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19TH CENTURY  
EUROPEAN  
ART

NEW YORK | 1 FEBRUARY 2019



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19TH CENTURY  
EUROPEAN  
ART





J. S. Sargent  
1886





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LOT 418 (DETAIL)

# 19TH CENTURY EUROPEAN ART

**AUCTION IN NEW YORK  
1 FEBRUARY 2019  
SALE N10009  
10:00 AM & 2:00 PM**

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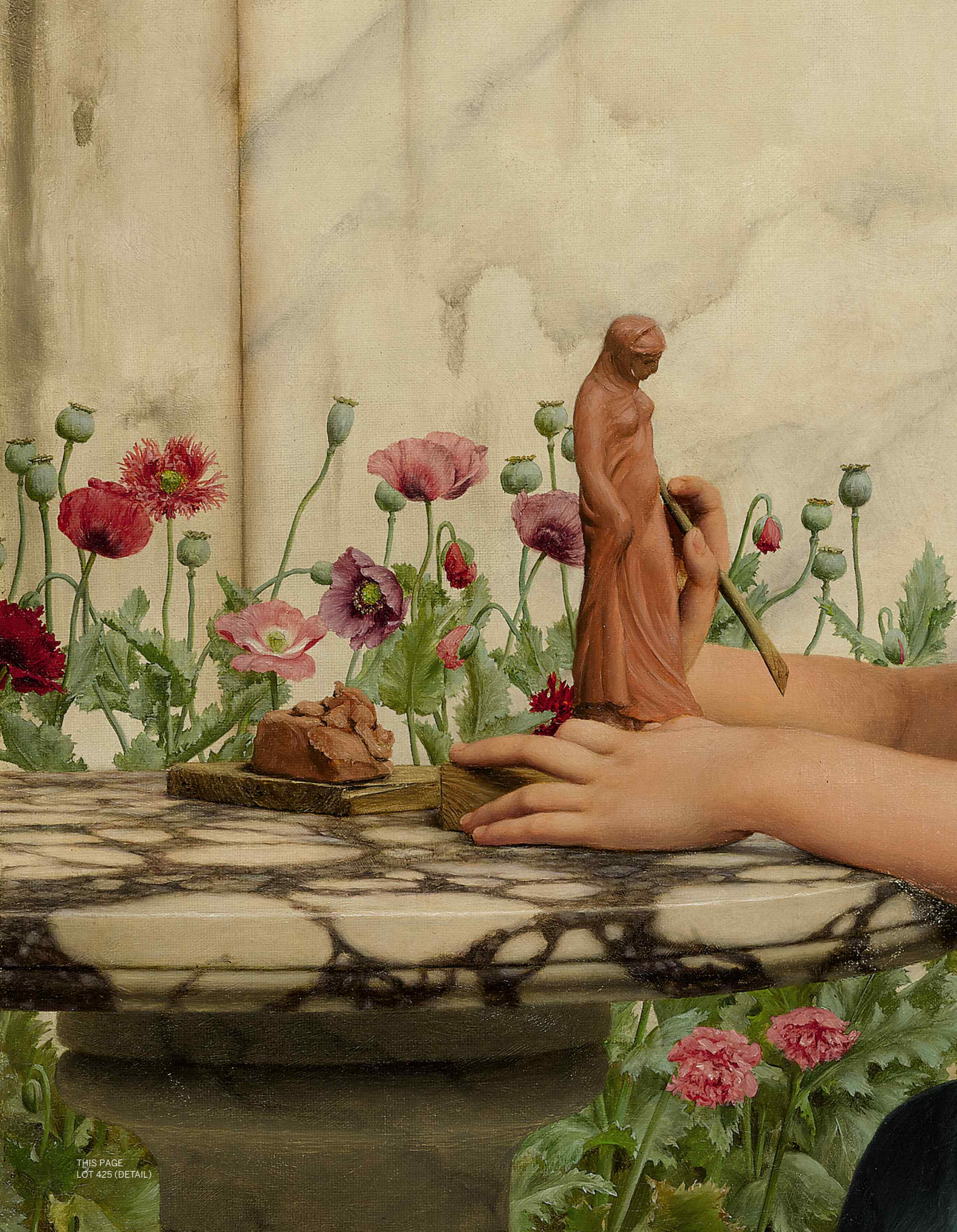
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# SESSION ONE

NEW YORK  
FRIDAY  
1 FEBRUARY 2019  
10AM

LOTS 401-476

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

## ALEXANDRE CABANEL

French, 1823 - 1889

### La naissance de Vénus

signed *ALEX. CABANEL* (lower left); inscribed *a mon ami Emilie Pacini* and signed *A Cabanel* (on the reverse)

oil on panel

9½ by 17¾ in.; 24.1 by 44.1 cm

#### PROVENANCE

Émilie-Thérèse Paton, Paris (née Pacini, according to an inscription on the reverse)  
Léon Comerre and Jacqueline Comerre-Paton (by descent from the above, her mother)  
Denise Lion-Comerre (by descent from the above, her grandparents, and sold, Drouot-Richelieu, Paris, February 3, 2003, lot 318, illustrated)

Acquired at the above sale

#### LITERATURE

Jean Nougaret, "Catalogue sommaire de l'oeuvre peint d'Alexandre Cabanel," *Alexandre Cabanel 1823-1889: La tradition du beau*, exh. cat., Musée Fabre, Paris; Wallraf-Richartz-Museum, Cologne, 2010, p. 459, no. 172 (as location unknown)

\$ 20,000-30,000

A pupil of François-Edouard Picot, Alexandre Cabanel was one of the leading academic artists of the nineteenth century, along with William Bouguereau and Jean-Léon Gérôme. The present lot, completed in 1863, is a study for Cabanel's masterpiece of the same year, *La naissance de Vénus*, now in the collection of the Musée d'Orsay (fig. 1). The finished work was well-received at the *Salon des Artistes Français* in 1863, where it was purchased by Napoleon III. Cabanel adapted the classic mythological scene of the birth of Venus, the Roman goddess of love, beauty and fertility, which has inspired countless artists since the Renaissance. Eroticized with her sensual pose and cascading red hair, Venus was undoubtedly inspired by *Odalisque à l'esclave* (1842, The Walters Art Museum, Baltimore, fig. 2) by Jean-Auguste-Dominique Ingres, acknowledged in the mid-nineteenth century as the grand master of not only history and mythological painting but also of the female nude (Lisa Small, "Naissance de Vénus," *Alexandre Cabanel 1823-1889: La tradition du beau*, exh. cat., Musée Fabre, Paris; Wallraf-Richartz-Museum, Cologne, 2010, p. 212).

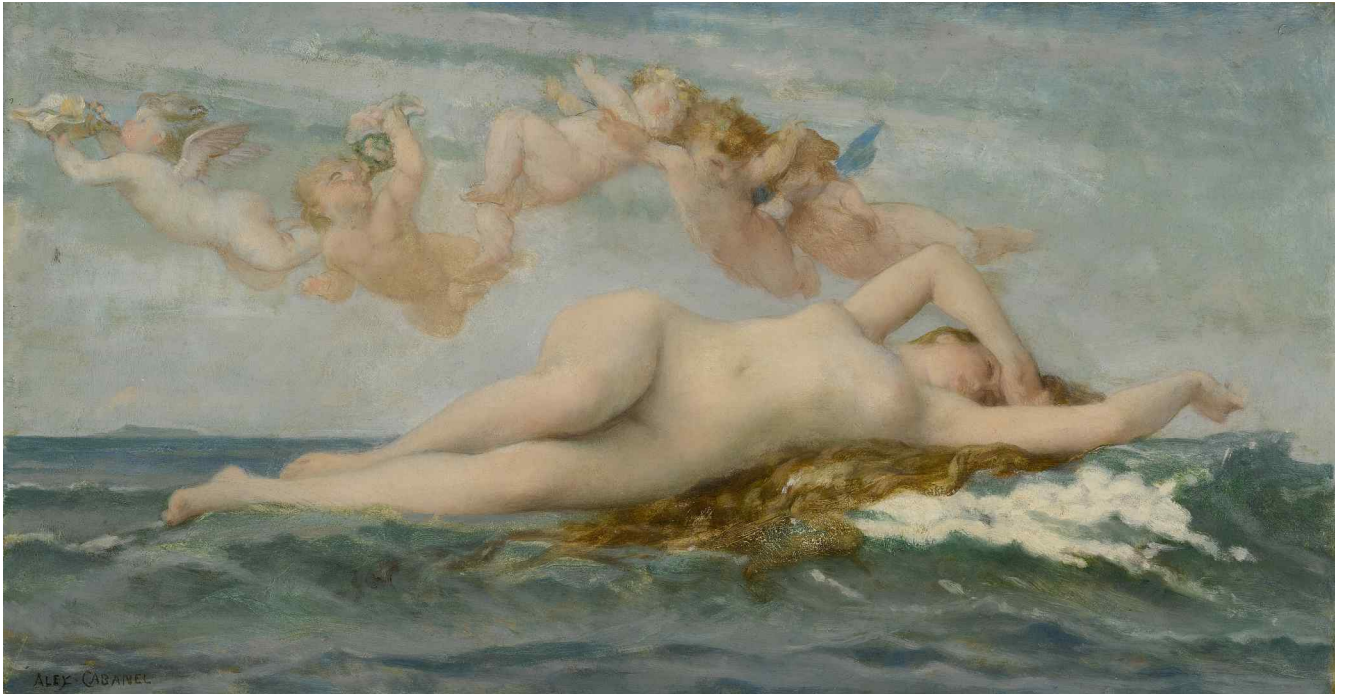
The present lot is dedicated to Émilie-Thérèse Paton (née Pacini), a French novelist and playwright, who previously sat for Cabanel. The work entered the collection of the painter Léon Comerre by way of his wife, Paton's daughter Jacqueline, where it remained until recently.



Fig. 1 Alexandre Cabanel, *La naissance de Vénus*, 1863, Musée d'Orsay, Paris



Fig. 2 Jean-Auguste-Dominique Ingres and Paul Flandrin, *Odalisque with Slave*, 1842, The Walters Art Museum, Baltimore



PROPERTY OF A PRIVATE COLLECTOR, SOUTH CAROLINA

## JEAN BÉRAUD

French, 1849 - 1935

### Le Pont des Arts par grand vent

signed *Jean Béraud* (lower right)

oil on panel

6¾ by 10 in.; 17.1 by 25.4 cm

#### PROVENANCE

Private Collection, France

Richard Green, London

Acquired from the above in 2001

#### EXHIBITED

Paris, Musée Carnavalet, *Jean Béraud*, September 29, 1999-January 2, 2000

#### LITERATURE

Patrick Offenstadt, *Jean Béraud 1849-1935, The Belle Époque: A Dream of Times Gone By, catalogue raisonné*, Cologne, 1999, p. 160, no. 168bis, illustrated p. 161

Likely painted *in situ*, Jean Béraud later expanded this panel into his larger canvas, *Pont des Arts par grand vent*, now in the collection of The Metropolitan Museum of Art, New York. Béraud is most celebrated for his accurate depictions of the modernizing metropolis of Paris, steeped in centuries-old history. He frequently painted the banks of the Seine, and this view is set at the north entrance to the Pont des Arts, looking from the Louvre across the river to the Institut de France. The classical Baroque structure of the Institut, a symbol of the *Ancien Régime*, stands resolute above the first metal bridge in Paris, built between 1801 and 1804 under Napoleon I. A symbol of the transience of urban modernity, the innovative, industrial bridge has been hastily pasted with brightly colored notices and announcements, piled on top of one another and ever changing to advertise the latest fashion or attraction.

Fighting against the wind as they cross the Seine, people scurry with umbrellas, gentlemen hold on to their hats, and a woman descends the steps as her scarf takes flight, which, unbeknownst to her, catches the eye of the bearded man strolling behind. The woman in black captures the essence of *voir et être vu*, the desire to both see and be seen in late-nineteenth century Paris. As Gloria Groom explains, “[Jean Béraud] specialized in modestly scaled scenes of fashionable people experiencing the boulevards and radiating intersections of Paris as if on a stage, aware that they are being watched” (Gloria Groom, “Spaces of Modernity,” *Fashion, Impressionism and Modernity*, exh. cat., Musée d’Orsay, Paris; The Metropolitan Museum of Art; The Art Institute of Chicago, 2012-2013, p. 165).

\$ 150,000-200,000







PROPERTY FROM A PRIVATE COLLECTION, PHILADELPHIA

## JEAN-BAPTISTE CARPEAUX

French, 1827 - 1875

### Monsieur Imbert

inscribed *Souvenir d'amitié/ à M. Imbert*, signed *JB<sup>te</sup> Carpeaux*, and dated *1873* (lower right)

oil on canvas

15 $\frac{7}{8}$  by 12 $\frac{7}{8}$  in.; 40.3 by 32.7 cm

#### PROVENANCE

Roger Doublier, Monaco, (by 1944)

Sale: Sotheby's, Monaco, December 8, 1984, lot 407, illustrated (as *Portrait de M. Jaubert*)

Jean-François et Philippe Heim, Paris (by 1987)

Wheelock Whitney & Company, New York

Acquired from the above in 1988

#### EXHIBITED

Paris, Galerie Heim, *Peintures, Aquarelles, Dessins et Sculptures du XIX<sup>e</sup> Siècle*, 1986, no. 9 (as *Portrait de Monsieur Jaubert*)

#### LITERATURE

Louise Clément-Carpeaux, *La Vérité sur l'Oeuvre et la Vie de J.-B. Carpeaux*, Paris, 1935, vol. II, pp. 44, 332

*Revue du Louvre*, 1987, no. 1 (as *Portrait de M. Jaubert*)

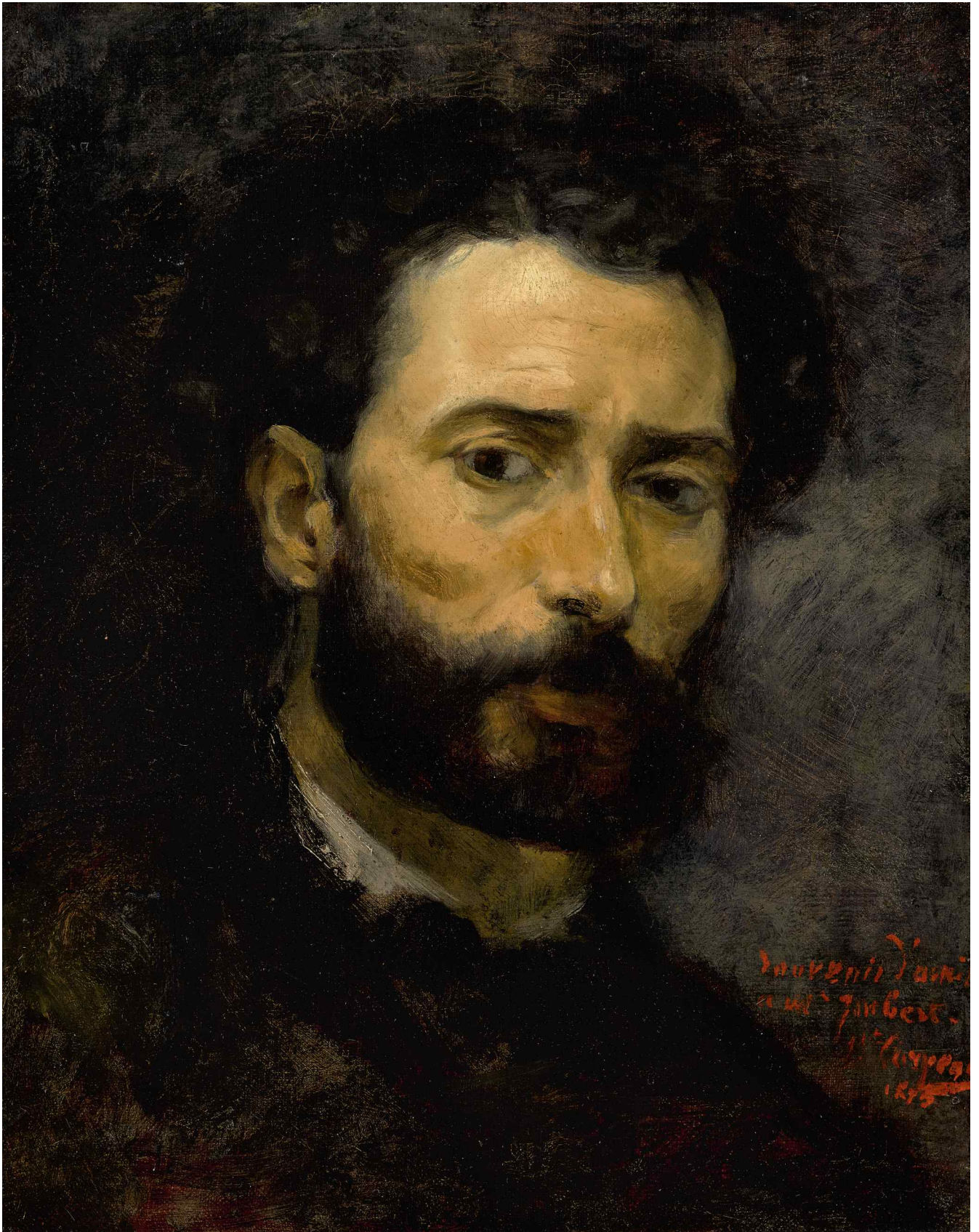
*Revue du Louvre*, 1987, no. 5-6, p. 426 (as *Portrait de M. Jaubert*)

Patrick Ramade, ed., *Carpeaux peintre*, exh. cat., Musée des Beaux Arts de Valenciennes; Musée du Luxembourg, Paris; Van Gogh Museum, Amsterdam, October 8, 1999 - August 27, 2000, p. 246, no. 278, illustrated

Jean-Baptiste Carpeaux was a leading French sculptor who rose to fame during the Second Empire. After winning the coveted Prix de Rome in 1854 and studying from masters such as Michelangelo and Donatello, Carpeaux adopted a naturalistic style which would later inspire Auguste Rodin.

Carpeaux was also a prolific portrait painter, his evident painterly freedom evoking the psychological realism and integrity of his sitter. The present work has recently been identified as a portrait of Monsieur Imbert, a clerk to Carpeaux's lawyer, to whom the painting is dedicated as a souvenir of his friendship with the artist.

\$ 25,000-35,000



PROPERTY FROM A PRIVATE NORTHEASTERN  
COLLECTION

## WILLIAM BOUGUEREAU

French, 1825-1905

### L'Adoration des Mages

signed *Wm Bouguereau* (lower right)  
pencil on paper  
18½ by 12¾ in.; 47 by 32.1 cm

#### PROVENANCE

Sale: Drouot Richelieu, Paris, March 22, 1990,  
lot 187, illustrated (as *Étude pour Saint Vincent  
de Paul*)

Sale: Artcurial, Paris, March 26, 2014, lot 85,  
illustrated

Acquired at the above sale

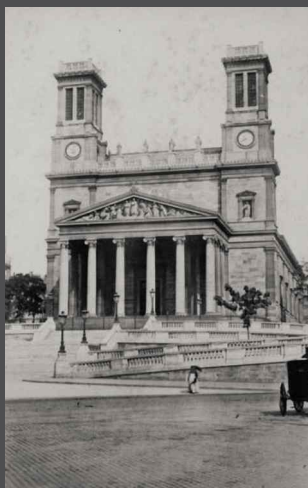
\$ 40,000-60,000

This beautifully rendered and highly finished drawing is related to William Bouguereau's monumental contribution to La chapelle de la Vierge in the Église de Saint-Vincent-de-Paul, Paris. While the first stone of Saint-Vincent-de-Paul was laid in 1824, it was twenty years until the church was consecrated and the first services were held, and the decorative scheme, including a 160 figure decorative frieze around the nave by Hippolyte Flandrin, began in earnest in the 1850s.

Bouguereau had already provided decoration for the Basilique Ste-Clotilde and Église Saint-Augustin de Paris when he was asked in 1881 to create eight large-scale paintings to fill La chapelle de la Vierge behind the choir. The cost of the commission was shared by the church and the City of Paris,

which required Bouguereau to submit sketches to the Fine Arts Administrative Commission for approval. Given the high degree of finish and fidelity to the completed painting, it may be that the present work is one of the drawings submitted to the Administration. The careful attention to such details as the decoration of the fans that punctuate the background and the filigree work on the crowns of the Magi and the censer that they bear define this superb drawing.

Before their installation, the oil *L'adoration des Mages* was shown as a diptych with *La Visitation* at the *Salon* of 1885. The popularity of the pair of works was such that an engraving of the two, executed by Gautier, was issued by Boussod & Valadon in April 1887.



Exterior of Église de Saint-Vincent-de-Paul, Paris, circa 1878



William Bouguereau, *Adoration des Mages*, 1885, Église de Saint-Vincent-de-Paul, Paris



PROPERTY OF A NEW YORK CITY COLLECTOR

**THOMAS COUTURE**

French, 1815 - 1879

**Two Sisters (Study for "The Promises" in *The Enrollment of the Volunteers of 1792*)**

signed T.C. (center right)  
oil on canvas  
43 by 32½ in.; 109.2 by 81.6 cm

**PROVENANCE**

John Stevens Melcher (by 1940)  
Knoedler & Co., New York (acquired from the above)  
Wildenstein & Co., New York (by 1942)  
Walker Art Center, Minneapolis (and sold, Parke-Bernet Galleries, New York, November 12, 1970, lot 29, illustrated)  
Ira Spanierman, New York  
Acquired from the above

**EXHIBITED**

Los Angeles County Museum of Art, *The Development of Impressionism*, January 12-February 28, 1940, no. 12 (lent by Knoedler & Co., New York, as *Two Peasant Girls*)  
Minneapolis, Institute of Arts, *Fiftieth Anniversary Exhibition*, November 4, 1965-January 2, 1966 (lent by the Walker Art Center, Minneapolis)  
University of Maryland Art Gallery, *Thomas Couture: Paintings and Drawings in American Collections*, February 5-March 15, 1970, no. 36 (lent by the Walker Art Center, Minneapolis)  
Springfield, Massachusetts, Museum of Fine Arts; The Detroit Institute of Arts; Williamstown, Massachusetts, Sterling and Francine Clark Institute, *Enrollment of the Volunteers: Thomas Couture and the Painting of History*, April 13-November 2, 1980 (lent by the present owner)

**LITERATURE**

Jerome Willard Howe, Jr., "Thomas Couture: His Career and Artistic Development," Unpublished Masters thesis, University of Chicago, 1951, n.p. no. 135  
Albert Boime, "Thomas Couture and the Evolution of Painting in Nineteenth-Century France," *The Art Bulletin*, New York, March 1969, vol. 51, no. 1, p. 49

\$ 60,000-80,000

In 1847, Thomas Couture established himself as one of France's most important and forward-thinking artists through the exhibition of his monumental canvas, *Romains de la décadence* (1847, Musée d'Orsay, Paris), accompanied by two lines from the Roman poet Juvenal, (c. 55-c.140 AD): "Crueler than war, vice fell upon Rome and avenged the conquered world." *Salon* viewers rightly interpreted this painting as a thinly veiled critique of French society, a Realist allegory critical of the loss of Democratic values since the French Revolution and the decline of French culture under the July Monarchy. By couching a contemporary narrative in the grandest tradition of history painting, Couture was challenging long-held conventions of Academic art.

In the mid-nineteenth century, the world was braving enormous social and political upheaval. The industrial revolution and development of railroads was transforming the landscape irreversibly and propelling new ideas in support of the working class (The Communist Manifesto was published in 1848). When the Revolution of 1848 overthrew the Orléans Monarchy and established the French Second Republic, it is not surprising that the new government turned to Couture to immortalize the moment in paint. He was enormously popular and regarded as one of the country's greatest artists, heir to Antoine Gros (his former teacher) and Theodore Géricault, and his politics aligned with the new regime. Commissioned to prepare a grand history painting intended to emphasize the relationship between the French Revolution of 1789 and the Second Republic, Couture decided to paint a tribute to the unification of social classes in defense of the country through *The Enrollment of the Volunteers of 1792* (1848-1851, Musée Départemental de l'Oise, Beauvais).

Couture's enthusiasm is reflected in the innumerable studies and compositional sketches that were made in preparation for the canvas. Unlike the exclusively classical figures in *Romains de la décadence*, these sketches

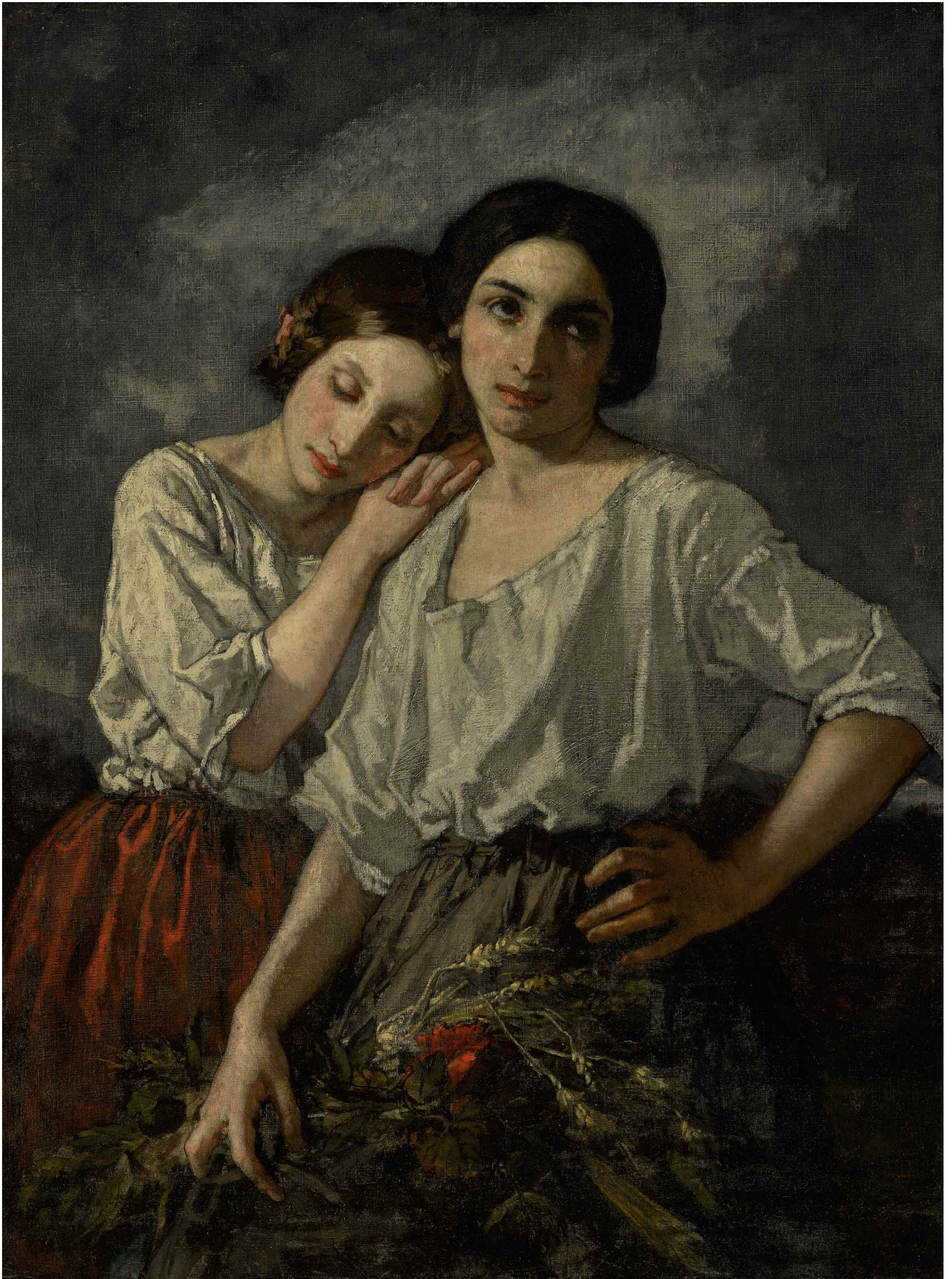
show that Couture experimented with an anachronistic cast that borrows classical motifs, allegorical figures, eighteenth century soldiers and contemporary workers. The most complete preparatory sketch and the one that he identified as his preferred composition for the final painting is *The Enrollment* (1848, Michele and Donald D'Amour Museum of Fine Arts, Springfield, Massachusetts, fig. 1)(Boime, p. 197). At the very center of this composition, astride a cannon hauled by workers, sits the allegorical figure of "Liberty", and to her left are two young girls, referred to as "The Promises" – a figure group emblematic of optimism for the future.

The present work is the second study for "The Promises", and it is likely that Couture's daughters were chosen as models (a portrait of his father is also included in the Springfield sketch). The girl at right is likely his eldest daughter, Berthe, who is also seen in his painting *Autumn* (1848, The Wadsworth Atheneum). The title suggests that she is joined by her sister, who can also be seen in the oil sketch for the related *Head of Liberty* (circa 1848, Michele and Donald D'Amour Museum of Fine Arts, Springfield, Massachusetts). In planning the final composition, Couture mapped a complete inventory of these highly finished figure studies, many of which are now in the collection of The Musée d'Orsay, and which shows the present work in outline.

In the months following the commission, however, the political landscape of France shifted quickly and dramatically. With Louis Napoleon's election to the presidency in December 1848, and the *coup d'état* in which he declared himself Emperor and transformed the Second Republic into the Second Empire in 1851, the aspirations of the revolutionaries were shattered. As a consequence, the significance of Couture's *The Enrollment of the Volunteers of 1792* was lost, and the final painting was completely reworked with broad passages left unfinished. Most notably, and perhaps nihilistically, the figures of "Victory" and "The Promises" remain completely omitted.



Fig. 1 *Les Enrollements Volontaires de 1792*. Image courtesy of Michele and Donald D'Amour Museum of Fine Arts, Springfield, Massachusetts, The James Philip Gray Collection (photography by David Stansbury)



PROPERTY FROM THE ESTATE OF ESTELLE WOLF

## CHARLES SPRAGUE PEARCE

American, 1851 - 1914

### Young Girl of Auvers-sur-Oise

signed *CHARLES-SPRAGUE-PEARCE* and  
inscribed *AUVERS-SUR-OISE* (lower right)

oil on canvas

21¾ by 18⅞ in.; 55.2 by 46 cm

#### PROVENANCE

The Jordan-Volpe Gallery, New York

Acquired from the above in 1993

#### EXHIBITED

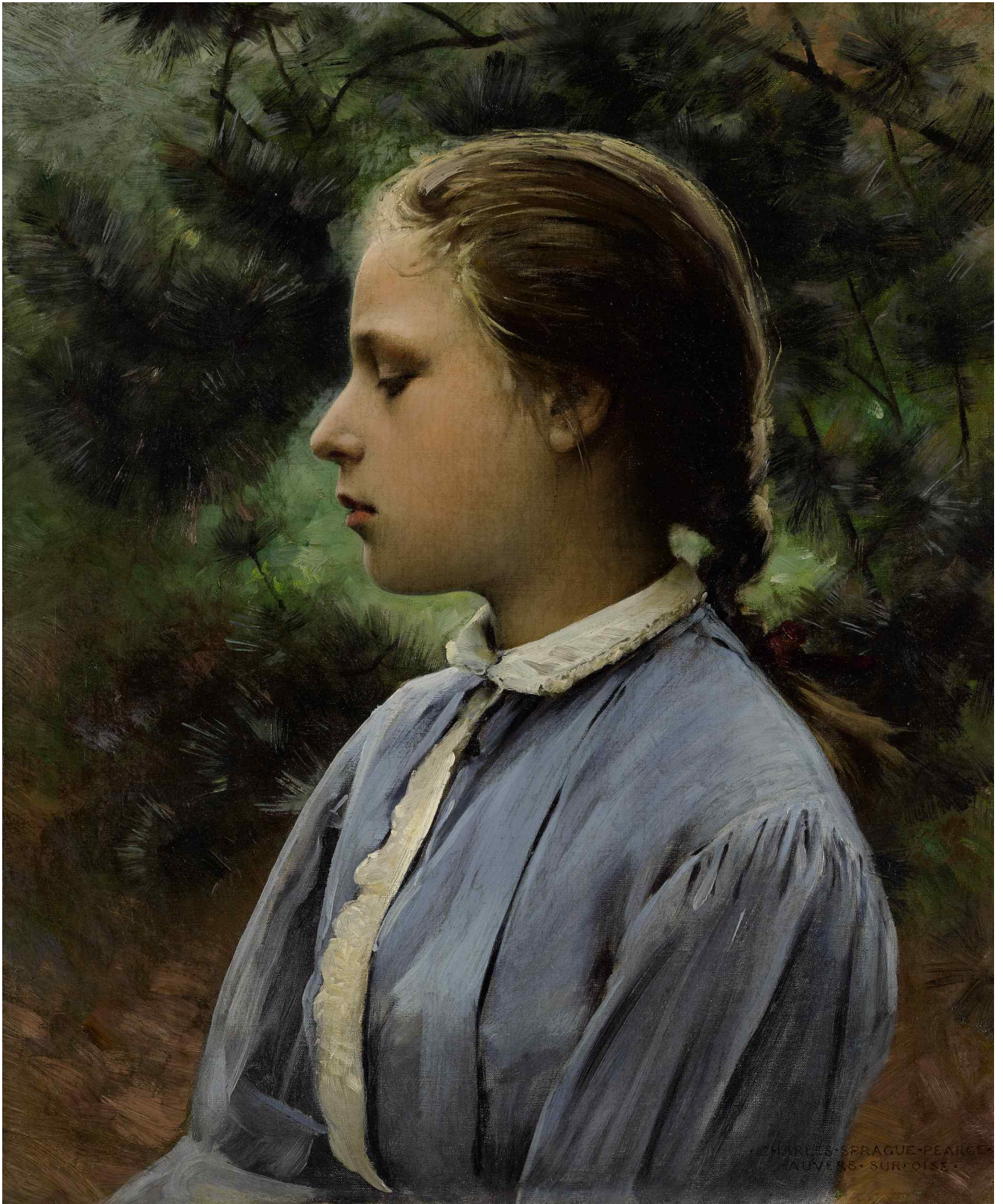
New York, The Jordan-Volpe Gallery, *A Rare Elegance: The Paintings of Charles Sprague Pearce*, October 23-December 4, 1993, no. 29

\$ 30,000-50,000

Born in Boston, Charles Sprague Pearce joined fellow expatriate artists and moved to Paris in 1882, working in the studio of Léon Bonnat, just as John Singer Sargent and Thomas Eakins had before him. He enjoyed great success throughout his career, receiving medals at the Paris *Salon*, was awarded the French *Legion d'honneur*, and was decorated with the Order of Leopold, Belgium, the Order of the Red Eagle, Prussia, and the Order of the Dannebrog, Denmark.

In August 1884, Sprague Pearce purchased a farm in Auvers-sur-Oise, a town some twenty miles northwest of Paris on the banks of the Oise river. While many other artists had worked in the area, including Charles-François Daubigny, Jean-Baptiste-Camille Corot, Paul Cézanne, Honoré Daumier, and Camille Pissarro (in nearby Pontoise), this relocation more closely aligned Sprague Pearce with his French naturalist contemporaries. As Mary Lublin writes, "the northeastern area of France was especially fertile for naturalists, with each artist devoted to his own *coin de terre*. Jules Breton was identified with Courrières... Bastien-Lepage with Damvilliers... Dagnan-Bouveret worked in the Franche-Comté... [and] in Auvers, Pearce began his examination of the ways of nature in earnest" (*A Rare Elegance: The Paintings of Charles Sprague Pearce*, New York, 1993, p. 33). This sensitive portrait displays all of the naturalistic qualities that aligned Pearce with his rural contemporaries, and is rendered in a harmonious and soft palette that is immediately recognizable as the artist's.





PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION, VIRGINIA

## WILLIAM BOUGUEREAU

French, 1825 - 1905

### Le livre de prix

signed *W-BOUGUEREAU*- and dated 1901

(lower left)

oil on canvas

45½ by 22⅞ in.; 115.6 by 56.2 cm

#### PROVENANCE

Arthur Tooth & Sons, Ltd., Paris

Knoedler & Co., New York, no. 9727 (acquired  
from the above, November 1901)

Daniel Gray Reid, New York (acquired from the  
above, December 1901)

Knoedler & Co., New York, no. 14009 (acquired  
from the above, December 1916)

John Levy Galleries, New York (acquired from  
the above, December 1916)

Henry May, Buffalo

Thence by descent

#### LITERATURE

"William Bouguereau," *Médallions Bordelais*,  
Bordeaux, n.d., Series 3, no. 65 (as *La lecture*)

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. 75

Damien Bartoli and Frederick C. Ross, *William  
Bouguereau, Catalogue Raisonné of his Painted  
Work*, New York, 2010, p. 343, no. 1901/07,  
illustrated p. 342; and in the revised 2014  
edition, p. 343, no. 1901/07, illustrated p. 342

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

William Bouguereau's *Le livre de prix* has remained in the same family's collection for over 100 years, and it's re-emergence reveals one of the finest canvases of the artist's mature period.

The young girl in this painting is Yvonne, one of Bouguereau's favorite models. She and her two sisters, Jeanne and Marguerite, provided inspiration for many of the works painted in La Rochelle from 1893 on. While little is known about their personal biographies, their growth from infants to adolescents can be followed through a decade of compositions (as well as the occasional photograph taken in the artist's studio). From Yvonne's first appearance in *Allant à la fontaine* (1893, J.B. Speed Museum, Louisville, Kentucky) to *Les petites amies* (1898, Collection of Fortnum & Mason) and the present work, it is clear that Bouguereau was sensitive to portraying her distinctive personality as much as her likeness. While many other sitters appear distracted by faraway thoughts, their gaze drifting beyond the picture plane, Yvonne is almost always portrayed with a direct stare that connects with the viewer and shows a clear expression of emotion and intelligence. Yvonne is about ten years old in *Le livre de prix*, and she appears to regard the viewer with the same curiosity that she has for the book she is reading. Other works from the period such as *La Petite Maradeuse* (1900, Private Collection, sold in these rooms, October 23, 2008, lot 64) and *Yvonne sur la pas de la porte* (1901, Private Collection, sold in these rooms, November 4, 2011, lot 39) share the same thoughtful expression, that of a sharp young mind becoming aware of the world around them.

The *livre de prix* refers to the often beautifully decorated red-jacketed "prize books" given to children as a reward, filled with stories of exotic adventure, illustrative etchings, and educational texts. In his 1681 *Traité de l'éducation des filles* (Treatise on the Education of Girls) the priest Fénelon suggested that beautiful books could be shared with well-deserving children, but it wasn't until the mid-nineteenth century that the tradition was commonly adopted in French schools.

While the work displays many of the hallmarks of Bouguereau's most iconic paintings, *Le livre de prix* is distinguished by unique characteristics that set it apart, most notably the spare background and limited color palette. In order to highlight the figure

and convey depth, Bouguereau typically sets his models against a vast landscape or deep in a forest. Although beautifully rendered and carefully modeled, the expanse of wall seen here is uncharacteristically bare. The neatly squared horizontal lines of the floor and baseboard offer the only anchor and provide a stage that grounds the painting. Eschewing dramatic contrast, *Le livre de prix* is a near monochromatic opus, the background's expanse of warm white pigments close in value to those of her cotton dress, skin and hair. The modern-looking tableau is punctuated only by the lines of the ebonized chair, and the brilliant scarlet red of the book, also used in her lips and skin.

Like many of Bouguereau's paintings from the period, *Le livre de prix* was acquired by a wealthy American collector as soon as it came off of the easel. The first owner was Daniel G. Reid, the embodiment of the all-American "rags to riches" story. Raised by his widowed mother in rural Indiana, Reid started his career as a bank messenger boy making \$12.50 per month. Over the following decades, he earned the moniker of "Tin Plate King" by consolidating an empire of manufacturers that J.P. Morgan acquired in 1901 for the astronomical sum of \$18,000,000. Reid already had a reputation for lavishness, and with this newfound wealth he acquired a mansion on Fifth Avenue with a live-in staff of twenty and an extraordinary art collection to fill it, a 210 foot steam yacht named *The Rheclair* with a crew of thirty-five, a castle upstate, and built a three story carriage house (now the New York School of Interior Design at 170 East 70<sup>th</sup> Street) with space for fourteen cars or carriages and up to sixteen horses on the second floor, climbing an interior ramp. In its entire history, *Le livre de prix* traded hands only once in 1916, when the painting was sold to Henry May, Vice President and General Manager of the Pierce-Arrow Motor Company, makers of America's finest automobiles. The painting was prominently hung at his gracious and stately home on Depew Avenue in Buffalo, New York, and has been passed down through succeeding generations. A testament to Bouguereau's masterful studio practices and the family's careful handling, the painting remains in an extraordinary state of preservation and is presented in its original gilt frame. Known only through a black and white photograph from Bouguereau's studio, its presentation today marks an important and long-awaited rediscovery.



PROPERTY FROM A PRIVATE CALIFORNIA  
COLLECTION

## JULES BRETON

French, 1827-1906

### La Falaise

signed *Jules Breton* (lower left)  
oil on canvas  
32 $\frac{1}{8}$  by 46 $\frac{1}{2}$  in.; 81.6 by 118.1 cm

#### PROVENANCE

Goupil & Cie, Paris, no. 10686 (acquired in November 1875)  
Samuel P. Avery, Jr., New York (acquired from the above through George A. Lucas, April 1876, as *Looking out to Sea*)  
Gov. Royal Chapin Taft, Providence, Rhode Island (acquired from the above and sold, his estate, American Art Association, New York, February 3, 1921, lot 65, illustrated, as *The Lookout*)  
Geraldine Rockefeller Dodge, Madison, New Jersey (acquired at the above sale and sold, her estate, Sotheby Parke-Bernet, New York, May 14, 1976, lot 35, illustrated, as *Lookout*)  
Private Collection, Florida (by 1994)  
Acquired in 1994

#### EXHIBITED

Providence, Rhode Island, Providence Art Club, *Member's Loan Exhibition of Paintings and Watercolors*, February 18-March 4, 1886, no. 14 (lent by Royal C. Taft)

#### LITERATURE

Edward Strahan, ed., *The Art Treasures of America*, Philadelphia, [1879-1882], facsimile edition, 1977, vol. III, pp. 90, 94  
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, March 16-December 15, 2002, pp. 152, 198, illustrated p. 155, fig. 123

\$ 200,000-300,000

Jules Breton visited Brittany for the first time in 1865, staying in and around the Baie de Douarnenez, one of throngs of travelers to France's northwestern province, curious to experience firsthand its distinct region and its people who held firmly to the language, religion and cultural traditions of their sixth century Celtic ancestors. The artist was immediately captivated by the area's sandy beaches, rocky coastline, and the ever-changing Atlantic sweeping across the bays— the shifting blue-green of summer waters are evocatively captured in his luminous composition of his wife *Élodie with a sunshade*, *Baie de Douarnenez* (1871, Collection of Eckhart and Ischi Grohmann, fig. 1) and the murky waves and white foam of stormy seas (Bourrut Lacouture p. 137-142). Equally compelling were the Bretons who lived by the water, and the artist observed washerwomen and other hard working peasants, recording their daily tasks in classically inspired arrangements such as *The Washerwomen of the Breton Coast* (1870, Grohmann Museum, Milwaukee). Soon after these first works in Brittany, Breton would sharpen his focus to a single figure absorbed in a task or moment of reflection, naturalistically painted against the sea on a large scale, in compositions such as *Young Woman Spinning* (1872, Denison Museum, Grainville, Ohio, fig. 2), his enigmatic *La Falaise* of 1874, exhibited at that year's *Salon* (Private Collection) and the present work, its evocative replica.

Upon exhibition, *La Falaise*, like many of Breton's figural experiments, invited allegorical interpretation. In particular, some *Salon* visitors attempted to find a patriotic allegory in the artist's work painted following the 1870 defeat of France during the Franco-Prussian war. Breton, the proclaimed "painter of peasants," actively refused these associations, as evidenced by his response to the critic of *Le Français* who "in a political article compared France waiting for her King to my Breton woman waiting for her boat!" insisting that with *La Falaise* "this is not what I was trying to depict" (as quoted in Bourrut Lacouture, p. 151). Rather than a response to current politics, Breton's focus on the women of Brittany was an important visualization and recognition of the people and the land that he loved. The power of this personal response is keenly felt in the *Salon's La Falaise* and the present work, with its girl in rustic Breton costume seen in dramatic foreshortening, lying flat against a high-jutting cliff, her distaff forgotten as she gazes at the sea. While the replica is of a smaller scale than the *Salon* version, the impact is no less powerful, particularly as Breton employs his broadly painted, vigorous naturalistic (almost photorealistic) technique (Bourrut Lacouture, p. 198).

*continued*



Facing away from the viewer, the Breton girl of *La Falaise* invited a shared contemplation of the waves and, upon viewing the *Salon* version, compelled the late nineteenth century avant-garde critic Jules-Antoine Castagnary (supporter of Gustave Courbet and defender of Naturalism), who in the past had found Breton's peasants somewhat dull, to develop an entire narrative for the youth wandering the coast, accompanied only by the whistling winds and gulls as she contemplates the "void" (as translated, Jules-Antoine Castagnary, *Salons (1857-1870)*, Paris, 1892, vol. 2, p. 110). As with many critics, Castagnary was entranced by the artist's lack of narrative impulse, believing Breton did not want "to limit our thought by linking it to the thought" of his painted figure, and in his naturalistic depiction of the seas allowed the "blow" of "an invigorating burst of salt air, to remind... that more than once you have been overwhelmed by contemplation, of infinity" (Castagnary, p. 110, 111). Fellow critic Duvergier de Hauranne compared the Breton girl to the monumental Sphinx of Egypt staring off across the desert, believing she, "like it," "is the only actor in the scene and she is part of nature, whose eternal mystery she seems to examine" (Ernst Duvergier de Hauranne, "Le Salon de 1874," *Revue des deux mondes*, vol. 3, June 1, 1874, p. 621, as translated and quoted in *Jules Breton and the French Rural Tradition*, exh. cat., 1982, p. 92). Indeed, as with so many of Breton's greatest works, the "humble" model against nature was precisely what gave the painting its power. As one writer explained: "Let us not suppose that sentiment and poetic feeling are monopolized by people of education and refinement...often when brought face to face with the beautiful and the sublime in nature, a peasant's soul is thrilled with the

mingled feelings of tenderness and awe" and likewise the viewer "as we gaze from this high eminence upon the apparently infinite ocean we are filled with a sense of its awful grandeur, and are disposed to reveries that come to us only in presence of this sublime spectacle" (Armand Silvestre, "The Cliff," *The Gallery of Contemporary Art*, Philadelphia, 1884, p. 71).

The *Salon* version of *La Falaise* would soon be sold by Goupil (and as recorded in his letter to his brother Theo, eagerly anticipated by Vincent van Gogh in his brief stint working for the firm). It is unknown exactly why the artist chose to paint a smaller version, though it may have been prompted by the warm response to the original. Upon viewing the *Salon* version, the writer George Defour applauded its profound realism and rustic subject yet bemoaned its scale which he believed required the use of the opposite side of a telescope to fully appreciate its subject, wishing the artist could paint such powerful works on a smaller, easier to live with size (as translated, George Defour, *Des Beaux-Arts dans la politique*, Paris, 1876, p. 207). And while the replica is nearly entirely faithful to the *Salon* version, the inclusion of white sails on the horizon is a further reminder that Breton avoided allegorical meaning in his work, and insisted *La Falaise's* subject was simply a girl waiting for a sailor (Bourrut Lacouture, p. 152).

No matter the motivation, soon after it was painted, the self-taught historian of American art collections and early arbiter of taste, Edward Strahan (the pseudonym for Earl Shinn) discovered Breton's "important *Lookout*" in the home of Gov. Royal Chapin Taft, Sr. (1823-1912) in "the rich city of Providence" (Strahan, p. 90). Taft's wealth and reputation came from his work in the

wool trade, in banking, and as director of the New York, New Haven and Hartford Railroad, and he was the 39th Governor of Rhode Island. A patron of the arts, Taft also served as the president of the Rhode Island School of Design and member of the Providence Art Club, where the present work was exhibited in 1888. As with so many other new collectors of the era, Taft worked with the preeminent art agent Samuel P. Avery, who was largely responsible for developing Breton's reputation in America, acquiring *La Falaise* in 1876, hanging it among works by Jean-Baptiste-Camille Corot, Narcisse Diaz de la Peña, Henri-Joseph Harpignies, and Adolf Schreyer. After Taft's death, a number of works from his collection were sold by his estate at auction in 1921 where *La Falaise* was acquired by Geraldine Rockefeller Dodge (1882-1973). The youngest child of William Avery Rockefeller, Jr., brother to John D. Rockefeller, Geraldine brought \$101 million into her 1907 marriage to Marcellus Hartley Dodge Sr. Rockefeller Dodge developed an impressive art collection, including works by William Bouguereau, Daniel Ridgway Knight, and a number of the late nineteenth and early twentieth century's best animal painters (many of which, like the present work, were sold in these rooms in 1976). She is best remembered for her wide-ranging philanthropy, and her love and devotion to dogs (she served as the first woman judge for the Westminster Kennel Club) and her commitment to protecting and caring for strays, founding St. Hubert's Giralda animal rescue organization in 1939.

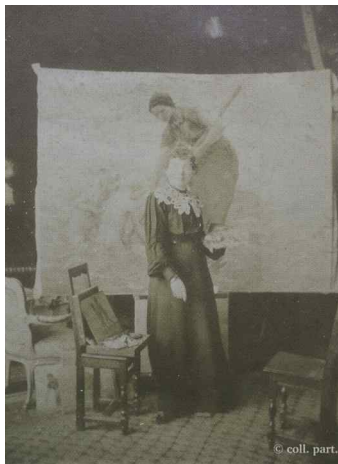
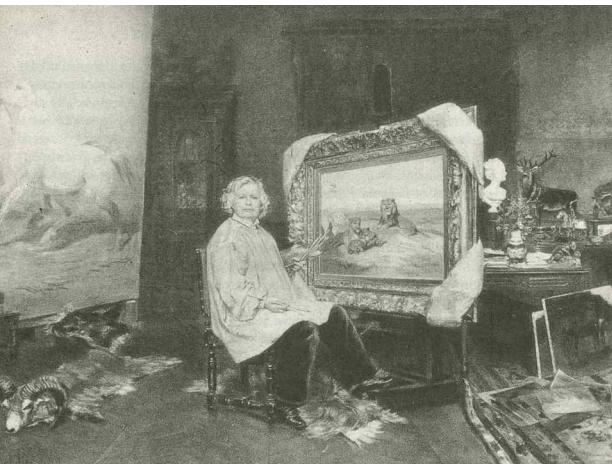
We would like to thank Annette Bourrut Lacouture for confirming the authenticity of this lot, which will be included in her forthcoming catalogue raisonné on the artist.



Fig. 1 Jules Breton, *Élodie with a sunshade; Baie de Douarnenez*, 1871, Collection of Eckhart and Ischi Grohmann



Fig. 2 Jules Breton, *Young Woman Spinning*, 1872, Denison University Art Gallery, Granville, Ohio



# THE FEMALE TRIUMPHANT

ROSA BONHEUR, ELISABETH GARDNER BOUGUEREAU AND VIRGINE DEMONT-BRETON: A TRIUMVIRATE IN PARIS

LOTS 409-413

In 1881 Hélène Bertaux gave the inaugural address for her groundbreaking *Union des Femmes Peintres et Sculpteurs* in Paris: “The woman artist is an ignored, little-understood force, delayed in its rise! A social prejudice of sort weighs upon her; and yet every year, the number of women who dedicate themselves to art is swelling with fearsome speed.”<sup>1</sup>

Bertaux’s bracing speech was delivered at a pivotal time in the center of the art world. In the late nineteenth century, Paris invited innovation, experimentation and boundary breaking, yet the advancements made by women artists in the public sphere were met with challenges. Women were not allowed entrance into the government sponsored (and tuition free) training of the *École*

des Beaux-Arts until 1897, and while their numbers increased at the *Salon*, there was suspicion from their male counterparts that inclusion would only limit their own chances of recognition. While women had painted for centuries, in the mid-to-late nineteenth century their talents were too often relegated to domestic or decorative arts and their work belittled in comparison to that of their male peers.

Thanks to irrefutable talent and perseverance, women certainly found success, as illustrated in the vital careers of the artists included here. After achieving international fame and accolades, Rosa Bonheur became the first woman named Chevalier of the *Légion d’honneur* in 1865; Elizabeth Gardner was the first American woman to exhibit and

to win a gold medal at the *Paris Salon*; and Virgine Demont-Breton regularly won medals and accolades at the *Salon* and internationally, and revolutionized the field for women artists as the president of the *Union des Femmes Peintres et Sculpteurs*. Such accomplishments were even more powerful as each of them had to navigate a system frequently designed to reduce their ambition. Whether working within the establishment or forging entirely new pathways, their resilience continues to benefit *all* artists and audiences more than a century later.

<sup>1</sup> Édouard Lepage, *Une conquête féministe: Mme Léon Bertaux, une page de l’histoire de l’art au XIX siècle*, Paris, 1911, p. 50 as quoted in Laurence Madeline, “Into the Light: Women Artists, 1850-1900,” *Women Artists in Paris, 1850-1900*, exh. cat., Denver Art Museum; Speed Art Museum, Louisville; Clark Art Institute, Williamstown, October 22, 2017- September 2018.

# THE FEMALE TRIUMPHANT

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PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

## ROSA BONHEUR

French, 1822 - 1899

### Le labourage

signed *Rosa Bonheur* and dated 1844 (lower right)

oil on canvas

28¾ by 43½ in.; 73 by 110.5 cm

### PROVENANCE

Braun, Clément et Cie, Paris

Frau E. von Oelbermann (acquired from the above)

Laura von Oelbermann, Cologne (by descent from the above and sold, Lempertz, Cologne, December 11, 1929, lot 1, as *PfÜgende Pferde*) Private Collection, Germany

Sale: Sotheby's, New York, June 3, 1994, lot 168, illustrated

Private Collection, United States (acquired at the above sale and sold, Sotheby's, New York, April 18, 2007, lot 117, illustrated)

Acquired in 2014

### EXHIBITED

Paris, *Salon des Artistes Français*, 1845, no. 159

### LITERATURE

L. Roger-Milès, *Rosa Bonheur*, Paris, 1900, pp. 42, 169

Anna Klumpke, *Rosa Bonheur, Sa Vie-Son Oeuvre*, Paris, 1908, pp. 181, 423, illustrated p. 175

Theodore Stanton, *Rosa Bonheur: Ein Lebensbild*, Halle, 1914, p. 22

*Versteigerung im hause Oelbermann*, December 11, 1929, illustrated

\$ 80,000-120,000

Rosa Bonheur remains today the most famous woman artist of the nineteenth century. A precocious talent from a young age, Bonheur and her siblings were trained by her father Raymond in the style of a Renaissance workshop. Beyond artistic instruction, Bonheur was also deeply influenced by her father's beliefs as a Saint-Simonian and its socialist, utopic vision of a new world order where women would have an important role in reshaping society in peace and equality. As Bonheur remembered of her father "to his doctrines I owe my great and glorious ambition for the sex to which I proudly belong and whose independence I shall defend until my dying day" (Anna Klumpke, *Rosa Bonheur, sa vie, son oeuvre*, Paris, 1908, p. 311, as quoted in Brian C. Dwyer, "Rosa Bonheur and Her Companion-Artist: What Made Anne Klumpke Special?" *Rosa Bonheur, All Nature's Children*, exh. cat., 1998, p. 65). At the same time while her father was away in a pseodomonastic fellowship at Ménilmontant, a commune in northeastern Paris, Bonheur's mother Sophie was left to take care of the children and support them which enforced Rosa's view of women's independence (Dwyer, p. 64-5). Indeed, throughout her early career, from copying the masters in the Louvre at the age of fourteen, to studying animals from life in the slaughterhouses of Paris, Bonheur refused to be restricted by contemporary gender codes, and focused on her personal path through the cultural institutions of the era.

Bonheur first exhibited at the *Salon* in 1841, at only nineteen. *Le labourage* followed at the *Salon* of 1845, where she earned a third place medal. This achievement marked her as a success and, as she remembered, brought her incredible joy and further commissions (*Le labourage* was aptly selected as the illustration for chapter XII, "Un premier succès," of her 1908 biography by Klumpke, see p. 175). With

characteristically meticulous craftsmanship and photographic realism, Bonheur's *Le labourage* records the steady pull of the plow by two horses. A child rides atop a grey's back and shares a smile with his hardworking father. The brilliant clarity and use of light in painting the furrowed fields and the darkening clouds recalls Bonheur's study of the Dutch masters and shows the results of a day's hard labor. The human figures are diminutive in comparison to the wide open landscape and the powerful horses at the center of the composition, their gleaming coats and straining muscles sensitively observed, illustrate why Bonheur was one of the most celebrated and successful *animaliers* of the nineteenth century. Further, this scene of agricultural labor was part of a contemporary trend celebrating rural traditions and honoring the peasant, themes which Bonheur would continue to explore in her landmark *Labourage nivernais* (Musée d'Orsay, Paris, fig. 1), the result of a French government commission shown at the *Salon* of 1849. *Labourage nivernais* was said to be inspired by the opening scenes of George Sand's (née Amantine-Lucile-Aurore Dudevant) novel *La Mare au Diable* (1846), which featured oxen ploughing a landscape. Bonheur expressed deep admiration for Sand who, like the artist's father, shared utopian beliefs and defied social norms by smoking cigarettes and dressing as a man, a practice the artist would adopt as she became an established presence at the *Salon* and experienced international fame.

From the beginning of her career, masterful compositions like *Le Labourage*, followed by *Labourage nivernais* and other masterpieces like *The Horse Fair* (1852-55, The Metropolitan Museum of Art, New York), helped define the artist's sense of self and a new dimension of the woman artist, one which had a lasting impact on generations to follow.

We would like to thank Annie-Paule Quinsac for kindly confirming the authenticity of this work.



Fig. 1 Rosa Bonheur, *Labourage nivernais*, 1849, Musée d'Orsay, Paris





# THE FEMALE TRIUMPHANT

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## VIRGINIE DEMONT-BRETON

French, 1859-1935

### Fillette à la guirlande de fleurs des champs

signed *Virginie Demont-Breton* (lower left)  
oil on canvas  
20 by 15½ in.; 50.8 by 39.4 cm

#### PROVENANCE

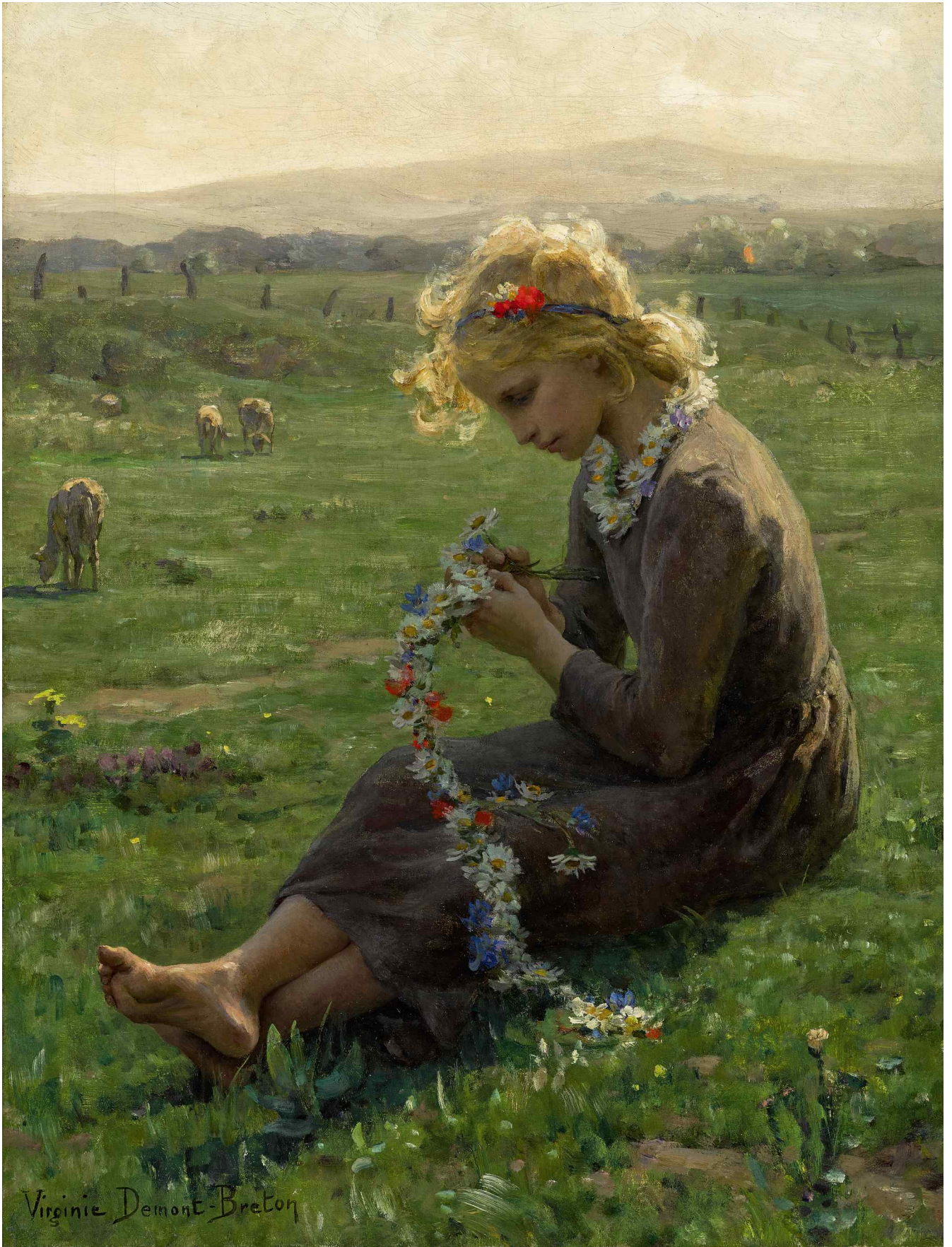
Knoedler & Co., Paris (acquired directly from the artist in May 1892)  
Private Collection, New York (probably acquired before 1950)  
Private Collection (by descent from the above)  
Private Collection (gifted from the above)  
Acquired from the above by the present owner

\$ 30,000-40,000

Virginie Demont-Breton enjoyed international success during her lifetime exhibiting at the *Salon des Artistes Français* and other European exhibitions, and having her work represented by the powerful dealers Knoedler and Goupil, who provided her with access to the American art market. Demont-Breton began work on the present composition in February 1892, and in June of that year Knoedler purchased the painting and likely brought it back to New York.

*Fillette à la guirlande de fleurs des champs* depicts a young shepherdess taking respite from her work by making flower garlands. The setting is the village of Wissant, a rural seaside community which drew many artists at the turn of the century. Though a young peasant girl's day would have been made up of work in the field, Demont-Breton has instead chosen to focus on a sweet, restful moment in verdant fields, with the Mont de Couple visible in the background, far from the rapid modernization and industrial advances of the urban centers of France in the late nineteenth century.

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



Virginie Demont-Breton

# THE FEMALE TRIUMPHANT

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PROPERTY OF AN AMERICAN PRIVATE COLLECTION

## VIRGINIE DEMONT-BRETON

French, 1859-1935

### Femme de pêcheur venant de baigner ses enfants

signed *Virginie Demont-Breton* and dated 1881 (lower right)  
oil on canvas  
80 by 49¾ in.; 203.2 by 126.4 cm

#### PROVENANCE

Goupil & Cie, Paris, no. 15208 (acquired directly from the artist, March 1881)  
Sale: Hôtel Drouot, Paris, May 25-27, 1887, lot 48 (with incorrect dimensions)  
Mr. J.H. Van Eeghen, Esq., Amsterdam (acquired at the above sale and sold, Christie's, London, April 30, 1909, lot 107)  
Royal Art Ltd., New Orleans (by 1984)  
Private Collection (acquired from the above and sold, Sotheby's, New York, November 2, 2001, lot 106, illustrated)  
Acquired at the above sale

#### EXHIBITED

Paris, *Salon des Artistes Français*, 1881, no. 675  
Amsterdam, Stedelijk Museum (on temporary loan in 1896, 1902-3, possibly continuous)

#### LITERATURE

Ludovic Baschet, ed., *L'Exposition de Beaux-Arts (Salon de 1881)*, Paris, 1881, p. 287, illustrated p. 74  
George Lafenestre, *Le livre d'or du salon*, Paris, 1881, p. 17, illustrated  
"Le Salon de 1881," *Gazette des Beaux-Arts*, Paris, 1881, vol. 24, p. 60  
*Winslow Homer: All the Cullercoats Pictures*, exh. cat., The Northern Centre for Contemporary Art, Sunderland, 1988, p. 68, illustrated p. 69  
Annette Bourrut Lacouture, "Virginie Demont-Breton (1859-1935), La Famille, La Mer et les Mythes fin de siècle," *Bononia. Bulletin de l'Association des Amis des Musées de Boulogne-sur-Mer*, 1991-92, nos. 19-20, p. 36-37, illustrated p. 37  
Tamar Garb, *Sisters of the Brush: Women's Artistic Culture in Late Nineteenth-Century Paris*, New Haven, 1994, p. 14  
Nelson Cazeils and Fanny Fennec, *Il y a un siècle-- les femmes et la mer*, Rennes, 2003, p. 109, illustrated  
"Femmes et images," *CLIO, Histoire, Femmes, et Sociétés*, Toulouse, 2004, issue 19, p. 93

\$ 100,000-150,000

Winning the artist her first medal at the *Salon* of 1881, *Femme de pêcheur venant de baigner ses enfants* is Virginie Demont-Breton's earliest masterpiece, propelling her distinguished career as a painter and as an intrepid, pioneering advocate for women artists.

Demont-Breton enjoyed an artistic upbringing and cultivated her talent from an early age. Her father, painter Jules Breton, introduced her to the famed *animalier* Rosa Bonheur, who became a mentor, role model, and artistic ally. She received an 'Honorable Mention' when she exhibited at the *Salon* for the first time in 1880, won medals for her 1881 submission, the present work, and *La Plage* (1883, location unknown), and a gold medal at the *Exposition Universelle* of 1889. In 1894, Demont-Breton was the second woman in France to be awarded the *Légion d'honneur*, the first being Bonheur.

Just as her father immortalized the agrarian traditions of field workers in rural Courrières, Demont-Breton was fascinated by the sea and found inspiration in the everyday lives of fishermen and their families. Beginning in 1880, she regularly travelled to the seaside hamlet of Wissant, near Calais, where the local villagers and constantly unfolding dramas of maritime life provided her with endless subject matter. Often painting *en plein air* while standing knee-deep in the surf, the sea and its distant horizon became her stage of choice. Images of children playing, fishermen attending to their boats, ships wrecked in the crashing waves and merchants with their catch are charged with great emotional depth, nearing Symbolist motifs. In paintings such as *L'homme est en mer* (1889, location unknown and a composition directly adopted by Vincent van Gogh for a painting of the same name, painted while he underwent treatment at an asylum in Saint-Rémy) and *Les tourmentés* (1906, Musée des Beaux-Arts d'Arras) women and children are seen gripped by the uncertain return of their husbands and fathers. Her striking and grim composition, *Stella Maris* (1894, location unknown), showing a wrecked ship's mast with two bodies entangled on it, is an homage to the great storm of November 1893, which took the lives of ten fisherman, including the fourteen-year-old Jacques Pourre who had previously modeled for the artist.

Conceived in an oil sketch in 1880, *Femme de pêcheur venant de baigner ses enfants* presents a heroic view of a fisherman's wife, emerging from the sea after bathing her children. This monumental composition alludes to Botticelli's *Birth of Venus*, which had been reimagined by William Bouguereau and exhibited at the *Salon* of 1879, winning him the *Grand Prix de Rome* and purchased by the state (now in the Musée d'Orsay, Paris). Fresh in Demont-Breton's imagination, it is not difficult to imagine that *Femme de pêcheur venant de baigner ses enfants* is an adaptation of the subject from her own perspective. While Bouguereau's goddess of love, sexuality and fertility is bathed in lustful eroticism as she poses on her seashell in striking contrapposto, Demont-Breton's subject is decidedly earth-bound. While the compositional parallels are evident, the arrival of the fisherman's wife is not announced by a parade of centaurs, nymphs and putti. Assuming the same curvature of pose, she carries the heavy weight of two naked children, her arms strong and supportive. Her gaze is fixed to the ground, careful as she steps forward. In contrast to the featherlight tip toe of Bouguereau's *Venus*, the anatomy of this mother's feet is exaggerated, emphasizing their steady weight atop the wet rocks — a contrast which is viscerally felt by the viewer.

Although she spent much of her life in a rural community outside of Paris, Demont-Breton was not a withdrawn artist working in isolation. Instead, she was an outspoken advocate for the rights of female artists at a time when the establishment was hostile towards them, engaging in political discourse and activism. She was the president of the *Union des Femmes Peintres et Sculpteurs* from, and 1895-1901. She fought for the *École des Beaux-Arts* in Paris to open to women, and won in 1897, granting women the right to study in the Academic setting and granting access to artistic tools, such as life models, previously unavailable.

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



Virginie Demont-Breton 1881

# THE FEMALE TRIUMPHANT

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## ELIZABETH JANE GARDNER BOUGUEREAU

American, 1837 - 1922

### La captive

signed *Elizabeth Gardner* (lower left)  
oil on canvas  
68 by 47 in.; 172.7 by 119.4 cm

#### PROVENANCE

Knoedler & Co., New York, no. 4505 (acquired directly from the artist, August 1883)  
Josephine Mellen Southwick Ayer, New York (acquired from the above, January 1884)  
Probably, Mrs. Frederick Pearson, New York (née Lesley Josephine Ayer, by descent from the above, her mother)  
Mrs. Beverley Bogert, Newport, Rhode Island (née Josephine Southwick Pearson, by descent from the above, her mother, and sold, her estate, Parke-Bernet Galleries, New York, March 24, 1954, lot 82, as *The Pet Dove*)  
William Henry Haussner and Frances Wilke Haussner, The Haussner's Restaurant Collection, Baltimore (acquired at the above sale and sold, Sotheby's, New York, November 2, 1999, lot 46, illustrated, as *The Dove Fanciers*)  
Richard Green, London  
Acquired from the above by the present owner

#### EXHIBITED

Paris, *Salon des Artistes Français*, 1883, no. 997

#### LITERATURE

Philippe Burty, *Salon de 1883*, Paris, 1883, p. 83, illustrated  
Elsie May Smith, "Some Happy Children: A Study of the Work of an American Girl Who Became the Wife of a Famous French Painter," *The School Arts Magazine*, Boston, 1912-13, vol. 12, p. 589  
Tiffany M. Reed, "Elizabeth Gardner: Passion, Pragmatism, and the Parisian Art Market," *Woman's Art Journal*, Philadelphia, 1999-2000, vol. 20, no. 2, p. 30, illustrated

\$ 250,000-350,000

Elizabeth Jane Gardner Bouguereau was one of the most accomplished *Salon* artists among expatriates in mid-nineteenth century Paris. From 1868-1914, she exhibited a total of thirty six paintings, more than any other foreign or American female artist. In 1887 she had the distinction of becoming the only American woman to receive a *Salon* medal.

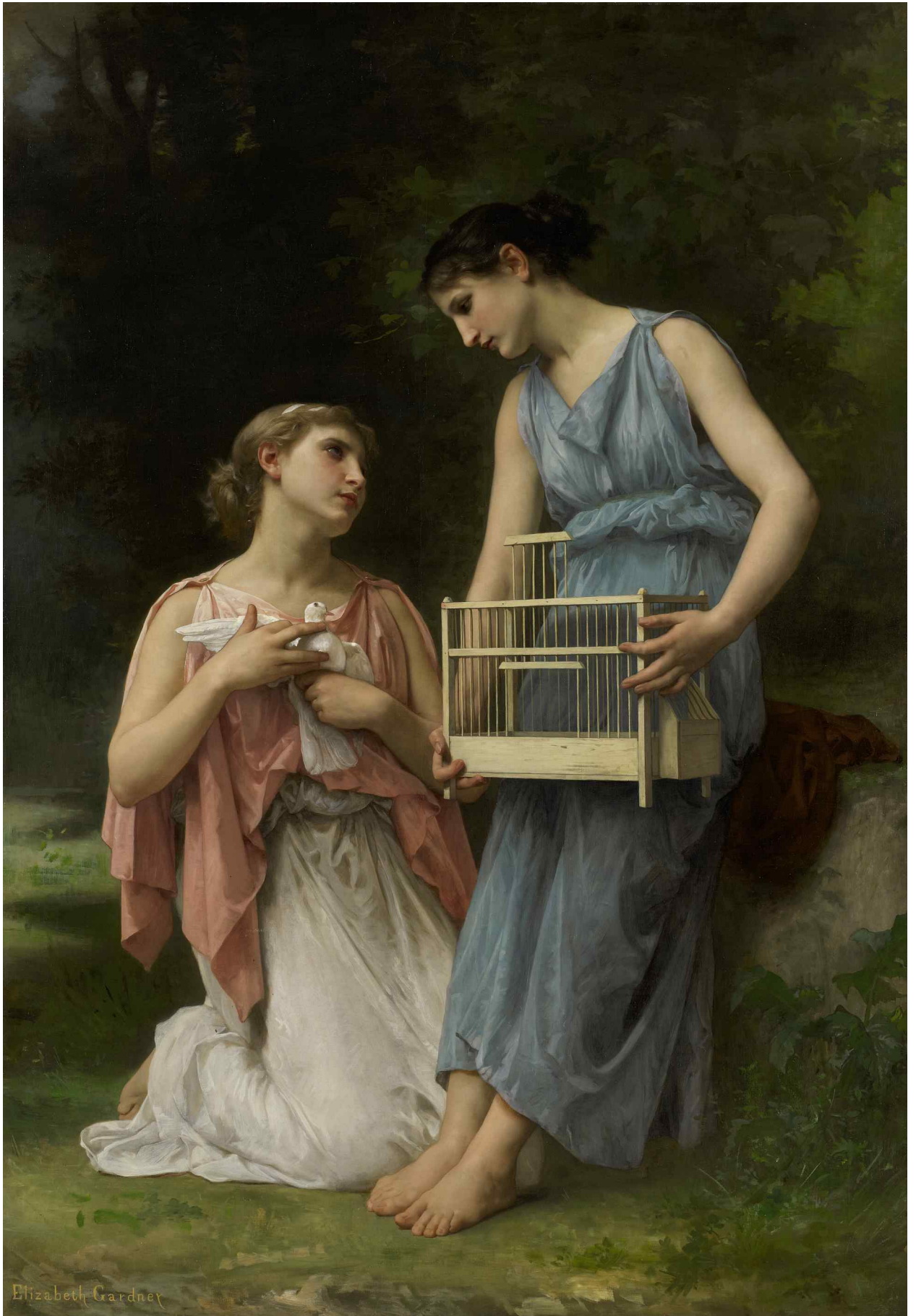
Gardner chose to compete in the male dominated domain of figure painting rather than more traditional female genres. Women and children were the core focus of her figural groupings, as they are in *La captive*, exhibited at the *Salon* of 1893 (no. 997). Anecdotal paintings, such as the present work, allowed Gardner to showcase her exceptional skills at painting the figure in a variety of settings, each with their own story line. The artist was a bird lover and kept parrots, doves and other species in her studio cages, while a number of local birds flocked to her windows for daily feedings, and they feature in a number of her compositions like *La captive*.

William Bouguereau, who Gardner would marry in 1896, called Arcadian works, such as *La captive*, "*les fantasies*," and encouraged her to paint them. The present work centers around a captive white dove, which two women, dressed in Classical attire of contrasting hues, gaze upon in a nostalgic, possibly questioning manner, as they contemplate its fate. The kneeling figure's gaze searches that of her companion who, in turn, seems to contemplate the dove. The duality of the figures' coloring and their positioning on the canvas is contrasted by the triangular interaction of their regards and the overall triangular, linear composition of the piece. The subdued, tasteful color palettes and the careful treatment of the figures, faces, hands, feet, and drapery, were central to the tenets of Academic art.

With *La captive*, Gardner acknowledges the viewer's understanding of the white dove's many symbolic attributes such as peace, love, purity, nobility, and freedom. While the painting's title underlines a more traditional reading of the narrative, at the same time the dove's uncertain release from its cage may also allude to the loss of innocence or the status of contemporary women in a time of transition. Beyond a didactic narrative, the expressive treatment of Gardner's composition ultimately may have been best admired for its delicate and chaste subject placed in a nostalgic, timeless landscape.

Soon after it left the *Salon*, *La captive* was acquired by Josephine Mellen Southwick Ayer (1827-1898) who built an important collection first for the Lowell, Massachusetts home she shared with her husband Dr. James C. Ayer, and later her residences in New York and Paris. *La captive* was the perfect choice for Ayer who, as remembered by her biographer, "adorned her home with beautiful pictures and choice works of art, and showed... an instinctive and keen sense of harmony in color" (*Josephine Mellen Ayer, a Memoir*, Cassandra Southwick and Lawrence Southwick, New York, 1900, p. 53). After passing through generations of the Ayer's family, *La captive* entered the collection of William Henry Haussner in 1954. Together with his wife Frances, William built a collection to display on the walls of their famous Baltimore restaurant. Surrounding the diners, every inch of wall space was covered with paintings, including William Bouguereau's *Après le bain* (1894) which features the same model as the standing figure in *La Captive*.

We are grateful to Charles Pearo for his assistance in cataloguing this work and for providing the note. Mr. Pearo is currently preparing the forthcoming Elizabeth Jane Gardner Bouguereau catalogue raisonné.



# THE FEMALE TRIUMPHANT

413

PROPERTY OF A PRIVATE COLLECTOR, FLORIDA

## ELIZABETH JANE GARDNER BOUGUEREAU

American, 1837 - 1922

### Les trois amis

signed *Elizabeth Gardner* (lower right)  
oil on canvas  
59¼ by 40⅞ in.; 150.5 by 101.9 cm

#### PROVENANCE

Mrs. Gordon Woodbury, New Hampshire (by 1924)

Private Collection, California (and sold, Phillips, New York, October 30, 1987, lot 105, illustrated)

Acquired at the above sale

#### EXHIBITED

Concord, New Hampshire Historical Society, November 1924 (lent by Mrs. Gordon Woodbury)

\$ 250,000-350,000

There are two works entitled *Les trois amis* by the American expatriate artist Elizabeth Jane Gardner. One is an early piece, submitted to the 1868 *Paris Salon*, depicting a young girl with a bird and a dog. The other, the present work, was finished in 1893, when the artist was at the height of her professional and artistic accomplishments. The date can be confirmed by a Braun photo (4103) that was taken in 1893, and also from a first-hand account of a family friend who visited Gardner's studio in January 1894.

"Miss G received me in the pleasantest way imaginable. She is charming and her atelier is one of the loveliest places I have been in Paris... I saw another (work) she had just finished, it was sold and was awaiting the packing – a small boy was holding a cup of milk to the lips of a little girl probably his sister – while a goat – the source of the milk was nibbling at grass near by..."<sup>1</sup>

Arcadian scenes like this one, depicting peasantry in mid-nineteenth century costume, were very popular among wealthy American and European collectors, who by 1893 were placing orders for Gardner's work before they left her easel. Indeed, her fame and financial success inspired many other women artists who came to Paris with similar aspirations.

In addition, Gardner's personal and professional attachment to her husband William Bouguereau was instrumental in establishing her style and in marketing her

work through their shared dealers. Gardner employed a similar technique to Bouguereau's in terms of brush stroke, line, glazes, colors and the framing of her subjects, raising humble figures to monumental status. Like her mentor, great attention was paid to the rendering of feet and hands, as their peasants were most often depicted barefoot, in an idealized pose and setting.

In *Les trois amis*, Gardner's well-balanced Academic training is evident in the subject's placement at the center of the composition, backed on one side by a shadowy forest and on the other by an open path to the horizon. The color palette is subdued, harmonious and tasteful. The brush strokes dissimulate the medium, attesting to a focus on craftsmanship.

The burgeoning class of American industrialists, who proudly displayed these works in their homes, cherished paintings such as *Les trois amis* which embraced ideals of innocence, generosity, faith and confidence in nature. Ironically, while industrialization was changing the landscapes of nineteenth century cities, these anecdotes of rustic, timeless escape offered Gardner's clientele an idealized space of tranquility and reassurance.

We are grateful to Charles Pearo for his assistance in cataloguing this work and for providing the note. Mr. Pearo is currently preparing the forthcoming Elizabeth Jane Gardner Bouguereau catalogue raisonné.

<sup>1</sup> Mary McLelland to the artist's mother in Exeter, New Hampshire, Paris, January 28, 1894, Gardner Family Archives.





Elizabeth Gardner

*In the immense radiance of the sun,  
The meadow, where the brown cows always graze,  
Undulates like a lake of grass up to the dunes,  
That a marvelous sky bathes at the foot of the rosy atmosphere.*

*An exquisite dew makes the short grass iridescent.  
Grazed incessantly by the numerous herds  
And puts a halo in front of the beasts whose skins  
Shine in the places that a shaft of flame sets fire to.*

*Dazzled by light, a stream of gold curves  
Amidst the silvery grass in the morning mist.  
Winding more and more near vibrant distance  
And descending motionless, an invisible slope.*

*A shepherd is lost there in a deep dream  
On the bank of the stream all scented with mint.  
Under the confused torment of a worry that ferments  
To the fruitful sun whose head bites his brow*

*Because the shepherdess comes, over there near the other bank  
The young man, his eyes tense, his feet listless.  
Placed at a right angle like a dejected marsh wader,  
Admiring how freely and calmly she arrives.*

*She comes, her reflection trembles in the stream;  
And from the waves and the wind her petite body trembles.  
Two images in the midst of a sudden shower  
Of thousands of golden rays in a double beam.*

*And, here it is, under your spell, o morning splendor  
That the rosy love mounts at his reddening front.  
In his heart, like in the sky, vibrates the dawning fire,  
Illuminating the day and the virginal ardor.*

*They shut their eyes, and the boy  
No longer sees the sun with its streaming rays.  
All becomes unimportant before this woman's face,  
And the radiance; conqueror of his attentions!*

Jules Breton, on the occasion of *Le Matin's* exhibition at  
the Salon of 1883



PROPERTY FROM A NEW YORK PRIVATE COLLECTOR

**JULES BRETON**

French, 1827 - 1906

**Le Matin**signed *Jules Breton* and dated 1883 (lower right)

oil on canvas

32 $\frac{5}{8}$  by 60 $\frac{3}{4}$  in.; 82.9 by 154.3 cm**PROVENANCE**

Charles Sedelmeyer, Paris (acquired directly from the artist, April 1883)

Possibly, Samuel P. Avery, New York (by 1885)

Goldschmidt Collection (by 1889)

Patrick Valentine, New York

Patrick Valentine II, New York (by descent from the above)

Mary Valentine, Tampa, Florida (widow of the above)

Guarisco Gallery, Washington, D.C.

Acquired in 1998

**EXHIBITED**Paris, *Salon des Artistes Français*, 1883, no. 366Paris, *National Exposition of Living Artists (Triennale)*, 1883, no. 104Paris, *Exposition Universelle (Décennale)*, 1889, no. 190 (lent by Goldschmidt)**LITERATURE**Philippe Burty, *Le salon de 1883*, p. 193, illustrated n.p.Clément, *Journal des Débats*, May 19, 1883Baluffe, *L'Artiste*, May 20, 1883H. Havard, *Le Siècle*, May 22, 1883Ganillon, *L'Univers Illustré*, May 26, 1883Thurot, *Le Courrier International*, May 31, 1883A. Michel, *Le Parlement*, May 31, 1883H. Houssaye, "Le Salon de 1883," *RDM*, June 1, 1883Charles Bigot, *Revue politique*, June 1, 1883J. Gauthier, *Le Rappel*, June 2, 1883Dubosc de Pesquidoux, *L'Union*, June 10, 1883J. Péladan, *L'Artiste*, July 1883Charles Bigot, *GBA*, July 1883H. Havard, *La France Illustrée*, July 21, 1883A. Wolff, *Figaro Salon*, September 15, 1883J. de Fourcauld, *Le Gaulois*, September 15, 1883Lavedan, *Le Correspondant*, September 25, 1883M. Proth, *La Gazette de Hongrie*, Budapest, September 2, 1883Pirard, *Le Radical*, September 28, 1883

Dillaye, "Paysages et Marines, Salon triennal,"

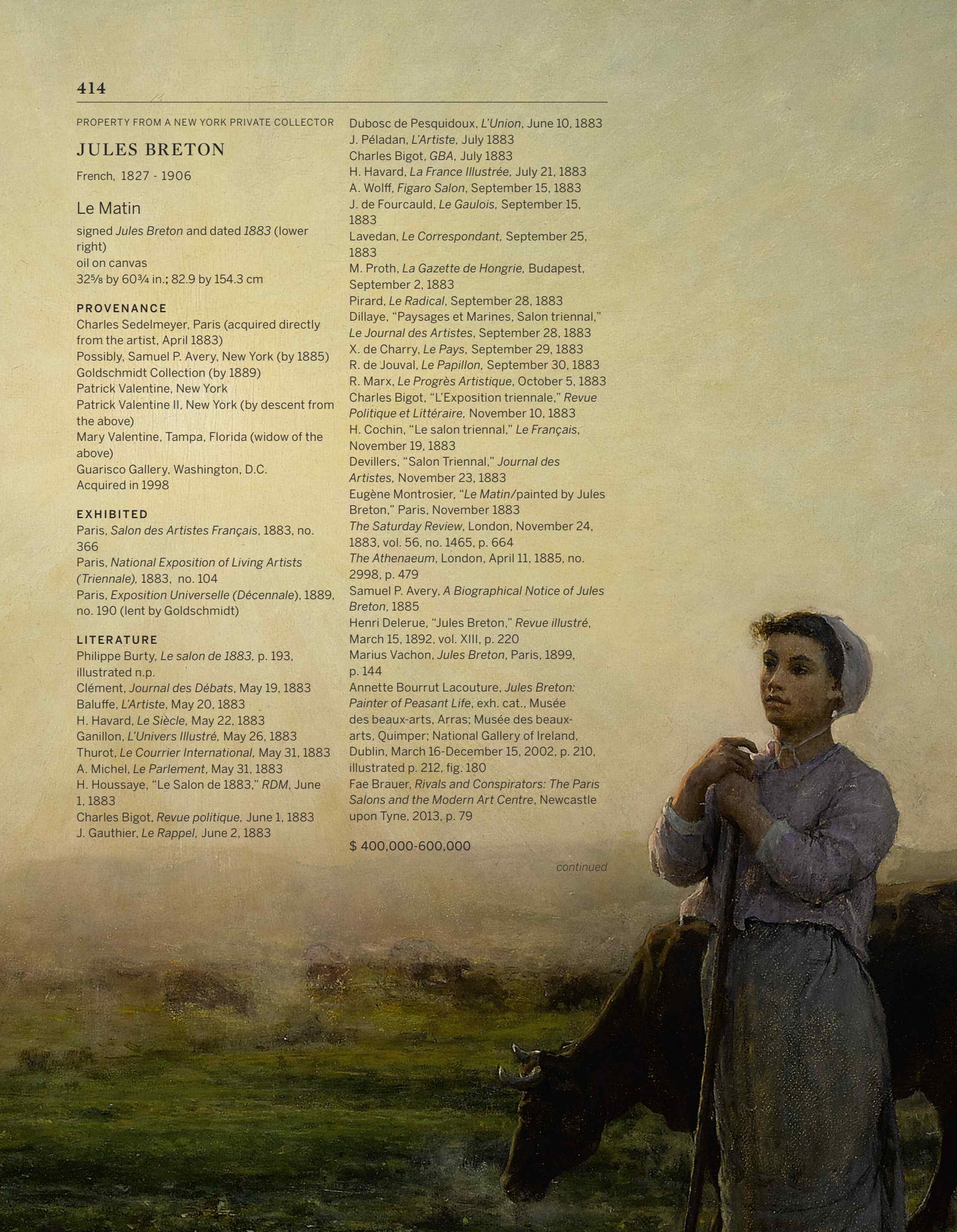
*Le Journal des Artistes*, September 28, 1883X. de Charry, *Le Pays*, September 29, 1883R. de Jouval, *Le Papillon*, September 30, 1883R. Marx, *Le Progrès Artistique*, October 5, 1883Charles Bigot, "L'Exposition triennale," *Revue Politique et Littéraire*, November 10, 1883H. Cochin, "Le salon triennal," *Le Français*, November 19, 1883Devillers, "Salon Triennal," *Journal des Artistes*, November 23, 1883

Eugène Montrosier, "Le Matin/painted by Jules Breton," Paris, November 1883

*The Saturday Review*, London, November 24, 1883, vol. 56, no. 1465, p. 664*The Athenaeum*, London, April 11, 1885, no. 2998, p. 479Samuel P. Avery, *A Biographical Notice of Jules Breton*, 1885Henri Delerue, "Jules Breton," *Revue illustré*, March 15, 1892, vol. XIII, p. 220Marius Vachon, *Jules Breton*, Paris, 1899, p. 144Annette 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, March 16-December 15, 2002, p. 210, illustrated p. 212, fig. 180Fae Brauer, *Rivals and Conspirators: The Paris Salons and the Modern Art Centre*, Newcastle upon Tyne, 2013, p. 79

\$ 400,000-600,000

continued



At once an idyllic landscape and a narrative told with striking emotional depth, the atmospheric tour-de-force of *Le Matin* displays all of the qualities for which Jules Breton is most celebrated.

In *Le Matin*, the early sun's shattered rays cast long shadows across the vast grassy plain, through mist rising from the dew covered fields and smoke from the chimneys on the horizon. Its golden glow reflects off of the calm winding stream to illuminate the two young shepherds standing on opposite shores. As Annette Bourrut Lacouture writes: "The sentiment of the painting is expressed with great modesty, the barrier of water facilitating the discreet expression of burgeoning love. The simplicity of the figures, the broad spread of the landscape and the subtle, penetrating light give this work an echo of Millet" (Bourrut Lacouture, p. 210). Breton's career coincided with that of Jean-François Millet, thirteen years his senior, and Vincent van Gogh referred to them both as "voices of the wheat." Breton greatly admired Millet's treatment of the landscape and effects of light at various times of day. Indeed, the dramatic backlighting of the rising sun in *Le Matin* may have been inspired by works like *Shepherdess with her Flock* (circa 1863, Musée d'Orsay) and *Keeper of the Herd* (1871, Art Institute of Chicago, fig. 1), which emphasize the sun's rays at the horizon, placing the figures in silhouette against a bright sky that scatters shadows into the picture's foreground. According to his wife Élodie's diary, *Le Matin* was conceived in February 1883. He used a drawing realized during a summer stay in the

region of Cucq, near Étapes, to roughly paint a close approximation to the final composition, with large shadows brought by the bright and diffuse morning rays, delicately highlighting the expression of silhouettes against the light.

While Millet was sensitive to the labors that his rural subjects endured, Breton chose to emphasize their harmony with the land. His preoccupation with life in the fields was inspired by his early upbringing when he witnessed the cycles of hay gathering and planting that took place in the fields near his home. As he matured as an artist, Breton's world of reference was enlarged and he became aware of past painters who captured rustic field scenes, including the idyllic compositions of the Swiss Romantic Léopold Robert – whose compositions inspired some of Breton's most effective themes. Robert depicted scenes that supported a utopian vision, further emphasized as by his writings, treating his subjects as secular idols at work in an Arcadian land. In the 1870s and 1880s, interest in rural life had spread to many other painters, and members of the Impressionist group, especially Camille Pissarro, took their easels to the fields. Scenes were selected because they suggested not only an awareness of actual field labor, but intense parallels with religious themes of enlightenment and ascension. Peasants were equated with the chosen few – their work helped create a spiritual ambience in the newly sanctified fields.

Breton found success through combining a near mythologizing view of his subject with a devotion to Naturalism. He filled his paintings

with beautiful shepherdesses, harvesters and gleaners, who are defined by an almost perfect harmony of color, composition and light, but the attitudes of his peasants were acutely observed, as evidenced in the faces and posture of each figure in *Le Matin*. Élodie names Henri Flanquart as one of the models from Courrières, who worked at the brewery. In a letter dated February 20, 1912, Virginie Demont Breton wrote of her father's subjects: "The country people aged quickly, and my father who had a fondness for certain types which he found, often painted people of various generations from the same family. He chose them at a time when he considered them at the height of their beauty and character."

As can be seen from the exhaustive list of reviews and accolades from its presentation at the *Salon* of 1883, *Le Matin* enjoyed widespread admiration, further popularized through a photogravure published by Goupil. The spare and emotive composition set at daybreak anticipates the exquisite spirit of *The Song of the Lark* (1884, Art Institute of Chicago, fig. 2), which Breton presented at the *Salon* the following year. It has enjoyed fame among audiences ever since and was once voted "America's most popular painting" by a poll conducted by *Chicago Daily News*. Taken together, these two paintings are a testament to Breton's enduring ability to captivate audiences through his uniquely poetic oeuvre.

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.

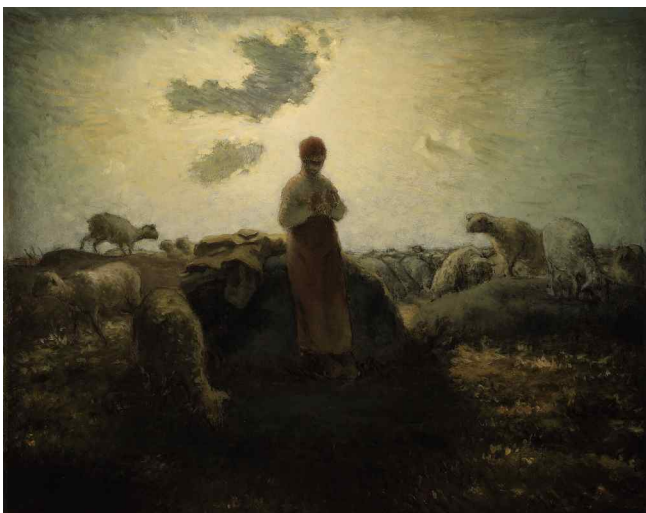


Fig. 1 Jean-François Millet, *Keeper of the Herd*, 1871, Art Institute of Chicago

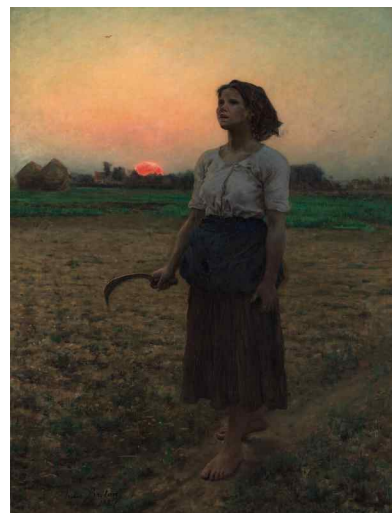


Fig. 2 Jules Breton, *The Song of the Lark*, 1884, Art Institute of Chicago



PROPERTY FROM A PRIVATE NORTHEASTERN COLLECTION

## JULES BRETON

French, 1827 - 1906

### La Glaneuse

signed J. Breton (lower right)

oil on canvas

32 by 25¾ in.; 81.3 by 65.4 cm

#### PROVENANCE

Private Collection, Switzerland

#### EXHIBITED

Rouen, *Exposition Annuelle du Musée de Rouen*, 1860

#### LITERATURE

Fernand Lamy, "Exposition de Rouen," *L'Artiste: journal de la littérature et des beaux-arts*, Paris, July 15, 1860, vol. 10, p. 32  
 Raymond Bordeaux, "Correspondances particulières, Rouen," *Journal des beaux-arts et de la littérature*, Paris, March 15, 1861, vols. 3-4, no. 5, p. 56

Painted between 1853 and 1858, *La Glaneuse* has only recently been discovered, and compels a renewed appreciation of Jules Breton's pivotal production of his early career. The artist spent his formative years from 1847 to 1852 in Paris, which inspired his social conscience and the use of peasants as symbols of a proud tradition in a disappearing agrarian society. Jean-François Millet's *Le semeur* and Gustave Courbet's *Un enterrement à Ornans*, both shown amidst critical resistance at the Paris *Salon* in 1851, directly affected young Breton's thinking. Trying his hand at urban social realist painting, Breton eventually turned away from the theme, instead traveling to the outskirts of Paris, where one of his first major compositions, *Le retour des moissonneurs* (sold in these rooms, October 26, 2004, lot 45) was conceived. When exhibited

at the *Salon* of 1853, it received mixed reviews, prompting a frustrated Breton to leave Paris for his native Courrières, in the north of France, a decision that inspired a personal creative revival and reconnection with the rustic land and its people. Indeed, *La Glaneuse* soon joined other formative compositions of the mid-to-late 1850s, a period in which the artist developed a visual repertoire that earned his fame.

The golden foreground of threshed wheat, with sheaves neatly tied, and the verdant green field under a hazy blue sky of *La Glaneuse* evocatively illustrate the sensory impact and inspiration of Courrières for Breton. As he explained, the countryside brought "a delicious intoxication as my senses were refreshed by the clean, healthy air... Balm to the eyes, and balm to the soul. I breathed in all the life-giving exhalations that nature breathed out" (Jules Breton, *La Vie d'un artiste*, *Art et Nature*, Paris, 1891, p. 211, as translated and quoted in Bourrut Lacouture, p. 79).

The artist's daily walks through the countryside began early in the morning, where he observed "the dewy wheat its ears leaning over oil poppies," followed by a return later in the day to find in the fields women gleaning, "arriving, sometimes running in happy groups, waving their golden sheaves, or bent over the stubble in tight clusters" (Breton, p. 222, as translated and quoted, Bourrut Lacouture, p. 79). The characteristic curved back posture of women picking up, or gleaning, left behind pieces of wheat is unmistakable in the present work and many of the artist's major compositions of the decade, including *Les glaneuses*, *Courrières*, *Pas-de-Calais* (1854, National Gallery of Ireland, fig. 1) and *Le rappel des glaneuses* (1859, Musée d'Orsay, Paris). The poorest of the villagers were permitted to glean, but only after the harvest and between sunrise and sunset in unenclosed fields, such as those visible in the present work. Despite the heat of

the day and the labor of the fields, Breton's carefully arranged and graceful gleaners show little exhaustion by their effort, and his characteristically warm and bright palette vivifies the fields and the people working them.

While idealized, Breton's naturalistic painting forged an immediate connection between artist, subject and viewer. When exhibited in Rouen in 1860, *La Glaneuse* and its compositional pendant, *La Faneuse* (1859, National Gallery of Ireland, fig. 2) entranced the writer Fernand Lamay, who proclaimed them both "lovely... particularly for their poetry" (as translated, Lamay, p. 32). The pensive pose of the figure at break from labor was especially noteworthy; one writer suggesting Breton was inspired by *Mignon* (1836, fig. 3) Ary Scheffer's widely reproduced painting of Goethe's gypsy orphan. Lamay believed *La Glaneuse* reflected the artist's affection for his subject, while the central figure's timeless, classicized grace and beauty elevated the composition to "true art" (as translated, Lemay, p. 32). Breton would continue to organize his compositions around a central female figure in following years, transforming harvesters and fieldworkers to icons. At the same time, *La Glaneuse* also likely held personal resonance for the artist, who through the late 1850s worked to become financially independent from his parents, particularly as he married his love Élodie (their only daughter Virginie, born in 1859, became an accomplished artist in her own right see lots 410 and 411). The bright red poppies visible in the foreground of the present work are emblematic of their relationship, and appear in several other compositions of the period.

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.

\$ 150,000-200,000



Fig. 1 Jules Breton, *Les glaneuses; Courrières, Pas-de-Calais*, 1854, National Gallery of Ireland



Fig. 2 Jules Breton, *La Faneuse*, 1859, National Gallery of Ireland



Fig. 3 Ary Scheffer, *Mignon*, 1836, Dordrechts Museum



PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

**WILLIAM BOUGUEREAU**

French, 1825 - 1905

**Fleurs de printemps**

signed *W-BOUGUEREAU*- and dated 1878  
(lower right)  
oil on canvas  
46¼ by 22½ in.; 117.5 by 57.2 cm

**PROVENANCE**

Goupil & Cie, Paris, no. 12787 (acquired directly from the artist, May 1878, as *Enfant portant des fleurs*)  
Knoedler & Co., New York, no. 1604 (acquired from the above, March 1879)  
Josiah M. Fiske, New York (acquired from the above, April 1879, as *Summer*)  
Martha Fiske Collord, New York (widow of the above)  
George W. Collord, New York (bequeathed from the above, his wife)  
Radcliffe College, Cambridge, Massachusetts (gifted from the estate of the above circa 1914, as *Little Flower Girl*)  
Knoedler & Co., New York, no. C 5893 (acquired March 1926)  
Hanna Thomson, Detroit (acquired in August 1926)  
John Levy Galleries, New York  
J.J. Gillespie & Co., Pittsburgh  
Acquired from the above circa 1930

**LITERATURE**

Charles Vendryès, *Dictionnaire illustré des Beaux-Arts*, Paris, 1885, p. 58 (as *Fleur de Printemps*, *Gravé par Varin.- Goupil*)  
Franqueville, *Le premier siècle de l'Institut de France*, Paris, 1895  
Marius Vachon, *W. Bouguereau*, Paris, 1900, p. 153  
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. 70  
Damien Bartoli and Frederick C. Ross, *William Bouguereau, Catalogue Raisonné of his Painted Work*, New York, 2010, p. 182, no. 1878/08, illustrated p. 183; and in the revised 2014 edition, p. 182, no. 1878/08, illustrated p. 183

\$ 300,000-500,000

Emerging from a dark, sylvan background, the young girl in *Fleurs de printemps* radiates light. Golden and nymph-like, with loose blonde curls framing her face, she gazes directly and intently at the viewer. Her hands and interwoven fingers are rendered with exquisite tenderness, carrying the riotous bundle of spring wildflowers in her arms, a showcase of the technical virtuosity which led William Bouguereau to become the greatest French Academic painter of his era, championed by French dealers Adolphe Goupil and, later, Paul Durand-Ruel.

Beginning in the 1870s, Bouguereau shifted his subject away from neoclassical subjects and religious commissions towards idyllic and timeless depictions of childhood and beauty. Local children from around La Rochelle served as models for his paintings, and his naturalistic technique allows viewers to watch them grow as they reappear in compositions over the years. For instance, the model in *Fleurs de printemps* appears in the earlier *Fleurs de champs* (1876, location unknown) and again as the cherubic girl in *La prière* (1878, Private Collection), and *Le Livre de Fables* (1877, Los Angeles County Museum of Art).

*Fleurs de printemps* is an evocative depiction of youth, innocence and beauty, echoed by the intimately rendered flowers. Bouguereau's interest in landscapes and still lifes is seen throughout his oeuvre, often including a group of oranges or apples, a bunch of grapes, or cluster of daisies, and in the present work he indulges in a lush explosion of flowers. The freshly picked verdant bundle is dotted with vivacious hues of red, pink, yellow, white and violet flowers of various species. Just like the little girl's white chemise and clean hands and feet, the flowers appear to be free of soil and pristinely presented. Central and uncontained, they are the focus of the painting as much as she is.

As with many of Bouguereau's paintings, the present work was quickly sold to an American collector through Goupil's partner, Knoedler, in New York. Untraced since 1926, it has been known through Goupil's period photograph, widely reproduced and so popular that another version was commissioned with the figure seen at three-quarter length.





PROPERTY FROM A PRIVATE NORTHEASTERN COLLECTION

**WILLIAM BOUGUEREAU**

French, 1825 - 1905

**Innocence**

signed *W-BOUGUEREAU*- and dated 1873 (upper right)  
oil on canvas  
25½ by 21½ in.; 64.8 by 54.6 cm

**PROVENANCE**

Goupil & Cie., Paris, no. 7870 (acquired directly from the artist, April 1873, as *Jeune fille et agneau (buste)*)  
Johannes Borski, Amsterdam (acquired from the above)  
Private Collection, Europe (and sold, Christie's, New York, April 23, 2002, lot 18, illustrated)  
Richard Green, London  
Private Collection  
Acquired from the above

**LITERATURE**

Charles Vendryès, *Dictionnaire illustré des Beaux-Arts*, Paris, 1885, p. 49  
Marius Vachon, *W. Bouguereau*, Paris, 1900, p. 151  
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  
Damien Bartoli and Frederick C. Ross, *William Bouguereau, His Life and Works*, New York, 2010, p. 231, illustrated pl. 199; and in the revised 2014 edition, p. 231, pl. 199  
Damien Bartoli and Frederick C. Ross, *William Bouguereau Catalogue Raisonné of his Painted Works*, New York, 2010, p. 149, no. 1873/05, illustrated; and in the revised 2014 edition, p. 149, no. 1873/05, illustrated  
Frederick C. Ross and Kara Lysandra Ross, *William Bouguereau: The Essential Works*, Suffolk, 2018, p. 223, illustrated

\$ 350,000-550,000

When he is at his best, William Bouguereau manages to present the secular subject as sacred, raising a common shepherd, peasant or beggar to the Divine. The figure and lamb of *Innocence* seem to radiate light, contributing to 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.

Images of peasants were enormously popular among collectors in the late nineteenth century and Bouguereau's paintings, particularly those so masterfully executed as the figure in *Innocence*, were irresistible to them. This was equally due to his virtuoso technique as well as the enthusiastic dedication that his dealer, Goupil, brought to his distribution. Demand would often outweigh supply and Bouguereau would produce works on the same theme or from the same source of inspiration. For instance, the model and plaid scarf depicted in *Innocence* also appears in *Fileuse* (1873, Private Collection), *Tarantelle* (1873, Private Collection) and *L'agneau nouveau-né* (sold in these rooms, May 22, 2018, lot 25, fig. 1), to which the present painting is closely related. All four works were painted in the first half of 1873, and Goupil's records show that they purchased *Innocence* directly from the artist's studio in April 1873, which was later followed by their purchase of *L'agneau nouveau-né* in July of the same year. It is reasonable to assume that *Innocence* was painted first, presenting the elegant kernel of an idea that he would later expand into the larger, full-length canvas.

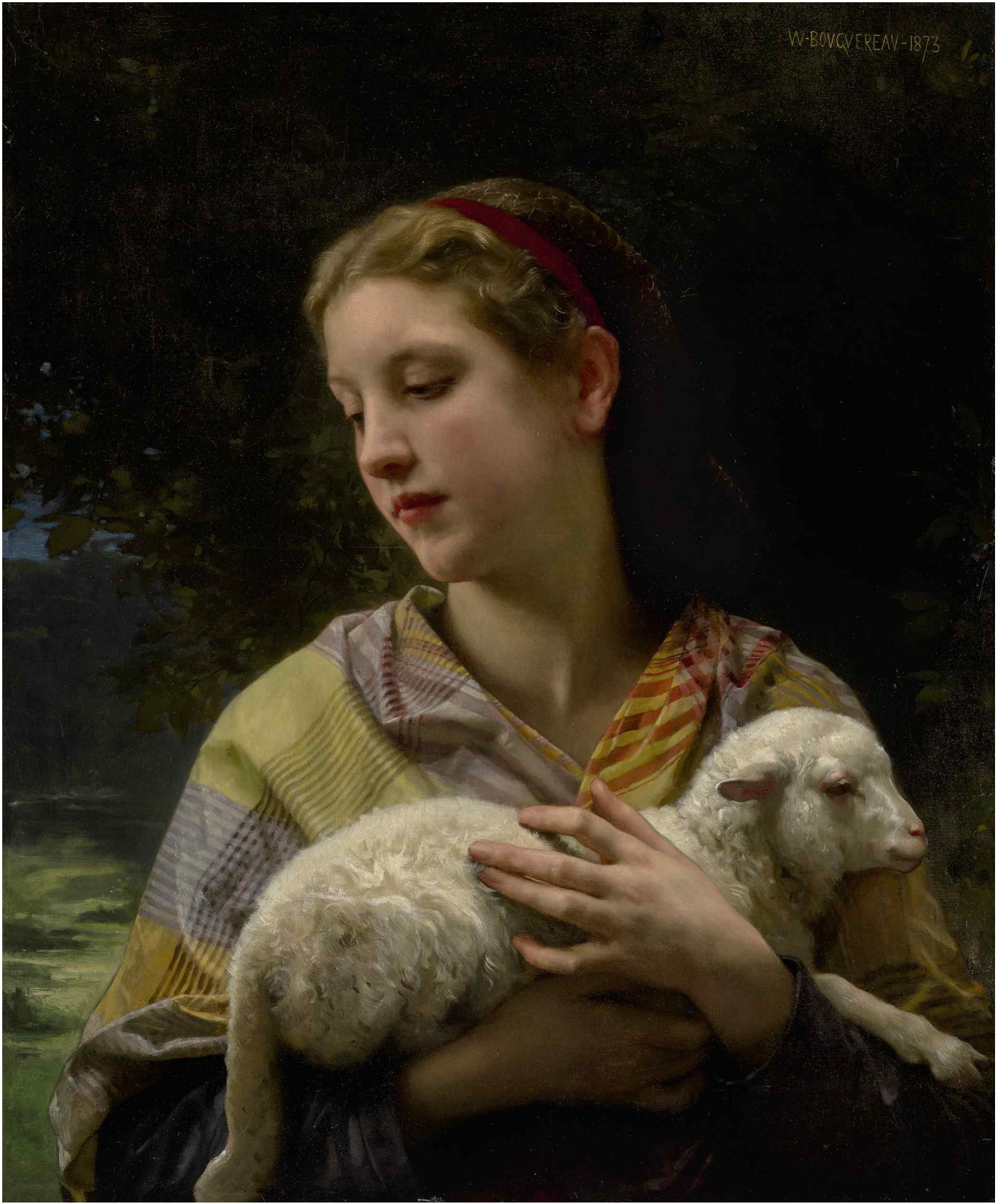
The shepherdess is a recurring theme throughout Bouguereau's oeuvre and here she is a symbol of maternal love, caring for her flock. This young, contemplative woman holds the lamb in her arms as she might a newborn babe, and Bouguereau takes the opportunity to create an enduring and meditative image. 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.

While it is not often recognized, Bouguereau is a superb painter of animals, and the lamb's expression here is as clearly rendered as its downy coat. Rosa 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 the artist used her animals as models in his works.



Fig. 1 William Bouguereau, *L'agneau nouveau-né*, 1873, Private Collection

W. BOUVEREAV-1873



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, AUSTRIA

## EUGEN VON BLAAS

Austrian, 1843 - 1931

### Semper vivit amor

signed *Eugenio de Blaas*. (lower right)  
oil on canvas  
90½ by 49 in.; 230 by 124 cm

#### PROVENANCE

Sale: Sotheby's, London, June 12, 1996, lot 56, illustrated  
Acquired at the above sale

#### LITERATURE

Maria Antonella Bellin, "I De Blaas. Una dinastia di pittori tra Vienna e Venezia," PhD diss., Università Ca'Foscari, Venice, 2015-16, pp. 124, 205, illustrated p. 205

\$ 250,000-350,000

*Semper Vivit Amor* is a singular accomplishment within Eugen von Blaas' oeuvre. Known for his idyllic and jovial scenes of beautiful young women and their flirtatious suitors on the streets and canals of Venice, the emotional power of the present work is deeply felt by contrast. A young widow is seen carrying an infant and guiding a young child through the cemetery on All Souls Day, delivering a wreath to a grave. While the decaying flowers of the background reflect the passage of time, the title reminds us that "love lives forever."

Growing up in a family of painters, von Blaas trained at the Academy of Venice where his father was an instructor, and revealed a ready aptitude for genre painting. Rather than selecting an excessive amount of props or portraying a complicated narrative, he created a tightly arranged series of compositions. Venetians are captured in evocations of their daily, often domestic, occupations, from laundry-day to knitting and shopping, while the present focuses on the rituals of grieving. Beginning in the late 1880's, von Blaas began enlarging his canvas size, allowing life-sized or larger representations of his figures to give them a heroic and imposing presence (see, *Lisa*, 1889, 95 by 51 in., sold in these rooms April 20, 2005, lot 15 and *The Fruit Seller*, 1887,

71¼ by 43½ in., sold in these rooms April 25, 2006, lot 126). He does not complicate these monumental compositions, maintaining focus on a single figure or grouping. He treats the entire surface to a very high degree of finish, as seen in the varied draperies, floral studies and careful treatment of hands and faces in *Semper Vivit Amor*. The crumbling masonry of an old brick wall is a favorite pictorial motif, and it is used to great dramatic effect.

Von Blaas was deeply religious and his oeuvre is punctuated by a number of scenes that strike a more serious tone, such as *Scattered Blossom* (1871, Private Collection), *Nun's Visit* (1883, Private Collection), and *God's Creatures* (1913, sold in these rooms, April 18, 2007, lot 98). The present work can be traced to an undated sketch of a related composition, titled *Frau mit Kindern* (Thomas Wassibauer, *Eugen von Blaas, Das Werk*, Hildesheim, 2005, p. 149, no. 252, illustrated), as well as another painting of the little girl, dated 1894 (to be offered in *The Gilded Age Revisited*, Sotheby's New York, February 2, 2019). All Souls Day has been a popular, albeit somber motif throughout art history, and von Blaas may have been inspired by William Bouguereau's poetic masterpiece, *Le jour des morts* (1859, Musée des Beaux-Arts, Bordeaux, fig. 1), when painting *Semper Vivit Amor*.



Fig. 1 William Bouguereau, *Le jour des morts*, 1859, Musée des Beaux-Arts, Bordeaux



PROPERTY FROM THE ESTATE OF THE BARONNESSES  
VAN LYNDEN AND VAN PALLANDT, THE  
NETHERLANDS

## WILLIAM BOUGUEREAU

French, 1825 - 1905

### Mignon

signed *W-BOUGUEREAU*. (center left)  
oil on canvas  
18¼ by 15 in.; 46.4 by 38.1 cm

### PROVENANCE

Goupil & Cie, The Hague, no. 2961 (acquired directly from the artist, July 1867, as *Tête d'enfant de Far from Home*)  
Theodoor Soeterick, Utrecht (acquired from the above through Mr. Patyn, October 1867)  
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. 100, no. 1867/08, illustrated; and in the revised 2014 edition, p. 100, no. 1867/08, illustrated

\$ 60,000-80,000

This emotive portrait marks an important rediscovery for William Bouguereau. Sold to a collector in Utrecht in 1867, the year that it was painted, it has been passed down through the same family for generations over more than 150 years. Until today, this painting has been known only from a postcard published by Goupil with the title, *Mignon*. However, the child's face and distinctive expression are well-known from the artist's *Loïn du Pays* in Puerto Rico's Museo de Arte de Ponce (fig. 1).

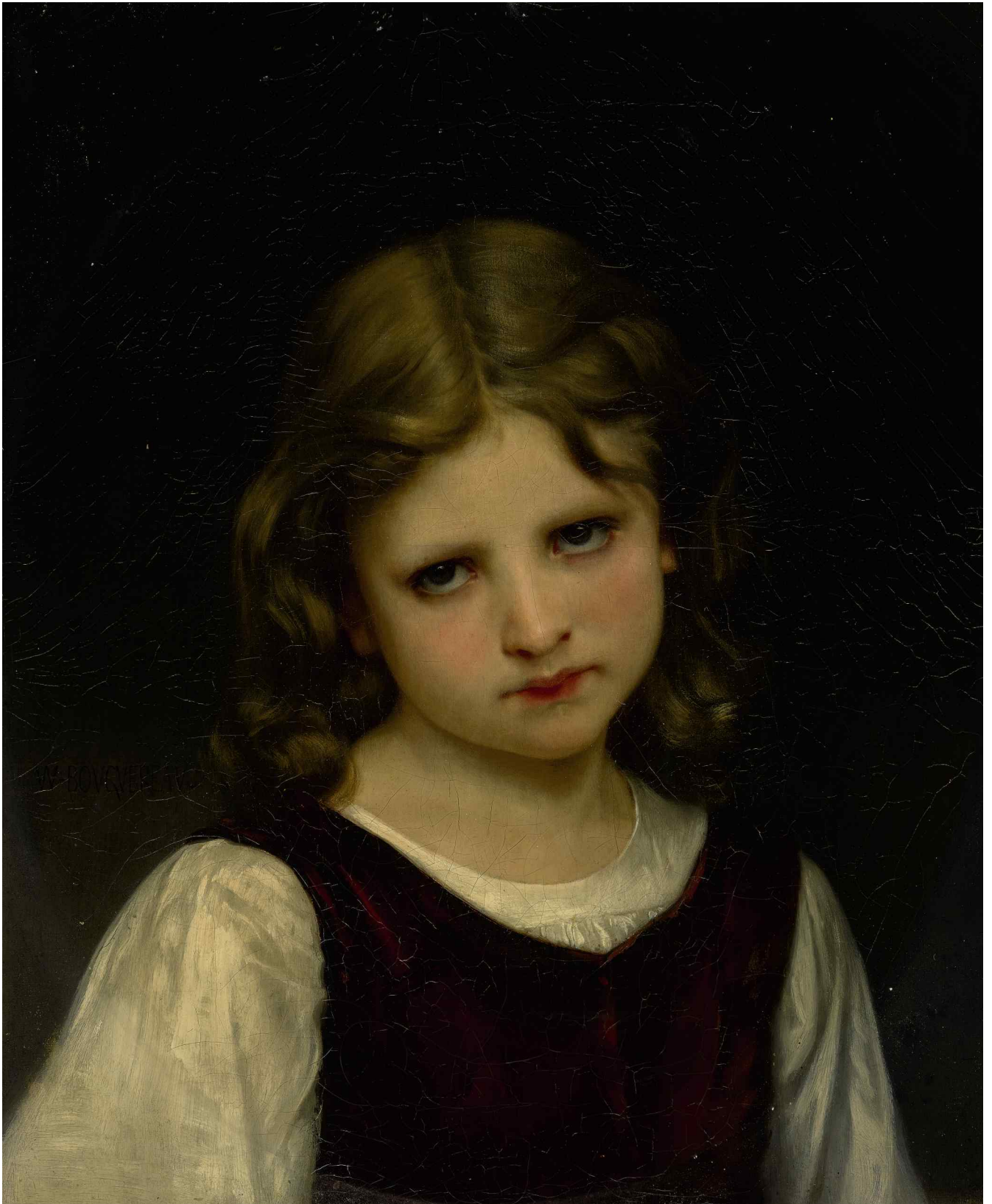
Emilienne Cesil-Biegler, the girl who posed for this painting, was among Bouguereau's favorite models during this period and appeared in most of his works painted between 1865 and 1867, among them *La prière* (1865, Private Collection), *L'oiseau chéri* (1867, Yamadera Goto Museum, Japan) and *La reveil* (1865, Private Collection, see lot 614 for reduction). Born in 1859, she was the daughter of Bouguereau's housemaid.



The present lot in its frame



Fig. 1 William Bouguereau, *Loïn du pays*, 1867, Museo de Arte de Ponce, Puerto Rico



## JEAN EUGÈNE BULAND

French, 1852 - 1926

### La lecture

signed *Eug. Buland* and dated 1901 (lower center)

oil on canvas, in a painted oval  
33½ by 39¾ in.; 85 by 100 cm

\$ 60,000-80,000

The son of an engraver, Jean Eugène Buland studied at the *École des Beaux-Arts* and in the studio of Alexandre Cabanel. After winning the *Grand Prix de Rome* for two consecutive years in 1878 and 1879, he was able to stay at the Villa Medici for five years, studying Renaissance masters and honing his technical skills. Returning to France in 1884, Buland was inspired to abandon his classical and allegorical subjects in favor of Naturalism, working closely with Jules Bastien-Lepage. He was enormously successful in his lifetime, earning medals at Barcelona's *Universal Exhibition* of 1888, Paris' *Exposition Universelle* of 1889, London's *International Exhibition* of 1890, and the *Legion d'honneur* in 1894. Having been awarded major commissions from the State and being included in the collections of museums and institutions throughout France and Europe, it is surprising that his oeuvre is not more broadly known.

Buland chose a rich variety of subjects as he documented scenes from the world around him. In *Un Patron* (1888, Nationalmuseum, Stockholm, Sweden, fig. 1), Buland draws attention to the advancement of manufacturing and industry following the

Franco-Prussian war. In *Propagande* (1889, Musée d'Orsay, Paris, fig. 2) he shows a travelling salesman offering prints in a poor family's home, his tricolor rosette revealing his political motivations. Buland used photography extensively to render the faces and gestures of his characters, giving these compositions a graphic impression, as if assembled by collage. This process anticipates the paintings of Norman Rockwell, and it is easy to draw a stylistic comparison.

In *La lecture*, two generations sit side by side, the young girl enthusiastically reading to her grandmother, who is entranced. As in many of his other paintings, all of the elements seem to be pushed to the front of the picture plane, as if in a frieze. His extraordinary attention to detail and technical wizardry is evident in the spools of thread, patchwork of textiles and lace, the figures' costumes and beautifully modelled faces, and especially their expressive hands. This careful arrangement of four hands positioned in the center of the canvas, drawn with photographic conviction and painted with naturalistic coloration, is an arresting display of artistic ingenuity.



Fig. 1 Jean Eugène Buland, *Un Patron*, 1888, Nationalmuseum, Stockholm



Fig. 2 Jean Eugène Buland, *Propagande*, 1889, Musée d'Orsay, Paris





PROPERTY FROM A PRIVATE SOUTHERN  
COLLECTION

## HUGUES MERLE

French, 1823 - 1881

### The Forgotten

signed *HUGUES MERLE* (lower left)  
oil on canvas  
39 $\frac{5}{8}$  by 32 in.; 100.6 by 81.3 cm

#### PROVENANCE

Private Collection, New York

\$ 70,000-100,000

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 resulted in comparison from critics and collectors alike. Merle began exhibiting at the *Salon des Artistes Français* in 1847 and went on to become a teacher of Elizabeth Gardner Bouguereau, Bouguereau's wife and a talented painter in her own right (see lots 412 and 413). Merle became best known for his scenes of mothers and children.

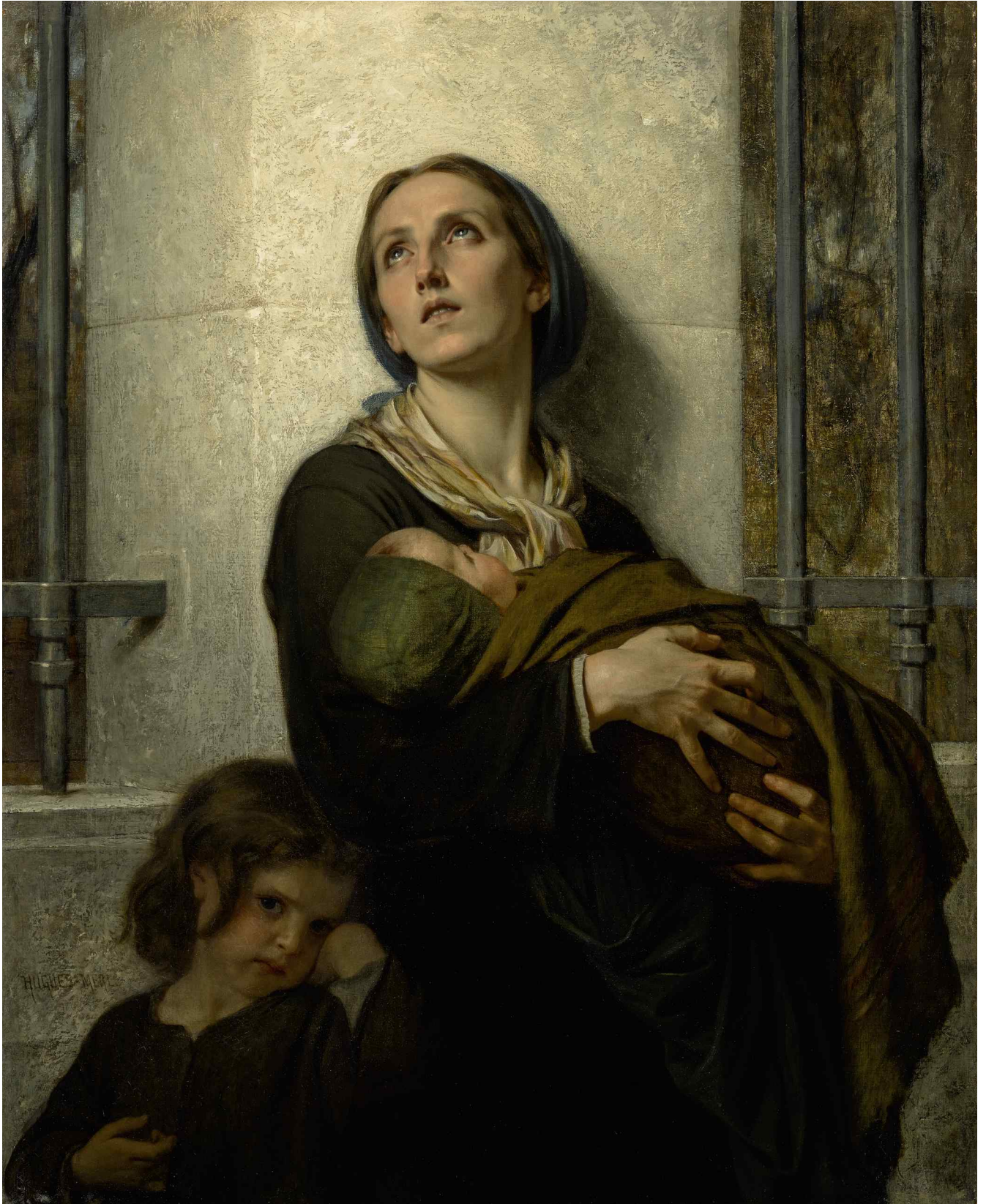
Charged with emotion, *The Forgotten* depicts maternal affection and a mother's instinct to protect her children in the face of insurmountable hardship and unfortunate circumstances. Standing outside what appears to be an iron gate to a church yard, the young mother seems to be praying for relief, her eyes turned longingly upwards. The poor and outcast, who existed on the margins of society far removed from the rapid modernization and industrialization of cities, fascinated Realist painters in nineteenth century France. The

rebuilding of Paris under Haussmann led to the uprooting and displacement of the working classes who could not afford skyrocketing rents. Poor women were hit the hardest by these urban changes, and by the 1850s, images of abandoned, single mothers and their children became prevalent on the art market. Artists ranging from Paul Delaroche to Léon-Jean-Basile Perrault to Alfred Stevens explored this subject. Bourgeois patrons were drawn to the emotions that were inspired by these compositions.

Merle returned to this subject on more than one occasion, as did Bouguereau, whose *Indigent Family* (1865, City Museum and Art Gallery, Birmingham, fig. 1) was exhibited at the *Salon* in 1865. Both artists influenced each other and similarly drew upon the visual tropes of Madonna and child images painted during the Renaissance. While the technique in the present lot was certainly influenced by Merle's academic training, the psychological realism and drama of the mother's plight conveys his singular talents and sets him apart from his contemporaries.



Fig. 1 William Bouguereau, *The Indigent Family*, 1865, Birmingham Museums and Art Gallery, United Kingdom





422

**422**

PROPERTY FROM A PRIVATE NORTHEASTERN  
COLLECTION

**WILLIAM BOUGUEREAU**

French, 1825 - 1905

**Fillette et enfant**

signed *Wm Bouguereau* (lower right)

pencil on paper

13<sup>3</sup>/<sub>8</sub> by 10<sup>3</sup>/<sub>4</sub> in.; 34 by 27.3 cm

This drawing is a rarity in William Bouguereau's oeuvre, as it appears to be independent and unrelated to any of the artist's known paintings. Just as with his oils, Bouguereau's academic technique highlights the faces and hands of the two young siblings and is enhanced by the differentiation between their smooth skin and the thick cotton of their chemises.

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

**PROVENANCE**

Sale: Salle Rossini, Paris, November 14, 2013,

lot 38, illustrated

Acquired at the above sale



423

423

PROPERTY FROM A PRIVATE NORTHEASTERN  
COLLECTION

**LÉON-AUGUSTIN  
LHERMITTE**

French, 1844-1925

**Couturières**

signed *L. Lhermitte* (lower left)  
charcoal on paper

sight size: 12¼ by 16½ in.; 31.1 by 41.9 cm  
; sheet size: 14½ by 19⅞ in.; 36.8 by 48.6 cm

**PROVENANCE**

Mr. Ballu  
Sale: Sotheby's, New York, June 28, 2000, lot  
45, illustrated (as *At Home by the Hearth*)  
Acquired at the above sale

**LITERATURE**

Monique Le Pelley Fonteny, *Léon Augustin  
Lhermitte: 1844-1925: Catalogue raisonné*,  
Paris, 1991, p. 485, no. 980

\$ 10,000-15,000

PROPERTY FROM A PRIVATE COLLECTION, TEXAS

## JOHN ATKINSON GRIMSHAW

British, 1836 - 1893

### A November Morning

signed *Atkinson Grimshaw* and dated 1883+

(lower right)

oil on canvas

20 by 29 $\frac{7}{8}$  in.; 50.8 by 75.9 cm

#### PROVENANCE

Richard Green, London

Private Collection (acquired from the above)

Private Collection (by descent from the above, his father, and sold, Sotheby's, London, December 15, 2016, lot 20, illustrated)

Acquired at the above sale

Silhouetted against a luminous golden sky, John Atkinson Grimshaw meticulously renders an English street to evocatively convey the dawn in autumn. Grimshaw painted a series of these street scenes throughout the 1880s, predominantly painted in and around the suburbs of Leeds. Unrivalled in his atmospheric depiction of the evening and the first light of the morning, these paintings are perhaps his most evocative and iconic works.

In these paintings of roads and lanes, between the high stone walls hiding mansions from prying eyes, a solitary female figure makes her way down an otherwise deserted road. The result is a cinematic panorama. Victorians had a huge appetite for narrative paintings of romantic intrigue, themes which were also prevalent in the novels, plays and poetry of the age. Grimshaw himself was inspired by the writings of Wordsworth, Browning, Shelley and, in particular, Tennyson.

While Grimshaw was exacting in his depictions of the great cities of Britain and smaller fishing villages, paintings like *A November Morning* gave him the opportunity to indulge in the effect of color and atmosphere, with subtle contrasts of golden hues, panes of richly painted textures and graphic silhouette.

\$ 200,000-300,000





425

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PROPERTY FROM A PRIVATE COLLECTION,  
JACKSONVILLE, FLORIDA

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

British, 1861-1922

**A Dilettante**

signed *J.W. GODWARD* and dated 1922  
(upper left); signed *J W Godward*, inscribed *A  
DILETTANTE*, and dated 1922 (on the reverse)  
oil on canvas  
37 by 26¾ in.; 94 by 67.9 cm

**PROVENANCE**

Probably, Messrs. Eugene Cremetti, London  
Private Collection, Florida  
Acquired from the above

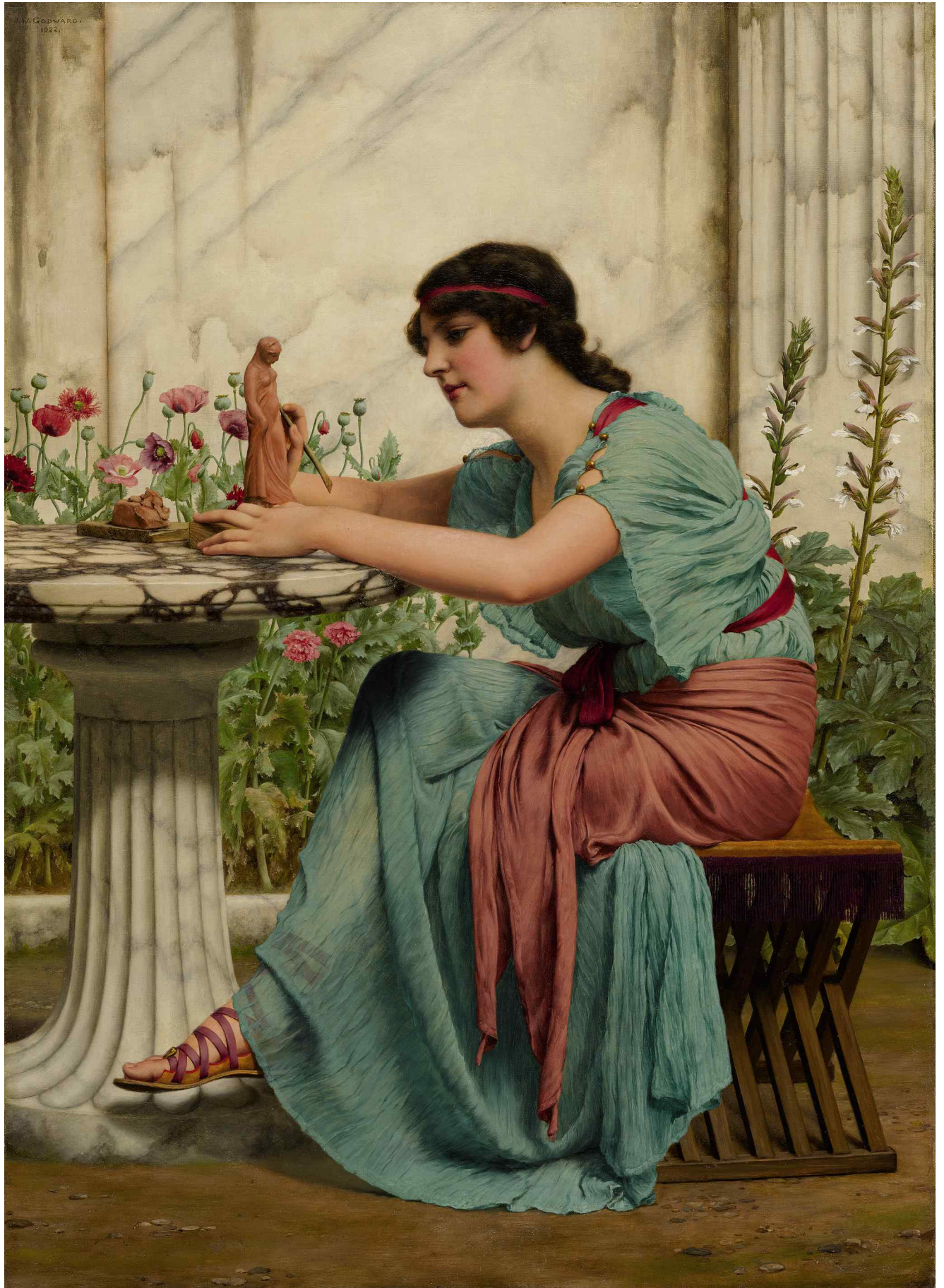
**LITERATURE**

Vern G. Swanson, *J.W. Godward 1861-1922, The  
Eclipse of Classicism*, Woodbridge, 2018, p. 322,  
no. 1922.3, illustrated p. 175, pl. 175

\$ 400,000-600,000

*continued*





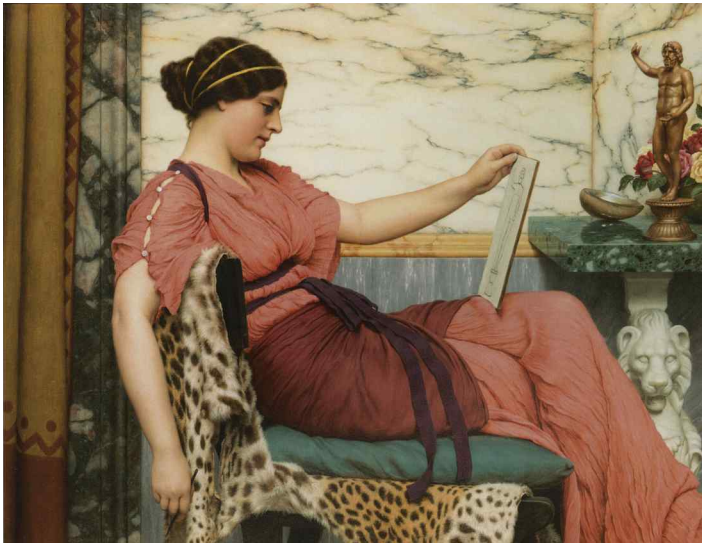


Fig. 1 John William Godward, *An Amateur*, 1915, Private Collection



Fig. 2 "Danseuse Titeux," circa 350 BCE, Musée du Louvre

Completed in 1922 but its location long unknown, *A Dilettante* by John William Godward has reappeared for the first time in nearly a century. Not only is it an important rediscovery for the artist, but it is one of his last great paintings; there are only five other works recorded from this year. Like many of Godward's most celebrated works, *A Dilettante* depicts the artist's vision of idyllic Antiquity, a world he created through his pictures where the Mediterranean sun always shines on beautiful models as they idle their afternoons away on flower-covered terraces or in cool marble interiors. Godward's earthly Elysium, a hybrid of Greek and Roman architectural and decorative influences, was far removed from the trials of the modern, industrialized world. As the title suggests, Godward's dilettante is at work in her blooming garden, an amateur sculptor focused on her model. The artist rarely depicts his women in the act of creation, *An Amateur* (1915, Private Collection, fig. 1) being the only other known work.

*A Dilettante* demonstrates Godward's painstaking attention to detail and dedication to faithfully reproducing objects uncovered from the ancient world. Sitting on a Roman Savonarola chair, the model's diaphanous teal gown is so delicately rendered that her proper right leg is just barely visible through the translucent material, which cascades from her knee to her sandal like water. The table with fluted base, which resembles those found at

the excavation of Pompeii, is so meticulously painted that it handily conveys the heavy, cool tactility of marble. The green foliage is lush, and the colorful poppies and lilies, studied from life, have an almost photographic realism. Indigenous to the Mediterranean region, poppies were associated with the goddess Demeter and represented fertility and bounty during the harvest. They are a motif that appears throughout Godward's oeuvre to further emphasize the youthful beauty of the model.

The clay statuette is modeled after the ancient Greek terracotta "Titeux" Dancer, an example of which can be found in the Louvre's collection (fig. 2). These veiled figurines, often painted in color, were produced by Athenian artists between 375-350 BCE and were first excavated at the site of the Acropolis in 1846. The significance of the objects remain unknown; the little dancer could be a nymph of the cult of Dionysus or a bride of the cult of Aphrodite about to be unveiled by her betrothed. The Louvre's example measures 21 centimeters and is roughly the same height as the figurine pictured here. In the nineteenth century, the "Titeux" Dancer became associated with the more widely known terracottas excavated at Tanagra, Boeotia in 1870, which sparked a craze in France after they were exhibited at the *Exposition Universelle* in Paris in 1878. The art market was inundated with both authentic



Fig. 3 Jean-Léon Gérôme, *Sculpturae Vitam Insufflat* (*Painting Breathes Life Into Sculpture*), 1893, Art Gallery of Ontario, Gift from the Junior Women's Committee Fund, 1969



Fig. 4 Sir Lawrence Alma-Tadema, *The Golden Hour*, 1908, Private Collection

and forged figurines, and many artists kept versions in their studios. Jean-Léon Gérôme was inspired by the Tanagra terracottas in his own sculpted and painted work, perhaps most famously in *Sculpturae Vitam Insufflat* (*Painting Breathes Life Into Sculpture*) (1893, Art Gallery of Ontario, fig. 3). Exhibited at the *Cercle de l'Union Artistique* in Paris in 1890 and later with Knoedler, New York, it is possible that Godward had seen an engraving after this work, if not in person then on one of his journeys to Paris, and was inspired to try his own hand at the subject of an ancient artisan at work on her figurines.

By the 1870s, the British Museum's collection included a few examples of veiled Tanagra figurines, and in the decades that followed 'Tanagramania' permeated the arts and literature beyond Europe and into England. Commercially successful contemporary painters such as Albert Moore, James McNeill Whistler, and Sir Lawrence Alma-Tadema were indebted to these archaeological finds (Katherine Harloe and Nicoletta Momigliano, "Introduction: Hellenomania: ancient and modern obsessions with the Greek past," *Hellenomania*, Oxon, United Kingdom, 2018, n.p.). Alma-Tadema, of whom Godward was a devoted follower, paid homage to Gérôme and the Tanagra excavation in *The Golden Hour* (1908, Private Collection, fig. 4), which features Gérôme's hoop dancer statuette in bronze, a painted version of which can be seen

in *Sculpturae Vitam Insufflat*. Alma-Tadema owned his own copy of this figurine which remained in his studio until it was sold in his posthumous estate sale. Even the author and playwright Oscar Wilde made numerous references to the figurines in his classic *The Picture of Dorian Gray*. Of the titular character's love interest, Sibyl, he writes:

"She had never seemed to me more exquisite. She had all the delicate grace of that Tanagra figurine that you have in your studio, Basil. Her hair clustered round her face like dark leaves round a pale rose." (Oscar Wilde, *The Picture of Dorian Gray*, [1890], 1992 edition, Chapter 6, p. 62)

Godward was not immune to the influence of these artistic and literary sources. Previously shrouded in mystery, the last year of Godward's life is better understood by the reappearance of *A Dilettante*. The model in the present work is Marietta Avico, who consistently sat for the artist in the last eighteen months of his life. During the inquest into the artist's death, Avico attested to Godward's insomnia and claimed she was one of the last people to see the artist alive. Though in 1922 Godward had largely receded into the confines of his studio, he was still actively engaged with popular turn-of-the-century artistic trends as *A Dilettante* illustrates, making the present work a lasting testament to an artist who remained masterful until the end of his life.

PROPERTY FROM A PRIVATE NORTHEASTERN  
COLLECTION

## SIR FRANK DICKSEE P.R.A.

British, 1853-1928

### Yseult

signed *FRANK DICKSEE* and dated 1901 (lower  
left)

oil on canvas, within a painted semi-circle  
41 by 60¼ in.; 104.1 by 153 cm

### PROVENANCE

Wolf Harris, London (acquired from the Royal  
Academy exhibition in 1901)

W.W. Sampson & Son, London

H.R.H Ranjitsinhji Vibhaji, Maharaja Jam Sahib  
of Nawanagar, Staines, United Kingdom

Thence by descent through the family of the  
above until 1995

Acquired in 1995

\$ 1,000,000-2,000,000

### EXHIBITED

London, Royal Academy, 1901, no. 52

Liverpool, *Autumn Exhibition*, 1901

### LITERATURE

*Art Journal*, 1901, p. 165

*Magazine of Art*, 1901, p. 439

*The Sketch: A Journal of Art and Actuality*,  
London, May 8, 1901, p. 82

*The Musical Times and Singing-Class Circular*,  
London, June 1, 1901, p. 386

*Punch, or The London Charivari*, June 5, 1901,  
p. 416

*The Athenaeum*, London, May 18, 1901, no.  
3838, p. 636

Henry Blackburn, *Academy Notes*, 1901, p. 10

Edward Rimbault Dibdin, "The Art of Frank  
Dicksee, R.A.," *The Art Journal (The Christmas  
Art Annual)*, 1905, pp. 18, 32, illustrated p. 26

Simon Toll, *Frank Dicksee 1853-1928: His  
Art and Life*, p. 120-21, 234, no. FD.1901.1,  
illustrated p. 7

*continued*

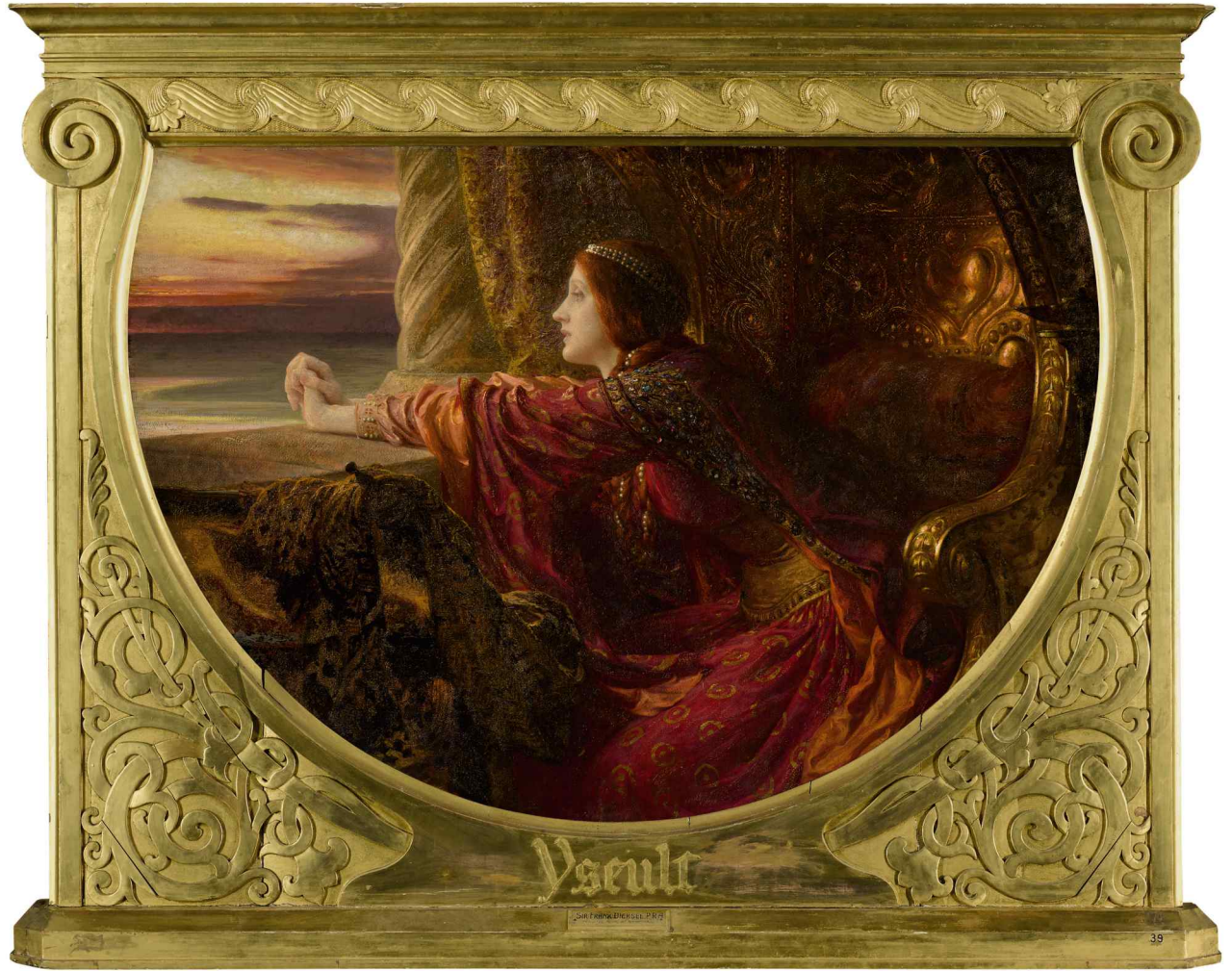




Fig. 1 Miss Ellen Terry as Guinevere in *King Arthur* in a costume designed by Edward Burne-Jones



Fig. 2 Sir Frank Dicksee, P.R.A. *The Burning Heart*, 1900 (from an engraving by Norman Hirst, 1903)

Frank Dicksee's spectacular canvas, *Yseult*, was inspired by Sir Thomas Malory's *Le Morte d'Arthur*, also known as *The Whole Book of King Arthur and the Knights of the Round Table*. A fertile source of subjects for nineteenth century painters, it created a craze for Medievalism and romance among the Pre-Raphaelite Brotherhood and their followers which has endured among artists, filmmakers and audiences to this day.

The archaic text and its later re-interpretations initially provided inspiration for Dicksee's *The Passing of Arthur* (1889, Private Collection), but it was over a decade before he painted another picture inspired by an episode from the epic tale *Yseult*. The present lot depicts the daughter of King Hoel of Brittany, Princess Yseult of the White Hands, the wife of Sir Tristram. She is not to be confused with her love-rival also named Yseult, wife of King Mark of Cornwall— who was the subject of pictures by Dicksee's contemporaries John William Waterhouse, Herbert Draper and Edward Burne-Jones. Given the psychological complexity of her narrative, Princess Yseult was a more unusual subject to choose, and Dicksee devised a simple but dramatic composition. Sitting high in an opulent golden chair at her tapestry-loom, the princess gazes across the ocean where the dawning light breaks the gloom of a long, cold night. She has been waiting for the arrival of Queen Yseult, King Mark's wife, whose ship may appear on the horizon. The Queen has been summoned to the deathbed of Sir Tristram, to whom she was bound by

a powerful love potion since before she was married to King Mark. Sir Tristram has been told that if Queen Yseult is safely aboard a ship bearing white sails, she will be blissfully reunited with him in his last hours. Seeing white sails on the horizon and consumed by jealousy, Princess Yseult tells her husband that a vessel has been spotted with black sails. His life ebbs away in grief as the ship lands on the shores of his kingdom.

Perhaps understandably, there was confusion when *Yseult* was exhibited at the Royal Academy in 1901. The critic for *The Art Journal* felt that the picture depicted an earlier event from a variant of the tale, writing, "With clasped hands on the wide balustrade in front of her, she gazes across the waste of waters towards the setting sun, dreaming of that day when she and Tristram were spiritually wed, of her lover, now wandering over Spain, whose grave in Brittany, set with rose and vine bush intertwined, she later shared" (*The Magazine of Art*, 1901, p. 439, also see *The Art Journal*, 1901, p. 165). At that exhibition Dicksee's painting was overshadowed by Herbert Draper's melodramatic depiction of *Tristram and Iseult* (1901, Paisley Museum and Art Galleries), which depicted Sir Tristram with his previous love. *The Magazine of Art* described the present work as "a graceful composition (of unusual shape) in an opulent scheme of colour from pale yellow through coppery reds to purple. The beautiful princess looks out to sea, her fair face fine in expression, and the hands drawn with great elegance and delicacy" (*The Magazine of Art*, p. 439).

Princess Yseult is dressed in a ruby-hued gown lined with gold, over which she wears a cloak encrusted with gemstones, and her bright auburn hair is plaited with strings of pearls and crowned with emeralds. The costume is similar to ones designed for Victorian stage performances like those devised by Edward Burne-Jones for Comyns Carr's play *King Arthur* at the Lyceum Theatre in 1895 (fig. 1). Dicksee was a regular theater-goer and although he is not known to have designed any productions, he would have been influenced by the costumes at the more prestigious performances. He favored actresses as models for his pictures, due to their ability to adopt dramatic gestures and their professional attitude to their work. While the model for *Yseult* is not known, she may have been Rachel Lee, a red-haired model who posed for *Dawn* (1897, Bradford Art Gallery) and *An Offering* (1898, Private Collection).

The majority of Dicksee's paintings were partly inspired by his attendance of the Langham Sketching Club, a private drawing society he joined in 1870. Meeting at 7pm on weekdays, club members were given a subject to paint and two hours to paint it. The subject was usually a one or two word prompt, such as Music, Defeat, Grief and on one occasion, Evening—the resulting sketch leading to the compositional conception of *Yseult*. The pose of *Yseult* was based upon the anxious woman in *The Confession* (1896, Private Collection), Dicksee's painting of betrayal and regret in which a dying daughter leans forward to listen to her father's



Fig. 3 John William Waterhouse, *Lady of Shallot looking at Lancelot*, 1894, Leeds City Art Gallery



Fig.4 Photograph of Henry Scott Tuke's painting of Ranjitsinhji as The Prince Jam Sahib of Nawanagar, 1908, Private Collection

apology for an indiscretion of his youth. The subject of a woman at her loom was similar to a contemporary picture by Dicksee *The Burning Heart* (present whereabouts unknown, fig. 2) and also recalls famous depictions of tapestry-weavers such as Waterhouse's *Lady of Shallot looking at Lancelot* (1894, Leeds City Art Gallery, fig. 3) and anticipates *Penelope and her Suitors* (1912, Aberdeen Art Gallery and Museum).

Dicksee painted a contemporary watercolor replica of *Yseult* for which he chose the variant name *Iseult* (Leighton House, Kensington, London). Both pictures are contained in similar elaborate gilt frames in the shape of Celtic lyre, which were made to designs by the artist. The decoration in the spandrels was inspired by Viking strap-work and compliments the ornate patterns of the fabrics in the picture and *Yseult's* throne.

*Yseult* was purchased from the Royal Academy exhibition by Wolf Harris, a wealthy merchant from New Zealand who had recently moved to London. An avid and ambitious collector of contemporary art, his acquisitions included Sir Edward John Poynter's *Cave of the Storm Nymphs* and *Lesbia and her Sparrow* and Waterhouse's *Jason and Medea*. After his death in 1926, several of Harris' pictures, including *Yseult*, were bought by the famous Indian cricketer Ranjitsinhji Vibhaji, Maharajah Jam Sahib of Nawanagar, who also owned another of Dicksee's illustrations to the Morte d'Arthur *The Passing of Arthur*. Ranjitsinhji was a passionate Anglophile who filled his home at Staines, in the Thames Valley, with a remarkably large and varied collection of

Victorian art, with pictures by Leighton, John William Godward, Waterhouse, Poynter and Henry Scott Tuke, who also painted his portrait in full Maharajah splendour (fig. 4).

Dicksee was one of the greatest exponents of a style inspired by Pre-Raphaelitism in its final phase, during the last gasp of the golden age of romantic art in Britain in the 1890s and early 1900s. He was almost predestined to be a painter, part of a dynasty of talented artists—his father, uncle, sister and cousin were all professional artists and combined they exhibited approximately 380 pictures at the Royal Academy over nine decades. Like his father, Frank was able to draw before he could write his own name and it was this precocious talent that earned him a place at the Royal Academy Schools in 1871. He excelled under the tutelage of famous artists like John Everett Millais and Leighton and was regarded as one of his generation's most promising students. Of all the Dicksees, Frank was the one who reached the highest level of accolade with his large-scale mythologies and chivalric romances being voted the most popular pictures in the Academy exhibitions of the 1870s and 1880s. He had his first spectacular success in 1877 when he exhibited *Harmony* (Tate Gallery, London), which was purchased for the British nation and established him as the public's most popular painter. The romantic composition of a woman playing an organ whilst being watched by her adoring lover was the first of Dicksee's highly dramatic and narrative works which appealed to the public in those pre-cinema days: "during the whole time the

Academy was open the public crowded round this picture" and the art critics wrote that with this picture Dicksee "took the world of London by storm" (Sidney Hodges, "Mr. Frank Dicksee A.R.A.," *The Magazine of Art*, 1887, p. 218). It was purchased for the collection that was to become the Tate Gallery and remains one of Dicksee's best-loved pictures. Through the 1880s, Dicksee carved out a career as a painter of romantic scenes from literature and legend with paintings like *The Symbol* (1881, Private Collection), *Romeo and Juliet* (1884, Southampton City Art Gallery) and *Chivalry* (1887, Private Collection). These pictures secured his popularity as a painter and in the next decade he continued to please the visitors to the Royal Academy annual exhibitions with his large and accomplished pictures, from the modern melodramas *The Crisis* (1891, National Gallery of Victoria, Melbourne) and *Reverie* (1895, Walker Art Gallery, Liverpool) to the epic drama of *The Funeral of a Viking* (1893, Manchester City Art Gallery). Female beauty would always be an important element of Dicksee's paintings and his gorgeously decorative single-figure subjects are among his most celebrated pictures, including *Leila* (1891, Private Collection), *The Mirror* (1897, Private Collection) and *The Magic Crystal* (1894, Lady Lever Art Gallery, Port Sunlight). By the turn of the twentieth century, Dicksee painted fewer narrative pictures and more portraits, but there were a few significant exceptions including *The Two Crowns* (Tate Gallery), *La Belle dame sans Merci* (1902, Bristol City Art Gallery) and *Seult*, the last of these narrative pictures and the final one that Dicksee sold.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MEXICO

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

British, 1836 - 1912

### Past and Present Generations

signed *L. Alma-Tadema* and inscribed *Op. CCCXXVII* (center left)  
oil on panel  
14 $\frac{1}{8}$  by 8 $\frac{7}{8}$  in.; 35.9 by 22.5 cm

#### PROVENANCE

Arthur Tooth & Sons, London (commissioned directly from the artist, 1894)  
Mrs. Selma Laufer, New York (acquired from the above, 1895)  
Asahi Art Co Ltd., Tokyo (by 1970)  
Private Collection, Mexico  
Thence by descent

#### EXHIBITED

London, Arthur Tooth & Sons, Ltd., *Annual Winter Exhibition*, October 1894, no. 26  
Birmingham Royal Society of Arts, *31st Spring Exhibition*, 1896, no. 65  
Asahi Art Co., Tokyo, *circa 1970*, no. 183

#### LITERATURE

"Notes on Art and Archaeology," *The Academy*, October 27, 1894, no. 1173, p. 335  
*The Graphic: An Illustrated Weekly Newspaper*, London, November 3, 1894, p. 526  
Fedor Il'ich Bulgakov, *Alma-Tadema*, St. Petersburg, 1897, p. 8, illustrated  
Helen Zimmern, *Sir Lawrence Alma-Tadema RA*, London, 1902, p. 72  
Rudolf Dircks, "The Later Works of Sir Lawrence Alma-Tadema O.M., R.A., R.W.S.," *Art Journal* (Supplementary monograph, Christmas issue), December 1910, pp. 4, 32, illustrated  
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. 250-51, no. 364, illustrated p. 452  
Robert Verhoogt, *Art in Reproduction: Nineteenth-Century Prints after Lawrence Alma-Tadema, Jozef Israëls and Ary Scheffer*, Amsterdam, 2007, p. 674 (under note 210)

\$ 300,000-500,000

Near Right

Fig. 1 Sir Lawrence Alma-Tadema, *Sketches of coiffures from antique sculpture*, circa late 1860s, University of Birmingham

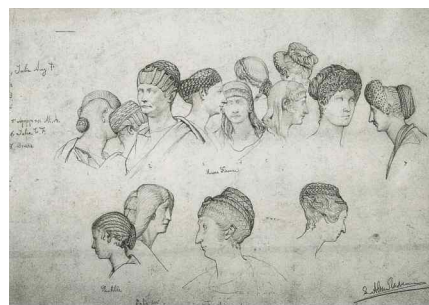
Far Right

Fig. 2 Sir Lawrence Alma-Tadema, *A Silent Greeting*, 1889, Tate Modern, London

Painted in 1894, the same year as Sir Lawrence Alma-Tadema's extraordinary tour-de-force *Spring* (J. Paul Getty Museum, Los Angeles), *Past and Present Generations* was painted at the height of the artist's career. While the title may refer to the young couples' connection to their ancestors, alluded to by the Roman busts on this sunlit terrace, it could as easily be a metaphor for the artist's connection to the antique subjects which he cherished. His willingness to draw on symbols from Antiquity reflected his belief that "there is not such a great difference between the ancients and the modern as we are apt to suppose... the old Romans were human flesh and blood like ourselves, moved by such passions and emotions (Frederick Dolman, "Illustrated interviews, LXVII: Sir Lawrence Alma-Tadema," *Strand Magazine*, December 1899, p. 607, as quoted in Edwin Becker, Edward Morris, Elizabeth Prettjohn, and Julian Treuherz, eds., *Sir Lawrence Alma-Tadema*, exh. cat., Van Gogh Museum, Amsterdam; Walker Art Gallery, Liverpool, 1997, p. 11).

In addition to painting subtle narratives with emotional depth, Alma-Tadema was known for his diligent sourcing of historical references. The three-quarter perspective of these marble Roman funerary portraits obscure identification, but they date to the 1st and early 2nd Century A.D and are based on precise drawings Alma-Tadema made in the Uffizi in Florence and the Capitoline Museum in Rome (fig. 1). Alma-Tadema presents these funerary busts on herm pillars, forming a compelling, albeit imaginative, balustrade. The articulated armrest in the foreground is adapted from a Roman marble table support (trapezophoros) with two adorsed winged griffin, an ancient symbol known as a guardian of priceless treasure. Branches of exquisitely painted pale-pink blooms -- either almond or apple -- perfume the scene. Victorian audiences were fluent in Floriography, as defined in Kate Greenaway's 1884 book *Language of Flowers*, the varietal of bloom would impact the artist's intended meaning: the apple bloom symbolized preference whilst the flowering almond symbolized indiscretion and stupidity (London, 1884, p. 7-8).

Barely visible between the stoic row of herms, the distant shore evokes the Mediterranean near Ischia. However, consistent with other paintings from the early 1890s, it



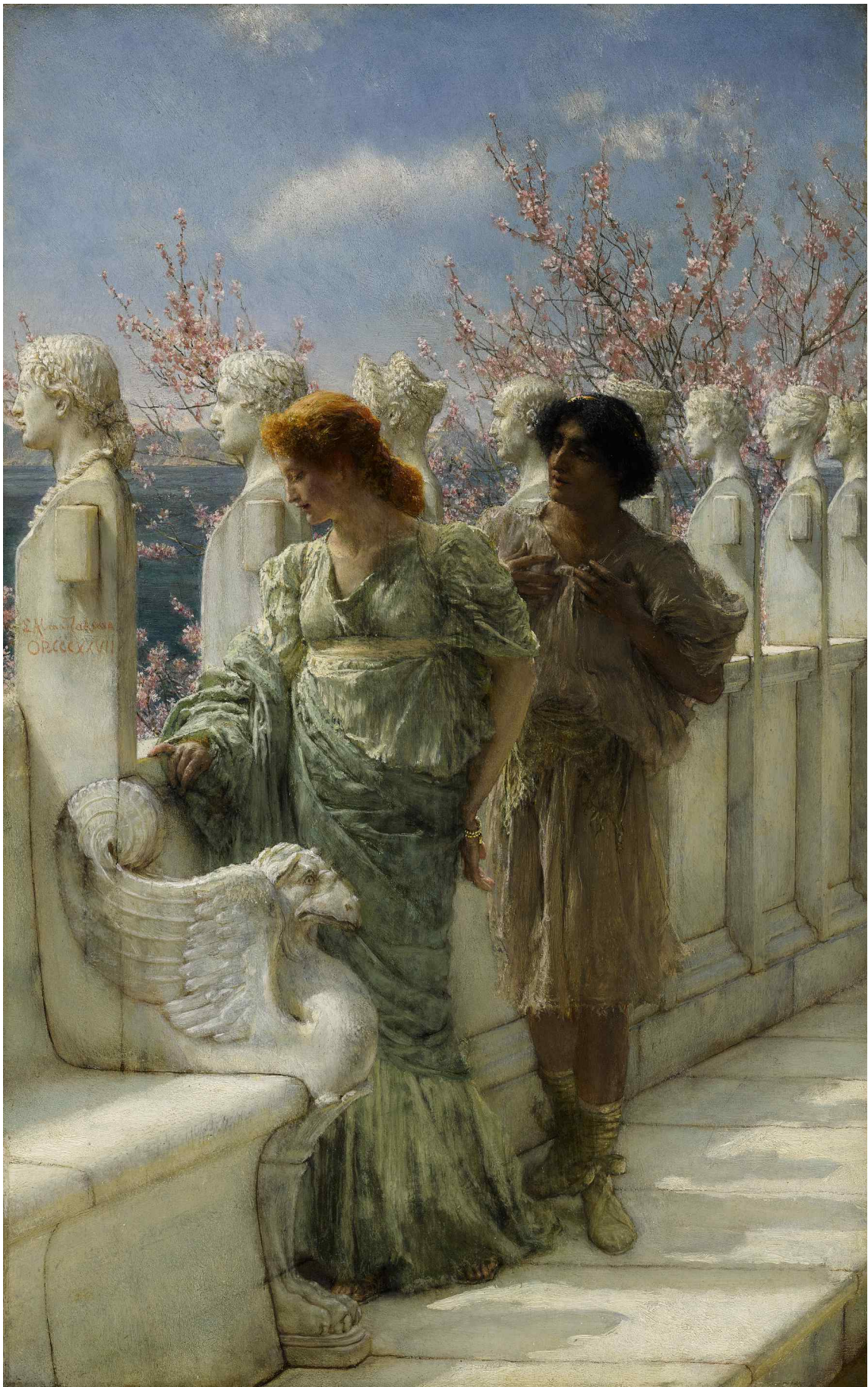
is probably Bavaria's Starnberger See, where Alma-Tadema's friend Georg Ebers, the German Egyptologist, had a villa, which the family retreated to in May 1890 (Swanson, p. 73). In an 1894 letter to Ebers, Alma-Tadema commented on one of his compositions, "It is a single figure girl, which has ascended to the highest point of a building to see far away out of the picture over some sort of Starnberger See, a second use of the study I painted when with you mingled with recollections... so you see my mind is still often with the dear friend at Tutzing" (letter from Alma-Tadema to Ebers, December 29, 1893, as quoted in Swanson, p. 77). While he is referring to *At the close of a joyful day* (1894, current location unknown), the artist could just as easily be describing the mis-en-scene of the present work.

The identity of the female model in *Past and Present Generations*, her aquiline nose highlighted as if she too were a sculpture, is not known. She appears in other paintings from the period, such as *A Silent Greeting* (1889, Tate Modern, London, which was commissioned directly from the artist by Sir Henry Tate; fig. 2) and likely 1894's *The Benediction* (sold in these rooms, November 6, 2014, lot 25). When *Past and Present Generations* was delivered by Alma-Tadema to Arthur Tooth & Sons for their 1894 *Winter Exhibition*, the savvy dealer used it to draw crowds through advertisements in major London newspapers such as *The Standard*, *The Morning Post* and *The Graphic*. Before joining the New York collection of Mrs. Selma Laufer, *Past and Present Generations* was shown at the 1896 *Spring Exhibition* of the Birmingham Royal Society of Arts. Re-elected as the President of the Birmingham RSA in 1895, the location would have held a special place in Alma-Tadema's heart, and *Past and Present Generations* inclusion in the artist's second-largest retrospective marked it as one of his favored works.

This work is sold in an original frame designed by the artist.







PROPERTY FROM A PRIVATE COLLECTION, CANADA

**WILLIAM BOUGUEREAU**

French, 1825 - 1905

**Bacchante**

signed *W- BOUGUEREAU-* and dated 1894  
(lower left)  
oil on canvas  
60¼ by 35¼ in.; 152.4 by 89.5 cm

**PROVENANCE**

Arthur Tooth & Sons, London (acquired directly from the artist, December 1894, as *Automne*)  
David Whitney, Grosse Pointe Shores, Michigan  
William Lucking, Detroit, Michigan  
Private Collection, Detroit, Michigan (by descent from the above)  
Sale: DuMouchelle Art Gallery, Detroit, date unknown  
Dr. and Mrs. Edward S. Smyd, Grosse Pointe Park, Michigan (acquired at the above sale)  
The Detroit Institute of Arts (donated from the above in 1977 and sold, Sotheby's, New York, November 3, 1999, lot 50, illustrated)  
Acquired at the above sale

**EXHIBITED**

Flint, Michigan, Flint Institute of Arts; Grand Rapids, Michigan, Grand Rapids Art Museum; Midland, Michigan, Midland Center for the Arts; Muskegon, Michigan, Hackley Art Museum, *The Figure in 19th Century French Paintings: A Loan Exhibition from the Detroit Institute of Arts*, December 22, 1978-April 30, 1979, no. 17

**LITERATURE**

Marius Vachon, *W. Bouguereau*, Paris, 1900, p. 158  
"Annual Report," *Bulletin of the DIA*, Detroit, 1977-78, vol. 56, no. 5, p. 277, illustrated fig. 12  
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. 74  
Damien Bartoli and Frederick C. Ross, *William Bouguereau, Catalogue Raisonné of his Painted Works*, New York, 2010, p. 294, no. 1894/13, illustrated p. 295; and in the revised 2014 edition, p. 294, no. 1894/13, illustrated p. 295

\$ 600,000-800,000

Greeting the viewer with a raised goblet of wine, this beautiful model revels in the iconographic tradition of Maenads, or Bacchantes, as envisioned by William Bouguereau's distinctive imagination. These mythological women were frequent subjects among nineteenth century artists who favored them for their intrinsic eroticism and ecstatic youthfulness. However, at the sober hand of Bouguereau, she is hardly a lascivious fury inebriated by wine. Yet with her invitingly gracious demeanor, she is easily identified as a Dionysian devotee along with two unmistakable symbols: the ivy wreath on her head, a reminder of her connection to wine and revelry, and the thyrsus she holds in her right hand, a pinecone topped staff originating in Attic vase painting as a symbol of Bacchus.

In April 1892, Bouguereau travelled to London to organize an exhibition of paintings by French artists at the Royal Academy. In addition to visiting museums, he inevitably frequented the galleries of Arthur Tooth (for whom Bouguereau painted this work) and Thomas McLean. The work of his English contemporaries must have made an impression upon him and particularly the iconic compositions of Sir Lawrence Alma-Tadema and John William Godward, whose meticulously researched depictions of the sun-drenched Mediterranean were populated by "Victorians in Togas." Trying his hand with the subject two years later in the present *Bacchante*, Bouguereau's treatment is unmistakable. His naturalistic interpretation is rendered in heroic proportions, a secular goddess who implies an unbroken continuum of idealized women from antiquity to his own time.

The painting belongs to a series the artist referred to as "fantasy paintings," a theme that the artist established through earlier works that illustrate Classical narratives such as *La jeunesse de Bacchus* (1884, Private Collection, Paris) or *Nymphes et Satyre* (1873, Clark Art Institute, Williamstown). The model, an Italian girl who frequently appears in Bouguereau's compositions between 1894 and 1895, posed for several such "fantasies" including a companion painting to the present lot, *Prêtresse de Bacchus* (1894, Private Collection), as well as *Souvenir* (1894, location unknown), and *Le secret* (1894, Private Collection, United States).

*Bacchante* was widely popularized in the form of four photographs published by Braun & Clément, and the painting was reproduced in outline for an amusing advertisement for Mariani wine. In it, the amphora has been replaced by a bottle, with the accompanying motto written in Bouguereau's hand: "as pleasant as it is salutary, Mariani wine lends health to the body and cheerfulness to the spirit."



PROPERTY OF A PRIVATE COLLECTION

## PASQUALE ROMANELLI

Italian, 1812 - 1887

### Bust of a Vestal

signed and dated *P: ROMANELLI FECE  
FIRENZE 1853*

white marble, on variegated reddish marble  
columnar pedestal

height of bust 28 in.; 71.12 cm., height of faux  
marble column 45 ¼ in.; 114.94 cm.

#### PROVENANCE

Purchased in New York City in the 1920s;  
By descent to the present owners

#### RELATED LITERATURE

A. Panzetta, *Nuovo dizionario degli scultori italiani*,  
Turin, 2003, p. 781, p. 815

\$ 20,000-30,000

The Florentine sculptor Pasquale Romanelli achieved an international reputation for his finely carved mythological and biblical marble figures. He began his training at the Accademia di Belle Arti in Florence with Luigi Pampaloni and then with the foremost Tuscan neoclassical sculptor, Lorenzo Bartolini. Remaining in Bartolini's favor, the two sculptor's collaborated and, upon the master's death in 1850, Romanelli became the successor to his studio.

Romanelli also executed numerous important commissions for monuments, such as those to Vittorio Fossombroni in Arezzo, Masi in Pavia, and Demidoff in Florence. Romanelli's final tribute to his master, Bartolini's tomb monument, is housed in Santa Croce in Florence. After Romanelli's death in 1887, his son Raffaello and grandson Romano took over his workshop and continued his legacy.



Signature





430

PROPERTY OF A PRIVATE COLLECTOR, DENVER,  
COLORADO

## ANTONIO FRILLI

Italian, died 1902

### Diana

signed lower left side of base A. Frilli Firenze  
white marble

on octagonal green marble base  
height of sculpture 61 ½ in.; 156.21 cm.  
height of base 6 ½ in.; 16.51 cm.

### PROVENANCE

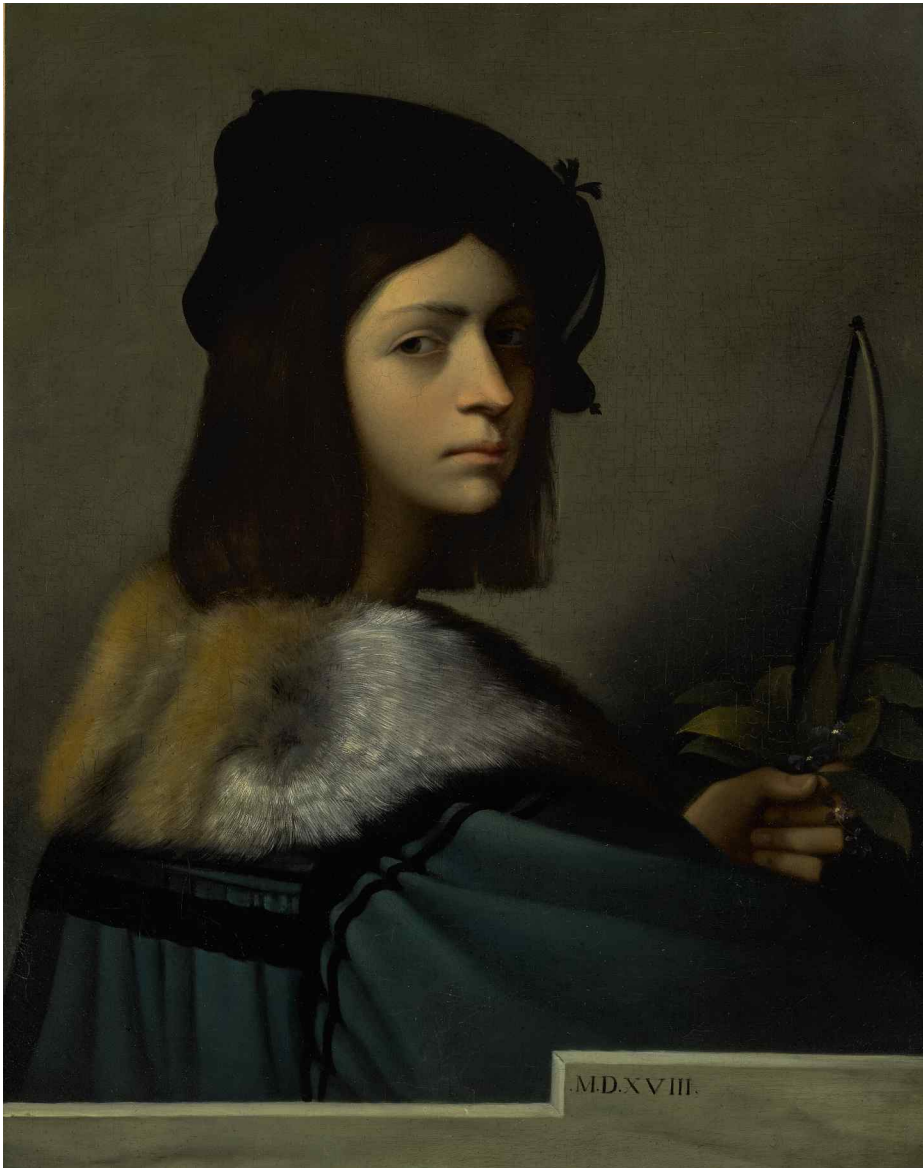
By descent to the present owner

Antonio Frilli was first recorded as exhibiting at the *Esposizione Nazionale di Roma* in 1883. He worked primarily in marble and was active in the last two decades of the 19th century producing decorative and technically brilliant sculptures of contemporary subjects. Known for his superb skill, he belonged to a tradition of distinguished Italian sculptors that included Pietro Bazzanti, Cesare Lapini and Cesare Fantacchiotti. His successful workshop in Florence produced elegant compositions and decorative work for the international market in marble and alabaster.

In the present sculpture, Frilli demonstrates his gift as a virtuoso carver in the meticulously rendered curls in the hair, the sheer swathe of drapery covering her mid section and the supple skin of the sensuous figure. The ethereal figure of the moon goddess, Diana, stands on her toes which have already begun their transformation into the roots of a tree. The crescent moon supports her while she coquettishly covers herself. The orb below the billowing clouds is emblazoned with the signs of the zodiac.

\$ 60,000-90,000





431

431

## JEAN-LÉON GÉRÔME

French, 1824 - 1904

### Joueur de violon

oil on canvas  
26½ by 21 in.; 67.3 by 53.3 cm

#### PROVENANCE

Anderson Galleries, LLC, Beverly Hills, California (acquired in 1999 as Attributed to Jean-Léon Gérôme, *Portrait of a Young Man*)

#### LITERATURE

Gerald M. Ackerman, *Jean-Léon Gérôme, monographie révisée, catalogue raisonné mis à jour*, Paris, 2000, p. 210, no. 9.4, illustrated p. 211 (as Attributed to Jean-Léon Gérôme)

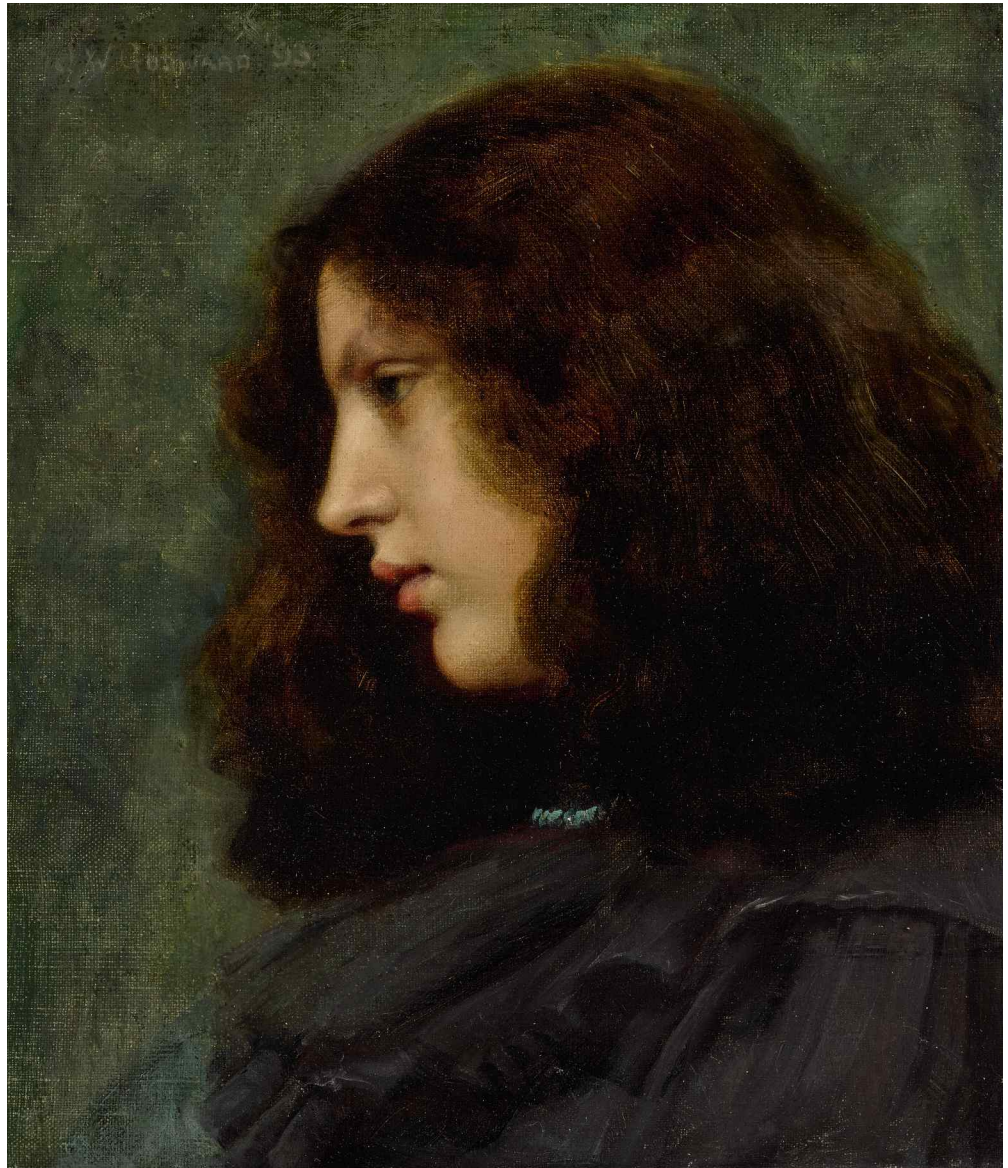
Like many Academic students, Jean-Léon Gérôme made copies of famous paintings as part of his early artistic education. This painting—after a work believed to be by Raphael during the nineteenth century but later attributed to Sebastiano del Piombo (1485-1547)—was painted during his residency in Rome in the 1840s, when he visited the collections at the Palace Sciarra-Colonna. The three-quarter profile of the sitter, as well as his appraising look outward at the viewer, had a profound influence on Gérôme's subsequent portraits, as witnessed in his *Tondo of a Child's Head with Mask and Sword* (circa 1861, Private Collection) and the *Bisharin*

*Warrior* of 1872 (Private Collection). A related drawing was included in the second volume of Charles Bargue's iconic *Cours de dessin*, a collaborative venture produced with Gérôme between 1868 and 1871 (plate 44).

This work will be included in the revision of Gerald Ackerman's Jean-Léon Gérôme catalogue raisonné now in preparation by Emily M. Weeks, Ph.D., who also wrote this catalogue note.

\$ 40,000-60,000





432

432

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

British, 1861-1922

**Sitting for her Portrait**

signed *J W GODWARD* and dated 93. (upper left)

oil on canvas

14 by 11 $\frac{7}{8}$  in.; 35.6 by 30.2 cm

**EXHIBITED**

London, Royal Academy, 1893, no. 748

**LITERATURE**

Henry Blackburn, *Academy Notes*, 1893, p. 22

"The Royal Academy—II," *The Photographic News*, London, May 19, 1893, p. 318

*The Athenaeum*, London, May 20, 1893, no. 3421, p. 644

Vern G. Swanson, *John William Godward, The Eclipse of Classicism*, Woodbridge, 1997, p. 188, no. 1893.12

Vern G. Swanson, *J.W. Godward 1861-1922, The Eclipse of Classicism*, Woodbridge, 2018, p. 269-70, no. 1893.12, illustrated

*Sitting for her Portrait* was exhibited at the Royal Academy in London in 1893, where it was met with praise. One journalist for *The Photographic News* described the work as "almost a revelation," and compared the present lot to the work of Sir Lawrence Alma-Tadema, the giant of Victorian painting who Godward devotedly followed: "it is as good as a picture by Tadema himself" ("The Royal Academy—II," p. 318).

\$ 30,000-40,000

PROPERTY FROM A PRIVATE COLLECTION, LONDON

## VICENTE PALMAROLI Y GONZÁLEZ

Spanish, 1834 - 1896

## In the Studio

signed *V. Palmaroli* (lower right)  
oil on panel  
28¾ by 36¼ in.; 72 by 92 cm

## PROVENANCE

William Henry Vanderbilt, New York  
George Washington Vanderbilt II, New York (by descent from the above, his father)  
Brigadier General Cornelius Vanderbilt, New York (by descent from the above, his uncle, and sold, Parke-Bernet Galleries, New York, April 18-19, 1945, lot 165, illustrated)  
The de Koenigsberg Collection, Rio de Janeiro Sale: Parke-Bernet Galleries, New York, October 5, 1950, lot 40, illustrated  
Paul Moro, Inc., New York  
Private Collection (acquired from the above in 1962)  
Thence by descent (until at least 2005)

## EXHIBITED

The Metropolitan Museum of Art, New York (extended loan of the William H. Vanderbilt Collection, circa 1902-1907)

## LITERATURE

Edward Strahan, ed., *The Art Treasures of America*, Philadelphia, [1879-1882], facsimile edition, 1977, vol. III, p. 108  
Edward Strahan, *Mr. Vanderbilt's House and Collection*, Boston, 1883-84, section VI, p. 54, illustrated (in a black and white photograph of the picture gallery)  
*Collection of W.H. Vanderbilt, 640 Fifth Ave.*, New York, 1884, p. 47, no. 88

\$ 80,000-120,000

In Vicente Palmaroli y González's *In the Studio*, a group of five women, dressed in embroidered and patterned shawls, relax in an Aladdin's cave of cultured pleasures. The pianist plays a selection from Verdi's *Nabucco*, the composer's first successful opera, which premiered in 1842. The eclectic contents of this artist's studio include a suit of armor, dramatically displayed in front of a length of crimson fabric, a bear skin rug, walls lined with Brussels tapestries, an enormous Oushak medallion carpet from West Anatolia with a design dating to the late sixteenth or early seventeenth century, and a dramatically foreshortened, half-completed painting at far right, precariously leaning next to another canvas mounted on an easel with an artist's palette below. This opulent mix of Asian, Spanish, and baroque decoration is both aspirational and reflective of the collecting habits of Palmaroli's patrons in the 1870s and 1880s.

It is fitting that this seductive picture was purchased by William Henry Vanderbilt (1821-1885), eldest son of Commodore Cornelius Vanderbilt, who built a vast collection during his lifetime totaling over 200 paintings. *In the Studio* hung in the private galleries of his sumptuous New York home. Built in 1880, the massive home, filled with elegant furnishings and hung from ceiling to floor with Vanderbilt's impressive collection of art, occupied the entirety of Fifth Avenue between 51<sup>st</sup> and 52<sup>nd</sup> Street, next to St Patrick's Cathedral (fig. 1).

On his death in 1885, 640 Fifth Avenue and its lavishly hung galleries passed to George Washington Vanderbilt II, William's youngest child, who is best remembered as the master of Biltmore, the 250 room French Renaissance chateau in the Blue Ridge Mountains and the largest domestic dwelling ever built. While

George was busy building Biltmore in North Carolina, 640 Fifth Avenue stood empty, and the majority of the collection was transferred to The Metropolitan Museum of Art.

In 1905, fellow railroad magnate Henry Clay Frick began a ten year lease of the empty home, about which he had once aspirationally said "It is all I shall ever want." Upon moving in, Frick requested that George return the art collection - including the present lot - to the home's empty galleries, a request that was adamantly denied, as George remarked in a letter "it is a pleasure to me to feel that my father's collection is on view to the public at all times and performing its educative function" (George Vanderbilt to Henry Clay Frick, October 20, 1905, as quoted in Melanie Linn Gutowski, "Aspiration and Obsession: Henry Clay Frick and the W.H. Vanderbilt House and Collection," *Nineteenth Century Magazine*, May 2012, p. 26-30). Despite multiple attempts, George was equally adamant that he would not sell 640 Fifth Avenue to Frick. George's sudden death in 1914 meant that the house passed to his nephew, Brigadier General Cornelius Vanderbilt III, and Frick vacated to his newly built home at 70<sup>th</sup> Street and Fifth Avenue.

The sale of 640 Fifth Avenue in 1940 to the William Waldorf Astor estate and the death of Brigadier Vanderbilt in 1942 led to the 1945 sale of the great art collection created by William Henry Vanderbilt and passed through three generations of the family. Other lots from the April sale at Parke-Bernet's New York galleries included Theodore Rousseau's *The Gorges d'Apremont (Forest of Fontainebleau)* (lot 52; now Middlebury College Museum of Art, Vermont); Ludwig Knaut's *Dance under the Linden Tree* (lot 66; now Milwaukee Art Museum); and Jean-Baptiste-Camille Corot's *Orpheus Lamenting Eurydice* (lot 136; now Kimbell Museum of Art, Dallas).



Fig. 1 The present lot hanging in William H. Vanderbilt's Gallery at 640 Fifth Avenue, from *Mr. Vanderbilt's House and Collection*



## PASCAL ADOLPHE JEAN DAGNAN-BOUVERET

French, 1852 - 1929

### The Duet

signed *P-A-J DAGNAN*, inscribed *Paris*, and dated 1883 (lower right)

oil on canvas

45¼ by 34⅝ in.; 114.9 by 87.9 cm

### PROVENANCE

Goupil & Cie, Paris, no. 16879 (acquired directly from the artist, December 1883, as *Duo*)

Knoedler & Co., New York, no. 4555 (acquired from the above, January 1884, as *Duo*)

George Ingraham Seney, Brooklyn, New York (acquired from the above in February 1884 and sold, his sale, American Art Association, New York, March 31, 1885, lot 88)

Thomas E. Waggaman, Washington, D.C. (and sold, American Art Association, New York, January 25, 1905, lot 80, illustrated, as *A Duet in the Studio*)

J. Schmitt (acquired at the above sale)

Private Collection, France

\$ 300,000-500,000

### EXHIBITED

Art Institute of Chicago, *Works of P.A. Dagnan-Bouveret: A Loan Exhibition*, March 1-24, 1901, no. 8 (lent by Thomas E. Waggaman)

### LITERATURE

"Artistic Costumes in the late Seney Collection," *Demorest's Monthly Magazine*, New York, June 1885, p. 528 L.E. Van Zandt, "The Waggaman Collection," *The Art Interchange: An Illustrated Guide for Art Amateurs and Students, with Hints on Artistic Decoration*, New York, June 1894, vol. XXXII, no. 6, p. 160

"The Waggaman Art Galleries: A Rare Collection In Danger of Dispersion," *The Booklovers Magazine*, Philadelphia, November 1904, vol. IV, no. 5, p. 618 (as *A Duet in the Studio*)

*continued*





Fig. 1 Pascale Adolphe Jean Dagnan-Bouveret, *Bouderie (Gustave Courtois in his Studio)*, 1880, Private Collection

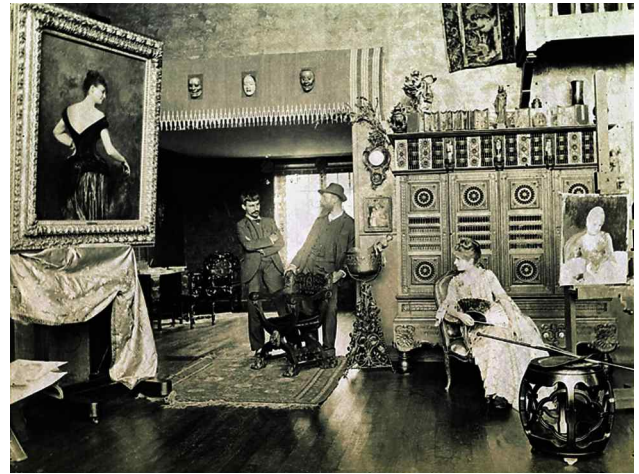


Fig. 2 Pascale Adolphe Jean Dagnan-Bouveret and Gustave Courtois in the artist's studio at 147 avenue de Villiers, Paris

Long unrecorded, *The Duet* is a vibrant addition to Pascale Adolphe Jean Dagnan-Bouveret's early oeuvre. Rejecting the academic, traditional subjects favored by fellow students at the École des Beaux Arts, through the late 1870s and early 1880s the artist gained a reputation as a painter of Parisian life, its well-appointed interiors captured in *Courtois in his studio* (1881, sold in these rooms May 5, 2011, lot 41, fig. 1) and the present work completed in 1883. Beyond an assemblage of fine furnishings and well-dressed models, paintings like *The Duet* invited the viewer to decode entire narratives built from the artist's careful eye for detail and his characteristic wit. In the present work every element of the interior suggest both the erudite and very *à la mode* style of its inhabitants from the Japanese inspired screen, the piles of music scores spilling from their stand (the artist's signature and the date of the work appear on a curled-up page), the glossy varnished piano, and, overseeing all, a sculpture of Narcissus after a work by Praxiteles from Pompeii. While the piano player and violinists wear suits of contemporary style, their female companion is resplendent in silks and satins of eighteenth century dress and rather than an anachronistic choice perhaps a nod to the music played or a revival in interest in aristocratic courtly life. While the exact identities of the sitters are unknown, figures in Dagnan-Bouveret's interior scenes were often his friends. Indeed, the young piano player bears a strong likeness

to Carl Ernst von Stetten (1857-1942), a member of Dagnan-Bouveret's band of artists who often gathered together to enjoy moments of leisure. Moreover the interior's décor resembles Dagnan-Bouveret's own studio at 147 avenue de Villiers, occupied from 1881 and, as with many artists of the period, cleverly decorated with his own art hung among exotic and refined objects to easily create a perception of his worldly style and influence (fig. 2).

A work like *The Duet*, as well as others by the artist of fashionable interiors occupied by fashionably dressed people, was designed to appeal to major art collectors at the time, as in many cases it represented how they viewed themselves: as purveyors of culture and the arts. One of the early private owners of this work was George Ingraham Seney, a self-made man from Newton (now Elmhurst), Queens who served as president of the Metropolitan Bank of New York in the late 1870s and was a financier of many railroads, with great means to fuel his voracious collecting habit. His collection of European paintings hung in his Brooklyn home was one of the finest in the country. He owned three works in total by Dagnan-Bouveret, the others acquired shortly after *The Duet*. While in Seney's collection, *The Duet* was reviewed in a New York fashion magazine, which extensively described every element of the work's "highly decorated interior," applauding it both for its contemporary and timeless taste, comparing the flower brocade, ivory-white satin dress of

the present woman to those found in paintings by Watteau and describing her hair as "soft, golden fluff to the very eyebrows, à la Sarah Bernhardt."<sup>1</sup>

Only a year after his acquisition of *The Duet*, Seney's mounting debts required the sale of his collection, and the painting was purchased by Thomas Ennals Waggaman (1839-1906), an exceptionally wealthy real estate broker in Washington, D.C. who amassed an extensive and diverse art collection.<sup>2</sup> In *The Art Interchange* of 1894, a critic described Waggaman's home and gallery:

"At the corner of O and Thirty-third Streets is a large plain dwelling of red brick, which would not attract attention were it not for an octagonal addition to the west, which suggests a study or picture gallery. This is the gallery of Mr. Waggaman, which contains many fine pictures and an unusually interesting collection of Oriental art objects."<sup>3</sup>

In his collection catalogue's introduction, published in 1893, Waggaman wrote that he had modeled his collection after William T. Walters' incredible private galleries in Baltimore, Maryland, a grouping that helped establish the standard for many other collections of American and European contemporary art.<sup>4</sup> The Waggaman collection included paintings by William Bouguereau, Théodore Rousseau, Charles Émile Jacques, Jules Breton and Jean-François Millet, among many others. His Millet was a pastel entitled *The Close of the Day* (1867-69), now in the



Fig. 3 The Gallery of Thomas E. Waggaman, Washington, D.C.

collection of Memorial Art Gallery in Rochester, New York,<sup>5</sup> and his painting by Jules Breton was *The Vintage at Château-Lagrange* (1864, Joslyn Art Museum, Omaha, Nebraska).

Waggaman's gallery was open to the public on Sundays; visitors saw paintings were hung salon style, while in the center of the room and in vitrines along the walls glass cases were filled with Japanese ceramics (fig. 3). In *The Art Interchange*, a critic noted that *The Duet* attracted considerable attention. This painting was "quite different from [the artist's] usual style of subjects." The author went on to remark, "[Dagnan-Bouveret] is quite as successful in depicting life amidst refinement and luxury as in recording incidents seen among the people. The painting shows his masterly drawing and technique."<sup>6</sup> The popularity of *The Duet* continued in 1901, when Waggaman loaned the work to an Art Institute of Chicago exhibition on Dagnan-Bouveret.

Due to financial setback, Waggaman was forced to auction off his collection in 1905. *The Duet* was sold to a private collector for nearly \$1500.<sup>7</sup> Although Waggaman's collection did not remain together, its ninety-six canvases represented the collector's devotion to progressive contemporary painting. As with Seney's collection, the inclusion of Dagnan-Bouveret's work in Waggaman's home not only demonstrated his sense of independence as a trailblazing collector, but also helped further establish the artist's reputation in the United States.

In the 1880s as Dagnan-Bouveret's career was coming into focus, he was concerned with maintaining ties with well-to-do collectors. He recognized that painting scenes of high society would strengthen his links with the upper class of the Third Republic and American Industrialists, but he also had a desire to represent the lower classes, the workers of the field, as those subjects would connect him with the naturalist tradition then supported by his friend Jules Bastien-Lepage, who died in 1884. *The Duet* admirably fulfills what Dagnan-Bouveret aspired to do: to show well-appointed interiors that were beautifully furnished for social activities, such as a music recital, that both reflected refinement and were meaningful. Other canvases of this type, the number of which remains unknown, may not have been exhibited at the *Salon des Artistes Français*. Instead, they were probably purchased either directly from the artist at his studio in Neuilly or through art dealers such as Goupil and Knoedler, both of whom held *The Duet* at one time. Lost for a century, the recent rediscovery of *The Duet* and its illustrious provenance beautifully illustrate how and why Dagnan-Bouveret became a wildly popular artist in the United States and earned international fame in the late nineteenth century.

We would like to thank Dr. Gabriel P. Weisberg, Professor Emeritus at the University of Minnesota, for kindly confirming the authenticity and providing the catalogue entry for this lot.

1 "Artistic Costumes in the Seney Collection," p. 528.

2 Thomas E. Waggaman was born on December 17 1839 in Virginia and died on June 27 1906 in Anne Arundel County, Maryland. He was a real estate broker and one of the richest men in Washington, DC.

3 *The Art Interchange*, p. 160.

4 On the Waggaman collection, see *Catalogue of a collection of oil paintings, and water-color drawings by American and European artists and of Oriental art objects belonging to Thomas E. Waggaman of Washington DC, compiled by H. Shugio*, New York, 1893.

5 See Robert L. Herbert, catalogue of the exhibition *Jean-François Millet*, Paris: Editions des Musées Nationaux, 1975, no. 181, the provenance includes T.A. (sic) Waggaman and the sale of his collection in 1905.

6 "The Waggaman Collection," *The Art Interchange: An Illustrated Guide for Art Amateurs and Students, with Hints on Artistic Decoration*, New York, June 1894, vol. XXXII, no. 6, p. 160.

7 See *Catalogue of the Art Treasures collected by T.E. Waggaman, Washington, DC, revised and edited by T.E. Kirby*. Sale at Mendelssohn Hall, January 27 1905, New York: American Art Association, 1905. "The Duet in the studio" no. 80 in the catalogue. The New York Times published an article on the sale on January 28 1905.

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**CESARE LAPINI**

Italian, 1848 - after 1893

**Odalisca**

signed *C. LAPINI FIRENZE* and inscribed  
ODALISCA  
white marble  
height 54 in.; 137.16 cm.

Established in Florence, Cesare Lapini had a successful career as a sculptor of elaborately carved contemporary subjects, which included figures of beautiful young women and a series of "ideal" busts. He also copied works after the antique for visitors on the Grand Tour. Lapini exhibited six works at the *Esposizione Generale Italiana* in Turin in 1884 and exhibited in Rome in 1888. After his death, his popularity endured through his workshop, *Galleria Lapini*, which remained in operation until 1900.

\$ 30,000-50,000



Signature





PROPERTY FROM A MIDWESTERN COLLECTION

**EUGEN VON BLAAS**

Austrian, 1843 - 1931

**The Mandolinist**

signed *Eug. de Blaas* (lower left)  
oil on canvas  
24 by 32½ in.; 61 by 81.6 cm

**PROVENANCE**

Mr. and Mrs. Robert Alexander Long, Kansas City, Missouri (by 1913, and probably sold, his estate sale, Kansas City, Missouri, October 8-10, 1934)

Nathan and Fannye Milgram, Kansas City (probably acquired at the above sale)  
Thence by descent

The first recorded owner of *The Mandolinist* was Robert A. Long, a Kansas City lumber magnate, civic pioneer and philanthropist. In 1907, the Long family began building a seventy-room Beaux-Arts mansion called Corinthian Hall. The residence was designed by Baumgarten & Co., the New York-based firm responsible for William H. Vanderbilt's Fifth Avenue home (see lot 433) as well as several rooms in New York's Plaza Hotel, including the Edwardian Room. The Long family traveled throughout Europe in the early 1900s; Von Blaas' Venetian view may have been an acquisition among other treasures for their new home, to which they finally moved in late 1910 (fig. 1).

\$ 100,000-150,000

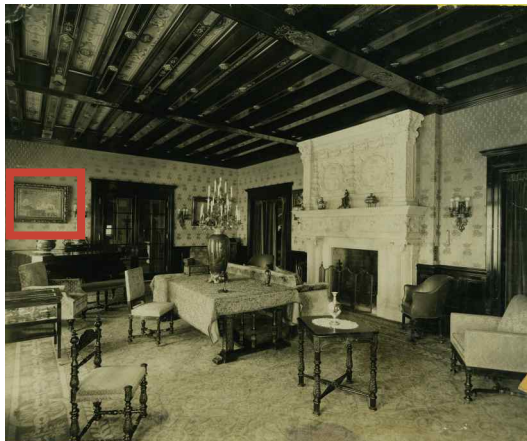
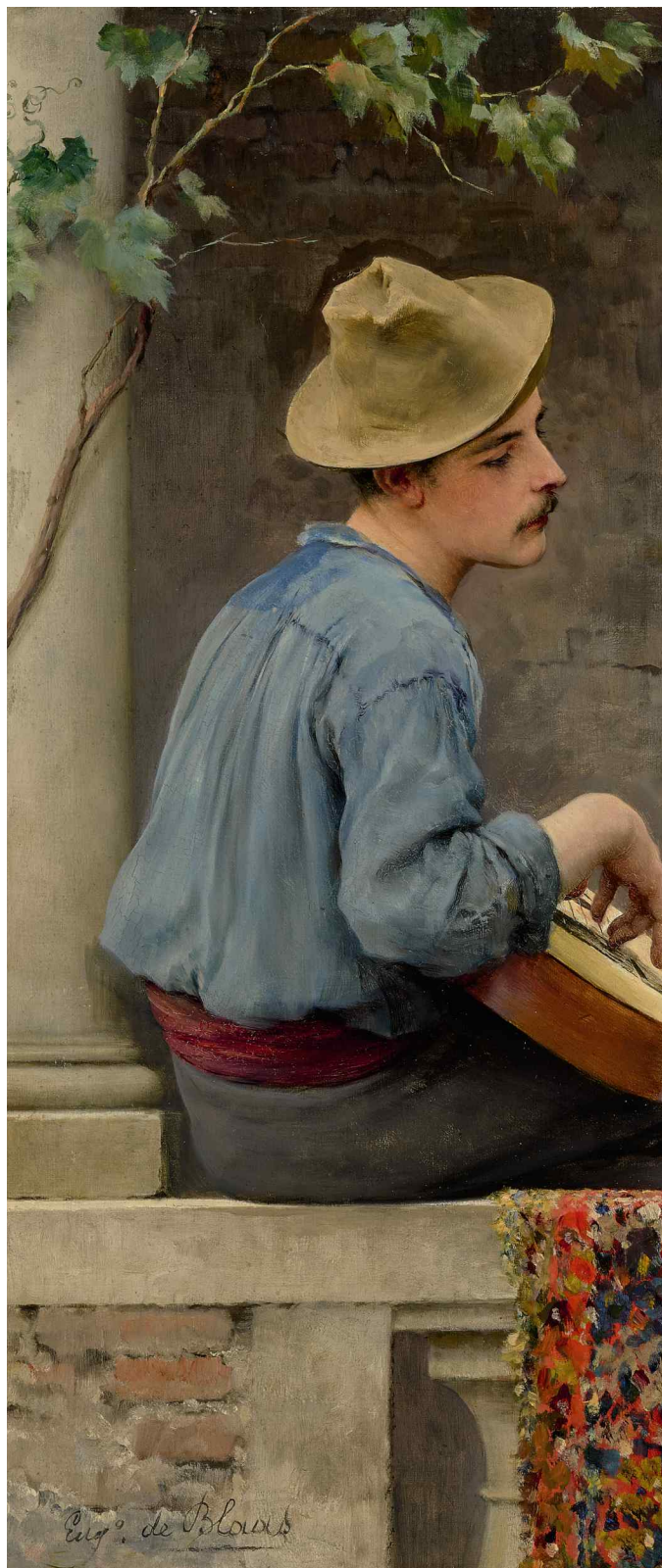


Fig. 1 Home of R.A. Long, Kansas City, Missouri, Family Drawing Room, East Side of the Grand Hall, Looking West, circa 1913





PROPERTY OF A LADY

**FEDERICO DEL CAMPO**

Peruvian, 1837-1923

**The Doge's Palace and the Grand Canal, Venice**signed *F. del Campo*, inscribed *Venecia* and dated 1899 (lower right)

oil on canvas

14 by 23½ in.; 36 by 60 cm

**PROVENANCE**

Sale: Sotheby's, London, March 19, 1986, lot 42, illustrated

MacConnal-Mason, London (acquired at the above sale)

Private Collection (acquired in the United States circa 1980)

Thence by descent from the above, her mother

\$ 120,000-180,000

This sweeping view epitomises Federico del Campo's approach to *vedutismo*, a popular genre pioneered in the eighteenth century by Francesco Guardi and Canaletto, which gained increasing popularity in the nineteenth century. Painted from the promenade overlooking the lagoon and encompassing the Doge's Palace, the entrance to St. Mark's Square, and the Church of Santa Maria della Salute, the panorama is striking in its technical precision, lively brushwork and luminous palette.

The elegance of the subject and its technique are telling of their times, reflective of sophisticated Belle Époque taste during the 1880s and 1890s, and of the increased demand for souvenir views by a newly mobile bourgeoisie. Indeed, so much were del Campo's views in demand that he painted the present view several times, it becoming his signature composition.

The young del Campo was lured to Italy not only by its picturesqueness but by the hope of launching a successful and lucrative career. In moving to Venice in the late 1880s, he joined an already large community of emigré artists, among them Antoinetta Brandeis and the Spanish colony of painters who included Rafael Senet, Mariano Fortuny, and Martín Rico y Ortega, all of whom found a ready international market for their views of the city. Many, del Campo included, made such big names for themselves through this genre that they painted nothing but Italian views.





## RAIMUNDO DE MADRAZO Y GARRETA

Spanish, 1841 - 1920

### Portrait of Mrs. Clotilde de Cándamo and her Son Carlos

signed *R. Madrazo* and dated 74 (upper left)  
oil on canvas

63⅜ by 45½ in.; 160.3 by 115.6 cm

#### PROVENANCE

Carlos González de Cándamo y Iriarte, Paris  
(commissioned directly from the artist, 1874)  
Carlos González de Cándamo y Rivero, Paris  
Private Collection, London  
Private Collection, Madrid (by 1984)  
Private Collection, Barcelona  
Sale: Balclis, Barcelona, March 26, 2009, lot  
1346

#### EXHIBITED

London, Royal Academy, *Exhibition of Spanish  
Paintings*, November 1920-January 1921, no.  
281 (lent by Carlos González de Cándamo y  
Rivero)

#### LITERATURE

Carlos González López and Montserrat Martí  
Ayxelà, eds., *El Mundo de Los Madrazo:  
colección de la Comunidad de Madrid*, exh.  
cat., Real Monasterio de Las Comendadoras  
de Santiago el Mayor, Madrid, March 28-May  
27, 2007, p. 351, illustrated

\$ 25,000-35,000

While Raimundo de Madrazo's oeuvre inspired a generation of international society portrait painters, such as John Singer Sargent, Anders Zorn, Giovanni Boldini, and Joaquín Sorolla, the forthright gaze of the sitter and the artist's opulent attention to surface invites an immediate comparison of this *Portrait of Mrs. Clotilde de Cándamo and her Son Carlos* to the grand portraits of Jean-Auguste-Dominique Ingres. For inspiration, Madrazo had only to look as far as the work of his father, Federico Madrazo, who had been a student and friend of the artist's. Indeed, when the younger Madrazo painted the present work, his father was still completing extraordinary commissions, such as the elaborate *Isabel Alvarez Montes, Second Marchioness of Valderas* (1868, Museo del Prado), in which the influence of Ingres' is clear.

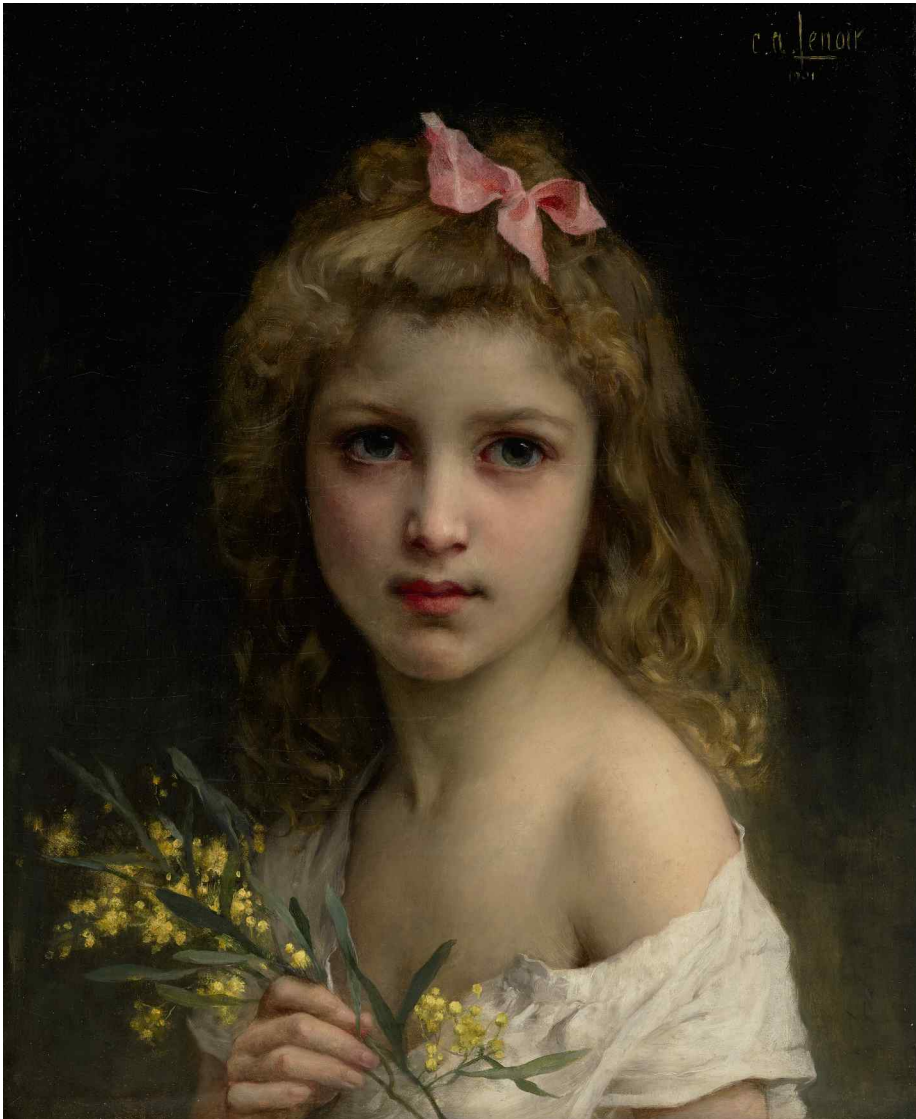
The sitters, Mrs. Clotilde de Cándamo (née Rivero or Ascencio de Rivero) and her son Carlos, were the wife and child of the wealthy Peruvian Ambassador to Paris, Carlos González de Cándamo y Iriarte, a friend and supporter of Madrazo (as was his brother, Manuel de Cándamo y Iriarte, President of Peru in 1895 and again from 1903 until his death in 1904). The young Carlos was born in London in 1871 and at the time of this portrait was just three-years-old. He was later a noted sportsman, becoming the first Peruvian to take part in the Olympic Games (Paris, 1900) and to join the International Olympic Committee, and then, following in his father's footsteps, a diplomat. Carlos was appointed

Envoy Extraordinary from Peru to the United Kingdom and, some years later, France. In that capacity, he was one of the signers of the treaties promulgated by the Hague Convention of 1907 and, more significantly, of the Versailles Treaty of 1919. He died in Paris in 1946.

Madrazo places his figures against a spare background, so that their features clearly register. The elegantly coiffed Clotilde looks directly out of the canvas while her son seems entranced by her. The exquisite quality of Madrazo's painting is evident in the varied textures, such as the two brilliant roses on her chest, her gleaming gold bracelets, the multi-colored bow on Carlos' shoulder and the fur robe casually draped over the couch. Most importantly, the satin sheen of the magnificent blue dress that dominates the composition, may be an homage to Ingres' iconic portraits of *Louise de Broglie, Countess d'Haussonville* (1845, The Frick Collection, New York) and the subsequent painting of her sister, Joséphine-Éléonore-Marie-Pauline de Galard de Brassac de Béarn *Princesse de Broglie* (1851-53, The Metropolitan Museum of Art, New York).

*Portrait of Mrs. Clotilde de Cándamo and her Son Carlos*, as well as another portrait by Madrazo, were included in the *Exhibition of Spanish Paintings* at the Royal Academy, London, in 1920, just a few months after the painter's death. In this context the works helped to bookend an extraordinary lineage of Spanish portraiture, beginning with Diego Velázquez and Francisco de Goya.





439

439

PROPERTY FROM A PRIVATE SOUTHERN  
COLLECTION

## CHARLES AMABLE LENOIR

French, 1861 - 1940

### Portrait of a Girl with Mimosa Blossoms

signed *c a Lenoir* and dated 1901 (upper right)

oil on canvas

18¼ by 15⅞ in.; 46.4 by 38.4 cm

#### PROVENANCE

Bendann Art Galleries, Baltimore

\$ 40,000-60,000

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 Bouguereau's atelier, few remained as faithful to their master's teachings as Lenoir. Louis Tider-Toutant, a close friend of both artists and curator of the Museum of Fine Arts in Niort, explains:

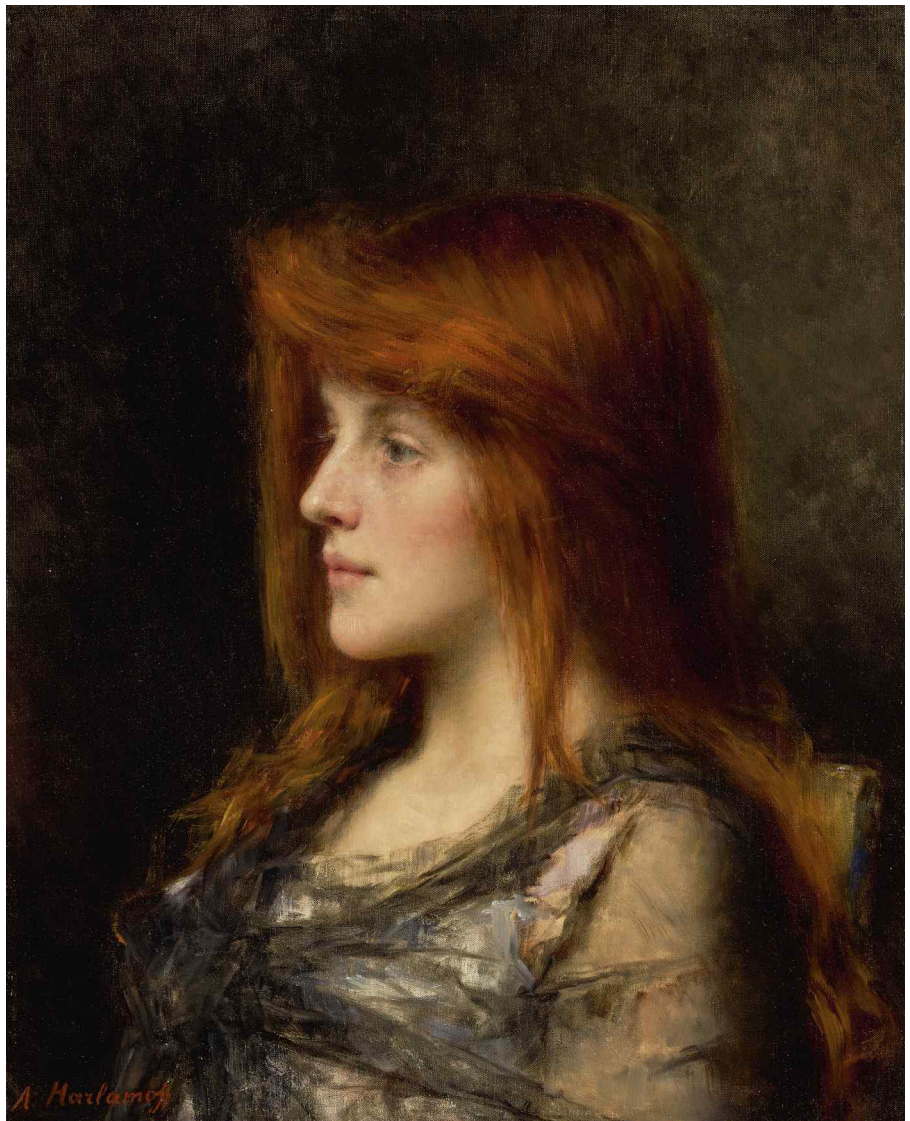
"In Bouguereau's studio I became acquainted with his principal pupils, who were already successful painters. Among them I met... Charles Lenoir... After attracting attention by his genre paintings, which, at the age of 40 still had not made him fashionable, Lenoir set to work to 'paint Bouguereaus,' 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 C.

Ross, *William Bouguereau, his life and works*, New York, 2010, p. 482).

In the same spirit as Bouguereau's most cherished paintings, Lenoir's portrayal of a young peasant girl, far removed from the realities of an increasingly industrialized France, is a virtuoso example of French Academic painting. In *Portrait of a Girl with Mimosa Blossoms*, the figure holds the eponymous mimosa flower, a symbol of sensitivity in western culture. This plant, originally brought to Europe from the southern hemisphere, bloomed in January and February and, in the midst of winter, was a cheerful, welcome promise of spring. Bouguereau painted a very similar composition of a bust-length young girl holding the sunny yellow flower in 1899, two years before the present lot (William Bouguereau, *Mimosa*, 1899, offered in these rooms on May 4, 2012, lot 23).





440

## 440

PROPERTY FROM A PRIVATE NORTHEASTERN  
COLLECTION

### ALEXEI ALEXEEVICH HARLAMOFF

Russian, 1840-1925

#### An Auburn Haired Young Woman

signed *A. Harlamoff* (lower left)

oil on canvas

22¼ by 17¼ in.; 56.5 by 43.8 cm

#### PROVENANCE

Sale: Kunsthaus Lempertz, Cologne,  
November 20, 2004, lot 1237, illustrated (as  
*Bildnis einer jungen frau im profil*)  
Daphne Alazraki, New York (by 2007)

#### LITERATURE

Olga Sugrobova-Roth and Eckard Lingenauber,  
*Alexei Harlamoff: Catalogue Raisonné*,  
Düsseldorf, 2007, p. 236, no. 218, illustrated  
p. 239

\$ 40,000-60,000



441

## 441

PROPERTY FROM A PRIVATE NORTHEASTERN  
COLLECTION

### WILLIAM BOUGUEREAU

French, 1825-1905

#### Le voeu

pencil on paper  
18 $\frac{1}{8}$  by 12 in.; 46 by 30.4 cm

#### PROVENANCE

Sale: Christie's, Paris, March 29, 2012, lot 187,  
illustrated (as *Mother and child praying and  
subsidiary study of hand and seated child*)  
Acquired at the above sale

#### LITERATURE

Marius Vachon, *W. Bouguereau*, Paris, 1900, p.  
123, illustrated

This beautifully rendered drawing, which until 2012 was known only from its illustration in Marius Vachon's *W. Bouguereau* (published in 1900), captures the tender embrace of the *Enfant malade* (1867, Philadelphia Museum of Art, also known as *The Thank Offering*). The background is left unrealized and small details, such as the chair leg, are not fully executed. Bouguereau's focus is on the figural details, as evidenced by the quickly rendered hand study at upper left, the attention to the faces and especially the mother's hands.

\$ 15,000-20,000

## 442

PROPERTY FROM A PRIVATE NORTHEASTERN  
COLLECTION

### WILLIAM BOUGUEREAU

French, 1825 - 1905

#### Le voeu (réduction)

oil on canvas  
22 $\frac{3}{4}$  by 16 $\frac{1}{2}$  in.; 57.8 by 41.9 cm

#### PROVENANCE

Michael Sharara, Michigan (purchased in  
France in 2004)  
Neal and Alice Caldwell, Knoxville, Tennessee  
(acquired from the above in 2004)  
Professor William Wright, Knoxville, Tennessee  
Schiller and Bodo, New York (acquired in 2016)  
Private Collection, California (acquired in 2017)

Demand for William Bouguereau's paintings was constant and *réductions* were frequently commissioned of the artist's studio by his savvy dealer, Goupil, hoping to satisfy collectors who wished to acquire the no-longer-available original, or to provide printmakers with a template from which to work. Bouguereau's studio, which included accomplished artists Pierre August Cot, Alfred Henri Bramtot, and Gustave Doyen, often participated in the painting of the reduced versions of his *Salon* works.

This lot will be included in the forthcoming third edition of the William Bouguereau catalogue raisonné currently in preparation by Damien Bartoli and Frederick C. Ross, with Kara Lysandra Ross, as no. 1867/06A.

\$ 70,000-100,000



PROPERTY FROM A PRIVATE NORTHEASTERN  
COLLECTION

## CHARLES VICTOR THIRION

French, 1833-1878

### Petite bergère

signed V. THIRION and dated 1878 (lower left)  
oil on canvas  
53¾ by 30 in.; 136.5 by 76.2 cm

#### PROVENANCE

Probably, Goupil & Cie., The Hague, no. 12757  
(acquired in 1878, as *Une Italienne*)  
Probably, J. van Geurep, The Netherlands  
(acquired from the above, September 1878)  
Sale: Sotheby's, Amsterdam, November 5,  
1991, lot 50, illustrated  
Lexington Trust, Beverly Hills, California  
Sale: Heritage Auctions, Dallas, May 15, 2012,  
lot 64066, illustrated  
Acquired at the above sale

#### EXHIBITED

Probably, Paris, *Salon des Artistes Français*,  
1878, no. 2120 (as *Petite bergère d'Attina*  
(*Campanie*))

\$ 70,000-100,000



Fig. 1 William Bouguereau, *Fauceuse*, 1872.  
Colección Pérez Simón

*Petite bergère* is among Charles Victor Thirion's most striking compositions. Completed in 1878, this work is almost certainly the same as *Petite bergère d'Attina (Campanie)*, which Thirion presented at the *Salon* of the same year. Painted as a full-length portrait in near life-size, the young shepherdess shields her eyes from the sun in order to fully engage the viewer, with whom she makes direct contact. The rocky hills of Corsica and the misty cerulean sky fade behind her, outlining her vibrant and brightly colored costume, while her flock quietly rests behind her.

In the nineteenth century, as more people relocated to industrialized cities, peasants provided popular subject matter for artists in the nineteenth century as 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. One of the champions of this genre was William Bouguereau, Thirion's teacher and close friend. Bouguereau's beautiful young peasant models, almost exclusively female, combined earthbound workers with classical pastoral poetry, a formula that brought him enormous commercial success. Thirion built on this model, and perhaps looked to works such as Bouguereau's 1872 *Salon* entry *Fauceuse* (Colección Pérez Simón, fig. 1), for inspiration. Painted for the first *Salon* since the atrocities of the Franco-Prussian War, the painting attracted much praise, with the columnist Marc de Montifaud commenting "His [Bouguereau's] peasant girls are princesses disguised as cowherds, and we do not dare to regret the absence of rusticity when we consider the nobility of his *Fauceuse*..." (see Damien Bartoli and Frederick C. Ross, *William Bouguereau, His Life and Works*, New York, 2010, p. 214).

Only a year after painting *Petite bergère*, Thirion succumbed to injuries sustained in the Franco-Prussian War. Bouguereau immediately assumed the most pressing debts after the artist's death, paid for Thirion's funeral, and later organized a charity auction for the benefit of his widow and children, solidifying the deep ties between teacher and pupil (Bartoli and Ross, p. 260).



444

PROPERTY FROM A PRIVATE SOUTHERN  
COLLECTION

## JULES BRETON

French, 1827 - 1906

### Sur la route en hiver; Artois

signed *Jules Breton*, inscribed *Courrieres*, and  
dated 1884 (lower right)

oil on canvas

30 $\frac{5}{8}$  by 48 in.; 77.8 by 121.9 cm

#### PROVENANCE

Samuel P. Avery (acquired directly from the  
artist, 1884)

Henry Field, Chicago (acquired from the  
above, 1884)

Florence Lathrop Field, Chicago (by descent  
from the above, his widow, 1890)

Art Institute of Chicago (gifted from the above  
in 1894)

Florence Field Lindsay, Lynbrook,  
Massachusetts (acquired from the above,  
1945)

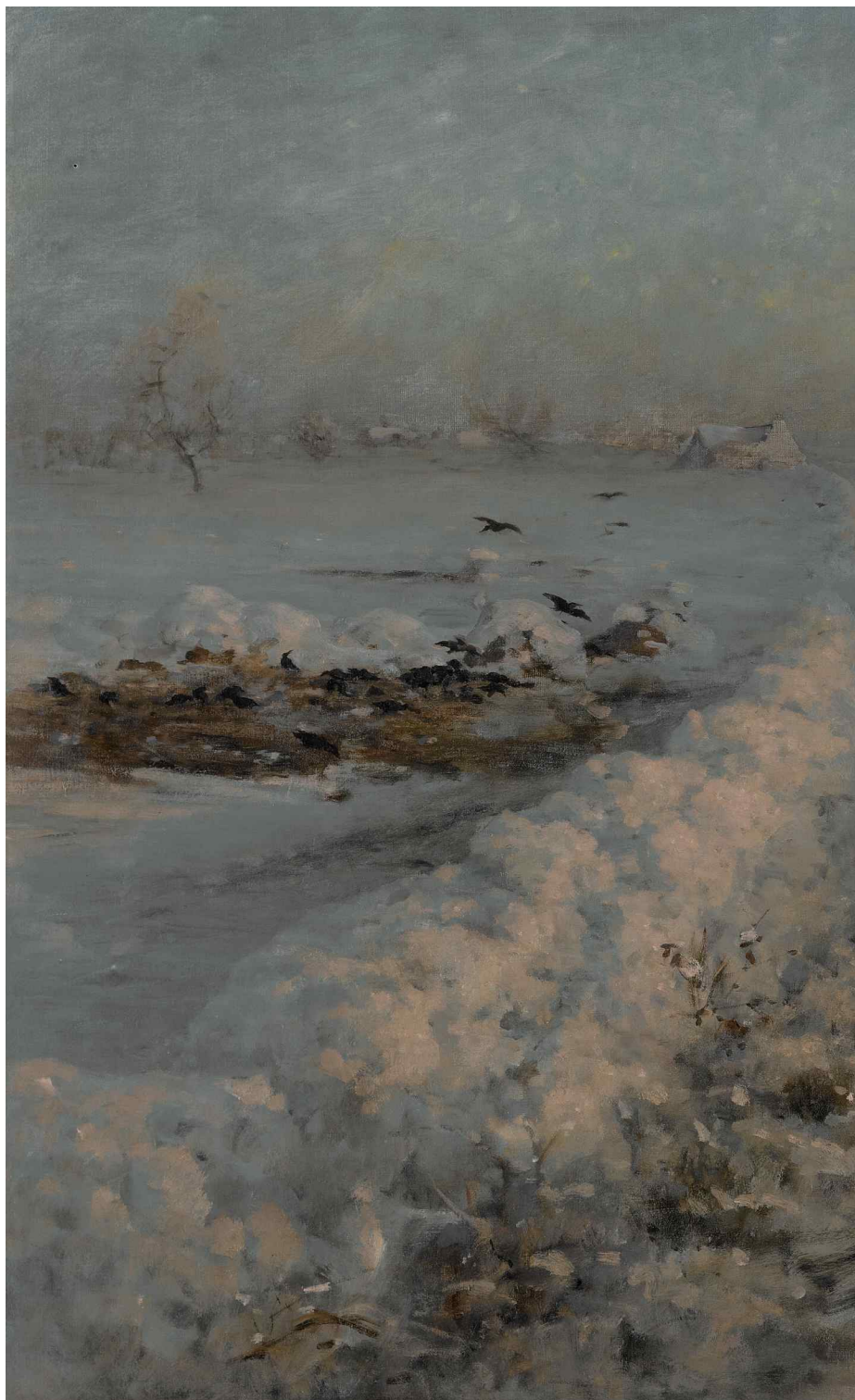
Sheridan Art Gallery, Chicago (possibly  
acquired from the above)

Bohumir Kryl, Chicago (possibly acquired from  
the above, after 1945)

Private Collection, Michigan (by descent  
through the family)

\$ 100,000-150,000

*continued*





## EXHIBITED

Paris, *Salon des Artistes Français*, 1884, no. 356 (exhibited with three stanzas written by Breton)

Art Institute of Chicago, 1894-1945

## LITERATURE

Élodie Breton diaries, 1881 and 1884 (wife of the artist)

George Lafenestre, *Le livre d'or du salon de peinture et de sculpture*, vol. 5-6, Paris, 1883, p. 29

René Ménard, "Salon de 1884: Le Salon de peinture," *Le Génie Civil*, vol. 5, no. 6, 1884, p. 93

Théodore Veron, *Dictionnaire Veron, ou Organe de l'Institut Universel*, Paris, 1884, p. 60-1

Jules Breton: *A Biographical notice and some criticisms upon his picture "Sur la route en hiver; Artois," exhibited at the Paris Salon of 1884, The Property of Henry Field of Chicago*, 1885, p. 27-9 (translation of a letter from Jules Breton to Henry Field, May 3, 1885)

Art Institute of Chicago, *Catalogue of the objects in the Museum*, vol. 1, Chicago, 1896, p. 70, no. 2 (as *On the Road in Winter*)

Art Institute of Chicago, *General Catalogue of Objects in the Museum*, Chicago, January 1904, p. 161, no. 102 (as *On the Road in Winter*)

Art Institute of Chicago, *General Catalogue of Objects in the Museum*, Chicago, February 1907, p. 173, no. 102 (as *On the Road in Winter*)

Art Institute of Chicago, *Catalogue of Paintings, Drawings, Sculpture and Architecture*, Chicago 1917, p. 116, no. 102 (as *On the Road in Winter*)

Marius Vachon, *Jules Breton*, Paris, 1919, p. 145

Hollister Sturges, "Breton's works: Paris Salon 1849-1905," *Jules Breton and the French Rural Tradition*, exh. cat., Joslyn Art Museum, Omaha; Dixon Gallery and Gardens, Memphis; Sterling and Francine Clark Art Institute, Williamstown, 1982, p. 132

Annette Bourrut Lacouture, "Works by Jules Breton Shown at the Salon between 1848 and 1905," *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. 252

As recorded in his wife Élodie Breton's diary entries, Jules Breton began *Sur la route en hiver; Artois* on March 17, 1881, after a harsh winter had left the fields of Courrières covered in snow. Although other projects diverted his attentions, Breton completed his painting by February 1884 and exhibited it to great acclaim at the *Salon des Artistes Français* of that year together with *Les Communiantes* (sold in these rooms, May 18, 2016, lot 8, for \$1,270,000). Samuel P. Avery acquired both of Breton's submissions: *Les Communiantes* was sold to Mary J. Morgan, and the present work was sold to Henry Field of Chicago, an avid collector with an impeccable eye and a founding member of the Board of Trustees at the Art Institute of Chicago. Breton's personal admiration and fondness for *Sur la route en hiver; Artois* is recorded in a personal letter to Mr. Field, dated May 3, 1885: "I am happy to learn that this picture, which I executed with predilection, is in such good hands. It is a subject often seen in the fields, and takes its poetry from the harmony of the figures with the effect in the landscape. Notwithstanding the sharp cold and sleet, the setting sun smiles over the snow, and happiness plays on the faces of the humble peasants" (As translated by Samuel P. Avery, *Jules Breton: A Biographical notice and some criticisms upon his picture 'Sur la route en hiver; Artois,' exhibited at the Paris Salon of 1884, The Property of Henry Field, of Chicago, 1885*, New York, 1885, p. 27-8).

Field amassed an impressive collection of nineteenth century French Art over decades. In her late husband's memory, Florence Lathrop Field installed his collection (which included forty one oil paintings) in the Art Institute of Chicago in 1894, and in 1917, she formally presented the collection to the museum. Although the present lot eventually left the museum collection, many masterpieces remain on view today, including Breton's *The Song of the Lark*, also painted in 1884 and which has become an icon of the artist's oeuvre.

*Sur la route en hiver; Artois*, poetically illustrates how Breton, a self-proclaimed "peasant who paints peasants," drew artistic inspiration from the working people of rural France. In the present work, as with much of his painting in the period, villagers from Courrières serve as models: Bibi (the daughter of a mine worker) and Henri (one of Breton's favorites). Just as the harvesters returning from late summer's golden fields, these winter

wanderers are elevated to icons of country life. *Salon* visitors admired the painting for its sensitive lighting and its harmonious composition, and many were mesmerized by the effects of pink light reflected on the snow. One critic commented "'*Sur la route, en hiver*' strongly raises the question of knowing that snow could be pink, for it is not the way it appears on Paris streets. But there is a state of grace for those who know how to see it, and Mr. Breton is correct when he paints the white lands with a little bit of blue in the shades and a light pink in the areas illuminated by the fading glow of a red moon. The effect is both curious and charming, for the truth sometimes amuses by wearing a coat of improbability (as translated from the French "Le Salon," *Le Temps*, no. 8435, 1 June 1884, p. 1). Just as the present work inspired critics to wax poetic, it also inspired Breton, a poet himself, to write three stanzas, which he exhibited alongside the painting at the *Salon*:

*Boundless as the sea, a mantle soft  
and new,  
Across the landscape, a snow all virgin  
lies;  
Emerging far beyond, to heavens lone  
and blue,  
A vision tender, soft, golden green in  
hue  
In dazzling beauty, see fair Diana rise!  
In western skies, slow sinking to his  
night's repose,  
Out from the conch which filmy mist  
enfolds,  
The radiant sun his countless  
gleaming javelins throws;  
Beneath his ancient kiss the boy, pale  
moon now glows,  
As, shrinking, she that ruddy face  
beholds.  
The lily white expanse, so sparkling,  
billowy, vast,  
Takes from th'illuminating flood a rosy  
stain:  
White purplish, pallid shade the  
countless hummocks east;  
And seems the bounty of a thousand  
Aprils past,  
To shower the glistening, efflorescent  
plain.*

We would like to thank Annette Bourrut Lacouture for confirming the authenticity of this lot and for providing catalogue information. This work will be included in her forthcoming catalogue raisonné on the artist.





445

445

**VICTOR GABRIEL  
GILBERT**

French, 1847 - 1935

**Crémillère en hiver**

signed *Victor Gilbert* (lower left)  
oil on canvas  
22 by 18 in.; 56 by 46 cm

**PROVENANCE**

Private Collection, France  
Acquired from the above

**EXHIBITED**

Bordeaux, Société des Amis des Arts, 1888

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*.

\$ 35,000-50,000



446

## 446

PROPERTY OF A LADY AND GENTLEMAN

### ROBERT CARRICK

British, 1819 - 1904

#### Weary Life

signed *R. Carrick* (lower right)  
oil on canvas  
40 by 32 in.; 101 by 82 cm

#### PROVENANCE

Vokins, London  
W.J. Thompson  
Sale: Christie's, London, January 24, 1913, lot 92  
Lister (acquired at the above sale)  
Sale: Christie's, New York, May 21, 1986, lot 198, illustrated (with the artist's last name spelled incorrectly)  
The Forbes Collection, London (acquired at the above sale and sold, their sale, Christie's, London, February 20, 2003, lot 55, illustrated)  
Acquired at the above sale

\$ 10,000-15,000

#### EXHIBITED

London, Royal Academy, 1858, no. 300  
Charlotte, North Carolina, Mint Museum of Art; Nashville, Cheekwood Museum of Art; Wilmington, Delaware Art Museum; Tampa Art Museum; New York, Forbes Magazine Galleries, *The Defining Moment: Victorian Narrative Paintings from the Forbes Magazine Collection*, January 15, 2000-June 30, 2001, no. 7

#### LITERATURE

*Illustrated London News*, May 22, 1858, p. 518  
*Art Journal*, 1858, p. 166  
*The Spectator*, London, May 29, 1858, p. 580  
E.T. Cook and Alexander Wedderburn, eds., *The Works of John Ruskin*, London, 1904, pp. xxiv, xxv, 164, no. 300  
John Ruskin and Sir Edward Tyas Cook, *Academy Notes vol. II: Ruskin on Pictures: A Collection of Criticisms by John Ruskin not heretofore Re-printed and now Re-edited and Re-arranged*, London, 1902, p. 139  
Christopher Wood, *Dictionary of Victorian Painters*, Woodbridge, 1995, vol. II, p. 91

John Ruskin described *Weary Life* as "A notable picture; very great in many respects" (*Academy Notes*, 1858, p. 139). In it, a young farm girl has found an exhausted, itinerant entertainer and his daughter sleeping beneath a haystack. He is dressed in an exotic costume and has various curious items protruding from his sack of possessions, including playing-cards and a tambourine, while another tambourine (presumably the girl's) lies beside the weary pair.



PROPERTY FROM THE COLLECTION OF

## The Pittsburgh Athletic Association

LOTS 447-449 AND 552-554

Founded in 1908, the Pittsburgh Athletic Association has served as a social and cultural hub of the city for over 100 years. Its members have included many of the city's most successful and renowned citizens, including Fred Rogers, the creator and star of the beloved children's television show *Mister Rogers' Neighborhood*. Located at the corner of Fifth Avenue and Bigelow Boulevard, the club was designed by Benno Janssen in the style of a sixteenth century Venetian palace. Once lauded as a "Triumph of Architectural and Artistic Design," it remains an iconic jewel in Pittsburgh's celebrated architectural landscape.

Over the course of its history, the Pittsburgh Athletic Association also amassed a collection of fine art, which adorned the walls of its hallways and meeting rooms and added to the rich sense of history the environment evokes. Including many rare and important examples of American and nineteenth century European paintings, the collection enjoyed prominent placement throughout the Pittsburgh Athletic Association to be enjoyed by its members and visitors alike. Sotheby's is honored to present a selection of these works, each sold to benefit the Pittsburgh Athletic Association as it strives to serve the Pittsburgh community in new ways into the future.

PROPERTY FROM THE COLLECTION OF THE  
PITTSBURGH ATHLETIC ASSOCIATION

## JULIEN DUPRÉ

French, 1851 - 1910

### Dans la vallée

signed *JULIEN DUPRÉ* lower right  
oil on canvas  
35¾ by 43¼ in.; 89.9 by 109.9 cm

#### PROVENANCE

The artist's studio (and sold, Galerie des Artistes Modernes, Paris, March 28-April 13, 1911, lot 2)  
Mrs. Grace Whitney Hoff, Paris  
The Detroit Museum of Art (now the Detroit Institute of Arts) (gifted from the above, April 1911)  
Schneider-Gabriel Galleries, New York (by 1949)

#### LITERATURE

*American Art Annual*, New York, 1911, vol. 9, p. 145  
*The Detroit Museum of Art: Annual Reports of the President, Trustees, Director and Treasurer for the Year Ending June 30, 1911*, Detroit, 1911, pp. 8, 27, illustrated p. 19  
*Bulletin of the Detroit Museum of Art*, Detroit, 1912, vol. VI, no. 2, p. 44

\$ 70,000-100,000

The impressive collection of the Pittsburgh Athletic Association reflects the strength of collecting in the city during the Gilded Age. At the turn of the century, Pittsburgh witnessed unprecedented growth in the oil, iron, steel and food processing industries, allowing for a tremendous amount of wealth to be amassed by private hands. There was a widespread desire among newly wealthy American industrial tycoons to promote their refined taste and status and to "convey the impression that they had achieved a status equal to the European gentry," and they traveled to Europe to buy art or worked with international dealers to obtain exceptional works by the most popular contemporary artists (Gabriel P. Weisberg, "From Paris to Pittsburgh: Visual Culture and American Taste, 1880-1910, *Collecting in the Gilded Age: Art and Patronage in Pittsburgh, 1890-1910*, exh. cat., Frick Art Historical Center, Pittsburgh, April 6-June 24, 1997, p. 179).

Pittsburgh became an important center for the arts by the turn of the century. More than 1,800 paintings could be found in the city's collections between 1890 and 1905 alone (Weisberg, p. IX). The desire among its residents to collect European art can partially be attributed to the example set by Andrew Carnegie and Henry Clay Frick, two philanthropists who held legendary collections. Pittsburgh also had world-renowned exhibitions and galleries that attracted attendees and buyers from all over the world. The following two lots by Edgard Maxence and Émile-Réne Ménard (see lots 448 and 449) were both purchased from the Carnegie

International Exhibition, which began in 1896. At the same time, powerful local dealers, such as J.J. Gillespie & Co., showcased some of the most popular international artists of the day and influenced the taste of Pittsburgh collectors. Edgard Maxence's *Reverie* was with Gillespie, and it is probable that Gillespie may have had a hand in helping the Pittsburgh Athletic Association acquire the work by Anatole Vély (see lot 553), which had presumably graced the walls of the Corcoran Gallery of Art in Washington, D.C. Social and athletic clubs, including the Pittsburgh Athletic Association, also acted as important art centers, for they not only boasted well-curated collections of their own, but also provided a venue for the wealthiest private collectors to network and socialize with each other.

Julien Dupré was among the most desirable French realists and by the turn of the century, works by sought-after realist painters could be found in prominent private collections such as those of John Jacob Astor and William H. Vanderbilt in New York, and Henry Clay Frick in Pittsburgh, which set the tone for artistic taste across the Eastern seaboard. Prior to its acquisition by the Pittsburgh Athletic Association, the present lot was gifted to the Detroit Institute of Arts in 1911 by Grace Whitney Hoff, a prominent American philanthropist who lived in Paris.

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







448

PROPERTY FROM THE COLLECTION OF THE  
PITTSBURGH ATHLETIC ASSOCIATION

## ÉMILE-RENÉ MÉNARD

French, 1862 - 1930

### The Three Graces

signed *E.R. Menard* and dated 1923 (lower  
right)

oil on canvas

63½ by 84¾ in.; 161.3 by 215.3

#### PROVENANCE

Acquired from the Carnegie Institute,  
Pittsburgh Exhibition in 1924

#### EXHIBITED

Pittsburgh, Carnegie Institute, *Twenty-Third  
Annual International Exhibition of Paintings*,  
1924

*Detroit Institute of Arts, Foreign Paintings  
Selected From the Twenty-Third International  
Exhibition of the Carnegie Institute*, December  
8, 1924-January 2, 1925, no. 30 (lent by the  
present owner)

Rochester, Memorial Art Gallery, April 1925  
(lent by the present owner)

Buffalo, New York, The Buffalo Fine Arts  
Academy, Albright Art Gallery, *Collection  
of Foreign Paintings from the Twenty-third  
Carnegie Institute International Exhibition*,  
November 5-30, 1925, no. 31 (lent by the  
present owner)

#### LITERATURE

*Pittsburgh Daily Post*, May 4, 1924, p. 65

*Pittsburgh Post-Gazette*, July 6, 1924, p. 11

"Contemporary Art," *The American Art  
Magazine*, Washington, D.C., July 1924, vol. 15,  
no. 7, p. 342, illustrated

*The Los Angeles Times*, August 3, 1924, p. 57

*Democrat and Chronicle*, Rochester, New York,  
March 30, 1925

*The Pittsburgh Press*, January 22, 1930, p. 17

\$ 30,000-50,000

From a young age, Émile-René Ménard was immersed in a rich artistic environment; his father was the Director of the Gazette des Beaux Arts in Paris, his uncle was a philosopher, and Jean-Baptiste-Camille Corot, Théodore Rousseau and Jean-François Millet often visited his family home. A pupil of both William Bouguereau and Paul Baudry, Ménard studied in Paris at the École des Beaux-Arts and the Académie Julian and exhibited in the *Salon des Artistes Français* by the age of twenty-one. However, it was the artist's travels to the Mediterranean that shaped his career and inspired his affinity for Antiquity, adopting these motifs in his idiosyncratic symbolist style.

*The Three Graces* is a bucolic, dreamy vision of a Mediterranean paradise where the daughters of Zeus overlook a Provençal seascape. The figure group is based on a now lost second century BC Greek bronze group, which in the nineteenth century would have been recognizable from several Roman marble copies in prominent collections (fig. 1) and from wall paintings in Pompeii.

By the 1920s, Ménard was highly regarded and well-received in the United States. *The Three Graces* has been in the collection of the Pittsburgh Athletic Association for nearly a century, having been purchased directly from the 23rd Annual Carnegie Institute International Exhibition in Pittsburgh during the summer of 1924. After the Pittsburgh exhibition, the present work, along with other European paintings on exhibit, traveled to some of the most important American museums. A critic of the exhibition remarked, "[Ménard's] paintings release the imagination from topical affairs and send one beyond the horizon of time. In "The Three Graces," he reanimates antique sculptures and he infuses his landscape with opulent beauty" (*Pittsburgh Daily Post*, May 4, 1924, p. 65).



Fig. 1 Marble Statue Group of the Three Graces (Roman Copy after a Greek Work of the 2nd century B.C.), 2nd century A.D., The Metropolitan Museum of Art, New York

PROPERTY FROM THE COLLECTION OF THE  
PITTSBURGH ATHLETIC ASSOCIATION

## EDGARD MAXENCE

French, 1871-1954

### Reverie

signed *Edgard Maxence* (upper left)  
oil on panel  
25½ by 20⅞ in.; 64.8 by 53 cm

#### PROVENANCE

J.J. Gillespie & Co., Pittsburgh  
Acquired from the Carnegie Institute,  
Pittsburgh Exhibition in 1925

#### EXHIBITED

Pittsburgh, Carnegie Institute, *Twenty-Fourth  
Annual International Exhibition of Paintings*,  
1925

Saint Louis, City Art Museum, *Foreign Section  
of the 24th International Exhibition of Paintings  
at Carnegie Institute*, 1926, no. 47 (lent by the  
present owner)

#### LITERATURE

*Pittsburgh Post-Gazette*, October 15, 1925, p. 4  
*The Pittsburgh Press*, 1925, p. 61, illustrated  
*St. Louis Post-Dispatch*, August 22, 1926, p.  
102, illustrated on the cover of this issue

\$ 25,000-35,000

One of the first works by Edgard Maxence to enter an American collection, *Reverie* has been prominently displayed in the main lounge of the Pittsburgh Athletic Association for nearly a century. Purchased directly from the Carnegie Institute International exhibition in 1925, the painting was met with praise during its time at the Institute and at the other American museums such as the City Art Museum of Saint Louis, where it traveled the following year. A journalist in St. Louis observed, "Edgard Maxence has taken a type of Northern beauty from his homeland. Excellent craftsmanship marks the painting of the thoughtful, mystic face of the young girl in her curious, Old-World garments" (*St. Louis Post-Dispatch*, p. 102).

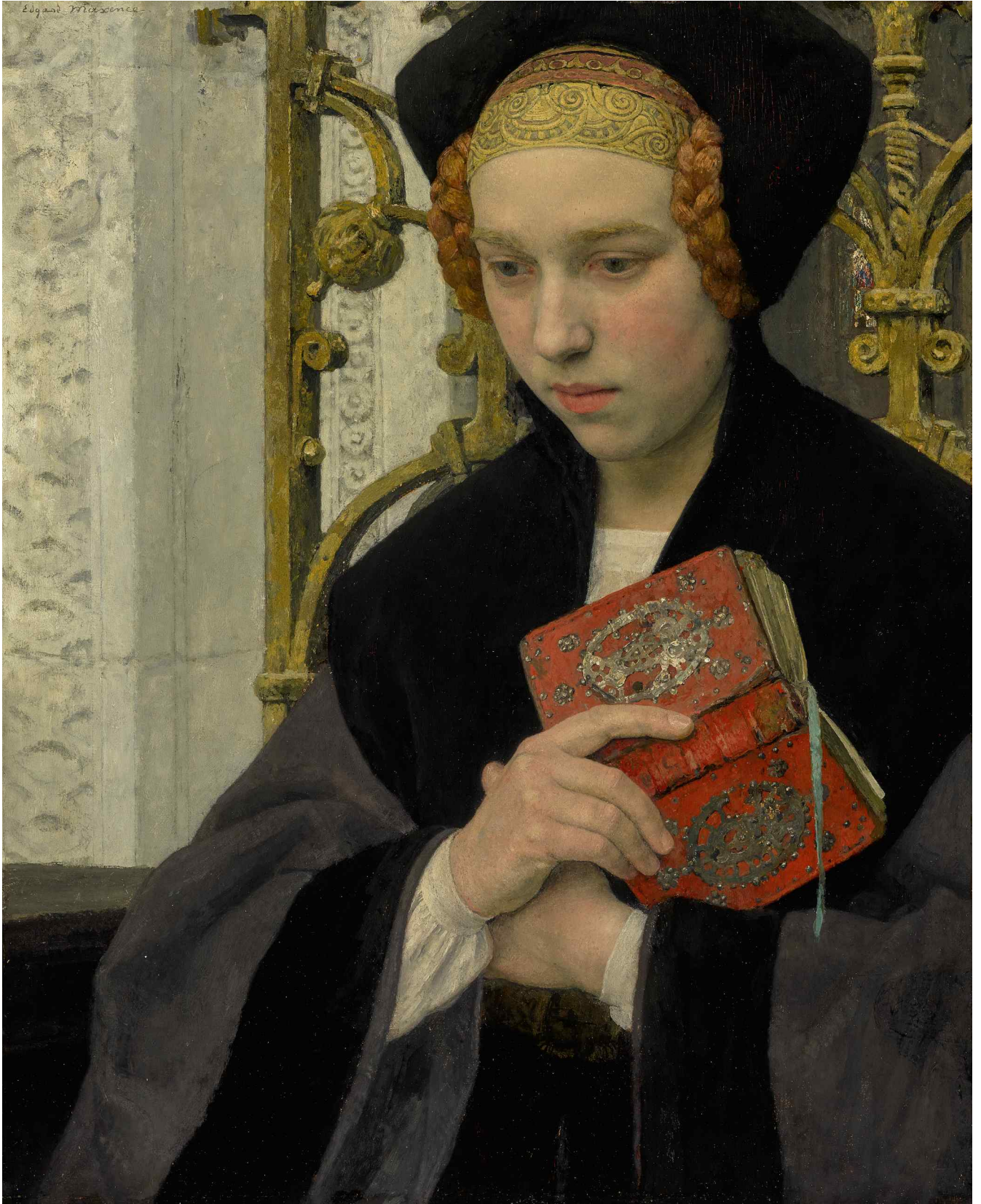
Edgard Maxence is considered to be one of the great French symbolist painters. In 1891, he entered the École des Beaux-Arts in Paris, and shortly after joined the atelier of Elie Delaunay. However, it was his time as Gustave Moreau's student that was most formative, and he remained with his teacher until 1896. A native of Nantes, Maxence was always faithful to Brittany and throughout his career he found inspiration in Breton legends and customs. He was also drawn to the Catholic faith of his home region and closely studied liturgical costumes, church interiors, and the traditional dress of peasant churchgoers. *Reverie* is an exceptional example of the symbolist religious

paintings completed by Maxence just before and directly after World War I. The works in this cycle usually feature a single female figure in a church interior praying or reading a devotional book. Elements of the present composition can be found in other works of the period: the figure's reflective, downward gaze; the medieval-style black headdress; the gold choir screen, based on the example in the Basilique Saint-Nicolas in Nantes; and finally the "missel," a liturgical book for the celebration of Mass, which is based on the one still in the Maxence family collection today. The present sitter resembles Maxence's daughter Juliette (b. 1898) who, along with her younger sister Marie-Thérèse (b. 1905), was often the model for these religious paintings.

Though clearly rooted in nineteenth-century Brittany tradition, *Reverie* also possesses a timeless quality and approaches more universal themes of faith, piety, and the mystic qualities of prayer and reflection.

We would like to thank Monsieur Cyrille Sciamia for kindly contributing to this catalogue note.







450

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PROPERTY FROM A PRIVATE TEXAS COLLECTION

**JOHN LISTON BYAM SHAW A.R.W.S., R.I.**

British, 1872-1919

**The Lure**

signed *BYAM SHAW* (lower right)  
oil on panel  
23¾ by 26½ in.; 60.3 by 66.4 cm

**PROVENANCE**

William Rodman & Co., Belfast  
Sale: Sotheby's, London, December 19, 2001,  
lot 101, illustrated  
Acquired at the above sale

**EXHIBITED**

London, Dowdeswell and Dowdeswell's Gallery,  
*'The Neglected Invitation' and Other Pictures by  
Byam Shaw*, April 1906

**LITERATURE**

Rex Vicat Cole, *The Art & Life of Byam Shaw*,  
London, 1932, p. 144

Kneeling at the tomb of her deceased husband, a grieving young widow is suddenly interrupted by the impish figure of Love, who mischievously beckons her away from her wifely duty to follow him. While the exact source of the scene is unknown, John Liston Byam Shaw sought artistic inspiration in literature and history and often painted compositions with a clear narrative or underlying moral, perhaps inspired by his Pre-Raphaelite forbearers.

*The Lure* was one of ten works exhibited in 1906 at Dowdeswell and Dowdeswell's Gallery in London, where Byam Shaw's work was regularly shown. In the artist's biography, Rex Vicat Cole described Dowdeswell's show as "a remarkable exhibition of work, executed at the high-water mark of [Byam Shaw's] technical achievement" (Cole, p. 144).

\$ 20,000-30,000



451

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PROPERTY FROM THE COLLECTION OF J. E. SAFRA

## THOMAS BROMLEY BLACKLOCK

British, 1863 - 1903

### In the Fairies' Wood

signed *T.B. Blacklock* and dated 1903 (lower left)

oil on canvas

23½ by 28½ in.; 59.7 by 72.4 cm

#### PROVENANCE

Sale: Sotheby's, Gleneagles, August 30, 1983, lot 856, illustrated

Sale: Sotheby's, Gleneagles, September 1, 1992, lot 958, illustrated

Acquired at the above sale

#### EXHIBITED

Edinburgh, Royal Scottish Academy, 1904, no. 159

This charming and imaginative scene of a wandering girl's meeting with a gnome reflects the insatiable Victorian appetite for storytelling and depictions of fairies and other mythical beasts in popular culture. Thomas Bromley Blacklock was trained in Edinburgh but returned to his hometown of Kirkcudbright, which lies on the south west coast of Scotland, where the artist "developed into a painter of fairy-tales. He painted pleasant tender fancies

expressed with a daintiness of colour and design and an ingenuity and quaintness in costume and accessory" (Peter J. M. McEwan, *Dictionary of Scottish Art & Architecture*, Suffolk, 1994, p. 77). The present work may be inspired by local Galloway folklore as well as the work of Scottish colorist and member of the Glasgow Boys E. A. Hornel (1864-1933), who led the Kirkcudbright Artists' Colony, an answer to England's St. Ives School, which flourished into the mid-twentieth Century.

\$ 20,000-30,000



452



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## ÉMILE-ANTOINE BAYARD

French, 1837 - 1891

### Coquelin in *Les Précieuses ridicules*

signed *Emile Bayard* and dated 1888 (lower left)

oil on canvas

18¼ by 15 in.; 46.4 by 38.1 cm

#### PROVENANCE

José M. Lamarca Guerrico Collection,  
Argentina (according to a label on the reverse)

\$ 7,000-9,000

Molière's comedy *Les Précieuses Ridicules* centers around two provincial yet snobbish young women who travel to Paris in search of eligible suitors, only to be duped by two valets disguised as men of means. In the present work, the *précieuses* in their over-the-top finery flank Mascarille, one of the two imposters, who appears equally ridiculous with his powdered wig and feathered hat as he attempts to use his wit to woo the unsuspecting ladies, who do not yet realize they are being tricked.

As noted in a label on the reverse, the present work depicts a scene from an 1888 Paris production starring the celebrated stage actor Benoît-Constant Coquelin (1841-1909) in the role of Mascarille, a role originated by Molière himself (fig. 1).

Fig. 1 Benoît Coquelin as Mascarille in *Les Précieuses Ridicules*, The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Photography Collection, The New York Public Library, *The New York Public Library Digital Collections*, 1860-192



453

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**ADOLPHE ALEXANDRE  
LESREL**

French, 1839 - 1929

**Contemplation**

signed *A. LESREL* and dated 1871 (lower left)  
oil on canvas  
18¼ by 15 in.; 46.3 by 38.1 cm

**PROVENANCE**

Sale: Sotheby's, New York, July 20, 1990, lot  
366, illustrated (as *A Lady of Rank at Prayer*)  
Schiller and Bodo, New York  
Acquired from the above by the present owner  
in 2003

The tapestry in the background of the present lot is based on a fifteenth-century Flemish example depicting the liberation of St. Peter, which was commissioned for the Beauvais Cathedral and is now in the Cluny Museum, Paris.

\$ 15,000-20,000



454

454

## ERNEST ANGE DUEZ

French, 1843 - 1896

### Mélancolie

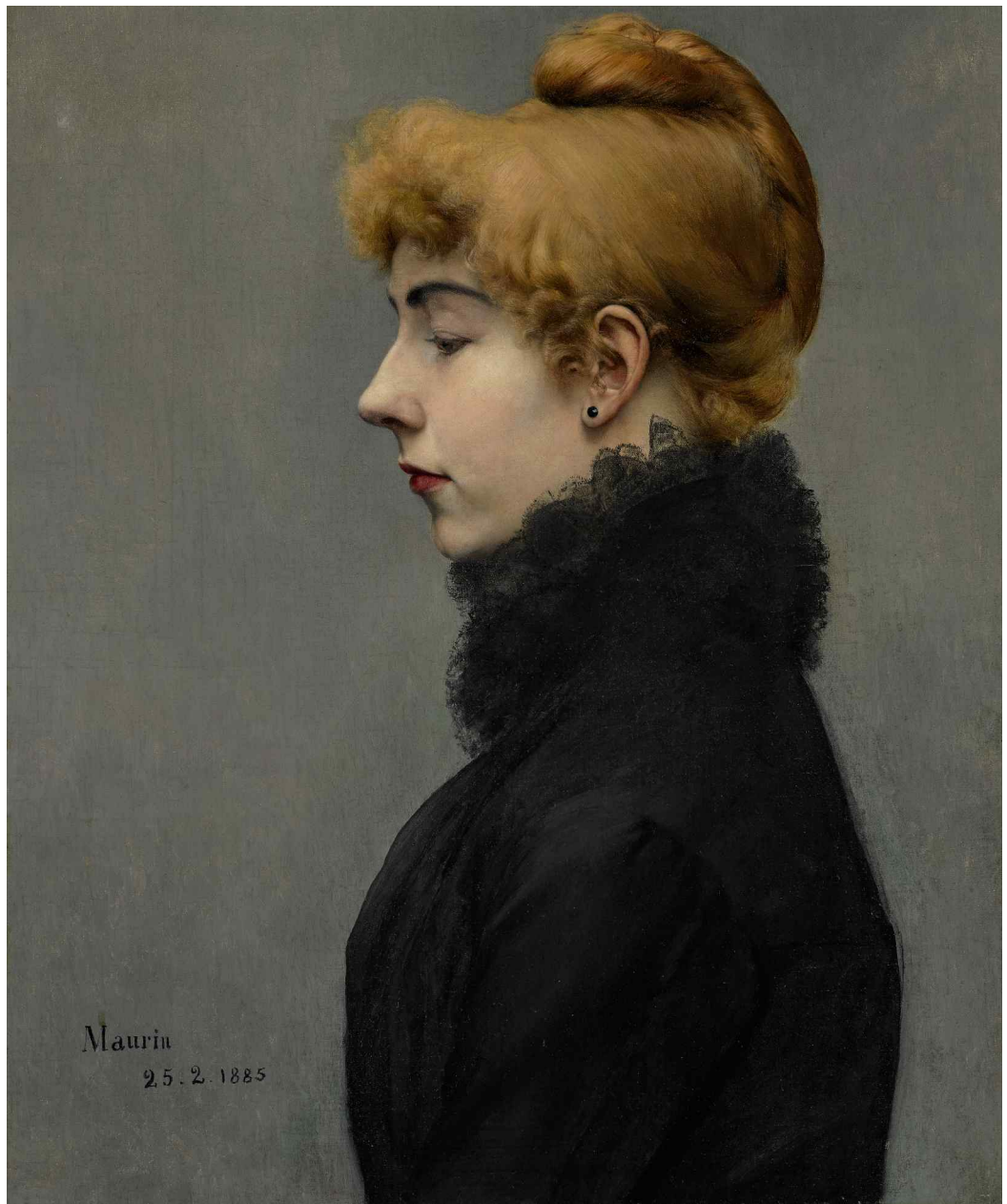
signed *E. Duez* (lower right)  
oil on canvas  
39<sup>3</sup>/<sub>8</sub> by 25<sup>7</sup>/<sub>8</sub> in.; 100 by 65.5 cm

\$ 50,000-70,000

#### PROVENANCE

The artist's studio  
Thence by descent through his family  
Acquired from the above by the present owner  
in the 1980s

After years working in the silk trade, Ernest Ange Duez decided to pursue painting at the age of twenty-seven, training in Paris with Isidore-Alexandre-Augustin Pils, a Realist painter, and Carolus-Duran, known for his sumptuous society portraits. However, it was the influence of Édouard Manet that had a lasting impression on Duez. Like Manet, Duez was fascinated with modern life in the French capital and its transient qualities, such as ever-changing women's fashion, an embodiment of modernity during the Belle Époque.



455

## 455

PROPERTY FROM A CONNECTICUT PRIVATE COLLECTOR

### CHARLES MAURIN

French, 1856 - 1914

#### Portrait of a Lady (Presumed to be Sarah Bernhardt)

signed *Maurin* and dated 25.2.1885 (lower left)  
oil on canvas  
24 by 20 in.; 61 by 50.8 cm

\$ 50,000-70,000

#### PROVENANCE

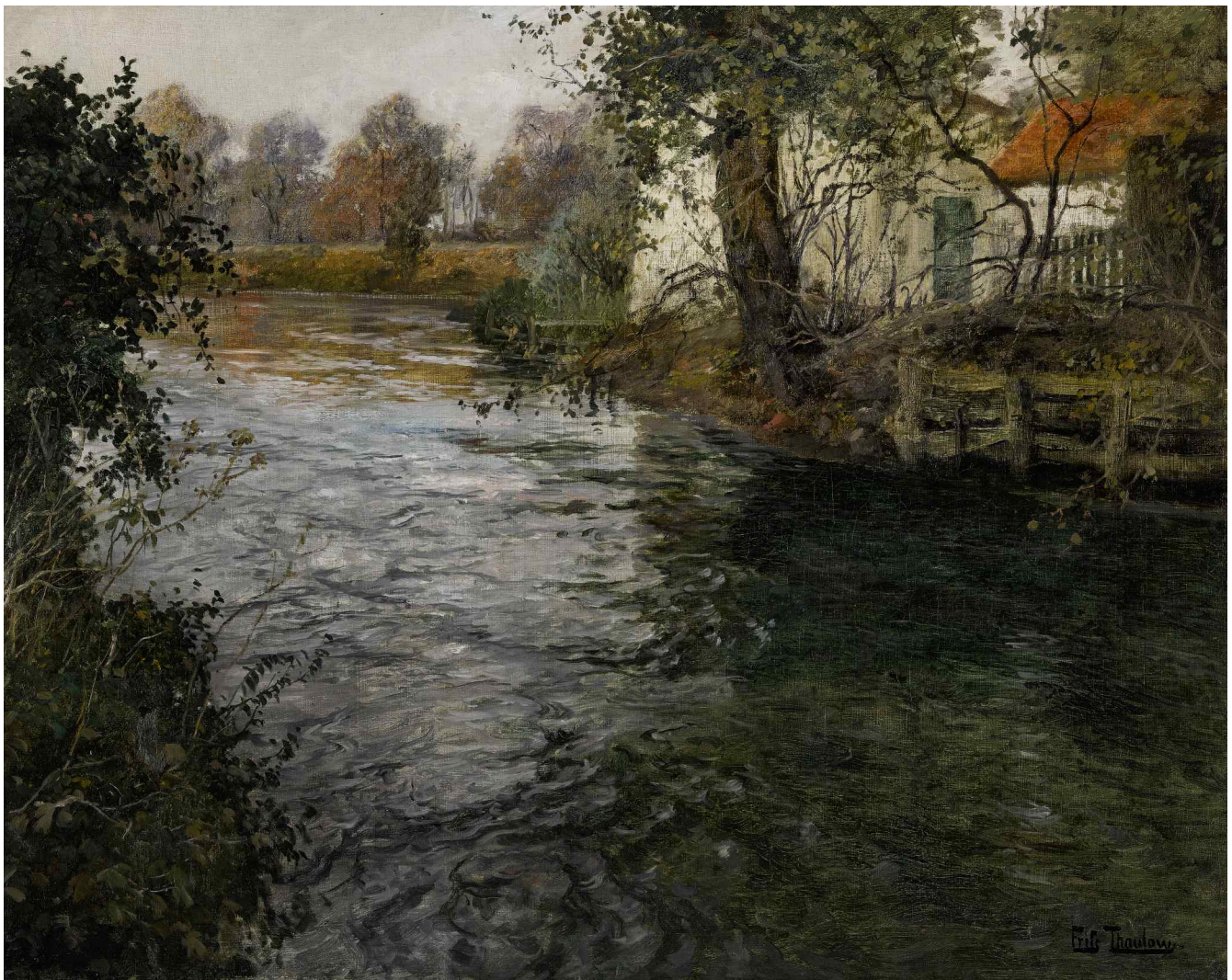
Mrs. Benjamin Sonnenberg, New York (and sold, her estate, Sotheby's, New York, October 30, 1980, lot 233, illustrated (as *Portrait of a Lady with Red Hair*) Schweitzer Galleries, New York (acquired at the above sale)  
Michael and Lynn Lerner, New York (and sold, Sotheby's, New York, October 12, 1994, lot 140 (as *Portrait of a Woman*))  
Acquired at the above sale by the present owner

Charles Maurin, a former student of the École des Beaux-Arts and the Académie Julian in Paris and a close friend of Henri de

Toulouse-Lautrec, worked in a variety of styles throughout his career. In the 1880s and 1890s he produced a number of portraits of patrons and friends in his artistic circle.

The sitter of the present lot resembles Sarah Bernhardt, the beloved and celebrated stage actress remembered for her red hair and striking profile. In the late-nineteenth century, it was very in vogue to capture the spirit of the actress, and women not only styled themselves after her but sought to be painted in her fashion. Maurin and Bernhardt moved in similar circles, and in 1895 Maurin designed sets and costumes for the actress for Edmond Rostand's *La Princesse Loiraine*.

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**456**

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**FRITS THAULOW**

Norwegian, 1847 - 1906

The River Canche near Montreuil-  
sur-Mer

signed *Frits Thaulow* (lower right)

oil on canvas

25¾ by 32⅞ in.; 65.4 by 81.6 cm

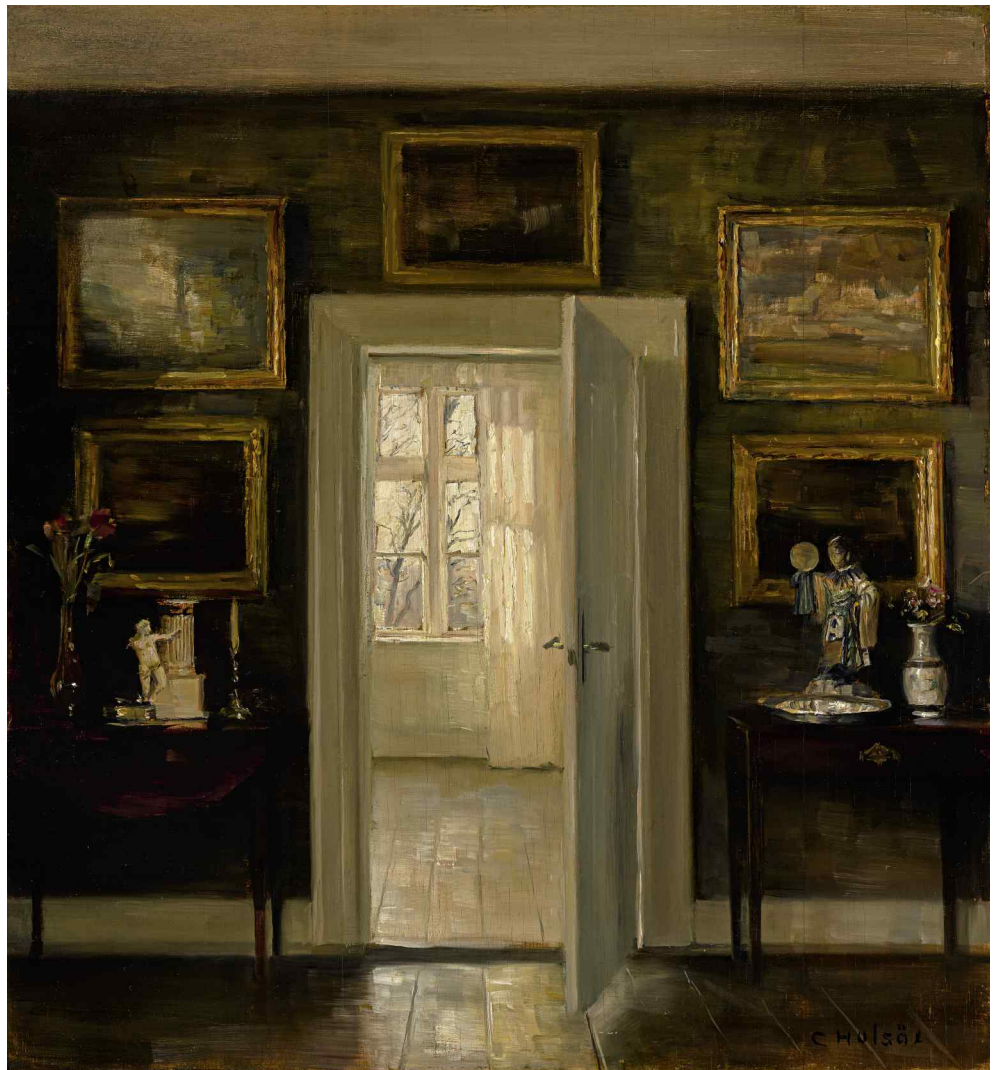
**PROVENANCE**

Marshall Field & Company Picture Gallery,  
Chicago

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

\$ 60,000-80,000





457

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PROPERTY OF A PRIVATE COLLECTOR, CHICAGO

## CARL HOLSØE

Danish, 1863-1935

### A Room with Views

signed *C. Holsøe* (lower right)

oil on panel

25 $\frac{5}{8}$  by 23 $\frac{1}{2}$  in.; 65.1 by 59.7 cm

Enormously popular in his native Scandinavia and throughout the rest of Europe during his lifetime, Carl Holsøe studied with Vilhelm Hammershøi at the Royal Academy of Copenhagen and, together with Peder Ilsted, they formed the Danish School of Interior Painting. While their artistic ancestry is rooted in the formal traditions of the Dutch Golden Age, and Johannes Vermeer in particular, their approach is soft, stoic and with an original psychological complexity. This artistic connection is particularly evident in the present work, which emphasizes the effect of exterior light and the passage through interior spaces.

\$ 15,000-20,000



458

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PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

## CARL HOLSØE

Danish, 1863 - 1935

### The Kitchen Doorway

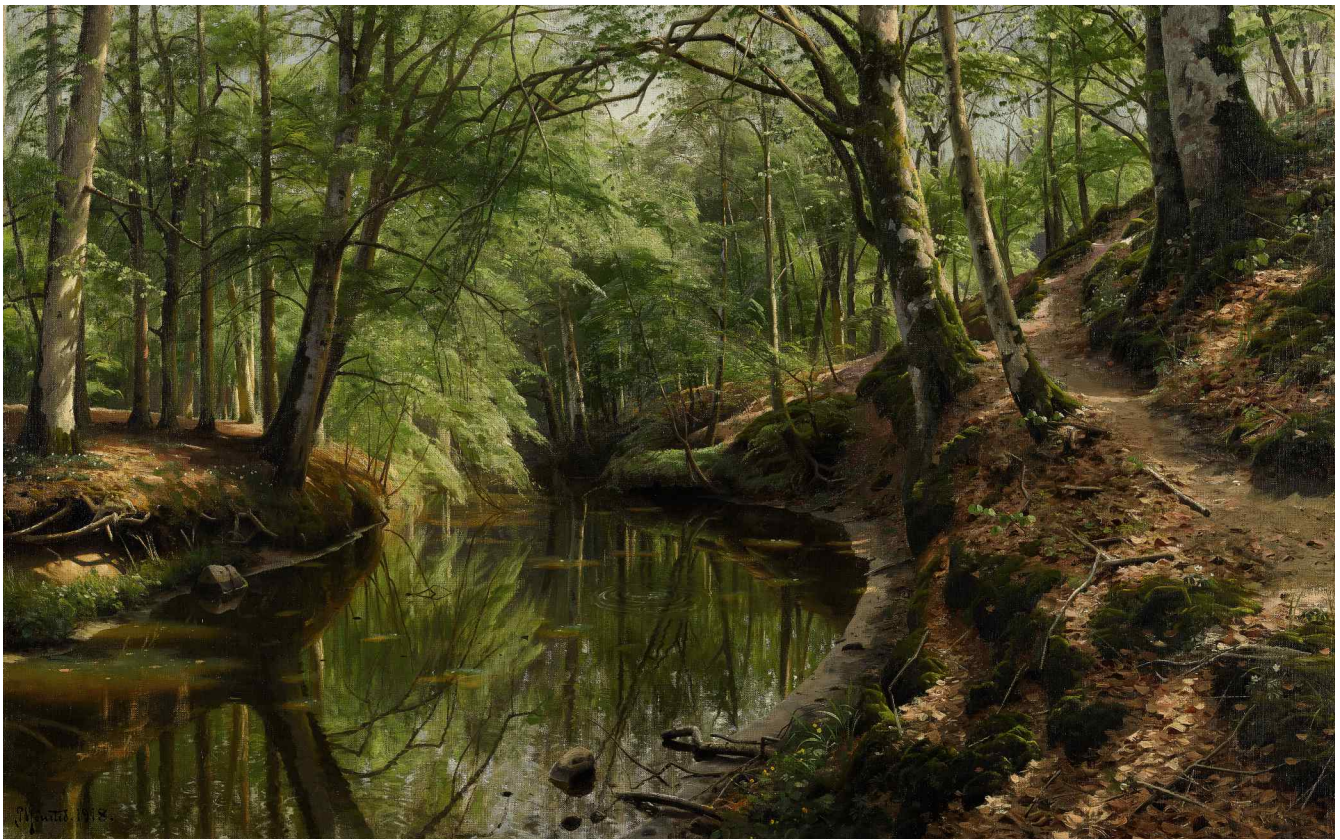
signed *C. Holsøe* lower right  
oil on canvas  
25¾ by 21¾ in.; 65 by 55 cm

#### PROVENANCE

Sale: Sotheby's, London, March 14, 1989, lot  
154, illustrated  
Private Collection, Switzerland (acquired at the  
above sale)

While Vilhelm Hammershøi limited his palette to tonal greys, whites and blues, Carl Holsøe employs a more naturalistic palette to render this intimate space. His careful observation of light can be seen in the radiant light of the window shining to the floor and reflecting on the open door's glossy surface. The wide expanse of wall is a tonal field of diminished hues, enveloping the furniture and objects which evoke a melancholic, everyday narrative.

\$ 30,000-50,000



459

## 459

PROPERTY FROM A PRIVATE COLLECTION,  
NEW JERSEY

### PEDER MØNSTED

Danish, 1859-1941

#### A Brook Flowing Through a Spring Wood

signed *P Mønsted* and dated *1918* (lower left)

oil on canvas

27¾ by 43¼ in.; 70.5 by 109.9 cm

#### PROVENANCE

Chresten Jensens, Denmark

Sale: Bruun Rasmussen Kunstauktioner,  
Copenhagen, March 5, 2001, lot 1023,  
illustrated

Trailside Galleries, Scottsdale, Arizona

Sale: Sotheby's, New York, April 20, 2005,  
lot 144, illustrated (as *Sweet Spring Full of  
Summer's Promise*)

Acquired at the above sale by the present  
owner

\$ 40,000-60,000

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

British, 1878-1959

**The River Dove**

signed *A.J. Munnings* and dated 1911 (lower right)

oil on canvas

20 by 24 in.; 50.8 by 61 cm

**PROVENANCE**

Private Collection, South America

Acquired from the above by the present owner

\$ 60,000-80,000

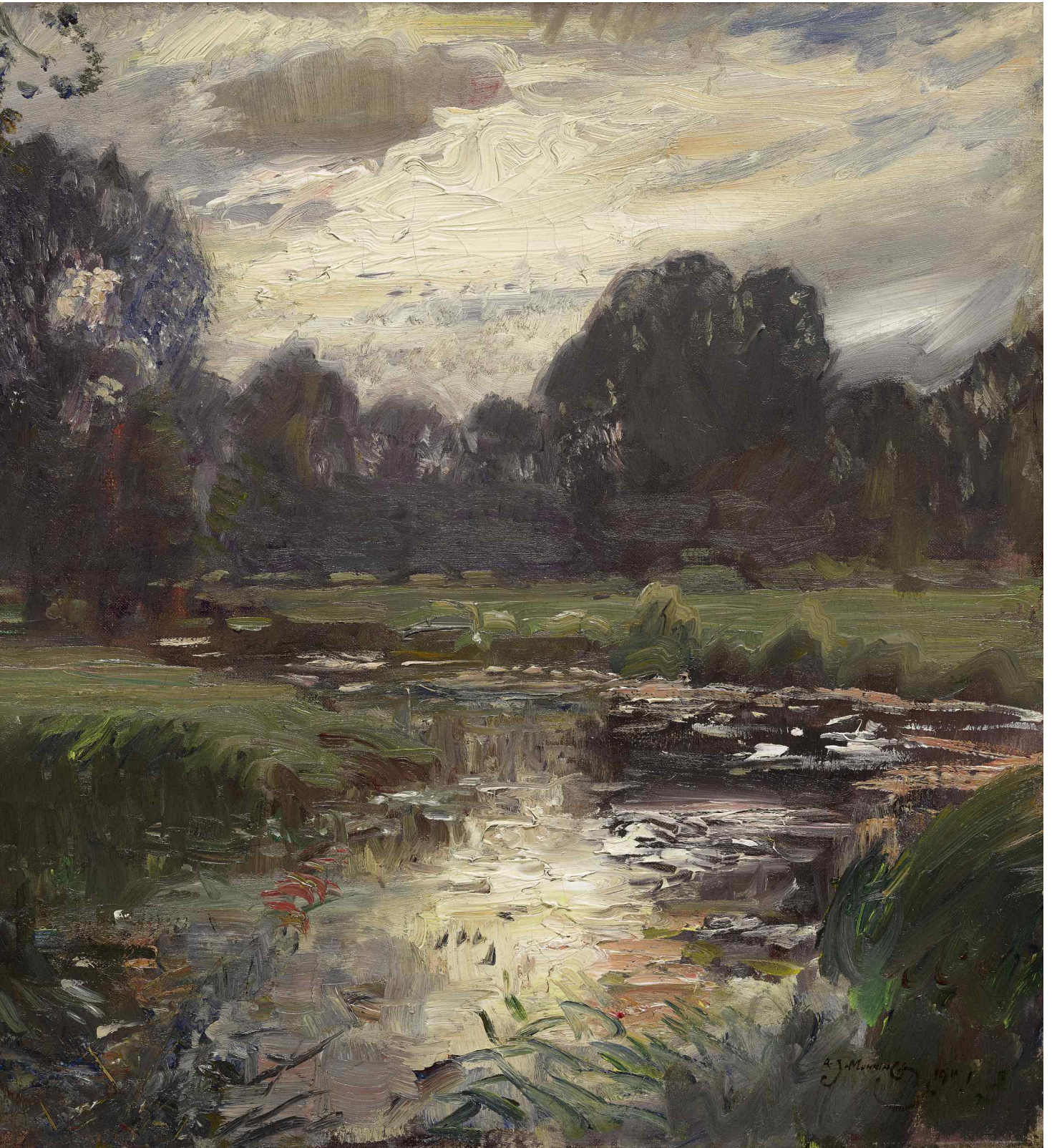
Over the summers of 1910 and 1911, Sir Alfred James Munnings whiled away some of the happiest days of his life painting in rural seclusion, referring to his summer painting grounds as his "Arcadias." This evocative and early landscape likely depicts the environs around Mendham, where the River Waveney and its tributary the River Dove were a favored subject. A decade removed from his first exhibition at the Royal Academy, the 34 year old artist may have been drawn to the riverside because of its associations with his childhood home, situated over a mill on the same river seen here, commenting in his memoirs:

"My native village of Mendham on the River Waveney, which divides Norfolk from Suffolk, and which was to be my painting ground for six years after leaving the artist's room in Norwich [Art School]...our familiar view from the mills since childhood had been across the meadows to the village... These elms, domed and shaped in massed beauty, changed as the summer days happened to be cloudy, clear hot or cool. On such a day as this they would have appeared purple through the heat haze as we looked into the sun" (Sir Alfred James Munnings, *An Artist's Life*, London, 1951, p. 77).

The superb, loose brushstrokes and soft tonality of this scene reflect Munnings' embrace of Impressionistic vigor. In particular, the beautiful gradations of cream and grey reflect the artist's life-long fascination with light and color. The present work represents one of the artist's favorite landscapes, which he would revisit throughout the years. He repeated this scene when the heather on the opposite side of the lake was in bloom and recreated similar scenes at Langham Mill Pond in his later life.

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









461

PROPERTY FROM THE ESTATE OF BRITTON OSLER,  
TORONTO

## JOHAN BARTHOLD JONGKIND

Dutch, 1819 - 1891

### Lever de lune à Overschie

signed *Jongkind* and dated 1858 (lower right)

oil on canvas

16½ by 22⅞ in.; 41.9 by 56.2 cm

#### PROVENANCE

Théophile Bascle, Bordeaux (and sold, his sale,  
Hôtel Drouot, Paris, April 12-14, 1883, lot 46, as  
*Schiedam: Effet de lune*)

M. Lucas (acquired at the above sale)

Acquired in the early twentieth century  
(probably from E.J. Wisselingh & Co.,  
Amsterdam)

#### EXHIBITED

Paris, Galerie Durand-Ruel, May 15- June 10,  
1899, no. 29, (as *Clair de Lune sur un Canal*,  
lent by M. Lucas)

#### LITERATURE

Étienne Moreau-Nélaton, *Jongkind raconté  
par lui-même*, Paris, 1918, p. 144, no. 46 (as  
*Schiedam; effet de lune*)

Victorine Heffting, *Jongkind, sa vie, son oeuvre,  
son époque*, Paris, 1975, p. 113, no. 184,  
illustrated

Adolphe Stein, Sylvie Brame, François  
Lorenceau and Janine Sinizergues, eds.,  
*Jongkind, Catalogue critique de l'oeuvre*, Paris,  
2003, vol. 1, p. 122, no. 204, illustrated

\$ 50,000-70,000

Upon moving to Paris in 1846, Johan Barthold Jongkind promptly joined an influential creative circle which included Jean-Baptiste-Camille Corot, Théodore Rousseau and Charles Baudelaire. Baudelaire was an ardent supporter of Jongkind's, his position made clear in his controversial reviews of the *Salons* of 1845 and 1846, brazenly calling for artists to turn away from classical subjects and academic teachings and embrace "the heroism of modern life," which the artist took to heart (Charles Baudelaire, *Art in Paris 1845-1862: Salons and Other Exhibitions*, translated by Jonathan Mayne, London, 1965, p. 30-1).

After winning medals and enjoying great success and state purchases from the Paris *Salons* of 1851 and 1852, Jongkind returned to his home country in 1855. Here, he turned his focus to marine landscapes, which became his most iconic and celebrated subjects. In these compositions he lowers the horizon and focuses on an active expanse of sky, characteristics shared by the seventeenth-century Dutch masters and his friend and peer, Eugène-Louis Boudin. In the present work, a complex and rigorously painted nocturne, Jongkind offers a peaceful view of modern industrial bustle and explores the effects of light on water. Backlit by a shining full moon, the row boat of the foreground is overwhelmed by the towering windmills and tall-mast ships, which crowd the atmospheric harbor of Rotterdam.

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 H0162.

# PROPERTY FROM A NEW ORLEANS COLLECTION

LOTS 462-465 AND 525-528

462

PROPERTY FROM A NEW ORLEANS COLLECTION

## HENDRIK WILLEM MESDAG

Dutch, 1831 - 1915

### The North Sea

signed *HW Mesdag* (lower right)  
oil on canvas  
30½ by 18¾ in.; 77.5 by 47.6 cm

\$ 40,000-60,000

Hendrik Mesdag did not start painting until the age of 35, when an inheritance allowed him to leave a job at his father's bank and pursue his passion for art. He became leader of The Hague School and one of the foremost marine painters of the nineteenth century.

Mesdag moved his family to Brussels in 1866, where the fledgling artist could be close to his cousin Sir Lawrence Alma-Tadema and take lessons from the Dutch landscapist and Barbizon habitué Willem Roelofs. Mesdag found his talent lay in seascapes and followed his aptitude toward international success. His 1870 *Salon* entry *Breakers in the North Sea* (Van Gogh Museum, Amsterdam) won a gold medal, opening the door to further invitations, such as to exhibit in Philadelphia's Centennial International Exhibition of 1876. He was later elected a government commissioner tasked with organizing the exhibit for the Chicago World's Columbian Exposition of 1893; of the exhibit, which included five of his own compositions and others from his personal

collection which can now be found in The Mesdag Collection, Amsterdam, *The Times of Philadelphia* commented "The work of giants like Rembrandt, van der Neer, Ruysdael, Holbein and Frans Hals are almost equaled now by master like Israels, Mesdag, Bosboom, Maris, Mauve and Artz." ("Worthy of Holland: Pictures Truly Illustrative of the Merits of the Great Dutch School", April 30, 1893, p. 18).

The present work encapsulates Mesdag's *plein air* realism, with a focus on atmosphere and tonality. The lack of a shoreline and the wind-blown waves make the viewer unsure as to whether they are on the shore or out to sea, following the scuttling clouds. The inscription *SCH* on the main sail may reveal the location as Scheveningen, a beloved beach escape near The Hague, the artist's home from 1869. Mesdag and his wife, the landscapist Sientje, lived in a home on the Laan van Meerdervoort adjoining the dunes and forest, allowing them both access to their inspiration.



Hendrik Mesdag in his studio





PROPERTY FROM A NEW ORLEANS COLLECTION

## JOHAN BARTHOLD JONGKIND

Dutch, 1819 - 1891

### Sainte-Adresse

signed *Jongkind* and dated 1866 (lower right)  
oil on canvas

13 $\frac{1}{8}$  by 22 in.; 33.3 by 55.9 cm

#### PROVENANCE

Alexandre Blanc, Paris (and sold, his sale,  
Galerie Georges Petit, Paris, December  
3-4, 1906, lot 56, illustrated, as *Plage en  
Normandie*)

Mallet, London (acquired at the above sale)

Sale: Sotheby's, London, July 3, 1968, lot 28a,  
illustrated (as *Plage en Normandie*)

Arthur Murray, Honolulu (acquired at the  
above sale and sold, Sotheby's, New York, May  
11, 1977, lot 4, illustrated)

Kunsthandel Ivo Bouwman, The Hague (by  
1977)

Mr. and Mrs. J. H. Bakker, Aerdenhout, The  
Netherlands (acquired from the above)

Sale: Sotheby's, London, December 1, 1993, lot  
113, illustrated

Acquired at the above sale

#### EXHIBITED

Paris, Durand-Ruel, 1899, no. 79

The Hague, Kunsthandel Ivo Bouwman,

*Peintres de l'École de la Haye et des*

*Impressionnistes*, October 1-22, 1977, n.n.

Dordrechts Museum; Tokyo, Odakyu Grand

Gallery; The Nagasaki Prefectural Art Museum;

The Mie Prefectural Art Museum, *Jongkind*

(*Yonkinto ten*), September 11, 1982- February

13, 1983, no. 39

#### LITERATURE

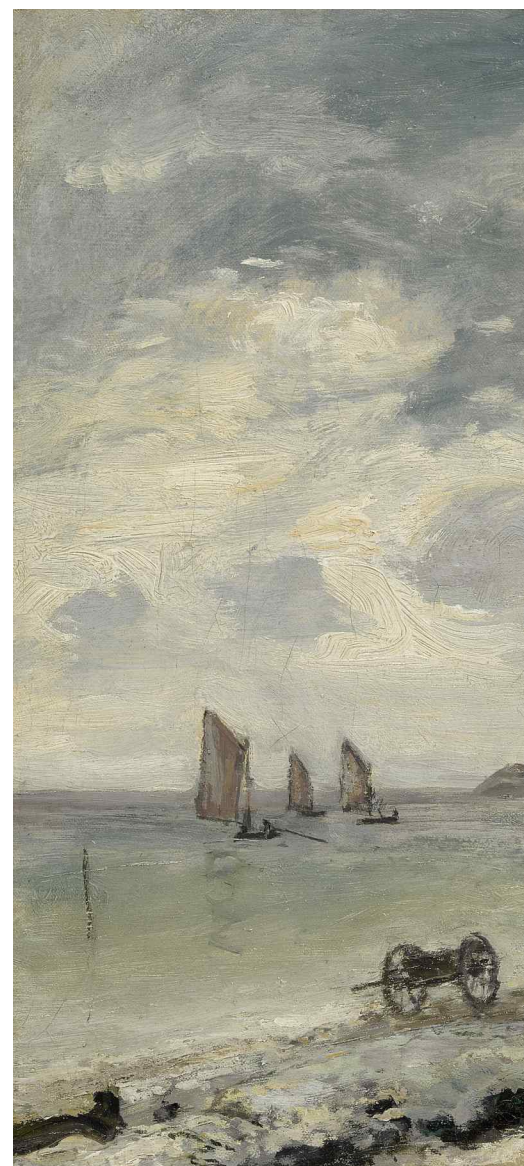
Victorine Hefting, *Jongkind, sa vie, son oeuvre,  
son époque*, Paris, 1975, p. 180, no. 390,  
illustrated

Victorine Hefting, *J.B. Jongkind: voorloper van  
het impressionisme*, Amsterdam, 1992, p. 90,  
illustrated

Adolphe Stein, Sylvie Brame, François  
Lorenceau and Janine Sinizergues, eds.,  
*Jongkind, Catalogue critique de l'oeuvre*, Paris,  
2003, vol. 1, p. 191, no. 430, illustrated  
François Auffret *Jongkind, héritier,  
contemporain et précurseur*, Paris, 2004, p.  
318, illustrated

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 H0334.

\$ 40,000-60,000





PROPERTY FROM A NEW ORLEANS COLLECTION

**JOHAN BARTHOLD  
JONGKIND**

Dutch, 1819 - 1891

**Canal à Dordrecht, effet de lune**signed *Jongkind* and dated 1871 (lower right);  
inscribed *ville de Dordrecht (Hollande)* (on the  
stretcher)

oil on canvas

18 $\frac{1}{8}$  by 13 $\frac{1}{4}$  in.; 46 by 33.7 cm**PROVENANCE**Monsieur St\*\*\* (and sold, Hôtel Drouot, Paris,  
November 27, 1894, lot 30)

Allard et Noël, Paris

Knoedler & Co., Paris, no. 7968 (acquired from  
the above, October 1895)Allard et Noël, Paris (acquired from the above,  
November 1896)Sale: Palais Galliera, Paris, March 12, 1970, lot  
33, illustratedSale: Versailles, February 11, 1973, lot 180,  
illustratedHammer Galleries, New York (acquired at the  
above sale)Sale: Enghien, Hôtel des Ventés, Enghien-  
les-Bains, France, December 7, 1980, lot  
47, illustrated (as *Voilier sur le Canal au  
Crépuscule*)

Mr. and Mrs. Rudin, New York

Sale: Sotheby's, New York, May 22, 1991, lot  
113, illustrated

Acquired at the above sale

**LITERATURE**Adolphe Stein, Sylvie Brame, François  
Lorenceau and Janine Sinizergues, eds.,  
*Jongkind, Catalogue critique de l'oeuvre*, Paris,  
2003, vol. 1, p. 250, no. 637, illustratedWe 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 H0735.

\$ 30,000-50,000





465

**465**

PROPERTY FROM A NEW ORLEANS COLLECTION

**JOHAN FREDERIK  
CORNELIS SCHERREWITZ**

Dutch, 1868 - 1951

**A Fishing Boat at Low Tide**

signed *J Scherrewitz* (lower right)

oil on canvas

35¾ by 31¾ in.; 90.8 by 80.6 cm

**PROVENANCE**

J.B. Bennett & Sons, Ltd., Glasgow

Sale: Sotheby's, London, November 22, 1978,

lot 29, illustrated

Acquired at the above sale

**\$ 6,000-8,000**



466

466

PROPERTY FROM A NEW ENGLAND COLLECTION

**HENDRIK WILLEM  
MESDAG**

Dutch, 1831 - 1915

**Ships at Sea**

signed *HW Mesdag* and indistinctly dated *1875*  
(lower right)  
oil on panel  
15½ by 20 in.; 39.4 by 50.8 cm

**PROVENANCE**

Private Collection, The Netherlands (acquired  
*circa* 1960)  
Thence by descent through the family

\$ 20,000-30,000



467

467

PROPERTY OF AN AMERICAN COLLECTOR

## JEAN-BAPTISTE-CAMILLE COROT

French, 1796 - 1875

### Fontainebleau— Pavé de Chailly

signed COROT (lower left)  
oil on paper laid down on canvas  
8⅞ by 11⅜ in.; 20.6 by 28.9 cm

\$ 40,000-60,000

#### PROVENANCE

The artist's studio (until 1873)  
Sale: Sotheby's, New York, May 23, 1996, lot  
41, illustrated  
W.M. Brady & Co., Inc., New York  
Sale: Sotheby's, New York, November 3, 1999,  
lot 28, illustrated  
Acquired at the above sale

#### LITERATURE

Alfred Robaut, *L'oeuvre de Corot, catalogue  
raisonné et illustré*, Paris, 1965, vol. II, p. 8, no.  
8, illustrated p. 9  
Vincent Pomarède, "The Making of an Artist,"  
*Corot*, exh. cat., The Metropolitan Museum of  
Art, New York, 1996, pp. 13 (under footnote  
42), 15 (under footnote 61)

The present lot is one of Jean-Baptiste-Camille Corot's earliest recorded works, probably painted in 1822 during a visit to the forest of Fontainebleau, which he would regularly visit. That same year Corot had entered the studio of Achille-Etna Michallon (1796-1822), considered one of the greatest landscape painters at the time, who encouraged Corot to paint in the bucolic forest southeast of Paris. During this period Corot completed studies of farmyards, trees and rocks while directly imitating Michallon's style (Pomarède, p. 13). At the same time, the bold perspective of a felled tree and expressive brushwork foretell the artist's individual and influential technique.

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





468

468

**CHARLES-FRANÇOIS  
DAUBIGNY**

French, 1817 - 1878

**Coteaux-la Bonneville**

stamped with the *Vente Daubigny* stamp  
(lower right)

oil on canvas

29 $\frac{1}{8}$  by 55 $\frac{3}{8}$  in.; 74 by 140.7 cm

**PROVENANCE**

The artist's studio (and sold, Hôtel Drouot,  
Paris, May, 6-8, 1878, lot 255)

Salander-O'Reilly Galleries, New York

Acquired from the above by the present owner  
in 2000

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

\$ 60,000-80,000





469

## PETRUS VAN SCHENDEL

Dutch, 1806 - 1870

### The Candlelit Market

signed *P. van Schendel* and inscribed à *Bruxelles* (lower right)  
oil on canvas  
31 by 39½ in; 78.7 by 99.6 cm

#### PROVENANCE

Sale: Sotheby's, New York, February 22, 1989,  
lot 14, illustrated  
Private Collection, Japan  
Acquired from the above *circa* 2012

\$ 150,000-200,000

Painted in the early 1850s, the impressive scale, complexity of composition, and vigorous attention to detail qualifies this painting as a masterpiece within Petrus van Schendel's oeuvre.

Although van Schendel painted portraits, genre scenes, historical and biblical subjects, he earned fame from his evocative scenes of night markets, illuminated by a lamp or a candle and the moon. Not only a painter but an engineer, the artist experimented with illumination and was intrigued by the possibilities of chemical light sources. His careful observation is evident in this depiction of The Hague's Groenmarkt, where vegetable sellers, fishmongers, and other vendors have congregated since the Middle Ages. The diffused light of the fabric wrapped lantern at left casts an atmospheric glow for the four figures and their apples, pears, carrots, leeks and cabbages. As a merchant crouches beside his basket of fresh fish, he places his candle on the ground, its brilliant flame reflected on the wet cobblestones and the shadows in the foreground. The dimmer candles of the market beyond highlight the costumes and expressions of market-goers, while the cool, omnipresent radiance of an unseen moon reveals the distinctive architecture of the city's central square, notably the spire of Saint Jacob's church, at left.

Aside from the pipe-smoking vegetable seller, kneeling vendor and top-hatted figure

in silhouette, the scene is primarily populated by women. Maids, cooks, and perhaps ladies of the house were the most frequent market visitors, and van Schendel takes great pleasure in painting their distinctive bonnets, skirts, shawls and baskets; the figure carrying a basket atop her head is characteristic of the women of Scheveningen, a fishing village in The Hague. Like all of van Schendel's masterpieces, the present work should not be viewed quickly, as the intimate scene slowly reveals itself from the dark backgrounds, turning a bustling market into an evocative narrative of Dutch life. Such elaborate compositions were particularly appreciated by collectors throughout Europe and, by the end of the nineteenth century, American connoisseurs.

Inspired by Dutch genre-painters of the Golden Age, notably Godfried Schalcken (1643-1706), Gerrit Dou (1613-1675), and the Utrecht Caravaggisti, van Schendel grew up in Breda and trained at the Academy of Fine Arts in Antwerp. By the early 1850s, when the present work was painted, Schendel was at the height of his artistic powers and had an international reputation. Queen Victoria acquired a work by van Schendel through the dealer C.J. Nieuwenhuijs as a birthday present for Prince Albert, and it remains in the British Royal Collection.

We would like to thank Dr. Jan de Meere for kindly confirming the authenticity of this lot.

## ADOLF SCHREYER

German, 1828 - 1899

### Fleeing Wallachian Horses

signed *Ad Schreyer* (lower right)  
oil on canvas  
40½ by 67½ in.; 101.9 by 171.5 cm

#### PROVENANCE

Peikin Galleries, New York  
William Henry Haussner and Frances Wilke Haussner, The Haussner's Restaurant Collection, Baltimore (acquired from the above in 1950 and sold, their sale, Sotheby's, New York, November 2, 1999, lot 26, illustrated)  
Private Collection, Midwest (acquired at the above sale)  
Acquired from the above by the present owner

#### LITERATURE

Prince Bojidar Karageorgevitch, "Adolphe Schreyer," *The Magazine of Art*, Washington, D.C., 1895, vol. 18, p. 137, illustrated

\$ 60,000-80,000

Schreyer first traveled to Wallachia (now part of Romania) in 1848-49. From 1855-57 he was with the Prince's regiment to the eastern reaches of the Danube as an official war artist covering the Crimean War. These visits left a lasting impression on the young artist; with their raw, untamed landscape and sturdy people, Wallachian subjects appeared in his work throughout the rest of his career. In particular, the artist was intrigued by the teams of horses running across the wastelands; he depicted them in numerous large scaled compositions such as the present work.

Horses were a central component of Wallachian culture as breeding was an important component of local economy. With stables dotting the landscape, Wallachian horse-breeding was a streamlined, efficient practice, dedicated to creating animals as powerful as they were beautiful. Prized sires were exported throughout Europe, while less noble steeds supported agriculture and served as transportation. A contemporary visitor to the region noted that Wallachian horses "are remarkably spirited, full of energy, and fly like the wind. The mode of harnessing them is extremely simple — two slender ropes serve as traces, and are united across the chest by a leather strap; another rope of smaller size is twisted round the head, in the fashion of a halter; no bit is used, and the feet are unshod, so that the animal is thus entirely at liberty" (Anatole de Demidoff, *Travels in Southern Russia and the Crimea; through Hungary, Wallachia, & Moldavia, during the Year 1837*, London, 1853, p. 125). Such horses are those depicted in Schreyer's *Fleeing Wallachian Horses*. They reveal both the muscular majesty and primal nature of the equine animal. The emotion of the scene is palpable, as the viewer is directly faced with terrified horses fleeing from a burning stable, crashing against a fence. The horses' wide eyes, tensed sinews, and frantic leaps are painted in a pure expression of emotion, recalling the evocative, excited spirit of the French Romantic masters like Géricault, Delacroix, and Vernet. Yet the unbridled force of the scene is, as contemporary art critic J. Beavington Atkinson explains, unique to Schreyer's "mastery over the horse... The horse, as depicted by him... [is] a wild creature flying full tear across wild wastes" (as quoted in *Adolf Schreyer*, exhibition catalogue, Paine Art Center, 1972, pp. 15-16).

We would like to thank Dr. Chrisoph Andreas for kindly confirming the authenticity of this lot.





471

PROPERTY FROM A NEW YORK PRIVATE COLLECTOR

## ALEXANDER KOESTER

German, 1864-1932

### Enten in Flachem Schilfwasser

signed A. KOESTER (lower left)

oil on canvas

28½ by 47 in.; 72.5 by 119.4 cm

#### PROVENANCE

Sale: Christie's, London, June 26, 1987, lot 37, illustrated (as *Enten im reflexlicht am seeufer*) Private Collection (and sold, Christie's, New York, May 23, 1991, lot 131, illustrated) Acquired at the above sale

#### LITERATURE

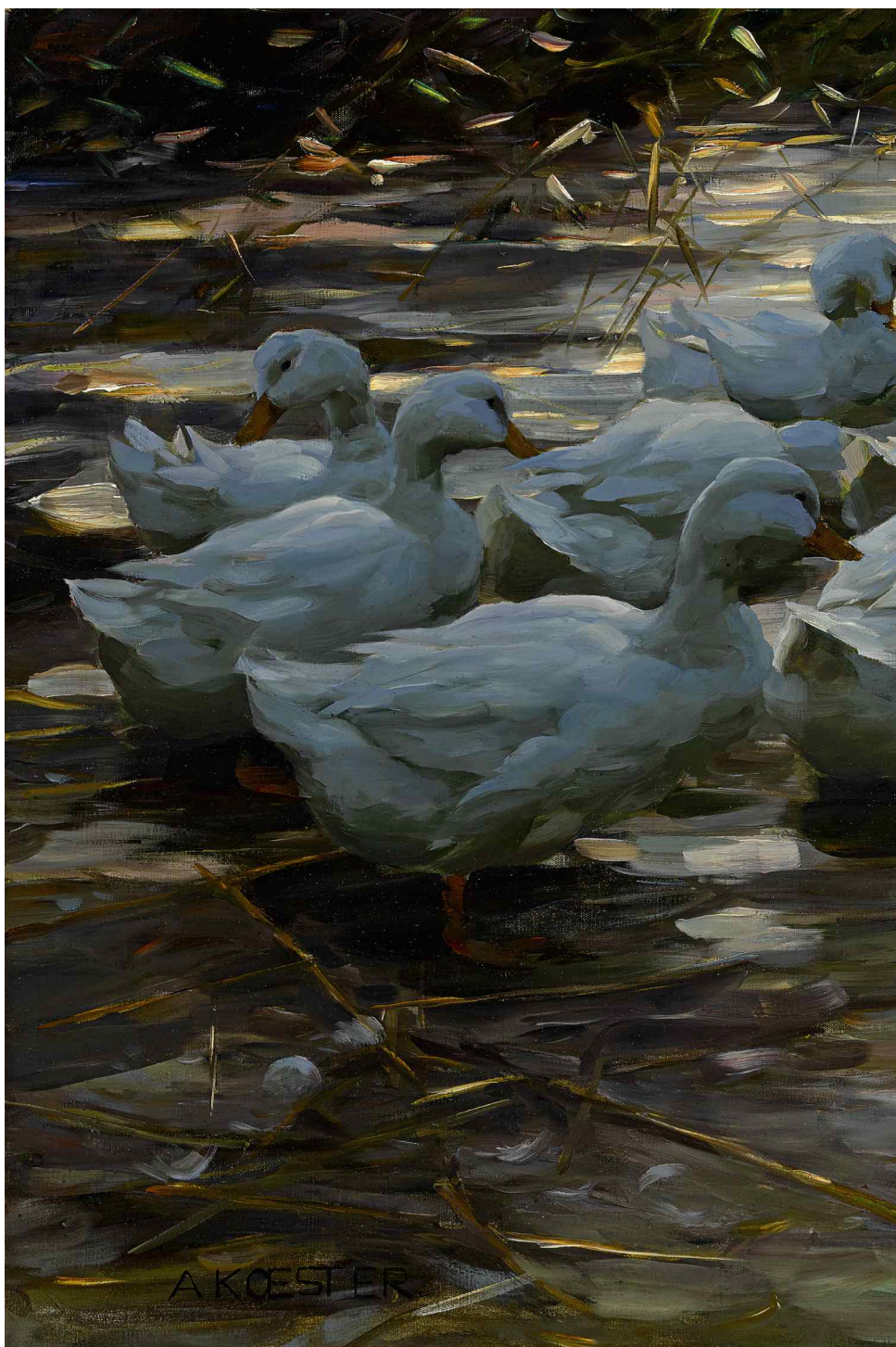
Ruth Stein and Hans Koester, *Alexander Koester 1864-1932: Leben und Werk*, Recklinghausen, 1988, n.p., no. 756, illustrated, pl. 65

Like the Impressionists, Alexander Koester was intrigued by the fleeting play of light on rippling water, leaves in the wind and the rhythmical qualities of ducks moving in gracious formation, giving his paintings a distinctly lyrical quality; it is likely no coincidence that Koester was an accomplished violinist and collector of the instrument.

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

In the present work, Koester takes an elevated viewpoint that pushes the horizon out of the frame, directing the viewer's focus to the group of ducks and the rose gold sunlight striking the pond's surface. Koester has carefully studied these ducks in their natural habitat, staying true to his academic training and lending the fowl an endearing character and presence of their own.

\$ 80,000-120,000











W. K. K. K.

1917



472

PROPERTY FROM A PRIVATE COLLECTION,  
SCOTLAND

## WILHELM KUHNERT

German, 1865 - 1926

### Grollende Löwen

signed *Wilh. Kuhnert* and dated 1912 (lower right)

oil on canvas

30⅞ by 55½ in.; 78 by 141 cm

#### PROVENANCE

Possibly, Leopold Hess, Berlin

Sale: Sotheby's, London, March 25, 1987, lot 214, illustrated

Richard Green, London

Acquired in 1989

In the late nineteenth century, any young artist interested in painting animal subjects was encouraged to visit one of the many zoos which were fast becoming popular across Europe. The zoos of Dresden and Berlin were by far the most well-known, and had provided "models" for many important German animal painters such as Paul Meyerheim, who was Wilhelm Kuhnert's teacher. While capturing the exotic appeal of lions, tigers, leopards, and other creatures, the resulting works were often based on aged or sickly animals,

and the painted African landscapes they inhabited were the result of pure imagination. Dissatisfied with these methods, Kuhnert followed the example of Germany's celebrated animal painter Richard Friese, who advocated the study of wild animals in their native habitats. In 1891, Kuhnert would become one of the first European artists to travel to the German colonies of East Africa (present day Tanzania, Burundi, Rwanda, and part of Mozambique), where he made oil and pencil sketches of the wildlife and terrain. Upon his return to his Berlin studio, he used those sketches to create his panoramic paintings of the savanna. By the early 1900s, demand for his impressive depictions led Kuhnert to return to the German colonies, as well as the British territory of Sudan, on expeditions that lasted months or longer than a year. By then, he had refined his working process in order to create powerful works like *Grollende Löwen* (*Growling Lions*), painted in 1912 after his fourth and final trip.

Of all of Kuhnert's animal subjects, lions were a particular favorite, and his deep connection with the animal earned him the nickname "Lion-Kuhnert." In the present work, he captures the animals as seen from slightly below, emphasizing their regal posture as they open long-whiskered muzzles to growl (a sound the artist vividly recorded hearing in his

expedition diaries), focusing their amber eyes on prey or unseen danger. Using strokes of color and texture, Kuhnert's light brush forms the great cats and the variegated tones of their manes – as well as the meager shade cast by twisted branches against dark scabbly ground, and the dry, brown plains receding for miles into the distance.

Throughout Kuhnert's lifetime, his compositions were eagerly sought after by collectors throughout Europe and the United States. By the early twentieth century, Kuhnert's wildlife paintings were reproduced in natural history books, advertisements, school publications, and scientific texts; his work shaping a popular understanding of the wildlife, landscape, and culture of Africa. More recently, Kuhnert's powerful imagery and its cultural influence is at the center of the Schirn Kunsthalle's Frankfurt exhibition *King of the Animals, Wilhelm Kuhnert and the Image of Africa* (October 2018-January 2019) which brings new insight into this fascinating artist and his subject.

The authenticity of this work has been confirmed by Dr. Angelika Grettmann-Werner who will be including it in her forthcoming Kuhnert catalogue raisonné (WV no. 4133).

\$ 200,000-300,000



473

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**DAVID SHEPHERD**

British, 1931 - 2017

**Jumbo on Guard**

signed *David Shepherd* (lower right);  
copyrighted, signed *David Shepherd* and dated  
2004 (on the reverse)

oil on canvas

14 $\frac{1}{8}$  by 26 $\frac{1}{8}$  in.; 35.9 by 66.4 cm

**PROVENANCE**

Private Collection (commissioned directly from  
the artist)

Bequeathed to the present owner

\$ 15,000-20,000

# PROPERTY FROM THE SAINT LOUIS MUSEUM OF ART, SOLD TO BENEFIT FUTURE ACQUISITIONS

LOT 474-475 AND 558

474

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

British, 1895-1973

### Fresh Winds, High Seas

signed MONTAGUE DAWSON (lower left)  
oil on canvas  
39¾ by 49⅞ in.; 101 by 126.7 cm

#### PROVENANCE

Frost & Reed, Ltd., London, no. 27786  
Private Collection, United States (acquired  
from the above in October 1960)  
Edith J. and Charles Claude Johnson Spink,  
Saint Louis  
Bequeathed from the above

\$ 200,000-300,000

Montague Dawson had an affinity for clipper ships, the sailing vessels that catapulted the trading world into the modern era. Between 1840 and 1890, these tall, elegant ships, twice as fast as any sailing ships built, travelled the globe, bringing a wide array of exotic goods from tea to antiques, spices to prints and manuscripts, to eager consumers in America and Europe. These large ships would compete against each other in "tea races" -- pitting the most advanced ships, 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 Ranson, *The Maritime Paintings of Montague Dawson*, Devon, 1993, p. 43).

*Fresh Winds, High Seas* is a large-scale masterpiece by Dawson. Depicting a large clipper on a perfect day on the ocean, the white capped water suggesting the high winds perfect for the race home and the men of her crew visible on deck. Her sails fully unfurled, the sea spray and sunlight tangible, the excitement of the race is palpable.





475

PROPERTY FROM THE SAINT LOUIS MUSEUM OF ART, SOLD TO BENEFIT FUTURE ACQUISITIONS

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

British, 1895-1973

Sunlit Mist, *The Gem of the Ocean*

signed MONTAGUE DAWSON (lower left)  
 oil on canvas  
 24 $\frac{1}{8}$  by 36 in.; 61.3 by 91.4 cm

**PROVENANCE**

Frost & Reed, Ltd., London, no. 18836  
 Stacy Marks, London (by 1955)  
 Edith J. and Charles Claude Johnson Spink,  
 Saint Louis  
 Bequeathed from the above

\$ 50,000-70,000

The *Gem of the Ocean* was built by Hayden & Cudworth at Medford, Massachusetts for William Lincoln of Boston who, as *The Boston Daily Atlas* of September 8, 1852 commented "is certainly entitled to great credit for the liberal style in which she [*The Gem of the Ocean*] has been fitted." A medium-sized clipper, she was registered at 702 tons, primarily as a cargo ship, but also outfitted for passengers. Notably, her first launch, on August 4, 1852, took place at midnight to accommodate the tides of the Mystic River at Medford; it was said that "each man brought his lantern" for this unique spectacle (Glenn A. Knoblock, *The American Clipper*

*Ship, 1845 to 1920: A Comprehensive History*, North Carolina, 2014, p. 49). The *Gem of the Ocean* left Boston on September 15, 1852 on her maiden voyage to San Francisco, arriving 121 days later on February 2, 1853. From there, she plied the waters of the Australian, Indian, and Far East trades, sailing from Hong Kong to San Francisco in early 1867. After being sold to West Coast owners in 1867, she became employed in the Alaskan ice trade and the South American lumber trade. In August 1879, on her way from Seattle to San Francisco, she went ashore on Vancouver Island; while the ship was lost, there was no loss of life (*ibid*, p. 294).



476

PROPERTY FROM A PRIVATE COLLECTION, ILLINOIS

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

British, 1895-1973

**Gold of Evening**

signed *MONTAGUE DAWSON* (lower left)

oil on canvas

24¼ by 44 in.; 61.6 by 111.8 cm

**PROVENANCE**

Frost & Reed, Ltd., London, no. 5679 (acquired directly from the artist, May 1947)

Wally Findlay Galleries, New York

Acquired from the above in 1972

Montague Dawson's *Gold of Evening* encapsulates twilight on the rolling seas of the Atlantic. The ship moves east, from waves made chartreuse and periwinkle by the reflected rays of the setting sun, towards emerald water and the night ahead. The sky both complements and contrasts the sea - while it is illuminated with the same subtle hues as the ocean below, the calm, faraway clouds highlight the roiling white-capped waves that pummel the port side of the clipper.

Dawson's works often contain a narrative, and in *Gold of Evening* the viewer is drawn into the scene through the careful attention to the ship's deck and rigging as the clipper pushes through the heavy seas, a few brave crew members visible climbing up the prow. As he worked, Dawson identified himself entirely with the event he was painting, commenting "You really are there. You are living in that moment of time. You can hear the sea - *that sea*" (as quoted in L.G.G. Ramsey, F.S.A., *Montague Dawson, R.S.M.A., F.R.S.A., Leigh-on-Sea, 1970*, p. 12).

\$ 100,000-150,000



END OF SESSION ONE









SESSION  
TWO

NEW YORK  
FRIDAY  
1 FEBRUARY 2019  
2PM

LOTS 501-643

PROPERTY OF A FLORIDA PRIVATE COLLECTOR

**JULES-CYRILLE CAVÉ**

French, 1859 - 1949

**Portrait of a Young Girl**

signed *J-CAVÉ* and dated 1899 (lower right)  
oil on canvas  
16½ by 13¼ in.; 41 by 33.7 cm

**PROVENANCE**

George N. Tyner, Mount Holyoke, Massachusetts (and sold, his sale, American Art Association, New York, February 1, 1901, lot 28)  
Fishel, Adler & Schwartz, New York (acquired from the above)  
Private Collection, New York  
Private Collection, Kennebunkport, Maine (gifted from the above)  
Acquired from the above *circa* 1980

\$ 6,000-8,000

Through the early twentieth century, Jules-Cyrille Cavé's work was collected well beyond his native France and paintings could be found in the most esteemed collections throughout Europe and in prominent collections across the Atlantic. In fact, the first owner of *Portrait of a Young Girl* was Senator George N. Tyner of Holyoke, Massachusetts, whose collection included masterpieces by Gustave Courbet, Eugène Boudin, Jean Béraud, Jean-Baptiste-Camille Corot and William Bouguereau's *Portrait de jeune fille* (sold in these rooms, May 22, 2018, lot 27) among many others. The catalogue of his 1901 sale at American Art Galleries describes the present work:

"With an expression of happy trust a girl looks over her right shoulder, which has escaped from the folds of a loose white gown. The dark brown hair is neatly dressed over a beautifully modelled neck; her eyes are large and earnest, and the cheeks round with youth and health."

For an artist as prolific and accomplished as Cavé, remarkably little is known of his biography. Born in Paris, by 1877 he had entered the Académie Julian in Paris joining

the ranks of a generation of European and American artists influenced by its teachers, most notably Bouguereau. After leaving the Académie it seems Cavé and Bouguereau remained close, as in the late 1880s the artist wrote to his daughter Henriette of attending a dinner in celebration of Cavé's wedding (Damien Bartoli and Frederic C. Ross, *William Bouguereau, His Life and Work*, New York, 2014, p. 316).

Though the artist won several medals at the *Salon* exhibiting religious and allegorical works in the Academic tradition, the hallmark of his production are compositions exemplified by *Portrait of a Young Girl*, which maintain a strong association in style, subject, and sensibility to the celebrated works of his teacher. While he carefully renders his models' likeness (many recognizable from one composition to the next) he also conveys a specific, tender emotion. There is a timelessness to Cavé's compositions, and the smooth brushwork erases the presence of the painter and creates a balance between immobile, static form and rich surface details, textures, and color.





502

## 502

PROPERTY FROM A PRIVATE COLLECTOR,  
CALIFORNIA

### JEAN FERDINAND MONCHABLON

French, 1855 - 1904

*Bords de l'Apance à Chatillon*  
signed *JAN-MONCHABLON*. (lower right);  
inscribed *215* (lower left)  
oil on canvas  
16 by 22 in.; 40.6 by 55.9 cm

#### PROVENANCE

Knoedler & Co., Paris  
Knoedler & Co., New York, no. 9752  
(transferred from the above, December 1901)  
Winfield Scott Thurber Art Galleries, Chicago  
(acquired from the above, December 1901)  
Knoedler & Co., New York, no. 10189 (acquired  
from the above, March 1903)  
David M. Look, New York (acquired from the  
above, January 1905)  
Sale: Christie's, New York, February 15, 1995,  
lot 90, illustrated  
Acquired at the above sale

\$ 15,000-25,000



503

## 503

PROPERTY OF MRS. DAVID SELLIN

### JEAN-LÉON GÉRÔME

French, 1824 - 1904

#### Étude pour *Solitude*, ébauche

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

oil on canvas

9 by 12¼ in.; 22.9 by 31.1 cm

#### LITERATURE

Gerald M. Ackerman, *Jean-Léon Gérôme, monographie révisée, catalogue raisonné mis à jour*, Paris, 2000, p. 340, no. 425.2, illustrated p. 341

This work will be included in the revision of Gerald Ackerman's *Jean-Léon Gérôme catalogue raisonné* now in preparation by Emily M. Weeks, Ph.D.

\$ 10,000-15,000

## DANIEL RIDGWAY KNIGHT

American, 1839-1924

### Daydreaming

signed *Ridgway Knight* and indistinctly inscribed *Paris* (lower right)  
oil on canvas  
32 by 25¾ in.; 81.3 by 64.1 cm

### PROVENANCE

Sale: Sotheby's, New York, June 3, 1971, lot 18, illustrated  
Private Collection  
Thence by descent to the present owner

\$ 30,000-40,000

By the mid-1890s, Daniel Ridgway Knight established a contract with Knoedler which enabled the painter to sell his entire output through the famed art dealer, except for those he wished to sell privately on his own. Around the same time the artist also decided to purchase a third residence in Rolleboise, the likely setting of the present work. At this new home in the country, Ridgway Knight created an environment resembling the times prior to the industrial revolution. He never installed electricity or a bathroom with running water in the house. The purpose of this setting was to enhance and support his sole dedication to painting.

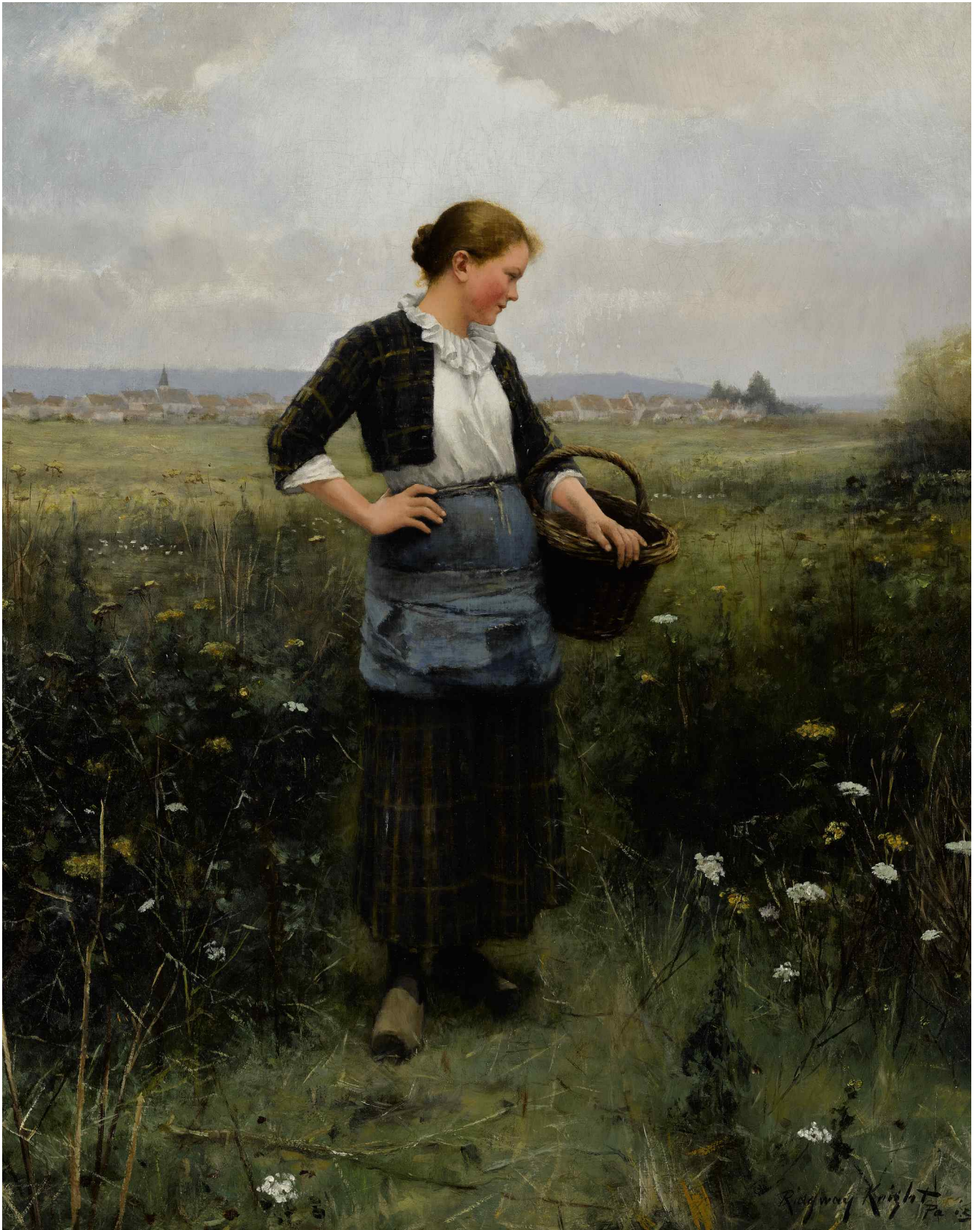
The house was "situated near the top of a high bluff overlooking the village and a bend of the Seine. The view was startlingly beautiful, stretching over cascading rooftops, the river, and miles and miles of fields, meadows, and lines of trees all the way to the horizon" (R. B. Knight, *Ridgway Knight: A Master of the Pastoral Genre*, exh. cat., Cornell University, 1989, p. 4). Also on his property was a glass structure, likely built as a greenhouse, in which the artist could stage his models in a certain light with the backdrop of the countryside but be protected from the elements (fig. 1). This allowed Ridgway Knight to create such beautifully observed portraits of figures in landscapes, such as *Daydreaming*.

Howard L. Rehs has confirmed the authenticity of this work and will include it in his forthcoming catalogue raisonné which will be published by Rehs Galleries  
[www.ridgwayknight.com](http://www.ridgwayknight.com).



Fig. 1 Daniel Ridgway Knight in his glass studio







505

505

PROPERTY OF A CALIFORNIA COLLECTOR

**LÉON-AUGUSTIN  
LHERMITTE**

French, 1844-1925

**La première leçon**

signed *L. Lhermitte* (lower left)

oil on canvas

17 $\frac{3}{8}$  by 22 $\frac{3}{4}$  in.; 44.1 by 57.8 cm

**PROVENANCE**

Boussod, Valadon et Cie, Paris

Knoedler & Co., New York

Sale: Parke-Bernet Galleries, New York,  
November 24, 1939, lot 40, illustrated (with  
incorrect dimensions)

Leonardo Prati, Buenos Aires

Sale: Sotheby's New York, May 7, 2015, lot 9,  
illustrated

**LITERATURE**

Monique Le Pelley Fonteny, *Léon Augustin  
Lhermitte (1844-1925), catalogue raisonné*,  
Paris, 1991, p. 148, no. 225, illustrated (with  
incorrect dimensions)

\$ 10,000-15,000



506

506

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**HENRI-JOSEPH  
HARPIGNIES**

French, 1819 - 1916

**Au bord du lac**

signed *h harpignies* and dated 97 (lower left)

oil on canvas

47 $\frac{7}{8}$  by 59 $\frac{1}{4}$  in.; 121.6 by 150.5 cm

**PROVENANCE**

David B. Findlay Gallery, New York

Acquired by the present owner in 2015

\$ 20,000-30,000



507

507

PROPERTY FROM A PRIVATE AMERICAN  
COLLECTION

**HENRI-JOSEPH  
HARPIGNIES**

French, 1819 - 1916

**Promenade du midi à Menton**

signed *h harpignies* and dated 1906 (lower left)  
watercolor on paper  
8¾ by 12⅝ in.; 22.2 by 32.1 cm

**PROVENANCE**

Arnold & Tripp, Paris  
Eric G. Carlson, New York  
Meredith Palmer Gallery, Ltd., New York  
Acquired from the above in 2000

\$ 10,000-15,000

508

PROPERTY FROM A PRIVATE NORTHEASTERN  
COLLECTION

**LÉON-AUGUSTIN  
LHERMITTE**

French, 1844 - 1925

**Pêcheur et sa famille**

signed *L. Lhermitte* (lower right)  
pastel on stretched paper  
17¾ by 12¾ in.; 45.1 by 32.4 cm

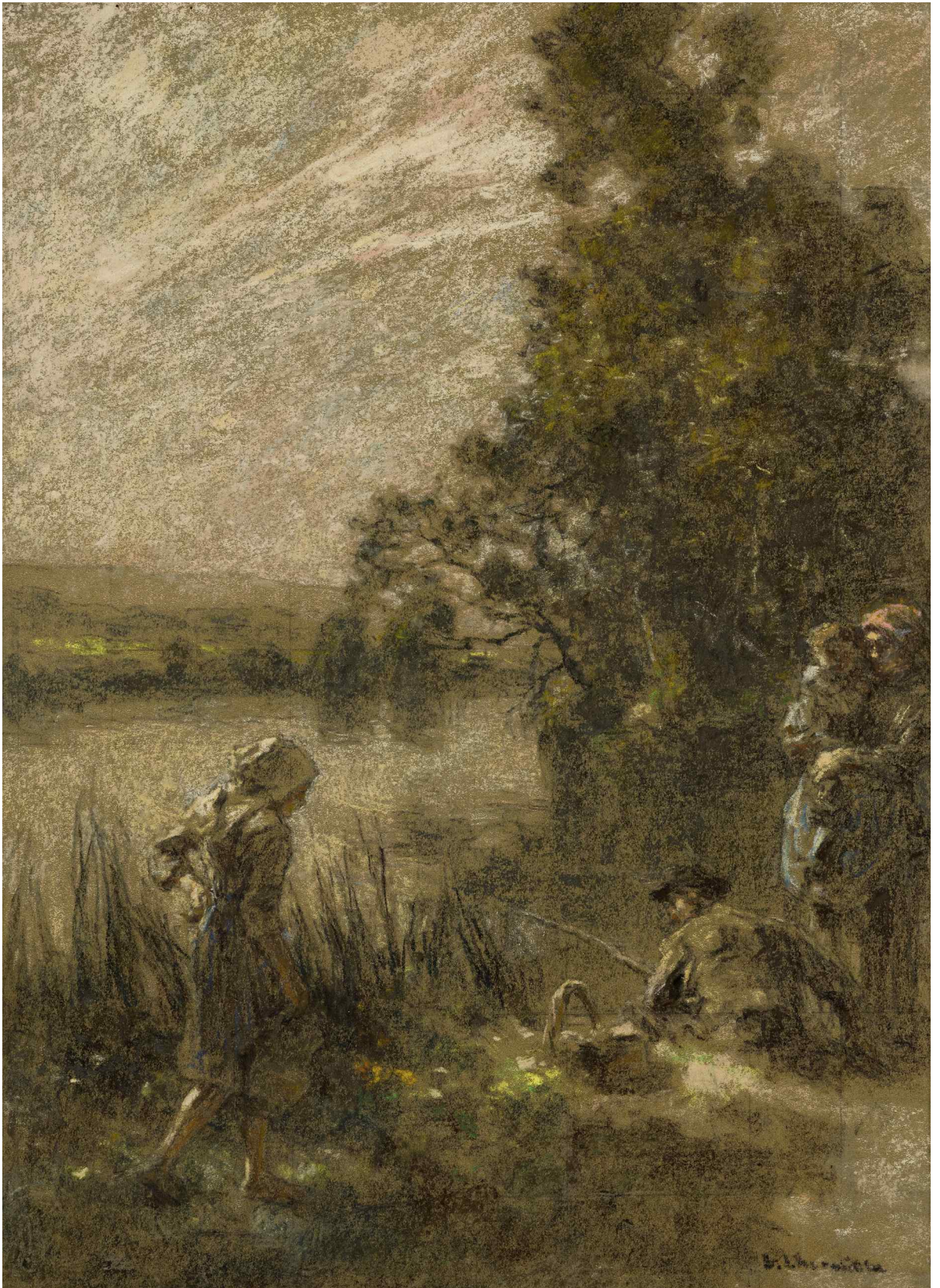
**PROVENANCE**

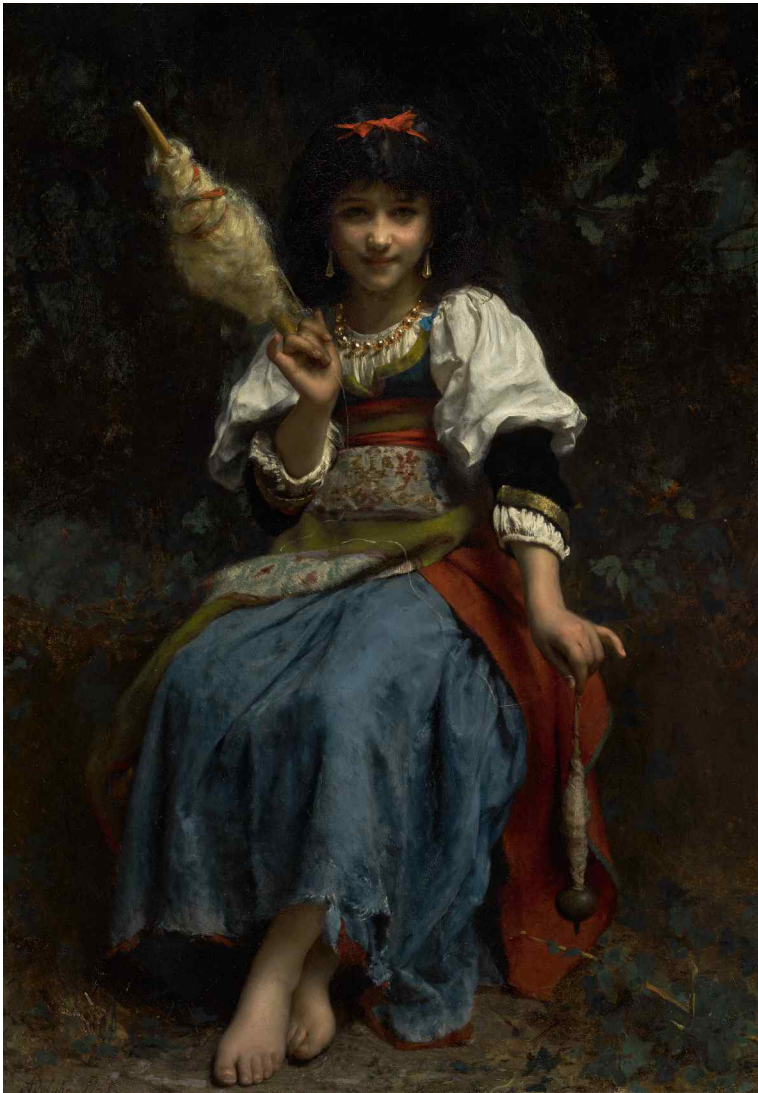
Sale: Waddington's, Toronto, December 23,  
2011, lot 175, illustrated  
Private Collection, Ontario

\$ 10,000-15,000

This pastel is likely a preparatory work for Lhermitte's painting *The Fisherman*, now in the collection of Kirkcaldy Galleries in Scotland.

The Comité Lhermitte has confirmed the authenticity of this work, which will be included in the Supplement of the Catalogue Raisonné now in preparation by the Galerie Brame & Lorenceau and Monique Le Pelley-Fonteny.





509

509

**ETIENNE ADOLPHE PIOT**

French, 1850 - 1910

**The Fair Spinner**

signed *Adolphe Piot* (lower left)

oil on canvas

51 by 36 in.; 129.5 by 91.4 cm

**PROVENANCE**

Sale: Christie's, London, June 3, 1983, lot 88, illustrated

Sale: Sotheby's, New York, April 23, 2004, lot 58, illustrated (as *Young Woman Carding Wool*)

Rehs Galleries, New York

Acquired from the above by the present owner

\$ 20,000-30,000

510

**CHARLES SPRAGUE PEARCE**

American, 1851 - 1914

**The Red Kerchief**

signed *Charles Sprague Pearce* and inscribed *Paris* (lower left)

oil on canvas, within a painted circle

15¾ by 15¾ in.; 40 by 40 cm

**PROVENANCE**

Sale: American Art Galleries, Ltd., Chicago, June 26-28, 1977, lot 536, illustrated

Private Collection, Chicago (acquired at the above sale)

Thence by descent to the present owner

\$ 8,000-12,000



PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

## ÉMILE MUNIER

French, 1840 - 1895

### Maternal Affection

signed *E. MUNIER and dated 1881* (lower right)  
oil on canvas  
32¼ by 25⅞ in.; 81.9 by 63.8 cm

#### PROVENANCE

J.J. Gillespie & Co., Pittsburgh  
Acquired from the above by the present owner  
*circa* 1930

\$ 60,000-80,000

Émile Munier's early artistic training was intended to prepare him for work as an upholsterer, following in the footsteps of his father who designed for *Les Gobelins*, the tapestry makers in Paris. Yet, by 1869, Munier regularly exhibited at the Paris *Salon* and in 1872 entered William Bouguereau's studio where he soon gained a reputation as one of his most talented students.

This work is included in the online Émile Munier catalogue raisonné by Rehs Galleries, Inc., [www.emilemunier.org](http://www.emilemunier.org).





**ETIENNE ADOLPHE PIOT**

French, 1850 - 1910

**Les bulles de savon**

signed *A. Piot* (lower left)

oil on canvas

33½ by 25⅝ in.; 85 by 65 cm

\$ 30,000-40,000

Étienne Adolphe Piot was a student of Léon Cogniet, one of the most prolific teachers at the École des Beaux-Arts whose pupils over three decades included Rosa Bonheur, Alfred de Dreux, Jules Lefebvre, Hugues Merle and Jean-Louis-Ernest Meissonier, amongst many others. As is true of the best of his peers, Piot made an impression at the Paris *Salon*, winning accolades for his virtuoso technique and high degree of finish, as seen in paintings such as *Les bulles de savon*. In the present work, a young girl plays with a cup of bubbles, a symbol of the ephemeral nature of childhood, the fragile bubbles a reminder of the transience and beauty of youth.





513

513

PROPERTY FROM A FLORIDA PRIVATE COLLECTION

**MARIE FRANÇOIS  
FIRMIN-GIRARD**

French, 1838-1921

**Adèle à l'ombrelle**

signed *FIRMIN-GIRARD* and dated 1871 (lower right)

oil on canvas

12¾ by 9 in.; 32.4 by 22.9 cm

\$ 7,000-9,000

**PROVENANCE**

Dr. Frederick Ziebel, DDM, Union, New Jersey  
(acquired in New York in the 1920s or 1930s)

Dr. Dorothy Z. Denney, Ph.D., Dunellen, Florida  
(by descent from the above, her father)

Thence by bequest

We would like to thank Patrick Faucheur, great-grandson of Marie François Firmin-Girard, for kindly confirming the authenticity of this lot which will be included in his forthcoming Firmin-Girard catalogue raisonné.  
[www.firmingirard.com](http://www.firmingirard.com)



514

## 514

PROPERTY FROM A CONNECTICUT PRIVATE  
COLLECTOR

### MARIE FRANÇOIS FIRMIN-GIRARD

French, 1838 - 1921

#### Au bord du Sornin en hiver

signed *FIRMIN-GIRARD* (lower left)  
oil on canvas  
27<sup>3</sup>/<sub>8</sub> by 39<sup>7</sup>/<sub>8</sub> in.: 69.5 by 101.3 cm

#### PROVENANCE

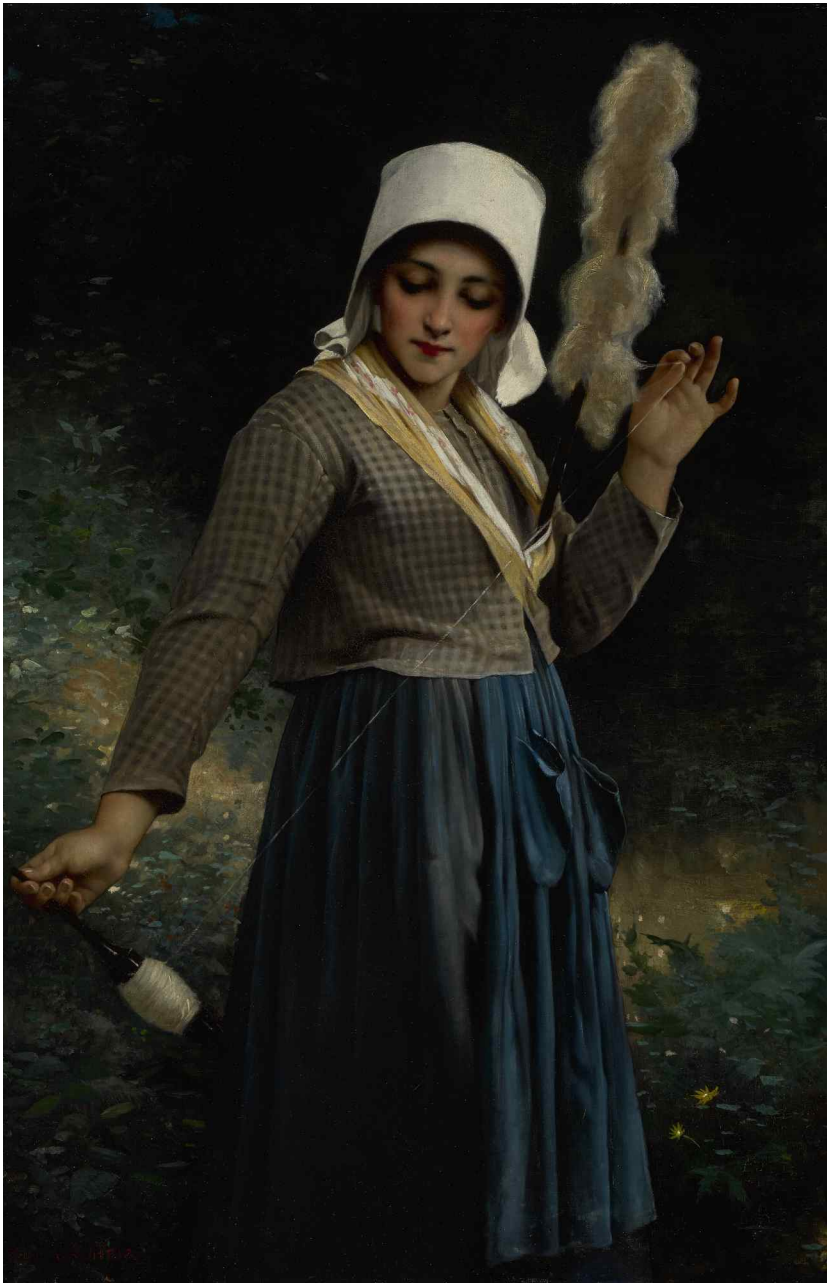
Sale: Sotheby's, New York, May 24, 1984, lot  
55, illustrated  
Acquired at the above sale

#### LITERATURE

Paul Girard, *Firmin-Girard, par son petit-fils*,  
Orléans, 1988, p. 31, no. 247, illustrated

We would like to thank Patrick Faucheur, great-  
grandson of Marie François Firmin-Girard,  
for kindly confirming the authenticity of this  
lot which will be included in his forthcoming  
Firmin-Girard catalogue raisonné.  
[www.firmingirard.com](http://www.firmingirard.com)

\$ 40,000-60,000



515

515

SELECT WORKS FROM THE JAMES PRENDERGAST LIBRARY, SOLD TO BENEFIT THE ENDOWMENT FUND

## CHARLES VICTOR THIRION

1833-1878

### Paysanne de la Creuse

signed *V C Thirion* and dated 1874 (lower left)  
oil on canvas laid down on board  
52 by 37½ in.; 132.1 by 95.3 cm

#### PROVENANCE

Acquired through the Prendergast Bequest, 1891

#### EXHIBITED

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

#### LITERATURE

Probably, Émile Bellier de la Chavignerie and Louis Auvray, *Dictionnaire Général des Artistes de l'École Française*, Paris, n.d., vol. 2, p. 565  
Probably, *Le Monde Illustré*, Paris, 1874, vol. XXXV, p. 58

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

*Descriptive Catalogue of the Art Gallery of the James Prendergast Library Association*, Jamestown, 1906, no. 20 (as *Industry* and incorrectly attributed to Eugène Romain Thirion)

Katherine E. Manthorne, *The Mirror Up to Nature: A Catalogue of 19<sup>th</sup> and 20<sup>th</sup> Century Paintings in the Collection of The James Prendergast Library Association*, Jamestown, New York, 1982, p. 51 (as *Industry* and incorrectly attributed to Eugène Romain Thirion)

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

\$ 25,000-35,000



516

## 516

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

\$ 8,000-12,000

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, for kindly confirming the authenticity of this lot which will be included in his forthcoming *Firmin-Girard catalogue raisonné*.  
[www.firmingirard.com](http://www.firmingirard.com)



517

517

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**JEAN CHARLES CAZIN**

French, 1841 - 1901

**Moonlight by the Sea**

signed *J.C. CAZIN* (lower right)  
oil on canvas  
32 by 39 $\frac{5}{8}$  in.; 81.3 by 100.6 cm

**PROVENANCE**

Reichard & Co., New York (according to a label on the reverse)

Sale: Blomqvist Kunsthandel, Oslo, June 5, 2007, lot 404, illustrated (as *From Reichards-Moonlight by the Sea*)

Sale: Sotheby's, New York, January 26, 2008, lot 204, illustrated

Acquired at the above sale by the present owner

**EXHIBITED**

Chicago, *Seventeenth Annual Exhibition*, 1889

\$ 6,000-8,000





518

518

PROPERTY FROM THE COLLECTION OF CAL RIPKEN JR.

## JOHN CLAYTON ADAMS

British, 1840 - 1906

### Harvesting Wheat

signed *J. CLAYTON ADAMS* and dated 1885  
(lower right)

oil on canvas

30¼ by 50 in.; 76.8 by 127 cm

#### PROVENANCE

Sale: Leslie Hindman Auctioneers, Chicago,  
May 22, 1996, lot 300, illustrated  
Aaron Fine Arts, Baltimore  
Acquired from the above in 1997

\$ 5,000-7,000



519

## 519

PROPERTY OF A PRIVATE COLLECTOR, CALIFORNIA

### CÉSAR PATTEÏN

1850-1931

#### Les blés

signed CÉSAR PATTEÏN. and dated 1891 (lower center)

oil on canvas

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

#### PROVENANCE

Private Collection, Paris (and sold, Sotheby's, New York, May 9, 2014, lot 61, illustrated)

Acquired at the above sale

#### EXHIBITED

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

\$ 15,000-20,000

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



520

**520**

PROPERTY OF JANE FORBES CLARK

**JEAN CHARLES CAZIN**

French, 1841 - 1901

**Tending the Garden**

signed *J.C. Cazin* (lower left)

oil on canvas

25 $\frac{3}{4}$  by 32 $\frac{1}{8}$  in.; 65.4 by 81.6 cm

\$ 5,000-7,000



521

## 521

PROPERTY OF A PRIVATE MANHATTAN COLLECTION

### ALFRED STEVENS

Belgian, 1823 - 1906

#### Monte Carlo

signed AS and inscribed *Monte Carlo* (lower left)

oil on canvas

9½ by 12 in.; 24.1 by 30.5 cm

#### PROVENANCE

Anthony Roux, Paris (acquired directly from the artist in 1893, and sold, his sale, Galerie Georges Petit, Paris, May 19-20, 1914, lot 47, as *Cap Martin, près Monte-Carlo*)

Hector Brame (and sold, his sale, May 22, 1914)

Alfred Beurdeley, Paris (and sold, his sale, Galerie Georges Petit, Paris, May 6-7, 1920, lot 118, as *Le Cap Martin, près Monte-Carlo*)

Baron Jean de Bethmann

Private Collection, United States (probably acquired in France in the early 20<sup>th</sup> century)

Thence by descent to the present owner

\$ 8,000-10,000

Alfred Stevens journeyed to Monte Carlo in January 1893 for the opening of the Palais des Beaux-Arts de Monaco, and in a series of intimate compositions such as the present work he recorded with impressionistic subtlety the shifting colors of the Mediterranean.

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

522

**CHARLES-FRANÇOIS  
DAUBIGNY**

French, 1817-1878

**Quiet Pool (Les Daims à Barbizon)**

oil on panel

18 $\frac{1}{8}$  by 10 $\frac{7}{8}$  in.; 46 by 27.6 cm

**PROVENANCE**

James Staats Forbes, Esq., London

Sale: Christie's, London, May 17, 1912, lot 27

Anne W. Penfield, Philadelphia (acquired at the above sale and sold, her estate, American Art Association, New York, May 17-18, 1934, lot 8, illustrated)

Dr. R. Weiler (acquired at the above sale)

Trosby Galleries, Palm Beach

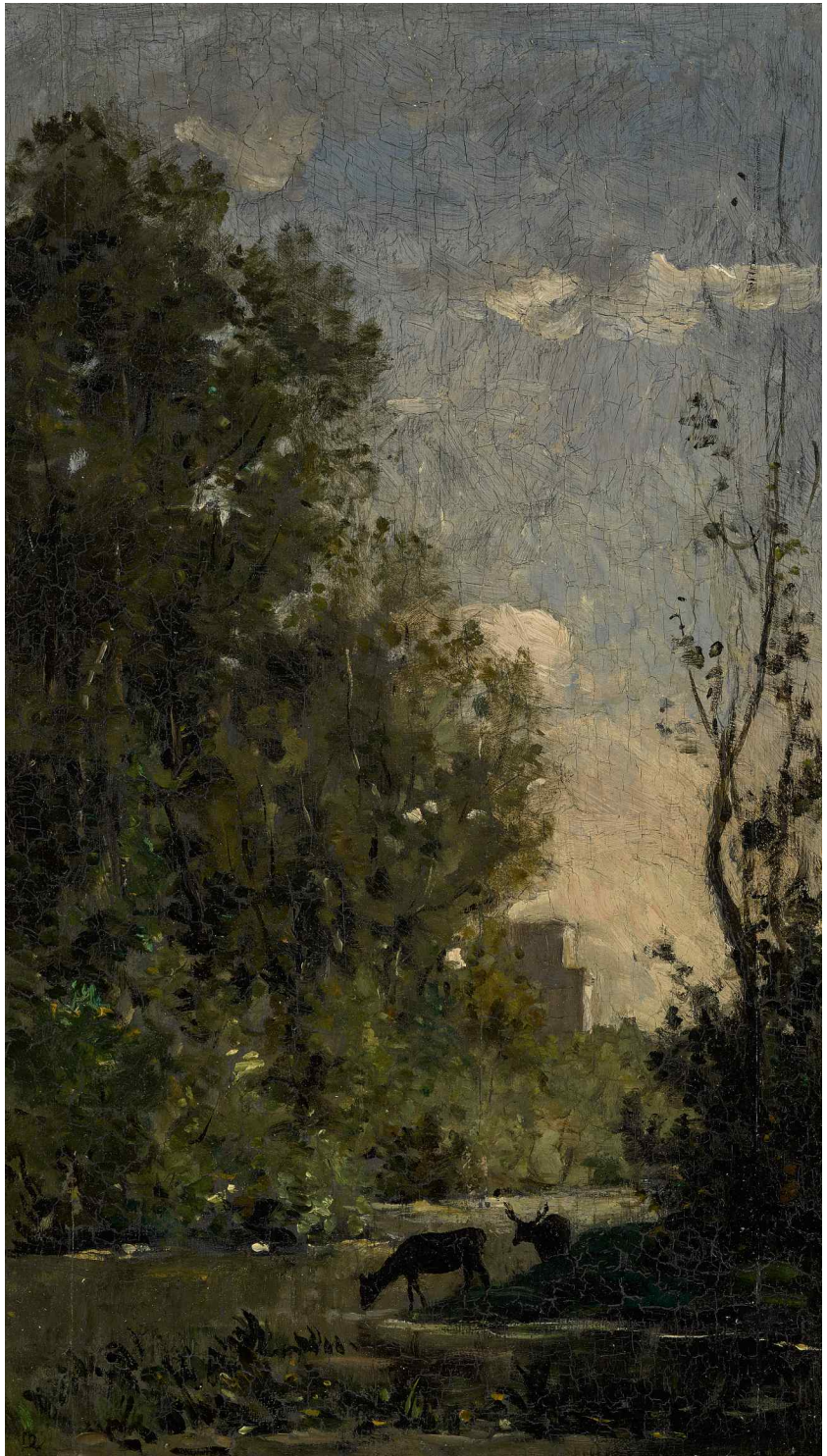
Private Collection (acquired from the above in 1968)

Thence by descent to the present owner

**LITERATURE**

Robert Hellebranth, *Charles-François Daubigny 1817-1878*, Morges, 1976, p. 143, no. 443, illustrated

\$ 5,000-7,000



522



523

523

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**HENRI-JOSEPH  
HARPIGNIES**

French, 1819 - 1916

Les vieux chênes au bord de  
l'Allier

signed *h. harpignies* (lower right)

oil on canvas

29 by 39½ in.; 74 by 100.5 cm

**PROVENANCE**

Sale: Hôtel Drouot, Paris, June 20, 1928, lot 60

Private Collection, Palm Beach

Acquired from the estate of the above by the  
present owner

\$ 8,000-12,000



524

524

**JOHAN FREDERIK  
CORNELIS SCHERREWITZ**

Dutch, 1868-1951

**The Shell Fisher**

signed *J Scherrewitz* (lower right)

oil on canvas

27¾ by 53 in.; 70.5 by 134.6 cm

**PROVENANCE**

J.B. Bennett & Sons, Ltd., Glasgow  
Colnaghi, London

\$ 6,000-8,000

# PROPERTY FROM A NEW ORLEANS COLLECTION

LOTS 462-465 AND 525-527



525

525

PROPERTY FROM A NEW ORLEANS COLLECTION

## EDWARD SEAGO, R.W.S.

British, 1910-1974

### A Busy Street in Purmerend, North Holland

signed *Edward Seago* (lower left)

oil on canvas

18 by 24 in.; 45.7 by 61 cm

#### PROVENANCE

Frost & Reed, London

Sale: Sotheby Parke Bernet, Los Angeles, June  
23-24, 1980, lot 210, illustrated

Acquired at the above sale

According to an inscription by an unknown  
hand on the stretcher, the present work is set  
in Purmerend in the northern Netherlands.

\$ 8,000-12,000





526

**526**

PROPERTY FROM A NEW ORLEANS COLLECTION

**HIPPOLYTE CAMILLE  
DELPY**

French, 1842 - 1910

**Washerwoman at the Edge of a  
River**

signed *H.C. Delpy* and dated 96. (lower right)  
oil on panel  
17<sup>3</sup>/<sub>8</sub> by 27<sup>7</sup>/<sub>8</sub> in.; 44.1 by 70.8 cm

\$ 4,000-6,000

We would like to thank Monsieur David Duputel who has kindly confirmed the authenticity of this work, which will be included in the forthcoming *Catalogue raisonné de l'oeuvre d'Hippolyte-Camille Delpy* currently in preparation.



527 (ONE OF TWO)



527 (TWO OF TWO)

527

PROPERTY FROM A NEW ORLEANS COLLECTION

**EDMOND MARIE  
PETITJEAN**

French, 1844 - 1925

**Harbor Scenes; Port des Sables  
d'Olonne: A Pair**

the first, signed *E. Petitjean* (lower right)

the second, signed *E. Petitjean* (lower left)

each, oil on canvas

each, 18 by 25½ in.; 45.7 by 64.8 cm

\$ 4,000-6,000

528

PROPERTY FROM A NEW ORLEANS COLLECTION

**EDMOND MARIE  
PETITJEAN**

French, 1844 - 1925

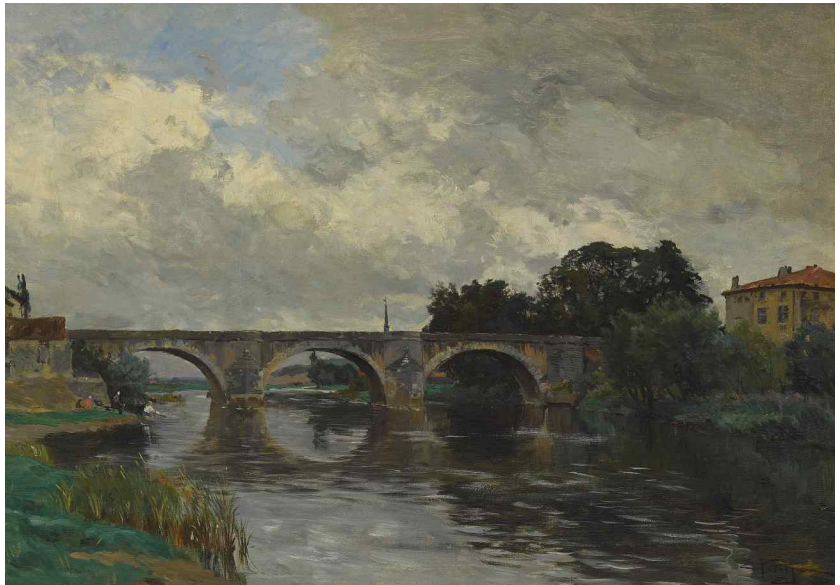
**Les Trois Arches; Port en  
Bretagne: A Pair**

both, signed *E. Petitjean* (lower right)  
each, oil on canvas  
each, 18 by 25½ in.; 45.7 by 64.8 cm

**PROVENANCE**

the first,  
Vincent Mann Gallery, New Orleans

\$ 3,000-5,000



528 (ONE OF TWO)



528 (TWO OF TWO)



529

529

PROPERTY FROM A PRIVATE SOUTHERN  
COLLECTION

## EDOUARD CORTÈS

French, 1882 - 1969

### Place Saint-Michel (n° 1)

signed *EDOUARD CORTÈS* (lower left)

oil on canvas

9 $\frac{3}{8}$  by 13 in.; 23.8 by 33 cm

#### PROVENANCE

Studio of the artist (until 1969)

Sale: Hôtel Drouot, Paris, November 7, 1997,  
lot 83

Hammer Galleries, New York

Sale: Heritage Auctions, Dallas, November 8,  
2013, lot 63063, illustrated

Acquired at the above sale

#### LITERATURE

Nicole Verdier, *Edouard Cortès, Catalogue  
raisonné de l'oeuvre peint*, vol. I, Paris, 2002,  
p. 241, illustrated

\$ 7,000-10,000

530

PROPERTY FROM A PRIVATE COLLECTION,  
CALIFORNIA

## EDOUARD CORTÈS

French, 1882 - 1969

### Heure de pointe, Musée du Louvre

signed *EDOUARD CORTÈS*. (lower right)  
oil on canvas  
13 by 18½ in.; 33 by 46 cm

#### PROVENANCE

Sale: Christie's, Amsterdam, April 24, 2001, lot  
156, illustrated  
Acquired at the above sale

We would like to thank Nicole Verdier for  
confirming the authenticity of this painting,  
which will be included in her forthcoming  
Volume III of the *Edouard Cortès Catalogue  
raisonné de l'oeuvre peint*.

\$ 12,000-18,000



530

531

## EDOUARD CORTÈS

French, 1882 - 1969

### Vers la Place de la Bastille, soir de neige

signed *EDOUARD CORTÈS* (lower right)  
oil on canvas  
9½ by 13 in.; 24.1 by 33 cm

We would like to thank Nicole Verdier for  
confirming the authenticity of this painting,  
which will be included in her forthcoming  
Volume III of the *Edouard Cortès Catalogue  
raisonné de l'oeuvre peint*.

\$ 7,000-10,000



531



532

532

**ODOARDO BORRANI**

Italian, 1834-1905

**Feeding Chickens**

signed *OBorrani* (lower left)

oil on canvas

15 $\frac{7}{8}$  by 19 $\frac{3}{4}$  in.; 40.3 by 50.2 cm

**PROVENANCE**

Galleria C & A Schwicker, Florence (according to a label on the reverse)

Sale: Millea Bros. Ltd., Morristown, New Jersey, November 21, 2010, lot 3112, illustrated Private Collection, New Jersey

\$ 7,000-10,000



533

### 533

PROPERTY FROM A PRIVATE COLLECTOR,  
CALIFORNIA

## FEDERICO DEL CAMPO

Peruvian, 1837-1923

### Isola di Capri

signed *CAMPO* (lower left)  
oil on panel  
7 by 11½ in.; 17.8 by 28.3 cm

#### PROVENANCE

Sale: Sotheby's, London, May 9, 1979, lot 240,  
illustrated

Sale: Sotheby's, New York, February 20, 1992,  
lot 304, illustrated

Acquired at the above sale

\$ 8,000-12,000



534

534

VICENTE GARCÍA DE  
PAREDES

Spanish, 1845-1903

A Jolly Meal

signed *Paredes* (lower right)

oil on canvas

25½ by 32 in.; 64.8 by 81.3 cm

**PROVENANCE**

Hanzel Galleries, Chicago

Acquired from the above by the present owner  
in 1979

\$ 5,000-7,000





535

535

**EUGENIO ZAMPIGHI**

Italian, 1859 - 1944

**The Happy Family**

signed *E Zampighi* (lower right)

oil on canvas

26 by 34 $\frac{1}{8}$  in.; 66 by 86.7 cm

**PROVENANCE**

Private Collection (by circa 1960)

Thence by descent to the present owner

\$ 12,000-18,000



536

**536**

**EUGENIO ZAMPIGHI**

Italian, 1859 - 1944

**A Shared Meal**

signed *E. Zampighi* (lower left)  
oil on canvas  
28¾ by 41¼ in.; 73 by 104.8 cm

**PROVENANCE**

Private collection, Pennsylvania (acquired in the 1970s)

\$ 15,000-25,000

**537**

**EUGENIO ZAMPIGHI**

Italian, 1859 - 1944

**The Wine Makers**

signed *E Zampighi* (lower left)  
oil on canvas  
23¾ by 18⅞ in.; 60.3 by 46 cm

**PROVENANCE**

Hanzel Galleries, Chicago  
Acquired from the above by the present owner  
circa 1980

\$ 10,000-15,000





538

538

**FRANZ KNEBEL**

Swiss, 1809 - 1877

**View of Tivoli**

signed *F. Knebel fecit*, inscribed *Roma*, and indistinctly dated (lower right)  
oil on canvas  
39¼ by 53⅝ in.; 99.7 by 136.2 cm

\$ 7,000-10,000

539

**GABRIEL MORCILLO RAYA**

Spanish, 1887 - 1973

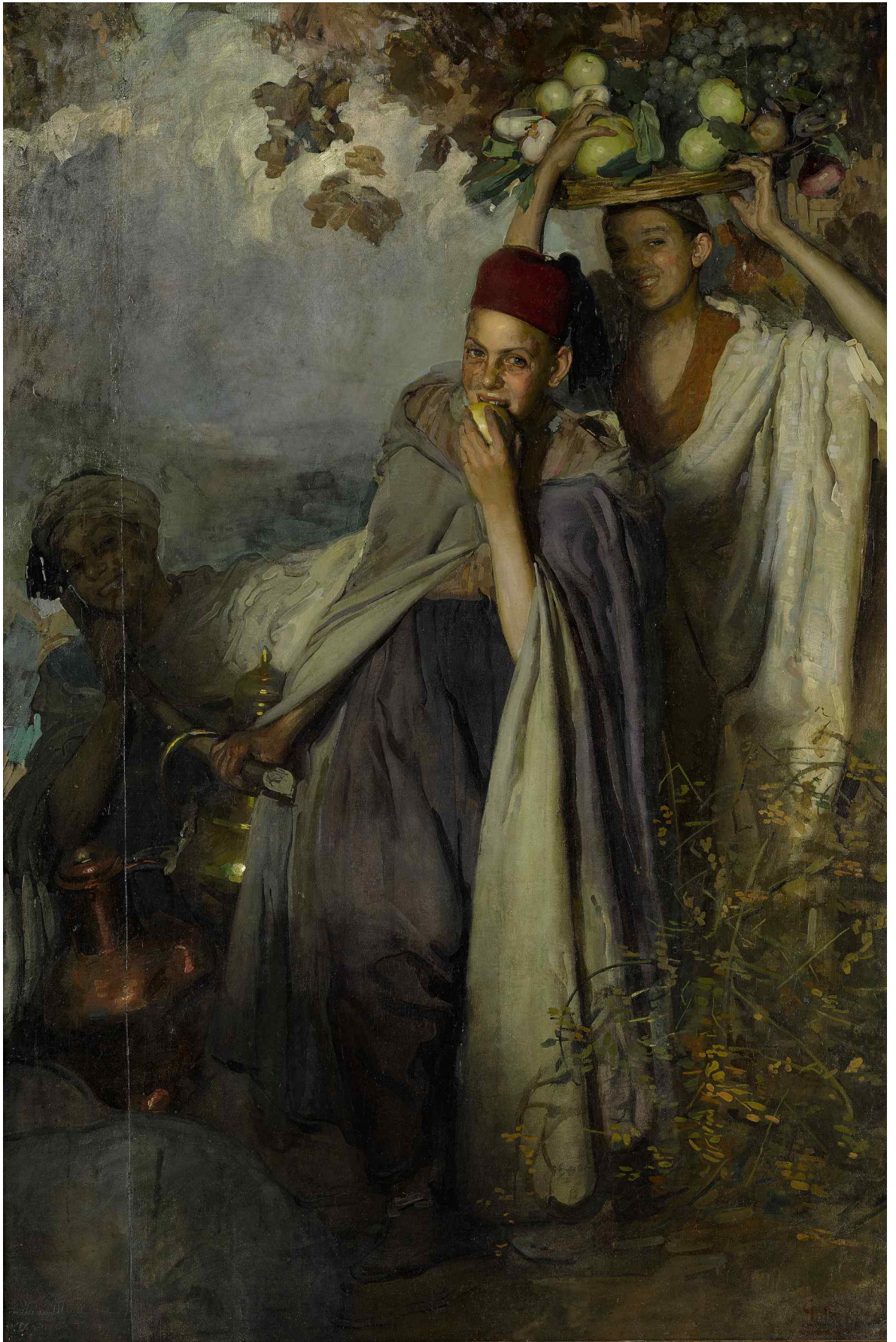
**Jóvenes con frutas y cántaros**

signed *G. Morcillo* (lower right)  
oil on canvas  
75 by 51⅝ in.; 190.5 by 131.1 cm

**PROVENANCE**

Private collection, Spain

\$ 10,000-15,000





540 (ONE OF TWO)



540 (TWO OF TWO)

540

**EUGENIO LUCAS  
VILLAAMIL**

Spanish, 1858 - 1918

**La Capea: Two Works**

both, signed *Lucas* and dated 1862 (lower left)  
both, watercolor and gouache on paper  
each, 18 $\frac{7}{8}$  by 29 $\frac{7}{8}$  in.; 47.9 by 75.9 cm

**PROVENANCE**

the first,  
J. Alegría

**LITERATURE**

the first,  
José Manuel Arnaiz, *Eugenio Lucas: Su Vida y su Obra*, Madrid, 1981, p. 150, no. 150,  
illustrated

\$ 4,000-6,000

541

PROPERTY OF MRS. DAVID SELLIN

**LÉON BONNAT**

French, 1833 - 1922

**L'Italienne**

signed *L<sup>n</sup> Bonnat.* and dated 1869 (upper left)  
oil on canvas  
18 $\frac{1}{8}$  by 15 in.; 46 by 38.1 cm

**PROVENANCE**

Sale: Christie's, New York, October 11, 1979, lot  
62, illustrated (as *The Gypsy Girl*)

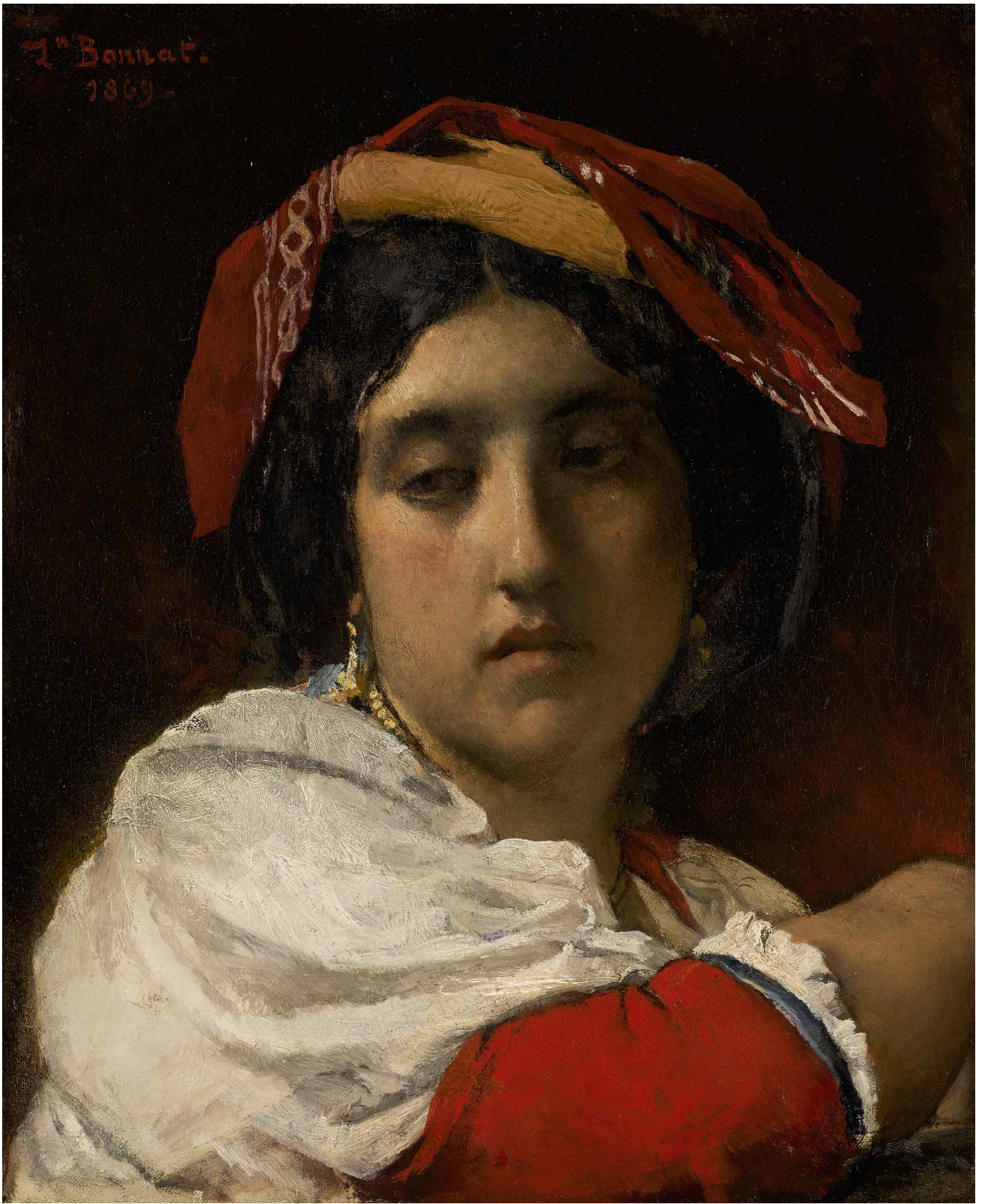
**EXHIBITED**

New York, Shepherd Gallery, *French and Other European Drawings, Paintings and Sculpture of the Nineteenth Century, Winter Exhibition*, December 2, 1980-February 28, 1981, no. 19 (as *Portrait of an Italian Woman*)

**LITERATURE**

Guy Saigne, *Léon Bonnat: Le portraitiste de la III<sup>e</sup> République: catalogue raisonné des portraits*, Paris, 2017, p. 431, no. 284, illustrated p. 430 (as *Italienne (2)*)

\$ 12,000-18,000



PROPERTY FROM A NEW YORK PRIVATE COLLECTOR

## MARTÍN RICO Y ORTEGA

Spanish, 1833 - 1908

### Venetian Canal, San Vidal in the Distance

signed *Rico* (lower right)

oil on canvas

28¼ by 18⅞ in.; 71.8 by 47.3

#### PROVENANCE

Montgomery Gallery, San Francisco

Sale: Sotheby's, New York, May 7, 1998, lot 185, illustrated

Acquired at the above sale

#### LITERATURE

Javier Barón, ed., *Impressions of Europe: Nineteenth-Century Vistas by Martín Rico*, exh. cat., Museo Nacional del Prado, Madrid; Meadows Museum, Southern Methodist University, Dallas, October 30, 2012-July 7, 2013, p. 242, illustrated

\$ 40,000-60,000

Martín Rico y Ortega, while Spanish by birth, was drawn to Venice as generations of tourists have been since the advent of the Grand Tour. Between 1873 and his death in 1908, Rico painted in Venice nearly every summer. He was constantly searching for the best vantage points for his compositions, and he often painted from bridges and gondolas.

The present lot, which has been dated to *circa* 1905, is one of Rico's late works. Standing resolute in the background with its fluted Corinthian columns and campanile with pyramidal spire is the Church of San Vidal, located off the Grand Canal in the *sestiere* of San Marco near the Ponte dell'Accademia, where Rico frequently painted during his late period. The Church of San Vidal can be found in a number of compositions by the artist in the last three years of his life.

We would like to thank Madame Claude Rico Robert for kindly confirming the authenticity of this lot.







543

543

**ANTONIETTA BRANDEIS**

Czech, 1849 - 1920

**Grand Canal with a View of the  
Santa Maria della Salute**

signed *A. Brandeis* (lower right)

oil on board

6½ by 9¾ in.; 16.5 by 23.8 cm

**PROVENANCE**

Private Collection, Texas

Acquired from the above by the present owner

We are grateful to Charles Beddington for  
confirming the authenticity on the basis of  
digital images.

\$ 8,000-12,000



544

544

**ANTONIETTA BRANDEIS**

Czech, 1849 - 1920

**La Piazza di San Marco, Venezia**

signed *A. Brandeis* (lower right); titled *La Piazza di S. Marco/ Venezia* (possibly in a later hand, on the reverse)

oil on board

6½ by 9¼ in.; 16.5 by 23.5 cm

**PROVENANCE**

Sale: Christie's, London, May 11, 1984, lot 102, illustrated

Private Collection, Texas

Acquired from the above by the present owner

We are grateful to Charles Beddington for confirming the authenticity on the basis of digital images.

\$ 8,000-12,000





545

**FRANZ RICHARD  
UNTERBERGER**

Austrian, 1837 - 1902

**Sunset at the Santa Maria della  
Salute**

signed *F R Unterberger* (lower right); inscribed  
*Venise* and signed *F R Unterberger* (on the  
reverse)

oil on canvas

22 ¾ by 43 ¾ in.; 57.8 by 111.1 cm

**PROVENANCE**

Private Collection, Buenos Aires

We would like to thank Dr. Sybille Karin Moser-  
Ernst for kindly confirming the authenticity of  
this lot from a photograph.

\$ 60,000-80,000

SELECT WORKS FROM THE JAMES PRENDERGAST  
LIBRARY, SOLD TO BENEFIT THE ENDOWMENT  
FUND

## MARTÍN RICO Y ORTEGA

1833 - 1908

### Ponte dell'Angelo

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

#### PROVENANCE

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

#### LITERATURE

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

\$ 30,000-50,000

The present work situates the viewer on the Ponte dell'Angelo, which crosses the intersections of the Rio de San Zulan and the Rio de Santa Maria Formosa. The canal at right is the Rio de Palazzo de Canonica, which flows from the Grand Canal along the east side of the Palazzo Ducale and Piazza di San Marco, traversed by the famous Ponte di Sospiri. In the center distance, where the canal turns north towards the Santa Maria Formosa, Rico captures a small bridge and a sliver of the Palazzo Avogadro. The right foreground is dominated by the corner of the sprawling Palazzo Soranzo.

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

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

We would like to thank Madame Claude Rico Robert for kindly confirming the authenticity of this lot.





547

**547**

PROPERTY FROM A NEW YORK COLLECTION

**VILHELM KARL  
FERDINAND ARNESEN**

Danish, 1865-1948

**The Lagoon, Venice**

inscribed *Venezia 20/5* and signed *Vilh*

*Arnesen* (lower right)

oil on canvas

25½ by 37¼ in.; 64.8 by 94.6 cm

**PROVENANCE**

Possibly, sale: Bruun Rasmussen

Kunstauktioner, Copenhagen, June 12, 1985,

lot 12

Sale: Sotheby's, Olympia, September 17, 2002,

lot 281, illustrated

\$ 7,000-10,000





548

548

**EVERHARDUS KOSTER**

Dutch, 1817 - 1892

**The Thames at Blackfriars**

signed *E. Koster ft.* and dated 1859 (lower left)

oil on panel

23 $\frac{5}{8}$  by 37 in.; 60 by 94 cm

**PROVENANCE**

Sale: Piasa, Paris, April 1, 1998, lot 95,

illustrated

Richard Green, London

Acquired from the above by the present owner

\$ 8,000-12,000



549

549

## ALFRED DE BREANSKI

British, 1852 - 1928

### The Pass of Brander in the Scottish Highlands

signed *Alfred de Breanski* (lower right)

oil on canvas

24 by 36 in.; 61 by 91.4 cm

#### PROVENANCE

Sale: Sotheby's, Gleneagles, August 26, 1997,

lot 1218, illustrated

Richard Green, London

Acquired from the above by the present owner

\$ 8,000-12,000



550

550

PROPERTY FROM AN AMERICAN COLLECTION

## SAMUEL COLMAN

British, 1780 - 1845

### Sketching the Ruins of Tintern Abbey

signed *S. Colman* (lower center)  
oil on canvas  
35 $\frac{3}{8}$  by 47 in.; 89.9 by 119.4 cm

\$ 15,000-25,000

#### PROVENANCE

James Pilgrim  
Sale: Christie's, London, January 30, 1874, lot 26  
Bourne (acquired at the above sale)  
Private Collection (and sold, Sotheby's, London, November 30, 2000, lot 24, illustrated)  
Sale: Christie's, New York, October 29, 2003, lot 76, illustrated  
Hazlitt, Gooden & Fox, London  
Wally Findlay Galleries, New York  
Acquired from the above

The present work depicts the ruins of the twelfth century Tintern Abbey, the Gothic order of the medieval structure nearly overtaken by the unruly foliage of the Welsh countryside. A native of Bristol and exhibitor at the Bristol Institution, Samuel Colman was a Nonconformist who opposed the traditional ways of the Established Church, in particular the Catholic Church and the Church of England. *Sketching the Ruins of Tintern Abbey* was certainly influenced by Romanticism and notions of the sublime, demonstrating that the physical, earthly qualities of the prosperous Established Church, its wealth and strength, are fleeting and are no match for nature.

PROPERTY FROM THE COLLECTION OF  
**The Pittsburgh Athletic Association**

LOTS 447-449 AND 551-553



551

**551**

PROPERTY FROM THE COLLECTION OF THE  
PITTSBURGH ATHLETIC ASSOCIATION

**JACOBUS NICOLAS  
BARON TJARDA VAN  
STARKENBORGH**

Dutch, 1822 - 1895

**Boy Fishing in a Westphalian  
Landscape**

signed *Tjarda van Starckenborgh* and inscribed

*Duss* (lower right)

oil on canvas

39½ by 61¾ in.; 100.3 by 155.9 cm

\$ 12,000-18,000

Jacobus Nicolas Baron Tjarda van Starckenborgh, born in Holland, was a painter of landscapes and marine scenes. The artist visited America in the early 1850s and painted in the Catskills and West Virginia, though he was primarily based in Philadelphia. In 1852 he moved to Düsseldorf but continued to exhibit internationally, including in Austria, Pennsylvania, and The Netherlands.



552

## 552

PROPERTY FROM THE COLLECTION OF THE  
PITTSBURGH ATHLETIC ASSOCIATION

### FRANÇOIS ETIENNE MUSIN

Belgian, 1820 - 1888

#### The Shipwreck

signed *f. musin* (lower right); inscribed *Je  
declare que le Tableau/contre est peint par moi*  
and signed *f. musin* (on the reverse)

oil on canvas

45¾ by 70½ in.; 116.2 by 179.1 cm

\$ 20,000-30,000

Born in Ostend, Belgium, François Etienne Musin came to public prominence as a marine painter in 1840, and went on to enjoy a highly successful international career. The immediacy of his paintings was likely due to the artist's own extensive travels through Europe and North America.



553

553

PROPERTY FROM THE COLLECTION OF THE  
PITTSBURGH ATHLETIC ASSOCIATION

## ANATOLE VÉLY

French, 1838 - 1882

### Le Puits qui Parle (The Talking Well)

signed Vély. and dated 1873 (lower left)  
oil on canvas  
69½ by 38½ in.; 176.5 by 97.8 cm

#### PROVENANCE

Probably, Goupil & Cie, Paris  
Probably, Knoedler & Co., New York, no. 1940  
(acquired from the above, August 1879)  
Probably, Harriet Walton Gilson Reed, Erie,  
Pennsylvania (acquired from the above,  
December 1879)  
Corcoran Gallery of Art, Washington, D.C. (by  
1880 until at least 1897)

#### EXHIBITED

Paris, *Salon des Artistes Français*, 1873

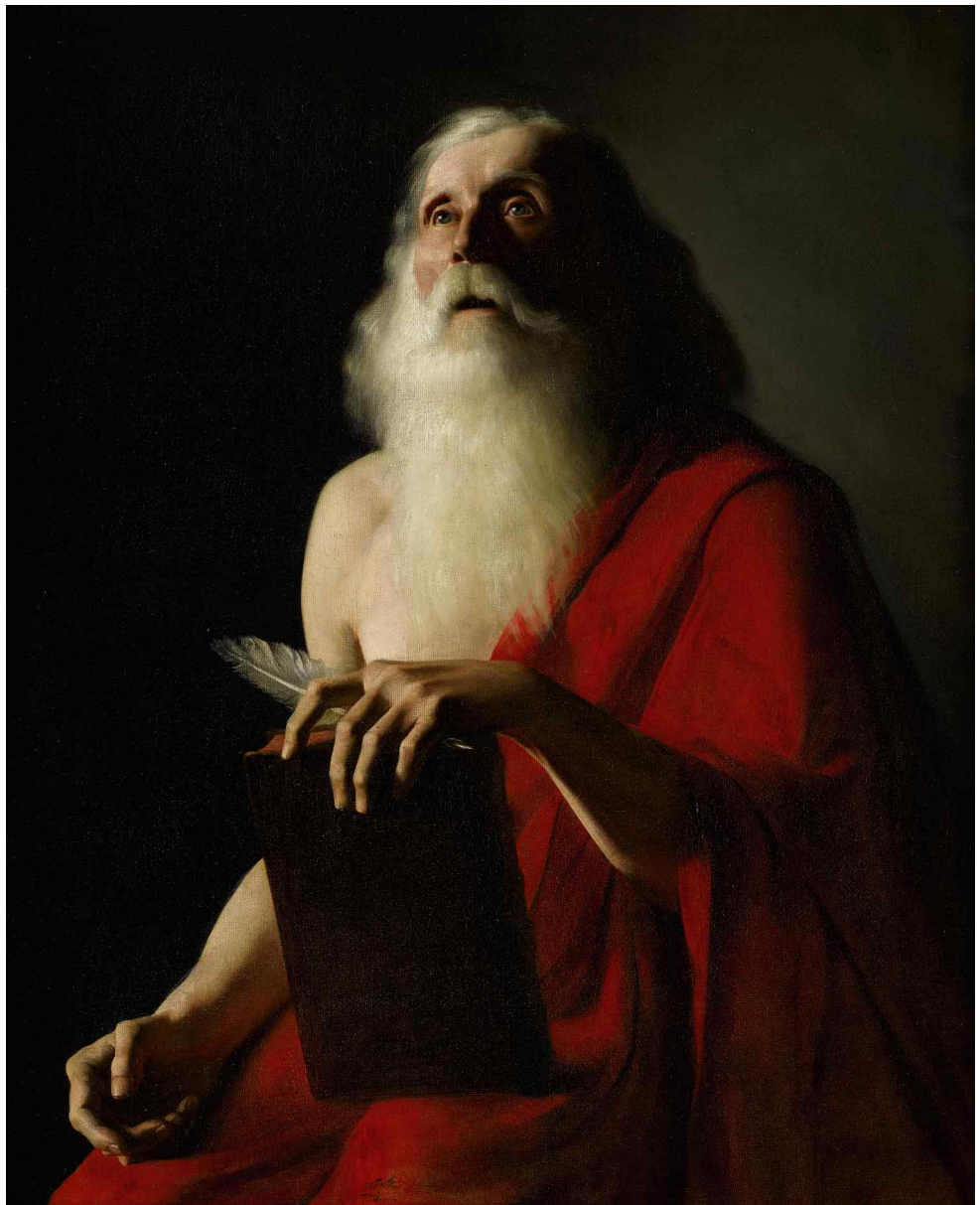
#### LITERATURE

Edward Strahan, ed., *The Art Treasures of America*, Philadelphia, [1879-1882], facsimile edition, 1977, vol. I, p. 14

It is possible that the legend of a man singing or talking from the bottom of a well on Paris' rue de Puits-qui-parle was inspired by the echoing of one of the many Gallo-Roman wells on this particular stretch of the Left Bank, but it was Victor Hugo who brought the legend to life in *The Hunchback of Notre Dame*: "On the hill of St. Geneviève a kind of Job of the middle ages sang for thirty years the seven penitential psalms, upon a dung-hill, at the bottom of a dry cistern" (Victor Hugo, *Notre Dame de Paris* or *The Hunchback of Notre Dame*, 1831, as quoted in Strahan, p. 14).

Formerly in the collection of the Corcoran Gallery of Art in Washington D.C., the present work is Anatole Vély's interpretation of Hugo's words. In *The Art Treasures of America*, Edward Strahan vividly describes the composition: "[the artist] imagines a leaf-shadowed cistern, in the old time; a maiden, lovely a trustful, who trips thither to fill her pitcher. As she draws the water, a soft voice addresses her. The well is talking!" (Strahan, p. 14).

\$ 10,000-15,000



554

554

**FÉLIX AUGUSTE  
CLÉMENT**

French, 1826 - 1888

**L'Évangéliste**

indistinctly signed (lower center)

oil on canvas

39¼ by 32¼ in.; 99.7 by 81.9 cm

**PROVENANCE**

Sale: De Baecque & Associés, Lyon, March 16,  
2015, lot 522, illustrated

Acquired at the above sale

\$ 8,000-12,000

Félix Auguste Clément trained at the École de Beaux-Arts in Paris under Michel-Martin Drolling and François Édouard Picot. After winning the coveted Prix de Rome in 1856, he spent six years in Egypt where he painted Orientalist pictures, a genre for which he is best known. The present lot recalls paintings of the Italian Baroque, an era the artist likely studied during his time in Rome. Holding the book of scriptures on his lap, the figure looks towards the heavens for guidance and inspiration. His identity is unknown, as he does not possess any of the typical attributes associated with the Four Evangelists.



555

555

PROPERTY OF A PRIVATE COLLECTOR, FLORIDA

**THOMAS FRANCIS  
DICKSEE R.A.**

British, 1819-1895

**Waiting**

signed *T.F.D* and dated 1860 (lower left)  
oil on canvas  
30 by 24 $\frac{7}{8}$  in.; 76.2 by 63.2 cm

\$ 25,000-35,000

**PROVENANCE**

Frost & Reed, Ltd., London, no. 10186  
Sale: Christie's, New York, October 16, 1991, lot  
257, illustrated  
Acquired at the above sale

Thomas Francis Dicksee was well-known for his portraits of Shakespearean characters and subjects inspired by the themes and subjects in the Bard's plays. Dicksee came from a family of painters and his children Margaret and Sir Francis Dicksee (see lot 426) likewise became artists.





556

556

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

## JULES-ARSÈNE GARNIER

French, 1847 - 1889

### Le droit du seigneur

signed *JULES GARNIER* and dated 1872. (lower left)

oil on canvas

27<sup>5</sup>/<sub>8</sub> by 49<sup>3</sup>/<sub>4</sub> in.; 70.2 by 126.4 cm

#### PROVENANCE

Sale: Laurin Guilloux Buffetaud Tailleur, Paris, November 4, 1980, lot 173

Sale: Sotheby's, New York, October 24, 1989, lot 222, illustrated

Acquired at the above sale

#### EXHIBITED

Paris, *Salon des Artistes Français*, 1872, no. 669

#### LITERATURE

"À Travers le Salon," *La Revue Politique et Littéraire*, Paris, May 25, 1872, no. 48, p. 1140

Jules Claretie, "L'Art Français en 1872: Revue du Salon," *Peintres et Sculpteurs Contemporains*, Paris, 1874, deuxième édition, p. 315

Eugène Montrosier, "Jules Garnier," *Les Artistes Modernes, Première Partie: Les Peintres de Genre*, Paris, 1881, vol. I, p. 38

Louis B. Binsse, "A Mythical Feudal Right," *The Catholic World, A Monthly Magazine of General Literature and Science*, New Jersey, July 1887, vol. XLV, p. 474

William S. Walsh, "Custom of the Country," *Curiosities of Popular Customs and of Rites, Ceremonies, Observances, and Miscellaneous Antiquities*, Philadelphia, 1887, p. 314

\$ 8,000-12,000

PROPERTY FROM A PRIVATE COLLECTION, JAPAN

**VITTORIO MATTEO  
CORCOS**

Italian, 1859 - 1933

**The Three Aces**signed *V. Corcos* and dated *91*. (upper left)

oil on canvas

43¾ by 31½ in.; 111.1 by 80 cm

**PROVENANCE**

Sale: Sotheby Parke-Bernet, New York, May 14,

1976, lot 221, illustrated

Richard Green, London

Acquired in Tokyo *circa* 2000

\$ 40,000-60,000

Originally from the Italian port city of Livorno, Vittorio Matteo Corcos showed his aptitude as an artist from a young age. At sixteen he was admitted into an advanced position at Florence's Academia di Belle Arti, followed by study in Naples with the artist Domenico Morelli, who encouraged his move to Paris in 1880. Upon arriving in Paris, Corcos quickly introduced himself to the Italian expatriate artists Giuseppe de Nittis and Giovanni Boldini. Both artists would influence Corcos greatly, and De Nittis hosted regular salons which allowed Corcos to meet such luminaries as Édouard Manet, Edgar Degas, Gustave Caillebotte and, perhaps most consequentially, his dealer, Adolphe Goupil.

By 1891, the year *The Three Aces* was painted, Corcos had returned to Italy with an established reputation and a Parisian dealer. Goupil was a savvy commercial enterprise, and decorative prints and paintings of enticing young women was one of their specialties. In a recent review of the Corcos retrospective at the Palazzo Zabarella in Padua, Roderick Conway Morris describes what *The Three Aces* makes evident: "technical skills in reproducing

luxurious women's fashions and the milky-white and subtly blushing complexions of the young ladies wearing them made him an ideal supplier... Corcos was also adept at infusing these paintings with a fresh-faced sexuality without exceeding the bounds of bourgeois decorum, and Goupil admiringly described him as a painter who was 'chastely impure;' (Morris, "A Reassessment of Corcos, Sensuality and Subtlety Intact," *New York Times*, October 7, 2014).

While Corcos enjoyed wide artistic acclaim and great financial success in his lifetime, his contributions to art during the Belle Époque remain somewhat overlooked outside of his native Italy. He had a reputation for being the "*peintres des jolies femmes*" (a moniker given to him by *The Times* correspondent Henri De Blowitz that followed him for his entire career), but he also produced an idiosyncratic body of work which includes psychologically rich interpretations of the world and people around him.





558

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PROPERTY FROM THE SAINT LOUIS MUSEUM OF ART, SOLD TO BENEFIT FUTURE ACQUISITIONS

## VITTORIO REGGIANINI

Italian, 1858 - 1938

### The Suitor

signed V. Reggianini (lower right)  
oil on canvas  
21½ by 27¾ in.; 54.6 by 70.5 cm

#### PROVENANCE

Margaret Donk Waters, Saint Louis  
Gifted from the above

\$ 25,000-35,000

After moving to Florence in 1885, following years as both a student and teacher at the art academy of Modena, Vittorio Reggianini turned from historical and peasant subjects to scenes of the life of *les élégantes*, usually harking back to the eighteenth century. With the support of his influential dealer, Louis Pisani, Reggianini's name soon became known throughout Europe and the United States, with many wealthy travelers to Italy bringing back a freshly completed canvas along with other souvenirs. The wide and lasting appeal of Reggianini's compositions comes from his sharp eye for detail, combined with subtle romantic narratives, to create lively, often humorous and theatrical scenes, such as *The Suitor*.

559

PROPERTY FROM A PRIVATE COLLECTION

**CHARLES JOSEPH  
FRÉDÉRIC SOULACROIX**

French, 1825-1879

**A Gentleman Reading**

signed *F. Soulacroix* and inscribed *Florence*

(lower left)

oil on canvas

25 $\frac{1}{8}$  by 12 in.; 63.8 by 30.5 cm

**PROVENANCE**

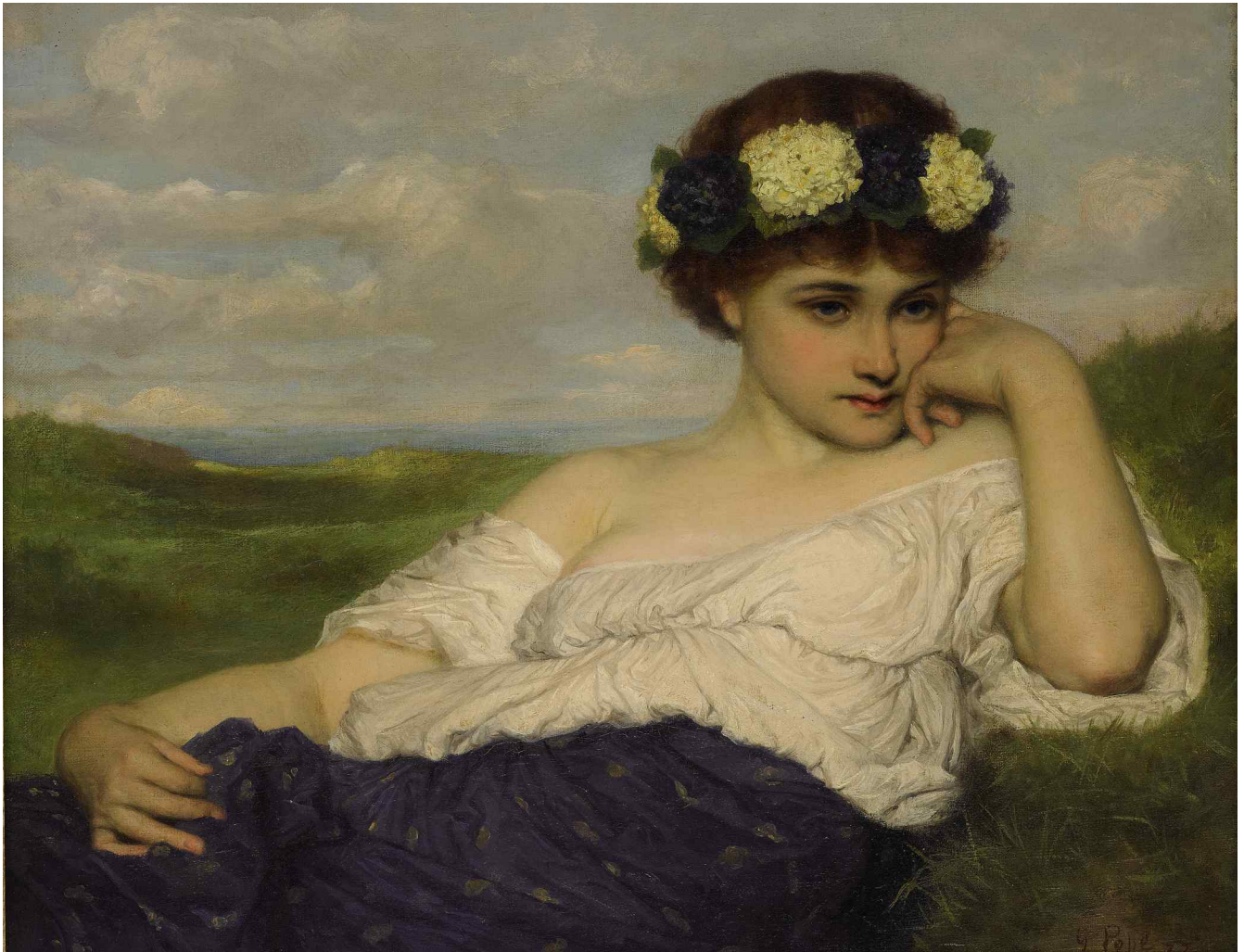
Schillay & Rehs, Inc., New York

Acquired from the above in 1992

\$ 10,000-15,000



559



560

## 560

PROPERTY OF A PRIVATE COLLECTOR, FLORIDA

### GUSTAV POPE

Austrian, 1831 - 1910

#### Awakening Spring

signed *G Pope* and dated 77 (lower right)

oil on canvas

18 by 22 $\frac{5}{8}$  in.; 45.7 by 57.5 cm

#### PROVENANCE

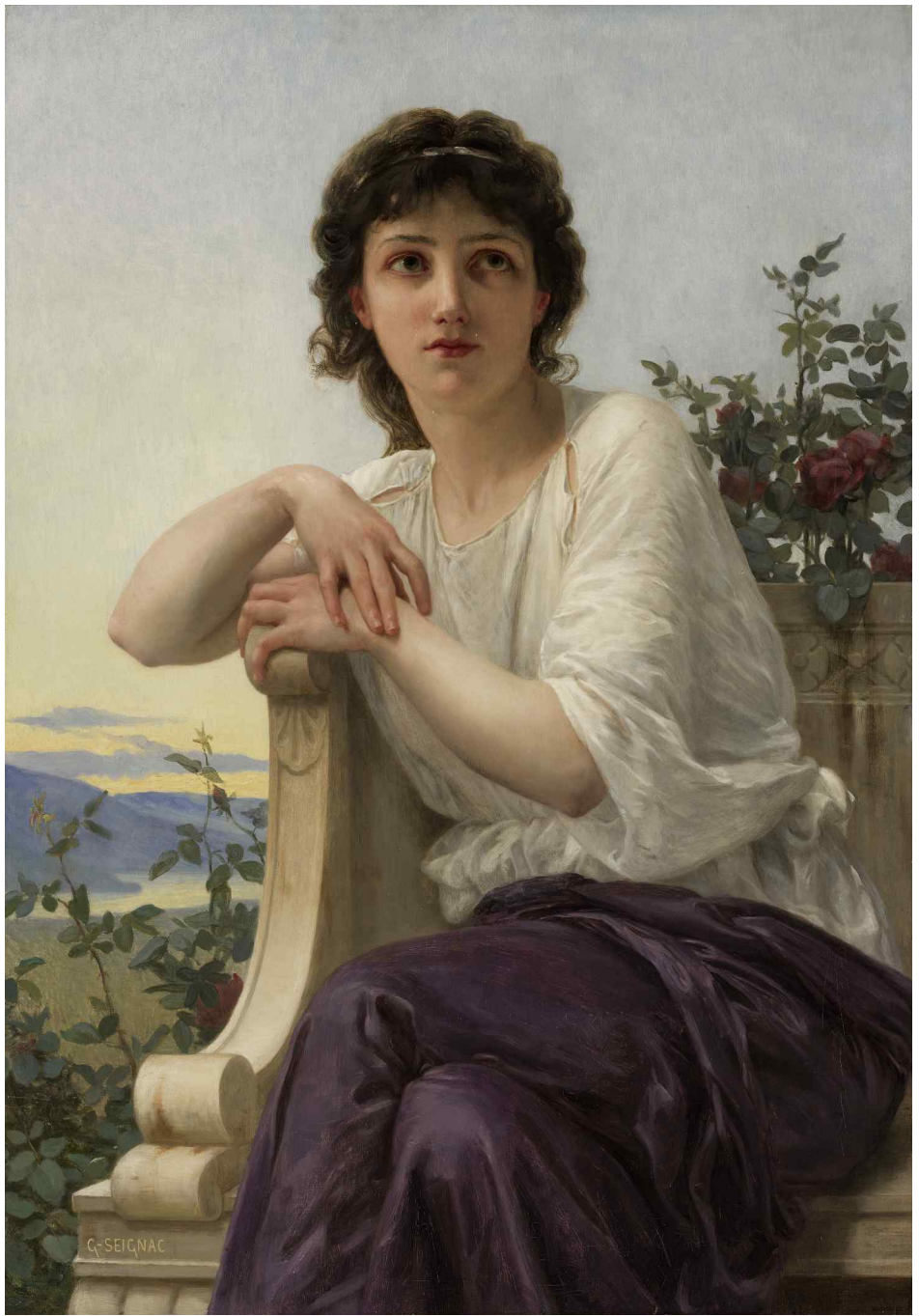
Pyms Gallery, London

Sale: Sotheby's, New York, July 20, 1990, lot

433, illustrated

Acquired at the above sale

\$ 6,000-8,000



561

**561**

**GUILLAUME SEIGNAC**

French, 1870 - 1924

**Contemplation**

signed G- SEIGNAC (lower left)

oil on canvas

39¾ by 28 in.; 101 by 71.1 cm

\$ 20,000-25,000

221



562

562

**CHARLES JOSEPH  
FRÉDÉRIC SOULACROIX**

French, 1825-1879

**A Cavalier in Red**

signed *F. Soulacroix* (lower left)  
oil on canvas  
21½ by 13⅞ in.; 54.6 by 33.3 cm

**PROVENANCE**

Private Collection, South America  
Acquired from the above by the present owner

\$ 5,000-7,000



563

563

PROPERTY OF A PRIVATE COLLECTOR, FLORIDA

**FERDINAND VICTOR  
LÉON ROYBET**

French, 1840-1920

**Cavalier**

signed *F. Roybet* (lower left)  
oil on canvas  
23½ by 12⅞ in.; 59.7 by 30.8 cm

\$ 5,000-7,000



PROPERTY FROM A PRIVATE COLLECTION

**SIDNEY HAROLD  
METEYARD**

British, 1868 - 1947

**The Wood Nymph**

oil on canvas  
40¼ by 19 in.; 102.2 by 48.3 cm

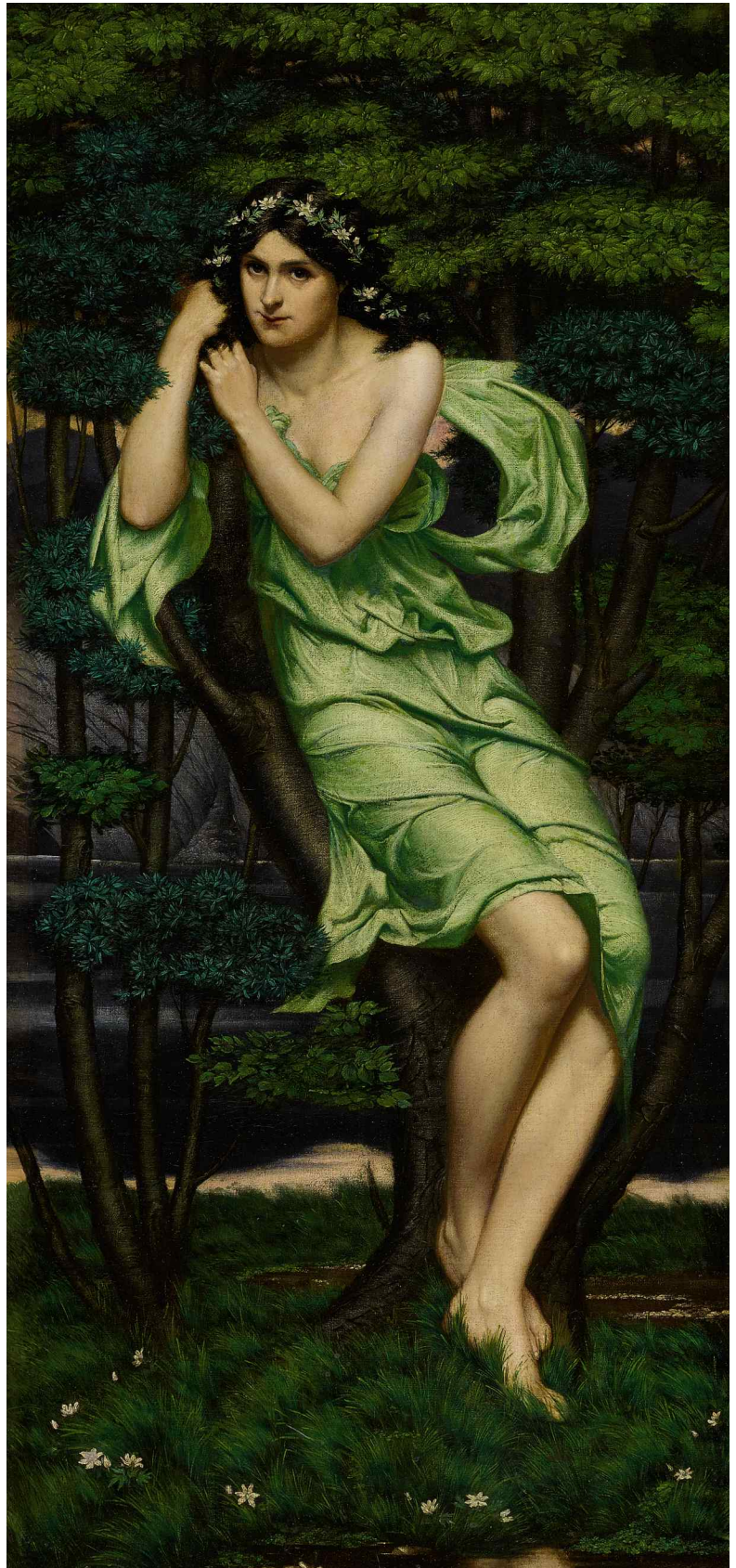
**PROVENANCE**

J.S. Maas & Co. Ltd, London  
Sale: Sotheby's, London, March 18, 1987, lot  
169, illustrated

**EXHIBITED**

Milan and Munich, Galleria de Levante,  
*Simbolismo et Art Nouveau Simbolismo e Art  
Nouveau*, 1969-70, no. 27  
Turin, n.d., 1972  
Florence, Gallerie Menghelli, *Aspetti di  
Simbolismo*, January 5-21, 1973  
Ravenna, Pinacoteca Comunale, 1973

\$ 5,000-7,000



565

PERCIVAL BALL

British, 1845 - 1900

Bacchus

signed and dated on reverse *PERCIVAL BALL.  
ROMA.1876*

marble

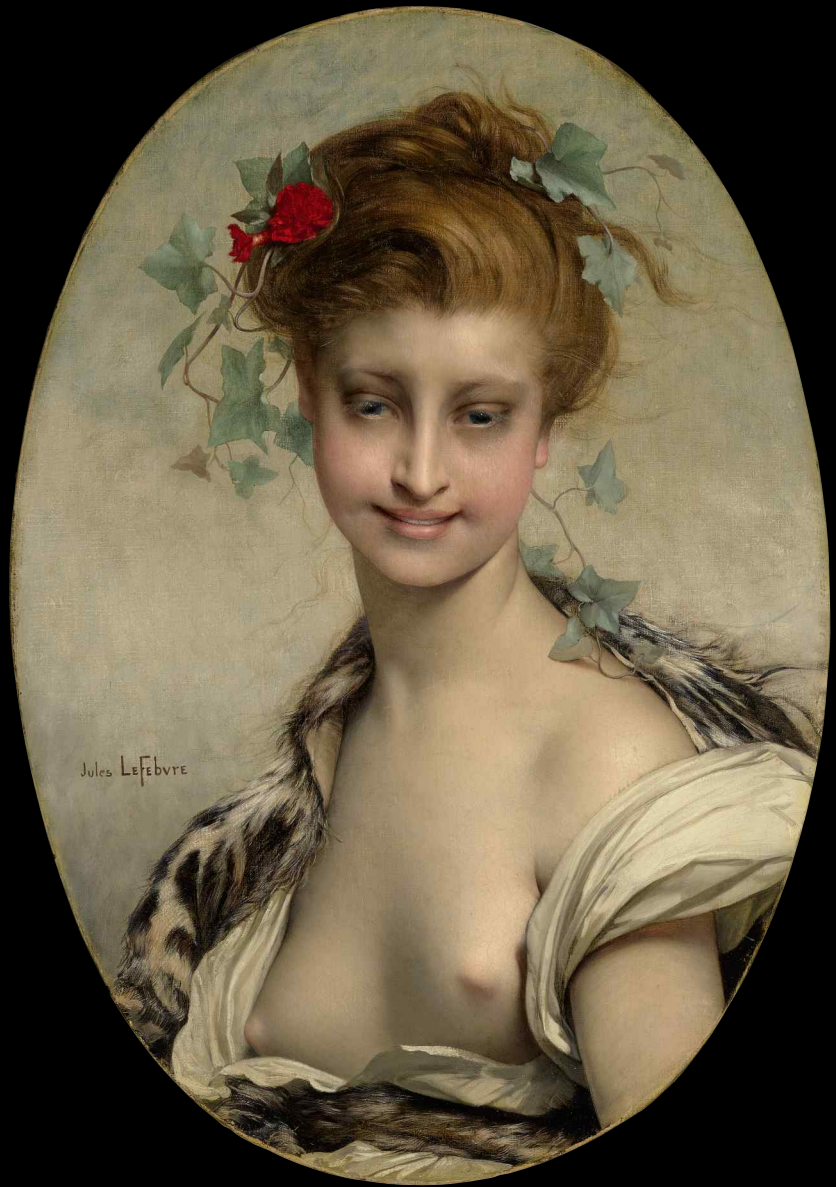
height 30 <sup>3</sup>/<sub>8</sub> in.; 76.2 cm.

Percival Ball studied at the Royal Academy and exhibited from 1865 to 1882. He was awarded a medal in 1866 for his relief depicting *The Brazen Serpent*. Ball's marble, *The Genius of Lancashire*, now in the Manchester City Art Gallery, most closely resembles the present work. It is also a classical study of a nude and shares a purity of design and form. In 1879, Ball exhibited two works at the Royal Academy, one of which, the *Bacchante*, may be related to the present marble.

\$ 10,000-15,000



565



566

566

PROPERTY FROM A PRIVATE COLLECTION, JAPAN

## JULES JOSEPH LEFEBVRE

French, 1836 - 1912

### La fidèle

signed *Jules Lefebvre* (lower left)  
oil on canvas, oval  
27 $\frac{7}{8}$  by 19 $\frac{5}{8}$  in.; 70.8 by 49.8 cm

### PROVENANCE

Schweitzer Gallery, New York, no. 7474  
Private Collection, Long Island, New York (by 1974)  
Sale: Sotheby's, New York, January 14, 1977, lot 198, illustrated  
Acquired in Nagoya, Japan *circa* 1985

### EXHIBITED

Hempstead, Long Island, Hofstra University, The Emily Lowe Gallery, *Art Pompier: Anti-Impressionism: 19th Century French Salon Painting*, October 22-December 15, 1974, no. 63 (as *Buste de femme*, lent by a Private Collection, Long Island, New York)

\$ 10,000-15,000



567

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PROPERTY OF A PRIVATE MIDWESTERN COLLECTOR

**PAUL BAUDRY**

French, 1828-1886

**Venus and Cupid**

signed *P. Baudry* and dated 1849 (lower left)  
oil on canvas  
18¼ by 15 in.; 46.4 by 38.1 cm

**PROVENANCE**

Private Collection, Pittsburg, Kansas

\$ 6,000-8,000

568

**THEODOR MATTHEI**

German, 1857-1920

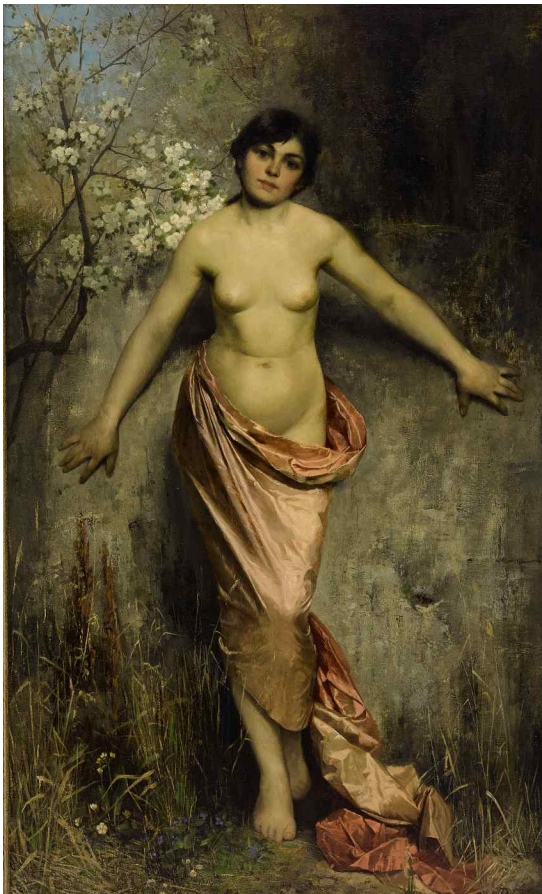
**Blossoms**

indistinctly signed *Th Matthei* and dated 87  
(lower right)  
oil on canvas  
37½ by 22⅞ in.; 95.3 by 58.1 cm

**PROVENANCE**

Joseph V. Toschi, San Francisco (acquired  
*circa* 1970)  
Private Collection, Oregon (acquired from the  
above)  
Acquired from the above by the present owner  
in 2015

\$ 6,000-8,000



568

569

**DOMINIQUE LOUIS  
PAPETY**

French, 1815-1849

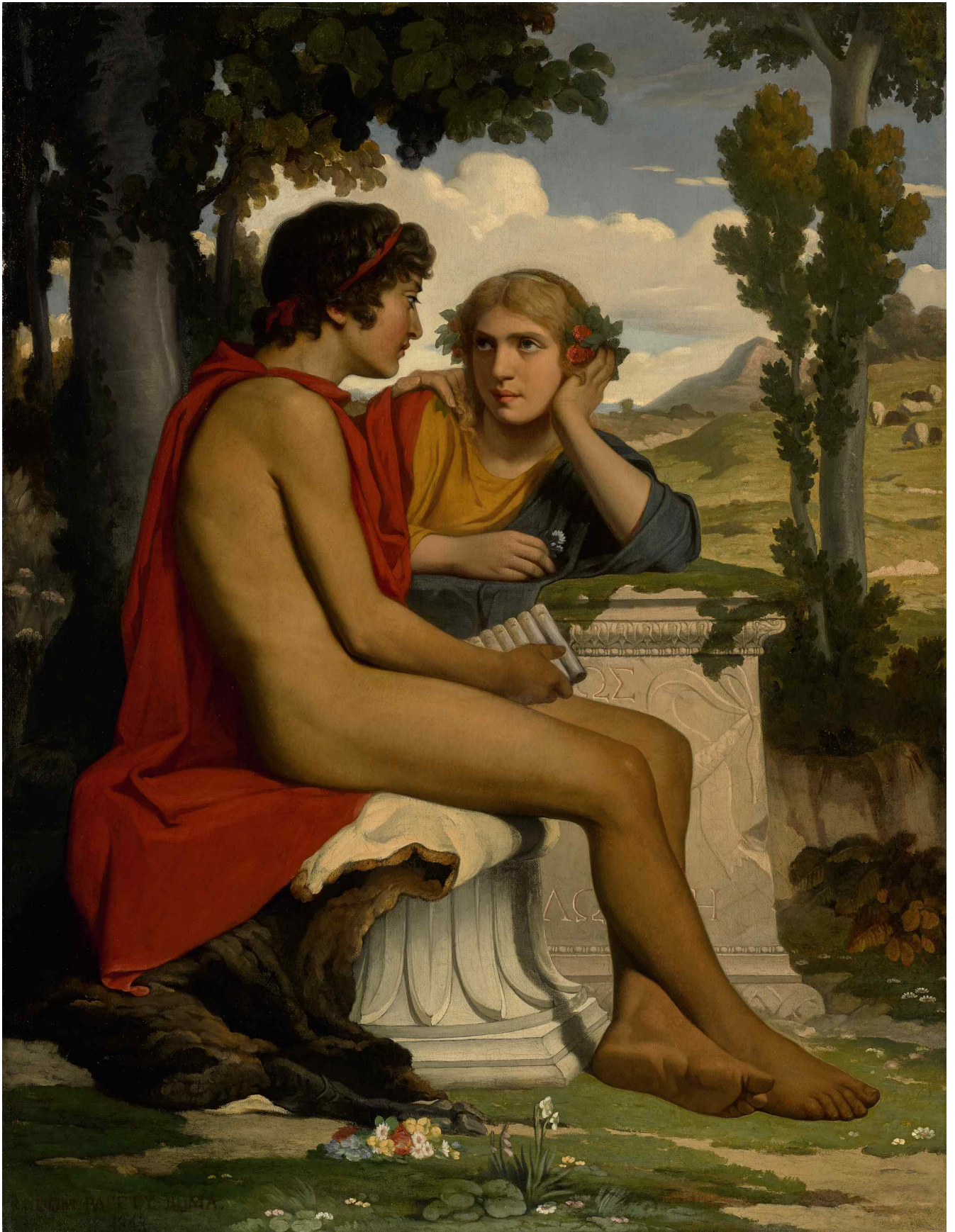
**Daphnis and Chloe**

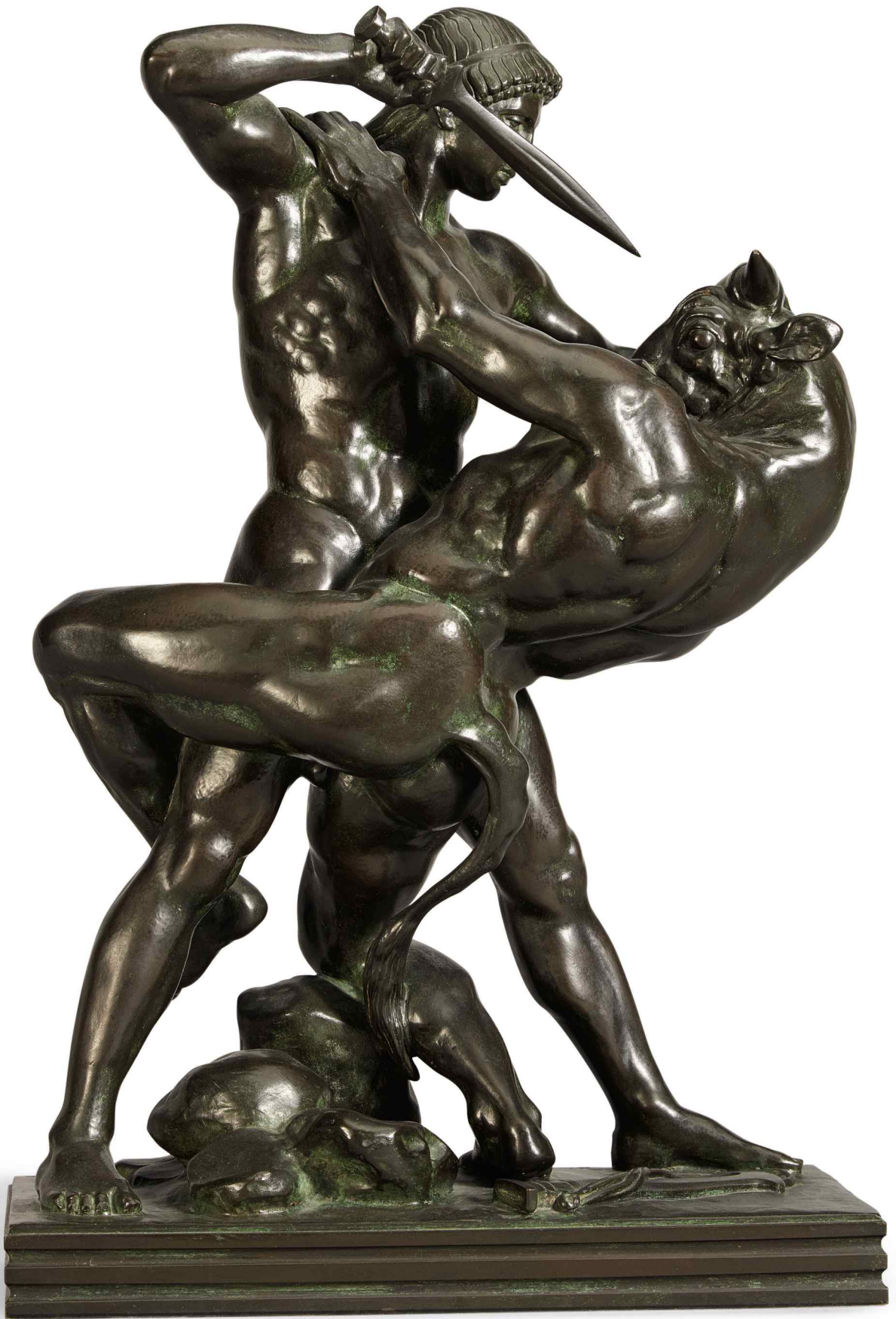
signed *DOM. PAPETY.*, inscribed *ROMA.*, and  
dated 1843 (lower left)  
oil on canvas  
59 by 45¼ in.; 149.9 by 114.9 cm

**PROVENANCE**

Gianni Versace, New York (and sold, his sale,  
Sotheby's, New York, May 21, 2005, lot 431,  
illustrated)  
Acquired at the above sale by the present  
owner

\$ 20,000-30,000





570



571

570

PROPERTY FROM A PRIVATE CALIFORNIA  
COLLECTION

### ANTOINE-LOUIS BARYE

French, 1796 - 1875

#### Thésée et le Minotaure (Theseus and the Minotaur)

signed BARYE

bronze, with greenish-brown patina

height 17 ½ in.; 44.45 cm. on modern marble  
socle

#### PROVENANCE

Purchased in the early 1970s, France

\$ 40,000-60,000

Ballu considered the present model 'one of Barye's most masterful works and certainly one of the masterpieces of French sculpture' (*op. cit.*).

This heroic struggle between man and half-beast takes an idealized form in this beautiful cast by Barye. The strong, archaic Greek figure of Theseus, with exaggerated musculature, stylized hair and legs planted firmly apart, contrasts with the romantically conceived figure of the Minotaur and the contorted interaction between the figures, referencing the allegory of the triumph of good over evil.

Barye's interpretation of the subject was clearly influenced by Antonio Canova's equally powerful group of *Theseus and the Minotaur* now in the Victoria and Albert Museum (inv. no. A.5-1962). The figure of *Theseus* was based on a drawing by Henry Fuseli of an executioner which was adapted from a fresco of the *Beheading of John the Baptist* by Andrea del Sarto in the Monastero dello Scalzo, Florence.

#### RELATED LITERATURE

R. Ballu, *L'Oeuvre de Barye*, Paris, 1890, p. 91;  
G. Bengé, *Antoine-Louis Barye, Sculptor of Romantic Realism*, Pennsylvania, 1984, pp. 116-118;

M. Poletti and A. Richarme, *Barye: Catalogue raisonné des sculptures*, Paris, 2000, no. F31, pp. 106-107

571

PROPERTY FROM A PRIVATE CALIFORNIA  
COLLECTION

### ANTOINE-LOUIS BARYE

French, 1796 - 1875

#### Theseus Fighting the Centaur Bianor

signed A. L. BARYE

bronze, greenish-brown patina, with later

marble base

height 13 ¾ in.; 33.97 cm.

Barye's *Theseus and the Centaur* depicts a moment in the battle between the Lapiths of Thessaly and the centaurs of Arcadia in which Theseus saves Hippodamia, daughter of the king of the Lapiths, from a centaur by violently slaying him.

Barye exhibited his semi-life-size plaster group of *Theseus and the Centaur* at the Paris Salon of 1850 to great acclaim. Théophile Gauthier wrote in response to viewing the work that it "showed that this Romantic who had been banned by the [Salon] jury was the modern sculptor who comes closest to Phidias and Greek sculpture."

#### RELATED LITERATURE

M. Poletti and A. Richarme, *Barye Catalogue raisonné des sculptures*, Paris, 2000, p. 111, no. F 34

\$ 10,000-15,000

SELECT WORKS FROM THE JAMES PRENDERGAST LIBRARY, SOLD TO BENEFIT THE ENDOWMENT FUND

## EMILIO SÁNCHEZ PERRIER

1855 - 1907

### Environs de Tanger

signed *E. Sanchez Perrier*, dated 87 and inscribed *Tanger* (lower left)  
oil on canvas laid down on board  
39 $\frac{5}{8}$  by 25 $\frac{7}{8}$  in.; 100.6 by 65.7 cm

#### PROVENANCE

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

#### LITERATURE

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

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

\$ 30,000-50,000

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

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

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

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







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GABRIEL AUGUSTE CLAIRE  
ARMAND DE FRAGUIER

French, 1803 - 1873

A Zouave

signed *a. de Fraguier* and dated 1862 (lower right)

oil on canvas

37¾ by 22½ in.; 95.9 by 57.2 cm

**PROVENANCE**

Private Collection (by 1989)

\$ 8,000-12,000



574

**574**

PROPERTY FROM A PRIVATE COLLECTION

**GEORGES WASHINGTON**

French, 1827 - 1910

**Cavaliers at an Oasis**

signed *G. Washington* (lower right)

oil on canvas

19 $\frac{7}{8}$  by 24 $\frac{1}{4}$  in.; 50.5 by 61.6 cm

**PROVENANCE**

Private Collection, Jamestown, Rhode Island

Thence by descent

\$ 10,000-15,000

## FREDERICK ARTHUR BRIDGMAN

American, 1847 - 1928

### An Egyptian Procession

signed *F.A. Bridgman* and dated 1902 (lower left)

oil on canvas

33 by 63 in.; 83.8 by 160 cm

#### PROVENANCE

Gerald P. Peters Gallery, Santa Fe, New Mexico Private Collection (and sold, Sotheby's, New York, October 27, 1988, lot 53, illustrated) Private Collector, New York (acquired at the above sale)

Thence by descent

#### EXHIBITED

Possibly, New York, Society of American Artists, 1905, no. 233

#### LITERATURE

Ilene Susan Fort, "Frederick Arthur Bridgman and the American Fascination with the Exotic Near East," Ph.D. diss., The City University of New York, 1990, pp. 405-6, illustrated fig. 202  
Gerald M. Ackerman, *American Orientalists*, Paris, 1994, p. 48, illustrated p. 49 (as *Procession in Honor of Isis*)

\$ 40,000-60,000

In 1903, Frederick Arthur Bridgman exhibited an Egyptian processional scene at the Paris Salon. Called *Procession en l'honneur d'Isis* and featuring an elaborately detailed Egyptian interior, it was later sent to the 1904 World's Fair in St. Louis and the National Academy of Design in New York. Though the present whereabouts of that highly acclaimed canvas are not known, the variation presented here, painted in 1902, offers a clear indication of the reason for its fame.

*An Egyptian Procession* was one of several historical genre scenes produced late in Bridgman's career, and one of four major processional scenes painted between 1879 and 1919. These works were closely related — both thematically and compositionally — to the artist's historical reconstructions of the 1870s,

the most famous of which were *Les funeraillles d'une momie* (location unknown), exhibited at the 1877 Paris Salon, and *The Procession of the Bull Apis* of 1879 (sold in these rooms, May 22, 2018, lot 41). The archaeological detail and exotic subject matter of these paintings immediately compelled comparisons to Jean-Léon Gérôme (1824-1904), Bridgman's teacher and mentor in Paris during the 1860s. (Indeed, it was said that, "[W]hen translated into American, Gérôme means Frederic A. Bridgman," *The Perry Magazine*, June 1904, 6.10, p. 421). Bridgman would later bring his own sensibility to Gérôme's academic teachings, adopting a more naturalistic aesthetic emphasizing the opalescent colors and painterly brushwork seen here.

In the present work, the Greco-Roman temple of Philae acts as a picturesque backdrop for an ancient Egyptian religious procession in honor of the goddess Isis (*Navigium Isisidis*), to whom it was dedicated. The pharaoh who leads the way, incense-burner in hand, wears the double crown of Upper and Lower Egypt, indicating Isis's universal worship, while the sacred Apis bull just behind him is adorned with flowers and a solar disk. (As the cow goddess, Isis was believed to be the mother of Apis.) Bridgman made sketches at the fabled site first in 1874 and again during his numerous subsequent visits to the region; these, combined with his diligent research into the manners and customs of the ancient Egyptians, allowed him to create a remarkably vibrant — if ultimately over-embellished — scene of ritual and revel.

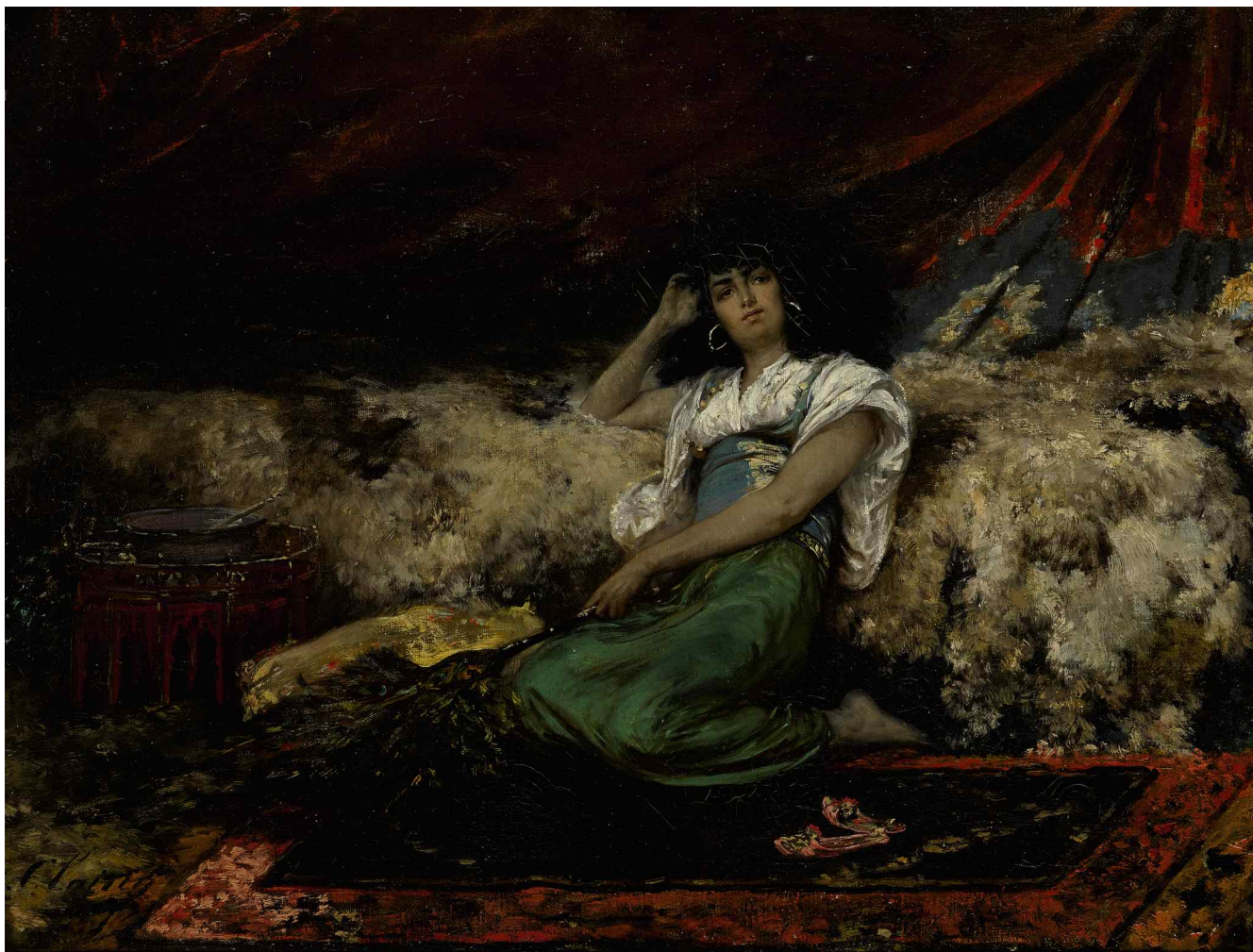
It is worth noting that the setting of Bridgman's picture would have been particularly resonant in 1902 — this was the year that the Aswan Low Dam was built by the British, threatening the monuments at Philae by changing the rise and fall of the surrounding Nile River.

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

We would like to thank Dr. Ilene Susan Fort, Curator Emerita, American Art, Los Angeles County Museum of Art, for kindly confirming the authenticity of this lot and contributing additional cataloguing information.







576

576

GEORGES JULES VICTOR  
CLAIRIN

French, 1843 - 1919

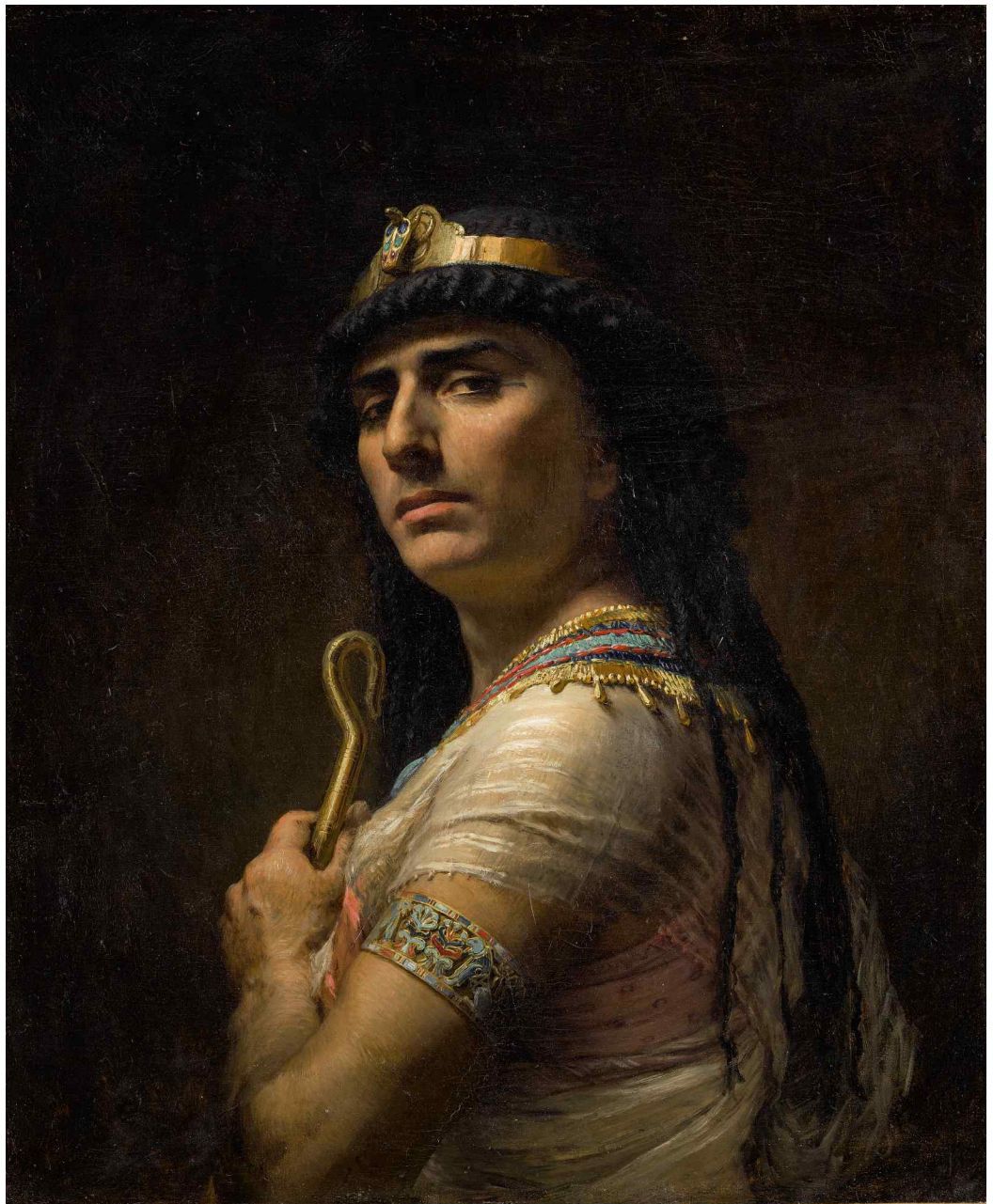
The Peacock Fan

signed *G. Clairin* (lower left)

oil on canvas

19<sup>7</sup>/<sub>8</sub> by 26<sup>5</sup>/<sub>8</sub> in.; 50.5 by 67.6 cm

\$ 12,000-18,000



577

577

PROPERTY FROM A PRIVATE NORTHEASTERN  
COLLECTION

**FREDERICK ARTHUR  
BRIDGMAN**

American, 1847 - 1928

**An Egyptian Priest**

signed *F A Bridgman* and dated 1877 (lower  
right)

oil on canvas

29 $\frac{7}{8}$  by 25 in.; 75.9 by 63.5 cm

**PROVENANCE**

Alexander Gallery, New York

Private Collection, Dallas, Texas (acquired  
from the above)

Sale: Heritage Auctions, Dallas, May 22, 2004,  
lot 19814, illustrated (as *King David*)

Private Collection, Dallas, Texas (acquired at  
the above sale)

We would like to thank Dr. Ilene Susan Fort,  
Curator Emerita, American Art, Los Angeles  
County Museum of Art, for kindly confirming the  
authenticity of this lot.

\$ 8,000-12,000

237



578

578

PROPERTY FROM A PRIVATE COLLECTOR,  
CALIFORNIA

**JEAN-JULES-ANTOINE  
LECOMTE DU NOUÿ**

French, 1842-1929

**The Citrus Seller**

signed *LECOMTE- DU NOUY* and dated 1878

(lower right)

oil on canvas

22 $\frac{1}{8}$  by 15 $\frac{1}{4}$  in.; 56.2 by 38.7 cm

**PROVENANCE**

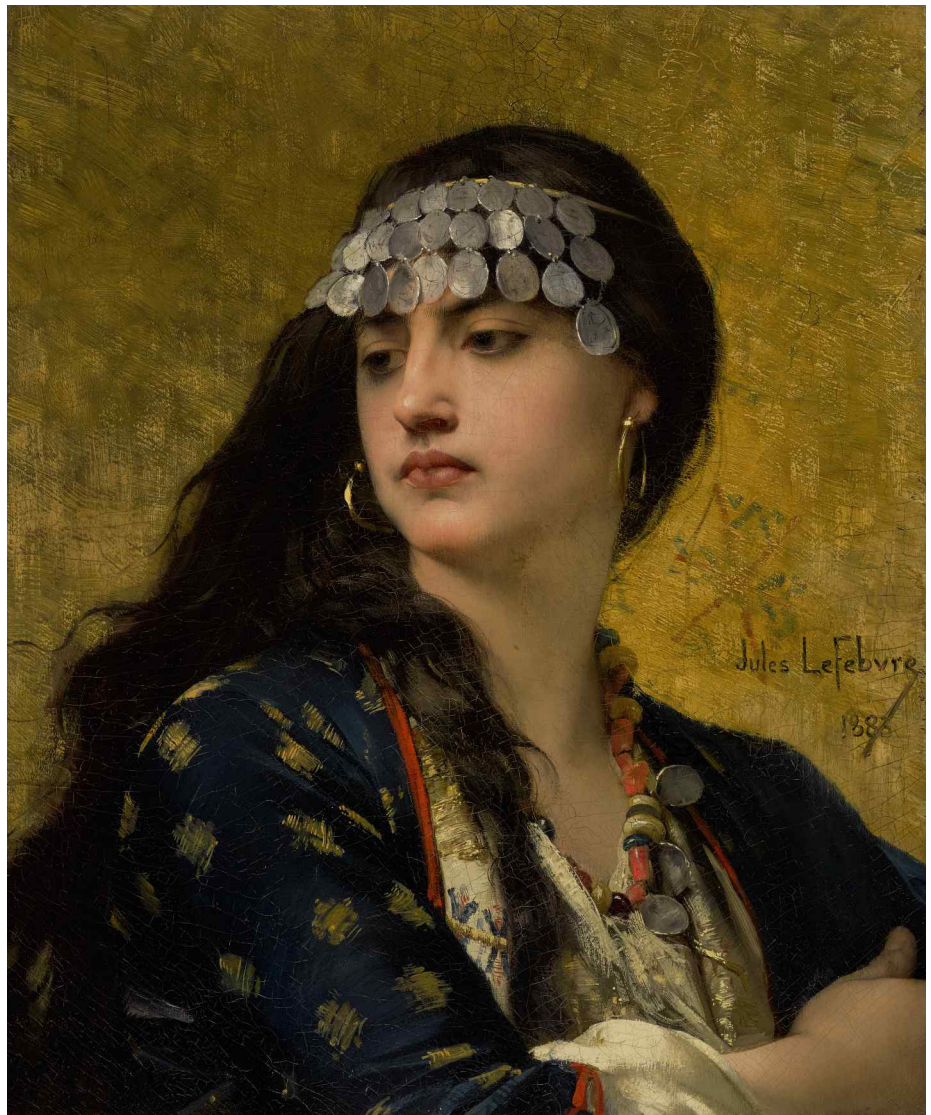
Galerías Witcomb, Buenos Aires (acquired in  
1949)

Sale: Sotheby's, New York, April 18, 2008, lot  
170, illustrated

Acquired at the above sale

**\$ 12,000-18,000**





579

579

SELECT WORKS FROM THE JAMES PRENDERGAST LIBRARY, SOLD TO BENEFIT THE ENDOWMENT FUND

## JULES JOSEPH LEFEBVRE

1836 - 1912

### Fatima

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

oil on canvas

21¾ by 18 in.; 55.2 by 45.7 cm

\$ 25,000-35,000

### PROVENANCE

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

J.J. Gillespie & Co., Pittsburgh

Acquired from the above through the Prendergast Bequest, 1891

### EXHIBITED

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

### LITERATURE

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

*Paintings in the Collection of The James Prendergast Library Association*, Jamestown, New York, 1982, p. 26

The present work was formerly in the storied Brooklyn collection of George Ingraham Seney, included in Edward Strahan's *Art Treasures of America*.

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

**EVGENI ALEXANDROVICH  
LANCERAY**

Russian, 1848 - 1886

**Tsar's Falconer**

signed in Cyrillic, and inscribed *F. Chopin* and  
with foundry mark

bronze

height 18 5/8 in.; 47.3 cm.

This bronze figure representing a falconer from the reign of Alexei Mikhailovich, was one of five works that gained Lanceray the status of 'artist of the first class' (*klassnyi khudozhnik pervoi stepeni*) in May 1872 by Russian Academy of Arts. For this design, see L.A. Dementieva, *Evgenii Lansere: Albom skulpturnykh modelei*, Moscow, 2011, pp. 74-75, 282-283, 316, no. 22 and G.W. Sudbury, *Evgueni Alexandrovitch Lanceray, 1848-1886*, Lausanne, 2006, pp. 72-73, 104-106, 132-134.

\$ 8,000-12,000



580



581

**581**

PROPERTY FROM A PRIVATE CALIFORNIA  
COLLECTION

**ANTOINE-LOUIS BARYE**

French, 1796 - 1875

Tigre suprenant une antilope  
(terrasse avec profil) (Tiger  
Attacking an Antelope on shaped  
base)

signed BARYE

bronze

length 21 ½ in.; 54.61 cm.

**PROVENANCE**

Purchased in the late 1970s/1980s

**RELATED LITERATURE**

Michel Poletti and Alain Richarme, *Barye: catalogue raisonné des sculptures*, Paris, 2000, p.202, A72 (2)

\$ 6,000-8,000

## JEAN-JACQUES, CALLED JAMES PRADIER

French, 1790 - 1852

### Phryne

inscribed OPYNH

Signed on base *J PRADIER Susse F<sup>res</sup> E*  
*[Editeurs] tours. Civée du Cabinet du Mr.*  
*Binjamin Delessert fils.*

parcel gilt bronze, on ormolu-mounted marble  
base

height including base 28 ½ in.; 72.39 cm.

Pradier's model of *Phryne* was originally made from Parian marble, an entirely appropriate medium in view of the very Grecian subject of the work. The figure stood almost two meters high; with her jewels and drapery highlighted in polychrome and gold, she made a dazzling impression at the Salon of 1845. In 1851, Pradier exhibited the marble at the Great Exhibition in London and his was the only work by a French sculptor to be awarded a Council Medal.

\$ 6,000-8,000



582

**HENRI GODET**

French, 1863 - 1937

**Le ravissement de Psyche (The Abduction of Psyche)**

bronze, light brown patina  
signed and dated *W. BOUGUEREAU P<sup>TRE</sup> / H. GODET S<sup>TR</sup>* / Salon des Beaux Arts 1896  
interior incised 17  
height 31 in.; 79 cm.

This bronze is based on the popular painting of the same subject by William Adolphe Bouguereau of 1895. Here, the sculptor successfully translated the weightlessness of the two figures into three dimensions as Cupid seems to lift his lover from the ground. Henri Godet was a pupil of Mathurin Moreau, and exhibited at both the Salon and the Société Nationale des Beaux Arts in the 1890s.

\$ 5,000-7,000



583



584

584

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## ALFREDO PINA

Italian, 1883 - 1966

### Reclining Female Nude

gilt bronze

signed at her feet *A Pina*, with foundry stamp

*Cire Perdue* 7 AG Paris

length 21 ¾ in.; 55.25 cm.

After attending the Accademia di Brera in his native Milan, Pina moved to Paris around 1906 and first exhibited at the Salon in 1912. The young Italian sculptor worked in Auguste Rodin's atelier from 1909-10 and his master's impact is evident in Pina's his powerful style of modelling.

#### RELATED LITERATURE

G. de Pawlowski, *Alfredo Pina*, Paris, 1929

\$ 6,000-8,000

PROPERTY FROM THE JOHN. F. EULICH COLLECTION

## CARL ERNST VON STETTEN

German, b. 1857 - d.1942

### Italians in Paris

signed *C. von. Stetten*, inscribed *Paris*, and dated 1888 (lower right)  
oil on canvas  
62½ by 40 in.; 159 by 101.5 cm

### PROVENANCE

Sale: Sotheby's, New York, October 23, 2007, lot 102, illustrated  
Acquired at the above sale

### EXHIBITED

Paris, *Salon des Artistes Français*, 1888, no. 2491  
Munich, *Internationalen Kunstausstellung*, 1888, no. 2232  
Chicago, *World's Columbian Exposition*, no. 121  
Dresden, *Akademische Kunst-Ausstellung*, 1894  
Berlin, *Berliner Kunst-Ausstellung*, 1894  
Pittsburgh, Carnegie Art Galleries, no. 62

Carl von Stetten was a Bavarian portrait and genre painter who joined the Parisian atelier of Jean-Léon Gérôme in the 1880s. Here he became close friends with fellow artists Pascale Adolphe Jean Dagnan-Bouveret and Gustave Courtois, who would become his lifelong companion. Dagnan-Bouveret used his friends as models frequently, as seen in a painting he gifted to Gérôme, *Hamlet et les Fossoyeurs*, where Courtois is featured as Horatio and Stetten as Hamlet.

A comparable work by Stetten, *The Image Seller* (1887, whereabouts unknown), was included in the collection of George I. Seney and described as "An Italian vender of plaster images has set his wares up for sale on one of the bridges crossing the Seine. A portion of his stock is displayed on the balustrade against which he leans. His extra supply is packed in a wicker basket... a steamboat, passing on the river, is seen through the balustrade, and in the distance the towers of the Trocadero are outlined against the gray sky of a Parisian autumn or spring" (*Mr. George I. Seney's Important Collection of Modern Paintings*, American Art Galleries, New York, February 11, 12 and 13, lot 254).

The two smock-clad artisans pictured on the banks of the Seine are surely *mouleurs de plâtres*, selling plaster casts of well-known sculptures. At left there is a cast of a Tanagra terracotta figure; to the right is a large plaster cast after the bronze statue *Narcissus* from the Naples National Museum, and at the far right is a cast of Jean-Antoine Houdon's *Winter*, 1787.

\$ 10,000-15,000



585



586

**586**

PROPERTY FROM A PRIVATE COLLECTION,  
CALIFORNIA

**JAN BOGAERTS**

Dutch, 1878 - 1962

**Still Life with Azaleas**

signed *JAN BOGAERTS* and dated 1912 (upper  
right)

oil on canvas

23 $\frac{7}{8}$  by 27 $\frac{5}{8}$  in.; 60.6 by 70.2 cm

**PROVENANCE**

Sale: Sotheby's, Amsterdam, June 22, 1998,

lot 362, illustrated

Sale: Christie's, Amsterdam, October 23,

2002, lot 191, illustrated

Acquired in 2003

\$ 5,000-7,000

**587**

**ALFRED STEVENS**

Belgian, 1823 - 1906

**Les Papillons**

signed *AStevens* and dated 82 (lower left)

oil on panel

25 $\frac{7}{8}$  by 17 $\frac{1}{4}$  in.; 65.7 by 43.8 cm

**PROVENANCE**

Georges Petit, Paris (acquired directly from the  
artist, 1882)

Private Collection, United States (acquired  
from the above, 1885)

Mr. and Mrs. Louis H. Pelouze, New York (by  
1911)

Judge Peter K. Leisure, New York (2006, by  
descent through the family from the above)

Thence by descent to the present owner

\$ 10,000-15,000





587

#### EXHIBITED

Paris, Galeries Georges Petit, *Exposition Internationale de Peinture*, 1882, no. 42  
 Nice, *Exposition Internationale*, 1883-84, no. 77A  
 Brussels, *Salon de Bruxelles*, 1884, no. 794  
 New York, Berlin Photographic Company, *Alfred Stevens*, February 27-March 11, 1911, no. II (as *Mdme. Sarah Bernhardt and her son Maurice*, lent by Mrs. Louis H. Pelouze)

#### LITERATURE

*Courrier de l'Art*, September 19, 1884, no. 38, p. 447  
 Alfred Stevens, *Tableaux dont je me souviens*, 1889, *Registre*, no. 365  
 Gustave Vanzype, *Les Frères Stevens*, Brussels, 1936, p. 103, no. 76  
 William A. Coles, *Alfred Stevens*, exh. cat., The University of Michigan Museum of Art, Ann

Arbor; The Walters Art Gallery, Baltimore; Musée des Beaux-Arts, Montréal, Canada, September 10, 1977-March 19, 1978, pp. 81, 145 (under no. 35, as *Portrait of Sarah Bernhardt and her son Maurice*)  
 Christiane Lefebvre, *Alfred Stevens*, Paris, 2000, p. 109, no. 115, illustrated p. 104

Alfred Stevens was a dedicated chronicler of the modern *Parisienne*, and his compositions recorded in great detail the latest fashions and the most fashionable spaces of Belle Époque Paris, from glamorous interiors to cafes and parks. The present lot depicts a well-dressed mother who watches as her child chases butterflies. Stevens' energetic composition has been brought to life by his quick brushstrokes and bursts of color, the flowers and butterflies appearing like confetti across the cool grass.

When *Les Papillons* was exhibited in New York in 1911, it was known as a portrait of the actress Sarah Bernhardt and her son, Maurice. However, recent scholarship has determined that this is unlikely, as Maurice would have been seventeen in 1882. Stevens painted Bernhardt on at least five occasions, and given that the actress was such a fashion icon for women, and that styling oneself à la Sarah Bernhardt was a popular trend, it is possible that the present figure was painted with the star in mind.

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



*Il Principe di Valmont  
teneri età sua 3 anni.  
Donna Giuseppina  
Donna Pamphile  
Badrini sulbot  
Roma 1851  
© Alinari*



588

## CARL VON BLAAS

Austrian, 1815-1894

### The Prince of Valmontone with the Donna Gwendalina Doria Pamphili and Bertram Talbot in a Villa Garden

signed *C. Blaas. pinse.*, dated 1851 and  
inscribed *Il Principe di Valmontone età sua 8  
anni/ Donna Gwendalina/ Doria Pamphili età  
5/ Bertram Talbot/ età 19/ Roma* (center left)  
oil on canvas

59 by 72 in.; 150 by 182.9 cm

#### PROVENANCE

The Valmontone Family

Thence by descent through the family

Trosby Galleries, Palm Beach

Mr. and Mrs. John H. Perry, Jr. (and sold,

Sotheby's, New York, February 29, 1984, lot 9,  
illustrated)

Acquired at the above sale by the present  
owner

Carl von Blaas was an Austrian history, portrait  
and genre painter and the father of Eugen  
von Blaas (see lots 418 and 436). He was a  
professor at the Vienna Academy and in 1877,  
after completing a series of frescoes for the  
Arsenal in Vienna, he was elected to hereditary  
nobility by Emperor Franz Joseph I.

The little girl in the present lot is  
Gwendolina Doria Pamphili (née Gwendolyn  
Talbot of Shrewsbury), daughter of the British  
Earl of Shrewsbury, shown here at the age  
of five. Above her sits her nineteen-year-old  
cousin, Bertram Talbot, the heir to the Earldom  
of Shrewsbury. The younger boy, Marcantonio  
Borghese, age eight, is the eighth prince of  
Sulmona and the prince of Valmontone. He will  
become the future husband of Gwendolina.  
The present lot is a representation of the  
consolidation of power between two prominent  
nineteenth century families. Set on the hilltop  
city of Valmontone, the composition features  
Rome and St. Peter's Basilica in the distance,  
evocative of both the power these two families  
joined together and their strong devotion to  
the Catholic church.

\$ 25,000-35,000



589

589

PROPERTY FROM THE JOHN F. EULICH COLLECTION

## AMBROGIO ANTONIO ALCIATI

Italian, 1878-1929

### An Elegant Woman with her Maltese

signed A.A. Alciati and dated 915 (lower center)  
oil on canvas  
83½ by 48¾ in.; 212 by 124 cm

#### PROVENANCE

The Pick-Mangiagalli Collection, Monaco  
Sale: Sotheby's, New York, October 23, 2007,  
lot 99, illustrated  
Acquired at the above sale

According to family lore, the sitter for the present work was a relative of Riccardo Pick-Mangiagalli (1882-1949), an Italian composer of great renown. Pick-Mangiagalli studied at the Conservatory Giuseppe Verdi as well as in Prague and Vienna; among his influential teachers was Richard Strauss. Beginning his career as a concert pianist, Pick-Mangiagalli then turned exclusively to composition. The composer's work for the piano is still performed today, as is his chamber music, including the *Ballata Sinfonica* and the *Humoresque*. Pick-Mangiagalli also gained fame from his scores for ballet and opera; his first opera, the *Salice d'Oro*, debuted at Milan's La Scala in 1913, followed by *Il carillon magico* in 1918.

While the exact identity of this elegantly dressed woman is unknown, any member of the Pick-Mangiagalli circle would be a fitting subject for society portraitist Ambrogio Antonio Alciati. As with the society portraits of Giovanni Boldini and John Singer Sargent, Alciati's expressive brushwork and rich palette were perfectly suited for those who wanted a 'modern' portrait to demonstrate their fashionable taste and refinement. Here, Alciati perfectly captures the heavy folds of the sitter's costume with its sumptuous aubergine fabric, luxuriously soft velvet gloves and the sparkling pop of white paint detailing the jewel on her finger. Equal attention is paid to the woman's pet, a fine breed, itself a symbol of status with his well-manicured, fluffy fur, pink belly, and detailed expression as carefully described as his owner's.

\$ 25,000-35,000

590

## ANTONIO DE LA GANDARA

French, 1861 - 1917

### Portrait of Ambassador del Solar and His Children

signed *A de la Gandara* (lower right)  
oil on canvas  
79½ by 45½ in.; 201.9 by 115.6 cm

#### PROVENANCE

Sale: Christie's, New York, November 1, 1995,  
lot 21, illustrated  
Kurt Schon, Ltd., New Orleans  
Private Collection, North Carolina

#### EXHIBITED

Probably, Munich, 1906

#### LITERATURE

*Je Sais Tout: magazine encyclopédique illustré*, Paris, February 15, 1905, no. 49, p. 85, illustrated

*Femina*, Paris, August 1, 1909

Antonia Fraser, "Not Just a Pretty Face," *The Telegraph*, London, October 28, 2007

Xavier Mathieu, *Antonio de la Gandara, Un témoin de la Belle Époque*, Deauville, 2011, p. 92-3, illustrated (in color and in the background of a black and white photograph)

Antonio de La Gandara, a contemporary of John Singer Sargent and Giovanni Boldini, was a celebrated portraitist in Paris. Born in Spain, he relocated to the French capital, where he studied under Jean-Léon Gerome and Alexandre Cabanel. De La Gandara was also influenced by his own artistic heritage, namely the portraits of his countrymen Velázquez and Goya.

Completed in 1904, the present lot depicts Alberto del Solar with his two daughters, Felisa and Enriqueta. The Chilean ambassador, Del Solar, also a poet, belonged to a glittering set of cultured South American expatriates living in Paris during the Belle Époque.

\$ 20,000-30,000



590



591

591

**ERNEST ANGE DUEZ**

French, 1843 - 1896

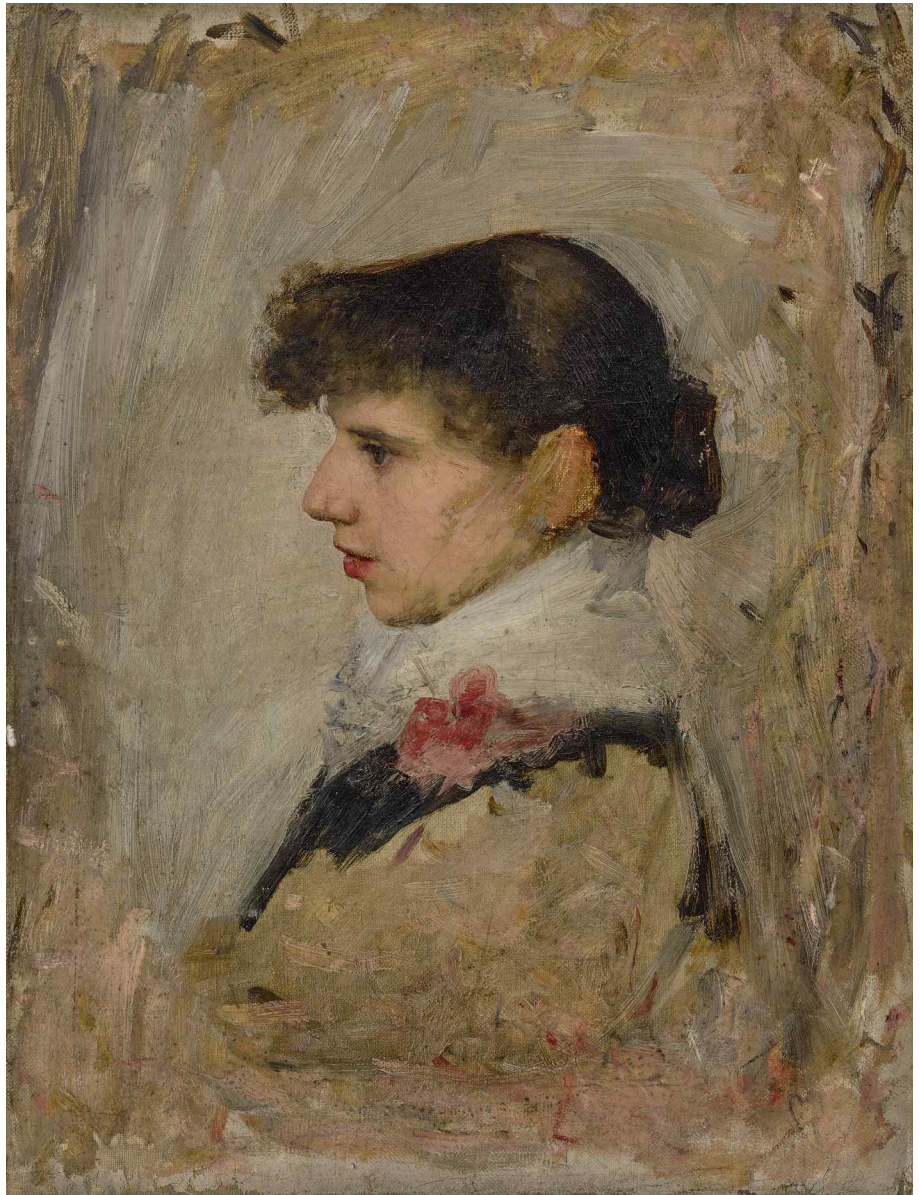
**The Duet**

signed *E. Duez* (lower right)  
oil on canvas  
28¾ by 36¾ in.; 73 by 92.4 cm

**PROVENANCE**

Sale: Christie's, New York, October 25, 1984,  
lot 68, illustrated

\$ 6,000-8,000



592

592

**JOHN WILLIAM  
WATERHOUSE, R.A., R.I.**

British, 1849-1917

**Head of a Model**

inscribed *Study of a head by J WATERHOUSE*

*ARA/ to R.P. Reid (on the reverse)*

oil on canvas

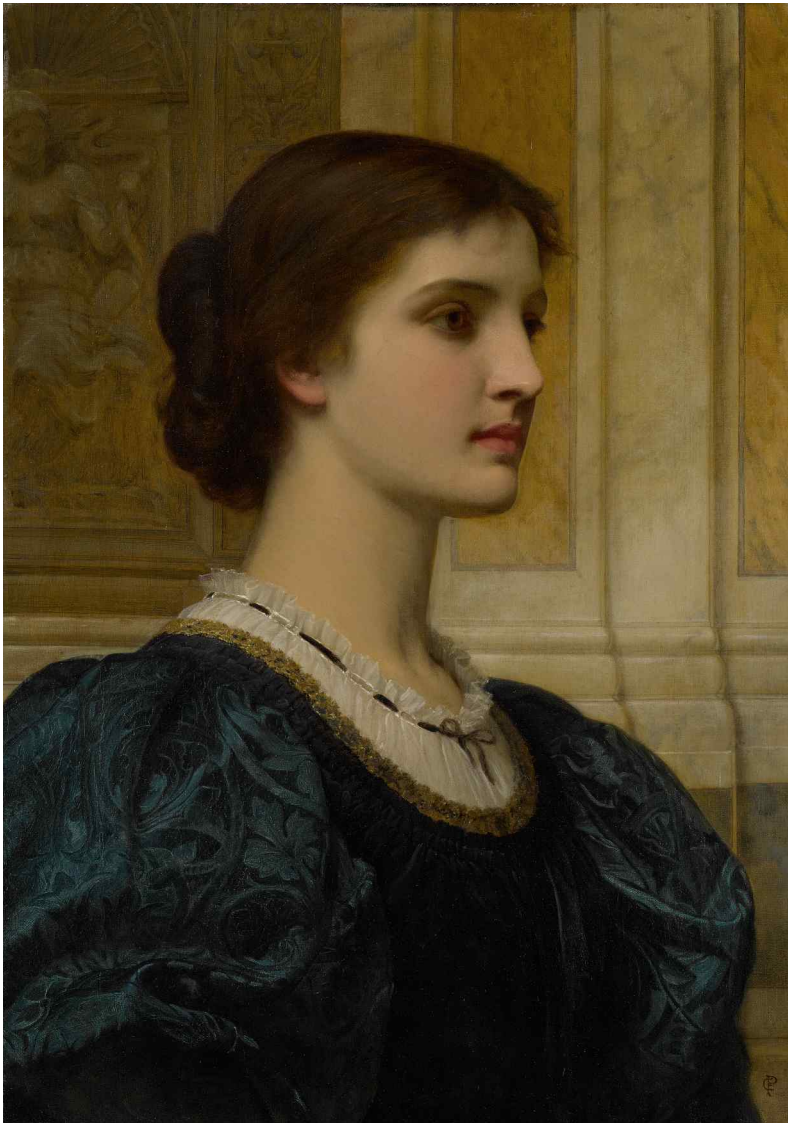
16 $\frac{1}{8}$  by 12 $\frac{1}{8}$  in.; 41 by 30.8 cm

**LITERATURE**

Peter Trippi, *J.W. Waterhouse*, London, 2002,  
p. 44, illustrated

\$ 30,000-40,000

The present sketch is dedicated to the Scottish artist Robert Payton Reid (1859-1945), who studied in Paris and Munich and may have met John William Waterhouse on one of his journeys to the Continent. Of this dynamic and painterly study, Peter Trippi writes, "suggestive of Italian origin, the crooked nose and curly red hair of the model [...] reflect the current vogue for the actress Sarah Bernhardt's exotic beauty" (Trippi, 44).



593

## 593

PROPERTY OF A LADY AND GENTLEMAN

### CHARLES EDWARD PERUGINI

British, 1839 - 1918

#### Kate

signed with the artist's monogram (lower right)  
oil on canvas  
25 by 17½ in.; 63.5 by 45 cm

#### PROVENANCE

Mitchell Galleries, London  
Private Collection  
Sale: Sotheby's, London, December 13, 2005,  
lot 18, illustrated  
Acquired at the above sale

\$ 25,000-35,000

Katherine (usually called 'Kate') Elizabeth Macready Perugini (1839-1929) was the daughter of Charles Dickens and the widow of the Pre-Raphaelite painter Charles Allston Collins, who died in 1873. Kate Perugini was herself a painter of genre and figure subjects (see lot 595), and one who enjoyed friendly relations with a number of fellow-artists and collectors. Kate was strikingly beautiful, with classical features and lustrous dark hair which she usually wore with a central parting and gathered at the back of her neck. John Everett Millais painted Kate on several occasions, notably as the model for the female figure in his painting *The Black Brunswicker* (National

Museums and Galleries on Merseyside; Lady Lever Art Gallery, Port Sunlight) in 1860, and later for a portrait that he exhibited at the Grosvenor Gallery in 1881. Perugini himself seems to have taken pleasure in painting her, both in modern-life and historical guises. One of the most elaborate of his many works – which combine accuracy of likeness with an historical flavor – is a painting entitled *Doubt* (Christie's, London, 19 November 1965, lot 20) – in which Kate appears with her sister Mollie.





594

594

## SIDNEY EDWARD DICKINSON

American, 1890 - 1980

### The Artist Giuseppe Trotta

signed *SIDNEY E. DICKINSON* and dated 1916  
(lower right)

oil on canvas

46 by 40 in.; 116.8 by 101.6 cm

\$ 6,000-8,000

#### PROVENANCE

Estate of the artist

Sale: Charlton Hall Auctioneers, West  
Columbia, South Carolina, June 6, 2010, lot  
975, illustrated

The Charleston Renaissance Gallery, South  
Carolina

Private Southern Collection, United States

#### EXHIBITED

New York, National Academy of Design, *Winter  
Exhibition*, December 16, 1916-January 14,  
1917, no. 225

Minneapolis, Institute of Arts, December 1918

#### LITERATURE

*Bulletin of the Minneapolis Museum of Arts*,  
December 1918, p. 64

"Painting and Sculpture," *The New  
International Yearbook: A Compendium of the  
World's Progress: 1916*, Frank Moore Colby, ed.,  
New York, 1917, p. 512

Giuseppe Trotta, a celebrated Italian American  
portraitist, is best known for his portrait  
of President Woodrow Wilson, which was  
presented to the Italian Government shortly  
after World War I. Trotta trained at the Art  
Student's League and the National Academy  
of New York and went on to settle in Flushing,  
Queens.



595

595

PROPERTY OF A PRIVATE COLLECTOR

## KATE PERUGINI

British, 1838 - 1929

### What Will Tomorrow Be?

signed *KPerugini* and dated 1879 (lower right)

oil on canvas

32 by 23¼ in.; 81.3 by 59 cm

#### PROVENANCE

Private Collection, New York (acquired circa 1965)

Thence by descent

\$ 10,000-15,000

Kate Perugini was the daughter of Charles Dickens, wife to artist Charles Edward Perugini, model to Sir John Everett Millais, and an accomplished artist (see lot 593). Perugini exhibited widely including at the Woman's Building, built for the World's Columbian Exposition held in Chicago in 1893. The result of women petitioning for an official place in the planning and exhibitions of the fair, and with an organizing board of 117 "lady managers", The Woman's Building featured exhibits of works by women across fields from art, music, and science.



596

596

## JAMES HAYLLAR

British, 1829 - 1920

### As Tall as Mother

signed *J. Hayllar.* (lower right)  
oil on canvas  
27¾ by 35¾ in.; 70.5 by 90.8 cm

#### PROVENANCE

Private Collection, New Jersey  
Acquired from the above by the present owner

#### EXHIBITED

London, Royal Academy, 1898, no. 972

\$ 5,000-7,000

#### LITERATURE

"Pictures of 1898," *Pall Mall Magazine*, London, 1898, p. 67, illustrated  
Henry Blackburn, *Academy Notes*, London, 1898, p. 27, illustrated p. 139

James Hayllar was both a notable painter of Victorian genre and the father of four recognized artists: daughters Edith, Jessica, Mary and Kate.



597

597

## ELISABETH SONREL

French, 1874-1953

### A Bridal Procession

signed *Elisabeth Sonrel* (lower left)  
watercolor and gouache over pencil and India  
ink on brown-gray paper  
12½ by 19⅞ in.; 31.6 by 49.2 cm

Elisabeth Sonrel was a painter of portraits, romantic figurative subjects, landscapes and rural subjects. Her paintings were inspired by Renaissance artists, particularly Botticelli, literature such as the Arthurian legends and Dante, and the Pre-Raphaelites and French Symbolists. The present works evocatively illustrate her many inspirations and personal style.

\$ 3,000-5,000



598

598

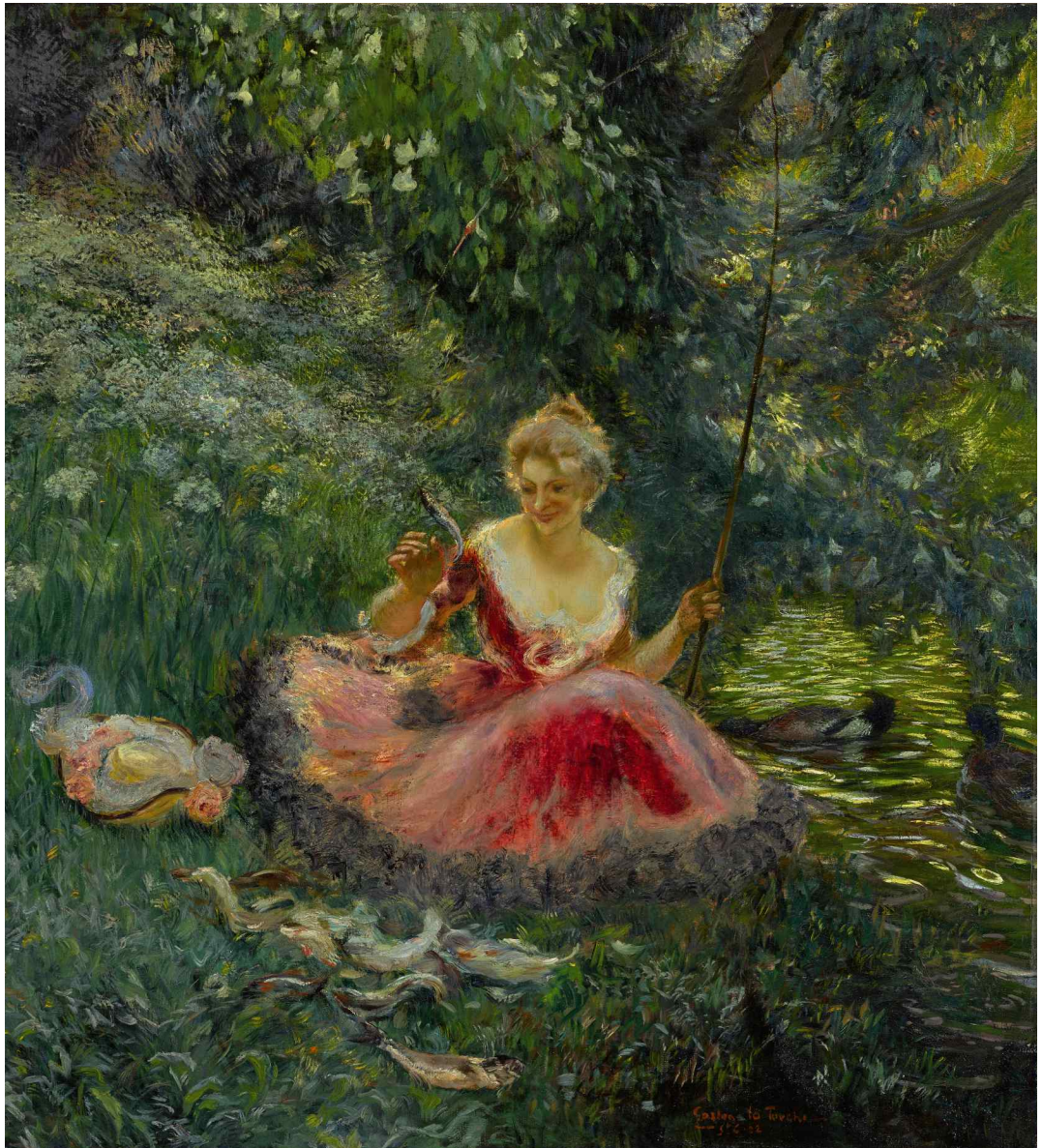
## ELISABETH SONREL

French, 1874-1953

### A Spring Recital

signed *Elisabeth Sonrel* (lower left)  
watercolor and gouache over pencil on red  
paper  
12¾ by 19½ in.; 32.4 by 49.5 cm

\$ 2,000-3,000



599

599

## GASTON LA TOUCHE

French, 1854 - 1913

### La pêche

signed *Gaston la Touche*, inscribed *StC* and dated *02* (lower right)

oil on canvas

43 $\frac{3}{4}$  by 39 $\frac{7}{8}$  in.; 111.1 by 101.3 cm

### PROVENANCE

Goupil & Cie, no. 30060 (acquired in January 1911)

Kraushaar Galleries, New York (acquired from the above, June 1913)

Madame Barincou (acquired by 1914)

Knoedler & Co., New York, no. 14572 (acquired from the above, January 1919)

Edward Clark Mershon, Saginaw, Michigan (acquired from the above, October 1919)

Elsie C. Mershon, Saginaw, Michigan (acquired from the above)

The Toledo Museum of Art (gifted from the above by 1948 and sold, Sotheby's, New York, July 17, 2003, lot 7, illustrated, as *In the Garden*)

Private Collection, Dallas

### LITERATURE

Henri Frantz, *Gaston La Touche 1854-1913*, London, 1914, p. 19

This work will be included in the Gaston La Touche catalogue raisonné being prepared by Selina Baring Maclennan and Roy Brindley.

\$ 20,000-30,000



600

**600**

## GASTON LA TOUCHE

French, 1854-1913

### A Change of Seasons

signed *Gaston la Touche* (lower left)

oil on canvas

35 $\frac{5}{8}$  by 35 $\frac{3}{4}$  in.; 90.5 by 90.8 cm

This work will be included in the Gaston La Touche catalogue raisonné being prepared by Selina Baring Maclennan and Roy Brindley.

\$ 20,000-30,000



601

601

PROPERTY FROM A PRIVATE NORTHEASTERN  
COLLECTION

## JEHAN GEORGES VIBERT

French, 1840 - 1902

### Une cause célèbre (The Trial of Pierrot)

signed J.G. Vibert (lower left)  
pen and black ink, black wash, and gouache  
on paper  
15½ by 24¾ in.; 39.4 by 62.9 cm

The story of Pierrot and the characters of the Commedia dell'Arte provided inspiration for artists from Watteau to van Gogh to Picasso. However, few have captured the humor of the famed clown's trials as vibrantly as Jean Georges Vibert, who created this expressive drawing to illustrate a popular story from his *La Comédie en Peinture* (1902). The object

of Pierrot's affections, Columbine, has been brought to trial by her elderly husband on account of her philandering behavior. While Columbine appears coy and beguiling, Pierrot seems reticent, and both avoid the eyes and wild gesticulations of the defense lawyer, in the guise of Pulchinelles, at left. Columbine's nervous husband sits wringing his hands at far right, while Pierrot's nemesis Harlequin whispers slanders in his ear, egged on by a group of drunk soldiers behind them.

This drawing is possibly a preparatory work for two other versions of the composition: a watercolor and gouache now in the collection of the Art Institute of Chicago that may have been shown at the 1883 exhibition of the society of French Watercolorists (fig. 1) and a sumptuous large-scale oil now in a Private Collection.

\$ 6,000-8,000



Jehan Georges Vibert, *Trial of Pierrot*, Art Institute of Chicago



602

602

PROPERTY FROM A NEW YORK PRIVATE COLLECTOR

## PAUL-CÉSAR HELLEU

French, 1859 - 1927

### Gladys Deacon, Duchess of Marlborough

signed *Helleu* (lower right)  
black, red and white chalk and pencil on paper  
17¼ by 24 in.; 43.8 by 61 cm

#### PROVENANCE

Sale: Sotheby's, New York, May 5, 1999, lot  
385, illustrated  
Acquired at the above sale

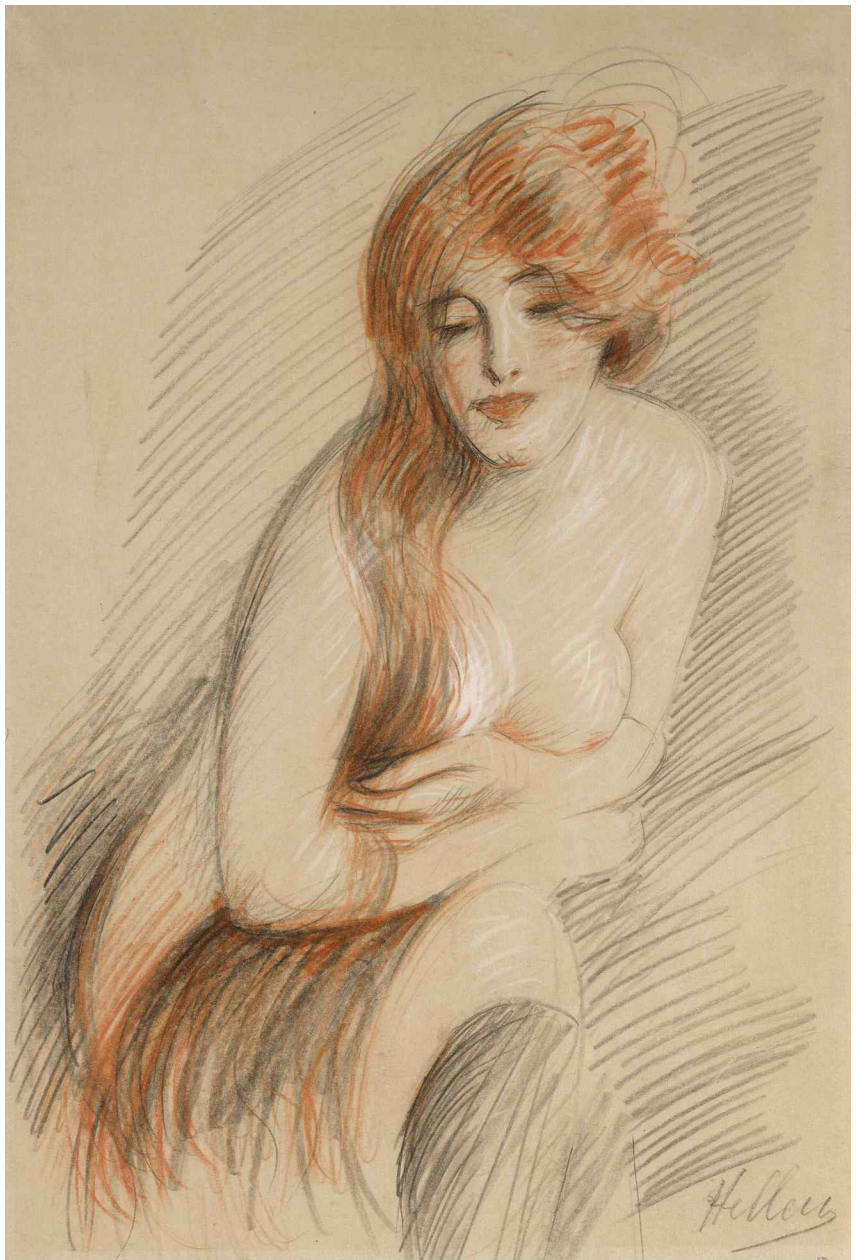
#### LITERATURE

Frédérique de Watrigant, *Paul-César Helleu*,  
Paris, 2014, p. 194, illustrated

The authenticity of this lot is confirmed by  
the comité des Amis de Paul-César Helleu. It  
will be included in the catalogue raisonné in  
preparation under the reference DE-802.

\$ 25,000-35,000





603

## 603

PROPERTY FROM AN AMERICAN COLLECTION

### PAUL-CÉSAR HELLEU

French, 1859 - 1927

#### Nu féminin à la longue chevelure

signed *Helleu* (lower right)

black, red and white chalk on paper

19¼ by 13 in.; 48.9 by 33 cm

\$ 15,000-20,000

#### PROVENANCE

Sale: Christie's, London, May 6, 1969, lot 180 (as *Portrait de femme*, with incorrect dimensions)

Private Collection, United States (acquired at the above sale)

By descent through the family from the above (until 2012)

Wally Findlay Galleries, New York

Acquired from the above

The authenticity of this lot is confirmed by the comité des Amis de Paul-César Helleu. It will be included in the catalogue raisonné in preparation under the reference DE-2486.



604

604

## CHARLES MCBRIDE

Scottish, 1853 - 1903

### Seated Woman with a Sea Shell

signed *Cm<sup>c</sup> McBride S<sup>c</sup>* and dated /88  
white marble  
with veined marble columnar base  
height of sculpture 42 1/2 in.; 107.95 cm.  
height of base 33 5/8 in.; 85.41 cm.

This charming subject is unusual for McBride who was an acclaimed Scottish sculptor best known for his portrait busts, his figures of great men of Scotland, including his bust of Andrew Carnegie, and figures carved for the façade of the Scottish National Portrait Gallery.

\$ 8,000-10,000



605

PROPERTY OF A PRIVATE COLLECTOR

**PROFESSORS A. GARELLA  
AND A. PETRILLI**

Italian, late 19th Century

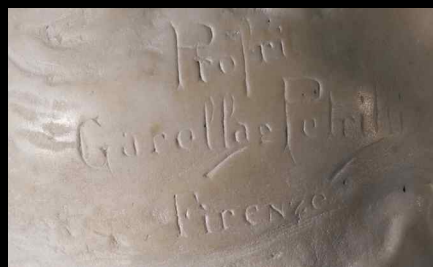
**La Notte (The Night)**

signed *Profri / Garella & Petrilli / Firenze*, the  
orb below engraved with a scorpion and the  
base entitled *LA NOTTE*

white marble, on marble and bronze  
quadripartite base

height 53 ¾ in.; 136.5cm., with metal plate

\$ 12,000-15,000



605



606

606

**ANTONIO GARCIA Y  
MENCIA**

Spanish, 1853 - 1915

**The Picnic**

signed *A. Garcia Mencia* and dated 1874 (lower right)

oil on canvas

15 by 18 $\frac{1}{8}$  in.; 38.1 by 46 cm

**PROVENANCE**

Macconnal-Mason, London

Sale: Sotheby's, New York, February 24, 1983, lot 119, illustrated

Kurt E. Schon, Ltd., New Orleans

Private Collection, Florida (acquired from the above in 1986)

Thence by descent to the present owner

\$ 8,000-12,000



607

607

PROPERTY FROM THE JOHN F. EULICH COLLECTION

## GIUSEPPE GABANI

Italian, 1846-1899

### The Derby Reale

signed *Gabani* and inscribed *Roma* (lower right)

oil on canvas

33 by 59¼ in.; 83.8 by 150.5 cm

#### PROVENANCE

Santa Anita Park, Collection of the Los Angeles Turf Club (by 1955 and sold, Christie's, New York, April 8, 2008, lot 28, illustrated)

Private Collection (acquired at the above sale)

Sale: Sotheby's, New York, November 3, 2015,

lot 102, illustrated

Acquired at the above sale

\$ 40,000-60,000

#### EXHIBITED

The Pasadena Art Museum, *English Sporting Art*, November 11-December 11, 1955, no. 9

Born in Senigallia, on Italy's Adriatic coast, Giovanni Gabani studied with Cesare Maccari and Giuseppe Raggio and specialized mainly in history paintings, as well as landscapes and animals. Horses are often prominently featured in his works, both in his Orientalist subjects and in his depictions of a day at the races.

Within Gabani's oeuvre, *The Derby Reale* is a *tour de force*, demonstrating an ability to construct a complex composition without sacrificing attention to detail, including the rendered musculature of the horses,

expressions and gestures of the crowd, and their elegant fashions. The scene takes place at the Capannelle racetrack, just outside of Rome, where the Derby Reale was founded in 1884 and continues to this day, now known as the Derby Italiano. The racetrack was a frequent subject for Gabani since he moved to Rome in 1880, the bustling activity and drama of the race allowed him to flex his artistic skill, as evidenced in the present work.



608

608

## WOUTERUS VERSCHUUR

Dutch, 1812-1874

### After the Circus

signed *W. Verschuur f.* (upper right)

oil on panel

8½ by 11½ in.; 21.6 by 29.2 cm

#### PROVENANCE

Private Collection, Chicago

Private Collection, Palm Beach

Acquired from the estate of the above by the present owner

\$ 6,000-8,000



609

609

PROPERTY FROM THE JOHN F. EULICH COLLECTION

## PAUL FRIEDRICH MEYERHEIM

German, 1842 - 1915

### The Wild Madonna

signed *Paul Meyerheim* and dated 91 (lower left)

oil on canvas

27 $\frac{3}{8}$  by 39 $\frac{3}{8}$  in.; 70.2 by 97.5 cm

#### PROVENANCE

Sale: Sotheby's, New York, April 24, 2002, lot 81, illustrated

Private collection (acquired at the above sale and sold, Sotheby's, New York, April 18, 2008, lot 94, illustrated)

Acquired at the above sale

#### LITERATURE

Franz Hermann Meissner, "Paul Meyerheim," *The Art Journal*, London, 1895, p. 304, illustrated p. 301

Paul Meyerheim hailed from a well-known family of German painters, going back to his grandfather Karl Friedrich. Paul studied under his father Friedrich Eduard, who taught at the Berliner Akademie, before travelling widely in Germany, Tyrol, Switzerland and Holland, and spending a year in Paris. His itinerant lifestyle is reflected in the subject of many of his paintings, including the travelling circus featured in the present work, *The Wild Madonna*.

Circus performers were a popular subject among artists and both the joy of the spectacle and the often challenging life "behind the scenes" were easily understood by audiences. Meyerheim may have also been drawn to the

subject in part because of his aptitude for painting animals, developed early in his career through observation at the Berlin Zoological Gardens. A contemporary review describes the work as a "splendidly depicted circus scene in which a comical equestrienne is conducting a comedy enacted by a monkey and a poodle. Their action is reflected with wonderful effect in the faces of the audience, young and old, rich and poor; and amongst these, the painter has portrayed himself, standing at the end of the row, with spectacles, and a round felt hat, his smiling face surrounded with a full beard" (*The Art Journal*, p. 304).

\$ 30,000-50,000



610

610

PROPERTY OF A CALIFORNIA PRIVATE COLLECTOR

**CHARLES VAN DEN  
EYCKEN**

Belgian, 1859 - 1923

**PROVENANCE**

Private Collection, Beverly Hills  
Acquired from the above

\$ 8,000-12,000

**The Jewel Box**

signed *Ch. Van den Eycken* (lower left)

oil on canvas

13½ by 17⅝ in.; 34.3 by 44.8 cm





611

**611**

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

**LEON HERBO**

Belgian, 1850 - 1907

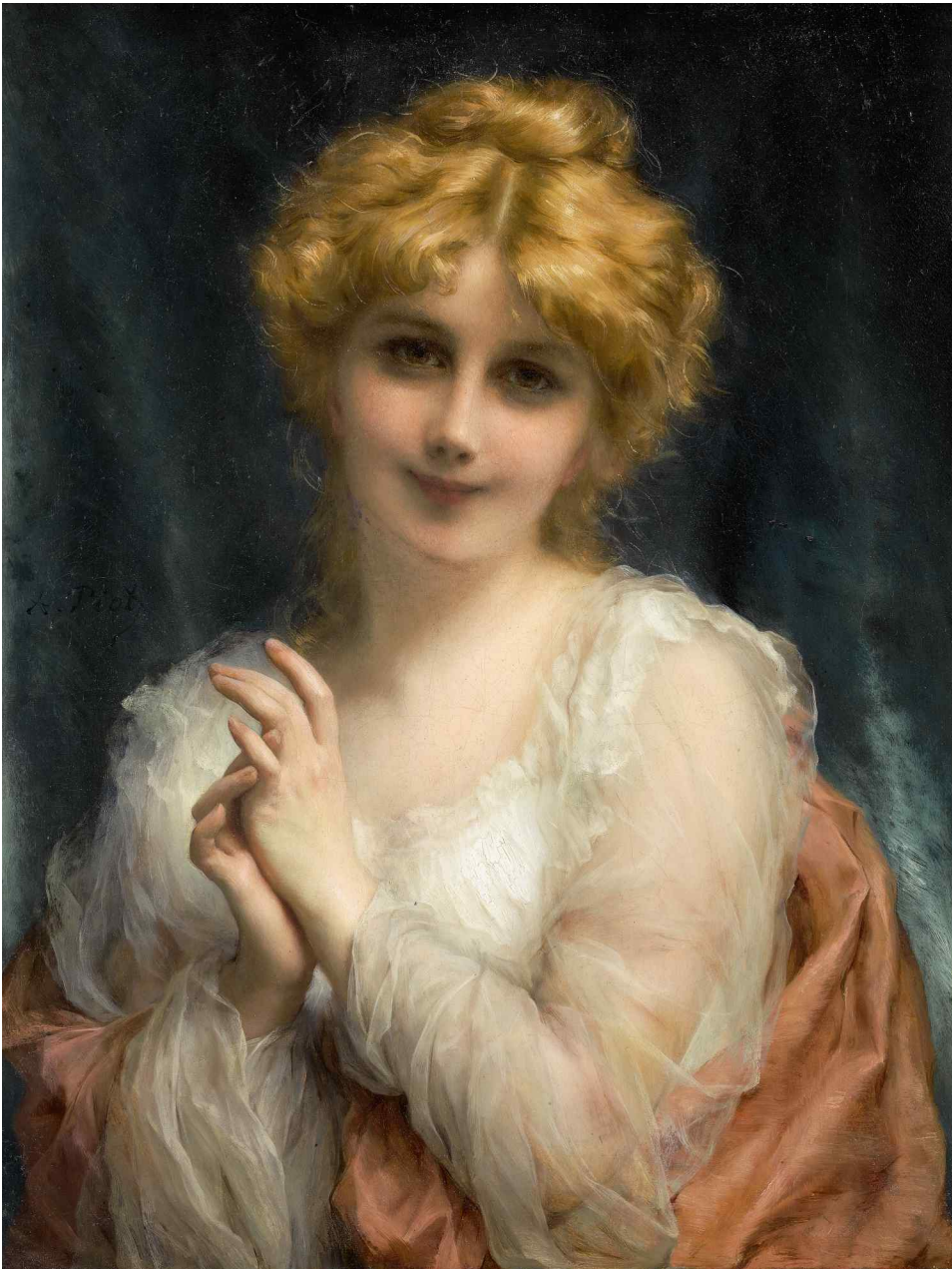
Young Girl with Blue Ribbon

signed *Léon Herbo* (lower right)

oil on canvas, oval

25 $\frac{3}{8}$  by 21 in.; 65.1 by 53.3 cm

\$ 5,000-7,000



612

612

PROPERTY FROM A PRIVATE NORTHEASTERN  
COLLECTION

**ETIENNE ADOLPHE PIOT**

French, 1850 - 1910

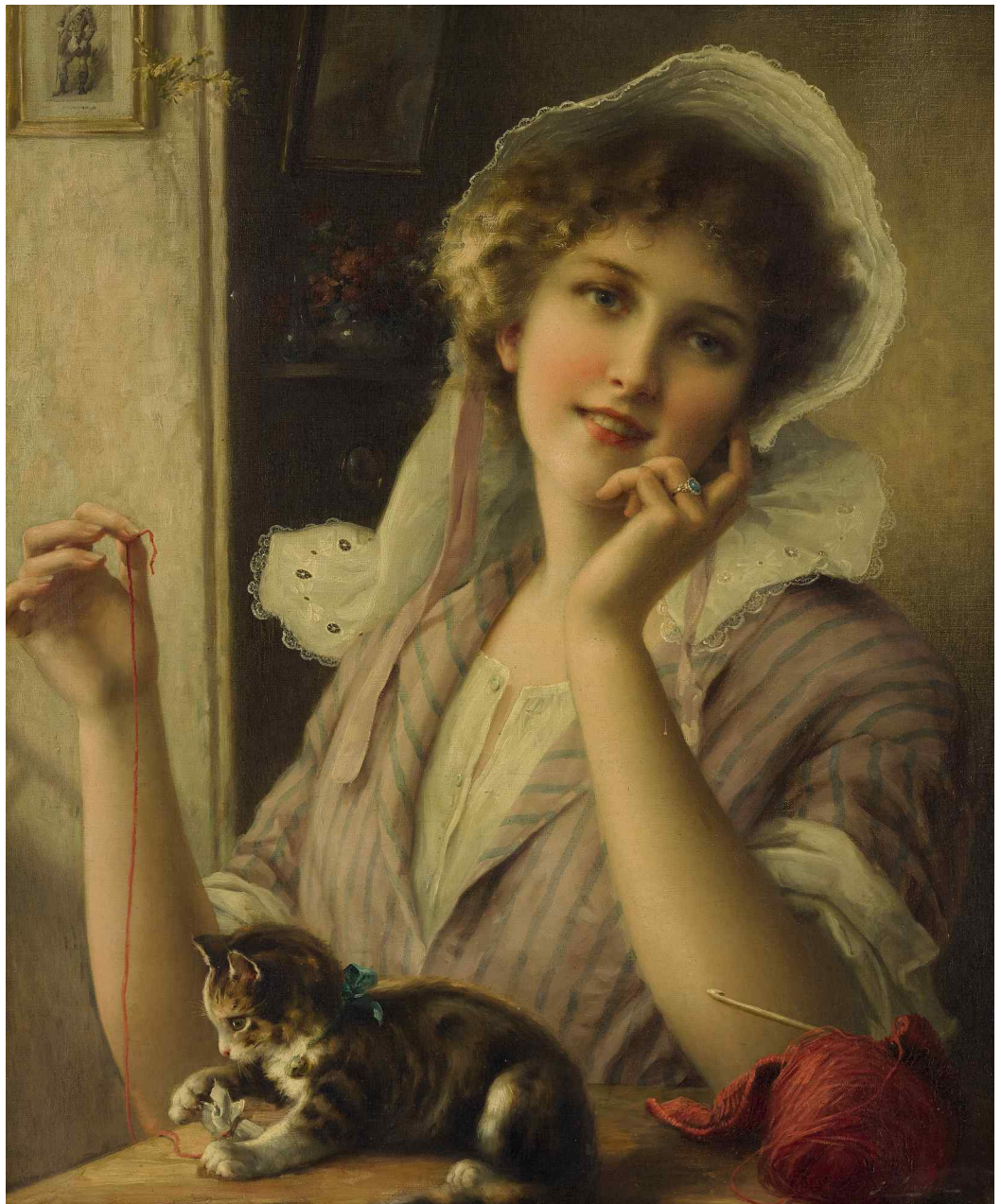
**A Golden-Haired Beauty**

signed *A. Piot* (center left)  
oil on canvas  
26 by 20 in.; 66 by 50.8 cm

**PROVENANCE**

Sale: Heritage Auctions, Dallas, December 9,  
2015, lot 5229, illustrated  
Acquired from the above

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



613

**613**

PROPERTY OF A CALIFORNIA COLLECTOR

**ÉMILE VERNON**

French, 1872-1919

**At Play**

signed *E Vernon* (lower right)

oil on canvas

24¾ by 20⅞ in.; 62.8 by 53 cm

**PROVENANCE**

Private Collection, California

\$ 15,000-20,000

273

## WILLIAM BOUGUEREAU

French, 1825 - 1905

## Le réveil (réduction)

signed *W-BOUGUEREAU* (upper right)  
oil on canvas  
22 by 18 $\frac{1}{8}$  in.; 55.9 by 46 cm

## PROVENANCE

Durand-Ruel, Paris (acquired directly from the artist, September 1865)

M. Wallis

Goupil & Cie, Paris, no. 3413 (acquired from the above, May 1868)

M. Van Tomputse, The Hague (acquired from the above, August 1868)

Theo Van Gogh, Amsterdam

Goupil & Cie, Paris, no. 4218 (acquired from the above, May 1869)

Johann Hendrik Mastenbroek, The Hague (acquired from the above, May 1869)

Albert du Vannes, New York

Armand du Vannes, New York (by descent from the above, his father)

Kurt E. Schon Ltd., New Orleans

Private Collection, Massachusetts (and sold, Christie's, New York, October 29, 1986, lot 74, illustrated)

Kurt E. Schon, Ltd., New Orleans

Private Collection, Florida (acquired from the above in 1987)

Thence by descent to the present owner

## LITERATURE

Damien Bartoli and Frederick C. Ross, *William Bouguereau, Catalogue Raisonné of his Painted Work*, New York, 2010, p. 87, no. 1865/09A, illustrated; and in the revised 2014 edition, p. 87, no. 1865/09A, illustrated

\$ 50,000-70,000

In William Bouguereau's *Le réveil*, a young mother dressed in Italian costume gingerly holds her baby as he awakens from slumber. At her side, a little girl clasps her hands as if in prayer. Golden light streams over the mother's shoulder, illuminating the baby's face and the delicate outline of his outstretched hand, made even more dramatic by the dark room around them. The young blond model for this work is Emilienne Cesil-Biegler (see lot 419). Born in 1859, she was the daughter of Bouguereau's housemaid and, as such, it is likely that Emilienne's brother Henri, born in 1863, may be the model for the infant boy.

Conceived in 1865, *Le réveil* is known in two sizes, a larger canvas now in a private collection and the present *réduction*. The year represented an important turning point commercially for Bouguereau, as the death of Jean-Marie Fortuné Durand-Ruel, proprietor of the eponymous gallery in Paris and early champion for the young artist in Paris, led to a new agreement with the savvy Goupil & Cie. His new dealers capitalized on the success of Bouguereau's most impressive and well-received works, commissioning *réductions* to satisfy the buying public's appetite for the works already purchased from the *Salon* or to provide print makers with a template from which to work.

Compositions that reflected the importance of home and motherhood—tinged with a hint of the sacred—became a favored theme for Bouguereau in the late 1860s, as seen in works such as *Les oranges* (1865, sold in these rooms, May 5, 2011, lot 23), *L'invocation à la Vierge* (1866, Private Collection) and *Premières caresses* (1866, Lyndhurst, Tarrytown, New York). The popularity of these compositions is evidenced by the fact that *réductions* were commissioned of each of them.





615

615

SELECT WORKS FROM THE JAMES PRENDERGAST LIBRARY, SOLD TO BENEFIT THE ENDOWMENT FUND

**LÉON-JEAN-BASILE  
PERRAULT**

French, 1832 - 1908

**Sleep, Baby, Sleep**

signed -L- Perrault- and dated -1884- (lower right)

oil on canvas

39 ¾ by 44 in.; 101 by 111.8 cm

**PROVENANCE**

Allen H. Wood, Detroit

Knoedler & Co., New York, no. 6059 (acquired from the above, June 1888)

J. J. Gillespie & Co., Pittsburgh (acquired from the above, May 23, 1891)

Acquired from the above through the Prendergast Bequest, 1891

**LITERATURE**

*Descriptive Catalogue of the Art Gallery of the James Prendergast Library Association, Jamestown, 1906, no. 16*

Katherine E. Manthorne, *The Mirror Up to Nature: A Catalogue of 19<sup>th</sup> and 20<sup>th</sup> Century Paintings in the Collection of The James Prendergast Library Association, Jamestown, New York, 1982, p. 34, illustrated*

\$ 10,000-15,000



616

616

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

**LÉON-JEAN-BASILE  
PERRAULT**

French, 1832 - 1908

**Fille à l'orange**

signed -L- Perrault and dated 68 (upper left)

oil on canvas

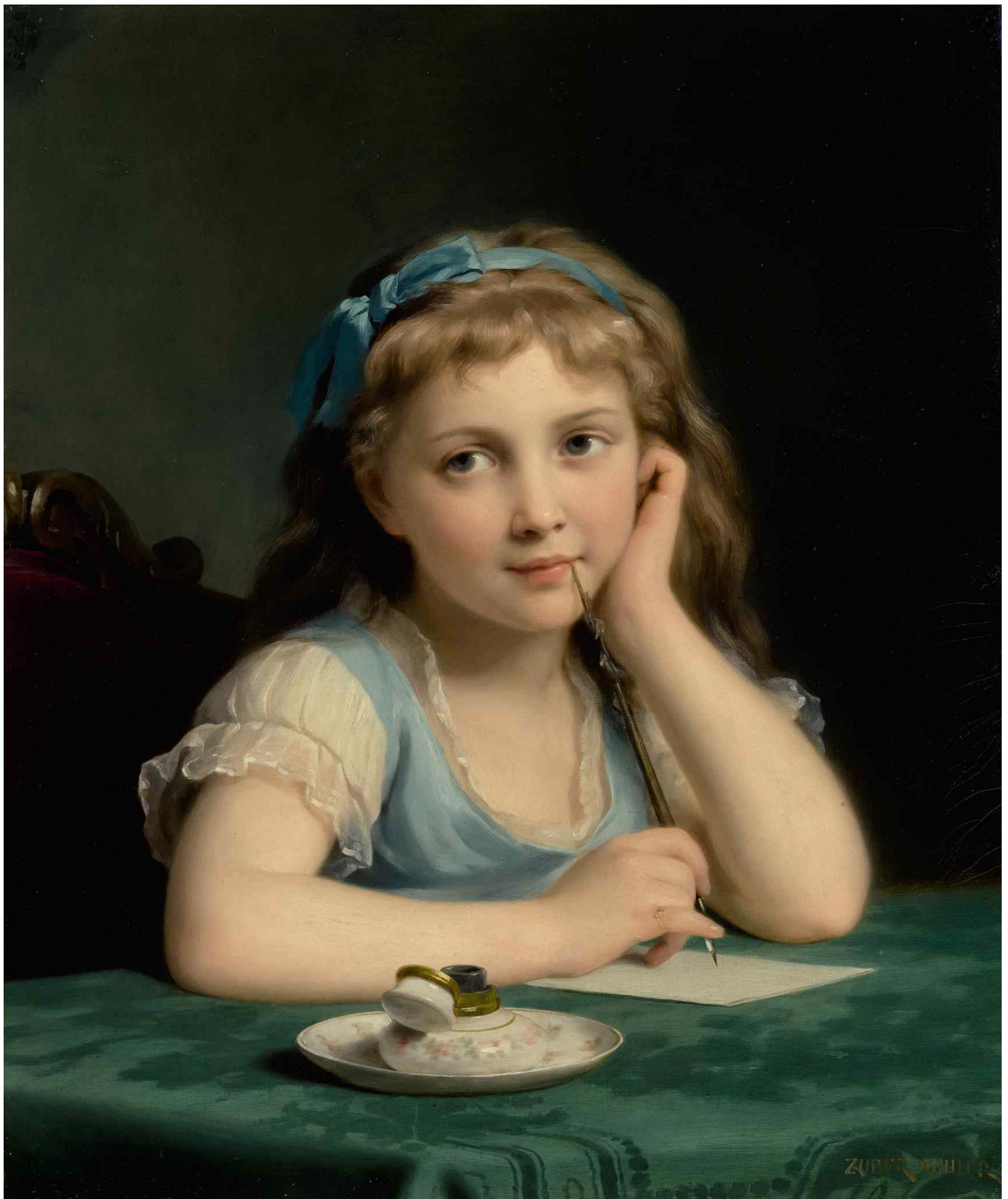
16 ½ by 12 ¾ in.; 41 by 32.7 cm

**PROVENANCE**

Sale: Sotheby's New York, October 24, 1989, lot 261, illustrated

Acquired at the above sale

\$ 5,000-7,000



617

617

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**FRITZ ZUBER-BÜHLER**

Swiss, 1822 - 1896

**Reverie**

signed ZUBER-BUHLER (lower right)

oil on canvas

18¼ by 21¾ in.; 46.4 by 55.2 cm

\$ 10,000-15,000



618

618

**NEVIL OLIVER LUPTON**

British, 1828 - 1915

**Coming from the Farm**

signed *Nevil O. Lupton* and dated 1858 (lower left)

oil on canvas

24 $\frac{1}{8}$  by 20 in.; 61.3 by 50.8 cm

**PROVENANCE**

Private Collection, Palm Coast, Florida

**EXHIBITED**

*West of Scotland Exhibition of Fine Art*, 1865

\$ 10,000-15,000

619

**JOHANN TILL**

Austrian, 1827 - 1894

**The Little Goose Boy**

indistinctly signed *Till J* (lower right)

oil on canvas

39 $\frac{1}{2}$  by 29 in.; 100.3 by 73.7 cm

\$ 5,000-7,000







620

620

**JOHANN GEORG MEYER  
VON BREMEN**

German, 1813-1886

**Blind Man's Bluff**

signed *Meyer von Bremen*, inscribed *Berlin* and dated 1871 (lower right)  
oil on canvas laid down on board  
12 $\frac{1}{8}$  by 15 $\frac{7}{8}$  in.; 30.8 by 40.3 cm

**PROVENANCE**

Mrs. Thomas A. Scott, Philadelphia (probably acquired in the late nineteenth century)  
Thence by descent to the present owner

\$ 6,000-8,000

One of the early owners of the present lot was Mrs. Thomas Scott (née Annie Riddle), the wife of the president of the Pennsylvania Railroad and cousin of Mary Cassatt. A Pennsylvania native, Mrs. Scott expatriated to Paris in the 1880s, and it was there that she became part of Cassatt's inner circle and began building her art collection, which included an Édouard Manet, *Jeune fille en déshabillé*, that was later lent to the Philadelphia Museum of Art.



621

621

**HUGUES MERLE**

French, 1823 - 1881

**Affection**

signed *Hugues-Merle* (upper right)  
oil on canvas  
18 by 15 in.; 45.7 by 38 cm

**PROVENANCE**

Private Collection (acquired by 1963)  
Thence by descent

\$ 10,000-15,000



622

622

SELECT WORKS FROM THE JAMES PRENDERGAST LIBRARY, SOLD TO BENEFIT THE ENDOWMENT FUND

## JOHANN MARI HENRI TEN KATE

1831 - 1910

### Behind the Ramparts

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

#### PROVENANCE

Acquired through the Prendergast Bequest, 1891

#### LITERATURE

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

\$ 20,000-30,000

Among the group of artists who form the Dutch Romantic school, Mari ten Kate is the most renowned painter of children. The present work epitomizes the subject matter for which ten Kate acquired fame: children at play. He delights in the presentation of a snowball fight, riding a sleigh, or playing a prank, usually involving a companion dog, and always suffused with warm Romantic light.



623

623

**EDWARD ANTOON  
PORTIELJE**

Belgian, 1861 - 1949

**The Winning Hand**

signed *Edward Portielje*. (lower right);  
inscribed, signed and stamped with the artist's  
seal (on the reverse)

oil on panel

14½ by 18 in.; 36.8 by 45.7 cm

**PROVENANCE**

Maurice Sternberg Galleries, Chicago  
Acquired from the above by the present owner  
circa 1985

\$ 8,000-12,000



624 (ONE OF THREE)



624 (ONE OF THREE)



624 (ONE OF THREE)

624

**WILLIAM HENRY  
HAMILTON TROOD**

British, 1848 - 1899

**Feline Triptych: Deliberation,  
Determination, Satisfaction**

each, signed *W.H. Trood* and dated 1885 (lower left)

each, oil on canvas

each, 11½ by 17 in.; 29.2 by 43.2 cm;

as framed 26½ by 72 in.; 67.3 by 182.9 cm

**PROVENANCE**

Private Collection, United States

Acquired from the above by the present owner

\$ 10,000-15,000



625

625

**EUGÈNE  
VERBOECKHOVEN**

Belgian, 1798-1881

**Sheep in a Meadow**

signed *Eugène Verboeckhoven* (lower right);  
with the certified autograph of the artist (on  
the stretcher)

oil on canvas

43 by 52 $\frac{7}{8}$  in.; 109.2 by 134.3 cm

**PROVENANCE**

Private Collection, South America

Acquired from the above by the present owner

\$ 40,000-60,000



626

626

## ANTOINE-LOUIS BARYE

French, 1795 - 1875

### Cheval Turc No. 2 (Antérieur droit levé, terrasse carrée) (Turkish Horse No. 2)

signed BARYE

bronze, dark greenish-brown patina  
height of bronze 11 in.; 27.94 cm., on green  
marble base

'Michel-Ange de la Ménagerie' was the tribute given to Barye by the celebrated French art critic Théophile Gautier. Considered the inventor and undisputed master of *animalier* sculpture, Barye created an exceptional *oeuvre* parallel to that of his friend, the painter Eugène Delacroix. Barye used animal subjects to represent the extremes of power and emotion which were central to the Romantic movement, thereby challenging the accepted hierarchy of subject-matter in the French artistic establishment. The *Cheval turc* is generally regarded as the model which most powerfully epitomizes his unique sculptural vision.

#### RELATED LITERATURE

M. Poletti and A. Richarme, *Barye, Catalogue raisonné des sculptures*, Paris, 2000, no. A 128;

W.R. Johnston and S. Kelly, *Untamed: The Art of Antoine-Louis Barye*, Munich, London and New York, 2006, no. 57, pp. 158-159

\$ 15,000-20,000





627

□ 627

PROPERTY FROM THE COLLECTION OF BARBARA &  
MARTIN ZWEIG

**ISIDORE-JULES BONHEUR**

French, 1827-1901

**Horse and Jockey**

signed *I. BONHEUR* and stamped with foundry  
inscription *PEYROL EDITEUR*

bronze, brown patina  
height: 29¾ in.; 75.6 cm

\$ 3,000-5,000



628

628

PROPERTY FROM A CONNECTICUT PRIVATE COLLECTOR

**JOHN FERNELEY SNR.**

British, 1782-1860

Mr. Thomas Crosby's Racehorse *Pussy* with Trainer and Jockey— William Day and his Brother John Day— at a Finishing Post

signed *J. Ferneley*, inscribed *Melton Mowbray* and dated 1834 (lower right)

oil on canvas

32 by 42¼ in.; 81.3 by 107.3 cm

**PROVENANCE**

Thomas Crosby, Esq. (commissioned directly from the artist in 1834)

The Earl of Rosebery, The Durdans, Epsom, Surrey

Lady Sybil Grant (by descent from the above, her father)

Miss Margaret Powney

Frost & Reed, Ltd., London

Mr. and Mrs. C.C. Mosely, Beverly Hills

Szymanski Gallery, Beverly Hills

Private Collection, Texas (and sold, Sotheby's, New York, June 10, 1988, lot 102, illustrated)

Acquired at the above sale

**LITERATURE**

Major Guy Paget, *The Melton Mowbray of John Ferneley*, Leicester, 1931, pp. 98, 143, no. 387, illustrated as hung in the Earl of Rosebery's gallery at The Durdans

*Pussy*, a dark brown filly by *Pollio and Valve*, was foaled in 1831 by Mr. Lechmere Charlton of Ludford Park, Shropshire. *Pussy* won ten races between 1833 and 1837, including the Ascot Derby and the Oaks in 1834.

\$ 50,000-70,000



629

△ 629

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

British, 1878-1959

*Study for Going Out at Kempton*

oil on panel  
16¼ by 24 in.; 41.5 by 61 cm

**PROVENANCE**

Mike Holden White, Polo Cottage, Midhurst  
Thence by descent (and sold, Sotheby's,  
London, June 21, 2000, lot 39, illustrated)  
Richard Green, London  
Acquired from the above

Alfred Munnings was obviously taken with the parade from the paddock, as he painted the scene a number of times. *Going out at Kempton* is illustrated in the third volume of Munnings' autobiography (Alfred J. Munnings, *The Finish*, London, 1952, illustrated opposite p. 216). The view is from the steps at the back of the old paddock, and the present work represents a study for the lead horse.

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

\$ 40,000-60,000



630

630

## MAUD EARL

British, 1864 - 1943

### Marbled Beauties

signed *Maud Earl*. (lower left)

oil on canvas

15 $\frac{1}{8}$  by 29 $\frac{7}{8}$  in.; 38.4 by 75.9 cm

#### PROVENANCE

Private Collection, New Jersey

Thence by descent to the present owner

\$ 6,000-8,000

Maud Earl came from a family of animal painters. She excelled in an era when women were not expected to earn a living as an artist and grew an active patronage ranging from private collectors to Queen Victoria.



631

631

PROPERTY FROM THE JOHN F. EULICH COLLECTION

## JOHN EMMS

British, 1843 - 1912

### New Forest Buckhounds and a Terrier in their Lodges

signed *JNO EMMS* (lower right)  
oil on canvas  
24 by 30 in.; 61 by 76.2 cm

#### PROVENANCE

Private Collection, United States  
Sale: Sotheby's, New York, May 18, 2016, lot 87, illustrated  
Acquired at the above sale

\$ 40,000-60,000

In 1864, when he was living in London, John Emms came to Lyndhurst in the New Forest to work with Frederic, Lord Leighton on a fresco for St Michael and All Angels. In 1880 he married Fanny Primmer, the daughter of a Lyndhurst official, and in 1886 the couple settled in town, building an imposing house, *The Firs*, where Emms remained for the rest of his life.

Emms painted the New Forest Buckhounds and Foxhounds on numerous occasions. The size of the hounds in the present painting, and the set of steel and leather couples lying by the hunting whip on the red coat, suggest that they are Buckhounds. The couples were used for the "tufters", the small advance guard of hounds used to separate a fallow buck and set it running, before the main pack was brought out and laid on its scent.

The fluid, energetic style of the painting, which so brilliantly conveys the play of light on the hounds' coats and the rough textures of this hunt terrier, indicates a date in the 1890s. In his mature work, Emms is more concerned with atmosphere, using a subdued palette which evokes the crepuscular light of the kennel and the companionable relaxation of the hounds.

We would like to thank Annie Cairns of the British Sporting Art Trust for her contribution to this catalogue note.



632

## 632

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

### NARCISSE VIRGILE DIAZ DE LA PEÑA

French, 1808 - 1876

Fôret de Fontainebleau, effet de  
pluie

signed *n. Diaz.* (lower left)  
oil on panel  
12 by 16 $\frac{7}{8}$  in.; 30.5 by 42.9 cm

#### PROVENANCE

Collection Tournemine, Paris (and sold, Hôtel  
Drouot, Paris, April 13, 1880)  
William Connel, Glasgow  
Sale: Christie's, London, March 14, 1908  
Thorne (acquired at the above sale)  
Clifford M. Leonard (and sold, Parke-Bernet  
Galleries, New York, February 26, 1947, lot 36,  
illustrated, as *Fontainebleau*)  
Sale: Sotheby's, New York, May 28, 1981, lot  
166, illustrated (as *A Break in the Clouds*)  
Sale: Sotheby's, New York, February 25, 1982,  
lot 46, illustrated (as *A Break in the Clouds*)  
Acquired at the above sale

#### LITERATURE

Pierre and Rolande Miquel, *Narcisse Virgile  
Diaz de La Peña, catalogue raisonné de l'œuvre  
peint*, Paris, 2006, vol. II, p. 121, no. 785,  
illustrated

\$ 8,000-12,000

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

LOTS 632-636



633

633

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

6<sup>7</sup>/<sub>8</sub> by 5<sup>1</sup>/<sub>4</sub> in.; 17.5 by 13.3 cm

**JEAN-BAPTISTE-  
ÉDOUARD DETAILLE**

**PROVENANCE**

Sale: Parke-Bernet Galleries, New York, April 7,  
1966, lot 93

French, 1848-1912

We are grateful to François Robichon, Président  
des Amis d'Edouard Detaille, for his assistance  
with cataloguing this work.

Trumpeter Resting

signed *ÉDOUARD DETAILLE* (lower right)  
oil on panel

\$ 5,000-7,000



634

## 634

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

### JEAN-BAPTISTE-ÉDOUARD DETAILLE

French, 1848-1912

#### General Bonaparte

signed *Edouard Detaille* and dated 1901 (lower left)

watercolor, gouache, pen and ink on paper  
29¾ by 22 in.; 75.6 by 55.9 cm

#### PROVENANCE

Sale: Sotheby's, New York, June 3, 1980, lot 147, illustrated

Acquired at the above sale

We are grateful to François Robichon, Président des Amis d'Edouard Detaille, for his assistance with cataloguing this lot.

\$ 15,000-20,000



635

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

**JEAN LOUIS ERNEST  
MEISSONIER**

French, 1815 - 1891

**Charles I on Horseback**

signed with the artist's monogram (lower  
center); indistinctly inscribed and dated 28 7  
74 (lower left)

pen and ink, wash, heightened with white on  
paper

10 $\frac{1}{8}$  by 6 $\frac{1}{2}$  in.; 25.7 by 16.5 cm

**PROVENANCE**

Adolphe Beugniet, Paris

Sale: Christie's, New York, February 24, 1982,  
lot 36, illustrated

This sepia drawing is related to a larger  
watercolor of Charles I. dated 1874 and offered  
in the 1893 Meissonier studio sale. That  
watercolor, the whereabouts of which are  
unknown, according to Valéry C.O. Gréard's  
1897 monograph, depicted "Charles I on  
Horseback. In a wood with a greyhound and  
a groom in red. The king wears a doublet of  
white satin and a broad felt hat with feathers"  
(Valéry C.O. Gréard, *Meissonier: His Life and  
Art*, London, 1897, p. 384). Gréard illustrates  
another sepia drawing of the figure of Charles I  
on horseback, which is identified as belonging  
to Mme. Meissonier and was likely the work  
loaned to the memorial *Exposition Jean-Louis-  
Ernest Meissonier* at the École des Beaux-  
Arts in April 1893 (no. 56, titled *Charles Ier*).  
While similar in size and composition, these  
two drawings are independent, fully-realized  
images.

\$ 3,000-5,000



635

636

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

**ATTRIBUTED TO  
CONSTANTIN GUYS**

French, 1802 - 1892

**La promenade en voiture**

watercolor, pen and ink on paper laid down  
on board

10 $\frac{3}{4}$  by 14 $\frac{3}{4}$  in.; 27.3 by 37.5 cm

**PROVENANCE**

Sam Salz, Inc., New York

\$ 2,000-3,000



636



637

637

## EMILE BRISSET

French, 1860 - 1904

### The Day After the Battle of Frœschwiller, August 1870

signed *E. Brisset* and inscribed *X5* (lower left)  
oil on canvas

50 by 78 $\frac{5}{8}$  in.; 127 by 199.7 cm

#### PROVENANCE

Sale: Sotheby's, New York, February 16, 1995,  
lot 64, illustrated

Acquired at the above sale by the present  
owner

#### EXHIBITED

Paris, *Salon des Artistes Français*, 1885, no.  
380

#### LITERATURE

"Le Spectateur militaire au Salon," *Le  
Spectateur militaire*, June 1, 1885

This large-scale, panoramic composition depicts the day following the Battle of Frœschwiller, also known as the Battle of Wörth, one of the earliest battles of the Franco-Prussian War that took place on August 6, 1870. The troops are wounded and weary after a decisive German victory, but they remain optimistic as they march towards the next decisive battle. The present lot was exhibited at the 1885 *Salon des Artistes Français*.

We are grateful to François Robichon, Président des Amis d'Édouard Detaille, for his assistance with cataloguing this work.

\$ 25,000-35,000



638

638

**PAUL LOUIS NARCISSE  
GROLLERON**

French, 1848 - 1901

**French Infantry on the Attack**

signed *P. Grolleron* (lower right)

oil on canvas

31¾ by 25½ in.; 80.6 by 64.8 cm

**PROVENANCE**

Sale: Sotheby's, London, October 7, 1987, lot  
169, illustrated

\$ 8,000-12,000



639

639

**JEAN-BAPTISTE-ÉDOUARD DETAILLE**

French, 1848-1912

**Le soldat**

signed *ÉDOUARD DETAILLE*, dated 1883 and inscribed *à mon ami Walzel/ souvenir de l'amitié*

oil on canvas

29¾ by 17⅞ in.; 75.6 by 45.4 cm

**PROVENANCE**

Sale: Sotheby's, New York, May 28, 1992, lot 172, illustrated

Acquired at the above sale by the present owner

We are grateful to François Robichon, Président des Amis d'Edouard Detaille, for his assistance with cataloguing this work.

\$ 6,000-8,000



640

640

**WILFRED-CONSTANT BEAUQUESNE**

French, 1847-1913

**Combat à Wœrth**

signed *W Beauquesne* (lower right); embossed with the *cachet de vente* (lower left)

oil on canvas

15 by 18¼ in.; 38.1 by 46.4 cm

**PROVENANCE**

Sale: Sotheby's, New York, July 12, 1989, lot 371, illustrated

Acquired at the above sale by the present owner

\$ 3,000-5,000



641

641

## ALPHONSE DE NEUVILLE

French, 1835 - 1885

### Wounded Soldiers, Fragment of the Panorama of the Battle of Rezonville

bears signature *A. de Neuville* (lower left)  
oil on canvas

35¾ by 85½ in.; 90.8 by 217.2 cm

#### PROVENANCE

Sale: Galerie Georges Petit, Paris, June 16,  
1896, lot 43 (as *Plusieurs blessés, dont un  
officier supérieur, conduits à l'ambulance*)  
Private Collection (acquired by 1989)

The present lot by Alphonse de Neuville is a fragment of the famous panorama of the battle of Rezonville, painted in collaboration by Édouard Detaille and de Neuville in 1883, thirteen years after one of the most decisive events of the Franco-Prussian war on August 16, 1870. The panorama was not separated into fragments until after the death of de Neuville, and therefore the signature on this work was added by a later hand.

We are grateful to François Robichon, Président des Amis d'Édouard Detaille, for his assistance with cataloguing this work

\$ 15,000-20,000

PROPERTY OF A PRIVATE COLLECTOR

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

British, 1895-1973

**The Clipper *Lightning***

signed MONTAGUE. DAWSON (lower left);  
signed, titled and inscribed *Built in 1854 -2095  
tons* (on the stretcher)  
oil on canvas  
28 by 42 in.; 71.1 by 106.7 cm

**PROVENANCE**

Frost & Reed Ltd., London, no. 30917 (acquired  
from the artist on February 1, 1962)

Private Collection (acquired from the above in  
February 1962)

Mr. John Roberts, Ottawa (and sold: Sotheby  
Parke Bernet, May 29, 1980, lot 16)

Frost & Reed Ltd., London, no. 54596S\*  
(acquired from the above sale)

Private Collection, California (acquired in  
November 1980)

Thence by descent

\$ 40,000-60,000

The clipper *Lightning* was built by Donald McKay in Boston for James Barnes of Liverpool's Black Ball Line, the first ship built in America for a British firm. A powerful and heavily constructed ship, built to sustain rough seas and storms on the long trip to Australia, the 2095 ton wooden clipper was launched on January 3, 1854.

The ship quickly gained fame, not just for its opulent interiors—all 243 feet of her length were outfitted with marble and stained glass (and rumored to rival the later *Queen Mary*)—or its onboard newspaper called the *Lightning Gazette*. Captain James Nicholl-Forbes, commonly known as "Bully" Forbes, was one of the most famous characters in the British Mercantile Marine, and he pushed the ship to dizzying records, sailing her from Port Philip Head, Victoria, Australia to Liverpool in 64 days, three hours and 10 minutes.

In the early hours October 31, 1869, the *Lightning* caught fire at Geelong, south-west of Melbourne, while fully loaded and ready to sail. Attempts to bring the fire under control proved unsuccessful and the decision was made to pull her out to sea and scuttle her.

Alexander Young, a seasoned traveler just arrived in Melbourne from England aboard the *Lightning* aptly described the voyage: "*I have much pleasure in adding my slight testimony to her well-earned fame by stating that she is the driest and easiest ship I have ever sailed in. I assure you, ladies and gentlemen, that we scarcely shipped a bucket full of water all the passage, and when going at sixteen knots, there was scarcely any more motion than we feel at the present moment*" (As related in Ron Ranson, *The Maritime Paintings of Montague Dawson*, London, 1993, p. 45).



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

British, 1895-1973

**Surging On (The Gem of the Ocean)**

signed *MONTAGUE DAWSON* (lower left);  
inscribed "*SURGING ON*" *The Gem of the Ocean 700 Tons built at Medford 1859* (on the stretcher)  
oil on canvas  
24 by 35 $\frac{7}{8}$  in.; 61 by 91.1 cm

**PROVENANCE**

Frost & Reed, Ltd., London, no. 8597 (acquired directly from the artist, July 1947)  
Private Collection  
Thence by descent to the present owner

\$ 40,000-60,000

The *Gem of the Ocean* was medium-sized clipper built in Boston in 1852. Outfitted for both passengers and cargo, she began her career as a transit ship from the East Coast to West Coast and went on to travel mainly throughout the Pacific Ocean. In August 1879, she foundered off the coast of Vancouver Island.

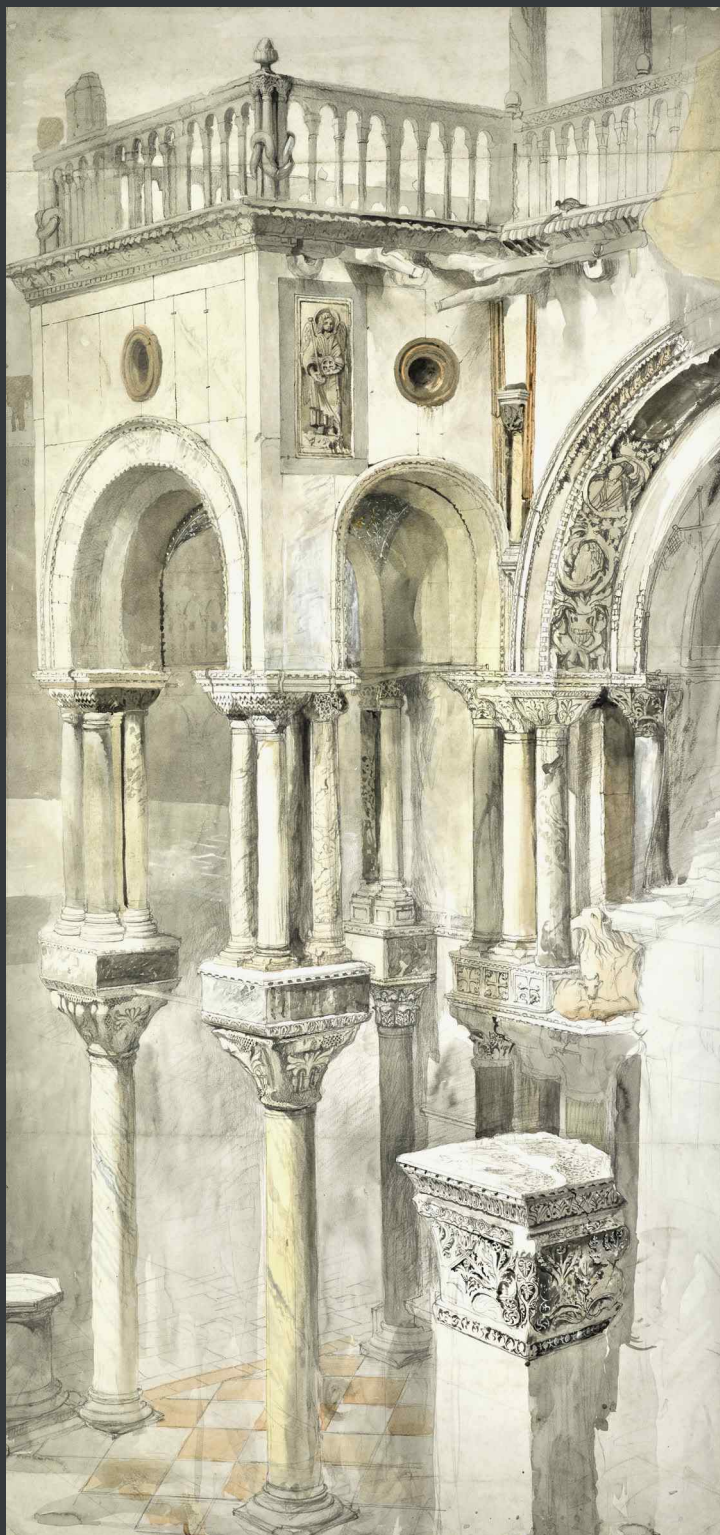
For more details about this ship, please see lot 475.

END OF SALE





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JOHN RUSKIN

*Southern front of the Basilica di San Marco,  
from the loggia of the Palazzo Ducale, 1851*  
Estimate \$120,000–180,000

## Old Master Drawings

AUCTION NEW YORK 30 JANUARY 2019

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BEN MARSHALL  
*The Malcolm Arabian* (1825)  
Estimate £200,000–300,000



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EVARISTE LUMINAIS  
*Les prisonnières*  
Estimate €15,000–20,000

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Vincent van Gogh, *Evening (after Millet)*, 1889; oil on canvas, 74.2 cm x 93.0 cm; Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

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## Absentee/Telephone Bidding Form

**Sale Number** N10009 | **Sale Title** 19TH CENTURY EUROPEAN ART | **Sale Date** 1 FEBRUARY 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 <input checked="" type="checkbox"/> 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

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

BID DEPARTMENT 1334 YORK AVENUE, NEW YORK NY 10021 | TEL +1 212 606 7414 | FAX +1 212 606 7016 | EMAIL BIDS.NEWYORK@SOTHEBYS.COM

## 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.

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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.

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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.

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- "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 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.

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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.

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**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

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York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

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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 saleroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

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

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

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original

purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

## ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

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

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

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

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

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

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

5. Online bidders are responsible for making themselves aware of all saleroom

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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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](http://www.sothebys.com). For information about registering to bid on eBay, please see [www.ebay.com/sothebys](http://www.ebay.com/sothebys). For information about registering to bid on Invaluable, please see [www.invaluable.com/invaluable/help.cfm](http://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  
[uspostsaleservices@sothebys.com](mailto:uspostsaleservices@sothebys.com)

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

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

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

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

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

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

Please see the Conditions of Sale for further details.

**Endangered Species** Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another

country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

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

**The Art Loss Register** As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at [artloss@artloss.com](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 whatsoever 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 nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

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

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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 either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such 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: Alabama, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Washington and Wisconsin. For any property collected or received by the purchaser in New York City, sales tax 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

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### Where Sotheby's is Not Required to Collect Sales Tax

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### 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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## 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](mailto: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.

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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@sothebys.com](mailto:bills@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](mailto:USPostSaleServices@sothebys.com) to start your collection process.

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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.

**Photography:**

Mark Babushkin  
Evan McKnight  
Bonnie Morrison  
Ellen Warfield  
Patrick de Warren

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