florida  
Acquired from the above

**\$ 50,000-70,000**

Born in Brooklyn, Edwin Howland Blashfield studied briefly in Boston before leaving for Paris in 1867 to study under Léon Bonnat's and Jean-Léon Gérôme, alongside fellow American artist, Frederick Arthur Bridgman (see lots 41, 50). Blashfield returned to New York in 1881, where he took a studio at the popular Sherwood Studio Building. He began making regular trips to England, and in 1886 he stayed at the artist's colony in Broadway, England, where he befriended John Singer Sargent.

Contemporary English painting proved immensely influential on Blashfield and, as is clear in the present work, he owes a great deal to the artists who sought to recreate classical scenes of Antiquity. This large round format canvas, showing languid female figures in colorful flowing gowns, recalls paintings by the artist's contemporary, John William Godward (see lots 7, 39 and 40), as both artists were inspired by the works of Sir Lawrence Alma-Tadema (see lot 38). Blashfield was well recognized for his depictions of Antiquity and embrace of Victorian Classicism, earning him critical acclaim on both sides of the Atlantic.

Blashfield rose to prominence in the 1890s as a muralist, noted particularly for the dome in the Manufacturer's Building in the World's Columbian Exposition in Chicago in 1893, and the fame that he achieved in this monumental format has almost completely overshadowed his career as an easel painter. Throughout his career he earned many prestigious commissions at numerous clubs, libraries, courthouses and hotels, including the Waldorf-Astoria in New York, as well as the capitol buildings in Iowa, Wisconsin and Minnesota, and the central dome in the Library of Congress in Washington, D.C. He was the author of the authoritative book *Mural Painting in America*, published in 1913, and was active in numerous artist's organizations, serving as the president of the National Academy of Design in New York from 1920-26.

We would like to thank William H. Gerdtz for his contribution to this catalogue entry.



The present lot in its frame



PROPERTY FROM A PRIVATE TEXAS COLLECTION

## ÉMILE MUNIER

French, 1840 - 1895

### La baigneuse

signed E. MUNIER (lower right); signed E. MUNIER  
and inscribed 51 B. Beauséjour/ PARIS (on the  
stretcher)

oil on canvas

14½ by 7½ in.; 36.8 by 19.1 cm

#### PROVENANCE

Sale: Christie's, New York, February 11, 1997, lot  
34, illustrated

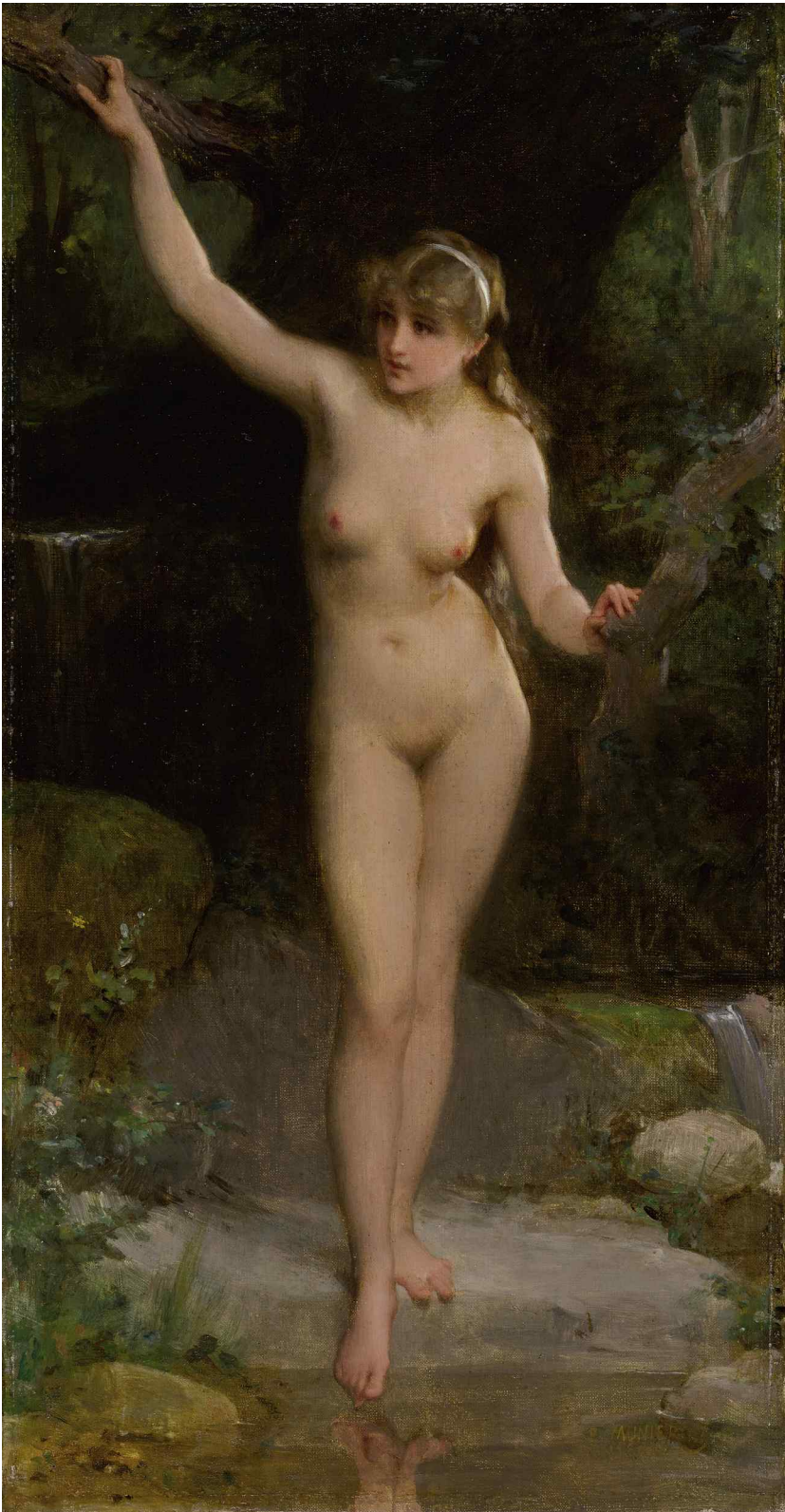
Acquired at the above sale

The present work is a reduced version of a larger  
painting of the same title dated 1882 (78½ by 40  
in.), which was sold at Sotheby's London on June  
2, 2010, now in a Private American Collection.

The larger composition is believed to have been  
exhibited at the *Salon des Artistes Français* in  
1882 as *La Source*. By the 1880s, Émile Munier  
was already a regular at the *Salon*. He joined  
the studio of William Bouguereau in 1872 and  
soon after became one of the master's most  
talented students. *La baigneuse* demonstrates  
the influence of Bouguereau and the French  
Academic tradition, particularly classical and  
mythological subjects, which were often in the  
form of nudes.

This work will be included in the forthcoming  
Émile Munier catalogue raisonné to be published  
by Rehs Galleries, Inc.  
[www.emilemunier.org](http://www.emilemunier.org)

**\$ 8,000-12,000**





PROPERTY FROM A PRIVATE COLLECTION,  
MONTECITO, CALIFORNIA

## CHARLES AMABLE LENOIR

French, 1861 - 1940

### The Spinner

signed c.a. *Lenoir* (lower right)  
oil on canvas  
55½ by 35¾ in.; 141 by 91 cm

#### PROVENANCE

Sale: Sotheby's, New York, October 28, 1982, lot  
62, illustrated (as *Seated Maiden by a Fountain*)  
Acquired in 2002

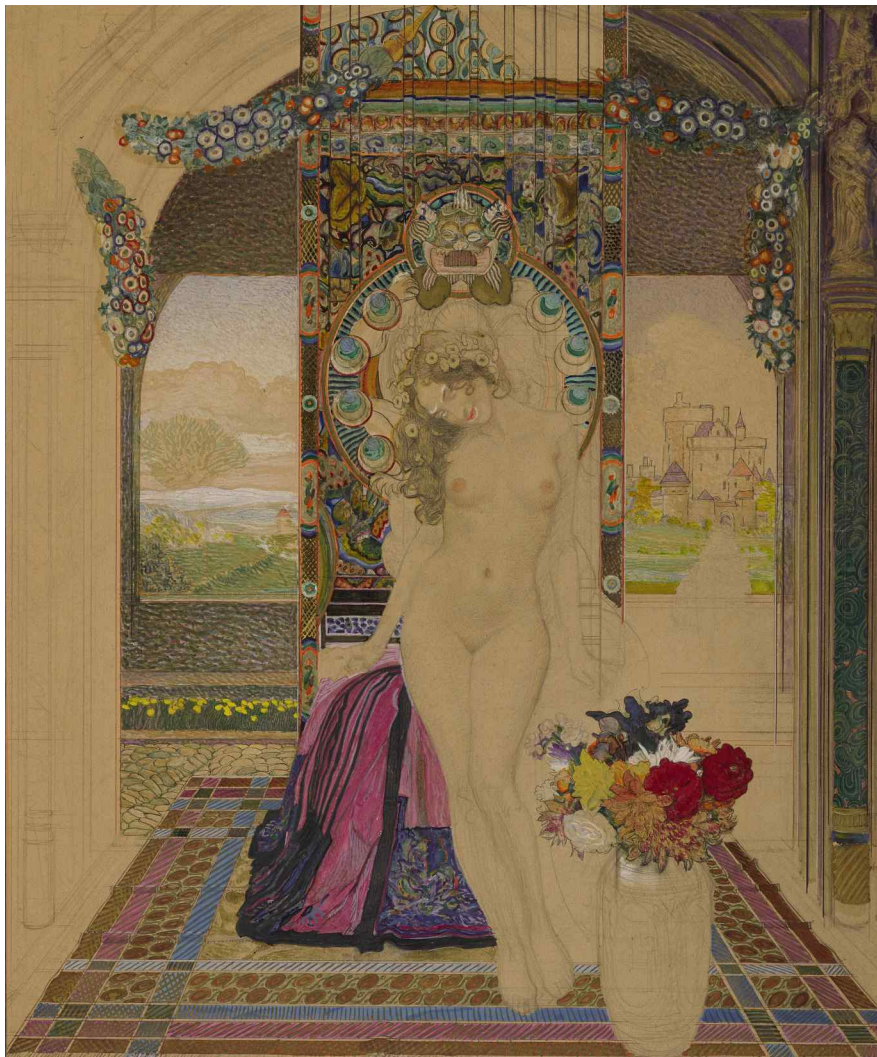
Charles Amable Lenoir became a star pupil of  
William Bouguereau's at the Académie Julian in  
1882, a year after he had enrolled in the École  
des Beaux Arts. While many other artists passed  
through the artist's atelier — including Lovis  
Corinth, Robert Henri and Henri Matisse — few  
remained as faithful to their master's teachings,  
as the present work illustrates. Louis Tider-  
Toutant, a close friend of both artists and curator  
of the Museum of Fine Arts in Niort, explains:

"Lenoir set to work to 'paint Bouguereaus,'  
successfully earning an income for himself, while  
excelling in portrait painting."

(*La Gazette d'Aunis*, November 26, 1934, as  
quoted in Damien Bartoli and Frederick Ross,  
*William Bouguereau, his life and works*, New York,  
2010, p. 482).

\$ 30,000-50,000





45

PROPERTY FROM A PRIVATE TEXAS  
COLLECTION

## SIGMUND WALTER HAMPEL

Austrian, 1868 - 1949

### The Dreamer

watercolor, pencil and pen and ink heightened  
with bodycolor and gold on paper  
16¾ by 13⅞ in.; 42.5 by 35.2 cm

#### PROVENANCE

Sale: Sotheby's, London, February 10, 1988, lot  
37, illustrated (as *A Female Nude by a Vase of  
Flowers*)

Acquired by 1999

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

A graduate of the Vienna Academy of Art, Sigmund Walter Hampel drew on an eclectic stylistic vocabulary, including Art Nouveau, Symbolism and inspiration from his peers associated with the Vienna Secession. The narrative ambiguity and degree of finish of *The Dreamer* is intentional, consistent with other works by the artist, and its van Eyck-ian architectural composition, Chinese textile designs and Tibetan thangka motifs clearly demonstrates his broad interests.

A friend of the designers Josef Hoffmann and Koloman Moser and neighbor of Gustav Klimt at Lake Attersee, Hampel found success in Austria and abroad as winner of the Grand Prix at the St. Louis World's Fair in 1904 and a Golden Medal at the 1908 Rio de Janeiro Exposição Nacional. Works by the artist can be found in the collections of the Los Angeles County Museum of Art, the Albertina in Vienna and Neue Pinakothek in Munich, among others.

PROPERTY FROM A NEW YORK PRIVATE  
COLLECTION

SIR EDWARD JOHN  
POYNTER, BT., P.R.A., R.W.S.

British, 1836 - 1919

Diadumenè

signed *EJP*, dated and inscribed *FECIT  
MDCCCLXXXV* (center right, in the wall above the  
basin); signed with the artist's monogram and  
dated 1893 (lower right)  
oil on canvas  
88 by 52¼ in.; 223.5 by 132.7 cm

PROVENANCE

Sir William Peterson, K.B.E. (by 1925)  
Sale: Christie's, London, June 17, 1927, lot 93 (as  
*Cloe*)  
Latham (acquired at the above sale)  
Lady Agnes Chichester Dixon-Hartland, née  
Christie, Cheltenham, United Kingdom (and sold,  
her sale, Ashley Manor, Cheltenham, July 17-20,  
1956, lot 772)  
Private Collection  
Sale: Sotheby's, London, June 20, 1989, lot 38,  
illustrated  
Private Collector, New York  
Thence by descent

EXHIBITED

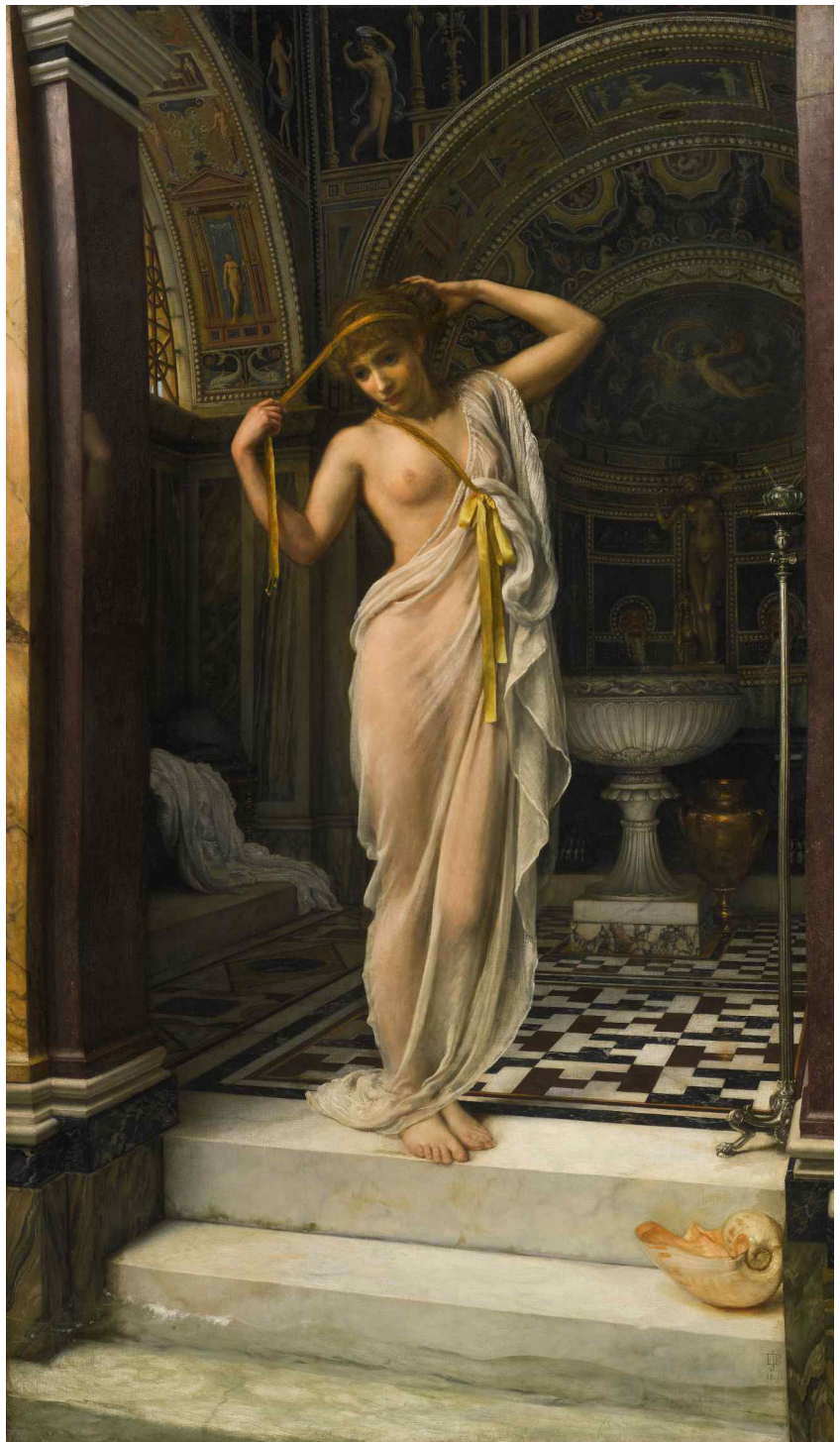
London, Royal Academy, 1885, no. 322

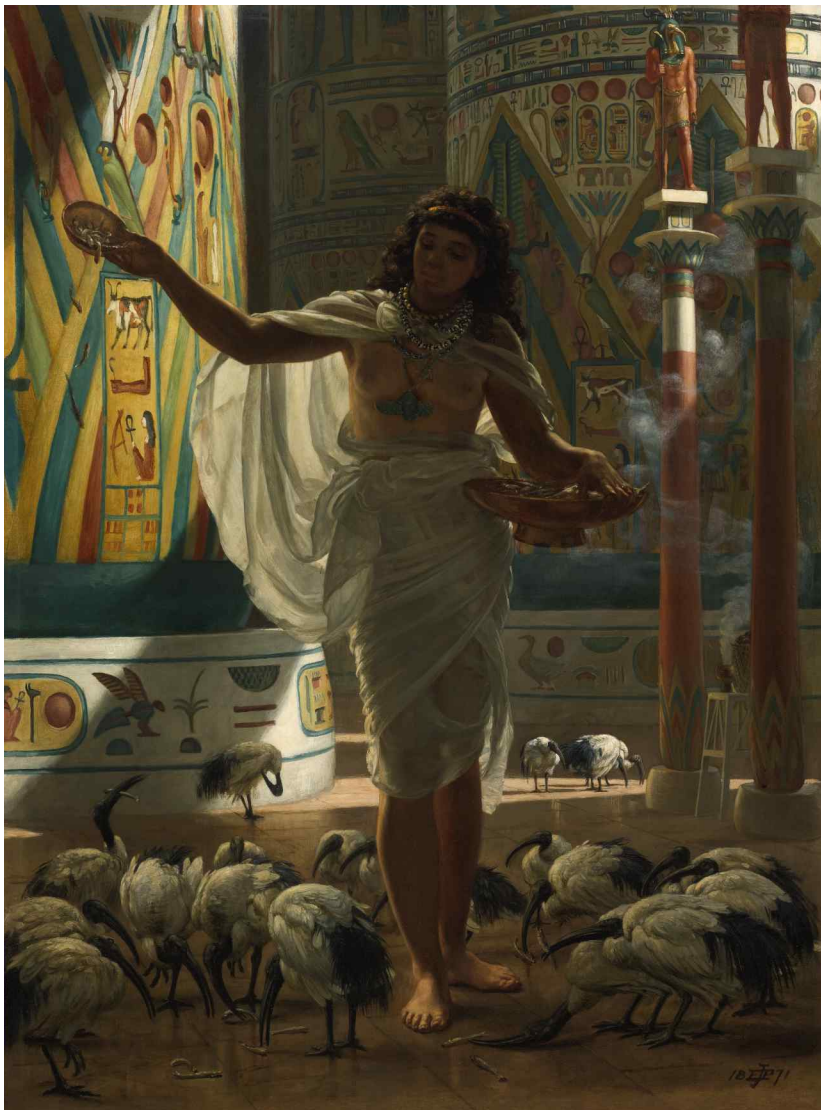
LITERATURE

Henry Blackburn, *Academy Notes*, 1885, p. 45,  
illustrated (the undraped version illustrated)  
*The Times*, May 28, 1885, p. 5  
*The Art Journal*, 1885, p. 257  
*The Athenaeum*, 1885, vol. I, p. 570-1  
Algernon Graves, *The Royal Academy of Arts*,  
London, 1906, vol. III, p. 198  
William Gaunt, *Victorian Olympus*, London, 1975,  
p. 146

*Diadumenè*, originally exhibited at the Royal  
Academy in 1885 as a nude, inspired a debate  
carried out in the correspondence columns of *The  
Times* regarding the nude in art. Sir Edward John  
Poynter was eventually drawn into the argument  
and despite his strong stance against his critics  
in these debates, he was compelled to add  
drapery to the figure, as it is seen today (Gaunt,  
p. 146). The small bronze statue in the painting's  
background echoes *Diadumenè*'s pose, though  
its still undraped state is a reminder of Poynter's  
original intentions for the work.

\$ 50,000-70,000





47

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**SIR EDWARD JOHN POYNTER, BT., P.R.A., R.W.S.**

British, 1836 - 1919

**Feeding the Sacred Ibis in the Halls of Karnac**

signed and dated 18EJP71 (lower right)  
oil on canvas  
38 by 29¾ in.; 96.5 by 75.5 cm

**PROVENANCE**

Thomas Wardell, Esq., Rathgar, Dublin (and sold, his sale, Christie's, London, May 29, 1880, lot 56)  
Thomas Agnew & Sons, London (acquired at the above sale)  
Robert Rankin, Esq. (and sold, his sale, Christie's,

London, May 14, 1898, lot 69)  
Richardson (acquired at the above sale)  
Sir Merton Russell Cotes, Bournemouth, United Kingdom (and sold, his sale, Christie's, London, May 16, 1919, lot 138)  
Sampson (acquired at the above sale)  
The Fine Art Society, London

**EXHIBITED**

London, Royal Academy, 1871, no. 238

**LITERATURE**

*The Art Journal*, 1871, p. 153  
*The Art Journal*, 1874, p. 26, illustrated opposite  
Herbert Sharp, "The Work of Edward Poynter," *Studio*, 1896, vol. 7, p. 8  
Cosmo Monkhouse, "Sir Edward J. Poynter, President of the Royal Academy, his Life & Work," *The Easter Art Annual*, 1897, pp. 12, 32, illustrated p. 2

Algernon Graves, *The Royal Academy of Arts*, London, 1906, vol. III, p. 197  
Herman de Meulenaere, *Ancient Egypt in Nineteenth Century Painting*, Belgium, 1992, p. 108, illustrated opposite

Sir Edward John Poynter studied in Paris between 1856 and 1859 and spent much of that period in the atelier of Charles Gleyre, who had travelled to Egypt in 1834-35 and returned not only with a large number of watercolors of the ruins and people but with an abiding fascination with Egyptian culture. Poynter painted a number of Egyptian subjects in the 1860s, including single figure compositions portraying the daily life and rituals of Ancient Egypt such as *On Guard in the time of the Pharaohs* (1864, Private Collection), *Offerings to Isis* (1866, Newport Museum and Art Gallery, South Wales), and *Adoration of Ra* (1867, Private Collection). *Feeding the Sacred Ibis in the Halls of Karnac* seems to have been the last of this group.

**\$ 30,000-50,000**



48

PROPERTY FROM A PRIVATE COLLECTION

**FERDINAND VICTOR LÉON ROYBET**

French, 1840-1920

**The Favorite of the Harem**

signed *F. Roybet*. (lower left)  
oil on panel  
20¾ by 25½ in.; 52.7 by 64.8 cm

**PROVENANCE**

Adolph Edward Borie, Philadelphia (by circa 1880)  
Private Collection, New York (and sold, Parke-Bernet Galleries, New York, February 16-17, 1962, lot 293)

**LITERATURE**

Edward Strahan, ed. *The Art Treasures of America*, Philadelphia, [1879-1882], facsimile edition, 1977, vol. II, p. 23, illustrated

In the present work, an odalisque draped in jewels reclines in a lavish harem setting, flanked by her servants who tempt her with pearls and silk robes and entertain her with a tambourine. *The Favorite of the Harem* was once in the notable art collection of Adolph Edward Borie of Philadelphia, who was the Secretary of the Navy under President Ulysses S. Grant. In his *The Art Treasures of America*, Edward Strahan evocatively describes the central figure as in a state of "ennui and brooding" as she "dreams on, beautiful and contemptuous, as if all her thoughts were due to some distant [...] lover sighing for her in snowy mountains" (Strahan, p. 23).

\$ 18,000-25,000

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

## JEAN-LÉON GÉRÔME

French, 1824 - 1904

### Une journée chaude au Caire (devant la mosquée)

signed J. L. GEROME (center right)  
oil on canvas  
25¾ by 18 in.; 65.5 by 45.8 cm

#### PROVENANCE

Hammer Galleries, New York (and sold, Parke-Bernet Galleries, New York, March 12, 1969, lot 98, illustrated)  
Dr. James Nelson  
Private Collection (and sold, Sotheby's, New York, May 24, 1988, lot 40, illustrated)  
Private Collection, New York  
Thence by descent

#### LITERATURE

Gerald M. Ackerman, *The Life and Work of Jean-Léon Gérôme, with a catalogue raisonné*, London, 1986, p. 270-1, no. 403, illustrated  
Gerald M. Ackerman, *Jean-Léon Gérôme, monographie révisée, catalogue raisonné mis à jour*, Paris, 2000, p. 333, no. 403, illustrated

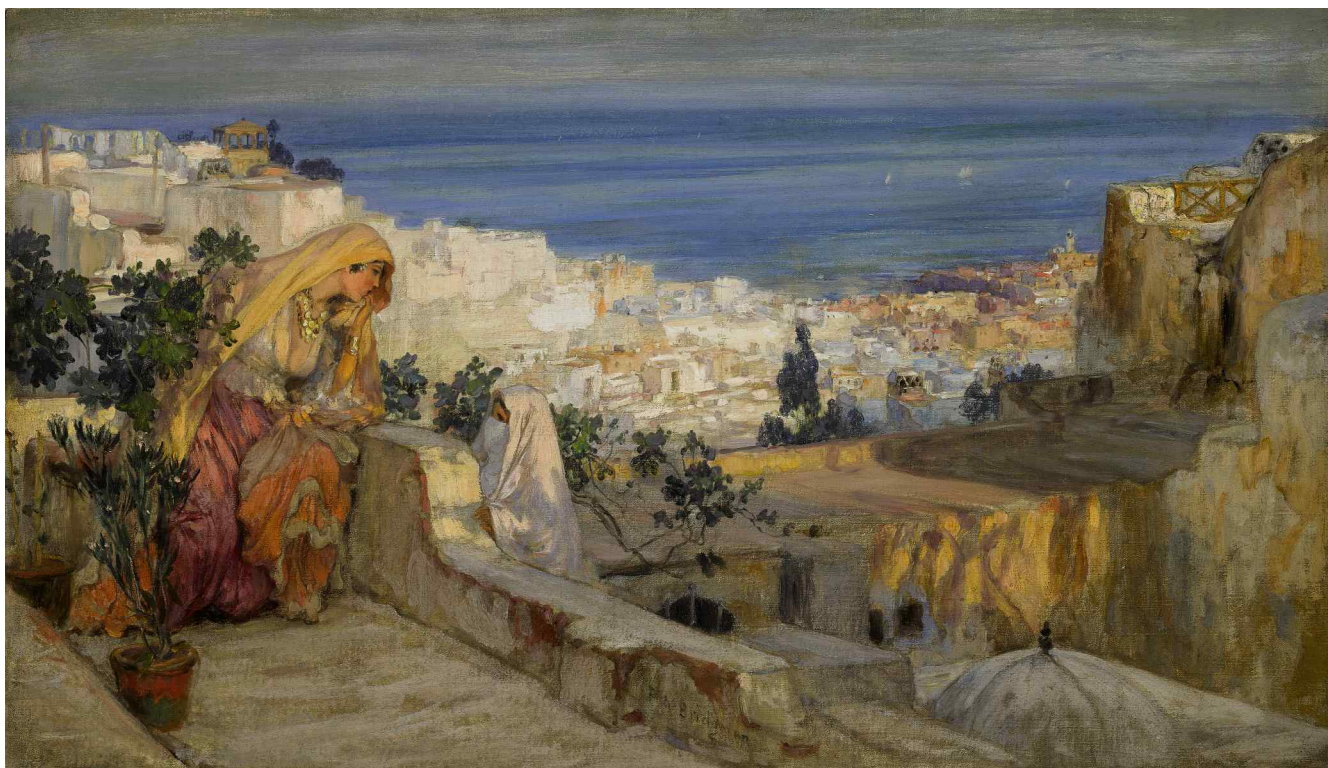
**\$ 40,000-60,000**

Called "the city of a thousand minarets," Cairo captivated Western artists during the nineteenth century with its distinctive skyline and wide array of elaborately decorated religious structures. Jean-Léon Gérôme's many paintings of the interiors and exteriors of Cairene mosques form an important subgenre within his expansive Orientalist *oeuvre*, and indicate the artist's deep appreciation of both local culture and historical accuracy. The architectural precision of the individual components of these works, however, attributable to Gérôme's vast library of contemporary photographs and the numerous studies that he made during his travels abroad, is oftentimes deceiving: the artist's imaginative reconfigurations of Cairo's religious topography defy any attempt at map-making, and elevate Gérôme's paintings from mere documentation to the realm of well-composed art.

In the present work, three sunlit minarets are silhouetted against a brilliant blue sky. In reality, they are separated by many miles of twisting, turning streets, while in Gérôme's painting, they are effortlessly brought together for picturesque effect. On the left is the minaret built by Sultan al-Ghuri at 'Arab Yasar (1510 AD) on the western side of Cairo's Suyuti cemetery. Rather than standing above the roof of the mosque, as do most medieval minarets, with a first gallery well above adjacent rooftops, it flanks the mosque's northern corner at street level. To the right of this unusual structure — again, on canvas if not in fact — is the short-lived *mabkhara*, or incense-burner, style minaret of Sultan Baybars al-Jashankir (1303-4 AD). Its ribbed helmet, which rests on a pierced pavilion atop a cylinder, was once decorated with green ceramic tile — the earliest example of a minaret adorned in this way. Its lower rectangular shaft features the *ablaq* courses of contrasting colored stone and the crowning bunches of stucco stalactites that distinguish Mamluk-era architecture. A favorite of Gérôme's, this minaret can be seen in several other works dating from the early 1890s (see *Vue du Caire*, 1891 and *Une journée chaude au Caire* [variation], 1890, both illustrated in Ackerman, 1986). The central minaret, with its pencil-shaped Ottoman turret, is also repeated in compositions from this time (see *The Minarets*, circa 1891, Haggin Museum, Stockton, California; Studies for this minaret, as well as several others, are housed at the Musée Georges-Garret, Vesoul.) The dramatic emphasis on vacant space in the foreground of Gérôme's painting, on the other hand, broken only by a wandering dog and the gangling form of a patient camel, may be traced to a much earlier work — *The Death of Marshall Ney* (1868, Sheffield City Art Galleries). The presence of the blue-robed *muezzin* on the first gallery of the al-Ghuri minaret links *Une Journée Chaude* to additional masterpieces from the 1860s — notably, the hauntingly beautiful series of prayer paintings that he produced after a second Egyptian tour (see *Prayer on the Husetops*, 1865, Kunsthalle, Hamburg and *Muezzin [Call to Prayer]*, 1866, Joslyn Art Museum, Omaha, Nebraska).

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





50

PROPERTY FROM A PRIVATE COLLECTION

## FREDERICK ARTHUR BRIDGMAN

American, 1847 - 1928

### Arab Women on a Rooftop, Algiers Beyond

signed *F. A. Bridgman* (lower center)

oil on canvas

17 $\frac{7}{8}$  by 30 $\frac{3}{4}$  in.; 45.4 by 78.1 cm

**\$ 30,000-50,000**

Unifying Frederick Arthur Bridgman's prolific production was inspiration gleaned during his travels to North Africa, beginning with his first trip to Egypt and Algeria in 1872. In his travelogue *Winters in Algeria*, the artist remembered the city of Algiers as a "white dove settling on a hillside," an impression evocatively conveyed in the panoramic vista of the present work (Frederick Arthur Bridgman, *Winters in Algeria*, Boston, 1889, p. 2). With light brushwork and dabs of the palette knife, Bridgman recorded the texture and color of the jumbled buildings' clay walls, and the subtle shifting tones of the sunbaked rooftops cascading down to the sapphire waters of the Mediterranean. A thin wash of brown-greys suggests the welcome cool of shadows cast over two Algerian women meeting on the roof.

We would like to thank Dr. Ilene Susan Fort, Curator Emerita/Consultant, American Art, LACMA for kindly confirming the authenticity of this lot.





51

PROPERTY OF A PRIVATE COLLECTOR, NORTH CAROLINA

## FÉLIX ZIEM

French, 1821-1911

### Venice, Sunrise over Bacino di San Marco

signed *Ziem* (lower left)

oil on canvas

21 $\frac{3}{8}$  by 27 $\frac{3}{4}$  in.; 54.3 by 70.5 cm

**\$ 50,000-70,000**

Félix Ziem was the painter of Venice par excellence. In *Venice, Sunrise over Bacino di San Marco*, Ziem has positioned the viewer on the Molo, evidenced by the piers at lower right and the quickly rendered dock workers on a wharf at left, a favorite vantage point of the master of *vedute* painting, Canaletto. Looking across the Grand Canal at the ebb and flow of gondolas, his view is bathed in the golden light of sunrise. With characteristic *gusto* and a careful understanding of the effects of sunlight, Ziem reflects the iridescent light off of the water to brighten the rising clouds and pink granite of the Palazzo Ducale.

Though he was based in Montmartre from 1860, he often spent several months of the year in the floating city and visited Venice more than twenty times between 1845 and 1892. Ziem sought to express the poetic quality of his subject, to transform it into a dream-like vision. He was a regular exhibitor at the *Paris Salon*, and the first artist whose works entered the Musée du Louvre during his own lifetime.

We would like to thank the Association Félix Ziem represented by Mathias Ary Jan, Davis Pluskwa and Gérard Fabre for kindly confirming the authenticity of this work.



PROPERTY FROM A PRIVATE COLLECTION

**FEDERICO DEL CAMPO**

Peruvian, 1837 - 1923

**La Chiesa Gesuati from the Canale della Giudecca, Venice**

signed *F. del Campo*, inscribed *Venezia*, and dated 1887 (lower left); inscribed *Chiesa zattere, on the Giudecca Canal* (on an old label on the stretcher)

oil on canvas

15½ by 26 in.; 39.5 by 66 cm

**PROVENANCE**

Arthur Tooth &amp; Sons, London

Sale: Sotheby's, New York, April 18, 2007, lot 39, illustrated MacConal-Mason, London

Federico del Campo's panoramic view captures the Zattere, meaning *raft*, built as a dock in the early sixteenth century to accommodate the delivery of timber for ships and buildings. For centuries, Venice was a critical hub of global commerce, with silk, grains, spices and other exotic goods moving east to west via her formidable maritime fleets. Painted in 1884, the present work could be perceived as del Campo's tribute to Venice's grand history of trade. Red-coated gondoliers, waiting for their next passenger, crowd in front of the Renaissance façade of the Chiesa di Santa Maria della Visitazione. At the center of this composition, bright yellow cargo is off-loaded from the sea-going two-masted brig to the smaller *peàta*, a cargo boat built specifically to transport goods through Venice's *rios*. The brightly-colored sails of flat-bottomed *bragozzo* flutter as they carry goods across the calm waters of the canal to the island of Giudecca. This bustling view would have been among the first of La Serenissima for many visitors as *traghetto* and *vaporetto* launches from the Venice train station made their first landing on the Zattere just beyond Chiesa di Santa Maria del Rosario, more commonly referred to as I Gesuati.

Distinguished by its commanding Corinthian columns, I Gesuati stands on the Fondamenta delle Zattere facing the Giudecca canal. Designed by the famed architect Giorgio Massari and consecrated in 1743, the interior features ceilings executed by Giovanni Battista Tiepolo and altars painted by Sebastiano Ricci and Tintoretto. Baedeker's *Italy, Handbook for Travellers*, an indispensable guide for any tourist, listed I Gesuati and the Zattere on their Venetian "plan of visit," touting the pretty views of the famed churches of Il Redentore and San Giorgio Maggiore – visible in the right distance - an ideal location only a three-minute walk from the Gallerie dell'Accademia (Baedeker's *Italy, Handbook for Travellers, Volume 1*, London, 1892, p. 245).

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



53

PROPERTY FROM A PRIVATE COLLECTION

## JUAN MANUEL BLANES

Uruguayan, 1830 - 1901

### Los Dos Ponchos

oil on canvas

19 $\frac{1}{4}$  by 16 $\frac{7}{8}$  in.; 48.9 by 42.9 cm

#### PROVENANCE

Sale: Sotheby's, New York, November 23, 1998, lot 14, illustrated

\$ 25,000-35,000

Juan Manuel Blanes is one of the preeminent Latin American artists of the nineteenth century. Born in Montevideo, Uruguay, he trained in Florence for two years and went on to produce a varied oeuvre, ranging from large-scale history paintings to smaller rural scenes. *Los Dos Ponchos* appears to be a preparatory canvas for a painting of the same title in the Museo Nacional de Artes Visuales in Montevideo (n.d., 20 $\frac{7}{8}$  by 24 $\frac{1}{2}$  in.) This work is part of a series of paintings Blanes did of *gauchos*, the nomadic peoples who roamed the cattle regions of Uruguay in the eighteenth and nineteenth centuries. The figures wear typical costumes, complete with sombrero, poncho, and spurs, and the landscape in the background is distinctly Uruguayan (Alicia Haber, "Los Gauchitos: The Image of the Gaucho as National Icon," *The Art of Juan Manuel Blanes*, Buenos Aires, 1994, p. 81-3). For Blanes, the *gauchos* represented Uruguayan identity in a rapidly modernizing world, as they were "central to the historical imagination of Uruguay, an urban, Europeanized nation with few reminder of its colonial and indigenous past" (Haber, p. 113).



54

## RICHARD ANSDELL, R.A.

British, 1815 - 1885

### Market Square, Seville

signed *Rich<sup>d</sup> Ansdell* and dated 1860 (lower left)

oil on canvas

58 by 94 in.; 147.3 by 238.8 cm

#### PROVENANCE

Thomas Agnew & Sons, London

M. Racaj (acquired in London, 1943)

Salinas y Rocha, Querétaro, Mexico

Nicolas Gonzalez Jáuregui, Querétaro, Mexico

**\$ 30,000-40,000**

Standing in the shadow of La Giralda, the bell tower of the Cathedral of Seville visible at left, the subjects of *Market Square, Seville* are likely Romani, colloquially known as *gitanos*, a population closely associated with Andalusian culture and music. *Gitano* culture was idealized and celebrated in popular novels such as Prosper Mérimée's novella *Carmen*, published in serial form in 1845 to great fanfare and the inspiration for the Georges Bizet opera of the same name. Perhaps these romantic depictions of Andalusia drew Richard Ansdell to Seville in 1856. Recognized for his paintings of cattle in the cool, misty Scottish highlands, he had established his reputation as the finest Victorian animal painter after Sir Edwin Landseer. This sun-drenched *Market Square, Seville*, with its festively costumed bull and a pack-mule bearing oranges, provided a vivid counterpoint to his previous subjects.



55

PROPERTY FROM A PRIVATE COLLECTION

## JAMES FAIRMAN

American, 1826 - 1904

### Jerusalem from the Mount of Olives

signed *J. Fairman* and dated 79 (lower right)

oil on canvas

32 by 45 in.; 81.3 by 114.3 cm

James Fairman, born in Glasgow and raised in New York City, first visited the Holy Land in 1871, where he signed the registration book of the American Consulate in Jerusalem. He followed artists such as Jean-Léon Gérôme and Leon Bonnat, who had toured Egypt and the Middle East in 1868-69, and preceded the American artist Edwin Lord Weeks, whose first visit to Northern Africa and the Middle East would commence in 1872. The present work depicts the old city of Jerusalem, highlighting the Dome of the Rock and the city's ancient walls, as seen from atop the Mount of Olives.

**\$ 30,000-50,000**

PROPERTY FROM A PRIVATE NORTHEASTERN  
COLLECTION

## ALBERT GOODWIN, R.W.S.

British, 1845 - 1932

### The City of Palm Trees

signed *Albert Goodwin* and dated *1912/13* (lower  
right); inscribed *The city of Palm Trees* (lower left)  
oil on canvas  
55¼ by 25¼ in.; 140.3 by 64.1 cm

#### PROVENANCE

Private Collection, California

Sale: Christie's, London, June 7, 2007, lot 52,  
illustrated

Private Collection (acquired at the above sale)

Acquired in 2012

#### EXHIBITED

London, Royal Academy, 1913, no. 301

The present work depicts a sunset over the city  
of Jericho, which was deemed "the city of Palm  
Trees" in the Old Testament (Deuteronomy 34:3;  
Judges 1:16, 3:13). Here the ancient walled city  
appears lush, atmospheric, and paradisiacal,  
enhanced by Albert Goodwin's personal  
interpretation of its "ancient" architecture and  
geography. Visitors to London's Royal Academy  
were transported by Goodwin's bird's eye view,  
adding to the fantastical effect.

**\$ 50,000-70,000**



## JEAN-BAPTISTE-CAMILLE COROT

French, 1796 - 1875

### Le Christ au Jardin des Oliviers

signed COROT (lower right)  
oil on canvas  
19¾ by 35½ in.; 50.2 by 90 cm

#### PROVENANCE

Alfred Robaut, France (until 1889)  
Arnold & Tripp, Paris, no. 5414 (by 1905)  
Sale: Sotheby's, London, March 21-22, 1984,  
lot 64, illustrated  
Private Collection, Japan  
Acquired from the above by the present owner

#### LITERATURE

Ethel Birnstingl and Alice Pollard, *Corot*, London, 1904, p. 148  
Alfred Robaut, *L'oeuvre de Corot, catalogue raisonné et illustré*, Paris, 1965, vol. III, p. 358, no. 2313, illustrated p. 359

**\$ 80,000-120,000**

*Le Christ au Jardin des Oliviers* is one of a set of four biblical scenes commissioned for the transept of the Église Saint-Nicolas-Saint-Marc in Ville d'Avray, which remain *in situ* today (the others being *Adam et Ève chassés du paradis terrestre* [fig. 1], *Le baptême du Christ* [fig. 2], and *Madeleine au desert* [fig. 3]). Jean-Baptiste-Camille Corot executed the murals in 1855, painting them directly on the wall without primer or coating, aided by help of a colleague, Jules Richomme (Gary Tinterow, Michael Pantazzi and Vincent Pomarède, *Corot*, exh. cat., The Metropolitan Museum of Art, New York, 1996, p. 386). In a letter to his brother dated August 13, 1875, Vincent Van Gogh writes "at Ville-d'Avray that day ... I was surprised to find three paintings by Corot in the church there." He may have mentioned only three because *The Baptism of Christ* is unsigned, or because it was partially hidden from view. This placement is what prompted Corot's friend and biographer, Alfred Robaut, to implore the artist to create reductions of these works, claiming that the originals in the church were difficult for the general public to see, while likely predicting their eventual deterioration (Birnstingl and Pollard, p. 148). An accomplished draftsman and engraver, Robaut was so determined to preserve the compositions that he sketched out the drawings with the help of his friend M.L. Desmarest, to be completed in paint by Corot himself (Robaut, p. 358). Robaut kept these works in his collection until 1889, and the group has since been broken up and dispersed.

The subject of the present work is taken from the New Testament. According to all four Gospels, in moments of quiet and seclusion between the Last Supper and betrayal by his disciple Judas, Jesus took a walk to pray. Overwhelmed by sadness, he says "My Father, if it is possible, let this cup pass me by. Nevertheless, let it be as you, not I, would have it." The Gospel of Luke mentions the visitation of the angel who comforts Jesus as he accepts the will of God, illustrated in the present work, where Christ is offered a chalice by the angel against a dramatic night sky. The composition is spare, with planes of color serving as a near abstract backdrop upon which the scene unfolds. Critics in 1904 describe how the "night effect, strongly accentuated, brings into relief the halo around the head of Christ... The attitude, as well as the coloring, of the angel, who is presenting a chalice, conveys an infinite tenderness in an atmosphere enveloped in mystery" (Birnstingl and Pollard, p. 149). The chalice might refer to a passage in the Gospel of Matthew (26:42), which also describes this particular moment: "My Father, if it is not possible for this cup to be taken away unless I drink it, may your will be done." This passage was depicted throughout western art history, and this scene has also been known as *Agony in the Garden*, *Christ's Agony at Gethsemane*, and *Christ on the Mount of Olives*. Corot himself had already had great success with another painting of the same title as the present work that was exhibited in the *Salon* in 1849.

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



Fig. 1 Alfred Robaut after Jean-Baptiste-Camille Corot, *Adam et Ève chassés du paradis terrestre*, circa 1855-56



Fig. 2 Alfred Robaut after Jean-Baptiste-Camille Corot, *Le baptême du Christ*, circa 1855-56



Fig. 3 Alfred Robaut after Jean-Baptiste-Camille Corot, *Madeleine au desert*, circa 1855-56



Alfred Robaut after Jean-Baptiste-Camille Corot, *Le Christ au jardin des oliviers*, circa 1855-56, the same composition as the present lot





PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

**JEAN-BAPTISTE-CAMILLE COROT**

French, 1796 - 1875

**Les bouleaux des marais de Boves**

signed *COROT* (lower left)  
oil on canvas  
25¾ by 19¾ in.; 65.4 by 50.2 cm

**PROVENANCE**

Auguste Dreyfus (and sold, his sale, Galerie Georges Petit, Paris, May 29, 1889, lot 20)  
Mante Collection, Marseille (acquired September 1891)  
Julius Oehme, New York (according to a label on the stretcher)  
Ehrich Galleries, New York (by 1933)  
Private Collector, New York (acquired circa 1955)  
Thence by descent through the family

**EXHIBITED**

Hanover, New Hampshire, Hood Museum of Art, Dartmouth College, 1991-2017 (on periodic view, lent by the family of the present owner)

**LITERATURE**

Alfred Robaut, *L'Oeuvre de Corot, catalogue raisonné et illustré*, Paris, 1965, vol. III, p. 168, no. 1697, illustrated p. 169

**\$ 300,000-400,000**

In the present work, a stand of silver birches rise against a grand expanse of active sky, their foliage broadly scumbled with small dappled strokes, in hues of sage green and pale yellow, evoking the glittering rustle of their small leaves in the wind. Jean-Baptiste-Camille Corot's palette is unexpectedly bright throughout the composition; the ground is dotted with his confetti-like flowers and the pond reflects the pinks,

whites and blue of the sky. Unconcerned with the didactic representation of the place before him, Corot uses his brush to conjure the intangible air, movement, sunshine and even scent. *Les bouleaux des marais de Boves* epitomizes what the writer Théodore de Banville (1823-1891) saw in Corot: "This is not a landscape painter, this is the very poet of landscape... who breathes the sadness and joys of nature... He knows more than anyone, he has discovered the customs of boughs and leaves; and now that he is sure he will not distort their inner life, he can dispense with all servile imitation" (as quoted in Gary Tinterow, Michael Pantazzi, Vincent Pomarède, *Corot*, exh. cat., 1996-7, p. 262).

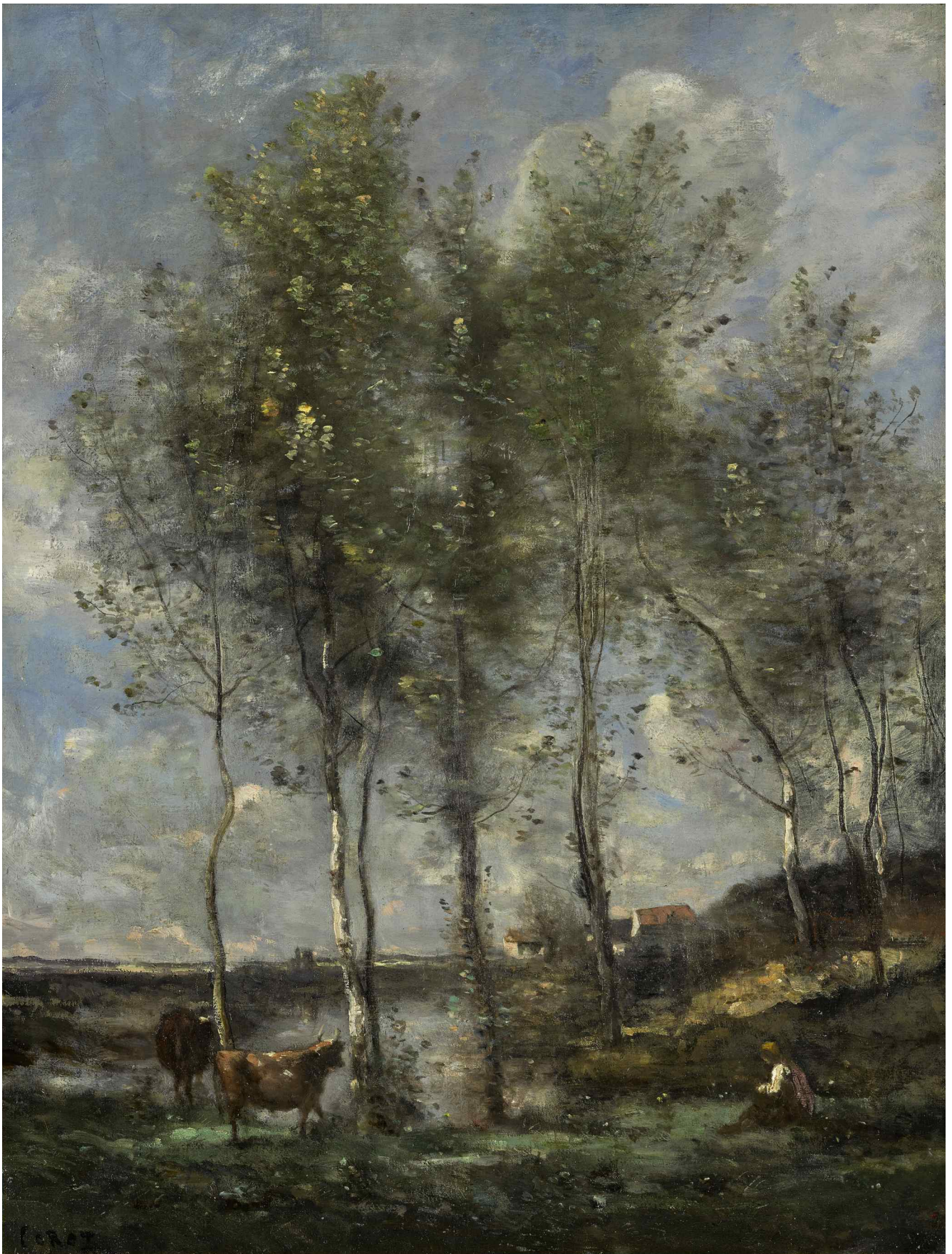
In the last fifteen years of his career, Corot experienced a renewal of critical appreciation for his work. Collectors and dealers eagerly sought out his canvases, and throughout the 1860s and 1870s he was readily included in the Paris *Salon*, either because he was on the jury himself, or automatically admitted *hors concours* (a departure from his difficulties in the 1840s and 1850s). The younger generation of painters sought out his instruction and approval, Berthe Morisot among them and Camille Pissarro identifying as a pupil of Corot in *Salon* brochures, while Claude Monet, Pierre-Auguste Renoir and Alfred Sisley each experimented with the artist's techniques in the 1860s (Tinterow, p. 260). The French Art critic Charles Blanc remembered in 1877 that Corot "was loved like a comrade and respected like a master" (as quoted in Tinterow, p. 259), and Monet wrote in 1897 "There is only one master here - Corot. We are nothing compared to him, nothing" (as quoted in Tinterow, p. xiv). Monet, now synonymous with capturing the fleeting aspects of light while painting *en plein air*, may have been nodding to compositions like *Les bouleaux des marais de Boves* with his series of *Poplars* in 1891 (fig. 1). With an obvious compositional similarity, Monet has distilled his palette and reduced the details of the landscape, conveying depth of field while flattening the elements to pure form and color.

When Corot's close friend Constant Dutilleux died in 1865, the artist shouldered the mantle of *paterfamilias* and spent his summers traveling throughout France and Switzerland, visiting the numerous Dutilleux family members as well as friends. It may have been on the way to Arras, where one of Dutilleux's daughter's family resided, that Corot visited rural Boves, a small town in the Somme, southeast of Amiens. The large scale and iconic imagery of the present work must have attracted the work's first owner, French trading scion Auguste Dreyfus. He and his second wife Luisa Gonzalés filled their elegant home at 3 avenue Ruysdaël in Paris with an exceptional collection of paintings, sculptures, tapestries and antiquities. *Les bouleaux des marais de Boves* was one of 116 paintings by contemporary masters, including Gustave Courbet, Charles-François Daubigny and Jehan Georges Vibert (many of which had been bought directly from the *Salon*), which were sold in 1889, as the Dreyfus family moved to their newly purchased country home Château de Pontchartrain in the Île de France. The sale also included works by the Old Masters, including Diego Rodríguez de Silva y Velázquez and Pietro Martire Neri's *Portrait of Cristoforo Segni, Maggiordomo to Pope Innocent X* (lot 115 in 1889 and sold in these rooms, February 1, 2018, lot 48, for \$4,066,000) and *Bullfight in a Divided Ring*, now attributed to Francisco de Goya y Lucientes, and in the collection of The Metropolitan Museum of Art (accession no. 22.181).

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

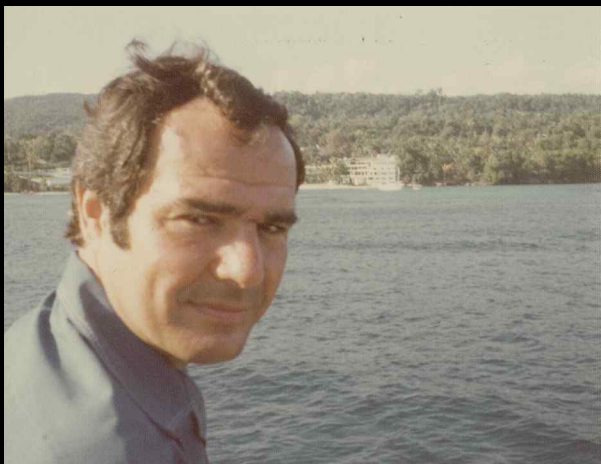


Fig. 1 Claude Monet, *Peupliers au bord de l'Epte*, 1891, Tate, London





# A PASSION FOR COLLECTING: PROPERTY FROM THE ESTATE OF DR. MARTIN S. WESELEY



Sotheby's is honored to present the Collection of Dr. Martin S. Weseley, an esteemed surgeon and passionate art collector. Dr. Weseley possessed an exacting eye, bringing surgical precision to the pursuit of collecting, acquiring important and often intricate examples of artistic masters.

Dr. Weseley was born and raised in New York City, where he remained throughout his career which spanned over 50 years. Dr. Weseley received his medical degree from New

York Medical College and pioneered many arthroscopic surgery techniques still in use today. A lauded orthopedic surgeon, excellence and precision were his hallmarks—a theme explored throughout his collection.

Art was amongst Dr. Weseley's greatest pleasures: weekends were spent with his family at museums, galleries and the homes of artists and other collectors; frequent correspondence was exchanged with auction houses and trusted experts; and meaningful purchases were made starting as early as his collegiate years with a series of Boudin seascapes. His appreciation for art was deepened by his own ability to sketch detailed figures, create complex ship models and paint military figures. In addition to his passion for art, Dr. Weseley similarly appreciated military history and assembled an impressive group of soldier figurines, naval models and other military-inspired collectibles. As a result, his home was a delightful juxtaposition of Degas dancers, French landscapes, Cubist still lifes and curio cabinets full of military figures.

In his later years, Dr. Weseley moved to Naples, Florida; the expansive blue of the Gulf of Mexico served as a remarkable backdrop for his diverse, yet interconnected, collection of paintings, drawings and sculpture.

A PASSION FOR COLLECTING: PROPERTY FROM THE ESTATE OF DR. MARTIN S. WESELEY

## JEAN-BAPTISTE-CAMILLE COROT

French, 1796 - 1875

### Vacher Italien rattachant sa jambièrre sous de grands arbres (effet de crépuscule)

signed COROT (lower left)  
oil on canvas  
26½ by 32¼ in.; 67.3 by 81.9 cm

#### PROVENANCE

M. Lecegne, Paris (acquired directly from the artist and sold, Hôtel Drouot, Paris, May 20, 1881, lot 4, as *Le Soir: Paysage*)  
Boussod, Valadon & Cie, Paris (acquired in 1889)  
Charles H. Senff, New York (and sold, his sale, Anderson Galleries, New York, March 28, 1928, lot 66)  
Susan L. Scott, Newburgh, New York (by 1982)  
Acquired after 1982

#### LITERATURE

Alfred Robaut, *L'oeuvre de Corot, catalogue raisonné et illustré*, Paris, 1965, vol. III, p. 190, no. 1768, illustrated p. 191

**\$ 250,000-350,000**



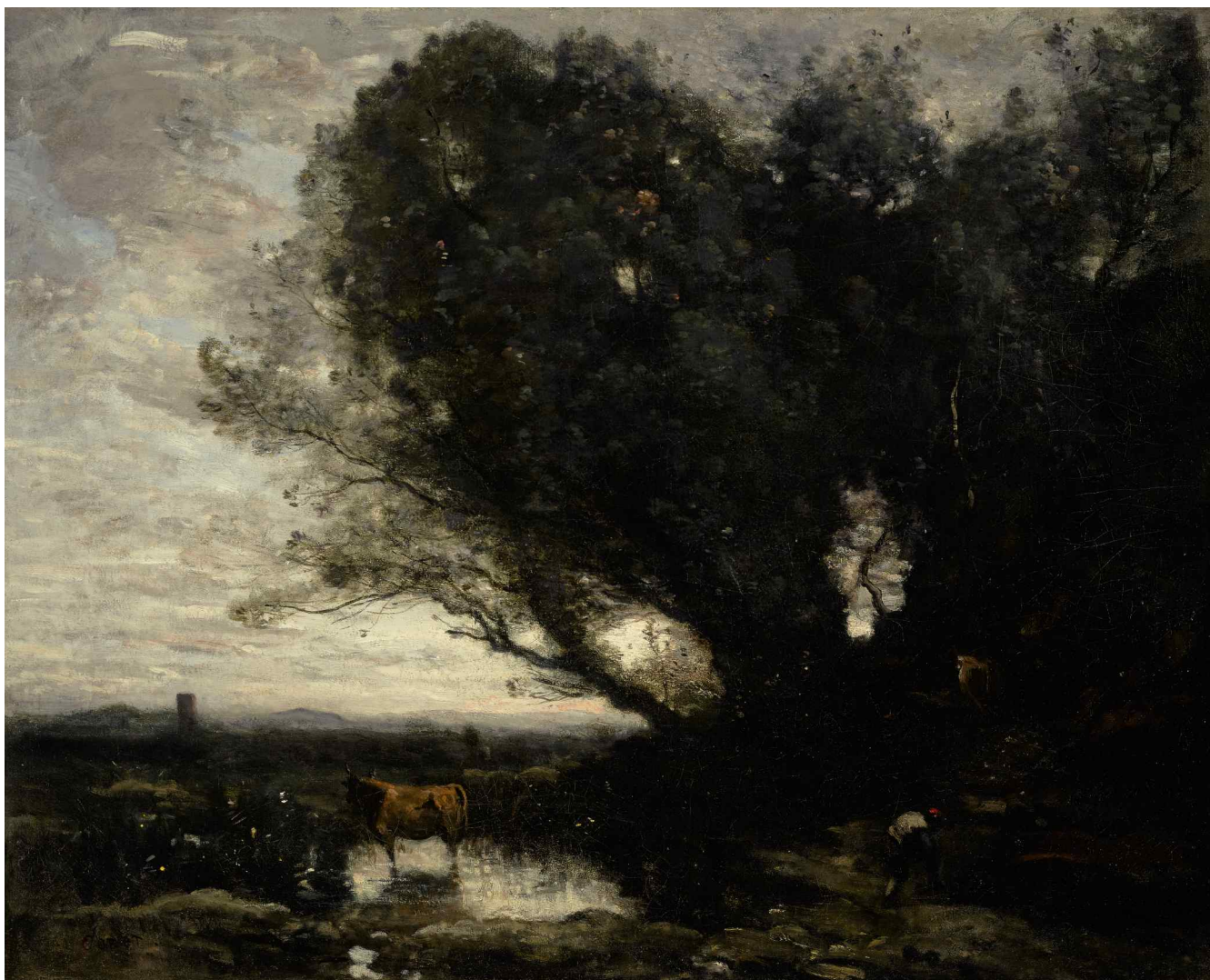
Fig. 1 Claude Monet, *Le pavé de Chailly*, circa 1865, Musée d'Orsay, Paris

*Vacher Italien rattachant sa jambièrre sous de grands arbres (effet de crépuscule)*, was painted circa 1865-70, a particularly prolific period in Jean-Baptiste-Camille Corot's career. The artist was greatly influenced by his travels to Italy and the topography and light of that country had a profound and lasting effect on his oeuvre. During this time he drew inspiration from past experiences and travels in landscapes referred to as *souvenirs*.

This productive period is also marked by Corot's further exploration of *effet* paintings, relating to the overall effect or impression left by the ephemeral aspects of nature, such as the qualities of changing light on landscapes. As in many of his *souvenirs*, the present work has a distinctive hazy quality; line and form have been softened to recreate the impression that twilight leaves on land, trees, and water. A soft palette of misty blues and greys applied with rapid brushstrokes suggests the fleeting array of colors as sunlight lingers on the clouds. The artist has juxtaposed this delicate light with encroaching darkness in a palette of deep greens and browns and staccato-like brushstrokes that create the undefined, shadowy depths of the forest entrance. The cowherd, wearing the red cap that so often punctuates Corot's landscapes, is nearly camouflaged by the shadows that spill out from the forest interior. As one cow disappears down the winding path, the other is static, its reflection clearly rendered in the stillness of the pond; man and animal appear small and inconsequential in contrast to the great expanse of sky, rocky outcrop, and mass of twisting branches. On the horizon is the suggestion of a village, marked by a turret emerging from the rising mist.

By the 1860s, Corot's *effets* had already greatly influenced the Impressionists, especially Claude Monet, who in 1864 explained to Frédéric Bazille that he had just begun a study from nature, writing, "you may find in it a certain kinship to Corot... the subject and especially the calm, hazy *effet*" (as quoted in Gary Tinterow, Michael Pantazzi and Vincent Pomarède, *Corot*, exh. cat., The Metropolitan Museum of Art, New York, 1996, p. 262). *Le pavé de Chailly* (fig. 1, circa 1865, Musée d'Orsay), completed around the same time as the present work, demonstrates how Monet softened line and form and created an overall silvery haze to depict light's transitory nature. Indeed, Monet and his contemporaries captured the impression or the *effet* of light on nature in much the same way as Corot. *Vacher Italien* exemplifies the poetic and emotional resonance between man and nature while exploring the formal and painterly qualities that would be adopted by the Impressionists, and demonstrates that Corot was an important link between Romanticism and Impressionism.

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





A PASSION FOR COLLECTING: PROPERTY FROM  
THE ESTATE OF DR. MARTIN S. WESELEY

## CHARLES-FRANÇOIS DAUBIGNY

French, 1817-1878

### Le verger

signed *Daubigny* and dated 1872 (lower right)

oil on canvas

19½ by 29½ in.; 49.5 by 74.9 cm

**\$ 30,000-50,000**



Fig. 1 Vincent Van Gogh, *The White Orchard*, 1888,  
Van Gogh Museum, Amsterdam

### PROVENANCE

Mihály Munkácsy, Paris

Catholina Lambert, Paterson, New Jersey (and  
sold, his sale, American Art Galleries, New York,  
February 22, 1916, lot 126, illustrated)

Knoedler & Co., New York (acquired at the above  
sale)

Harold Somers (and sold, Parke-Bernet Galleries,  
New York, May 26, 1943, lot 36, illustrated, as *The  
Orchard*)

Kurt Stern, New York (acquired at the above sale)  
Knoedler and Co., New York

J.K. Thannhauser, New York

Sale: Sotheby's, London, March 30, 1966, lot 47,  
illustrated

Arthur Tooth & Sons, London (acquired at the  
above sale)

Harold Sawers (by 1976)

Acquavella Galleries, New York

Acquired from the above in June 1978

### LITERATURE

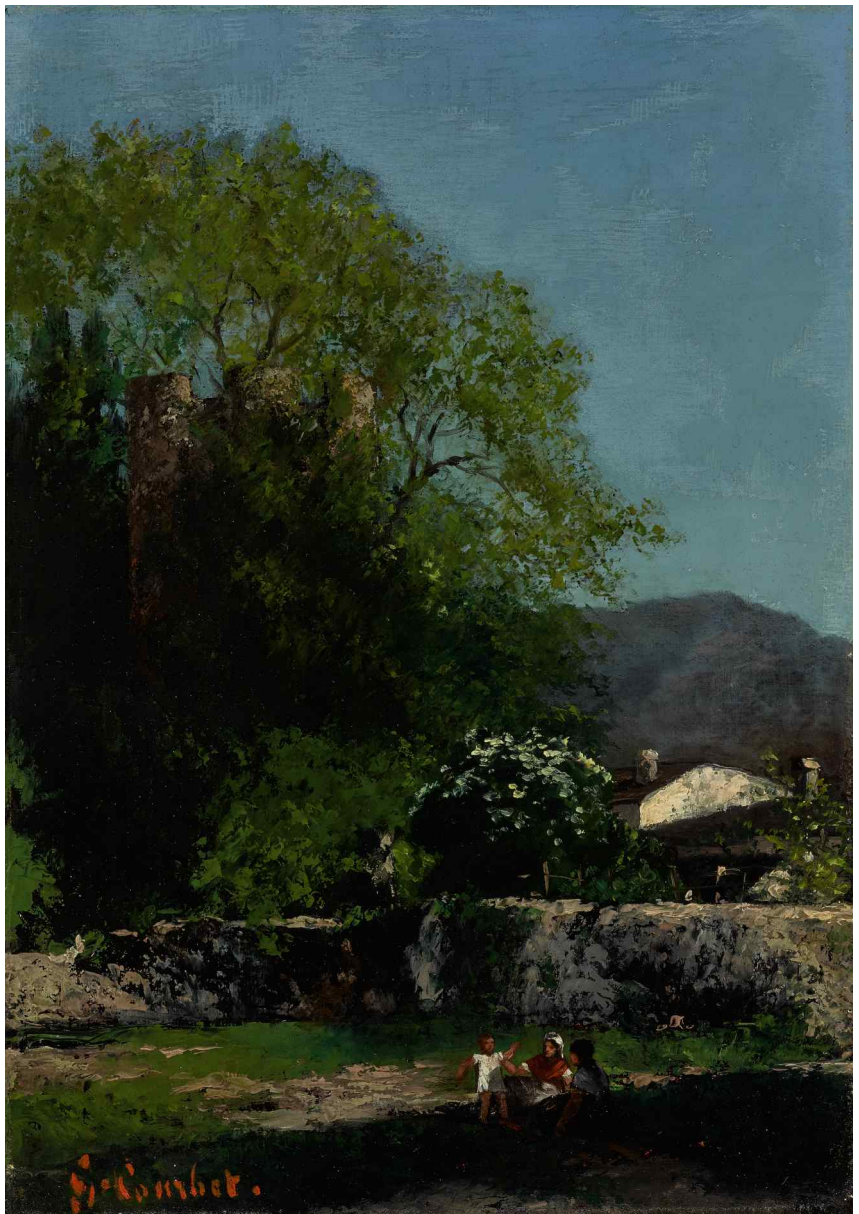
*Connaissance des Arts*, May 1967, p. 39, no. 6

Madeleine Fidell-Beaufort and Janine Bailly-  
Herzberg, *Daubigny*, Paris, 1975, p. 180, no. 124,  
illustrated

Robert Hellebranth, *Charles-François Daubigny  
1817-1878*, Morges, 1976, p. 316, no. 969,  
illustrated

In *Le verger*, Charles-François Daubigny captures the essence of spring, when delicate pink blossoms burst from the apple trees amid a verdant, emerald landscape and under a pale blue sky. He painted the subject every year beginning in 1857. Vincent Van Gogh, who constantly experimented with rendering the changing of the seasons, was particularly fascinated with Daubigny's spring orchards, and they inspired a number of his own landscapes (fig. 1). For Van Gogh, Daubigny was one of the "pioneers of modern landscape painting" and he felt that his works "[captured] on canvas the poetic emotions that the landscape evoked" (Nienke Bakker, "In Daubigny's Footsteps: Vincent Van Gogh," *Inspiring Impressionism: Daubigny, Monet, Van Gogh*, exh. cat., Taft Museum of Art, Cincinnati; Scottish National Gallery, Edinburgh; Van Gogh Museum, Amsterdam, 2016, p. 106). Van Gogh likely saw many of Daubigny's orchards when working at Goupil. Furthermore, it is known that he saw *Spring* (1857, Musée des Beaux-Arts de Chartres), one of Daubigny's earliest orchards that similarly depicts peasants in a tree-lined and light-filled landscape, when it was in the Musée du Luxembourg. In an 1875 letter to his brother Theo, Van Gogh wrote that *Spring* had made an impression on him (Bakker, p. 105).





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The earliest known owner of *Le verger* was Mihály Munkácsy, the preeminent Hungarian painter of the nineteenth century. He was greatly influenced by the Barbizon school and completed a number of landscapes while visiting the region in 1873. This interest extended to his personal collection, and he owned at least one other painting of an apple orchard in bloom by Daubigny (*Pommiers en fleurs*, sold, his sale, Hôtel Drouot, Paris, June 2-4, 1898, lot 46).

A PASSION FOR COLLECTING: PROPERTY FROM THE ESTATE OF DR. MARTIN S. WESELEY

## GUSTAVE COURBET

French, 1819 - 1877

### Paysage

signed G. Courbet. (lower left)  
oil on canvas  
10¾ by 7¾ in.; 27.3 by 19.7 cm

### PROVENANCE

Sale: Parke-Bernet Galleries, New York, April 25, 1968, lot 179  
Acquired at the above sale

### LITERATURE

Robert Fernier, *La vie et l'oeuvre de Gustave Courbet*, Lausanne and Paris, 1978, vol. II, p. 220, no. 1009, illustrated p. 221

On the invitation of Dr. Weseley, Robert Fernier visited his New York collection in April 1973, closely examining the present work and dating it to circa 1874-75.

**\$ 25,000-35,000**

A PASSION FOR COLLECTING: PROPERTY FROM THE ESTATE OF DR. MARTIN S. WESELEY

## GUSTAVE MOREAU

French, 1826 - 1898

### Le paysan du Danube

signed *Gustave Moreau* (lower right)  
pencil and ink heightened with white and gold on paper  
11 by 8 in.; 27.9 by 20.3 cm

#### PROVENANCE

Durufilé Collection  
Wildenstein & Co., New York  
Acquired from the above in 1980

#### EXHIBITED

Tokyo, Central Art Gallery; Osaka, Fujikawa Gallery; and Kobe, Fujikawa Gallery, *Exhibition Honoring Fujikawa Gallery's 35th Anniversary: Gustave Moreau*, October 26-December 12, 1974, no. 14

#### LITERATURE

Pierre-Louis Mathieu, *Gustave Moreau: Complete Edition of the Finished Paintings, Watercolors and Drawings*, Oxford, 1977, pp. 152, 343, no. 268, illustrated p. 344  
Pierre-Louis Mathieu, *Gustave Moreau. Monographie et nouveau catalogue de l'oeuvre achevé*, Paris, 1998, p. 370, no. 299, illustrated

\$ 60,000-80,000

In 1879, Antony Roux commissioned a series of watercolors by the period's most fashionable artists to illustrate Jean de La Fontaine's *Fables*, including Henri Gervex, Henri Harpignies, Felix Ziem and Gustave Moreau. When Roux exhibited a selection of these in May 1881, Moreau's contributions attracted the most critical acclaim, leading Roux to commission a further thirty-nine illustrations from the artist.

Fontaine's *Le Paysan du Danube* tells of a German peasant, ambassador for his people during the reign of Marcus Aurelius (161-180), whose impassioned and eloquent speech in the Roman senate earns the senators respect in spite of his haggard appearance. Moreau chose to juxtapose the universal image of Lupercal nursing Romulus and Remus (fig. 1), symbolic of the bountifulness and generosity of the Roman Empire, with the peasant who is depicted mid-speech while lamenting Rome's inability to supply her far-reaching colonies. Moreau describes his imagining of the scene:

I place this savage underneath the Roman she-wolf, which I took from the antique, suckling Romulus and Remus. She gives her milk, the she-wolf does, but Rome with its Senate fails to nourish the conquered provinces. With a melancholy gesture, sweetly remembering his country, of which he is the ambassador, the savage explains to the sated, pot-bellied wretches the woes of his people, at the foot of this great monument to Roman grandeur. What a contrast... In this faun covered with animal hides, at the foot of this allegorical animal, speaking to all these fastidious, luxury-loving sybarites. An hourglass stands beside him, numbering the hours of the assembly and of mankind.

(Moreau's Holland-bound Notebook, as transcribed in Mathieu, 1977, p. 152).

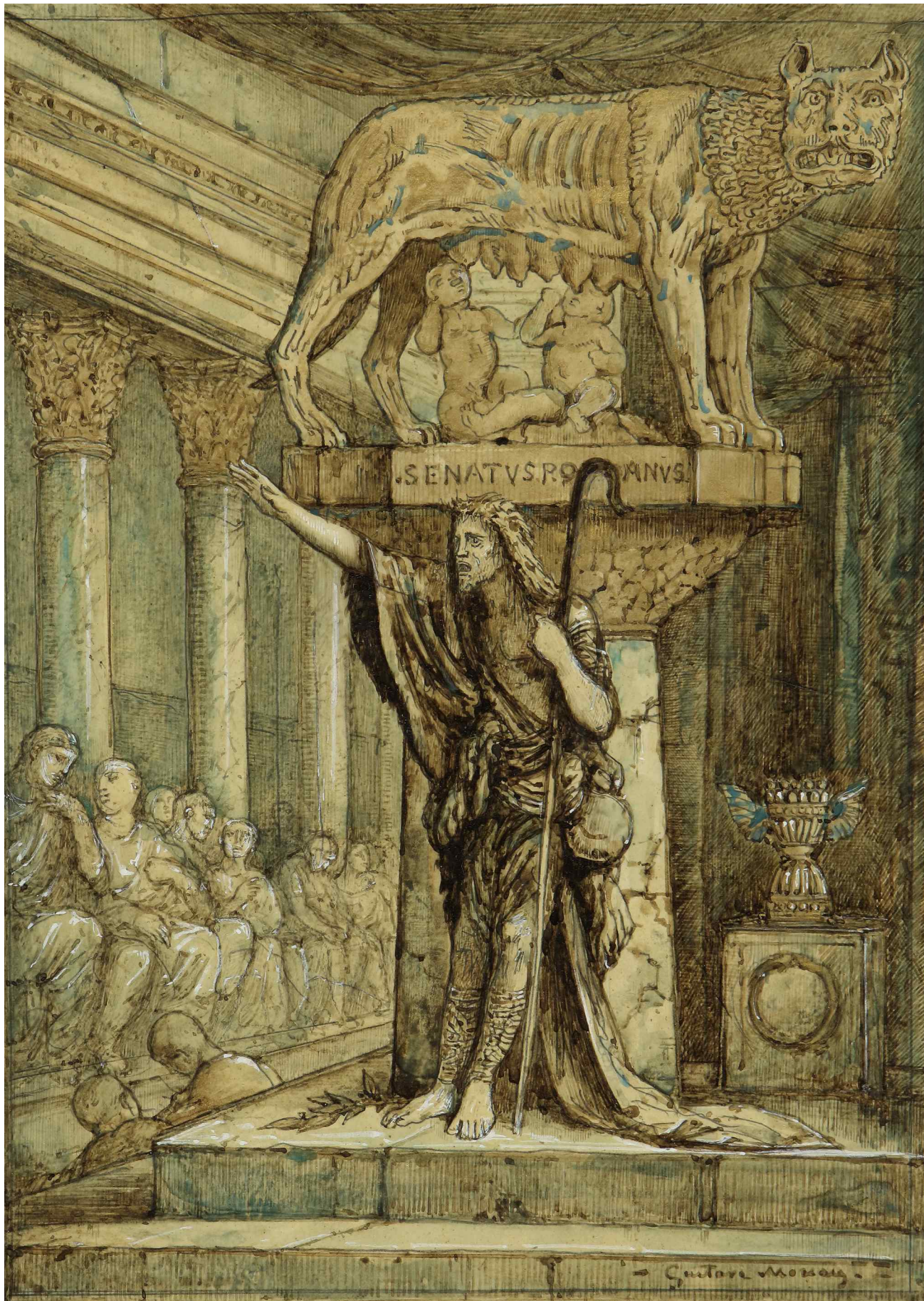
While the group of sixty-four *Fable* watercolors Moreau created for Roux are held in a private collection, Moreau created four known variations of individual works, including *Le paysan du Danube*. This small number of modified compositions suggests Moreau's hesitation to replicate Roux's commission, and that the present work may have been intended for a specific collector. Moreau's careful reconsideration of details between this painting and the original in Roux's commission, such as modifications to the peasant's voluminous robes and to the architecture of the senate, are also reflected in a preparatory drawing in the collection of the Musée national Gustave Moreau, Paris (fig. 2).



Fig. 1 Lupa Capitolina, she-wolf with Romulus and Remus. Bronze, 5th century BC or medieval, Musei Capitolini, Rome



Fig. 2 Study for *Le Paysan du Danube*, 1885, Musée national Gustave Moreau  
Photograph courtesy of Réunion des musées nationaux



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,  
FRANCE

## JEAN-BAPTISTE-CAMILLE COROT

French, 1796 - 1875

### Le matin (chevrier sous des grands arbres)

signed COROT (lower right)  
oil on canvas, in a painted oval  
15 by 20 $\frac{7}{8}$  in.; 38 by 53 cm

#### PROVENANCE

Sale: Hôtel Drouot, Paris, February 14, 1887, lot 2  
M. Hecht (acquired at the above sale)  
Charles André (and sold, his sale, Hôtel Drouot, Paris, May 17, 1893, lot 1)  
Henri Vever (and sold, his sale, Galerie Georges Petit, Paris, February 1-2, 1897, lot 31, as *Souvenir d'Italie (Effet du matin)*)  
Sale: Hôtel Drouot, Paris, June 6, 1952, lot 49, illustrated  
Private Collection (acquired from the above)  
Thence by descent

#### EXHIBITED

Probably, Paris, *Salon des Artistes Français*, 1848, no. 986 (as *Un matin*)

#### LITERATURE

Alfred Robaut, *L'oeuvre de Corot, catalogue raisonné et illustré*, Paris, 1965, vol. II, p. 218, no. 621, illustrated p. 219

**\$ 120,000-180,000**

Upon seeing Nicolas Poussin's *Autumn* from his series *The Four Seasons* (1660-64, Musée du Louvre, Paris), Jean-Baptiste-Camille Corot exclaimed "There is nature!" (as quoted in Gary Tinterow, Michael Pantazzi, Vincent Pomarède, *Corot*, exh. cat., New York, 1996, p. 64). Corot's admiration of the French master, who lived in Rome, inspired his own early trips to Italy where he worked "all by himself, without any program, entirely naturally, Corot leapt over fifty years of painting, moving from the Neoclassical style to the Impressionist style" (Peter Galassi, *Corot in Italy: Open-Air Painting and the Classical Landscape Tradition*, New Haven and London, 1991, p. 9). While Corot's influence on the generation of artists that came after him is clear (see lots 58, 59), it is works by artists such as Poussin and Claude Lorrain that lend insight into Corot's painterly pedigree. In both Corot's *Le matin (chevrier sous des grands arbres)* and Poussin's *Landscape with a Calm* (fig. 1, 1650-51, J. Paul Getty Museum, Los Angeles), each a tranquil view of a goat herd in a landscape, narrative is abandoned in favor of mood and atmosphere. The fresh observation of light, sky and landscape can be credited to Poussin's first hand observation on the sketching trips he made to the Roman country side with his friend and fellow artist, Claude Lorrain, and in Corot's work his time wandering rural Italy, which would inform such souvenirs for the rest of his career.

*Le matin (chevrier sous des grands arbres)*, and the following lot, *Le soir (prairie boisée au bord d'un lac)* have remained in private collections together since their initial exhibition at the *Salon* of 1848. They were later acquired by Corot's nephew, Charles André, and subsequently Henri Vever, the renowned Art Nouveau jeweler of Maison Vever. His collection of European paintings included masterpieces by the most celebrated artists of the late nineteenth century. Since his landmark sale at Galerie Georges Petit in 1897, when these works were sold, many of the extraordinary works in his collection have found their way to the walls of great institutions, including Corot's *Bacchante by the Sea* (1837, The Metropolitan Museum of Art, New York), Pierre-Auguste Renoir's *Blonde Bather* (1881, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts) and Claude Monet's *La Plage de Sainte-Adresse* (1867, The Art Institute of Chicago), among many others.

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



Fig. 1 Nicolas Poussin, *Un Temps calme et serein*, 1650-51, J. Paul Getty Museum, Los Angeles



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,  
FRANCE

## JEAN-BAPTISTE-CAMILLE COROT

French, 1796 - 1875

### Le soir (prairie boisée au bord d'un lac)

signed *COROT* (lower right)  
oil on canvas, in a painted oval  
15½ by 21 in.; 38.5 by 53.5 cm

#### PROVENANCE

Sale: Hôtel Drouot, Paris, February 14, 1887, lot 3  
M. Hecht (acquired at the above sale)  
Charles André (and sold, his sale, Hôtel Drouot, Paris, May 17,  
1893, lot 2)  
Henri Vever (and sold, his sale, Galerie Georges Petit, Paris,  
February 1-2, 1897, lot 32, as *Souvenir d'Italie (Effet du soleil  
couchant)*)  
Sale: Hôtel Drouot, Paris, June 6, 1952, lot 48, illustrated  
Private Collection (acquired from the above)  
Thence by descent

#### EXHIBITED

Probably, Paris, *Salon des Artistes Français*, 1848, no. 987 (as  
*Un soir*)

#### LITERATURE

Alfred Robaut, *L'oeuvre de Corot, catalogue raisonné et illustré*,  
Paris, 1965, vol. II, p. 218, no. 620, illustrated p. 219

\$ 120,000-180,000

*Le soir (prairie boisée au bord d'un lac)*, and the previous lot, *Le matin (chevrier sous des grands arbres)*, have remained in private collections together since their initial exhibition at the *Salon* of 1848. As a pair, they demonstrate Jean-Baptiste-Camille Corot's indebtedness to the seventeenth century masters, as well as the profound impact that the Italian landscape, carefully observed earlier in life, would have on the artist.

So deeply did Corot admire Claude and Poussin, so fully did he understand their work, that from the outset he viewed nature in their terms....In less than a year [since his arrival in Rome] he had realized his goal of closing the gap between the empirical freshness of outdoor painting and the organizing principles of classical landscape composition.

(Peter Galassi, *Corot in Italy: Open-Air Painting and the Classical Landscape Tradition*, New Haven and London, 1991, p. 168-70)

In composing the present landscape, Corot observes many of the same principles of landscape painting that his predecessor Claude Lorrain had, as seen in *Landscape with Hagar and the Angel* (fig. 1, 1646, The National Gallery, London). In Lorrain's painting, just as in both *Le soir* and *Le matin* (the previous lot), the composition is closely framed by trees and vast distance is suggested by buildings on a faraway hill beyond water. The viewer's perspective is at ground level rather than elevated, and the foreground is animated by figures and animals. While the individual elements of the landscape and the light falling upon it are carefully observed, their arrangement suggests artistic license. In describing a larger composition of a similar subject from the same period, *Le Chevrier italien, effet du soir (The Italian Goatherd, Evening)* (fig. 2, 1847, Musée du Louvre), Bazin suggests that the view is a perfect synthesis of Corot's experience in Italy and Fontainebleau. He notes that there is also a symbolic resonance to the work, "the melancholy value of a memory; and the little shepherd seems to be the soul of Corot himself bending over his past" (Germain Bazin, *Corot*, Paris, 1942, p. 51, as quoted in Tinterow, p. 214).

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



Fig. 1 Claude, *Landscape with Hagar and the Angel*, 1646, National Gallery, London



Fig. 2 Jean-Baptiste-Camille Corot, *Le Chevrier italien*, circa 1847, Musée du Louvre, Paris



PROPERTY FROM THE COLLECTION OF SIMON PARKES,  
NEW YORK

## JEAN-BAPTISTE-CAMILLE COROT

French, 1796 - 1875

### La gelée blanche à Auvers-sur-Oise

signed COROT (lower left)

oil on canvas

13¼ by 18¼ in.; 33.7 by 46.4 cm

#### PROVENANCE

Gustave Claudon, Paris (by 1889)

Bartfield Art Galleries, New York

Hammer Galleries, New York

Frank Sinatra, New York (acquired by 1965 and sold,

Sotheby's, London, June 27, 1977, lot 4, illustrated)

Sale: Galerie Koller, Zurich, May 25-26, 1978, lot 5085

Private Collection, Belgium (acquired at the above sale and

sold, Sotheby's, New York, April 23, 2004, lot 15, illustrated)

Private Collection (acquired at the above sale)

Acquired from the above circa 2011

#### EXHIBITED

Paris, Palais Galliera, *Centenaire de Corot*, May-June, 1895, no.

36 (lent by Gustave Claudon)

#### LITERATURE

André Schoeller and Jean Dieterle, *Deuxième supplément à*

"L'Oeuvre de Corot" par A. Robaut et Moreau-Nélaton, Paris,

1956, no. 86, illustrated

Martin Dieterle has recently suggested that *La gelée blanche à Auvers-sur-Oise* was likely painted in the early 1860s, circa 1860-62, at the height of Jean-Baptiste-Camille Corot's artistic ability. Indeed, the present work is a strikingly naturalistic picture, specific in time and place as if painted in situ, the palette strong and defined as in Corot's landscapes of the 1850s and 60s. It exemplifies Corot's pictures painted *en plein air*, which also inspired the succeeding generation of artists.

From his home in Ville d'Avray, Corot undertook trips not only to the various regions of France, but also within the Ile-de-France. A favorite spot was the small town of Auvers to the northwest of Paris, home of his friend and fellow artist Charles-François Daubigny (see lot 60). The two artists were a great inspiration to each other. The present river landscape may well have had its origins in a joint painting outing, and certainly compositionally it has much in common with Daubigny's verdant pictures of the banks of the Seine and Oise.

André Schoeller and Jean Dieterle previously dated the present work to 1874, perhaps due to its anticipation of the silvery feather-like Arcadian landscapes painted in the studio, many of them souvenirs of previous journeys and evocative of a mood rather than a place.

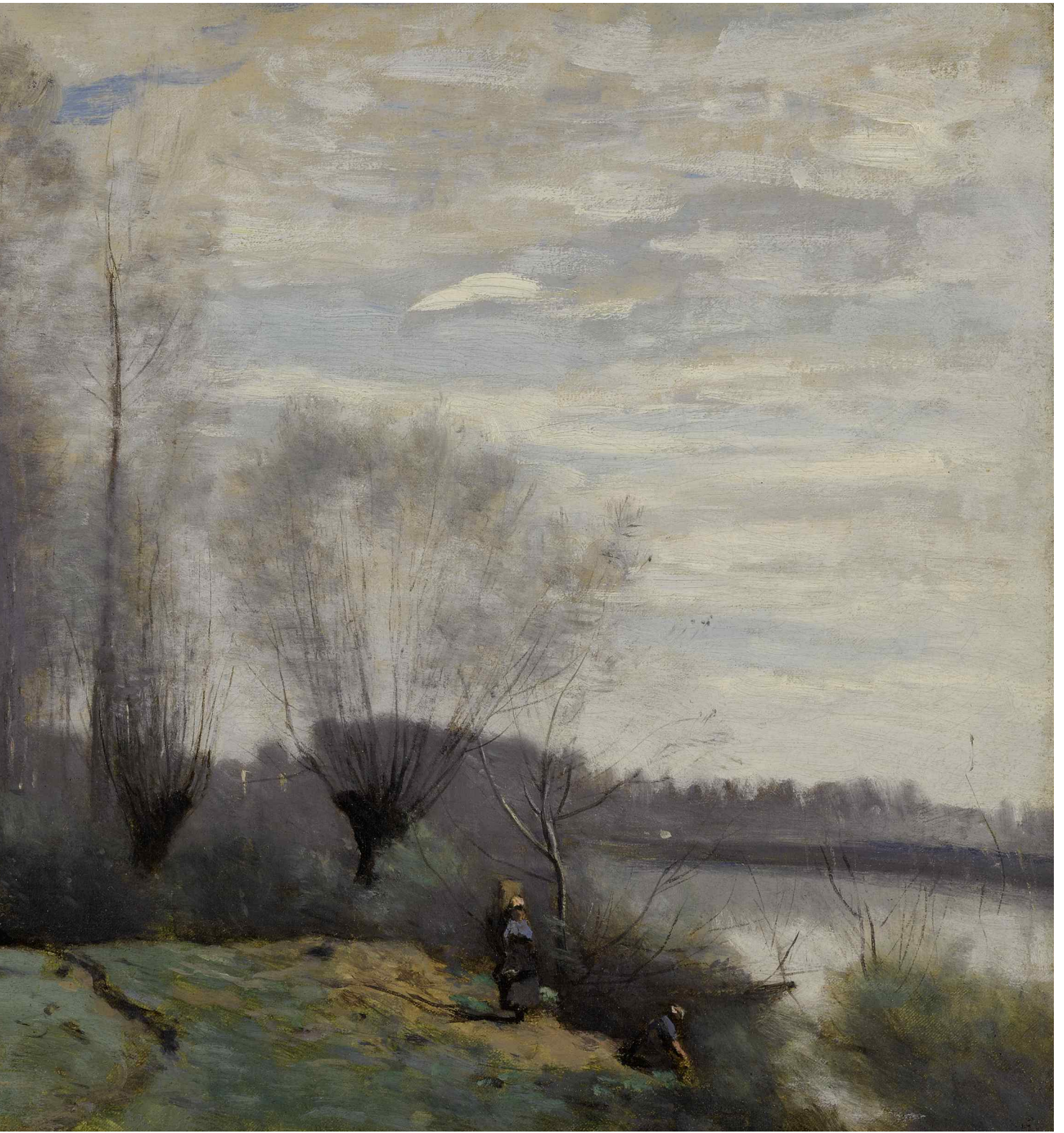
*La gelée blanche* was one of twelve paintings from the personal collection of Frank Sinatra brought to auction at Sotheby's London during the summer of 1977. In anticipation of this closely watched event, *The Guardian* announced, "Nice Work If You Can Get It, Frank Sinatra: Sotheby's are selling 12 Impressionist and modern pictures owned by the Old Master. They [...] include works by Corot, Monet and Boudin" (*The Guardian*, June 25, 1977, p. 9).

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

**\$ 80,000-120,000**









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PROPERTY FROM A NEW YORK COLLECTION

## HENRI-JOSEPH HARPIGNIES

French, 1819 - 1916

### Berger dans l'Allier

signed *h. harpignies* and dated 77. (lower left)

watercolor on paper

6<sup>3</sup>/<sub>8</sub> by 9<sup>5</sup>/<sub>8</sub> in.; 16.2 by 24.4 cm

#### PROVENANCE

Jill Newhouse, New York

Acquired from the above in 2006

A photo-certificate signed by Anne Hellebranth and dated October 24, 2005 authenticates this work.

**\$ 10,000-15,000**



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PROPERTY FROM A PRIVATE COLLECTOR, CANADA

## THÉODORE ROUSSEAU

French, 1812 - 1867

### La plaine de Chailly et les premières maisons de Barbizon

signed *TH.R.* (lower left)

oil on canvas

6½ by 8⅞ in.; 16.5 by 21.9 cm

#### PROVENANCE

Brame & Durand-Ruel, Paris (acquired directly from the artist)

Arthur Mayer Von Alsó-Russbach, Vienna (and sold, his sale,

C.J. Wawra, Vienna, February 18-19, 1881, lot 28)

Arnold & Tripp, Paris (by 1902 until 1904)

James Staats Forbes, London

Abraham Preyer, Amsterdam

Sale: Frederik Muller & Cie, Amsterdam, November 8, 1910, lot 98, illustrated (as *alentours de village*)

Gallery Barbizon House, London

A.T. Hollingsworth, Esq., London (and sold, his sale, Christie's, London, April 19, 1929, lot 172)

Private Collection (acquired at the above sale)

Private Collection

Thence by descent

#### EXHIBITED

Paris, Cercle des Arts, *Études peintes par Théodore Rousseau*, June 1867, no. 80

#### LITERATURE

Michel Schulman, *Théodore Rousseau: Catalogue raisonné de l'oeuvre peint*, Paris, 1999, p. 337, no. 671, illustrated

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

**\$ 20,000-30,000**



68

PROPERTY FROM THE COLLECTION OF SIMON PARKES,  
NEW YORK

## CHARLES-FRANÇOIS DAUBIGNY

French, 1817-1878

### Paysan au bord de l'étang

signed *Daubigny* (lower left)

oil on panel

9¼ by 15½ in.; 23.5 by 39.4 cm

#### PROVENANCE

Colonel Henry Thomas Chapman (by *circa* 1870)

Alice Maria Mason Chapman (by descent from the above, 1912)

Hilda Chapman Marston (by descent from the above)

Frederick Trowbridge Marston (by descent from the above,  
1964)

Private Collection (by descent from the above, 2010)

Acquired from the above

We would like to thank François Delestre for confirming  
the authenticity of this work, which will be included in the  
forthcoming second supplement to the catalogue raisonné.

**\$ 15,000-20,000**



69

PROPERTY FROM THE COLLECTION OF WILLARD AND ELIZABETH CLARK

## JEAN FERDINAND MONCHABLON

French, 1855 - 1904

### La Fenaison

signed *JAN- MONCHABLON* and dated 1887 (lower right);  
inscribed *OEUVRE XXIV.* (lower left); inscribed *OEUVRE XXIV.*,  
signed *JAN- MONCHABLON*, and dated 1887 (on the reverse)  
oil on canvas  
15 by 21<sup>7</sup>/<sub>8</sub> in.; 38.1 by 55.6 cm

#### PROVENANCE

Schiller & Bodo, New York (acquired in France, 1993)  
Sale: Christie's, New York, May 25, 1994, lot 211, illustrated

#### EXHIBITED

Santa Barbara Museum of Art, *Santa Barbara Collects: Impressions of France*, 1998, no. 46 (lent by the present owners)

**\$ 15,000-25,000**



70

AN AMERICAN IN PARIS: PROPERTY FORMERLY IN THE  
COLLECTION OF MARGARET THOMPSON BIDDLE

## STANISLAS LÉPINE

French, 1835 - 1892

### La Seine devant Saint-Denis

signed *S. Lepine* (lower right)  
oil on canvas  
23<sup>5</sup>/<sub>8</sub> by 44<sup>7</sup>/<sub>8</sub> in.; 60 by 114 cm

#### PROVENANCE

Brame & Lorenceau, Paris  
Arthur Tooth & Sons, London

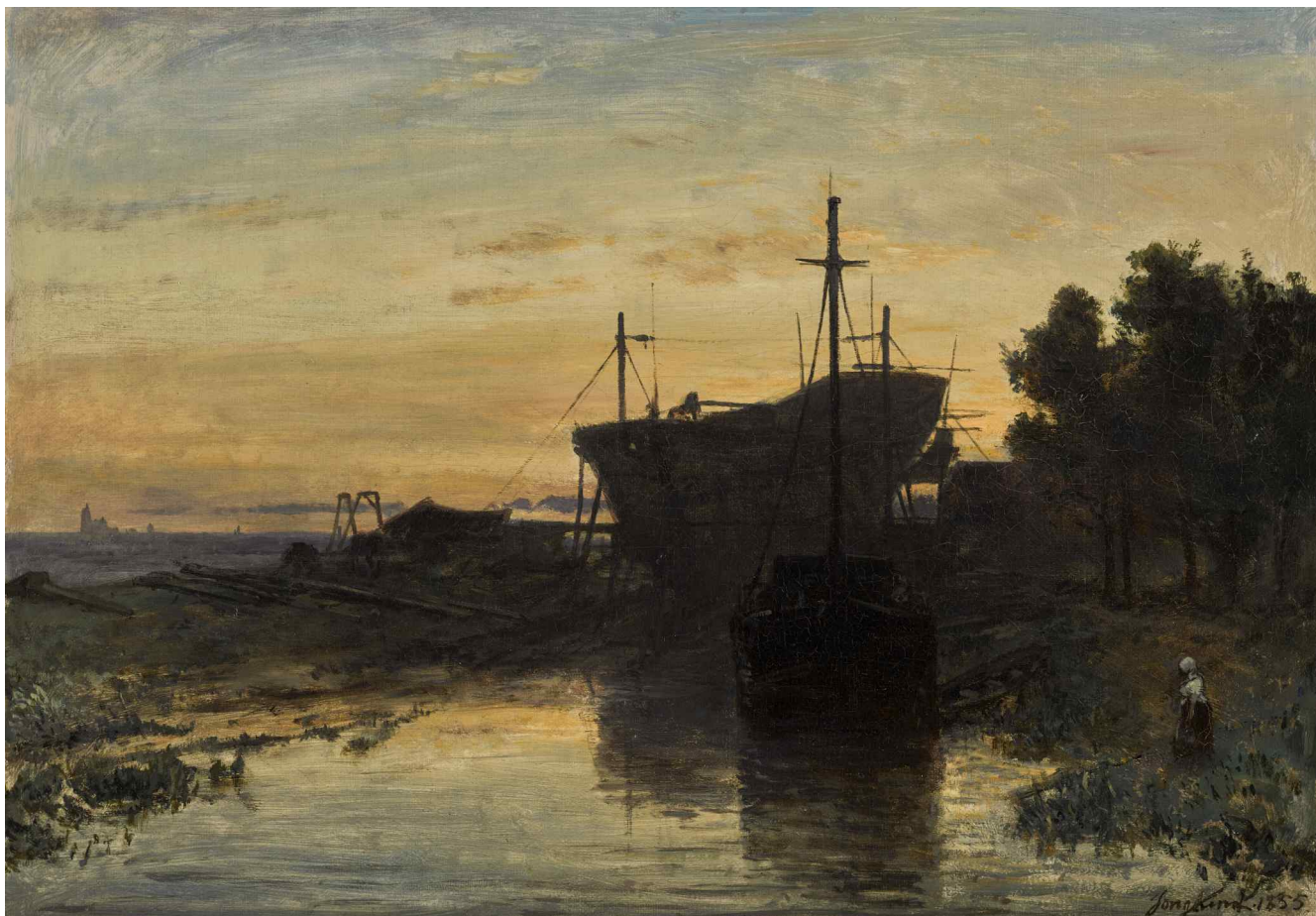
#### LITERATURE

Robert and Manuel Schmit, *Stanislas Lépine, catalogue  
raisonné de l'oeuvre peint*, Paris, 1993, p. 203, no. 497,  
illustrated

Among Stanislas Lépine's characteristic views of the Seine, the present work, *La Seine devant Saint-Denis*, is a spectacular example in terms of scale, quality and strong sense of atmosphere. Although he is not considered to be an Impressionist, Lépine was included in the first Impressionist show in Nadar's studio in 1874, exhibiting *Bords de la Seine* (1869, Musée d'Orsay, Paris). He was a student of Jean-Baptiste-Camille Corot's, and the master's influence is demonstrated here through a soft, even palette and the effects of sunlight reflected on the water and the buildings on the riverbank.

Saint-Denis, a suburb north of Paris, was well-known as an industrial center, with over eighty factories in operation by the end of the nineteenth century; Lépine punctuates this landscape with their tall vertical smokestacks, billowing smoke into the air.

**\$ 40,000-60,000**



71

PROPERTY FROM A PRIVATE COLLECTION

## JOHAN BARTHOLD JONGKIND

Dutch, 1819 - 1891

### Chantier naval

signed *Jongkind.* and dated 1855 (lower right)

oil on canvas

12¾ by 18½ in.; 32.5 by 47 cm

After nearly a decade in Paris, where he exhibited at the *Salon* and earned praise from Charles Baudelaire and Émile Zola, Johan Barthold Jongkind returned to Rotterdam in 1855.

This Dutch shipyard at sunset anticipates the Impressionistic marines for which Jongkind is most celebrated.

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 H1078.

**\$ 30,000-40,000**



72

72

## VICTOR GABRIEL GILBERT

French, 1847 - 1935

### Jeunes femmes aux marché

signed *V. Gilbert.* and dated 1878. (lower left)  
oil on panel  
16 $\frac{5}{8}$  by 24 in.; 42 by 60.8 cm

#### PROVENANCE

Private Collection, Paris (by descent through the family since the nineteenth century)  
Acquired from the above by the present owner

We would like to thank Noé Willer for kindly confirming the authenticity of this work, which will be included in his forthcoming Victor Gabriel Gilbert catalogue raisonné.

**\$ 15,000-20,000**

73

AN AMERICAN IN PARIS: PROPERTY FORMERLY IN THE COLLECTION OF MARGARET THOMPSON BIDDLE

## JEAN BÉRAUD

French, 1849 - 1935

### Jeune Femme descendant d'un fiacre

signed *Jean Béraud.* (lower left)  
oil on panel  
18 $\frac{1}{8}$  by 14 $\frac{1}{2}$  in.; 46 by 36.8 cm

#### PROVENANCE

Schweitzer Galleries, New York

#### LITERATURE

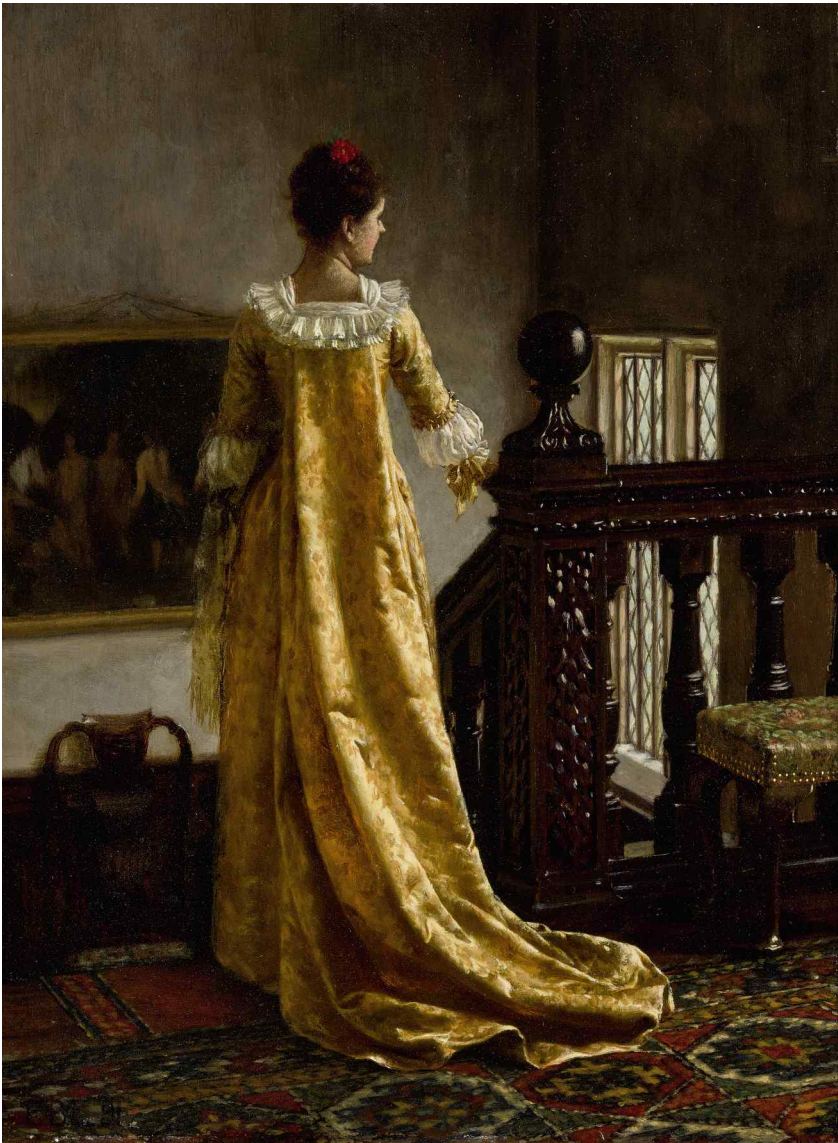
Patrick Offenstadt, *Jean Béraud 1849-1935, The Belle Époque: A Dream of Times Gone By, catalogue raisonné*, Cologne, 1999, p. 110, no. 48, illustrated

While Parisian shops long had the reputation for quality goods, it was only toward the end of the eighteenth century that the boutiques themselves became destinations and their interior décor and shopping experience became as well known as the couture they offered. While his contemporaries, the Impressionists, largely ignored the world of retail (perhaps afraid of the association with commercial advertising and fashion illustration so popular at the time), Jean Béraud embraced the shops of the rue de la Paix, including the famous Maison Doucet and Maison Paquin, as an important part of Parisian life, as seen in the present work (Françoise Tétart-Vittu, "Shops-Versus Department Stores," *Impressionism, Fashion and Modernity*, exh. cat., Musée d'Orsay, Paris, The Metropolitan Museum of Art, New York and The Art Institute of Chicago, 2012-13, p. 210-4).

**\$ 40,000-60,000**







74

PROPERTY FROM A PRIVATE NORTHEASTERN COLLECTION

## EDMUND BLAIR LEIGHTON

British, 1852 - 1922

### Qui m'aime me suit (Who Loves Me Follows Me)

signed *E.B.L.* and dated 91 (lower left); inscribed *Qui m'aime me suit* and signed *E Blair Leighton* (on a label on the reverse)  
oil on panel  
11<sup>1</sup>/<sub>8</sub> by 8<sup>3</sup>/<sub>4</sub> in.; 28.3 by 21 cm

**\$ 15,000-20,000**

#### PROVENANCE

Thomas Agnew & Sons, London (acquired directly from the artist)  
Sale: Christie's, Paris (date unknown, *circa* 1975), lot 49  
Sale: Christie's, London, December 11, 2008, lot 73, illustrated (as *The Golden Train*)  
Acquired at the above sale

#### LITERATURE

Alfred Yockney, *The Art Annual: The Art of E. Blair Leighton*, London, 1913, p. 30

The present work demonstrates Edmund Blair Leighton's love for romantic subject matter in addition to his trademark wit. The title *Who Loves Me Follows Me* is meant to intrigue the viewer: is the subject pursuing her passions as she descends the stairs, glancing in their direction with wistful longing, or is it the viewer that is following the woman in her golden train, making her the subject of desire?

We would like to thank Kara Lysandra Ross for providing this catalogue entry and kindly confirming the authenticity of this lot which will be included in her forthcoming catalogue raisonné.



75

PROPERTY FROM A DISTINGUISHED AMERICAN PRIVATE COLLECTION

## RUDOLF ERNST

Austrian, 1854 - 1932

### Dressing the Bride

signed *R. Ernst.*, dated 1882., and inscribed *Paris.* (lower right)

oil on canvas

31 $\frac{1}{8}$  by 20 $\frac{3}{8}$  in.; 79.1 by 51.8 cm

#### PROVENANCE

Henry P. McIlhenny, Philadelphia (and sold, his sale, Christie's, New York, May 20, 1987, lot 163, illustrated)

American connoisseur Henry P. McIlhenny (1910-1986) served the Philadelphia Museum of Art for fifty years, first as Curator of Decorative Arts and later as Chairman of the Board of Trustees. His remarkable collection of nineteenth century paintings, by artists such as Jacques-Louis David, Jean-Baptiste-Camille Corot and Edgar

Degas, was housed in his Rittenhouse Square, Philadelphia townhouse and Glenvagh Castle, his country estate in Ireland (a fitting location for his important Victorian art), joining neoclassical and Empire furniture and Anglo-Indian objects among many other works representing his many passions. In 1986 around 450 objects from McIlhenny's collection were bequeathed to the Philadelphia Museum of Art, a transformative gift and lasting testament to his expansive interests and keen eye.

**\$ 30,000-40,000**



76

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

## JEHAN GEORGES VIBERT

French, 1840 - 1902

### Si j'étais roi

signed J.G. Vibert (lower left)  
oil on panel  
18 $\frac{1}{8}$  by 14 $\frac{3}{4}$  in.; 46 by 37.5 cm

#### PROVENANCE

Private Collector, New York (acquired before circa 1955)  
Thence by descent through the family

#### EXHIBITED

Probably, *Art Gallery of The Milwaukee Industrial Exposition*, September 10-October 15, 1898, no. 129

#### LITERATURE

Jehan Georges Vibert, *La Comédie en Peinture*, Paris, 1902, vol. I, p. 244, illustrated

In Jehan Georges Vibert's satirical *Si j'étais roi*, a cardinal imagines himself as a king atop Napoleon Bonaparte's throne, oblivious to the sign, which reads *Avis: ou est prié de ne pas toucher* ("Warning: one is asked to not touch"). The cardinal indulges his fantasy, positioning himself as an untouchable, divine ruler. This work was included in Vibert's *La Comédie en*

*Peinture*, in which a short anecdote written from the point of view of an actual throne muses over its symbolism throughout history and its ability to transcend the rise and fall of empires: "*les trônes... subsistent tant que les peuples en gardent seulement le souvenir. Après des siècles, on peut encore les restaurer*" ("thrones... subsist as long as people guard only the memory"), (Vibert, p. 246).

Vibert is a brilliant technician with paint, and the present composition is an extraordinary testament to his skill as a colorist. The tonal variations of red, seen in the curtain, carpet, throne, robes and skin, make this a uniquely jewel-like example.

**\$ 25,000-35,000**



77

## PAUL ÉMILE ANTONY MORLON

French, 1845 - 1905

### Une mode nouvelle sous le Directoire

signed A. Morlon (lower right)  
oil on canvas  
53 by 78.3 in.; 134.5 by 199 cm

#### PROVENANCE

Sale: Stockholms Auktionsverk, Stockholm, November 27, 2008, lot 2363, illustrated

#### EXHIBITED

Paris, *Salon des Artistes Français*, 1879, no. 2192

#### LITERATURE

*L'Illustration*, Paris, January 4, 1879, vol. 73, p. 346

*Le Devoir: Journal des Réformes Sociales*, Paris, April 6, 1879, vol. 3, no. 30, p. 715

*L'Illustration*, Paris, May 16, 1908, p. 331, illustrated

*Une mode nouvelle sous le Directoire* focuses on three glamorous and eyebrow-raising Parisian socialites, the *merveilleuses* Thérésa Tallien, Juliette Récamier and Joséphine de Beauharnais. Dressed in radical Grecian revival fashions, they promenade in the *Jardin du Palais Royal*, to the delight of an attentive male entourage of *Incroyables* and state officials. However, the flamboyant group's presence is not admired by all, for beneath the shadows of the trees, a woman in a mob cap adorned with the cockades of the Jacobins retreats in disgust. She is accompanied by a young boy in a Phrygian cap, and a dour man dressed in black, mourning the Revolution in the wake of the new regime.

*Merveilleuses* and *Incroyables* flaunted their unique and exaggerated style and affected mannerisms in reaction to the traumas of the Reign of Terror. Thérésa Tallien, depicted in a black gown flecked with gold, led women's *nouvelle* fashion for Grecian revival dress. She scandalized her fellow Parisians with her sheer dresses, revealing *décolletage* and lavish jewels. After seeing her in a white Grecian style gown at the Opéra, the politician Talleyrand commented, "il n'est pas possible de s'exposer plus somptueusement" ("it is not possible to be more sumptuously exposed").

Thérésa Tallien had survived imprisonment during the Terror and contributed, along with her lover and to-be husband Jean-Lambert Tallien, to the overthrow of Maximilien Robespierre. She emerged from the political and social upheaval as a dazzling icon of the *Directoire* and was a leading figure in Parisian society.

**\$ 40,000-60,000**



78

## FOLLOWER OF ÉDOUARD JOSEPH DANTAN

### My Father's Studio

bears signature *DANTAN*, inscribed *Rémon*, and dated 1881 (lower center)  
oil on canvas  
38 by 51¼ in.; 96.5 by 130.2 cm

#### PROVENANCE

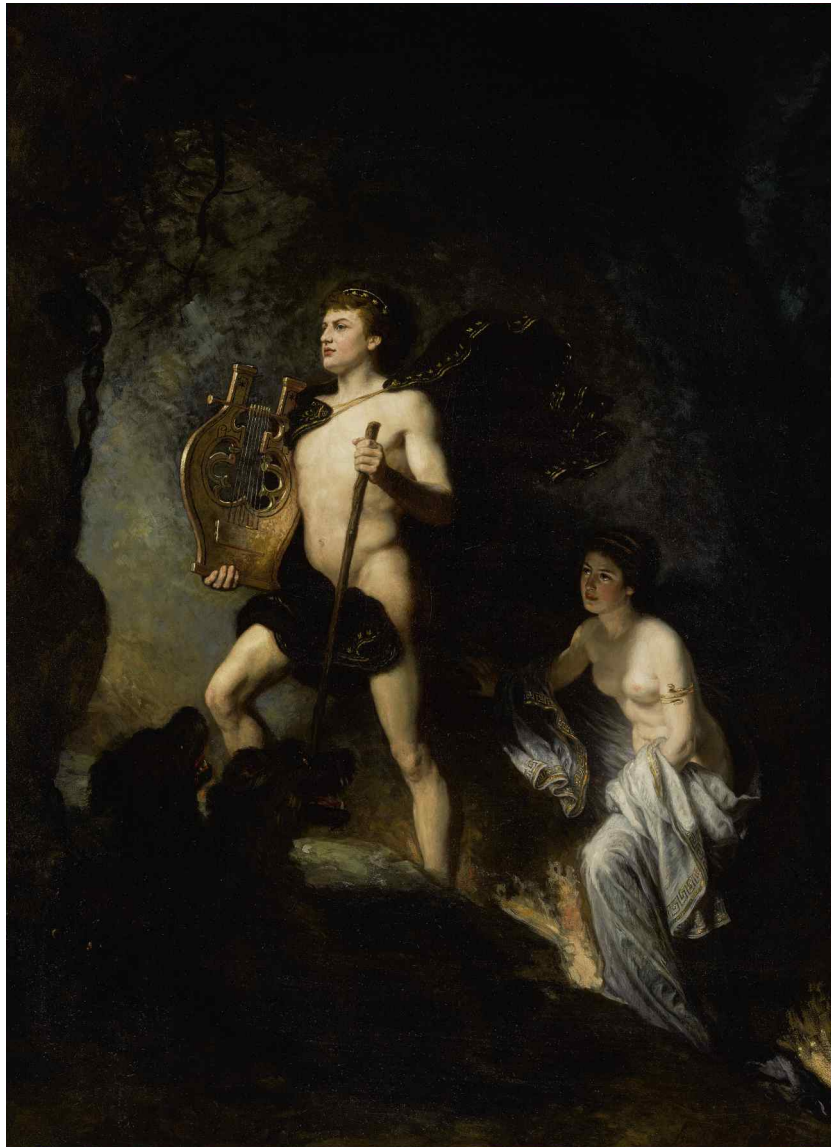
Sale: Sotheby's, New York, April 18, 2008, lot 93, illustrated  
Acquired at the above sale by the present owner

\$ 20,000-30,000

Édouard-Joseph Dantan was the son of the renowned French sculptor Antoine-Laurent Dantan (1798-1878) and nephew to Jean-Pierre Dantan (1800-1869), also a sculptor and celebrated for his portraits and caricatures of his contemporaries. Growing up among these two great artists, Dantan gained an intimate understanding of both the demands and pleasures of the artist's life. It is this first-hand, nuanced experience that informs *Un Coin D'Atelier*, the artist's *Salon* submission of 1880. The work was so well-received that it was quickly acquired by the French State for the Musée du Luxembourg (and now hangs in the Musée des Avelines, Saint-Cloud). In this composition, Dantan shows his father in his Saint-Cloud studio absorbed in the restoration of his bas-relief of *The Drunkenness of Silenus*, which he exhibited at the *Salon* of 1868. While there is no known record of a full-scale second version of the 1880 *Salon* painting, the quality and age of this work suggests the artist's closeness to Dantan; the name *Rémon* has yet to be identified, but could be a protégé of Dantan's.



Fig. 1 Photograph of Antoine-Laurent Dantan's atelier in Aîné à Saint-Cloud



79

## EMIL NEIDE

German, 1842 - 1908

### Orpheus and Eurydice

signed *Emil Neide* (lower right)  
oil on canvas  
59 $\frac{1}{8}$  by 43 in.; 150.2 by 109.2 cm

#### PROVENANCE

Private Collection, South America  
Acquired from the above

**\$ 25,000-35,000**

#### LITERATURE

*Deutsche Rundschau*, Berlin, October-December, 1876, vol. 9, p. 470

*Europa*, 1876, vol. 44, p. 750

*Gesammt-Verlags-Katalog des Deutschen Buchhandels*, Berlin, 1880, p. 643

Adolf Rosenberg, *Geschichte der Modernen Kunst*, Leipzig, 1889, p. 327

*Encyclopedia Americana*, New York, 1904, vol. 11, n.p.

*The Nation*, New York, 1908, vol. 86, p. 500

In the present work, Orpheus, carrying his lyre, emerges triumphantly through the gates of Hell having just rescued his love Eurydice. Cerberus, the fierce three-headed dog who guards the entrance to the gates, depicted here at lower left, has been charmed by Orpheus' music and has agreed to let the lovers return to earth. What

the pair does not know in this moment is that Orpheus will soon go against Hades' command and turn back to gaze at Eurydice who, as a result, will be sent back to the shadows of the Underworld forever.

Hailing from Königsburg, Germany (now Kaliningrad, Russia on the Baltic Sea) Emil Neide studied in Düsseldorf and Munich, returning to Königsburg and teaching at its Academy. He was enraptured by Greek myths and painted numerous mythological compositions in the 1870s, among them *Psyche Conveyed Across the Styx by Charon* (1873, hung in the Königsburg Museum in the nineteenth century, current location unknown) and *Scenes from the Odyssey* (hung in the Gymnasium at Insterburg [now Chernyakhovsk, Russia], in the nineteenth century).



80

## HENRY JULES JEAN GEOFFROY

French, 1853 - 1924

### La joie des petits

signed Géo. and dated 1906 (lower left)

oil on canvas

20 by 24<sup>3</sup>/<sub>8</sub> in.; 51 by 62 cm

#### EXHIBITED

Paris, *Salon des Artistes Français*, 1906, no. 691

#### LITERATURE

Christiane Hubert, "Un peintre de l'enfance aux débuts de la IIIe République: Jean Geoffroy," *Carrefours de l'éducation*, Paris, 2006, vol. 21, no. 1, n.p.

Maryse Aleksandrowski, Alain Mathieu, and Dominique Lobstein, *Henry Jules Jean Geoffroy dit Géo 1853- 1924*, Trouville-sur-Mer, 2012, p. 194, illustrated p. 192

Henry Jules Jean Geoffroy, known as "Géo," was a member of the French Naturalist movement, best known for his paintings of the children of Paris and capturing the daily delight of urban life.

**\$ 50,000-70,000**







81

81

## JULES SCALBERT

French, 1851 - 1928

### The Boating Party

signed *J Scalbert* (lower right)  
oil on canvas  
29<sup>3</sup>/<sub>8</sub> by 39<sup>1</sup>/<sub>2</sub> in.; 74.6 by 100.3 cm

#### PROVENANCE

Private Collection, South America  
Acquired from the above

A student of Isidore Pils and Henri Lehmann (who counted Édouard Joseph Dantan, Julien Dupré and Camille Pissarro among his students), Jules Scalbert began exhibiting at the Paris *Salon* in 1876, winning medals in 1891 and 1901. His works are held in a number of French institutions including Le musée de la Chartreuse, Douai, and the École nationale supérieure des Beaux-Arts, Paris.

**\$ 15,000-20,000**

82

PROPERTY FROM A CONNECTICUT PRIVATE COLLECTION

## CHARLES SPENCELAYH

British, 1865-1958

### The Latest News

signed *C. SPENCELAYH* (lower right)  
oil on canvas  
22 by 15 in.; 56 by 38 cm

#### PROVENANCE

Sale: Sotheby's, London, March 3, 1993, lot 136, illustrated  
Private Collection

Charles Spencelayh's endearing images of aged men, in humble interiors and involved in domestic every-day activities, remain eternally popular for their sensitive and humorous depiction of maturity. The quality of this man's carefully rendered expression, eyeglasses and crumpled newspaper is superb and demonstrates Spencelayh's technical brilliance learnt when he trained as a painter of miniatures.

**\$ 25,000-35,000**



## JOHN FREDERICK HERRING SR.

British, 1795 - 1865

### The Noonday Rest

signed *J.F. Herring. Sen.' and dated 1859 (lower right)*

oil on canvas

42¼ by 72⅞ in.; 107.3 by 183.2 cm

#### PROVENANCE

Miss Nickolls (and sold, Christie's, London, January 23, 1904,

lot 84, as *Horses, Cattle and Sheep, in a pasture*)

Gribble (acquired at the above sale)

Richard Green, London

Private Collection (and sold, Sotheby's, London, July 10, 1996,

lot 126, illustrated)

Sam Wyly, Dallas, Texas

In 1853, after twenty years in London, John Frederick Herring, Sr. purchased Meopham Park, a Georgian mansion on thirty acres near Tonbridge, Kent. Herring found inspiration in his surroundings, which he described to a friend in 1855 as including "Piggerys, Cow House, Farm Yard and Cow Shed, a very pretty Saddle Room, and a room to paint in 21 feet square. We also have afield about 4 acres. We have 5 horses. An open and a close Carriage, 10 cows, pigs, 2 Donkeys, Geese, Peacock and hen, lots of Fowl & Ducks and 2 Dogs." (letter to 'Rosalie', dated November 11, 1855; see Oliver Beckett, *J.F. Herring & Sons*, London, 1981, p. 82). Herring expanded his canon in the 1850s from racing subjects to the farm animals and idyllic surroundings of his new home in the Weald of Kent. The impressive scale of *The Noonday Rest* encompasses a diversity of animals, portrayed from multiple angles to highlight Herring's mastery of anatomy that had secured him the role of Queen Victoria's official animal painter. As his own *Peaceable Kingdom*, *The Noonday Rest* celebrates Herring's new life of rural domesticity, appealing to an increasingly urban buying public who appreciated these farm scenes, which continued to sell as quickly as they were painted.

**\$ 60,000-80,000**





PROPERTY FROM A CONNECTICUT PRIVATE COLLECTOR

## STANHOPE ALEXANDER FORBES, R.A.

British, 1857-1947

### The Huckster

signed *Stanhope A. Forbes* and dated 1917. (lower left)

oil on canvas

24 by 30 in.; 61 by 76 cm

#### PROVENANCE

Private Collection (acquired circa 1920)

Thence by descent

Sale: Phillips, London, December 4, 2001, lot 36, illustrated

Acquired at the above sale

**\$ 80,000-120,000**

*His passionate love for the way of life, the people with their joys and sorrows, the events and tasks of their everyday lives, is expressed in all his best paintings... Forbes saw the way of life in Newlyn as something of lasting value in an increasingly troubled world.'*

Mrs. Lionel Birch, *Stanhope A. Forbes, A.R.A., and Elizabeth Stanhope Forbes, A.R.W.S.*, 1916, p. 92

Painted in 1917, *The Huckster* is a glimpse of reality, a brief moment in time of innocence and calm captured on canvas. This way of life was under attack from the threat overseas but as Europe was torn apart, the sun continued to shine over Cornwall. It is poignant in that the boy depicted would only have been just a few years too young to have been sent to the Front to fight. He drives the cart because no older boys are available to do so and the women are working in the fields to grow food as part of the Land Army campaign. The character of the young huckster (a vendor who sells items door-to-door) is captured by his expression, half-hidden by the shade cast by his cap; this is not a sentimentalized depiction of rural life as might have been depicted in the previous century. His half-smile suggests that he has stopped momentarily to converse with the artist and at any moment he will crack his whip and drive his cart onward to the next customer. Riding from door to door, he offers his meagre crop of rhubarb as part of his own contribution to the war effort to provide food for his country.

The model for *The Huckster* appears to have been a favorite for Stanhope Alexander Forbes, appearing in *The White Horse* (1917, sold

Sotheby's London, July 4, 2001, lot 20) and *On Paul Hill, Trewarveneth Street* (fig. 1, 1922, Penlee House) in which he is leading the horse and cart rather than riding upon it. Forbes began a series of paintings of small groups of people seen from close quarters in the early 1900s, *Home Along* (1905, Bristol City Museum and Art Gallery) being one of the earliest joined by *At the Moorings* of 1907 (Ferens Art Gallery, Hull), *The Old Pier Steps* (1911, Bradford Art Galleries and Museum) and *Fitting Out, Mousehole Harbour* (1919, Bradford Art Galleries and Museum). In these paintings there is a greater sense of intimacy and naturalism, where Forbes is more concerned with the character of his subject than with anecdote and narrative.

It is clear that by the later stage in the artist's life, he knew his subject so well and respected the Cornish people to such an extent that he understood their lives and how to depict them with intelligence, warmth and honesty. He and his wife, Elizabeth Stanhope Forbes, had founded the Newlyn Art School, making Cornwall a place of artistic pilgrimage for the next generation of modern artists. Forbes painted among the people, choosing subjects which were immediately engaging and understandable. Visitors to Cornwall could often find the great painter standing in the cobbled streets with his easel and canvas set up in front of him, working on the oil sketches for his next paintings which would find their way into public and private collections, as he was well known from his London exhibitions.



Fig. 1 Stanhope Alexander Forbes, *On Paul Hill*, 1922, Private Collection







PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

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

British, 1895-1973

### Nearing Port: The Great Tea Clipper

signed MONTAGUE DAWSON. (lower left)  
oil on canvas  
35¾ by 24 inches;; 90.8 by 61 cm

#### PROVENANCE

J.J. Gillespie & Co., Pittsburgh  
Wilma Sinclair LeVan Baker, Steubenville and Pittsburgh (acquired from the above circa 1935)  
Thence by descent

The Clippers were a race apart...lean with sharp bows, raked masts and a great cumulus of sail. They raced each other across the world's oceans, their captains were treated like today's superstars and their names became legendary. Fortunes were wagered on the result of races between them, which might last from Hong Kong to London or from New York round the Horn to San Francisco...setting sailing records that would last forever

(Ron Ransom, *The Maritime Paintings of Montague Dawson*, Devon, 1993).

Montague Dawson dedicated the majority of his career to the depiction of the clippers that carried freight and passengers quickly and across vast distances during the nineteenth century. With his first-hand knowledge of the sea he celebrates their beauty, grace and speed. Beneath crisp blue skies and skimming across churning seas, this clipper flies every inch of sail pushing vessel and crew to the limit.

Among the first owners of *Nearing Port: The Great Tea Clipper* was Wilma Sinclair LeVan Baker, of Steubenville, Ohio, and like the clipper's crew, she lived an extraordinarily full and adventuresome life. During World War I she was active in the Red Cross and defense work, and then pursued politics in the 1920s, elected to the Republican National Committee from 1926 until 1932. The following year she began an eight year term as President of the Union Savings Bank & Trust Company in Steubenville. She published a number of books and was an extensive traveler, having circled the globe numerous times. It is clear that she was filled with the spirit of adventure, and had a natural affinity for the thrilling excitement captured in Dawson's *Nearing Port: The Great Tea Clipper*.

**\$ 50,000-70,000**

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

British, 1895-1973

### Racing Home, the China Clippers *Chrysolite* and *Stornoway* Almost Neck-and-Neck

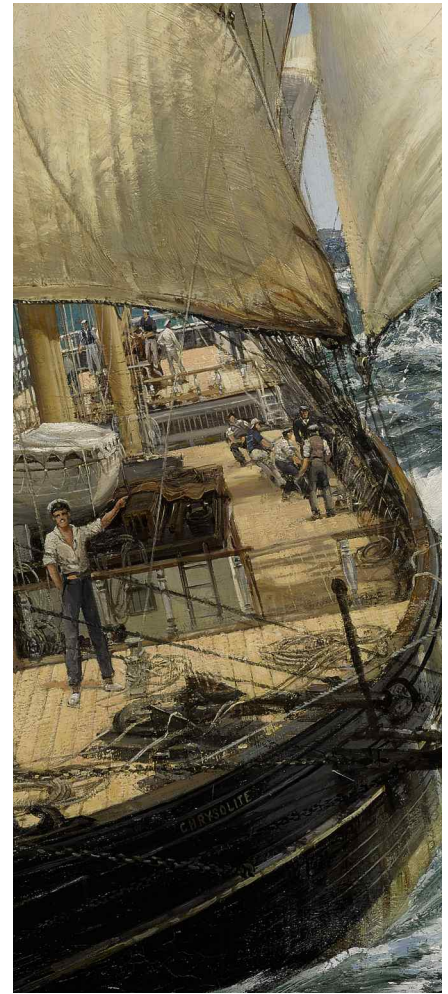
signed MONTAGUE DAWSON (lower right);  
inscribed "The RIVAL'S" / *The race of the  
Chrysolite + Stornoway* (on the stretcher)  
oil on canvas  
28 by 42 in.; 71.1 by 106.8 cm

#### PROVENANCE

Frost & Reed, London (acquired directly from the artist)  
Private Collection, United States  
Private Collection (and sold, Christie's, New York, July 25, 2007, lot 283, illustrated)  
MacConnal-Mason, London

*Racing Home, the China Clippers Chrysolite and Stornoway Almost Neck-and-Neck* is a dramatic realization of the "tea race" conducted in 1852 between two clipper ships engaged in the Liverpool-China trade. These races pitted the most advanced ships from the docks of Aberdeen and Liverpool, built for speed as well as maximum capacity, with the best captains and crews. A speedy trip home from the far East granted bragging rights to the crew and would enable the owners of the ship to command higher freight fees, resulting in huge sums of money. Tea merchants would offer incentives for fast passages as well, adding a premium of £1 per ton of tea to the first ship to dock. The outcomes of these yearly races were intensely followed by the public, reported in the columns of newspapers throughout the United Kingdom, and many bets were placed on the outcome in London and throughout the ports of Britain (Ron Ransom, *The Maritime Paintings of Montague Dawson*, Devon, 1993, p. 43).

*Chrysolite* was built in 1851 by Alexander. Hall & Co. in Aberdeen to the order of Taylor, Potter & Co. of Liverpool. Launched in March 1851, she measured 156 feet in length with a 29 foot beam and was registered at 564 tons. Her maiden voyage was heralded in the *Aberdeen Journal* as a spectacular success, noting that she returned to port in seven months and six days, the quickest passage recorded at the time, despite the loss of at least seven men who left the ship in China (*Aberdeen Journal*, December 10, 1851). The 1852 season dawned with her greatest competition the *Stornoway*, a product of the same yard in Aberdeen and belonging to the famed merchant trading house of Jardine, Matheson & Co. Close in size to the *Chrysolite*, measuring 158 feet in length with a 29 foot beam and registered at 527 tons, the *Stornoway* had been built in 1850 for speed but not necessarily to break records.



86 (DETAIL)

While the majority of Montague Dawson's works take place on the high seas, *Racing Home* is a rare composition with a shipboard perspective, focused on the men who propelled these ships around the world. Life on a clipper could be harsh and dangerous; even under a bright blue sky, the weight and surging power of the waves is tangible. Dawson's rigorous attention to nautical detail is on full display, from the visible seams in the full sails to the complex rigging, emphasizing the verticality of the ship, to the *Chrysolite*'s figurehead and name plate visible at lower left. The three crewmen on the aft quarter deck seem assured of their victory, relaxed and confident despite the fact that, as the crew member at right gestures, the *Stornoway* is within sight. The crew, as Dawson knew, had little to fear; as announced in *The Guardian* of London on October 27, 1852, after departing Canton within 8 hours of each other in July 1852, the *Chrysolite* arrived to the Liverpool docks after a 104 day journey, beating the *Stornoway* and all other ships that season to deliver her haul of tea.

*Image follows*

**\$ 120,000-180,000**







87

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

## JOHN EMMS

British, 1843-1912

### Playtime

signed *J<sup>no</sup> EMMS* (lower left)

oil on canvas

18 by 24 in.; 46 by 61 cm

#### PROVENANCE

Sale: Sotheby's, Olympia, September 14, 2006, lot 26,  
illustrated

Acquired at the above sale

*Playtime* is a superb example by one of Britain's greatest painters of animals. John Emms was a keen sportsman and it was through hunting that he met several aristocratic families who became important patrons for him. He became best-known for his portrayals of fox-hounds, many of which were painted in the kennels of the Duchess of Newcastle at Clumber Park in Nottinghamshire. In *Playtime* he shows a stoic fox-hound mother with her exuberant puppies gambolling around her. The element of humor is typical of Emms, as is his restraint not to anthropomorphize his sitters, instead celebrating each canine's unique character.

**\$ 40,000-60,000**



88

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

## JOHN EMMS

British, 1843-1912

### The Tufters

oil on canvas

36 by 50 in.; 91 by 127 cm

#### PROVENANCE

Private Collection (and sold, Sotheby's, London, June 7, 2006, lot 31, illustrated)

Acquired at the above sale

On the hunt, the tufters are characteristically a pair of the oldest and most experienced hounds sent into cover to find and drive stags away from the rest of the herd.

**\$ 50,000-70,000**

END OF SALE

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Masterworks by Archibald Knox  
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ARCHIBALD KNOX  
Early Cymric Vase,  
Model No. 244, circa 1900  
Estimate \$30,000–50,000

**Important Design**  
Auction New York 24 May 2018

Viewing 19–22 May

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## Treasures

Auction London 4 July 2018

BERTEL THORVALDSEN

Cupid by Anacreon or Winter, 1824

Estimate £150,000–250,000

Viewing 29 June – 4 July

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PROPERTY FROM THE COLLECTION OF  
TEDDY AND ARTHUR

Edelman

Left  
TIFFANY STUDIOS  
"Bamboo" Table Lamp, circa 1910  
Estimate \$100,000–150,000

Right  
TIFFANY STUDIOS  
"Wisteria" Table Lamp, circa 1905  
Estimate \$400,000–600,000

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PHOTOGRAPH BY KEVIN SHEA ADAMS

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JÁNOS KMETTY  
Landscape near Kassa  
Estimate 10,000–15,000GBP



20th Century Art: A Different Perspective  
Auction London 13 November 2018

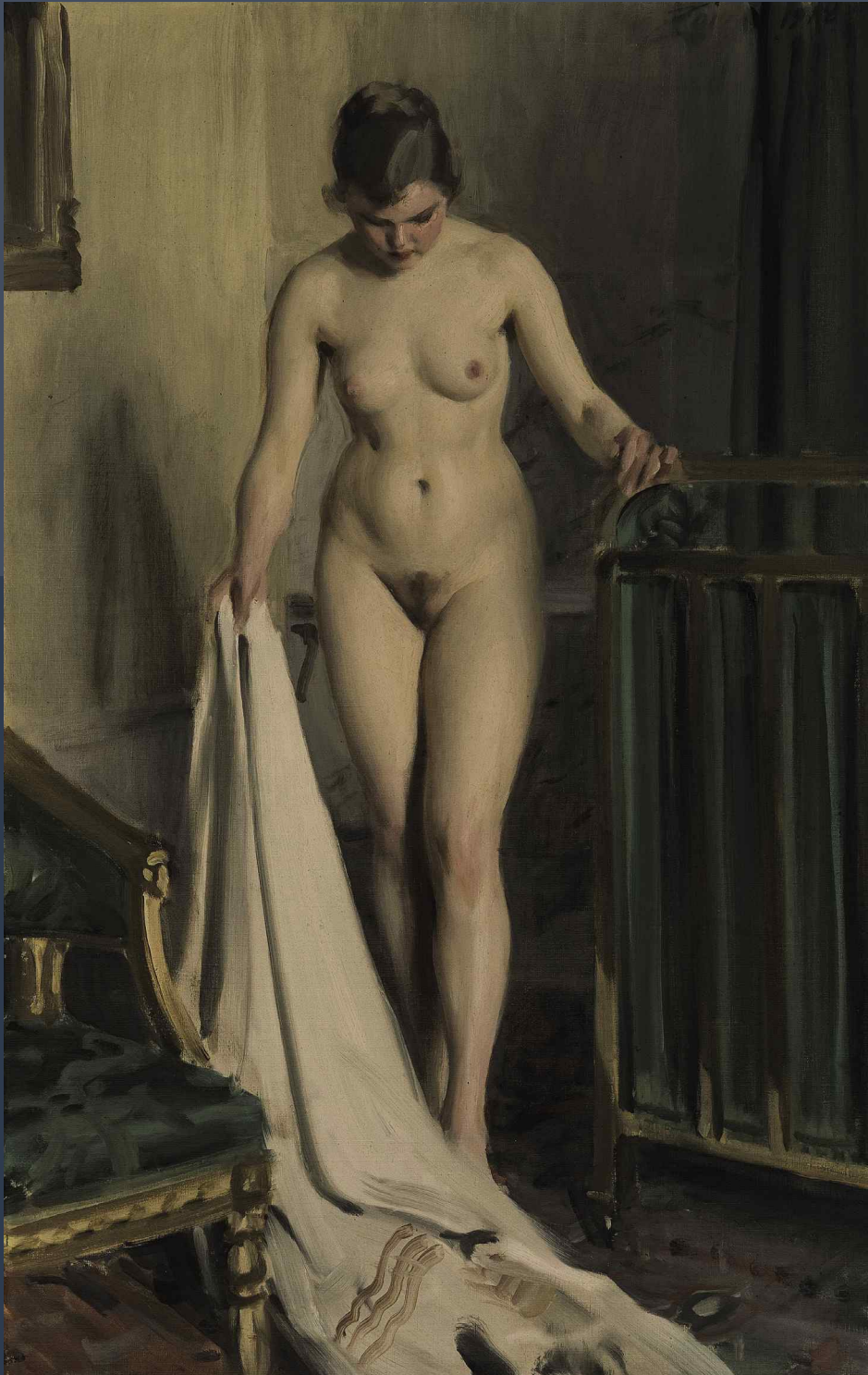
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Sotheby's EST. 1744

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ANDERS ZORN  
In the Bedroom  
Estimate £400,000–600,000

**19th Century  
European Paintings**  
Auction London  
24 May 2018

Viewing 20 – 23 May

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Sotheby's EST.  
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Property from the Collection of Ruth Sharp Altshuler  
ÉDOUARD MANET *Profil de jeune fille*, circa 1880 Estimate \$1,800,000–2,500,000

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**Sale Number** N09869 | **Sale Title** EUROPEAN ART | **Sale Date** 22 MAY 2018

Please see the important information regarding absentee bidding on the reverse of this form.  
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN) \_\_\_\_\_

TITLE \_\_\_\_\_ FIRST NAME \_\_\_\_\_ LAST NAME \_\_\_\_\_

COMPANY NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

\_\_\_\_\_  
POSTAL CODE \_\_\_\_\_ COUNTRY \_\_\_\_\_

DAYTIME PHONE \_\_\_\_\_ MOBILE PHONE \_\_\_\_\_ FAX \_\_\_\_\_

EMAIL \_\_\_\_\_

**Please indicate how you would like to receive your invoices:**     Email     Post/Mail

**Telephone number during the sale (Telephone bids only)** \_\_\_\_\_

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted at least 24 hours before the auction.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM USD PRICE OR TICK ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS \_\_\_\_\_

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POSTAL CODE \_\_\_\_\_ COUNTRY \_\_\_\_\_

- I will collect in person
- I authorize you to release my purchased property to my agent/shipper (provide name) \_\_\_\_\_
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Sale" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Sale.

SIGNATURE \_\_\_\_\_ PRINT NAME \_\_\_\_\_ DATE \_\_\_\_\_

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## GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

### General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for error or failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US\$10,000). You will be sent full details on how to pay with your invoice. 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 US\$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

### Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay 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.

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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 Business, the client is agreeing to such disclosure.

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### Important

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Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

### 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.

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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. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. 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 the aggregate liability of Sotheby's and the consignor 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](mailto: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](mailto: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.

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## 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.

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## 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 saleroom 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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](http://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  
[uspostalservices@sothebys.com](mailto:uspostalservices@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](mailto: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.

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#### 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.

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## 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](http://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 non-profits 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.

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## 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.

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## 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

**Property Collection** As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued \$10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

**Property Payment** All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

**Loss and Liability** Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no 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.

**Collection & Shipping** The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to bills@lading@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

## 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:

Bonnie Morrison  
Pauline Shapiro  
Scott Elam

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