

19TH CENTURY
EUROPEAN ART

NEW YORK | 31 JANUARY 2020

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19TH CENTURY
EUROPEAN ART





19TH CENTURY EUROPEAN ART

**AUCTION IN NEW YORK
31 JANUARY 2020
SALE N10310
10:00 AM**

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10 am

MASTER PAINTINGS EVENING SALE

Wednesday 29 January
5 pm

MASTER PAINTINGS & SCULPTURE DAY SALE

Thursday 30 January
10 am

19TH CENTURY EUROPEAN ART

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PROPERTY FROM A PRIVATE WESTERN COLLECTION

JULES BRETON

French, 1827 - 1906

Une sarcleuse

signed *Jules Breton* and dated 1883 (lower left)
oil on canvas
18¾ by 22⅞ in.; 47.6 by 58.1 cm

PROVENANCE

Dr. Samuel Pozzi, Paris (acquired directly from the artist, June 1883)
Charles Edward Ballard, French Lick, Indiana
Private Collection (by descent from the above)
Acquired from the estate of the above

\$ 100,000-150,000

From the 1880s until the end of his career, Jules Breton turned his focus to landscape and light, particularly the unique atmospheric qualities of Artois. With *Une sarcleuse*, painted in 1883, Breton emphasizes field and sky — the vibrant pinks of the setting sun illuminating the clouds, contrasted with the smooth expanses of shortly cropped green fields. In the present work, a fieldworker searches for short stems (perhaps stems of flax), her hunched form in line with the neatly furrowed rows of plants. Not unlike the French symbolists at the end of the nineteenth century, Breton uses dusk and twilight hours to create an introspective mood, while the great expanse of the landscape, and the fieldworker's relatively small place within it, reflects early nineteenth century Romantics' belief in the sublime power of nature (Hollister Sturges, *Jules Breton and the French Rural Tradition*, exh. cat., Omaha, 1983, p. 22). As Breton explained, "life is mysterious... and only those, whether poets or artists, who are penetrated deeply with it, have a power to touch the feelings. What is the sky to me if it does not give me the idea of infinity" (Jules Breton, *La vie d'un Artiste*, as quoted in Sturges, p. 22). The poetry of weeders working the fields had interested Breton as early as 1860 with his celebrated *Salon* submission of the following year *Les sarcleuses* (Joslyn Art Museum, Omaha, fig. 1). Two decades later, *Une sarcleuse*, like other notable works of 1883, such as *Le matin* (sold in these rooms, February 1, 2019, lot 414, for \$1,200,000) and the iconic *The Song of the Lark* (Art Institute of Chicago), reveals an artist who intimately understood and was affected by the land and its people.

In her diaries, the artist's wife Élodie noted that in early April 1883 Breton was at work on *Une sarcleuse*, naming its model Henriette (while someone who Breton's family seemed

to know well, she does not closely resemble *Le matin's* female model who shared the same name) and later mentioned its early June delivery to a "M. Pozzi." Samuel-Jean Pozzi (1846-1918) is remembered as an important pioneer in gynecological medicine. His marriage to Therese Loth-Cazalis, a railroad heiress, brought him wealth, and he also later romanced the French actress Réjane, Sarah Bernhardt, and Emma Sedelmeyer Fischhoff, daughter of the famous art dealer Charles Sedelmeyer. Dr. Pozzi moved within intellectual and artistic circles, befriending luminaries from Marcel Proust to John Singer Sargent who painted his portrait in 1881 (The Metropolitan Museum of Art, New York, fig. 2). At his home on the Avenue d'Iéna, Dr. Pozzi displayed his remarkable art collection, where *Une sarcleuse* hung among antiquities, Renaissance paintings, and works by Eugène Delacroix, Edgar Degas, Jean-François Raffaëlli, Breton and other artists of the period. After leaving Dr. Pozzi's collection, the present work, as with so many other of Breton's paintings, was acquired by an American, Charles Edward Ballard of French Lick, Indiana. After growing up in poverty, Ballard built a fortune from his 1900 acquisition of the local Brown Hotel, which he would turn into a major casino resort, and his ownership of the majority of travelling circuses in the United States. In 1915, Ballard moved his family into a twenty-one room brick Georgian mansion, and its fine furnishings and collections quickly became the talk of the town.

We would like to thank Annette Bourrut Lacouture for confirming the authenticity of this lot and for providing catalogue information, and Marie-Isabelle Pinet for providing additional research. This work will be included in the forthcoming catalogue raisonné on the artist.

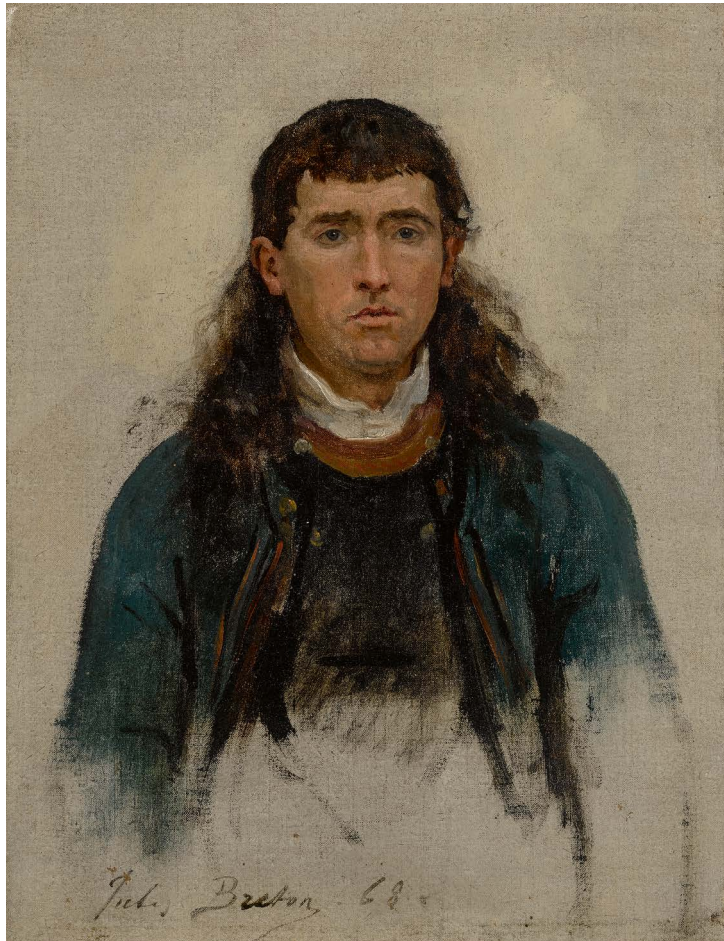


Fig. 1 Jules Breton, *Les sarcleuses* (*The Weeders*), 1860, Joslyn Art Museum, Omaha, Nebraska



Fig. 2 John Singer Sargent, *Dr. Pozzi at Home*, 1881, The Metropolitan Museum of Art, New York





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JULES BRETON

French, 1827 - 1906

Portrait d'homme (Study for *Un grand pardon Breton*)

signed *Jules Breton*. and dated 68. (lower left)
oil on canvas
11 $\frac{7}{8}$ by 9 $\frac{1}{4}$ in.; 30.2 by 23.5 cm

PROVENANCE

The artist's studio (and sold, Galerie Georges Petit, Paris, June 2-3, 1911, lot 167, illustrated, as *Le Chouan*)

Comtesse de Guigné (acquired at the above sale)

Sale: François Branger, Angers, December 14, 1991, lot 334, illustrated

Acquired at the above sale by the present owner

\$ 20,000-30,000

Portrait d'homme is a preparatory study for one of the figures in Jules Breton's major composition *Un grand pardon Breton* (1869, Museo Nacional de Bellas Artes, Havana). Breton was fascinated with the culture and customs of Brittany, particularly the religious traditions of the region and the devoutness of the people, which he discovered during his first trip to Douarnez in 1865. One such tradition was the *pardon*, a penitential ceremony that took place each summer to celebrate the feast days of particular patron saints with large, elaborate processions. *Un grand pardon Breton* was inspired by a *pardon* at Saint-

Anne-la-Palud. Breton completed a number of studies and sketches for this composition, though only a few have been located. The present lot is a study for one of the men leading the procession. The figure's powerful stare contributes to the overall intensity of the finished composition.

We would like to thank Annette Bourrut Lacouture for confirming the authenticity of this lot and for providing catalogue information, and Marie-Isabelle Pinet for providing additional research. This work will be included in the forthcoming catalogue raisonné on the artist.



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PROPERTY FROM A PRIVATE MARYLAND ESTATE

JOHN GADSBY CHAPMAN

American, 1808 - 1889

The Reaper's Mass, Rome

signed *John G. Chapman* and inscribed *ROME-
THE REAPER'S MASS-* (on the reverse)
oil on canvas
22 $\frac{1}{8}$ by 67 $\frac{1}{2}$ in.; 56.2 by 171.5

PROVENANCE

Mr. and Mrs. Maurice Glickman, New York (by
1972)
Private Collection, Boston
Sale: Sotheby's, New York, December 5, 1996,
lot 108, illustrated
Acquired at the above sale

\$ 40,000-60,000

EXHIBITED

New York, Whitney Museum of American Art,
*18th and 19th Century American Art From Private
Collections*, June 27-September 11, 1972, no. 12
(lent by Mr. and Mrs. Maurice Glickman)

LITERATURE

Joel Sternfeld, *Campagna Romana: The
Countryside of Ancient Rome*, New York,
1992, pp. xvi-xvii, illustrated in color fig. 6 (as
Harvesters' Mass on the Roman Campagna)

Drawn by its Renaissance art treasures, ancient monuments, and large and active artist colony, the American artist John Gadsby Chapman travelled to Rome as early as 1828. Upon his return to America, he found success with a series of colonial-era American historical paintings, including *Landing at Jamestown* and *Crowning the Powhatan*, which led to a commission for the United States Capital building in 1837. His *Baptism of Pocahontas* was installed in the Rotunda in 1840 to great acclaim, though by 1848 Chapman and his family relocated from New York City to Rome. In Italy Chapman was inspired by the rural Campania and frequently sold his evocative views of local traditions, such as the present work, to American tourists.

PROPERTY FROM THE ESTATE OF MARCEL
LINDENBAUM

WOUTERUS VERSCHUUR

Dutch, 1812 - 1874

The Horse Fair

signed *W. Verschuur.* (lower right)
oil on panel
30¼ by 47 in.; 76.8 by 119.4 cm

PROVENANCE

Sale: Christie's, London, March 17, 1989, lot 75,
illustrated
Richard Green, London
Acquired from the above *circa* 1990

\$ 100,000-150,000

In both composition and technical construction, Wouterus Verschuur's rural Dutch country fair reflects the enduring influence of the northern Baroque masters on nineteenth century art, revealing the artist's close study of his Dutch and Flemish predecessors Philips Wouwerman and Peter Paul Rubens.

While the composition's sharply diagonal horizon is an intentional reference to Wouwerman, the hazy landscape dominated by sky, playing a supporting role to the action in the foreground, is on the whole inherently Dutch. Set in the country outside of Verschuur's hometown of Amsterdam, the atypical angles of the horizon and dark, earthy palette of the lower register of the background combine to further emphasize the central tableau of the two spooked, illuminated horses.

The grey and his rider at center echo the great equestrian portraits of Anthony Van Dyck; the horse's stance is reminiscent of the levade, a half-rear pose taught at the prestigious riding schools of Europe. The pose, frequently used by Titian and Rubens in their court portraits of kings and emperors to reflect power over chaos, is instead employed in a genre setting of everyday life.

The horse, in its physicality, is a quintessential Baroque horse, built with

the distinct meaty roundness popularized by Rubens and passed down through his student Van Dyck. A singular detail of realism reveals a specific influence of Rubens: the little bubbles of foam around the horse's mouth, a signature addition, pioneered after years of close observation of equine physiology. Verschuur records the interactions between stablemates and handlers, the calm punctuated only by a rogue dog. The composition also recalls Rosa Bonheur's monumental picture *The Horse Fair* exhibited at the Paris Salon in 1853, now in the collection of The Metropolitan Museum of Art, New York (fig. 1).

Like Bonheur, Verschuur found great commercial success during his lifetime, travelling frequently to Paris and exhibiting at the 1855 Exposition Universelle in the newly built Palais de L'Industrie, where his works were purchased by Emperor Napoleon III. This royal patronage acknowledged Verschuur's status as a continuation of the proud international tradition of horse painting set forth by Rubens, Van Dyck, and George Stubbs, celebrated for the careful representation of great sporting and war horses, while extending this treatment to the glory of the everyday working horse.



Fig. 1 Rosa Bonheur, *The Horse Fair*, circa 1852-55, The Metropolitan Museum of Art, New York







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PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

**JEAN-BAPTISTE-CAMILLE
COROT**

French, 1796 - 1875

**Souvenir du Lac de Nemi.
Bataliers à la rive**

signed COROT (lower right)
oil on canvas
15¼ by 21⅜ in.; 38.7 by 54.3 cm

PROVENANCE

Bodkin Collection, Moscow
Boussod, Valadon & Cie., Paris, no. 28379
(acquired from the above, February 1905, as *Le Passeur*)
Glæzner, & Co., New York (acquired from the
above, April 1905)
Watson B. Dickerman, New York (acquired from
the above in 1906)
Private Collection (by descent from the above
and sold, Christie's, London, June 15, 2011, lot
215, illustrated)
Acquired at the above sale

EXHIBITED

New York, Brooklyn Museum, 1969 (on loan
from the Estate of Florence E. Dickerman, as *Le Passeur*)

LITERATURE

Martin Dieterle and Claire Lebeau, *Jean-Baptiste-Camille Corot: Sixième Supplément au Catalogue de l'Oeuvre Corot par A. Robaut et E. Moreau-Nélaton*, Paris, 2018, p. 90, no. 91, illustrated

Souvenir du Lac de Nemi. Bataliers à la rive was formerly in the collection of New York's Watson B. Dickerman, the founder of Dominick & Dickerman, one of the oldest investment banking firms in America and earliest members of the New York Stock Exchange. Dickerman had an important collection of European paintings and over the years works from his collection, such as those by Jacob van Ruisdael, Jean-Honoré Fragonard, Joseph Mallord William Turner, and Eugène Delacroix, have been loaned or gifted to the National Gallery of Art, Washington, D.C, Brooklyn Museum and The Metropolitan Museum of Art, New York. The present work was temporarily loaned to the Brooklyn Museum in 1969 by the estate of Florence E. Dickerman, Watson Dickerman's second wife.

\$ 120,000-180,000



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PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

**LÉON-AUGUSTIN
LHERMITTE**

French, 1844 - 1925

**Les dégustateurs d'eau-de-vie de
marc ou L 'Alambic**

indistinctly signed *Lhermitte* (lower left)
charcoal on paper
12¾ by 18½ in.; 32.4 by 47 cm

\$ 15,000-25,000

PROVENANCE

Possibly, Deschamps, Paris
Galerie Durand-Ruel, Paris (by March 1895)
Kojiro Matsukata, Tokyo
Private Collection, Japan
Sale: Christie's, London, June 15, 2011, lot 227,
illustrated
Acquired at the above sale

LITERATURE

Monique Le Pelley Fonteny, *Léon Augustin
Lhermitte: 1844-1925: Catalogue raisonné*, Paris,
1991, p. 439, no. 659, illustrated



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FRITS THAULOW

Norwegian, 1847 - 1906

Præstegaard I Norge (Clergy House in Norway)

signed *Frits Thaulow* (lower right)

oil on canvas

18¼ by 22⅞ in.; 46.4 by 58.1 cm

\$ 30,000-50,000

PROVENANCE

Probably, Galerie Georges Petit, Paris

Private Collection, Oslo (acquired *circa* 1935 until at least 1988)

Private Collection, Canada (by descent from the above)

Thence by descent to the present owner

EXHIBITED

Oslo, February 1906

Paris, Galerie Georges Petit, *Exposition de Peinture et de Sculpture*, 1906, no. 134 (as *La Maison du Pasteur*)

In the present work, Norwegian Impressionist painter Frits Thaulow depicts a clergy house covered in snow. *Præstegaard I Norge* was painted near Lillehammer, Norway, where the artist traveled during the winter of 1905-06 to paint the Mesna river. Thaulow also had strong ties with France and its artistic circles. Not only was he the brother-in-law of Paul Gauguin (through his first marriage) and a close friend of Claude Monet, he was also represented by the Parisian dealer Galerie Georges Petit, where the present lot was exhibited the year it was completed.

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

PROPERTY FROM THE COLLECTION OF J.E. SAFRA

CARL LARSSON

Swedish, 1853 - 1919

Verkstaden (The Workshop)

signed with the artist's monogram (lower right)
watercolor, gouache and pen and ink on paper laid down on
canvas
21 by 29½ in.; 53.3 by 74.9 cm

PROVENANCE

Karin Larsson, Sundborn, Sweden (acquired from her
husband, the artist, 1920)
Brita Friedrich, née Larsson, Falun, Sweden (by descent
from the above, her mother, 1928)
Ulwa Neergaard, Sundborn, Sweden (by descent from the
above, her mother, 1957)
Sale: Sotheby's, London, March 23, 1988, lot 96, illustrated
Acquired at the above sale

EXHIBITED

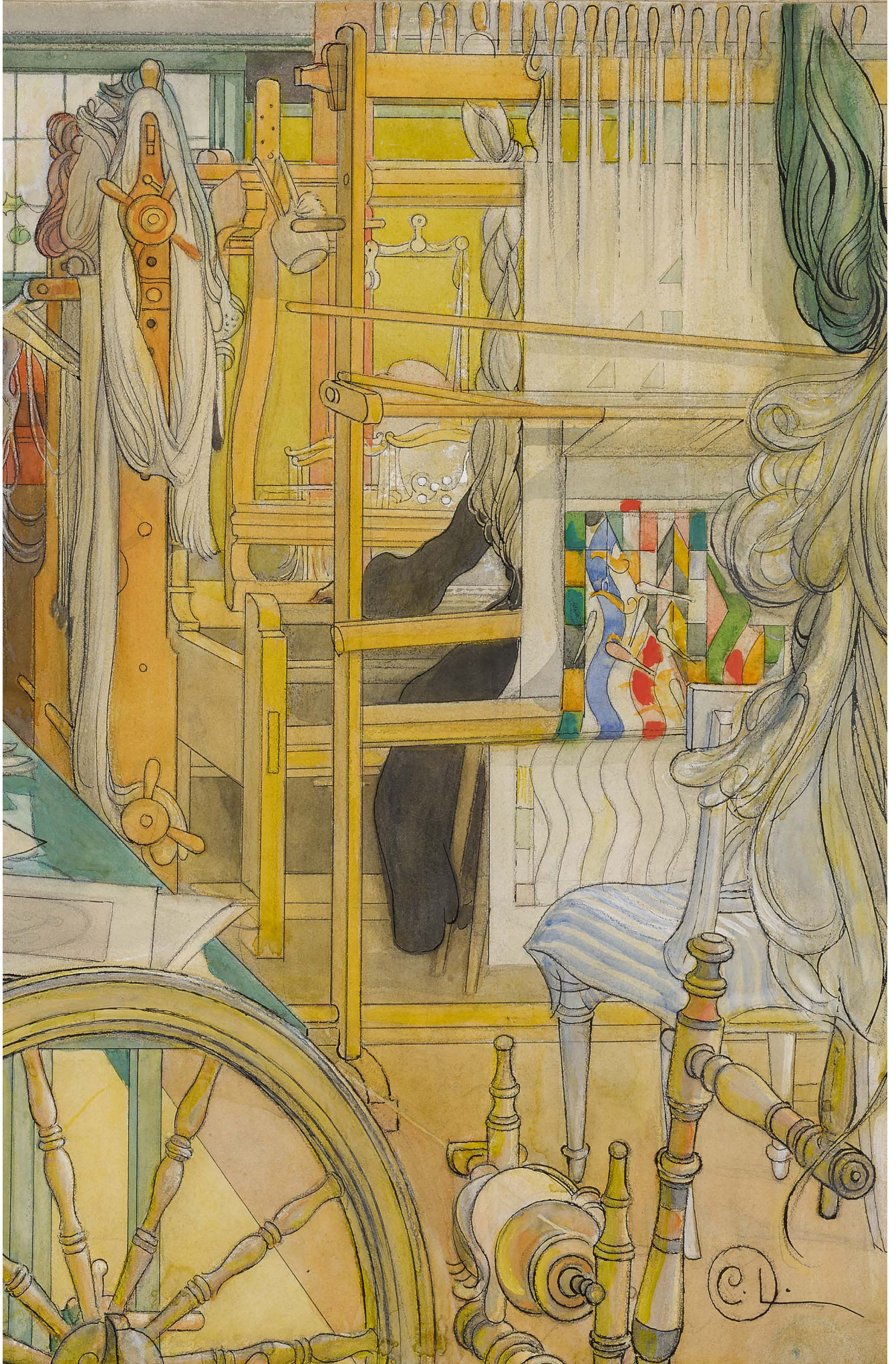
Gothenburg and traveling, *Åt Solsidan*, 1909-1914 (see
Neergaard, vol. I, p. 437)
Dresden, Kunstsalon Emil Richter, no. 4078 (according to a
label on the reverse)
San Francisco, *Panama Pacific International Exhibition*,
February 20-December 4, 1915, no. 176
Copenhagen, Udstillingsbygning Charlottenberg, Svenska
Konstutställningen, November-December 1916, no. 446
Stockholm, Liljevalchs Konsthall, *Carl Larssons
Minnesutställning*, March 6-April 5, 1920, no. 242 (lent by
Karin Larsson)
Stockholm, Liljevalchs Konsthall, *Carl Larsson— 100 år.
Minnesutställning*, 1953, no 332

LITERATURE

Carl Larsson, *Åt solisdan*, Stockholm, 1910, n.p., illustrated
Görel Cavalli-Björkman, Bo Lindwall and Allan Lake Rice, *Carl
Larsson och hans Värld*, Königstein im Taunus, 1982, p. 166,
illustrated
Michael Snodin and Elisabet Stavenow-Hidemark, eds., *Carl
and Karin Larsson: Creators of the Swedish Style*, London,
1997, p. 134, illustrated
Ulwa Neergaard, *Carl Larsson, Signerat Med Pensel och
Penna Norstedts*, Stockholm, 1999, vol. II, p. 117, no. 1274,
illustrated vol. I, p. 414

\$ 400,000-600,000

continued







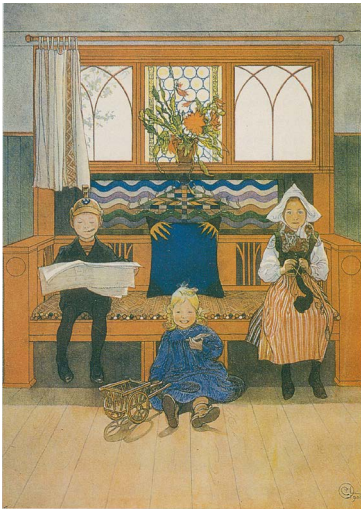


Fig. 1 Carl Larsson, *Father, Mother and Child*, watercolor, 1906, featuring the Four Elements tapestry



Fig. 2 *The Dwelling in Sundborn in the Winter*, photograph, 1913

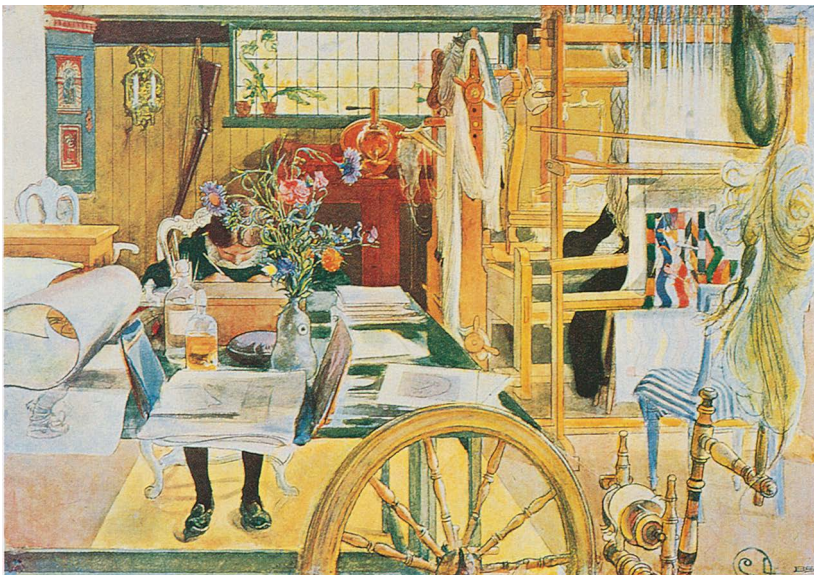


Fig. 3 *The present lot in its prior state*, as it appeared printed in *At solsidan*

Painted in 1908, the present work depicts Brita, the fourth of Carl Larsson's seven children, deeply immersed in writing postcards at a giant table in the family's workshop. The scene is set at Lilla Hyttnäs, the Larsson family home in the rural landscape of Sundborn, in the Dalarna region north of Stockholm (now known as Carl Larsson-gården and a popular tourist site). The room is enlivened by the small details that reveal the character of the inhabitants: half-rolled drawings, piles of matted prints, a vase of wildflowers and a jar of brushes are scattered across the tabletop. The right half of the room is engulfed by a loom, at which a black clad figure, likely the artist's wife Karin, is seated, glimpsed among the skeins;

a version of her Four Elements tapestry is visible, which was completed and hung above the sofa in the dining room of the home where it remains today (fig. 1).

Lilla Hyttnäs was gifted by Karin Larsson's father to the couple in 1888. When the family took up residence in the home, it was a summer residence only. In 1890, Larsson added a studio and a porch on the main entrance. By 1899, a new and significantly larger freestanding studio was built and the old studio became a workshop for Karin and the children and a place for domestic industry. In 1901, the Larssons built rooms to connect the old cottage and new studio and took up full-time residence (fig. 2).

Lilla Hyttnäs was a joint passion for Carl and Karin, and the interiors and decoration of their home played a large role in Larsson's artistic output. Reacting against bourgeois Swedish taste — royal palaces had been decorated by French and French-trained artists, much in the style of Louis XV and Louis XVI — and embracing the British Aesthetic movement, which reacted against the ornate darkness of Victorian decorating ideals. The home's focus on light, simplicity and nature represented not only a Swedish domestic idyll but a representative of Swedish style.

From the 1880s onwards, the central theme of Larsson's oeuvre was the story of his own life; his most recognizable



Fig. 4 Carl Larsson, *Midwinterblot (Midwinter Sacrifice)*, Nationalmuseum, Stockholm

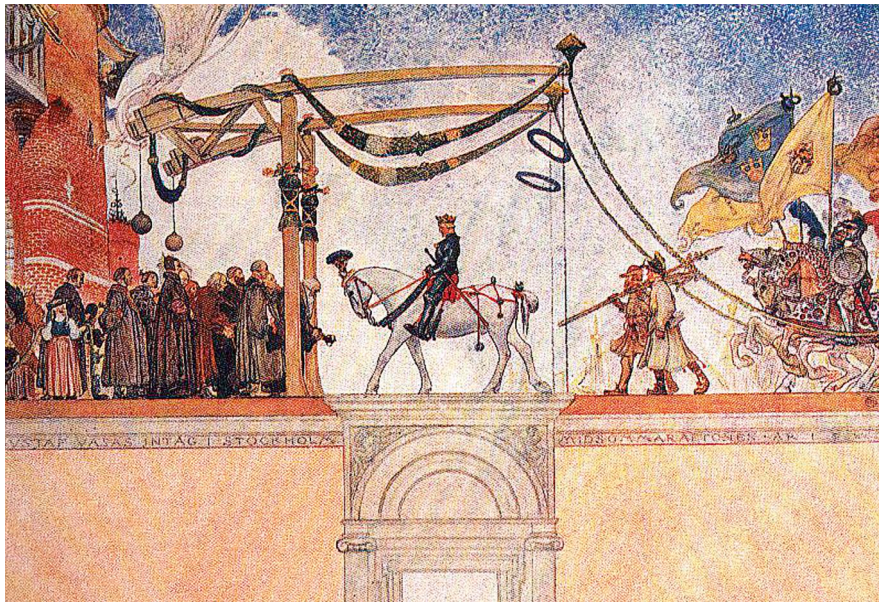


Fig. 5 Carl Larsson, *Gustaf Vasa's Entry into Stockholm on Midsummer Day, 1523*, Nationalmuseum, Stockholm

models were his wife and children and his most successful works depicted the everyday moments of his domestic life. Beginning with *De mina* in 1895, Larsson published a total of five books, each containing between twenty-four and thirty-two color plates and documenting the charmed existence of his family and the countryside in which they resided. Larsson wrote of his decision to share his home and family with the Swedish public, "I decided to get busy at what I had been dreaming of for a long time – to draw souvenir pictures from my little home. I thought it would be a kind of family document. (Well, really, it was Karin's idea: with a view to giving me something to do one summer when it rained for six weeks without let-up and I was restless

and unbearable)" (as quoted in *The World of Carl Larsson*, p. 32).

The present work was created as part of a portfolio of twenty-eight watercolors for *Åt solsidan*, published in 1910. The portfolio was exhibited widely throughout Europe, both as a group and as individual sheets, between 1909 and 1914, adding to the fame of the domestic scenes printed in *Åt solsidan*. Larsson reworked this composition at some point after the 1910 publication of *Åt solsidan*, in which Britta's legs and those of the chair are visible at lower center (fig. 3). The large pencil study of two figures that covers Britta's leg area is related to Larsson's most famous – and infamous – composition, that of *Midwinterblot (Midwinter Sacrifice)* (fig. 4).

The same year that *Åt solsidan* was printed, Larsson submitted a sketch for *Midwinterblot*, an enormous life-size mural for the Stockholm Nationalmuseum that he believed would complete his decorative scheme. In 1908, the artist had completed the epic 23 by 46 foot *Gustaf Vasa's Entry into Stockholm on Midsummer Day, 1523* in the museum's main stair hall (fig. 5). Larsson fought a bitter campaign to have the art authorities accept his controversial mural; despite the support of friends, notably fellow painter Anders Zorn, Larsson finally admitted defeat in the face of widespread opposition in 1916, and *Midwinterblot* did not find its permanent place on the walls of the Nationalmuseum until 1997.

PROPERTY FROM A PRIVATE COLLECTION

JEAN BÉRAUD

French, 1849 - 1935

Le Café de Paris

signed *Jean Béraud*. (lower right)
oil on panel
21 $\frac{5}{8}$ by 13 $\frac{5}{8}$ in.; 54.9 by 34.6 cm

PROVENANCE

Sale: Sotheby's, New York, October 26, 1983, lot 67, illustrated
Sale: Hôtel Drouot, Paris, December 10, 1985, lot 30, illustrated
Richard Green, London (by 1986)
Sale: Sotheby's, New York, May 23, 1989, lot 96, illustrated
Galerie Pierre Levy, Paris (acquired by 2003)

EXHIBITED

Paris, Galerie Charpentier, *Deux Siècles d'Éléances 1715-1915*, 1951, no. 304 (as *Composition*)
Roslyn Harbor, New York, Nassau County Museum of Art, *La Belle Époque and Toulouse-Lautrec*, June 8-September 7, 2003, n.n. (lent by Galerie Pierre Levy)

LITERATURE

Marc Gaillard, *Paris au XIX. siècle*, Paris, 1981, p. 253, illustrated
Patrick Offenstadt, *Jean Béraud 1849-1935, The Belle Époque: A Dream of Times Gone By, catalogue raisonné*, Cologne, 1999, p.199, no. 231, illustrated

\$ 300,000-500,000

In his scrupulous pursuit to record the life of Belle Époque Paris, Jean Béraud was a frequent fixture at the city's private entertainments (see lot 411), where he recorded the interaction of fashionable guests, and in the public spaces of cafes, balls, and theaters. In a series of celebrated compositions, Béraud portrayed the open-air concerts at the Alcazar and Ambassadeurs, especially popular in the summer heat, and captured the grand stage of the Théâtre des Variétés from the seclusion of its private boxes. While identified as the Café de Paris in Patrick Offenstadt's catalogue raisonné, the architecture of this tall columned space— with France's tricolor flag and multicolored swags hanging from the ceiling, tiers of glowing glass lights, and a band playing for the teeming crowd— more closely resembles one of Paris' cafés-concerts or music halls such as the Folies Bergère (fig. 1). These multi-purpose, bustling establishments offered food, drink, entertainment, and the opportunity to see and be seen. The spaces were so prevalent by the late nineteenth century that the writer Gustave Coquirot remarked in 1896, "the café-concert is undeniably the school of keen observation, a celebration and serenading of the contemporary. Having become a feature of everyday life, cafés-concerts appeared everywhere; it seems that they satisfy everybody's needs and so fulfill their social role, their truly rare degree of suitability" (Gustave Coquirot, *Les cafés-concerts*, Paris, 1896, p. 13 as quoted in Jane Kinsman, "Paris Intense," *Paris in the Late 19th Century*, exh. cat., National Gallery of Australia, Canberra; Queensland Art Gallery, Brisbane, 1996-1997, p. 24). For the relatively affordable price of a drink, guests could linger for hours, no fine clothing or refined manners required. Such diversity is depicted in Béraud's composition, an illustration of a contemporary observer's record of the "types" that frequented the café-concert from "respectable members of the middle-classes accompanied by their wives...; jolly shop keepers of ruddy complexion; shop assistants hungry for distraction and

amusement; single men at a loss for what to do with their evening; sweet girls looking for a heart of gold; students opposed to affection; women overseers serving as mentors for dizzy young girls, apprentices... each enters without fuss, just as they were in the street, with a hat, stick or umbrella in hand, overcoat and scarf" (André Chardourne, *Les cafés-concerts*, Paris, 1889, p. 14-6, as quoted in Kinsman, p. 28).

As the cafés-concerts often featured both dining and a show, small tables could be moved and repositioned to accommodate the evening's entertainment, such as the iconic cancan. As at the Folies Bergères, where the cancan was performed directly on the dance floor (versus a stage), in the present work five performers dance inches away from the crowd, holding up their skirts to reveal white petticoats or *jupons*, their high kicking legs encased in black silk tights held by suspender belts, above which the white frilly *pantalons* flash. As shown here, the dancers begin with "the mill," in which they lift their skirts, raise one leg, and hop on the other leg spinning the raised foot in a circle (Jonathan Conlin, *Tales of Two Cities, Paris, London and the Birth of the Modern City*, Berkeley, California, 2013, p. 163).

The iconic steps of the cancan are believed to have evolved from the final figure in the quadrille, a social dance for four couples. While men originally participated in the dance at public dance-halls, as it became more popular, women eventually dominated as professional performers. With its energetic movement and high kicks, the cancan initially had a scandalous reputation until, in 1850, Celeste Mogador, a star of the Bal Mabille (which Béraud also painted), embraced the dance and provided the entertainment with a certain respectability; by the 1880s, La Goulue (the stage name of Louise Weber) and Grille d'Égout became internationally recognized cancan celebrities. Joining Béraud in capturing the energetic dancers and their equally lively environment were his contemporaries such as George Seurat and Henri de Toulouse-Lautrec, who famously captured Jane Avril high-kicking with abandon.



Fig. 1 The Folies Bergère, Paris, early 20th century



PROPERTY FROM A PRIVATE COLLECTION

JEAN BÉRAUD

French, 1849 - 1935

Jeune femme traversant le boulevard

signed *Jean Béraud*. (lower right)
oil on panel
20½ by 14 in.; 52.1 by 35.6 cm

PROVENANCE

Galerie Pierre Levy, Paris (by 2003)

EXHIBITED

Roslyn Harbor, New York, Nassau County
Museum of Art, *La Belle Époque and Toulouse-
Lautrec*, June 8-September 7, 2003, n.n. (lent
by Galerie Pierre Levy)

LITERATURE

Patrick Offenstadt, *Jean Béraud 1849-1935,
The Belle Époque: A Dream of Times Gone By,
catalogue raisonné*, Cologne, 1999, p. 106,
no. 39, illustrated

\$ 150,000-250,000

In the present work, Jean Béraud turns his eye to the urban bustle of a *Parisienne*, dressed warmly against the cold, shopping in hand, is about to step off the curb, perhaps to catch a ride from the *fiacre* (hackney carriages that could be hired for a fixed rate) driving up the boulevard Montmartre (Offenstadt, p. 107). A group of *boulevardiers* stand in conversation in front of the Café Royal, located steps away from the Théâtre des Variétés and the Musée Grévin, founded in 1882 and famous for its wax figures (both establishments remain open today). At the center of Béraud's composition stands one of Paris' most recognizable cultural landmarks, a *colonne Morris*, which takes its name from the company that received the exclusive order for advertising columns

from Baron Haussmann in 1868. Gabriel Morris, a printer and typographer, had invented the columns in 1860 as an ingenious method to both display playbills and allow street-sweepers to store their equipment in the hollow core (Offenstadt, p. 103, fig. 1). Various *colonnes Morris* appear in a series of Béraud's works, and the artist recorded many of the playbills advertising the most popular entertainments of the Belle Époque. Here, in front of the café, a man in a tan overcoat stops to scan the colorful posters, their overlapping layers suggesting the ever-changing entertainment opportunities Belle Époque Paris offered— such as public balls, theatrical productions, and dance performances (see lot 409).



Fig. 1 Eugène Atget, *Colonne Morris*, place Denfert-Rochereau, 1900



PROPERTY FROM A PRIVATE COLLECTION,
THE NETHERLANDS

JEAN BÉRAUD

French, 1849 - 1935

Scène du bal

signed *Jean Beraud* (lower left)
oil on canvas
10¾ by 13⅞ in.; 27.4 by 35.3 cm

PROVENANCE

Private Collection
Acquired from the above in 2011

\$ 80,000-120,000

During his years spent exhaustively sketching a variety of characters and fashionable spaces from a hansom cab, Jean Béraud recorded countless quotidian scenes of bustling *grands boulevards*, parks, markets and theatres. In addition to crowded public spaces, Béraud also painted private apartments and *salons*. The artist was known in society as a perfect gentleman who was always impeccably dressed; he was, as Marcel Proust described, "a charming creature, sought in vain, by every social circle" (quoted in Patrick Offenstadt, *Jean Béraud 1849-1935, The Belle Époque: A Dream of Times Gone By, Catalogue Raisonné*, Cologne, 1999, p. 7). His social calendar was always full with invitations from Paris' most fashionable set, which allowed him to attend private balls, concerts and gatherings.

As an invited guest, Béraud had special access to these grand events, where the chic attendees were illuminated by gaslights in expansive, mirrored ballrooms. The artist observed and recorded the spectacle of these luxurious interiors, the latest fashions for women created by the visionary Charles Worth, and a full spectrum of high society in works such as his ambitious, frieze-like *Une soirée* (1878, Musée d'Orsay, Paris, fig. 1). The figures in *Une soirée* can be identified as members of the social elite, so it is possible that it is based on an evening in the artist's exciting social life. In addition to capturing the splendor of music-filled, glittering parties, as depicted in *Une soirée*, Béraud was also drawn, as Offenstadt remarks, "to observe what is happening around the spectacle and behind the scenes; to investigate like a journalist, and not to be content with what immediately

strikes the eye...Whether the assembly is calm or agitated, [the artist] detects the insistent glances and roguish airs. Mutual attraction finds expression in words and glances; Béraud records the lovers who stand apart from the crowd in a salon, amid the hubbub of a ball" (Offenstadt, p. 173).

In *Scène du bal*, Béraud is situated in the home's *petit salon* while the colorful ball, full of dancing and spirited conversations is seen through the doorway. Though equally as stylish as the ballroom with its contemporary Barbizon paintings in gilt frames and marble sculptures, this space is the perfect setting for a peek into Parisian high society, where guests can converse with more ease. The group of elegantly dressed, animated men by the fireplace are locked in conversation or debate, while a man and a woman share a quieter exchange nearer to the doorway.

Béraud's keen eye for style extends beyond women's fashion in *Scène du bal*. The artist has given pride of place to a group of men around the fireplace dressed in suits. Men's evening wear was seldom depicted in Impressionist scenes of modern Paris because it was considered uninteresting and monotonous, merely a neutral background to showcase the brilliance, exquisiteness and meticulous detail of women's fashion (Gloria Groom, "Spaces of Modernity," in *Impressionism, Fashion & Modernity*, exh. cat., Art Institute of Chicago, The Metropolitan Museum of Art, New York, Musée d'Orsay, Paris, 2012, p. 183). Here the female guest's pink gown adorned with lace and red flowers punctuates a long line of uniform black and white. An 1870s Paris guidebook for men noted that the man is "the lining of the jewelry box against which the eternal diamond stands out...He allows her to sing the symphony of white, pink, and green, as a solo" (*Guide sentimental de l'étranger dans Paris*, pp. 83-4, quoted in Philippe Thiébaud, "An Ideal of Virile Urbanity," *Impressionism, Fashion & Modernity*, exh. cat., p. 137).

In a certificate dated November 3, 2003, Patrick Offenstadt confirmed the authenticity of this lot and that it will be included in his forthcoming supplement to the Jean Béraud critical catalogue.



Fig. 1 Jean Béraud, *Une soirée*, 1878, Musée d'Orsay, Paris



PROPERTY FROM A PRIVATE SOUTHERN
COLLECTION

RUBENS SANTORO

Italian, 1859 - 1942

Canal Dona Onesta

signed *Rubens Santoro* (lower right); inscribed
Canal Dona Onesta/ Venise (on the stretcher)
oil on canvas

19¾ by 14½ in.; 50.2 by 36.8 cm

PROVENANCE

Richard Green, London
Private Collection, United States

\$ 80,000-120,000

Rubens Santoro's oeuvre celebrates Venice's elegant architecture and magical urban setting. While he is most often recognized for his depictions of the grand facades of the city's most majestic structures on the Grand Canal, Santoro did turn a more intimate eye on quieter streets and less-traveled waterways. The present view likely depicts the cupola of Chiesa di San Nicolò da Tolentino, glimpsed from the narrow Fondamenta del Forner on the rio de la Frescada. To the left is the Ca 'Bottacin, built in the fifteenth century by the Dalla Frescada family. The home passed through some of the most well-known Venetian families – the Corners owned the palazzo before it was home to Doge Pietro Loredan between 1567 and 1570 – but is now part of the Ca 'Foscari University of Venice.

Late nineteenth century visitors would also discover this unique atmosphere of faded beauty in *The Aspern Papers* (1888); written by Henry James, the American

author who fell under the city's spell, this novella takes place in a faded old palazzo filled with mystery. As James described, the palazzo "was a house of the class which in Venice carries even in extreme dilapidation the dignified name.... It was not particularly old, only two or three centuries." James was captivated by the evocative areas of lesser-known Venice, which inspired him to experiment with new narrative form and style. Similarly, Santoro uses these overlooked neighborhoods to develop a new visual vocabulary of daily Venetian life: sheets drying in the breeze; subtle earth tones of crumbling building plasters; faded awnings which provide shade to passerbys; humble gondolas that serve as utilitarian transportation, not a touristic fancy. This is the Venice of the Venetians, who live every day amongst the magic of the city—unseen by many, yet sensitively recorded by Santoro's brush.



Nineteenth century view of a Venetian canal, photograph by Dr. Charles Ponti



JULIUS LEBLANC STEWART

American, 1855 - 1919

Twilight on the Terrace, Paris

signed *JL Stewart* and dated 1877 (upper left)
oil on panel
29 by 39³/₈ in.; 73.7 by 100 cm

PROVENANCE

Probably, Goupil & Cie., Paris, no. 12257
(acquired October 1877, as *Femmes sur une terrasse*)
Probably, Fichtenberg (acquired from the above, January 1878)
Private Collection, Massachusetts

\$ 150,000-200,000

An American in Paris who rose to the celebrated ranks of other expatriate artists like John Singer Sargent, Julius LeBlanc Stewart enjoyed a long career as a society painter with a keen eye for the latest fashions. Stewart's father was the collector and connoisseur William Hood Stewart, who encouraged his son's talents from an early age and helped him form indispensable connections with contemporary artists. The family relocated to Paris from Philadelphia in 1865, and by the age of eighteen Stewart enrolled in the atelier of the Academic titan Jean-Léon Gérôme. Shortly after, he studied with the Spanish painter Raimundo de Madrazo. The Paris in which Stewart developed his painterly skills was not only a source of inspiration but also an important place of patronage, especially from the expatriate community. It was in this environment that Stewart's career flourished, for many of his fellow Americans were not only part of his glittering, high society coterie, but also models for his paintings and important collectors of his work.

Twilight on the Terrace, Paris is one of Stewart's earliest recorded works. It is dated 1877, the year after Stewart returned to Paris following two years of travels to New York, Philadelphia, and Cuba. By the late 1870s, the artist had begun to explore society painting with a focus on fashionable clothing and interiors, and was beginning to expand his compositions beyond a single figure. The present lot depicts four elegant women spending an evening on a terrace overlooking Paris. One of the women observes the street below while the rest are captivated by two colorful macaws, reflecting the artist's interest in the exotic, which pervaded his other 1877

works (the artist owned parrots himself). The three women in the foreground wear the latest fashion trends from the 1870s— walking dresses with princess bustles, which were made popular by Alexandra, Princess of Wales. The dress modeled at far left, green silk with red ribbons, was so popular that similar examples appear in the works of James Jacques Joseph Tissot and Alfred Stevens. The influence of Madrazo is evident in the careful rendering of fabrics, which appear brilliantly luminous and tactile. Elements of *japonisme*, including the delicate silk fan and parasol and the black lacquered Chinese Export bench, reflect the eclectic style popular in late-nineteenth century Paris.

Twilight on the Terrace, Paris bears many similarities to one of Stewart's most ambitious and important early works completed the following year, *The Mountebank* (1878, sold Sotheby's, New York, November 3, 2015, lot 26 for \$1,330,000, fig. 1). *The Mountebank* depicts close relatives of the artist, who would have been recognizable to the greater public as the artist's family, as their fashion choices and trips to their villa in Cannes were frequently documented in local papers (Ulrich W. Hiesinger, *Julius LeBlanc Stewart: American Painter of the Belle Époque*, exh. cat., Vance Jordan Fine Art, New York, 1998, p. 15). The standing figure in green holding a fan is believed to be the artist's mother Ellen, who bears a striking resemblance to the figure in the present lot. The balustrade visible in the background of the present lot even appears to be based on the terrace of the family villa in Cannes (Hiesinger, p. 25). The little dog, who appears in both compositions, may also be the family's own. With *Twilight on the Terrace, Paris* Stewart combined elements from his personal and social life to capture moments from his own experience during the Belle Époque.



Fig. 1 Julius LeBlanc Stewart, *The Mountebank*, 1878, Private Collection



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

JULES-ÉMILE SAINTIN

French, 1829 - 1894

Le lever

signed *E. SAINTIN* and dated 1867 (lower left)
oil on canvas
51¾ by 38⅞ in.; 131.5 by 98 cm

PROVENANCE

Napoleon III and Empress Eugénie, Paris
(acquired from the *Salon des Artistes Français*
in 1867)

Empress Eugénie, Paris (by 1873 and sold, her
sale, Hôtel Drouot, Paris, April 21, 1881, lot 84)
Eugène Stahl, Paris (acquired at the above sale)
Sale: Orléans, November 20, 1982
Thomas Agnew & Sons, London
Acquired from the above in 1983

EXHIBITED

Paris, *Salon des Artistes Français*, 1867, no.
1344

LITERATURE

Catherine Granger, *L'Empereur & les Arts: La
liste civile de Napoléon III*, Paris, 2005,
pp. 619, 691

\$ 100,000-150,000

Le lever was one of two paintings by Jules-Émile Saintin submitted to the *Salon des Artistes Français* in 1867. By that time, Saintin, already well-regarded in his field, had begun to focus on genre scenes, particularly of fashionable ladies. *Le lever* is delicately rendered but with Academic precision. The model bathes at the edge of her bed, having just risen. The viewer is privy to an intimate, private moment, further enhanced by the unmade bed and discarded dress with open corset. Careful attention has been paid to the other details on display: the blue satin shoes, a pearl necklace, and a French faïence water cistern, which can be dated *circa* 1720. *Le lever* embodies a sense of romance and nostalgia for the past. In this composition, Saintin has combined various artistic influences, no doubt the result of his education at the École des Beaux-Arts, where he enrolled at the age of sixteen. The high degree of finish and meticulousness of technique demonstrates the influence of early nineteenth century neoclassical and historical depictions of nudes by artists such as Jacques-Louis David, who taught Saintin's teacher at the École des Beaux-Arts François Édouard Picot, and Jean-Auguste-Dominique Ingres. The softness of the color palette, sensuality of the subject and charm in the details recall the work of François Boucher, the eighteenth century master of the Rococo, and a time and sensibility lost to the Industrial Revolution and political upheaval (fig. 1). The model's pose in *Le lever* can also be related to Baroque depictions of the goddess Diana and the Old Testament heroines Bathsheba and Susanna, most notably in the work of Rembrandt (fig. 2).

continued



Fig. 1 François Boucher, *Diana Leaving her Bath*, 1742,
Musée du Louvre, Paris

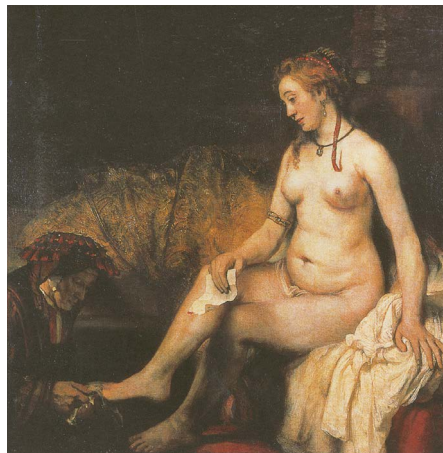


Fig. 2 Rembrandt van Rijn, *Bathsheba at her Bath*, 1654,
Musée du Louvre, Paris



E. SAINTIN 1872

Though a subject steeped in European Academic tradition, *Le lever* also has a unique American connection. Five years after painting the present work, Saintin would use the same model in his *Relief for the Sufferers of Chicago*, painted in reaction to the devastating Great Chicago Fire of 1871 (1872, Chicago History Museum, fig. 3). Saintin had deep connections to America, having traveled to the United States in the 1850s and staying for nearly a decade. He was primarily based in New York, where he regularly exhibited at the National Academy of Design. The majority of his output was portraiture and a number of his commissions came from the French community in New York. Additional subjects included Ramsay Crooks, an early Rocky Mountain adventurer and partner in the Pacific Fur Company (1857, Wisconsin Historical Society) and various Native American warriors, with which he was particularly fascinated.

Beyond its beauty, *Le lever* has notable early provenance: the imperial collection of Napoleon III and Empress Eugénie. The present work was acquired directly from the 1867 *Salon* as part of the civil list of Napoleon III, the 25 million francs-per-year budget

that, in part, allowed the Emperor to acquire works of art to fill his magnificent palaces. *Le lever* was purchased by way of a “stop” that was put in place on June 21 by Alfred-Émilien Nieuwerkerke, the Superintendent of the Arts during the Second Empire. Such “stops” allowed the court to reserve works in public exhibitions before other prospective buyers had the chance to purchase them. *Le lever* followed another painting by Saintin, *Marthe*, which was bought from the *Salon* as part of the civil list in 1866. For Napoleon, French art represented the glory of the French empire, further underlining his imperial cause during a century of political uncertainty. For Eugénie, an Empress of foreign birth, collecting French art was a means of promoting and supporting the culture of her new realm (Alison McQueen, *Eugénie and the Arts: Politics and Visual Culture in the Nineteenth Century*, Surrey, United Kingdom, 2011, p. 149).

The line between public and private was blurred for the royal couple; while the civil list was meant to fill public museums, it also helped create their private collections. Eugénie had 300 works in her collection, while Napoleon had over double that in his. After the fall of the Second Empire, Napoleon and

Eugénie fled to England, where they set up a home at Camden Palace in Chislehurst. The Emperor died in 1873, leaving Eugénie and their sixteen-year-old son. In the years that followed, Eugénie fought tirelessly for her and her late husband’s personal collection of fine art and furniture in an ongoing legal battle with the French government. The primary issue was that, per a specific clause in the civil list document, any work of art or artifact purchased by the Empress but not hung in her quarters automatically became state property. She worked with lawyers to negotiate with the Third Republic government, who had little sympathy for the imperial family (McQueen, pp 270, 301). *Le lever* was almost certainly wrapped up in this legal battle in France, though it was finally restituted to Eugénie in 1881 and sold the same year, along with 102 other restituted works, at auction at Hôtel Drouot in Paris to fund memorials and provide financial aid to her supporters.

Nearly 140 years after its restitution and Eugénie’s sale, the present work appears again at auction. To this day it remains a testament to a once magnificent collection inclusive of some of the best examples of French art.



Fig 3 Jules-Émile Saintin, *Relief for the Sufferers of Chicago*, 1872, Chicago Town Hall



415

415

**LÉON-JEAN-BASILE
PERRAULT**

French, 1832 - 1908

A Rest in the Shade

signed *L. Perrault* and dated 1879 (lower left)
oil on canvas

39¾ by 53 in.; 101 by 134.5 cm

PROVENANCE

Private Collection (acquired in The Netherlands
by 1970)

Thence by descent to the present owner

\$ 30,000-50,000

PROPERTY FROM A PRIVATE SOUTHERN
COLLECTION

GUILLAUME SEIGNAC

French, 1870 - 1924

A Beauty of Nature

signed G-SEIGNAC (lower right)
oil on canvas
41¼ by 32½ in.; 104.8 by 81.6 cm

PROVENANCE

Messrs. H. & P. de Casseres, London
Private Collection, Indiana
Acquired from the estate of the above

\$ 60,000-80,000

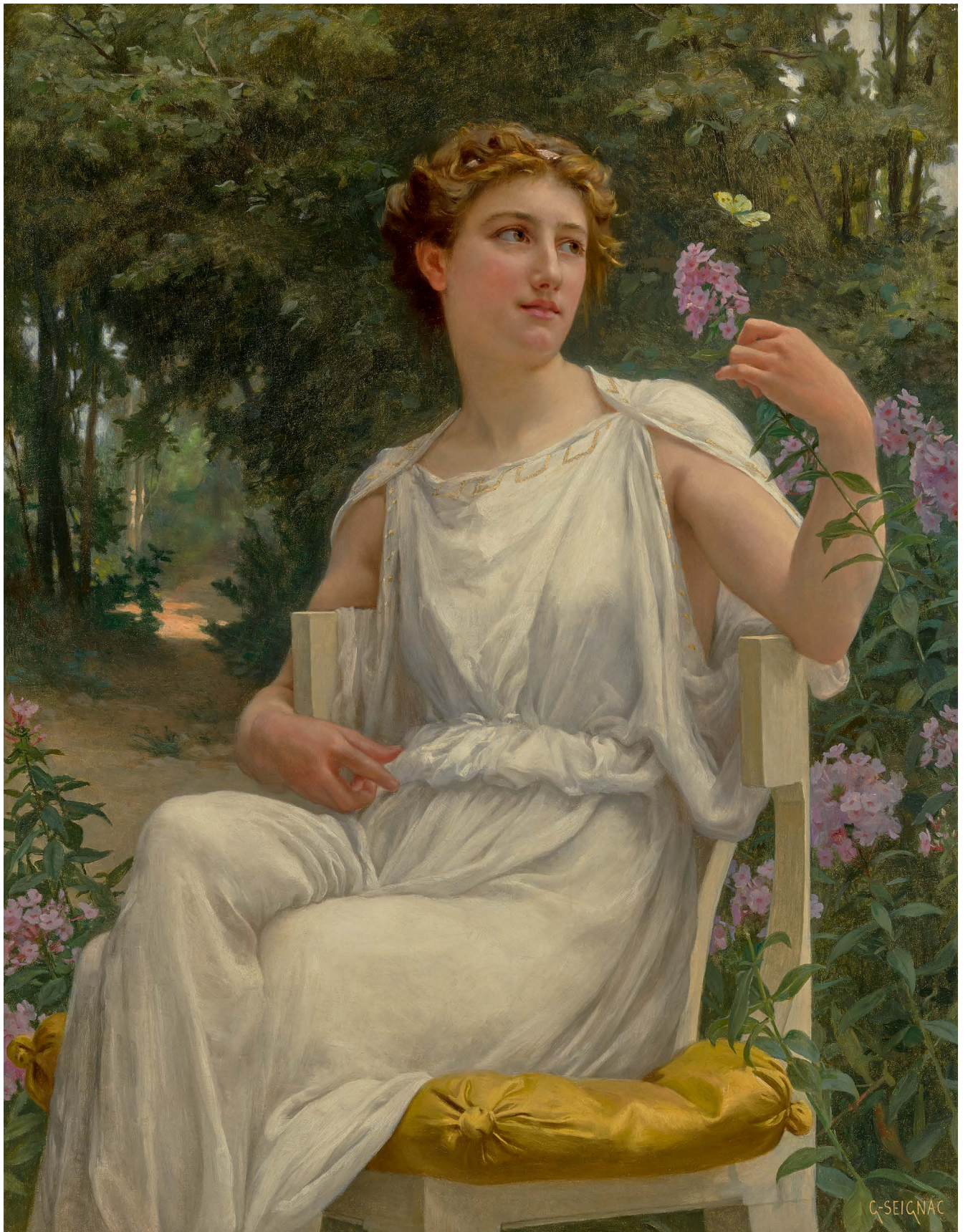
Guillaume Seignac's graceful model reflects the Academic ideals that earned his fame in the nineteenth century, and those of his teacher at the Académie Julien, William Bouguereau. Embracing the classical subject matter and technical mastery of the Renaissance, the nineteenth century production of allegorical scenes of beautiful women in classical dress found critical success at the Paris *Salons*, and Seignac's work earned a place in the great private collections of Europe and America.

With the present work, Seignac demonstrates his highly trained skills through the naturalistic representation of his model: her tender grasp on the sprig of lilacs and her thoughtful gaze falling on the small yellow butterfly invite the viewer to interrupt her solitude, while the tonal depths of her skin deepen from alabaster to a soft blush. Her robes, despite their modesty, reveal

the carefully modeled form of the body underneath.

Seignac's women combine portraits of modern Parisian women with ancient dress and pastoral scenery to create an escape from an increasingly industrialized world in an imagined classic idyll. The peaceful refuge of the glade masks the careful academic technique of the work. The brushwork seamlessly transitions from light-dappled path to the soft petals of the lilacs, and the fabric flowing over smooth skin, are testaments to Seignac's masterful skill.

Seignac often included a variety of blooms in his compositions, likely to suggest symbolic meanings. In the "flower language" popular in many nineteenth century social circles, lilacs were gifted between lovers to privately express their devotion. Traditionally blooming around Easter, they are symbolic of both rebirth and fortitude.



PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

WILLIAM BOUGUEREAU

French, 1825 - 1905

Ora Pro Nobis

signed *W-BOUGUEREAU* and dated 1903

(lower right)

oil on canvas

45¼ by 29¼ in.; 115 by 74.5 cm

\$ 500,000-700,000

PROVENANCE

Arthur Tooth & Sons, Paris, no. 3256 (acquired directly from the artist, September 1903, as

Madonna with Cupids)

Possibly, Deumé (possibly acquired from the above, November 1905)

Sale: Christie's, New York, October 11, 1979,

lot 64, illustrated (as *Madonna with Angels*)

Private Collection (acquired at the above sale)

Thence by descent

EXHIBITED

London, Royal Academy, 1904, no. 217

London, Arthur Tooth & Sons, *Winter Exhibition*,

1904, no. 67

LITERATURE

"The Royal Academy Exhibition of 1904," *The*

Art Journal, London, 1904, p. 182

"William Bouguereau," *Médailles bordelais*,

Bordeaux, n.d., series 3, no. 65, n.p. (as *Vierge*

en prière)

Braun & Clément, *Oeuvres choisies des maîtres*

anciens et modernes, n.d., n.p., no. 3557,

illustrated

Mark Steven Walker, "William 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. 352, no. 1903/06,

illustrated; and in the revised 2014 edition,

p. 352, no. 1903/06, illustrated

continued



W - BOVCVEREAV - 1903



Fig. 1 Byzantine mosaic depicting the Virgin Mary, Basilica of San Vitale, Ravenna, Italy



Fig. 2 William Bouguereau, *La Vierge, l'enfant Jésus et Saint Jean Baptiste*, 1875, Private Collection



Fig. 3 William Bouguereau, *La Madone aux roses*, 1903, Lyndhurst, Tarrytown, New York

From his youth, William Bouguereau held a strong religious faith, which was further fueled by his education at seminary schools, where he studied religious texts alongside classical history and poetry. In his twenties the artist traveled throughout Italy (sponsored by his winning the *Prix de Rome* in 1850), where he made numerous copies of Renaissance masterpieces in museums in and around Rome; studied Giotto in Padua, Assisi and Florence; and saw Ravenna's famous Byzantine mosaics (fig. 1). In particular, the works of Raphael (among Bouguereau's favorite artists), Andrea del Sarto, and Leonardo da Vinci informed his early depictions of both secular and divine subjects. On his return to Paris, Bouguereau completed decorations for several churches, including the Basilica of Sainte-Clotilde in 1856, which helped launch his early reputation. At the height of his career in the 1880s, he accepted a commission to provide murals for the Chapel of the Virgin at the Église Saint-Vincent-de-Paul. Throughout his diverse religious works, the Virgin Mary was a predominant subject; in her, he found both a symbol embodying his private feelings of grief, expressed in *La Vierge, L'enfant Jésus et Saint Jean Baptiste* (1875, sold in these rooms, May 26, 1993, lot 45, illustrated, fig. 2), painted as he cared for his critically ill son, and, as with *Oro Pro Nobis*, a comforting image of strength, serenity and forgiveness.

With *Oro Pro Nobis*, as with *La Vierge*

aux lys of 1899 (Private Collection) and the *La Madone aux roses* of 1900 (Lyndhurst, a historic site of the National Trust for Historic Preservation, Tarrytown, New York, fig. 3), Bouguereau places the Virgin Mary at the frontal center of the picture space, a compositional strategy often used by Italian Renaissance masters he admired. In the present work, the Holy Mother is surrounded by a retinue of cherubs, similar to the host of angels in his *Regina Angelorum* of 1900 (Musée du Petit Palais, Paris, fig. 4). While his subject's identity is unmistakable, the artist includes tall lilies, long associated with the Virgin Mary—they bloomed at the Annunciation, when Gabriel proclaimed she would be the mother of Christ, and filled her tomb at her Assumption (which is celebrated in August, the month the white lily blooms). The flower itself came to represent the Virgin's attributes: the stem her faith, the petals her purity, the scent her divinity, and the leaves her humility (Frederick C. Ross and Kara Lysandra Ross, *William Bouguereau: The Essential Works*, New York, 2018, p. 140). Beyond symbolic associations, Bouguereau heightens Mary's religiosity through the Byzantine element of a gilded halo, which contrast with the rough spun cloth of Mary's tunic and the frayed edges of her cloak, alluding to both her humility and recognition as Queen of Heaven.

The relationship between artist, viewer, and subject is further emphasized in the

work's title *Oro Pro Nobis* (*Pray for Us*), a phrase within the litanies of the Catholic church, officially sanctioned call-and-response chants between priest and congregation such as *The Litany of the Blessed Virgin Mary* (also known as the Litany of Loreto, the place of its first usage recorded in 1558). Within this litany, a long series of invocations to the Virgin Mary are issued in uniform rhythm to create a stream of prayer, of praise and supplication. The invocations, generally very short, have two parts: the first of praise (*Virgo Clemens/Virgin most merciful*), the other of supplication (*Ora Pro Nobis/pray for us*). Similarly, the multiple elements of Bouguereau's masterful, Academic technique allows his *Ora Pro Nobis* to connect the viewer with its spiritual subject. The sculptural modeling of figures provides illusionistic dimensionality; as she looks upward, the Virgin's hands, held palm out, appear to project out of the picture space, while the overlapping wings and clasped hands of the surrounding angels create a sense of depth, suggesting these Holy figures are part of the world shared by the artist and his patrons.

Bouguereau once said, "in spite of all that is written to the contrary, an artist only reproduces what he finds in nature—to know how to see and how to seize what one sees—there is all the secret of the imagination (as quoted in Fronia E. Wissman, *Bouguereau*, San Francisco, 1996, p. 64). Though set in an ideal realm, *Ora Pro Nobis* is informed by Bouguereau's brilliant technique in recording



Fig. 4 William Bouguereau in his studio at work on *Regina Angelorum* in 1899, Private Collection

detail and his commitment to the subject, combining the real and the theological, presenting sublime, spiritual beauty. The artist's skill in depicting skin texture, shifting light, and expression allows the viewer to both identify the sacred subject of *Ora Pro Nobis* and connect with it emotionally. Both immediate and eternal, this profound composition was the culmination of a series of religious works that defined the artist's mature career.

Soon after its completion, *Ora Pro Nobis* was sent to London for exhibition at the Royal Academy, in 1904. There, an appreciative critic noted "Bouguereau does honor to the R.A. walls with one of those exquisite *chefs-d'oeuvre* which have made his name honoured [sic] in all the world" ("The Royal Academy Exhibition of 1904," p. 182). While the artist did not visit London until 1898 (when he attended the Lord Mayor's banquet at Guildhall to honor French artists),

England had long been an important part of building his international reputation. From 1867 to 1871, the artist showed regularly at Henry Wallis' French Gallery at 120 Pall Mall, and in the decades following, Arthur Tooth became the artist's most important dealer in England. In 1905, *Ora Pro Nobis* was sold by Tooth, and outside of its auction in 1979, the painting has not been exhibited in public until today and is illustrated for the first time in full color.



PROPERTY SOLD TO BENEFIT THE DANIEL M. TABAS FAMILY FOUNDATION

LOTS 418-419

Daniel M. Tabas was a tenacious Philadelphia businessman who embodied the rags-to-riches story of the American dream. Born in Atlantic City, New Jersey, Daniel and his brother moved to Philadelphia with their Russian immigrant father shortly after his mother's untimely death. He studied at Bucknell College for two years before enlisting in the Air Corps during World War II, serving until 1945 when he finished his education in civil engineering. After college, alongside his father and brother, he collected junk and scrap metal and began producing prefabricated steel structures used in construction. This project evolved into Acorn Iron & Supply Co. and would

lead to many other successful ventures including banks, hotels and real estate development.

Mr. Tabas and his wife Evelyn were generous philanthropists and a number of buildings carry the family name, including the Daniel and Evelyn Tabas Pavilion at the Wills Eye Hospital and two communities for low-income senior citizens, the Daniel and Evelyn Tabas House and the Samuel Tabas House. The Daniel M. Tabas Family Foundation continues their vision and supports charities that focus on humanitarian, scientific or educational causes that aim to benefit mankind. More specifically, distributions from the Foundation are used to combat poverty,

for the care of the aged and those that are ill, and for the encouragement of science, literature and art.

Beyond their philanthropic achievements, Mr. and Mrs. Tabas had a passion for collecting. They took great pride in filling their home with an eclectic array of treasures found on their travels around the world, as well as porcelain and decorative arts, furniture, toys, jewelry and Judaica. Mr. and Mrs. Tabas' love of the great painters of the nineteenth century played a central role in their household, and these works by Guillaume Seignac and William Bouguereau share their legacy of collecting with a new audience.

418

GUILLAUME SEIGNAC

French, 1870 - 1924

Reflections

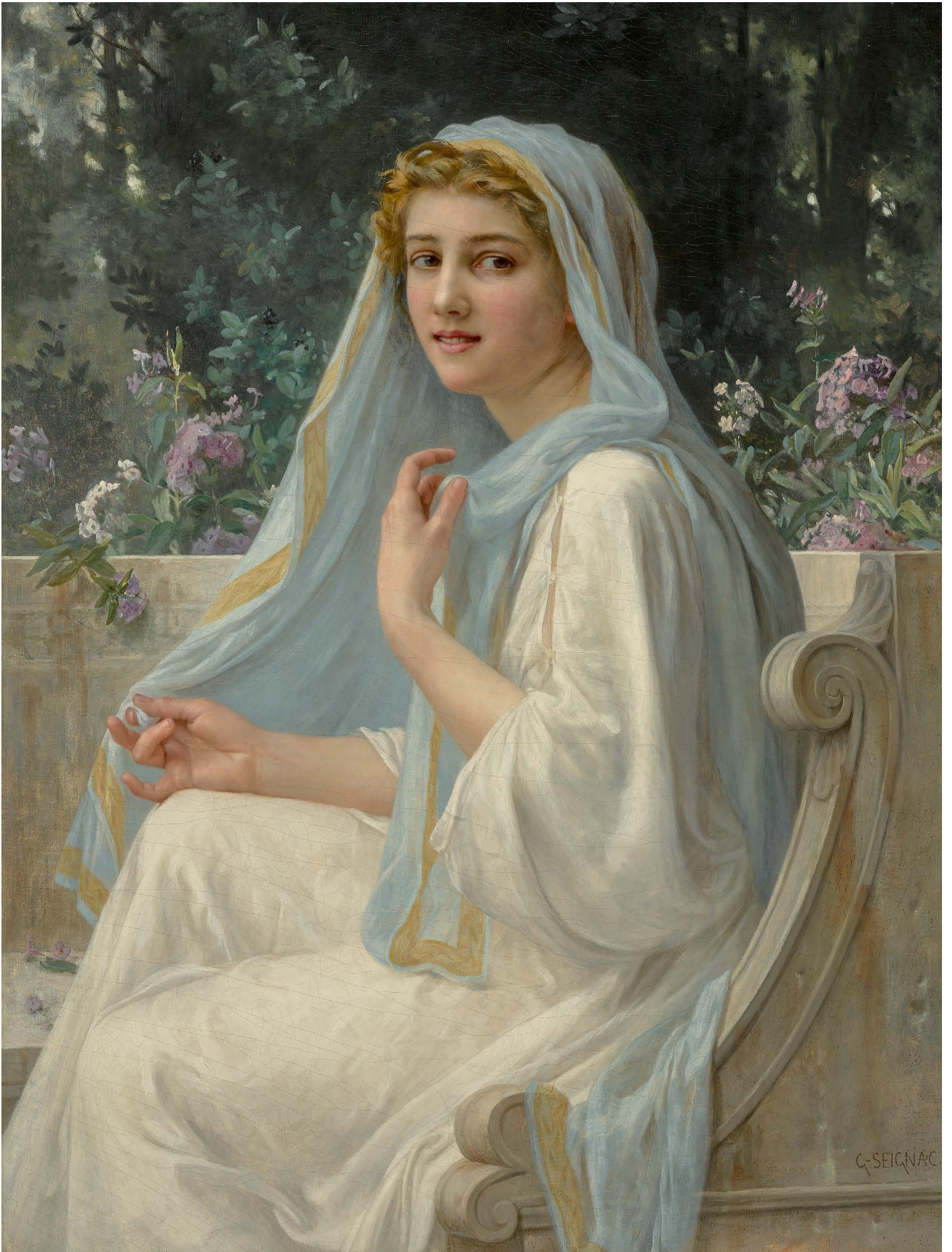
signed G-SEIGNAC (lower right)
oil on canvas
38 by 28½ in.; 96.5 by 72.4 cm

PROVENANCE

Sale: Sotheby's, New York, October 31, 1985,
lot 56, illustrated

\$ 40,000-60,000

Academic paintings of classically draped maidens in timeless landscapes enjoyed a considerable vogue in the late nineteenth century. In England, John William Godward (see lot 479) and Sir Lawrence Alma-Tadema (see lot 478) explored this theme, as William Bouguereau and his pupil Guillaume Seignac did in France. Bouguereau thought of Seignac like a son, and may have guided his student toward a career which included works like *Reflections*. The present work's balanced composition, classical lines and well-modeled form, inspired by Antique and Renaissance examples, follows Bouguereau's technique, while the palette of colors is characteristically Seignac.



WILLIAM BOUGUEREAU

French, 1825 - 1905

L'Amour au repos

signed *W-BOUGUEREAU*- and dated 1904
(lower left)
oil on canvas
36 $\frac{5}{8}$ by 25 $\frac{1}{4}$ in.; 93 by 64 cm

PROVENANCE

Young's Art Gallery, Chicago (acquired in 1954)
Schweitzer Galleries, New York (as *Nude Child Seated*)
Acquired from the above

LITERATURE

Braun & Clément, *Oeuvres choisies des maîtres anciens et modernes*, 1907, n.p., no. 5449, illustrated
Damien Bartoli and Frederick C. Ross, *William Bouguereau, Catalogue Raisonné of His Painted Work*, New York, 2010, p. 355, no. 1904/03, illustrated; and in the revised 2014 edition, p. 355, no. 1904/03, illustrated

\$ 80,000-120,000

By 1900 William Bouguereau experimented with a painterly technique used to render his iconic subjects, from mythological fantasies to peasant children. In the present work and select others of the period, the artist employed a brush heavy with pigment in loose, free-moving strokes, building lush, dream-like backgrounds to frame a brilliant Academic study of the human form. Many works of this era were allegorical motifs, following his *tableaux de fantasies* of the 1880s and 1890s which depicted nymphs or cherubic youths. As suggested by the present work's title, *L'amour au repos*, Bouguereau originally painted the child resting on a carved-stone capital as Cupid. The theme of love is pervasive in Bouguereau's oeuvre, particularly as personified by Cupid, the mischievous son of the goddess Venus. Bouguereau explored many different interpretations of the mythical figure, and

must have recognized his popular appeal; the present work captured his innocence with a sweet, angelic expression, his curls framed by a soft halo of light. Although missing from the present work, Cupid's characteristic wings are visible in a Braun & Clément photograph taken soon after it was painted in 1904. When *L'amour au repos* was next photographed in preparation for its 1954 sale at Youngs's Art Gallery in Chicago (which sold several of the artist's paintings to midwestern collectors in the early to mid-twentieth century), the young god of love was now without his wings; the choice to "humanize" the subject was perhaps the direction of an earlier owner. No matter the motivation, the earthbound subject is sensitively portrayed, and his realistic, languid pose, soft smile, and bright blue eyes continue to convey a peaceful, innocent figure of childhood, beloved by the artist and his patrons.



WILLIAM BOUGUEREAU AND STUDIO

French, 1825 - 1905

L'Aurore (réduction)

signed W-BOUGUEREAU (lower left)
oil on canvas
48¾ by 25½ in.; 123.8 by 64.8 cm

PROVENANCE

Goupil & Cie., Paris, no. 15571 (acquired directly from the artist, July 1881)
Samuel P. Avery, New York (acquired from the above, May 1883)
Knoedler & Co., New York, no. A2660 (by 1943)
Sigmund Ojerkis, Atlantic City, New Jersey (acquired by 1946)
Hammer Galleries, New York (acquired by 1950)
Sale: Christie's, New York, May 2, 1979, lot 57 (as *The Water Nymph*)
Private Collection, New Jersey
Sale: Sotheby's, New York, May 7, 1998, lot 47, illustrated
Sale: Sotheby's, New York, October 26, 2004, lot 76, illustrated
Private Collection (acquired at the above sale and sold, Sotheby's, New York, May 4, 2012, lot 13, illustrated)
Acquired at the above sale by the present owner

EXHIBITED

Hartford, The Wadsworth Atheneum, *The Nude in Art*, January 2-February 3, 1946, no. 7 (lent by Sigmund Ojerkis)

LITERATURE

Charles Vendryès, *Dictionnaire illustré des Beaux-Arts*, Paris, 1885, p. 62 (as *Réduction de l'aurore*)
Marius Vachon, *W. Bouguereau*, Paris, 1900, p. 154
Mark Steven Walker, "William Bouguereau: A Summary Catalogue of the Paintings," *William-Adolphe Bouguereau: L'Art Pompier*, exh. cat., Borghi & Co., New York, 1991, p. 71
Damien Bartoli and Frederick C. Ross, *William Bouguereau, Catalogue Raisonné of his Painted Work*, New York, 2010, p. 205, no. 1881/01A, illustrated; and in the revised 2014 edition, p. 205, no. 1881/01A, illustrated

\$ 300,000-500,000

Between 1881 and 1884, following the success of *Naissance de Vénus* (1879, Musée d'Orsay, Paris), Bouguereau embarked upon a series of four panels representing the hours of the day. They comprise *L'aurore*, (*Dawn*, 1881, Birmingham Museum of Art, Alabama), *Le crépuscule* (*Dusk*, 1882, Cuban National Museum, Havana), *La nuit* (*Night*, 1883, Hillwood Museum, Washington, D.C.), and *Le jour* (*Day*, Private collection). These works each celebrate feminine beauty and represent an exceptional output in a short period of time by the artist. When viewed together, the purposeful compositional devices and harmonious color palettes of each individual canvas create an extraordinary whole.

In *L'aurore*, a graceful nymph floats above a pond of water lilies, a symbol of enlightenment that closes with the setting of the sun, and reaches for the trumpet-like blossom of the calla lily, which has long served as a symbol of rebirth and resurrection, a particularly apt choice for this allegory of the new day. *L'aurore* was the first in the series to be exhibited at the Paris *Salon* and its particular popularity is suggested by the present work, a reduction of the subject, as well as several finely finished drawings and an etching, the only one the artist attempted himself (Bartoli, p. 204-5). Allegorical works like *L'aurore* captured the public's imagination, with the writer Edouard Thierry eloquently expressing its appeal: "M. Bouguereau does not conceive art without grace or grace without decency, and I congratulate him for

it.... *L'aurore* is a nimble figure, half nude, half enveloped by a veil which plays in the air. She does not fly, she does not walk, but glides upon the surface of a body of calm water, still quiet, and without causing any ripples. The water remains like a mirror, a mirror barely tarnished by a little morning mist, and to the surface of this mirror rises the reflection of a twin toe coming to caress the other. As she glides along, the goddess graciously inclines her head towards an arum flower which she approaches with her lips, and sips the dew from the white porcelain cone. All this is of very pure taste, and beautifully drawn" (as quoted in Baschet, p. 62).

Bouguereau's studio, which included accomplished artists Pierre August Cot, Alfred Henri Bramtot, and Gustave Doyen, participated extensively in the painting of the reduced versions of his *Salon* works after 1870. However, Bouguereau always maintained rigid control over his studio, applying the final touches to his works before signing them. In many cases it is almost impossible to differentiate between those areas of the canvas painted by Bouguereau and those worked on by his students, particularly since before adding his signature to any work, the artist would make any corrections he felt were necessary to make the reduction an accurate copy of the original. Records indicate that *L'aurore* (*réduction*) was acquired directly from the artist and sold through Goupil's gallery in 1881 as was the reduction of *Le crépuscule* (sold in these rooms in October 23, 1990, lot 63).



421

FÉLIX-MAURICE
CHARPENTIER

French, 1858 - 1924

La Source

signed on the base *F. Charpentier*
marble
height 40 in.; 102 cm

Félix-Maurice Charpentier studied at the *École des Beaux Arts* under the celebrated sculptor professor Pierre-Jules Cavelier (1814-1896) and exhibited at the Salons from 1884 onward, winning several medals. Charpentier was hailed for his exuberant expression and modern treatment of the female form.

\$ 12,000-15,000



421



Detail



422

FERDINANDO VICHI

French, 1875 - 1945

La Fata

signed on the base *F. Vichi*

marble

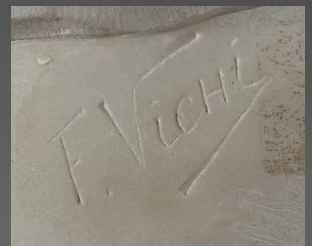
height 58 1/2 in.; 149 cm,

the black and white marble pedestal

height 32 1/4 in.; 82 cm

Ferdinando Vichi was one of the talented group of Tuscan sculptors associated with the Bazzanti gallery in Florence. His work in marble and alabaster demonstrates his technical ability and admiration and knowledge of the female form.

\$ 50,000-70,000



Detail

422



423

PROPERTY FROM A PRIVATE SOUTHWESTERN
COLLECTION

PIETRO BAZZANTI

Italian, 1825 - 1895

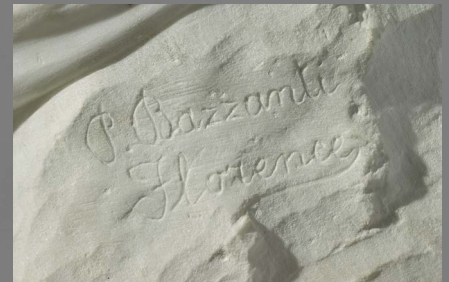
Nude Bather on a Rock

signed *P. Bazzanti Florence*

marble, on a limestone and marble base
height of sculpture 57½ in., 146.1 cm including
attached octagonal veined marble base
stone base 33 by 21¾ by 21¾ in.;
83.8 by 52.3 by 52.3 cm

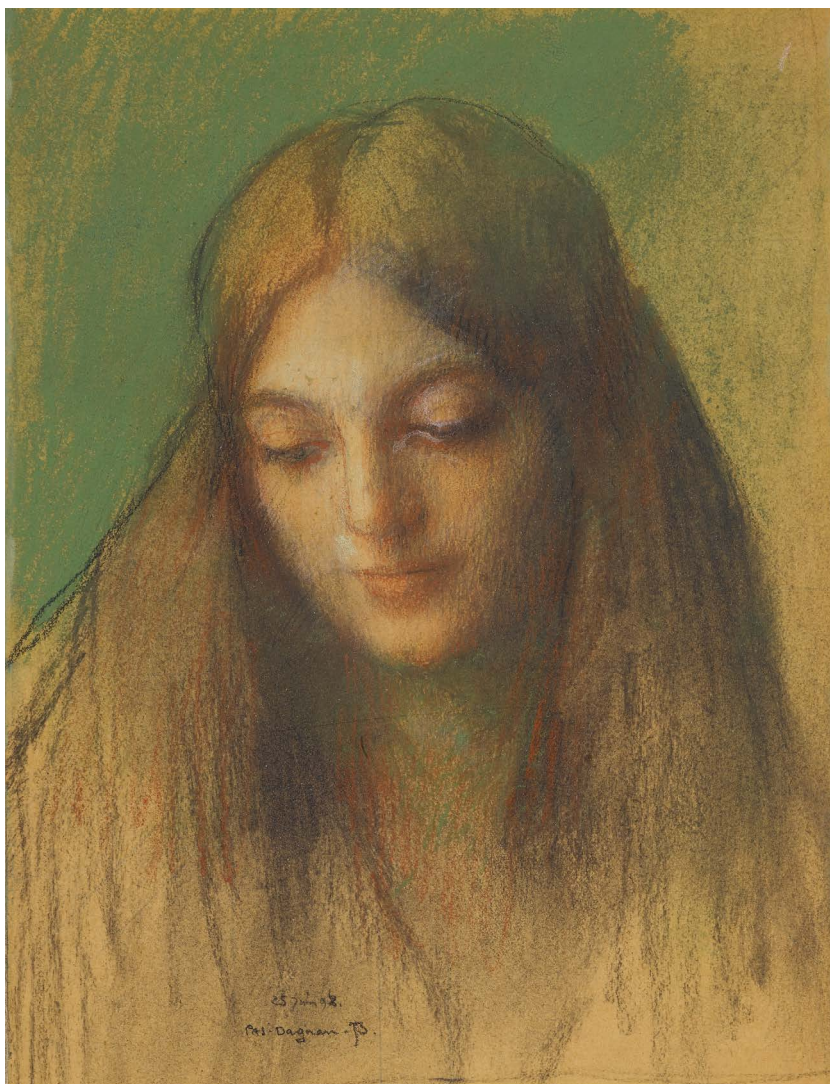
In 1822 Pietro Bazzanti took over the studio opened in 1815 by Luigi Bozzolini, the last descendant of a family of sculptors-decorators who had worked for the princes Corsini since 1600. He was a central figure in the production of Florentine sculpture at the end of the 19th century and specialized in allegorical and genre subjects as well as copies of antique and Renaissance sculpture. A follower of the Neoclassical sculptor Lorenzo Bartolini, Pietro later became a proponent of the Realist style. He was regarded as one of the most talented sculptors of his day; his studio in Florence became a center for other important sculptors, some of whose works are inscribed *Galleria Bazzanti*. The Bazzanti Marble Studio took part in the National Exposition of 1861 in Florence and was awarded the medal for the sculpture category.

\$ 40,000-60,000



Detail





424

424

PROPERTY OF A LADY, NEW YORK

**PASCAL ADOLPHE JEAN
DAGNAN-BOUVERET**

French, 1852 - 1929

**Madonna (Study for *Consolatrix
Afflictorum*)**

signed *Pas. Dagnan. B.* and dated *25 juin 98.*
(lower left)

pastel on paper laid down on card
8 $\frac{5}{8}$ by 6 $\frac{7}{8}$ in.; 21.9 by 17.5 cm

\$ 5,000-7,000

PROVENANCE

Private Collection, New York
Thence by descent

The present lot is a study for Pascale Adolphe Jean Dagnan-Bouveret's major religious composition, *Consolatrix Afflictorum* (1899, Frick Art and Historical Center, Pittsburgh). *Consolatrix Afflictorum* depicts a seated Madonna and infant Christ, flanked by angels and woodland creatures, with a crouching man at their feet, who represents human

suffering. Both the Madonna in this study and the finished composition clearly demonstrate Dagnan-Bouveret's study of the work of Leonardo da Vinci. *Consolatrix Afflictorum* has remained in the Frick Collection in Pittsburgh, having formerly hung in the dining room of Henry Clay Frick's mansion.

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



425

425

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

**CHARLES-FRANÇOIS
DAUBIGNY**

French, 1817 - 1878

Les pommiers en fleur

signed *Daubigny* and dated 1873 (lower right)
oil on panel
13 by 22 $\frac{7}{8}$ in.; 33 by 58.1 cm

\$ 50,000-70,000

PROVENANCE

C. de Hèle, Brussels (and sold, his sale, Galerie
Georges Petit, Paris, May 10, 1901, lot 10)
Stoppenbach & Delestre, London
Private Collection, Europe (acquired from the
above and sold, Christie's, London, November
21, 2011, lot 66, illustrated)
Acquired at the above sale

LITERATURE

Robert Hellebranth, *Charles-François Daubigny
1817-1878*, Morges, 1976, p. 319, no. 981

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

JEAN-BAPTISTE-CAMILLE COROT

French, 1796 - 1875

Dunkerque. Une pêcheuse de crevettes

signed COROT (lower right)
oil on panel
10 by 17⁷/₈ in.; 25.4 by 45.3 cm

PROVENANCE

The artist (and sold, his sale, M. Boussaton, Paris, April 14, 1858, lot 14, as *Environs de Dunkerque*)
Adolphe-Victor Geoffroy-Dechaume, Paris (acquired at the above sale and sold, his sale, Hôtel Drouot, Paris, April 14, 1893, lot 4, illustrated, as *Les dunes de Dunkerque*)
Hector Brame, Paris
Goupil & Cie., Paris, no. 23022 (acquired from the above, May 1893, as *Les Dunes*)
Arnold & Tripp, Paris (acquired from the above, October 1893)
Mrs. John Woodruff Simpson (née Seney), New York (by 1942)
Knoedler & Co., New York (acquired in 1944)
Sale: Christie's, New York, October 24, 1990, lot 33, illustrated
Acquired in 2009

EXHIBITED

Paris, École Nationale des Beaux-Arts, *Exposition de l'oeuvre de Corot*, 1875, no. 176 (as *Les Dunes (environs de Dunkerque)*), lent by Adolphe-Victor Geoffroy-Dechaume

LITERATURE

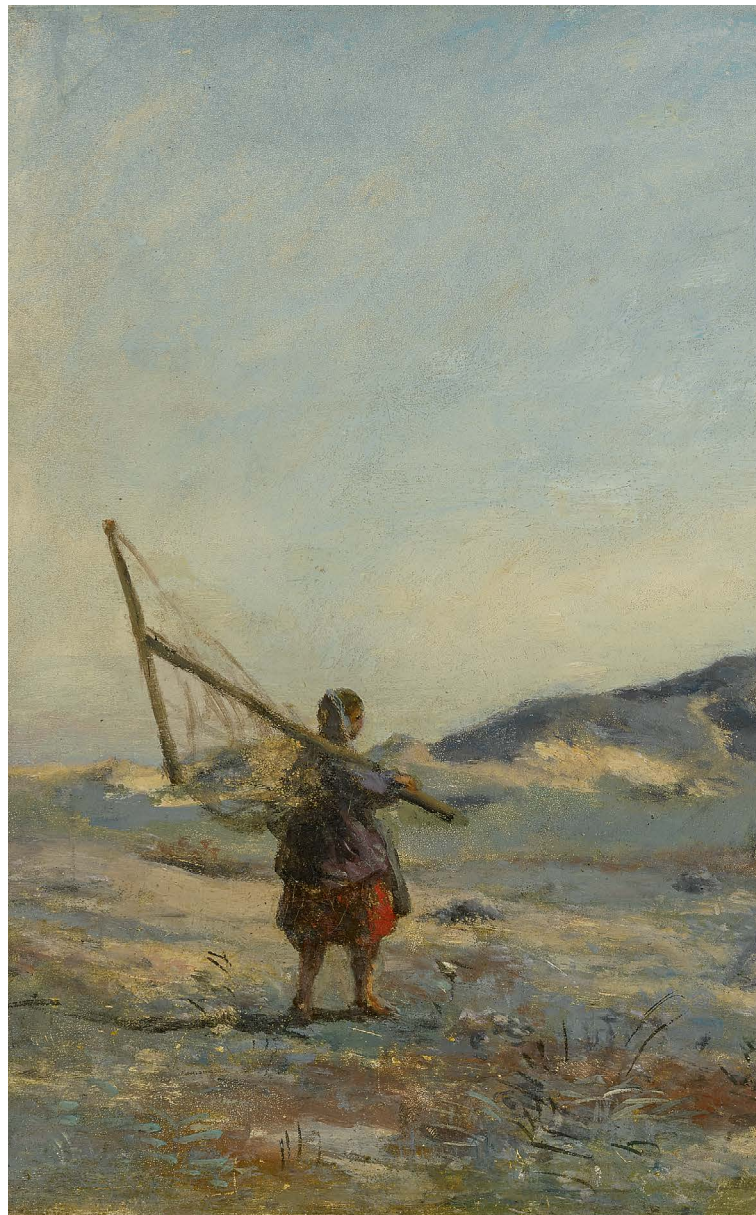
Alfred Robaut, *L'oeuvre de Corot, catalogue raisonné et illustré*, Paris, 1965, vol. II, p. 252, no. 761, illustrated p. 253

In September 1857, Jean-Baptiste-Camille Corot traveled to Dunkirk, a coastal town near the border of France and Belgium, with fellow artists Constant Dutilleux and Charles Desavary. There Corot painted at least ten oils, the present work included, of Dunkirk's dunes, fishermen and large harbor.

The following year, *Dunkerque. Une pêcheuse de crevettes* was sold in the artist's first auction, under *commissaire-priseur* and dealer M. Boussaton. Thirty-eight works were offered, with only two unsold, for a total of 14,223 francs, easing the artist's initial concerns with the sale format. The present work was purchased at this auction by the sculptor Adolphe-Victor Geoffroy-Dechaume.

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

\$ 120,000-180,000





PROPERTY FROM A PRIVATE SOUTHWESTERN
COLLECTION

JULES DUPRÉ

French, 1811 - 1889

Intérieur de ferme dans le berry

signed *Jules Dupré* and dated 1833 (lower
right)

oil on canvas

18¾ by 24⅞ in.; 47.6 by 63.2 cm

\$ 60,000-80,000

PROVENANCE

M. Susse, Paris (acquired in 1834)
M. Barroilhet, Paris (and sold, Hôtel Drouot,
Paris, April 12, 1866, lot 16)
Le Comte d'Aquila, Paris (and sold, Hôtel
Drouot, Paris, February 21, 1868, lot 12)
J. -B. Faure, Paris (and sold, 26, Boulevard des
Italiens, Paris, June 7, 1873, lot 21, illustrated)
M. de Camondo, Paris (and sold, Hôtel Drouot,
Paris, November 18, 1910, lot 21, illustrated)
Durand-Ruel, Paris (acquired at the above sale)
Sale: Sotheby's, Monaco, December 6, 1991, lot
141, illustrated
Sale: Christie's, New York, May 27, 1992, lot 161,
illustrated
Acquired at the above sale

EXHIBITED

Paris, *Salon des Artistes Français*, 1834, no. 626
Paris, *Exposition Universelle*, 1900, no. 270

LITERATURE

Louis Cabat, *Souvenirs*, n.d., p. 364
(unpublished manuscript quoted in Pierre
Miquel, *Le Paysage Français au XIX siècle*, 1975,
vol. II)
Alexandre Decamps, *Le musée: revue du Salon
de 1834*, Paris, 1834, pp. 93, 101
Charles Lenormant, "Les Artistes
Contemporains, Salon de 1834," *Les Temps*,
Paris, March 1834
Philippe Burty, *Catalogue de la collection de M.
Le Comte d'Aquila*, Paris, 1868, p. 6-7
James Claretie, *Peintres et graveurs
contemporains*, Paris, 1881, p. 183
A. Hustin, "Jules Dupré," *L'Art*, vol. XLVIII, 1890,
p. 263-72
Paul Mantz, "Jules Dupré," *Catalogue de l'atelier
Jules Dupré*, Paris, 1890, p. 12-13
Robert L. Herbert, *Barbizon Revisited*, exh. cat.,
California Palace of the Legion of Honor, San
Francisco; The Toledo Museum of Art; Cleveland
Museum of Art; Museum of Fine Arts, Boston,
September 27, 1962-April 28, 1963, p. 26
Marie-Madeleine Aubrun, *Jules Dupré, 1811-
1889, catalogue raisonné de l'Oeuvre peint,
dessiné et gravé*, Paris, 1974, pp. 16, 53, no. 41,
illustrated p. 69
Pierre Miquel, *Le Paysage Français au XIX
siècle*, 1975, vol. II, p. 364-65
Marie-Madeleine Aubrun, *Jules Dupré, catalogue
raisonné, Supplément*, Paris, 1982, p. 185

Jules Dupré painted the present work in 1833,
just as a new interest in naturalistic landscape
painting was taking hold in Paris. Shown at
the *Salon* of 1834 – a landmark exhibition
in the broader Romantic movement – this
beautifully lit and wonderfully disordered
glimpse into a cottage interior deep in central
France confirmed Dupré's importance among
the new school of painters, which quickly came
to be centered on Dupré himself and his close
friends Théodore Rousseau, Louis Cabat and
Paul Huet.

Dupré was just twenty-two and only three
years away from his first career as a porcelain
painter (a career into which he had been born
by virtue of his father's position as manager of
a small porcelain factory in Limoges) when he
painted *Intérieur de ferme dans le Berry* following
a summer trip to the remote Berry region with
Cabat. But very importantly, in the short time
since he had arrived in Paris, determined to
make a more independent future for himself,
Dupré had also visited London to study print-
making. There he had been memorably
exposed to the work of John Constable and
modern English landscape painting, as well
as to the English art world's deep fascination
with seventeenth century Dutch realism in
all its genres. That experience of painting
achievements outside the direct French tradition
would deeply imbue Dupré's work when he
returned to Paris in 1832.

Dupré first glimpsed the rugged, beautiful
countryside of the Berry from the diligence
(a long distance public carriage) on which he
had escaped from Limoges to Paris in 1829.
In 1832 and later in 1834, Dupré undertook
long working trips back to the little-known
terrain around Tendu, a tiny village near
the Creuse River in Berry, producing a few
completed paintings and numerous drawings
and studies as he labored with Cabat to master
the real landscape. During the winters back
in Paris, Dupré turned those smaller works
into larger, more finished paintings for the
spring Salon exhibitions. In 1831 and 1832,
Dupré's submissions to the salon juries had
all been landscapes of either English or Berry
inspiration. But in 1833 he also entered a small
composition of a cottage interior titled *L'heure
de la soupe* (now lost), which he himself
described for the catalogue as a "sketch from
nature" – artists often included studies and
sketches along with their major works at the
Salon as a way to demonstrate the breadth
of their interests or to attract collectors of

continued



modest means. *L'heure de la soupe* had won Dupré a positive reaction from a critic and that probably encouraged the artist to undertake the more complex *Intérieur de ferme dans le Berry* the following year.

From Cabat's unpublished memoirs and from remarks Dupré made to friends as he basked in the pleasure of his 1834 success, we know that he executed the painting as something of an afterthought for his Salon submission. Completed in only a few days, *Intérieur de ferme dans le Berry* was based upon a drawing made the previous fall, and Dupré pressed his sister Marguerite into posing for him in costume he had brought back from Berry. For this new foray into genre and still life painting, Dupré certainly looked for guidance to the example of Dutch masters such as Ostade and Teniers, both of whom had frequently depicted cottage interiors and kitchen scenes, and to the Dutch still life tradition more generally, famed for its skills in rendering all manner of tools and materials. But Dupré almost certainly found encouragement closer to home as well, in the work of Antoine Watteau and Jean-Baptiste-Siméon Chardin, eighteenth century French masters whose realistic subject matter had pushed them out of favor in Paris during the past fifty years. During the 1830s and 1840s, as Dupré and his circle of friends struggled through to invent a new form of French realism, they often found their only encouragement amid a small group of collectors and scholars who were simultaneously trying to revive the reputations of those older French masters who had been pushed aside in the post-revolution return to strict classicism. The glorious abundance of Dupré's cabbages and carrots and celery across the foreground of *Intérieur de ferme dans le Berry*, as well

as the sheer variety of metal pots, crockery jugs, and basketry piled to either side, gives the painting a very Dutch appearance. But Dupré's young *écureuse* (woman scouring) seems to deliberately recall a similar model by Watteau, *L'écureuse de cuivre* (1709-10, Musée des Beaux-Arts, Strasbourg, fig. 1) while the beautifully mellowed copper soup pot at her feet is virtually synonymous with Chardin's still life painting – and he, too, had featured an *écureuse* in small genre scenes.

Dupré told his friend Alfred Sensier that he based *Intérieur de ferme dans le Berry* on a drawing made in Tendu, and there seems no reason to doubt that account, although no such drawing is known today. In 1996 a small oil and gouache painting, signed and dated 1833 by Dupré, appeared at auction in Barbizon, depicting much of the background composition for the *Intérieur de ferme dans le Berry*. Dupré preserved several details from that small sketch in the final work, such as the figure stretched out on the bed in the corner, smoking; the *écureuse* at the heart of the final picture replaces two children whom Dupré moved to the background. But very tellingly, Dupré suppressed the right side of his original study, removing two work horses tethered to a grain bin, a record of the enduring practice of many rural families to share their housing quarters with their animals. That was a custom which remained in practice through France well past mid-nineteenth century; but it also was a custom that Dupré probably realized would be too startling for his Paris audiences. When he merged his pot-scouring scene into his Berrichon interior, he left only a heavy horse collar hanging on the wall above his pretty scouring girl as a reminder of the real reality. Madame Aubrun records that Dupré made a carefully worked replica in watercolor of the final composition, unlocated today.

Intérieur de ferme dans le Berry passed through several of the most prominent collections of contemporary painting in mid-nineteenth century Paris during the years of the Second Empire. As its value rose with every auction appearance, the painting became a much-remarked upon landmark in the validation of modern French painting, the Barbizon school in particular, and in the growing fascination with speculating in modern art as a financial investment.

This catalogue entry was written by Alexandra Murphy.



Fig. 1 Antoine Watteau, *L'Écureuse de cuivres*, circa 1709-10, Musée des Beaux-Arts, Strasbourg

JEAN-BAPTISTE-CAMILLE COROT

French, 1796 - 1875

Fourré de Baliveaux

stamped with the *VENTE COROT* stamp (lower right); *VENTE COROT* wax seal (on the reverse)
oil on canvasboard
12½ by 9½ in.; 31.7 by 24.1 cm

PROVENANCE

The artist's studio (and sold, his posthumous sale, Hôtel Drouot, Paris, May 26-28, 1875, lot 111, as *Jeunes Arbres, étude*)
Étienne Arago, Paris (acquired at the above sale)
Ingersoll-Smouse
Tedesco, no. 11-206 (acquired from the above, August 1925)
Georges Bernheim, Paris, no. 13261 (acquired from the above, September 1925)
Shigetaro Fukushima, Paris and Tokyo (according to a label on the reverse)
Private Collection, Japan (acquired in Tokyo circa 1935)
Thence by descent

LITERATURE

Alfred Robaut, *L'oeuvre de Corot, catalogue raisonné et illustré*, Paris, 1965, vol. II, p. 226, no. 650, illustrated p. 227

In an 1851 review of the *Salon des Artistes Français*, the critic Auguste Deplaces wrote of Jean-Baptiste-Camille-Corot,

"M. Corot excels... in reproducing vegetation in its fresh beginnings; he marvelously renders the firstlings of a new world. Grass that has as yet felt only the warmth of May, the first new leaves just emerged from the bud, all that adolescence of newly green nature finds in M. Corot an innocent and well-informed interpreter. This is no academic tracing, no copy of earlier masters: one senses a familiarity with and inspired knowledge of the subject" (quoted in Gary Tinterow, Michael Pantazzi and Vincent Pomarède, *Corot*, exh. cat., The Metropolitan Museum of Art, New York, 1996, p. 226-7).

Fourré de Baliveaux depicts a thicket of saplings that have just begun to bud. It is evident that the artist, as Deplaces suggests, closely studied changes in nature brought on by the turning of seasons and recorded the first signs of spring. It evocatively illustrates Corot's inventiveness within the landscape genre and his ability to experiment with perspective and color.

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

\$ 20,000-30,000



428





429

PROPERTY FROM A PRIVATE COLLECTION, JAPAN

**JEAN-BAPTISTE-CAMILLE
COROT**

French, 1796 - 1875

Le gué au gros arbre

signed COROT (lower left)

oil on canvas

22¾ by 32¾ in.; 57.8 by 83.2 cm

PROVENANCE

M. Frémyn, Paris (and sold, Hôtel Drouot, Paris, May 10, 1876, lot 9, as *Vaches traversant une rivière*)

Acquired in Japan circa 1990

LITERATURE

Alfred Robaut, *L'oeuvre de Corot, catalogue raisonné et illustré*, Paris, 1965, vol. III, p. 220, no. 1922, illustrated p. 221

Le gué aux gros arbres by Jean-Baptiste-Camille Corot was painted in 1870 at the peak of the artist's career. This silent and peaceful setting is marked by the contrast between the soft, gray sky and calm water, which merge into one, and the subdued shadows of ancient trees that overtake the wooded outcrop and the figures beneath. In the present work, the artist demonstrates that with subtle shifts in tone, he can render the emotional effects of a place and the lasting impression of light. In the 1860s and 1870s, Corot subdued his color palettes, and brown, gray and silver were most prominent in his compositions, as in the present lot. While this subdued palette could have been a reflection of the artist's overall mood, he was also likely influenced by contemporary landscape photography, with which he was experimenting. Landscape calotypes were dominated by brown, gray and green tones, and the images they depicted appeared hazy in this medium. In addition to taking photographs, Corot made *clichés-verres*, or drawings on photographic plates that could be printed, which would have challenged the artist to render nature with extremely limited tones (Gary Tinterow, Michael Pantazzi and Vincent Pomarède, *Corot, exh. cat.*, The Metropolitan Museum of Art, New York, 1996, p. 265).

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

\$ 70,000-90,000

PROPERTY FROM THE COLLECTION OF J.E. SAFRA

GUSTAVE COURBET

French, 1819 - 1877

Château de Chillon

signed G. Courbet (lower right)
oil on canvas
27¼ by 37¾ in.; 69.5 by 95.8 cm

PROVENANCE

Sale: Hôtel Drouot, Paris, April 13, 1892, lot 8
(as *Le Château de Chinon*)

Durand-Ruel & Galerie Bernheim Jeune, Paris
(acquired at the above sale)

Sale: Hôtel Drouot, Paris, June 5, 1920, lot 31,
illustrated

Kraushaar Galleries, New York

Mr. and Mrs. C. Jackson Booth, Ottawa
(acquired from the above circa 1920)

Mr. and Mrs. C. Rowley Booth, Ottawa (by 1960)
Private Collection, Ottawa (and sold, Sotheby's,
New York, May 7, 1998, lot 135, illustrated)

Acquired at the above sale

EXHIBITED

New York, Kraushaar Galleries, *A Loan
Collection of French Paintings*, October
20-November 7, 1936, no. 2 (lent by Mr. and
Mrs. C. Jackson Booth, Ottawa)
Montreal, Montreal Museum of Fine Arts,
Canada Collects: European Painting 1860-1960,
January 19-February 21, 1960, no. 131 (as *Castle
of Chillon in Autumn*, lent by Mr. and Mrs. C.
Rowley Booth)
Ottawa, National Gallery of Canada (on
temporary loan from at least 1978-87)

LITERATURE

Robert Fernier, *La vie et l'oeuvre de Gustave
Courbet*, Lausanne, 1978, vol. II, p. 214, no. 993,
illustrated p. 215
Pierre Courthion, *L'opera completa di Courbet*,
Milan, 1985, p. 128, no. 986, illustrated p. 129
Pierre Courthion, *Tout l'oeuvre peint de
Courbet*, Paris, 1987, p. 128, no. 986, illustrated
p. 129
Renato Diez, *L'arte en plein air dei barbizonnier*,
2000, no. 233, p. 106

\$ 300,000-400,000

In 1873, Gustave Courbet arrived in Switzerland after incurring large debts following his implication in the destruction of the Vendôme column, which he was personally responsible for replacing. He was drawn to the Château de Chillon, located on the edge of Lake Geneva, just a few miles from La Tour-de-Peilz, where Courbet lived in exile until his death. The château was a frequent tourist destination with a fascinating past; no doubt the political and cultural history of the location and its association with political martyrdom would have had a personal resonance with the artist.

The long history of the château began when a Roman fortress was expanded in the eleventh century. It housed many political prisoners, of whom the most celebrated was François Bonivard, who for his support of the Republic of Geneva was chained to a column in the dungeon between 1532 and 1536. This deeply Romantic and turbulent history created the perfect setting for Jean-Jacques Rousseau's *La nouvelle Héloïse*, published in 1761, and inspired Joseph Mallord William Turner during his 1802 visit, with the massive architectural complex depicted in a number of his drawings and watercolors. The publication of Lord Byron's *The Prisoner of Chillon* in 1819 brought a whole new level of fame to the castle and inspired Eugène Delacroix's 1834-5 painting *The Prisoner of Chillon* (Musée du Louvre, Paris).

Throughout his time in Switzerland Courbet found inspiration in the château, revisiting the site in his paintings. This particular view focuses on the rough-hewn exterior of the château, emphasizing its connection to the rocky beach in the foreground and the distant snowy peaks of the Alps. It is as if the building has and always will be there: "the painting gives rise to the sense of place eternally fixed, which is doubtless related to the sensation of enclosure and constraint the artist experienced, profoundly, in exile" (Dominique de Font-Rèaulx, *Gustave Courbet*, exh. cat., The Metropolitan Museum of Art, New York, 2008, p. 422).





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PROPERTY FROM A PRIVATE COLLECTION, JAPAN

GUSTAVE COURBET

French, 1819 - 1877

Portrait présumé de Tony Marlet

signed G. Courbet (lower left)

oil on canvas

18¼ by 15 in.; 46.4 by 38.1 cm

PROVENANCE

Sale: Hôtel Drouot, Paris, June 28, 1882, lot 15

Juliette Courbet, Paris (sister of the artist,

acquired at the above sale)

Baron Denys Cochin, Paris

Sale: Galerie Georges Petit, Paris, July 9, 1919, lot 17

Galerie Barbazanges, Paris (acquired at the above sale)

Dr. Lucas Lichtenhahn, Basel, Switzerland

Baumgartner (and sold, Parke-Bernet Galleries,

New York, March 16, 1960, lot 70, illustrated)

Knoedler & Co., New York, no. A7524 (acquired

at the above sale in joint ownership with Galerie

des Arts Anciens)

Acquired in Japan in 1994

EXHIBITED

Exposition Privée, n.d., 1867

Paris, L'École des Beaux-Arts, *Exposition des*

Oeuvres de Gustave Courbet, 1882, no. 41 (as *Portrait de M.A. Marlet*)

Paris, Galerie Bernheim Jeune, *Portraits des hommes*, December 16, 1907-January 4, 1908, no. 33

Basel, Switzerland, Kunsthalle, *Exposition de Peinture Française*, 1921, no. 33

Zurich, Kunsthhaus, *Gustave Courbet*, December 15, 1935-March 31, 1936, no. 15

London, Marlborough Fine Art, *Masters of Modern Art*, June-August 1960, no. 5

London, Marlborough Fine Art, *French Masters*, June-July 1962, no. 6

Bern, Kunstmuseum, *Gustave Courbet*,

September 22-November 18, 1962, no. 6

LITERATURE

Paul Eudel, *L'Hôtel Drouot et la Curiosité en*

1882, Paris, 1883, vol. II, p. 419

Robert Fernier, *La vie et l'oeuvre de Gustave*

Courbet, Lausanne and Paris, 1978, vol. I, p. 74,

no. 120, illustrated p. 75

Pierre Courthion, *L'opera completa di Courbet*,

Milan, 1985, p. 79, no. 114, illustrated

Pierre Courthion, *Tout l'oeuvre peint de*

Courbet, Paris, 1987, p. 79, no. 114, illustrated p. 78

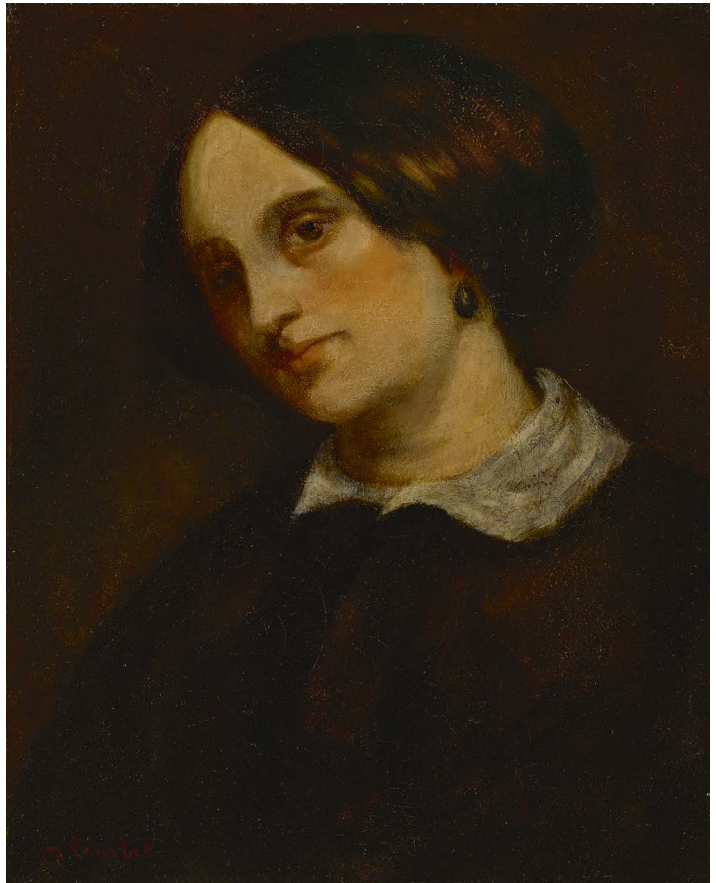
Jean-Jacques Fernier, Jean-Luc Mayaud, and

Patrick Le Nouène, *Courbet et Ornans*, Paris, 1989, p. 46, illustrated

Painted in 1851, the present lot is believed to be a portrait of Antonine-François (Tony) Marlet. Marlet was a native of Ornans, Courbet's hometown, and a close childhood friend of the artist along with his brother Adolphe Marlet, who the artist also painted the same year. Tony Marlet is thought to be one of the mourners in Courbet's masterpiece *Un enterrement à Ornans* (1849, Musée d'Orsay, Paris).

We would like to thank the Association des Amis de Gustave Courbet at the Institut Gustave Courbet, Ornans for kindly authenticating this work, which will be included in the forthcoming catalogue raisonné based on the work of Robert and Jean-Jacques Fernier.

\$ 30,000-50,000



432

432

PROPERTY FROM THE COLLECTION OF MR. STAN
BATTAT

GUSTAVE COURBET

French, 1819 - 1877

Portrait of Mathilde Cuoque

signed G. Courbet (lower left)
oil on paper laid down on canvas
18¾ by 15⅞ in.; 47.6 by 38.4 cm

PROVENANCE

M.E. Courbet
Galerie Bernheim-Jeune, Paris (acquired from
the above in 1916)
Private Collector, Zurich (by 1928, according to
the exhibition label on the reverse)
MacConnal-Mason, London
Sale: Christie's, New York, June 4, 2009, lot 39,
illustrated
Acquired at the above sale

\$ 40,000-60,000

EXHIBITED

Paris, Galerie Bernheim Jeune, *Exposition
Gustave Courbet*, 1928 (lent by a Private
Collector, Zurich)

LITERATURE

Robert Fernier, *La vie et l'oeuvre de Gustave
Courbet*, Lausanne and Paris, 1978, vol. I, p.
138, no. 225, illustrated p. 139
Pierre Courthion, *L'opera completa di Courbet*,
Milan, 1985, p. 84, no. 215, illustrated p. 85
Pierre Courthion, *Tout l'oeuvre peint de
Courbet*, Paris, 1987, p. 84, no. 215, illustrated
p. 85
Gustave Courbet, exh. cat., The Metropolitan
Museum of Art, New York, February 27-May 18,
2008, p. 310, under no. 143

The present lot is a study for the portrait
of Mathilde Cuoque (1857, The Metropolitan
Museum of Art, New York). Mathilde, née
Desportes, married Auguste Cuoque in 1848.
Cuoque commissioned portraits of his wife from
four different contemporary artists, including
Jean-Jacques Henner, but was disappointed
that none accurately represented his wife's
beauty. Courbet began his portrait of Mathilde
in 1852 and reworked it over the course of
a decade, though he eventually dated it to
1857. During the unusually long evolution of
the portrait, Courbet painted the subject four
times and on four different canvases. This is
the only preparatory work that survives today.

PROPERTY FROM THE COLLECTION OF J.E. SAFRA

GUSTAVE COURBET

French, 1819 - 1877

La mer orageuse

signed G. Courbet (lower right)

oil on canvas

25½ by 38½ in.; 65 by 98 cm

PROVENANCE

Galerie Bernheim Jeune, Paris

Sears Collection, Boston

E.V. Thaw, New York

Mr. and Mrs. Robert E. Benjamin, Great Neck,
New York (by 1961 and sold, Christie's, London,
July 3, 1973, lot 2, illustrated, as *La Vague*)

Sale: Sotheby's, New York, May 7, 1998, lot 146,
illustrated (as *The Wave*)

Acquired at the above sale

EXHIBITED

New York, New Gallery, *Gustave Courbet,*

Landscapes and Seascapes, October

17-November 4, 1961, no. 8 (lent by Mr. and

Mrs. Robert E. Benjamin)

LITERATURE

Robert Fernier, *La vie et l'oeuvre de Gustave
Courbet*, Lausanne, 1978, vol. II, p. 90, no. 707,
illustrated p. 91

Pierre Courthion, *L'opera completa di Courbet*,
Milan, 1985, p. 112, no. 680, illustrated p. 111

Pierre Courthion, *Tout l'oeuvre peint de
Courbet*, Paris, 1987, p. 111, no. 680, illustrated

\$ 500,000-700,000

continued





Fig 1 Gustave Courbet, *Le bord de la mer à Palavas*, 1854, Musée Fabre, Montpellier



Fig 2 Gustave Courbet, *La mer orageuse, ou La vague*, 1869, Musée d'Orsay, Paris

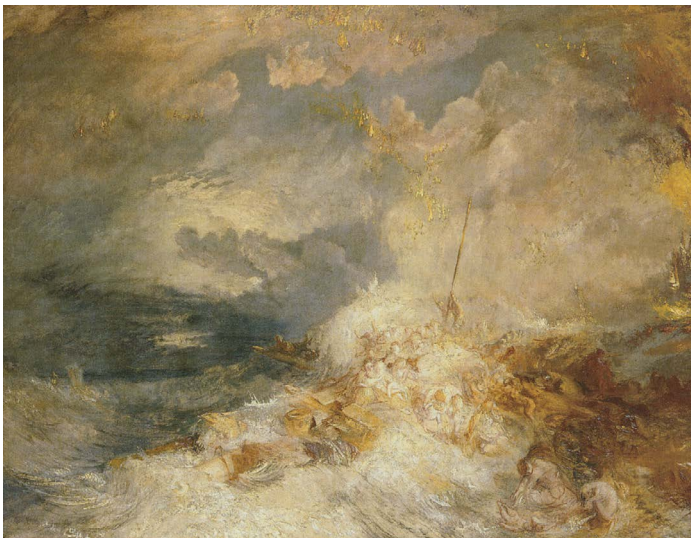


Fig 3 Joseph Mallord William Turner, *Disaster at Sea (The Wreck of the Amphitrite)*, circa 1833-35, Tate Britain, London, Turner Bequest

Gustave Courbet loved the ocean, and his earliest "sea landscapes," as he called them in his correspondence, date to 1841, when he first visited the Normandy coast. He returned to the subject in 1854 and 1857 when staying with his friend Alfred Bruyas in Montpellier and later when visiting Trouville in 1865 (fig. 1). These explorations culminated in Étretat where, from August to September 1869, the artist's intense focus and creativity produced a group of paintings of gentle waves rolling out to sea under sunny skies — or, as in the present work, crashing violently along the shorelines under stormy skies. By the time Courbet returned to Paris, he had painted twenty seascapes, with two of the largest views destined for the *Salon* of 1870 (Petra ten-Doesschate Chu, ed., *Letters of Gustave Courbet*, Chicago, 1992, p. 354, no. 69-9). This would be the first time Courbet showed the *Salon* jury a seascape, and one quickly entered the Musée de Luxembourg (a museum devoted to living artists) where it received public acclaim (fig. 2). The welcome reception delighted the painter, who wrote to his parents "nobody has ever had a success like the one I had this year with my seascape" (Chu, ed., p. 336, no. 70-20). While his *plein air* painting in Normandy followed the example of earlier French artists (notably Eugène Delacroix) and anticipated the work of the Impressionists, with *La mer orageuse* (also known as *La vague*) Courbet created an entirely new subject. In this work, a tumultuous wave occupies the width of the canvas to confront the viewer. The series would come to represent an integral part of his oeuvre and demand the attention of audiences for well over a century (Charlotte Eyerman, "Seascapes," *Courbet and the Modern Landscape*, exh. cat., J. Paul Getty Museum, Los Angeles; Museum of Fine Arts, Houston; The Walters Art Museum, Baltimore, 2006-2007, p. 103; Dominique de Font-Réaulx, *Gustave Courbet*, exh. cat., The Metropolitan Museum of Art, 2008, p. 290).

With his marine compositions, Courbet followed a tradition of painting that included the open skies and vast horizons of seventeenth century Dutch master Jan van Goyen and the swirling sublime color and movement of Joseph Mallord William Turner's paintings in nineteenth century Britain (fig. 3). Yet Courbet's response to the sea was decidedly more avant-garde, and his wave series revealed an interest in water's form and content rather than as a setting for narrative (Eyerman, p. 103-4). Painted with the same virtuosity and technique used to define the craggy rock formations of Ornans, the present work consists of a buildup of paint from brush and palette knife to convey the physicality of the subject. As they crest and roll to shore, the dark, undulating forms of the waves dominate the canvas, their shape reflected in the black clouds that fill the sky and fall to the horizon as the storm intensifies. In the darkness, irregular lines of

foamy white crests extend from the distance to consume the forefront of the picture plane. Like the rocks swallowed by the water, the viewer is overtaken by the weight and power of Courbet's subject. As such, *La mer orageuse* is the type of painting championed by nineteenth century French writer and critic Émile Zola, because it rejected pictorial conventions of idealized nature. As Zola explained, when confronted by Courbet's marine painting in the 1870 *Salon*, the contemporary viewer should not "expect some symbolic work in the style of Cabanel or Baudry: some naked woman.... Courbet quite simply painted a wave, a real wave.... From a technical perspective it is superb" (as quoted in de Font-Réaulx, p. 290).

Distinctive and original as Courbet's wave series is, its genesis can be traced back to other influences. *La mer orageuse* may have been inspired by Courbet's familiarity with Japanese prints, such as Hokusai's album *One Hundred Views of Mount Fuji*, which had circulated in artistic circles in Paris in the 1860s, particularly the artist's *japoniste* friends such as Henri Fantin-Latour and John Abbott McNeill Whistler (fig. 4, Sarah Faunce and Linda Nochlin eds., *Courbet Reconsidered*, New York, 1988, p. 190). At the same time, in *La mer orageuse* and others in the series, there is a tension between the violently rushing waters of the wave and the pictorial sense of stasis and monumentality, which may be attributed to the recent advent of photography. As with Courbet's painting, the innovative experiments of contemporary French photographer Gustave Le Gray investigated light and its relationship to water, and allowed the fugitive moment of moving water to be fixed (fig. 5). Like Le Gray's photography, Courbet's Realist waves were taken from direct experience of nature, yet were also influenced by the artist's memory and sensibility. As the Naturalist writer Guy de Maupassant observed firsthand during a visit with Courbet in Étretat, the artist's process, from observation to creation, could be considered as agitated and tumultuous as a stormy sea:

"In a great bare room a fat, dirty, greasy man was spreading patches of white paint on a big bare canvas with a kitchen-knife. From time to time he went and pressed his face against the window pane to look at the storm. The sea came up so close that it seemed to beat right against the house, which was smothered in foam and noise. The dirty water rattled like hail against the window and streamed down the walls. On the mantelpiece was a bottle of cider and a half-empty glass. Every now and then Courbet would drink a mouthful and then go back to his painting. It was called *The Wave* and it made a good stir in its time" (Guy de Maupassant, "La vie d'un paysagiste," *Gil Blas*, September 28, 1886; also see Hélène Toussaint, *Gustave Courbet, 1819-1877*, exh. cat., The Royal Academy, London, 1978, pp. 228-230).



Fig 4 Katsushika Hokusai, *Under the Great Wave off Kanagawa*, circa 1830-32, The Metropolitan Museum of Art, New York



Fig 5 Gustave Le Gray, *The Great Wave. Sète*, circa 1857, Musée d'Orsay, Paris

Courbet's instinctual understanding of the sea, so powerfully captured in paintings like *La mer orageuse*, has been recognized by artists from the Impressionists to Abstract Expressionists, many of whom were deeply influenced by his work. Édouard Manet named him "the Raphael of water. He knows all its movements, whether deep or shallow, at every time of day" (quoted in Charlotte Eyerman, "Courbet's Legacy in the Twentieth Century," *Courbet and the Modern Landscape*, exh. cat., 2006-2007, p. 103). Paul Cézanne was in awe of Courbet's ability and named one of the artist's waves as "one of the important creations of the century.... It hits you right in the stomach. You have to step back. The entire room feels the spray" (as quoted in Eyerman, "Courbet's Legacy in the Twentieth Century," p. 32). Nearly a century after Courbet left Étretat, in a review of Wildenstein

Gallery's Courbet retrospective in 1948-49, Clement Greenberg, a champion of abstract painting, lauded the artist's paintings, notably his marines in which "[the subject the artist seems...] to have been able to handle best was inanimate and removed somewhat by physical distance— especially those things one is unable to take between one's fingers, like light, water, and the sky. For all his adoration of the solidity of nature, Courbet came in the end to feel its intangibility with the most truth" (quoted in Eyerman, p. 22). Following Greenberg, critics and artists have continued to recognize the drama and physicality of Courbet's seascapes, reappraising the waves for their parallels to the action painting of Jackson Pollack, the energetic painterliness of Franz Kline, and the atmospheric, textural methods of Gerhard Richter.



434

434

GEORGES MICHEL

French, 1763 - 1843

Homme et cavalier dans un paysage

oil on paper laid down on canvas
29½ by 41¼ in.; 74.9 by 104.8 cm

\$ 20,000-30,000

PROVENANCE

Gaston Palewski, Paris
Helène Violette de Talleyrand, Duchesse
de Sagan (by descent from the above, her
husband, and sold, her sale, Sotheby's, Paris,
March 18, 2010, lot 91, illustrated, as *Man and a
Rider in a Landscape*)

We would like to thank Michel Schulman for
confirming the authenticity of this lot, which
will be included in his forthcoming catalogue
raisonné on Georges Michel.



435

435

PAUL CAMILLE GUIGOU

French, 1834 - 1871

La plaine de la Crau, effet de crépuscule (Provence)

signed *Paul Guigou* and dated 70 (lower right)
oil on canvas

26 by 39½ in.; 66 by 100.3 cm

\$ 30,000-40,000

PROVENANCE

Private Collection, France

EXHIBITED

Paris, *Salon des Artistes Français*, 1870, no. 1289

Marseilles, Galerie Garibaldi, *Hommage à Guigou*, June 1951, no. 1

LITERATURE

K. Scholtz, "Paul Guigou und die provenzalische Landschaftsmalerei des 19. Jahrhunderts" (unpublished PhD dissertation), University of Hamburg, 1954, no. 70

Pierre Miquel, *Le Paysage français au XIXe siècle 1840-1900: L'École de la nature*, Maurs-La-Jolie, 1985, vol. IV, p. 288

Sylvie Lamort de Gail, *Paul Guigou: Catalogue Raisonné*, Montrouge, 1989, vol. I, pp. 35, 153
Claude-Jeanne Bonnici, *Paul Guigou: 1834-1871*, Aix-en-Provence, 1989, p. 197, no. 277, illustrated

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

PROPERTY FROM THE COLLECTION OF J.E. SAFRA

RODERIC O'CONNOR

Irish, 1860 - 1940

Breezesigned O'CONNOR and dated 1898 (lower right);
inscribed n° 5 Brise and signed R. O'Connor (on
the reverse)

oil on panel

14⁵/₈ by 18¹/₈ in.; 37.1 by 46 cm**PROVENANCE**

Crane Kalman Gallery, London

Michael Fitzsimmons, Dublin

Sale: Phillips, London, November 6, 1990, lot
50, illustrated

Acquired at the above sale

EXHIBITEDParis, *Salon des Indépendants*, 1905, no. 3101London, Crane Kalman Gallery, *A Selection of
British Paintings*, 1973-74, no. 5Dublin, Godolphin Gallery, *Roderic O'Connor: A
Selection of his Best Works in Ireland*, 1978,
no. 20**LITERATURE**Jonathan Benington, *Roderic O'Connor: A
Biography, with a Catalogue of His Work*, Dublin,
1992, p. 197, no. 60

\$ 70,000-100,000

Having embarked on a close and financially supportive relationship with Paul Gauguin at Le Pouldu on the Breton coast in 1894, Roderic O'Connor turned his friend down when invited to accompany him to Tahiti a year later. Following their separation, they kept in contact by letter, whilst the quest for the primitive that had led Gauguin to form an eight-year association with Brittany in turn impelled O'Connor to explore the province more thoroughly. After two land-locked years in the Morbihan district, in 1898 he acquired a Cleveland bicycle and set off to discover the rugged coastline.

Finistère (literally "End of the Earth") spans the western tip of the province of Brittany, from Roscoff in the north to Quimper and Pont-Aven in the south. The further west one went, the wilder the coast became, and piles of enormous blocks of pink granite sometimes rose as high as 20 meters. In 1898, O'Connor revisited Le Pouldu, checking in with his friend Charles Filiger, however he found that the rather tame combination of sheltered beaches and low cliffs at that location no longer satisfied him. His quest for new motifs took him to St. Guénolé in the far west and later to the island of Belle-Ile, where Monet had painted a series of storm-tossed seascapes in 1886 (fig. 1). It may have been Monet's example that prompted the Irishman to embark on a similar series, in which he contrasted the pink and orange rocks, their colors heightened under his scrutiny, with the vivid greens and blues of the turbulent sea.

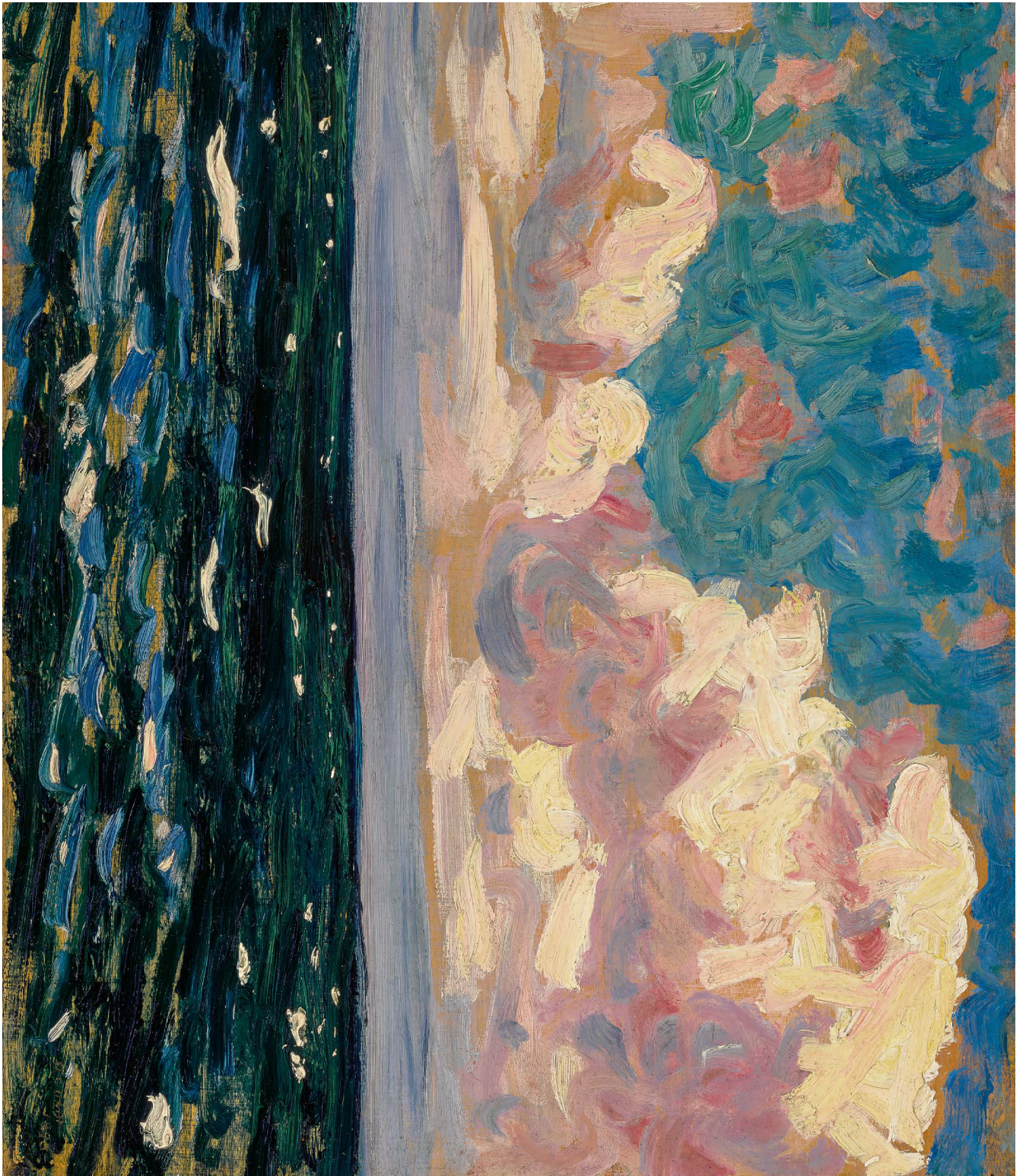
The elemental drama played out at these remote locations drew O'Connor back again and again, and he quickly became adept at recreating the rhythmic movements of waves and clouds using highly fluid, gestural strokes of oil paint. On occasion, as in the present work, he would screen out the rocky foreshore from his field of view, in order to focus exclusively on the two horizontal bands of sea and sky, water and air (any human interest in the way of boats or jetties was also edited out). In *Breeze*, however, O'Connor compensated for the absence of crimson or orange rocks by working swathes of pink and the warm tones of the wooden support into the bank of white clouds amassed above the horizon. The artist used broad, animated brushstrokes to suggest the effects of the sea breeze of the work's title, while reserving thicker, more viscous paint to convey the driving motion of the sea below.

Renowned as a somewhat reluctant exhibitor, O'Connor showed no paintings between 1899 and 1902. His reappearance in 1903 seems to have been partnered with a desire to catch his public up, not only with his recent creative endeavors but also with works made up to a decade earlier—hence not exhibiting *Breeze* until seven years after it was painted. The work had the distinction of being one of two Breton seascapes that he entered into the 1905 *Salon des Indépendants*. The fact that the panel does not bear the atelier O'Connor stamp on its reverse suggests it may have been sold from that exhibition.

This catalogue note was written by Jonathan Benington.



Fig. 1 Claude Monet, *Storm Off the Coast of Belle-Ile*, 1886, Musée d'Orsay, Paris



PROPERTY FROM THE COLLECTION OF J.E. SAFRA

VILHELM HAMMERSHØI

Danish, 1864 - 1916

Dunkebakke. Frederiksværk

oil on canvas

21½ by 25¾ in.; 54.6 by 65.4 cm

\$ 300,000-500,000

PROVENANCE

Peter Olufsen, Copenhagen
Greta and Peter Olufsen, Copenhagen (by descent from the above by 1981)
Sale: Kunsthallen Kunstauktioner, Copenhagen, December 2, 1998, lot 103, illustrated
Acquired at the above sale

EXHIBITED

Copenhagen, Odrupgaard, *Vilhelm Hammershøi: en retrospektiv udstilling*, October 16-November 29, 1981, no. 103 (as *Landskab. Studie*, lent by Greta and Peter Olufsen)
New York, Wildenstein; Washington D.C., The Phillips Collection, *Vilhelm Hammershøi: Painter of Stillness and Light*, January 7-March 27, 1983, no. 65 (as *Landscape sketch*, lent by Greta and Peter Olufsen)
Munich, Kunsthalle der Hypo-Kulturstiftung, *Hammershøi und Europa. Ein Dänischer Künstler um 1900*, June 15-September 16, 2012, n.n.

LITERATURE

Poul Vad, *Hammershøi, Værk og liv*, Copenhagen, 1988, p. 283, illustrated
Poul Vad, *Vilhelm Hammershøi and Danish Art at the Turn of the Century*, New Haven, London, 1992, p. 255, illustrated p. 283

continued









Fig. 1 Vilhelm Hammershøi, *Landscape with a Barn*, 1883, Private collection, Professor Günther Fielmann – Schierensee Manor



Fig. 2 Johan Thomas Lundbye, *Landskab ved Arresø*, 1838, Ny Carlsberg Glyptotek, Copenhagen

Like his contemporaries in Paris and London at the turn of the twentieth century, Vilhelm Hammershøi wrestled with the increasingly urban lifestyle of Copenhagen. While his iconic interiors expressed the solitude of the urban environment, Hammershøi also sought peace in the countryside outside the city limits. In 1904, he painted *Dunkebakke, Frederiksværk* (*Rolling Hills, Frederiksværk*). This spare yet melodic landscape employs the same sophisticated style of his interiors – a neutral palette, careful manipulation of scale and subtle gradation of tone – to achieve a sense of seclusion and introspection in the greater world, concepts central to turn of the century Symbolism, of which Hammershøi is now regarded as a leading exponent.

Hammershøi painted landscapes from early in his career, as evidenced by *Landscape with a Barn* of 1883 which, like his later interiors, is devoid of human life, yet filled with a quiet stillness and a relative lack of context (Private collection, Professor Günther Fielmann – Schierensee Manor, fig. 1). The inspiration for these panoramic landscapes may have been Johan Thomas Lundbye, who depicted the Zealand landscape in the 1830s and 1840s, aiming, as Kasper Monrad comments, “to capture the national distinctiveness of the Danish landscape” (Kasper Monrad, *Hammershøi in Europe*, p. 122, fig. 2). Hammershøi owned a work by Lundbye, and his first instructors, Vilhelm Kuhn and Frederik Rohde, were landscape

painters in the traditional sense.

Hammershøi had spent the summer of 1904 in Arresødal, near Frederiksværk, a mid-eighteenth century town built around a canon foundry, 50 kilometers northwest of Copenhagen on Kattegat Bay. Having lived at Strandgade 30, the Copenhagen apartment that was the subject of his most iconic and commercially popular interiors, for five years, the artist looked to engage with nature. *Dunkebakke, Frederiksværk* depicts the gently rolling hills near the small town, unpopulated by humans, and with a high horizon line that conveys both the distance and the proximity of the stand of trees at center. The neutral palette, focused on subtle gradations of green, blue and brown, borders on the abstract and highlights the silence and stillness of the scene. The gentle play of light makes it difficult to determine if the viewer is witnessing the early rays of dawn or the last light of the day.

The construction of the composition is deceptively complex, with careful attention paid to the luminous halos around the curves of the hills and the trees. An 1896 letter from the artist’s brother Svend to Anna Hammershøi detailed how Vilhelm would often start a landscape composition *en plein air*, often in pencil. The spare simplicity of this composition might have been drafted in such a manner. While commenting on his urban landscapes, Monrad states the following, which equally applies to his landscapes: “[Hammershøi] worked with the same strict

symmetry as the German Romantic Painter Casper David Friedrich did in his visionary representations of Gothic cathedrals, but in a complete inversion: the German Romantic concentrates all attention on a central, symbolically charged building, whereas the Dane has made the space between the buildings the center of the picture” (*Hammershøi in Europe*, p. 108; fig. 3).

Hammershøi’s landscapes were not solely inspired by the past; he drew motivation and ideas from the works of his French, and especially British, contemporaries. Shortly after completing *Dunkebakke, Frederiksværk*, in September of 1904, Hammershøi travelled to London. Scholars have associated his landscapes with the cityscapes of James Abbott McNeill Whistler, whose *Nocturnes* depicted Victorian London (fig. 4). Hammershøi distilled the elements of Whistler’s cityscapes into a rural setting by placing the trees in silhouette against the late evening sky, slightly blurring their appearance as in a twilight haze, and highlighting them even more so against a radiant backdrop. While in London, it is possible that William Nicholson and Hammershøi became acquainted with each other’s works. Nicholson’s landscapes of the South Downs in England, where he often stayed in the years after 1909, share with Hammershøi an understanding of space, light, and the gentle curve of the landscape (fig. 5).



Fig. 3 Caspar David Friedrich, *Gebirge bei aufsteigendem Nebel*, circa 1835, Städel Museum, Frankfurt

As Hammershøi scholar Poul Vad comments of the artist's landscapes,

"These pictures are intensely Danish. Each one is a penetratingly seen portrait of a typical Danish landscape, of typical Danish light and weather, strikingly similar to the traditional pictorial conception of the landscape back in time, by way of [Peter Vilhelm Carl] Klyn, to, as mentioned, Lundbye and [Christen] Købke. But the strangely cleansed quality in the pictures, what we have here called sublimation, which gives them an indefinable suggestion of abstraction - The distance, the coolness, the emptiness in which everything appears with extreme distinctness and requires a degree of existence that almost hurts - makes it simultaneously alien, and not only in a Danish context. Although they are rooted in European artistic tradition and particularly in its classical line, these pictures cool mysticism seems almost non-European. The intercom they radiate manifest the spiritual serenity in a human being whose identity is not marked by European Faustian striving and perpetual fragmentation among competing stimuli" (P. Vad, 1992, p. 261-62).

Hammershøi's rare landscapes, such as *Dunkebakke, Frederiksværk*, highlight his introspective fascination with color, space and light, transposed in the current scene from the enclosed confines of his city apartment into the Danish countryside.

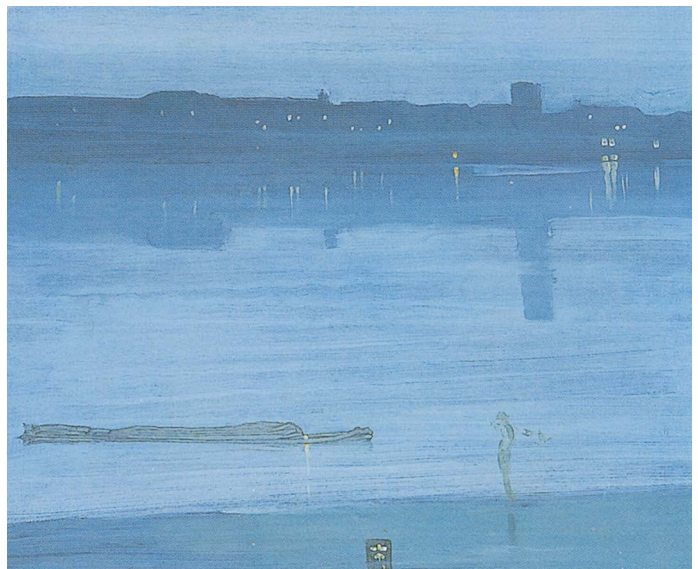


Fig. 4 James Abbott McNeill Whistler, *Nocturne: Blue and Silver - Chelsea*, 1871, Tate Gallery, London



Fig. 5 William Nicholson, *Viola on the Downs*, 1909, Private Collection

PROPERTY FROM THE COLLECTION OF J.E. SAFRA

AUGUST STRINDBERG

Swedish, 1849 - 1912

Översvämning vid Donau (Flood on the Danube)

signed A S and dated 94. (upper left); signed *August Strindberg* and inscribed *har målat denna / Öfversvämningens bild från Donau / i Dornach / 1894. / om / Våren* (on the reverse)
oil on board
17 by 12¾ in.; 43.2 by 32.4 cm

We would like to thank Göran Söderström for his assistance in cataloguing this lot.

\$ 600,000-800,000

PROVENANCE

Sale: Bukowskis, Stockholm, December 14, 1922, lot 57
Museum of Cultural History, Lund (acquired at the above sale and sold, Beijers Auktioner, Stockholm, April 25, 1990, lot 303)
Private Collection (and sold, Sotheby's, London, November 19, 2001, lot 162, illustrated)
Acquired at the above sale

EXHIBITED

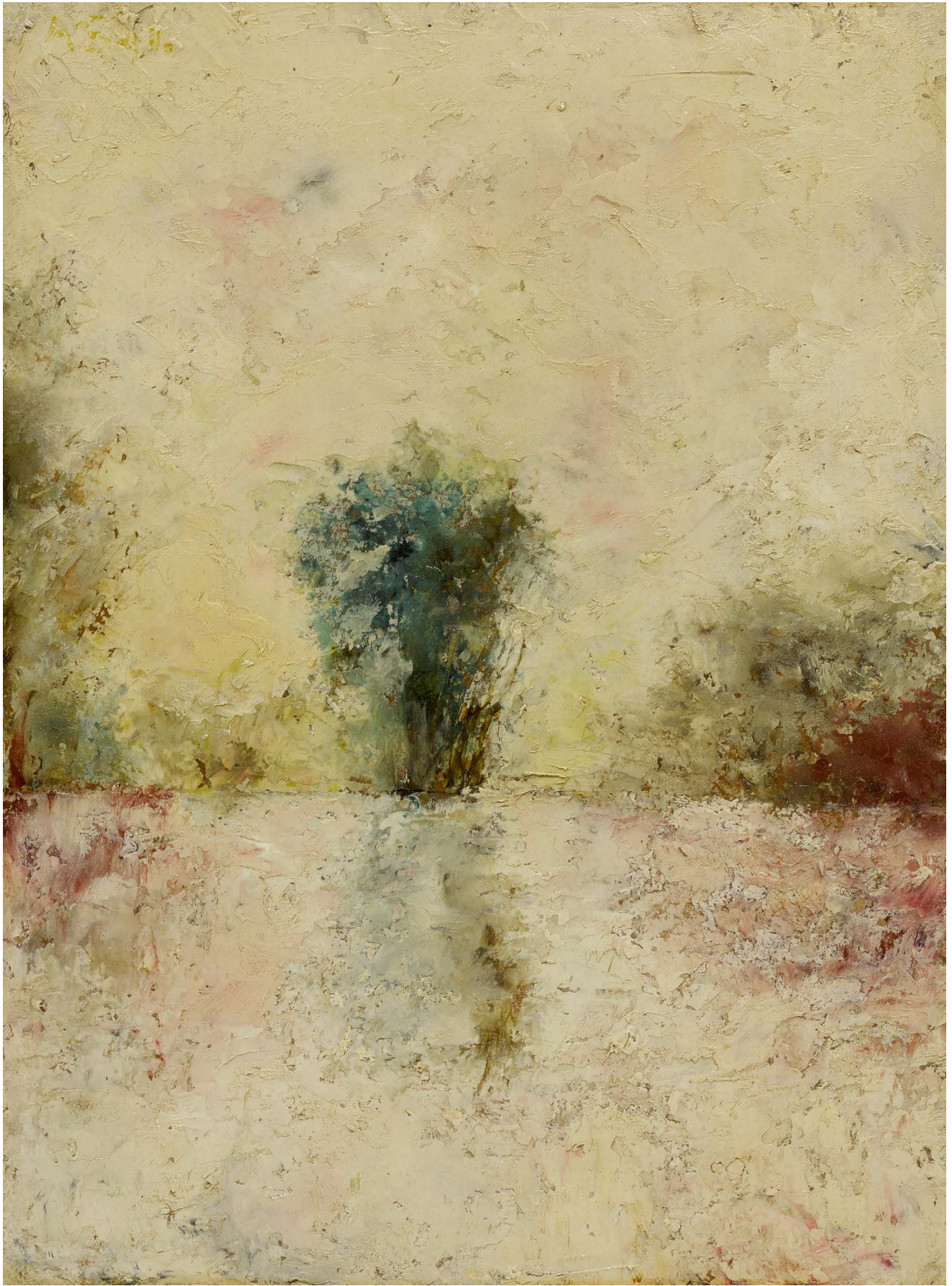
Gothenburg, Sällskapet Gnistan, 1894
Stockholm, Nationalmuseum; Örebro, Centralbibliotek; Lunds Universitets Konstmuseum, *Strindberg som målare och modell*, January-April 1949, no. 34
Ulm, Ulmer Kunstverein; Paris, Musée National d'Art Moderne; Bruges, Provinciaal Hof Brugge; London, British Museum, Marburg, Museum für Kunst und Kulturgeschichte; Humblebæk, Denmark, Louisiana Museum of Modern Art; Oslo, Kunstforening; Gothenburg, Göteborg Kunstmuseum; Stockholm, Moderna Museet; Lund, Krognohuset, *August Strindberg: Målningar*, 1962-63, no. 8, no. 7 (Lund only), no. 13 (Stockholm only)
Oslo, Munchmuseet, *Strindberg maler*, December 1976-February 1977, no. 15
Düsseldorf Kunstmuseum; Munich, Städtische Galerie im Lenbachhaus; Berlin, Akademie der Künste, *Der Andere Strindberg*, January 8-May 24, 1981, no. 16
Stockholm, Kulturhuset, *Strindberg*, May 15-October 4, 1981
Östersund, Östergötlands och Linköpings Stadsmuseum, *August Strindberg, Malere och fotograf*, 1981
Linz, Stadtmuseum; Vienna, Akademie der Bildenden Künste, *Der Andere Strindberg*, April 16-June 20, 1982, no. 6
Amsterdam, Rijksmuseum Vincent Van Gogh, *August Strindberg*, February 1-April 12, 1987, n.n.

Malmö, Malmö Konsthall, *August Strindberg, 'Underlandet.'* December 26, 1989-February 4, 1990, no. 58
Stockholm, Liljevalchs Konsthall, *Strindberg, Kylberg, Book*, April 10-May 31, 1992, no. 12
Valencia, IVAM Centre Julio González, *Strindberg*, 1993, no. 10
Koblenz, Mittelrhein-Museum; Kunsthall zu Kiel, *Sprache der Seele: Schwedische Landschaftsmalerei um 1900*, April 27-June 7, 1995, no. 76
Lidingö, Millesgården, *Per Ekström - August Strindberg: yttre och inre landskap*, February 16-May 14, 2000, no. 17
Stockholm, Nationalmuseum; Copenhagen, Statens Museum for Kunst, *Strindberg: Painter and Photographer*, February 9, 2001-January 27, 2002, no. 31
London, Tate Modern, *August Strindberg: Painter, Photographer, Writer*, February 17-May 15, 2005, no. 67
Vienna, Arnold Schönberg Center, *Strindberg, Schönberg, Munch: Nordic Modernism in Schönberg's Vienna 1900*, September 25, 2008-January 18, 2009, n.n.
Stockholm, Bukowskis, *August Strindberg på Bukowskis*, May 2-6, 2012, no. 47
Lausanne, Musée Cantonal des Beaux-Arts, *August Strindberg: de la mer au cosmos*, October 14, 2016-January 22, 2017, n.n.

LITERATURE

Göran Söderström, *Strindbergs Måleri*, Malmö, 1972, pp. 120, 122, 132, 245, 247, 342, no. 58
Douglas Feuk, *Strindberg, Inferno Painting, Pictures of Paradise*, Copenhagen, 1991, p. 58-60, illustrated
Grischka Petri, *Der Bildprozess bei August Strindberg*, Cologne, 1999, p. 111, illustrated
Göran Söderström, *Strindbergs Måleri*, Stockholm, 2017, p. 433, no. 58, illustrated p. 171

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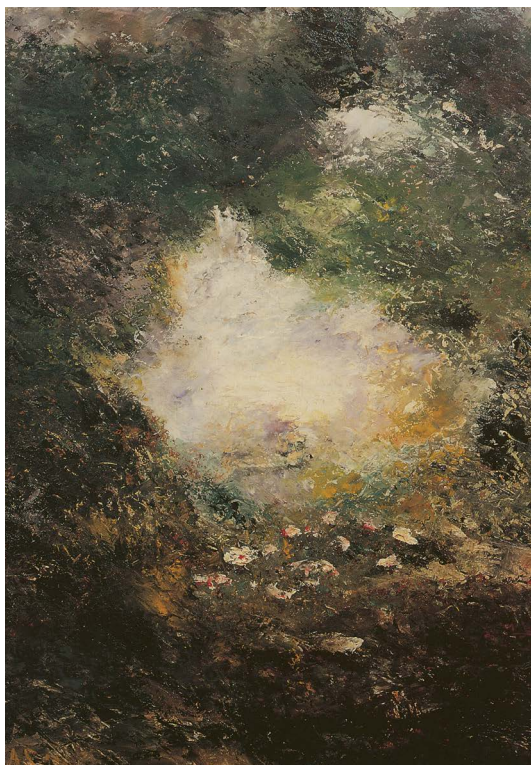


Fig. 1 August Strindberg, *Underlandet. Dornach*, 1894, Nationalmuseum, Stockholm

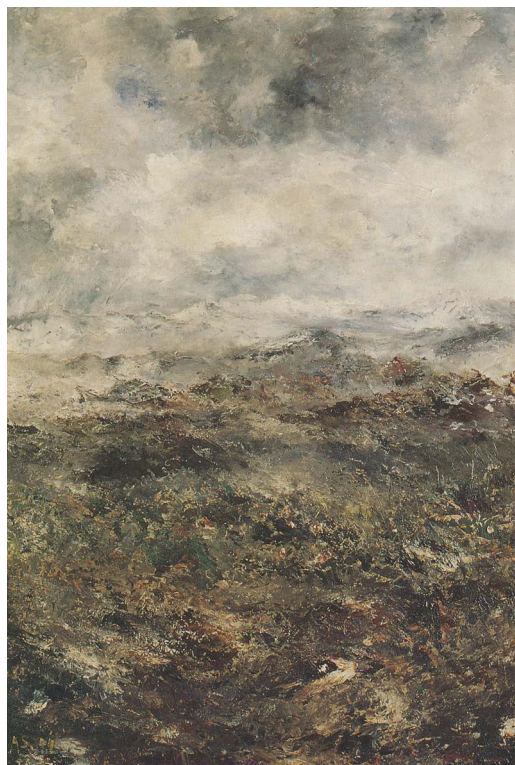


Fig 2 August Strindberg, *Alplandskap I. Dornach*, 1894, Private Collection

August Strindberg was a polymath: a painter, poet, writer, playwright, photographer and alchemist. His career was as dynamic and turbulent as many of his most celebrated landscapes. Strindberg was equally fascinated with art and science, and his keen observation of nature had a profound effect on his written and painted work. In the last decade of the nineteenth century, Strindberg took brief, quiet refuge from his many artistic and scientific endeavors in the small Austrian town of Dornach, where he spent eight months with his second wife, Frida. Strindberg and Frida traveled to Dornach in November 1893 and settled in a little house on the estate of Frida's grandfather. There they prepared for the birth of their first daughter, Kerstin, in May 1894. This period produced some of Strindberg's most powerful, revealing and impressionistic landscapes (figs. 1 & 2), among them *Översvämning vid Donau*.

This was a relatively happy period in Strindberg's life. He was surrounded by the picturesque Danube, so close to his home that he could hear the water lapping as he went to sleep. He ate well, read a lot and was surrounded by friendly people. On a later visit to Austria in 1896, Strindberg mused, "My impressions of Austria? Well I'm more at home here than in Sweden, and feel as though I was born here, for I've planted trees and brought forth a child here" (Letter to Count Fredrik Wrangel, September 22, 1896, quoted in Helen Sainsbury, "Plates," *August Strindberg*:

Painter, Photographer, Writer, exh cat., Tate Modern, London, 2005, p. 96). On morning walks he took in the scenery and closely studied his natural surroundings, returning home with inspiration from this beautiful landscape. In Dornach he also experimented with photography. With his *celestrographs* (fig. 3), he attempted to photograph the night sky. He set up sensitized photographic plates, rather than a lens, to face the stars and left them out to expose. Of the *celestrographs*, David Company writes, "what we see *could* be the heavens, or just a patch of ground, or mere photochemical stains. For Strindberg they were perhaps all these things at once, indivisibly: the infinite heavens *and* the earth, base material *and* the lofty representation, fact *and* wish" (David Company, "Art, Science and Speculation: August Strindberg's Photographics," *August Strindberg: Painter, Photographer, Writer*, exh cat., p. 115). This idea would become a central focus of the paintings from his Austrian period. The *celestrographs*, which are abstracted bursts of color that fuse various elements of nature, echo Strindberg's painterly output from this year, the present work included.

The light, vast river, and verdant landscape of Austria provided new inspiration and a setting very different from the archipelago outside Strindberg's hometown of Stockholm (Olle Granath, "A Writer's Eye," *August Strindberg: Painter, Photographer, Writer*, exh. cat., p. 20-21). In *Översvämning vid Donau*,

Strindberg depicts the Danube flooding its banks. The mammoth, ancient river overtakes the entire foreground, dominating the hint of shoreline at right and the trees at center, which rise above the tempestuous water. The present work is a stunning *tableau* of abstracted color and light, painted freely and confidently with a palette knife.

In November 1894, only a few months after *Översvämning vid Donau* was completed, Strindberg published an essay entitled "New arts! or the role of chance in artistic creation," which provides insight into his particular process of painting:

"I paint in my spare time. In order to be able to dominate the material I choose a middle-sized canvas or, preferably, a piece of board, so that I can finish the painting in two or three hours, for as long as my mood lasts. I am governed by a vague desire. What I have in mind is the interior of a shadowy forest, through which one can see the sea at sunset. Fine: with the palette knife I use for the purpose—I have no brushes!—I spread the paints across the card, mixing them together until I have a sort of rough sketch...A touch of the finger here and there, blending recalcitrant colors, merging and softening any harsh tones, thinning and blurring, and there's the painting!" (quoted in "New arts! or The role of chance in artistic production *August Strindberg: Painter, Photographer, Writer*, exh. cat., p. 134-35).

Strindberg begins with an impression of a landscape in his mind, a burst of light through

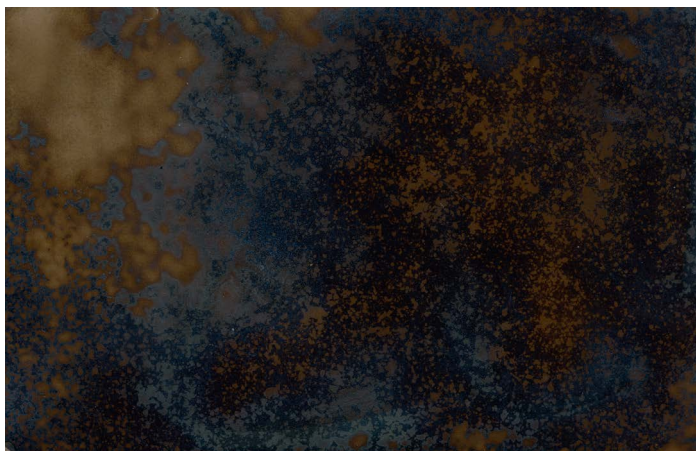


Fig. 3 August Strindberg, *Celstograph XII*, 1893-94, National Library of Sweden, Collection of Manuscripts, Strindbergsummet

a dark wood, or, in this case, the reflection of trees on the water, and lets the act of painting help form the composition. In the present work, the palette knife has given a rough texture to the river and sky, adding to the already rough nature of the board. This thickly painted surface contributes to the sense of constant motion and the overall drama of the composition. In this regard Strindberg was possibly influenced by Gustave Courbet, who utilized a palette knife to mix dark, deep blues and hints of white and create the effects of restless sea (see lot 433). Strindberg must have encountered Courbet at the Musée du Luxembourg or the Louvre (Camille Lévêque-Claudet, "Maintenant je lance mes tableaux un à un, on va m'établir en peintre," *August Strindberg de la mer au cosmos*, exh. cat., Musée Cantonal des Beaux-Arts, Lausanne, 2016-17, p. 24).

The palette knife also aided the artist in blending the soft yet contrasting colors of *Översvämning vid Donau*. Green, pink and yellow pigments are painted into one another, blurring the boundaries between land, water and sky. The surprising and innovative use of primarily yellow, pink and brown tones combined with almost an exact reflection of the trees on the river challenge the viewer's perspective and make one question what is up and what is down. This lack of distinction between the four elements was very likely inspired by the paintings of Joseph Mallord William Turner, whose works in the National Gallery Strindberg must have encountered on his visit to London in 1893 (Camille Lévêque-Claudet, p. 24-25). Strindberg owned a color lithograph after Turner's *The Fighting Temeraire Tugged to her Last Berth to be Broken Up*, 1838 (1839, The National Gallery, London, fig. 4). Turner, like the Swedish painter, merged the various parts of his landscapes and seascapes, unifying nature and light into swirling, painterly, romantic and energetic compositions.

The blended, Turner-esque elements

in *Översvämning vid Donau* also play into Strindberg's scientific theories, which he explored in a number of writings in the 1890s. Strindberg believed in "monism," or the belief that all matter on earth is derived from the same source. He rejected the notion of a periodic table of elements and instead believed in primeval matter as the origin of all things, meaning all matter and organisms on earth can be interchanged or transformed into one another (he attempted to prove this by trying to make his own gold). Olle Granath, the curator of the 2005 Tate Modern exhibition writes, "It is quite conceivable that, swept up in the act of painting, Strindberg experienced himself as realizing his monism by raising a craft to the level of poetry, his painting reconciling earth, sea and sky into a single element" (Olle Granath, p. 23). Camille Lévêque-Claudet, the curator of the 2016 exhibition at the Musée Cantonal des Beaux-Arts de Lausanne also supports this idea, writing, "Strindberg establishes a new pictorial order just as he establishes a new monism, showing that everything can be found in everything and that everything can change into everything" (Camille Lévêque-Claudet, p. 26). In this vein one can also understand his interdisciplinary career as a whole: his interest in science can transform into poetry, playwriting, painting, and vice versa, as all his interests fuse into one.

Översvämning vid Donau is also a reflection, pictorially and metaphorically, of Strindberg's life during that spring of 1894. The apparent tranquility of the scene reflects the comparative calm of village life on the Danube, yet the title is suggestive. Strindberg has chosen to depict its flood, showing the river as a potentially overwhelming force, rather like his own life at that point. On a professional level, Strindberg lived in the knowledge that his plays and poems were being misunderstood and rejected by his compatriots, the catalyst for his self-inflicted exile from Sweden. On a personal level, Strindberg's relationship with

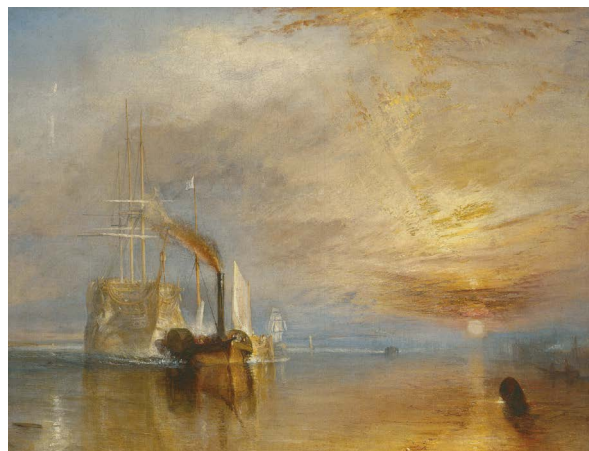


Fig. 4 Joseph Mallord William Turner, *The Fighting Temeraire Tugged to her Last Berth to be Broken Up*, 1838, 1839, The National Gallery, London, Turner Bequest, 1856

his wife Frida was one of love and hate, and always on the verge of collapsing. For her part, she felt that he was still preoccupied with his first wife Siri. Frida wrote, "As the Danube fog shuts us out from the light with impenetrable walls, so impenetrably Strindberg's past often stood between Strindberg and me" (quoted in Michael Meyer, *Strindberg, A Biography*, London, 1985, p. 287).

Översvämning vid Donau was in the collection of the Museum of Cultural History in Lund for nearly sixty years. Since the mid-twentieth century, this work has been widely exhibited in Sweden and across Europe, and in 2005 it was included in the Tate Modern exhibition *August Strindberg: Painter Photographer, Writer*, among other important recent exhibitions on the artist. The importance of this work within Strindberg's oeuvre is conveyed by its exhibition history alone, but its artistic legacy, and the legacy of Strindberg's paintings from his Dornach period more generally, is also notable. Strindberg's influence can be traced in modern art, from Surrealism to Abstract Expressionism. Even the abstract paintings of Gerhard Richter, for example, are reminiscent of Strindberg's Dornach period as they similarly stem from the building up of swaths of abstracted color. Strindberg foreshadowed this movement when describing his own process in 1894: "At first you all notice a chaos of colors; then it starts to look like something, there's a resemblance, but no: it doesn't look like anything. All of a sudden a point is fixed like the nucleus of a cell, it grows, colors cluster around it and accumulate... and the image presents itself to the spectator, who has witnessed the picture's act of procreation" (quoted in "New arts! Or the role of chance in artistic production," *August Strindberg: Painter, Photographer, Writer*, exh. cat., p. 134). *Översvämning vid Donau* is a "chaos of colors" that embodies Strindberg—the man, his art and scientific theories—and the impact he had on generations of artists to come.

PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

**JOHN ATKINSON
GRIMSHAW**

British, 1836 - 1893

A Yorkshire Homesigned *Atkinson Grimshaw** and dated 1878

(lower right)

oil on canvas

32½ by 48⅞ in.; 82.6 by 122.2 cm

PROVENANCESale: Sotheby's, London, May 22, 2014, lot 212,
illustrated

Acquired at the above sale

\$ 350,000-500,000

A Yorkshire Home by John Atkinson Grimshaw is emblematic of the mystery, melancholy and nostalgia so often found in the artist's work. The autumnal setting is a symphony in gold: the dark, seemingly empty house and surrounding land are bathed in crepuscular light. Viewed from the garden path at the far side of a small lake, the red brick house is Elizabethan in style with ornate gables and nineteenth century additions, including the bell tower. The textures of damp leaves, moss-covered stone and glassy still waters are overlaid with a lace-like effect of skeletal branches and the last leaves of autumn, and dusk has descended over another season.

Grimshaw explored the theme of country roads and homes lit only by November dusk or moonlight throughout the 1870s, a particularly prolific period for the artist. It was during this time that he, along with his wife Fanny and their four children, lived in Knostrop Hall, a rented seventeenth-century manor house near Leeds (fig. 1). Knostrop provided a remote, picturesque and moody setting for a number of Grimshaw's compositions and influenced his work during this decade. The identity of the house in the present work remains mysteriously unknown, but it is Tudor style like Knostrop. *A Yorkshire Home* is one of a small group of works by Grimshaw from 1878-79 of the same home from various angles (one is in the Mercer Art Gallery, Harrogate).

Grimshaw's paintings of the 1870s were influenced by the works of Alfred Tennyson, the celebrated Victorian poet. Biographer Alexander Robertson writes that Grimshaw's "well-known love of Tennyson's poetry seems to be reflected in many subjects where night, overgrown gardens, and empty, mysterious houses are preferred to sunshine and more obviously inhabited dwellings" (Alexander Robertson, *Atkinson Grimshaw*, London, 1988, p. 35). Tennyson's poem *The Deserted House* of 1830, for example, like the present work, paints a haunting picture of an empty manor and evokes themes of the changing of seasons and the passing of time:

All within is dark as night;
In the windows is no light;
And no murmur at the door,
So frequent on its hinge before.

Close the door, the shutters close,
Or thro' the windows we shall see
The nakedness and vacancy
Of the dark deserted house.

Come away: no more of mirth
Is here or merry-making sound.
The house was builded of the earth,
And shall fall again to ground.



Fig. 1 Knostrop Hall, circa 1890







Alkinson 1878

PROPERTY OF A LADY

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

British, 1895 - 1973

Pacific Combers—The 'Coonatto'
of 633 Tons

signed *MONTAGUE DAWSON* (lower left);
 inscribed "*Pacific Combers*" "*The Coonatto*"
Built in 1863 of 633 Tons (on the stretcher)
 oil on canvas
 20 $\frac{1}{8}$ by 30 $\frac{1}{8}$ in.; 51.1 by 76.5 cm

PROVENANCE

Frost & Reed, Ltd., London, no. 2076 (acquired
 directly from the artist, January 1945)
 Sale: Christie's, New York, May 23, 1991, lot 217,
 illustrated (as *The Pacific Combers on the Open*
Seas)

Built in London in 1863 as a trading vessel
 for the Orient Line, the clipper ship *Coonatto*
 was named after the storied Australian sheep
 trading station at Grant and Stokes, famous
 for its hospitality and orderly operation.
 Composite-built with an iron skeleton and
 timber siding, giving her increased interior
 storage space, she was designed for long-
 distance trips, carrying people and cargo to
 the far reaches of the globe. Such ships played
 a crucial role in the development of Adelaide,
 Australia, whose merchants used the compact
 vessels to outrun the large, lumbering crafts
 favored by the more established traders of
 Sydney and Melbourne. *Coonatto* could cover
 the distance from London to Adelaide in a
 mere 66 days, rapidly escalating the pace
 of trade and bolstering the influence and
 affluence of the Australian city.

\$ 30,000-40,000





THE COLLECTION OF MARYLOU WHITNEY

LOTS 441-442

Sotheby's is honored to offer property from the Collection of Marylou Whitney, a generous philanthropist, thoroughbred breeder, arts patron, devoted wife and mother, and glamorous society hostess. Known in the racing world as the "Queen of Saratoga," Marylou was an extraordinary woman who touched the lives of many and will be remembered for her boundless energy, exceptional kindness, and iconic style.

Born Marie Louise Schroeder in Kansas City, Missouri on December 24, 1925, Marylou had dreams of becoming an actress, which took her to New York. With her first husband, Frank Hosford of the John Deere family, she had four children, but the marriage ended after ten years. It was during her separation from Mr. Hosford that she met the businessman Cornelius Vanderbilt "Sonny" Whitney. Marylou would go on to marry Sonny in 1958 and this long, happy marriage produced a daughter. During her years with Sonny, Marylou would begin her lifelong passion for horses and the turf, which was reflected in the fine art they owned, including Sir Alfred Munnings' *Mahmoud Being Saddled for the Derby*, 1936. Mahmoud became the star stallion at the Whitneys' farm in Kentucky and a horse who

sired one of the most important lines in modern American racing. Through her devotion to breeding and racing horses, Marylou built a life not just in Kentucky but at Cady Hill, her estate in Saratoga Springs, a beloved town she would support until her death.

After Sonny's death in 1992, Marylou established her own eponymous stables, racing under the classic Eton blue and brown colors. She had enormous success with *Bird Town*, who won the Kentucky Oaks in 2003, and *Birdstone*, who won the Belmont Stakes and the Travers Stakes in 2004. Marylou also embraced her sense of adventure, traveling to the North and South Poles and sponsoring a dog sled team in Alaska. While on a tour of Alaska, Marylou met John Hendrickson, an aide to then Governor Walter J. Hickel, and he would become her third husband in 1997, a marriage that would last until her passing.

With John, Marylou strengthened her commitment to helping others and they focused their philanthropic efforts on causes that were personally meaningful. In the Adirondacks, a place Marylou adored and visited often, she supported the Long Lake Library and created the Marylou Whitney Medical Complex. In

Kentucky, she established a cancer research and treatment center for women at the University of Kentucky. Amongst her many efforts in Saratoga Springs, she was a founder of the Saratoga Performing Arts Center, the National Museum of Dance and Hall of Fame and the National Museum of Racing and Hall of Fame and supported the Saratoga Hospital and the Saratoga YMCA. John and Marylou also initiated the Backstretch Appreciation program to benefit the 2,500 workers in the backstretch. Founded in 2006, the program creates nightly events and activities to support those who work for low wages in more than 90 barns at Saratoga.

Like her impressive portfolio of philanthropic causes, Marylou's collection of fine art and jewelry is a rich reflection of her timeless glamour and spirit. Having lived an amazing 93 years, Marylou was a dynamic person whose life was filled with beauty, adventure, joy, and generosity. Those who knew her loved her, and she will be remembered for her dazzling smile and her enormous heart that gave so much to others. By presenting this collection, Sotheby's is honored to ensure that Marylou's style and passion will be enjoyed for generations to come.



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

British, 1878 - 1959

My Horse *Anarchist*

signed *A J Munnings* (lower left)
oil on canvas
20¼ by 30½ in.; 51.1 by 76.5 cm

PROVENANCE

Scott & Fowles, New York
Cornelius Vanderbilt Whitney
Acquired from the above

EXHIBITED

New York, Scott & Fowles, *Sir Alfred J. Munnings, k.c.v.o. p.p.r.a.*, November 12-December 1, 1951
New York, Wildenstein, *Alfred J. Munnings: Images of Turf and Field*, April 28-June 3, 1983, no. 82 (lent by Mrs. and Mrs. Cornelius Vanderbilt Whitney)

LITERATURE

Sir Alfred James Munnings, *An Artist's Life*, London, 1950, p. 13, illustrated opposite p. 16
Sir Alfred James Munnings, *The Finish*, London, 1952, p. 71-2

\$ 200,000-300,000

Sir Alfred Munnings begins *An Artist's Life*, the first volume of his three volume autobiography, with an account of his horses: "First, *Anarchist*, height sixteen and a half hands — the best I ever rode — a bold, clever unassuming and well-mannered horse, with a calm outlook on life. All jumps came alike to him and he never gave me a fall. Bred in Normandy by a Saumur instructor, he was jumping more than six feet in French competitions as a four-year-old" (Munnings, *An Artist's Life*, p. 13). In the third volume of his autobiography, even as the artist praised *Anarchist* as "big, sleek, and fit," noting he "makes the most perfect model. A regular 16.2 'Chaser,'" he admitted that the spirited animal had thrown him, breaking two ribs, and stepped on his ankle (Munnings, *The Finish*, p. 73).

Anarchist was a favorite of Munnings', appearing in a number of works individually and with other of his horses. He wrote of this particular composition:

"*Anarchist*...beautifully fit and clipped and all, mane water-brushed, is fetched out in a bridle and led to the wine-coloured garage doors; a hay-net is hung in front of him. He is placed square alongside the doors, his quarters coming against the door of the first box...The line keeps him there, and the net of hay keeps him busy... My canvas for my study is on the easel... I am hidden from view of passers-by in the road by a stripped blanket, and I start. It is difficult to place a horse on his feet as ever... I carry on, and on, and on... I go for the attitude...I paint him looking at me, a

three-quarters side view, almost side, seeing into his chest...He is on higher round than I am; a good vies of a horse... and that fine, alert expression, the bright healthy eye. The clipped out colour. What modelling!" (Munnings, *The Finish*, p. 71-2)

During World War II, Munnings and his wife Violet moved to a hunting lodge near Withypool, in Somerset near Exmoor National Park, as a retreat. There, he met the three Delaney brothers, who he took under his wing, employing them as grooms and riders. Apparently Munnings was so appalled at the state of the boys' clothes that he had jodphurs, shirts and waistcoats tailored for them. Distinguished by their smart dress and tousled blond hair, the brothers appear in a number of works throughout the 1940s, such as *Rufus and the Stable Boys* (sold Sotheby's, London, June 6, 2007, lot 421) and *The Second Set* (sold Sotheby's, New York, November 22, 2016, lot 60). A second version of the present work was exhibited at the Leicester Galleries in 1947. *My Horse Anarchist* was lent by Mr. Whitney to the 1983 exhibition *Alfred J. Munnings: Images of Turf and Field*, which featured paintings owned by many of the most prominent families in the Sporting world, including Mr. and Mrs. Water Jeffords, Mrs. John Hay Whitney and Paul Mellon among others.

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



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

British, 1878 - 1959

***Mahmoud* Being Saddled for the
Derby, 1936**

signed *A J Munnings* (lower right)

oil on canvas

38⁵/₈ by 51¹/₄ in.; 98.1 by 130.2 cm

PROVENANCE

Sir Sultan Mahomed Shah, Aga Khan III

(commissioned directly from the artist, 1936)

Scott & Fowles, New York

Cornelius Vanderbilt Whitney

Acquired from the above

LITERATURE

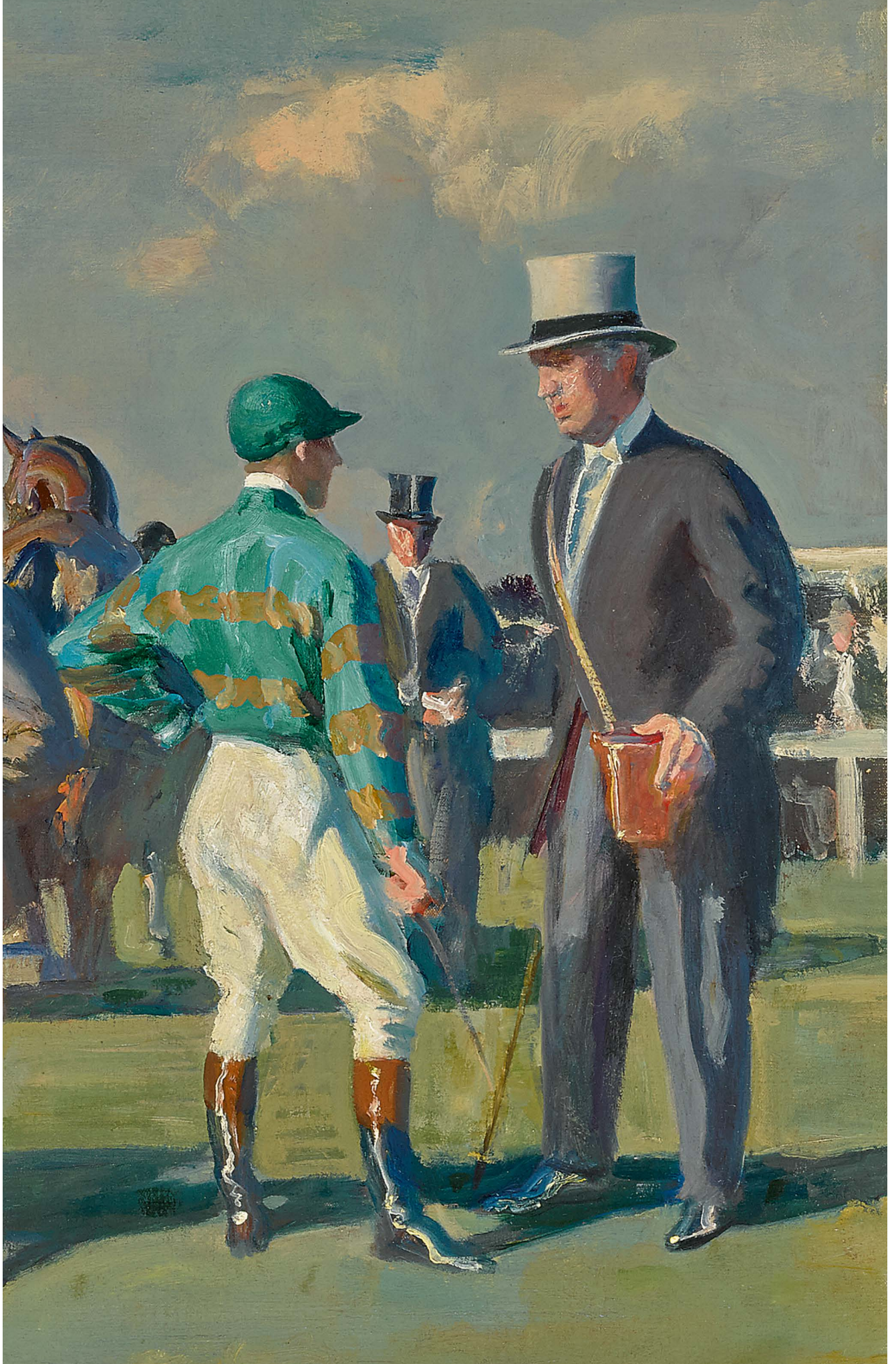
Sir Alfred James Munnings, *The Second Burst*,

London, 1951, p. 262

We are grateful to Lorian Peralta-Ramos for contributing to the catalogue entry and confirming the authenticity of this work, which will be included in her Sir Alfred Munnings catalogue raisonné and forthcoming *Tradition and Modernity: The Works of Sir Alfred Munnings*.

Estimate Upon Request

continued







Celebrated as the most brilliant and innovative painter of horses since George Stubbs, Sir Alfred Munnings returned often to the spontaneity of race day. He was struck by the colors and drama of the sport in 1899 when he attended country races at Bungay to celebrate his first two pictures being accepted to the Royal Academy. His experience at the Académie Julian in Paris, where he studied in 1902 and 1903, and his travels on the continent exposed him to the Impressionists and *plein air* painting, which he adapted to perfectly fit his style and equine subject. His keen appreciation for the individuality and personality of each horse he depicted formed the foundation of each work he created.

Mahmoud was bred in 1933 by the Aga Khan by *Blenheim*, the winner of the 1930

Derby, out of *Mah Mahal*, daughter of the "Flying Filly" herself *Mumtaz Mahal*, widely thought to be the fastest horse ever seen on an English track. He stood just 15.3 hands when he failed to make his reserve at the Deauville yearling sale and was retained for the Aga Khan's racing stable by default. He was sent to England to be trained by Frank Butters at the Fitzroy House stable in Newmarket, Suffolk. In his two-year-old season, he posted impressive wins at the Exeter Stakes at Newmarket's July meeting; the Richmond Stakes at Goodwood, which he won over six furlongs; and the Champagne Stakes at Doncaster, which he led from start to finish.

An unimpressive run at the 2,000 Guineas at Newmarket in April 1936 set *Mahmoud* up for a thrilling race at Epsom

in June. In a field of twenty-two horses, against odds of 100/8 and with a course so hard it was almost bare, *Mahmoud* prepared to run against his stable companions *Taj Akbar*, ridden by the Champion Jockey Gordon Richards (both seen at left in the present work), and *Bala Hissar*. Ridden by Charlie Smirke, *Mahmoud* pulled off a tremendous victory on this very fast ground, setting two records that would stand until 1995. *Mahmoud*'s time of 2 minutes 33.8 seconds was the fastest hand-held timing ever clocked, while the Aga Khan remained the only owner in 150 years to have had his colors carried first and second in the Derby (fig. 1).

The present work was commissioned by the Aga Khan to commemorate this record Derby victory. A second, smaller version of the same composition, on panel, was commissioned at the same time and gifted by the Aga Khan to Frank Butters, trainer of *Mahmoud* and the unbeaten 1935 Triple Crown winner *Bahram* (sold in these rooms, June 1, 2000, lot 119, for \$3,800,750). When the Royal Mail issued a set of six stamps to commemorate the 200th anniversary of the Derby in 1979, *Mahmoud Being Saddled for the Derby, 1936* was chosen as one of the iconic depictions of Epsom.

Munnings' compositions often focused on the intimacy of race day, from the energy of early morning exercising to the tension and concentration of saddling up and the pageantry of riding out to the start. Munnings remembered the execution of this scene in his memoirs:

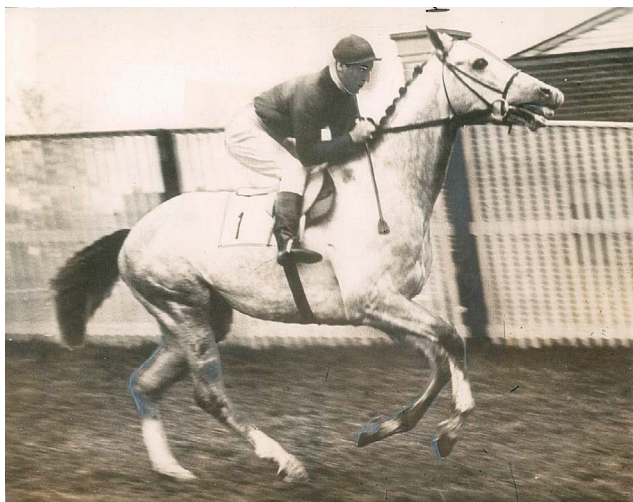
I liked *Mahmoud*, and liked painting him, one reason being that he was looked after by a most intelligent lad who understood me as well as his horse. I see him holding the horse in the paddock — myself with the gout, sitting on a chair brought out from the harness-room, painting away....

I made some good studies of *Mahmoud* in the paddock. Studies of his head; a back view; in his night-rug in the yard; a large one for the Aga Khan, with the faithful lad who believed in his speed holding him — And yet another smaller painting, also another commissioned by the Aga, which he gave to my old friend, the trainer of the horse — Frank Butters....

The scene was the paddock: *Mahmoud* being saddled — young Freeman, nephew of Frank Freeman, tightening his surcingle — the horse laying his ears — the lad holding him. On the right, Smirke, in the Aga's colors, talking to Butters wearing a gray topper. On the left *Taj Akbar*, with Gordon Richards about to mount (*The Second Burst*, p. 262).



Fig. 1 The Aga Khan leading *Mahmoud* to the Winner's Circle after the 1936 Derby



Charlie Smirke aboard *Mahmoud*

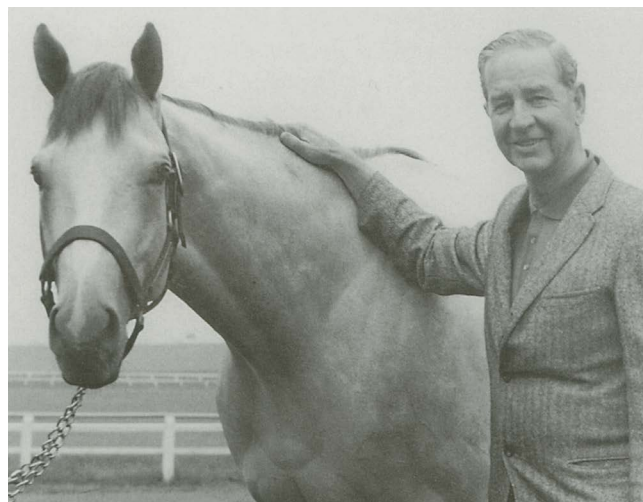


Fig. 2 *Mahmoud* with C.V. Whitney

The Aga Khan was a shrewd breeder, and his stables in the 1920s and 1930s were filled with some of the greatest racing horses of the twentieth century. The Aga Khan's family had been associated with horses since sixth century Arabia, and his grandfather established a stud and stable in India in the nineteenth century. It was not until the 1910s, however, that the Aga Khan entered into the English bloodstock market, with the purchase of the filly *Mumtaz Mahal*. Second dam to *Mahmoud*, her entrance into the Aga Khan stables represented a turning point not just for him but for the future of racing.

With the advent of World War II, the Aga Khan accepted a bid from an American consortium, led by Cornelius Vanderbilt "Sonny" Whitney, for the purchase of *Mahmoud* in 1940 (fig. 2). When the stallion arrived dockside to be boarded for his transatlantic voyage, the captain refused to take him on the grounds that the required export documentation was incomplete. The delay proved fortunate, as that ship was subsequently torpedoed by a German U-Boat in the Atlantic and sank.

Upon his safe arrival to Kentucky, *Mahmoud* found a second career as an excellent sire, being crowned American Sire of the Year in 1946. Although *Mahmoud* produced seventy stakes winners, he truly made his mark through the mares he sired. *Northern Dancer*, winner of the 1964 Kentucky Derby and Preakness Stakes and inducted into the Canadian Sports Hall of Fame; *Sunday Silence*, winner of the 1989

Kentucky Derby and Preakness Stakes; and *Skip Away*, America's Champion 3 Year Old Male in 1996 are just a few of the hundreds of successful progeny of *Mahmoud*. On September 8, 1962, *Mahmoud* died at the age of twenty-nine. He was buried in the equine cemetery on C.V. Whitney's farm, which is now part of Gainesway Farm. Upon his death, a touching statement was issued and reprinted in the *Thoroughbred Record* (later to become the *Thoroughbred Times*):

"Mahmoud was very much an individual and he seemed to delight in being one. One of his idiosyncrasies was that he refused to be ridden across the Elkhorn Creek bridge though he was willing to go when led. Those of us who have grown fonder of Mahmoud with each of the passing years will miss him more than words can express...He knew human affection but he did not exploit it. He was never too preoccupied to walk to his paddock fence to receive a pat. He was kind and gentle, uncomplicated; any living thing was allowed in Mahmoud's paddock" (*Whitney Farm personnel, as recorded in The Thoroughbred Record, on the death of French-bred Epsom Derby winner Mahmoud*).

Sonny Whitney was born to two of the great American families and built on his inherited wealth through a series of successful business opportunities. He invested in companies as diverse as PanAm Airways, the Hudson Bay Mining and Smelting Co., Limited in Canada and the Technicolor Corporation, and also financed the 1939 movie *Gone With the Wind*. He

was the third generation of Whitneys to be entranced by thoroughbred horse racing, and the C.V. Whitney farm in Lexington, Kentucky (now Gainesway Farm), produced over 175 stakes winners. Whitney served as a director of Churchill Downs, and, in Saratoga Springs, founded the National Museum of Racing and Hall of Fame and served as its first president. He was recognized with the Eclipse Award in 1984 in recognition of his lifetime contribution to thoroughbred horse racing in the United States — an honor his widow, Marylou, would also be bestowed in 2010.

Marylou Whitney carried on as a successful owner and breeder, winning the 2004 Belmont Stakes with Birdstone against odds of 36-1 and denying Smarty Jones the Triple Crown. Her contributions to racing, especially in Saratoga, were recognized through membership in the Jockey Club (2011) and a place on the Saratoga Walk of Fame (2015). Shortly after her passing, she was inducted into the National Museum of Racing and Hall of Fame.

We are grateful to Lorian Peralta-Ramos for contributing to the catalogue entry and confirming the authenticity of this work, which will be included in her Sir Alfred Munnings catalogue raisonné and forthcoming *Tradition and Modernity: The Works of Sir Alfred Munnings*.

PROPERTY FROM THE COLLECTION OF
PHYLLIS AND C. DOUGLAS DILLON

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

British, 1878 - 1959

Horses at Grass

signed A.J. Munnings (lower right)
oil on canvas
25¼ by 31¼ in.; 64.1 by 79.4 cm

PROVENANCE

John Dane Player, Esq., Fernleigh, Alexandra Park, Nottingham (by 1928)
Dr. Patrick H. O'Donovan, Nottingham (and sold, Sotheby's, London, December 15, 1965, lot 61, illustrated)
R. Lonsdale-Fell, Esq. (acquired at the above sale and sold, Parke-Bernet Galleries, September 25, 1968, lot 33, illustrated)
Acquired at the above sale

EXHIBITED

Probably, London, Royal Academy, 1925, no. 344
Norwich, Norwich Castle Museum, *Loan Collection of Pictures Illustrating the Work of A.J. Munnings, R.A.*, August 16-September 30, 1928, no. 191 (lent by John Dane Player, Esq.)

\$ 200,000-300,000

Sir Alfred Munnings' loved horses from the first time he attended a race in 1899. He wrote in the first volume of his autobiography, "I want to start like this with horses. Although they have given me much trouble and many sleepless nights, they have been my supporters, friends – my destiny, in fact. Looking back at my life, interwoven with theirs — painting them, feeding them, riding them, thinking about them — I hope I have learned something of their ways, appetite, outlook and ideas. I have never ceased trying to understand them...[They are] friends which have helped to place me where I now stand" (Sir Alfred Munnings, *An Artist's Life*, Bungay, 1950, p. 14).

The present work depicts four horses grazing in a hilltop pasture. Munnings often depicted his own horses, such as *Cherrybounce* and *Anarchist* (see lot 441) in action, commenting throughout his autobiography on each animal's abilities as a model. This work is most likely *Horses at Grass* that was exhibited in 1925 at the Royal Academy, the year after Munnings' successful trip to America, where he accepted many orders from wealthy patrons for equestrian portraits like the present work. While the identities of these horses are now unknown, the timelessness of the carefully organized composition, with the horses placed high on a hill set against a lush bank of clouds and each arranged carefully to highlight their individual traits, accentuates the artist's abilities.

The first owner of *Horses at Grass* was John Dane Player (1864–1950), who was born to a Nottingham businessman. The family business grew from a dry goods shop and manure agent into John Player & Sons, among the first companies in England to offer pre-packaged tobacco. When John Dane's father died in 1884, he left a thriving business, three factory blocks in Nottingham, and a carefully prepared will that dictated that John Dane and

his brother William not take over the company until the age of 25. In 1901, John Player & Sons joined 12 other tobacco firms to create the Imperial Tobacco Company. Despite the fact that their company made up only £600,000 out of £11.9 million in capital, John Dane was appointed one of the original directors of the newly formed company as well as the advertising manager. John Player & Sons, under the leadership of the two brothers, built a reputation as an enlightened employer, with annual bonuses and paid vacation; between 1898 and 1928, the workforce grew from 1000 employees to 5000. Interestingly, a focus on sports clubs and associated comprehensive wellness, along with well-equipped grounds, set John Player & Sons apart.

Horses at Grass then passed to Dr. Patrick H. O'Donovan (1900-1977) a cardiologist at Nottingham General Hospital. John Dane Player had been a supporter of the Nottingham Children's Hospital, leaving it £50,000 over his lifetime; the following interaction, as recorded in the *Lives of the Fellows of the Royal College of Physicians of London* seems particularly relevant: "He was never a great sportsman. In his earlier days he enjoyed a little golf and an occasional day's shooting but work claimed a great deal of his time... One of his unique experiences was to receive a blank cheque from John Dane Player of the wealthy tobacco family; this he did not complete but had it framed, and showed it with pleasure to his visitors who thus gained an interesting insight into his character" (George Hamilton Brown, *Lives of the Fellows of the Royal College of Physicians of London 1826-1925*, London, 1955).

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



PROPERTY FROM THE ESTATE OF MARCEL
LINDENBAUM

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

British, 1878 - 1959

Shrimp in the Barn with Lurchers

signed *AJ Munnings* (lower right)
oil on canvas
20 by 23⁷/₈ in.; 50.8 by 60.6 cm

PROVENANCE

Sale: Christie's, London, March 6, 1986, lot
173, illustrated (as *A boy in a barn with two
greyhounds*)
Richard Green, London
Acquired from the above

\$ 80,000-120,000

In *Shrimp in the Barn with Lurchers*, we find Sir Alfred Munnings favorite model Fountain George Page – known to the artist and most others as “Shrimp” due to his small stature – pensively waiting on a bale of hay with two lurchers. These large hunting hounds, the offspring of a sighthound, such as a Greyhound, and a terrier, herder or scent hound, were prized for their stealth, silence and tenacity while in the field.

When the horse dealer Drake introduced Shrimp to Munnings, the artist commented that he was “an undersized, tough, artful young brigand. He slept under the caravan with the dogs, and had no home of his own, no family ties, no parents he knew... Little did I dream that he would one day become for me an indispensable model, an inspiring rogue, and an annoying villain” (Sir Alfred Munnings, *An Artist's Life*, London, 1950, p. 207). Shrimp prominently appeared in a number of Munnings' compositions from 1908 through 1912; based on Shrimp's boyish glance, the present work can likely be dated to among the first of the series.

We are grateful to Lorian Peralta-Ramos for contributing to the catalogue entry and confirming the authenticity of this work, which will be included in her Sir Alfred Munnings catalogue raisonné and forthcoming *Tradition and Modernity: The Works of Sir Alfred Munnings*.





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PROPERTY FROM THE ESTATE OF MARCEL
LINDENBAUM

THOMAS BLINKS

British, 1860-1912

The Sanctuary

signed *T BLINKS*. (lower left)
oil on canvas
44 $\frac{7}{8}$ by 66 $\frac{1}{8}$ in.; 114 by 168 cm

PROVENANCE

Sale: Sotheby's, London, June 15, 1988,
lot 138, illustrated
Hyde Park Antiques, New York
Acquired from the above *circa* 1989

\$ 60,000-80,000

Born in northwest London, Thomas Blinks overcame his parent's objections to his pursuit of a career in art, as well as a fruitless apprenticeship with a tailor, to become one of the foremost painters of sporting and hunting pictures. He committed to his art, despite no formal training, and gleaned much from his time spent at Tattersalls, the largest auctioneer of race horses in the United Kingdom.

Blinks first exhibited at the Dudley Gallery in 1881, the Royal Society of British Artists in 1882, and then regularly at the Royal Academy from 1883 to 1910. He was celebrated for his scenes of hunting hounds, like *The Sanctuary*, which combined the artist's accuracy of observation with freedom of brushwork and a polished finish. Blinks' work is represented in the collection of Her Majesty the Queen; Leicester Museum and Art Gallery, and Preston Manor, Brighton.



446

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PROPERTY FROM THE ESTATE OF MARCEL
LINDENBAUM

GEORGE EARL

British, 1824 - 1908

A Field Trial Meeting at Bala, North Wales, with Portraits of Judges, Owners, Breakers and Winning Dogs

oil on canvas
52¼ by 77¾ in.; 132.7 by 197.5 cm

PROVENANCE

Talbot Radcliffe, Presaddfed Estate, Anglesey,
Wales (and sold, Christie's, New York, May 30,
1980, lot 299, illustrated)

Sale: Sotheby's, New York, June 8, 1990, lot 90,
illustrated

Acquired at the above sale

\$ 25,000-35,000

LITERATURE

William Secord, *Dog Painting 1840-1940, A
Social History of the Dog*, Suffolk, England, p.
121-22, no. 50, illustrated

Established in 1873 amidst the growing
popularity of dog shows in Britain, The Kennel
Club sought to apply a standard of breeding
rules and stud book registration already
commonplace in the upper echelons of the
equestrian world to dogs. George Earl, an
early member of the club, aimed to bolster
the canine community in a similar way to his
predecessor George Stubbs, who, through his
equine portraiture, had elevated horses from
common animals to celebrity portrait sitters.

In the present work, Earl invents a trial
meeting of pointers and setters, set at Bala,
North Wales, as a composite stage to collect
the famous faces of the day, celebrating the
superiority of British gundogs. The earthy,
atmospheric setting in the Welsh highlands
is distinctly British, and each dog is of
traditionally British breeding save for one,
Plunkett, the Irish Setter. In the present work,
a plaque along the bottom edge of the painting
lists each dog's name, placing a unique
emphasis on the animals identities.

As an homage to his contributions as an
early member of The Kennel Club, several
works by Earl and his daughter Maud currently
remain in the art gallery in their headquarters
in London.

PROPERTY FROM THE ESTATE OF MARCEL
LINDENBAUM

**JOHN FREDERICK
HERRING SR.**

British, 1795 - 1865

**Mr. Wagstaff's *The Saddler* with
Jockey and Trainer at Doncaster**

oil on canvas
28 $\frac{1}{4}$ by 36 $\frac{1}{8}$ in.; 71.8 by 91.8 cm

PROVENANCE

H.W. Sewening, London
Richard Green, London
Acquired from the above

\$ 150,000-250,000

The Saddler, by Waverley out of *Castrellina*, was foaled in 1828 by Mr. Martindale of Chesterle-Street. *The Saddler* was the favorite for the 1831 Great St Leger Stakes, but lost by a head to *Chorister*, ridden by John Day. At the same meet he won the Doncaster Gold Cup, handily beating *Emancipation*, *Rowton*, *Maria* and *Birmingham*.

The present work sees *The Saddler* in a verdant field, his jockey visible only from the back. The jockey silks, with white body and red arms, resemble those of Patrick Connolly, a well-known Irish jockey who won each of the British Classics, including the 1,000 Guinea Stakes in 1831 aboard *Galatine* and the 1832 Epsom Oaks aboard *Galatea*. Connolly appears in the same silks in *The Dead Heat for the Doncaster Great St. Leger, 1839* (see lot 449).

Herring rivaled only Sir Edwin Landseer for preeminence as a painter of animals, becoming the appointed artist to the Duchess of Kent, in 1845 and, most notably, to her daughter, Queen Victoria. He painted thirty-three successive winners of the St. Leger, eighteen winners of the Derby, and countless other horses, whether as individuals or as part of racing groups. Over 500 of his works were made into engravings, which were as likely hung in country houses as tack rooms and brought the artist popularity and wealth.



PROPERTY FROM THE ESTATE OF MARCEL
LINDENBAUM

**JOHN FREDERICK
HERRING SR.**

British, 1795 - 1865

**The London-to-Edinburgh Royal
Mail Coach Racing Downhill**

signed *J.F. Herring* and dated 1833 (lower
center)

oil on canvas

28 by 36¼ in.; 71.1 by 92.1 cm

PROVENANCE

Arthur Ackermann & Son Ltd., London

Sale: Christie's, London, November 20, 1992,
lot 56

Richard Green, London

Acquired from the above

\$ 100,000-150,000

The London-to-Edinburgh Royal Mail Coach Racing Downhill dates to the height of the "Golden Age of Coaching" in England, when coaches became the dominant form of travel throughout the country. Competition was rampant between the individual coaches, as well as with the postal service, with each vehicle looking to complete their route in the timeliest, most efficient method possible. A national network of turnpikes and inns, at which passengers could rest and get refreshment and horses could be changed, revolutionized travel across the country.

Herring began his career painting coachmen's signs in Doncaster, but also worked as a driver, continuing on the Doncaster-Wakefield route for over two years. The artist's experience of this hazardous, demanding and exhilarating job is exemplified in the present work, where a four-in-hand races downhill, clouds of dust rising from their hooves, with their destination, gleaming next to a river, visible in the far distance.



PROPERTY FROM THE COLLECTION OF BERNARD &
JOSEPHINE CHAUS

**JOHN FREDERICK
HERRING SR. AND JAMES
POLLARD**

British, 1795 - 1865; 1792 - 1867

**The Dead Heat for the Doncaster
Great St. Leger, 1839**

indistinctly signed *J.F. Herring* and dated 1839
(lower right)
oil on panel
20 1/8 by 29 1/2 in.; 51.1 by 75 cm

PROVENANCE

John Scott of Whitewall
Daniel Cooper, Esq., Warren Tower, Newmarket
(and sold, Christie's, London, May 29, 1893,
lot 42)
Sale: Sotheby's, London, July 15, 1987, lot 166,
illustrated
Arthur Ackermann, & Son, Ltd., London
Private Collection, New York
Thence by descent

\$ 150,000-200,000

The St Leger Stakes has been run at Doncaster, in South Yorkshire, every year since 1776. The race is the oldest of Britain's five Classics – the most prestigious set of races for three-year old thoroughbreds, consisting of the 2,000 Guineas Stakes and 1,000 Guineas Stakes, both run in mid-Spring at Newmarket and The Derby and The Oaks, both run at Epsom Downs in early June. The St Leger Stakes is the only race that is open to both fillies and colts and is the longest of all the races, run over a distance of 1 mile, 6 furlongs and 115 yards (2,921 meters).

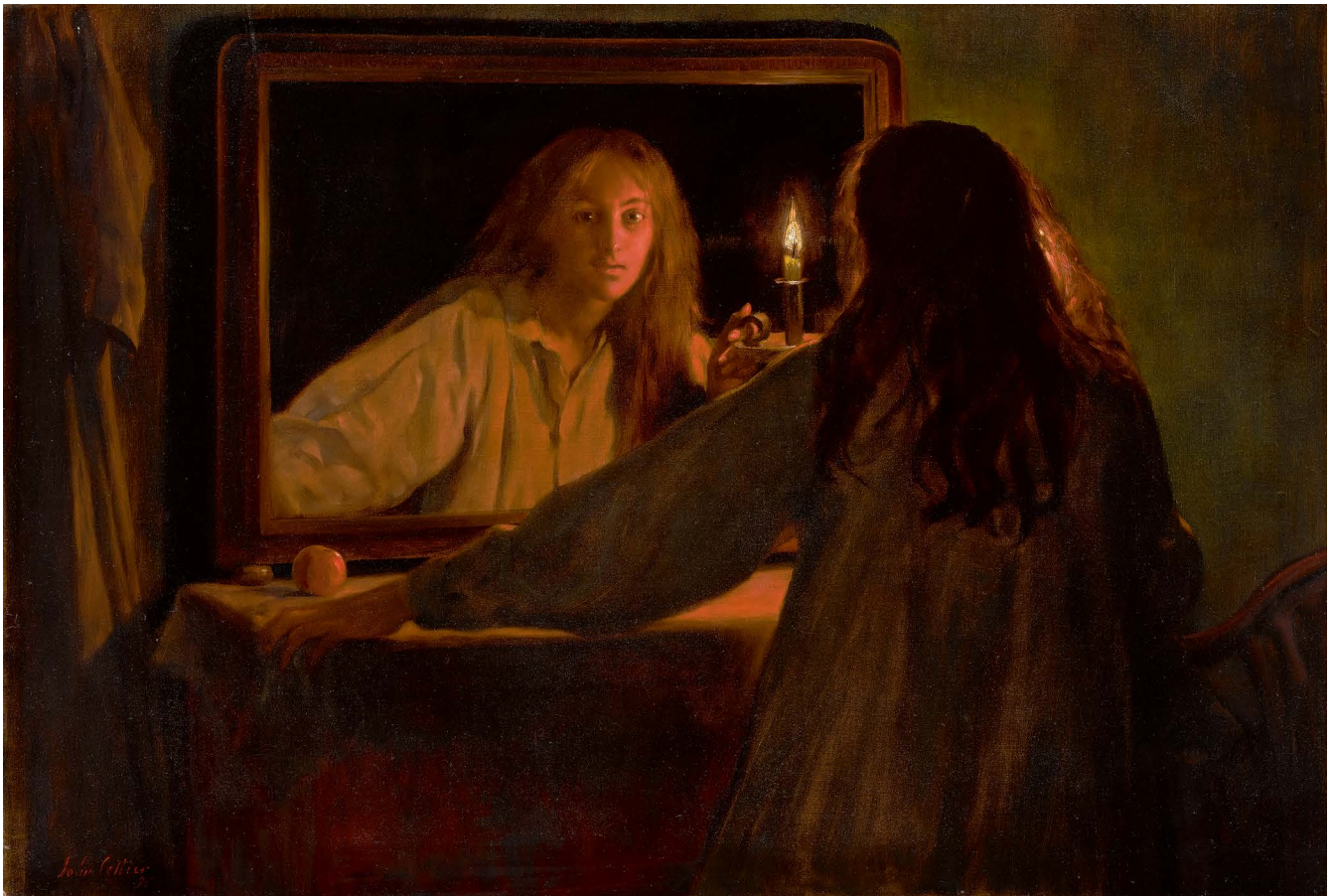
The 1839 running of the race ended in a dead heat between Major Yarburgh's *Charles XII*, ridden by William Scott—the brother of the first owner of the present work—and Mr. Thornhill's *Euclid*, ridden by Patrick Connolly. A second challenge, also staged at Doncaster, proved equally thrilling, though *Charles XII* won by a head. Both horses were painted together by Herring after the race, one version of which is now in the collection of the Doncaster City Art Gallery (fig. 1). Like many of Herring's works, both of these compositions featuring *Charles XII* and *Euclid* were engraved by Charles Hunt for mass distribution.

The present work is one of a number of collaborations between John Frederick Herring Sr., one of the great British equestrian painters of the nineteenth century, and James Pollard. Other works include the *Doncaster Gold Cup of 1838* and the *Emperor of Russia's Cup at Ascot in 1845*. In each work, Herring painted the race and horses while Pollard depicted the grandstands and thronging crowds.



Fig. 1 John Frederick Herring, *Charles XII and Euclid*, Doncaster Mansion House, Doncaster





450

450

JOHN COLLIER

British, 1850 - 1934

All Hallowe'en

signed *John Collier* and dated 95 (lower left)

oil on canvas

34¼ by 50½ in.; 87 by 128.3 cm

LITERATURE

Walter Herries Pollock, "The Hon. John Collier,"
The Art Annual, London, 1914, p. 6, illustrated

\$ 20,000-30,000

John Collier was a leading English painter who worked mostly in the Pre-Raphaelite style. *All Hallowe'en* is a psychologically charged and mysterious composition, featuring a young woman clad in a nightgown who looks at her reflection in the haunting glow of a candle. Her expression is difficult to read, and the artist does not reveal what it is that has caught her eye behind her and what might be partially reflected in the glass. This work belongs to a series of "problem paintings" by the artist, which feature ambiguous and inconclusive dilemmas, many of which took place in domestic settings.



451

451

PETRUS VAN SCHENDEL

Dutch, 1806 - 1870

Preparing for the Ball

signed *P. van Schendel* (lower right)

oil on canvas

47½ by 39⅝ in.; 120.7 by 100.6 cm

PROVENANCE

Ludwig Englen (acquired directly from the artist)

Thence by descent (until at least 1993)
Private Collection, United States

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

\$ 40,000-60,000

While many of Petrus van Schendel's compositions depict busy outdoor markets, and pay homage to the works of Godfreid Schalken and the Utrecht Caravaggisti, *Preparing for the Ball* instead owes a debt to the quiet interiors of the seventeenth century French artist Georges de la Tour. In this darkened interior, two flickering candles illuminate a rosy cheeked young woman and her attentive maid, who places the final flourishes on her flower-laden hair. The rich textures of satin and velvet, the women's dangling earrings, and the silver embroidery and stomacher on the seated woman's costume are highlighted by warm candlelight, much as van Schendel illuminated the myriad details of his market scenes. Van Schendel completed a smaller version of this composition, dated 1867 and without the standing woman, which appeared on the art market in 2013, though a charming sketch of the seated figure clearly relates to the present work (fig. 1).



Fig. 1 Preparatory sketch for *Preparing for the Ball*, Courtesy of Dr. Jan de Meere

EUGÈNE-FRANÇOIS- MARIE-JOSEPH DEVÉRIA

French, 1805 - 1865

Portrait of Laurence Davidson and His Three Sons

signed *Eug Deveria/Edinb* and dated 1850

(center right)

oil on canvas

72¼ by 58½ in.; 183.5 by 147.3 cm

PROVENANCE

Laurence Davidson, Edinburgh

Dundas & Wilson, C.S., Edinburgh (given by the above and sold, Sotheby's, London, July 15,

1992, lot 51, illustrated)

Private Collection (and sold, Sotheby's, London, December 5, 2013, lot 216, illustrated)

Acquired at the above sale by the present owner

EXHIBITED

Edinburgh, Royal Scottish Academy, *Annual Exhibition*, 1851, no. 225

LITERATURE

Edinburgh Evening Courant, Edinburgh, March 1, 1851, p. 2

The Royal Scottish Academy Exhibitions 1826-1990, Calne, Wiltshire, 1991, vol. I, p. 407

Guillaume Ambroise, "Eugène Devéria, une portraitiste méconnu," *Eugène Devéria: 1805-1865*, exh. cat., Musée des Beaux-Arts de Pau, 2006, pp. 71, 92-93, illustrated p. 80

\$ 70,000-100,000

Portrait of Laurence Davidson and His Three Sons is one of the most important large-scale paintings of Eugène Devéria's Scottish period. In the present lot, Davidson is pictured with his three sons. One carries a fishing pole while another holds a cricket bat, illustrating that Davidson's sons were as passionate about outdoor pursuits as their father, who was a member of the Royal Company of Archers. Davidson was the youngest son of the solicitor Harry Davidson, who had a practice at 1 North Charlotte Street in Edinburgh. In 1825, Laurence became a Writer to the Signet, an ancient society of solicitors, and joined his father and brother James in law partnership. In 1830, the firm was joined by Thomas Syme and was renamed Davidsons & Syme. The firm represented the Bank of Scotland, the Union Canal Company, and many notable and aristocratic Scottish families. In 1972, Davidsons & Syme merged with Dundas & Wilson, which owned this work until it was auctioned at Sotheby's London in 1992.

Born in Paris, Eugène Devéria studied under Anne-Louis Girodet and made his debut at the *Paris Salon des Artistes Français* in 1824, where he became well-known as a history painter. Along with his brother Achille, a printmaker, he hosted gatherings at his family home for some of the most important Romantics, including Alexandre Dumas, Eugène Delacroix, and Victor Hugo. Devéria traveled in Scotland in 1849 to visit an uncle living in Edinburgh. He was well-liked in Protestant Scotland (he converted from Catholicism in the early 1840s) and his work became of interest to the Duke of Hamilton, a francophile. In the Hamilton family's residence near Glasgow, Devéria became enamored with Scottish paintings. He moved to Edinburgh in 1850, the year he painted this portrait, and began submitting works to the Royal Scottish Academy. Though Devéria returned to France in 1851, he continued to visit Scotland until 1856.

We would like to thank Olivia Voisin for confirming the authenticity of this lot, which will be included in her forthcoming Eugène Devéria catalogue raisonné.





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GASTON CASIMIR SAINT-PIERRE

French, 1833 - 1916

Portrait of Monsieur E.G***

signed *G. de Saint Pierre* and dated 1861 (lower right)

oil on canvas

36¾ by 29½ in.; 93.3 by 74.9 cm

\$ 20,000-30,000

PROVENANCE

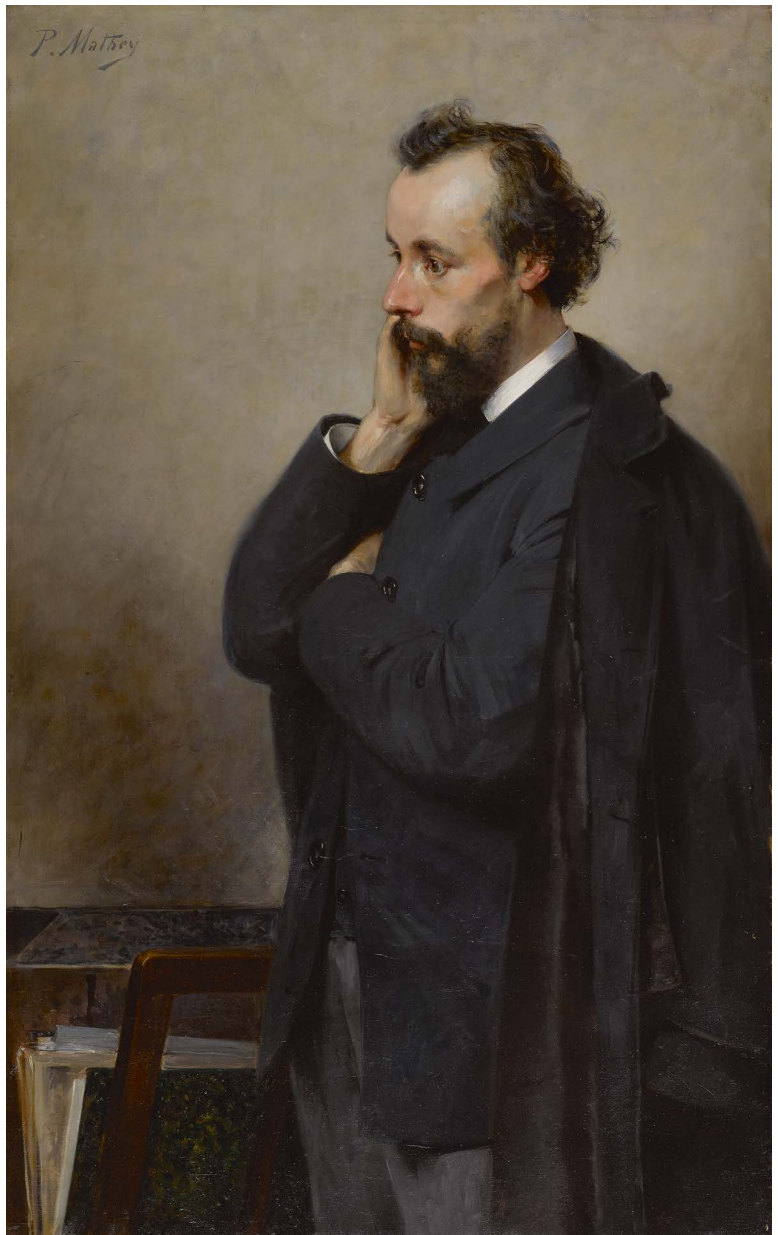
Private Collection, France

EXHIBITED

Paris, *Salon des Artistes Français*, 1861, no. 2779

Like Paul Mathey (see lot 454), Gaston Casimir Saint-Pierre was a student of Léon Coignet at the *École des Beaux Arts*, with the present, well-studied portrait a credit to the artist's

Academic technique. In addition to society portraits and mythological subjects, Casimir Saint-Pierre exhibited Orientalist paintings informed by his multiple trips to North Africa. Though a frequent contributor to the *Salon*, which earned him international patrons, Casimir Saint-Pierre lived a quiet life, less interested in self-promotion and society than a close circle of friends and work in his studio.



454

454

PAUL MATHEY

French, 1844 - 1929

Portrait of Löys-Henri Delteil

signed *P. Mathey* (upper left)
oil on canvas
47½ by 29½ in.; 120.7 by 74.9 cm

PROVENANCE

Private Collection, France
Acquired from the above by the present owner

\$ 25,000-35,000

LITERATURE

L. Giraud-Badin, *Catalogue de Livres Relatifs aux Beaux-Arts...provenant de la bibliotheque de Feu M. Löys Delteil*, Paris, 1931, illustrated as a frontispiece

Löys-Henri Delteil was a French collector, engraver, lithographer, and publisher. He began collecting prints at the age of thirteen. Delteil published a thirty-one volume catalogue of eighteenth and nineteenth century printmakers and was regarded as an important expert and connoisseur of the medium. Paul Mathey has fittingly included a collection of prints in the composition.

Paul Mathey was a student of Léon Coignet and later Isidor Pils at the École des Beaux-Arts. He was awarded many medals at the *Salon des Artistes Français* and was named a chevalier of the Legion of Honor in 1889. Portraiture comprised an important part of his oeuvre; among his other subjects are Philippe, Duc d'Orléans, Edgar Degas and the composer Charles Camille Saint-Saens. Mathey himself, like the subject of the present work, was a collector of prints, and had an important collection of etchings by Rembrandt.

111

PASCAL ADOLPHE JEAN DAGNAN-BOUVERET

French, 1852 - 1929

Jeune femme en rose avec son enfant

signed P-A-J-DAGNAN-B, indistinctly inscribed PARIS, and dated 1882 (lower right)
oil on canvas
24¾ by 31¾ in.; 62.9 by 80.6 cm.

PROVENANCE

Hammer Galleries, New York
Private Collection (acquired from the above circa 1940, and thence by descent in the family)
Acquired from the above by the present owner

LITERATURE

Catalogue des oeuvres de M. Dagnan-Bouveret (peintures), Paris, 1930, p. 23

\$ 50,000-70,000

Long unrecorded and recently rediscovered, *Jeune femme en rose avec son enfant* offers new insight into Pascal Adolphe Jean Dagnan-Bouveret's early career. The paintings of the late 1870s and early 1880s of well-appointed interiors, like *Courtois in his studio* (1881, sold in these rooms May 5, 2011, lot 41, fig. 1) and *Petit Concert* (1883), reflected the lifestyle and taste of Dagnan-Bouveret's early patrons. While the young woman and child depicted in the present work are unknown, it was completed the same year as the artist's 1882 Salon submission *Portrait of Mme. G. ... B.....* (*Catalogue Illustré du Salon*, 1882, no. 699), depicting the wife of Georges Barbey, a wealthy proprietor from the small village of Corre in the Franche Comté. The increasing number of commissioned portraits (which had previously focused on his immediate family) and the accolades and income received from them positioned Dagnan-Bouveret well through the following phase of his career as he became the standard bearer of *Salon* naturalism.

Dagnan-Bouveret's characteristic wit and careful eye for detail are on display in *Jeune femme en rose avec son enfant*, depicting an elegantly dressed young mother in a plush, gilded chair, her open book one of many set on the table beside her. A myriad of objects on the table and mounted on the wall behind reflect the contemporary vogue of *japonisme* and the cultivated worldliness of the artist himself. A set aside hat and closed parasol suggest the young woman has just returned to her book or perhaps is about to leave, either scenario interrupted by a child playfully using a decorative carpet as a shawl. The pose is reminiscent of his close friend Jules Bastien-Lepage's *Pauvre Fauvette* (1881, Glasgow Museums, fig. 2) and well-known to contemporary audiences through its inclusion at the 1882 Royal Academy exhibition, suggesting a subtle commentary by the artist on the popularity of French realist and naturalist painters of peasants among affluent audiences.

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.



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



Fig. 2 Jules Bastien-Lepage, *Pauvre Fauvette*, 1881, Glasgow Art Gallery and Museum



456

**PRINCE PAUL
TROUBETZKOY**

Russian, 1866 - 1938

Mrs. Leonard Thomas

signed and dated *Paul Troubetzkoy/1915* and
ROMAN WORKS N.Y.

bronze

height 17½ in.; 44.5 cm

\$ 20,000-30,000



456

457

**PRINCE PAUL
TROUBETZKOY**

Russian, 1866 - 1938

Mary Clark de Brabant

signed *Paul Troubetzkoy* and with A. Valsuani
foundry mark
bronze
height 14 in.; 35.5 cm

Mrs. Mary Joaquina Clark de Brabant (1870-1939), was the daughter of Senator, William Andrews Clark Sr. from Montana. She married Marius de Brabant, of the Union Pacific Railroad Company, in 1924. The Clarks were among Troubetzkoy's prominent American patrons in the 1920's.

\$ 15,000-20,000



457

ANTONIO MANCINI

Italian, 1852 - 1930

Suonatrice di mandola, Liutista

signed A. Mancini, inscribed München and dated 1910 (lower right)

oil on canvas

53 by 53 in.; 135 by 135 cm

PROVENANCE

Otto Eugenio Messinger, Munich (commissioned directly from the artist)
Cassani, Milan (by 1961)
Bertolotto, Turin

EXHIBITED

Rome, *Esposizione Internazionale*, 1911, no. 89 (as *Suonatrice*)
Amsterdam, Stedelijk Museum, *Internationale Tentoonstelling van Hedendaagsche Kunst*, 1912, no. 599 (as *Jonge italiaanse in me giapponese con vaso*)
Zurich, Kunsthhaus, 1918
Madrid, Salòn de Otoño, 1922, no. 404 (as *Mimosa*)

\$ 40,000-60,000



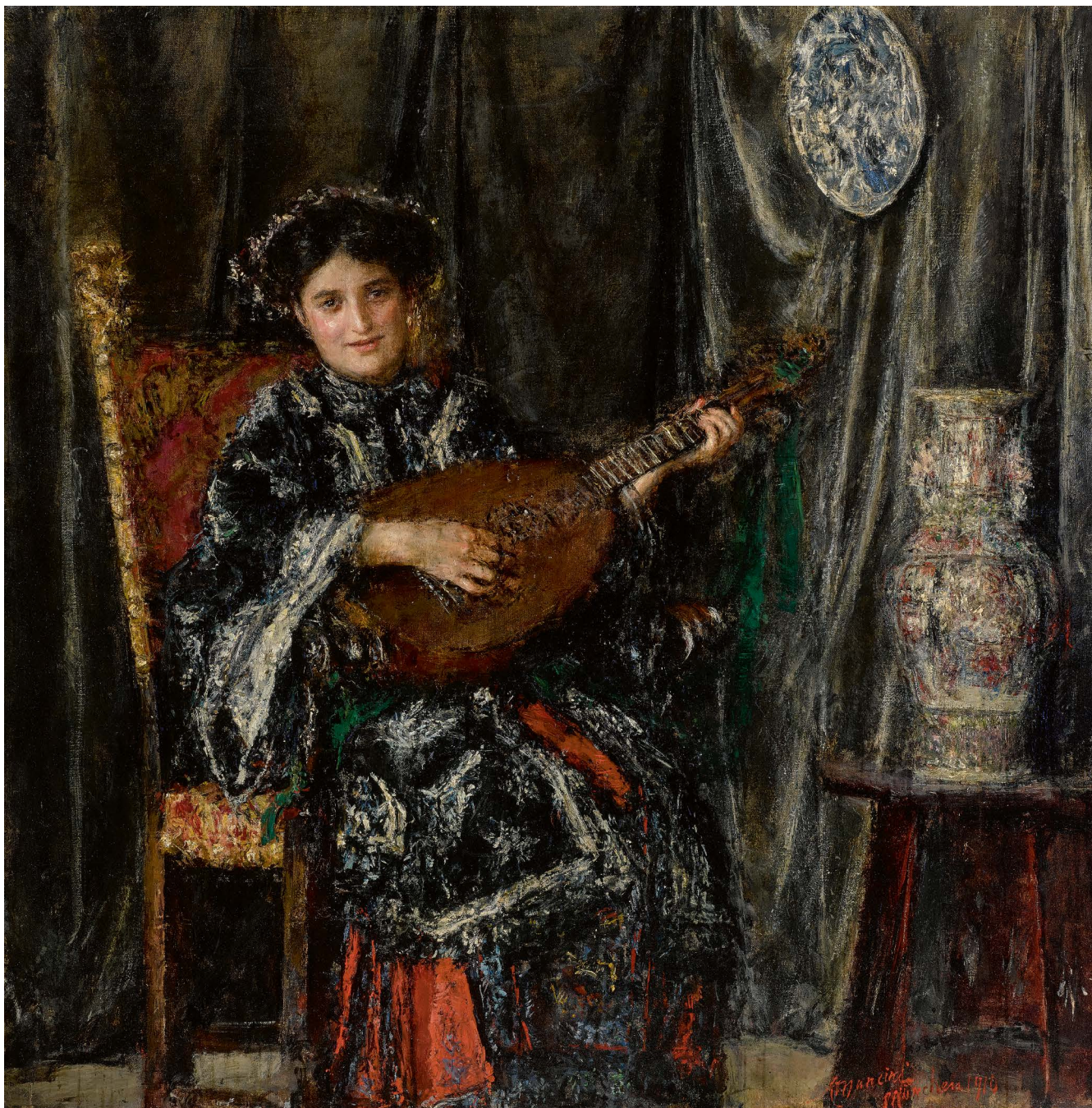
Fig. 1 Antonio Mancini, *Portrait of Otto Messinger*, 1909, Galleria Nazionale d'Arte Moderna e Contemporanea, Rome

LITERATURE

Leandro Ozzola, *L'Arte contemporanea alla Esposizione di Roma del 1911*, Rome, 1911, p. 22
Leandro Ozzola, "Artisti contemporanei: Antonio Mancini," *Emporium*, June 1911, vol. XXXIII, no. 198, p. 422, illustrated
Vittorio Pica, *L'arte mondiale a Roma nel 1911*, Bergamo, 1913, p. 374, illustrated
Enrico Giannelli, *Artisti napoletani viventi. Pittori, scultori, incisori, architetti*, Naples, 1916, p. 310
Cronache, "La Mostra italiana di Zurigo," *Emporium*, October 1918, vol. XLVIII, p. 216
Guglielmo Gatti, *Pittori italiani dall'800 a oggi*, Rome, 1925, p. 114
Andrea Corna, *Dizionario della Storia dell'Arte in Italia*, Piacenza, 1930, vol. II, p. 620
Agostino Mario Comanducci, *I pittori italiani dell'Ottocento*, Milan, 1934, p. 389
Michele Biancale, *Antonio Mancini, la vita, Roma, 1852-1930*, Rome, 1952, p. 133-34 (as *Liutista*)
Antonio Schettini, *Mancini*, Naples, 1953, p. 225, illustrated pl. I
M. Borghi, *Da Mancini a Scipione. Galleria di artisti italiani*, Rome, 1960, p. 47
Michele Biancale, *Arte italiana. Ottocento e Novecento*, Rome, 1961, vol. 1, pp. 149, 152, illustrated
Dario Cecchi, *Antonio Mancini*, Turin, 1966, pp. 237-38, 248
Antonio Schettini, *La pittura napoletana dell'Ottocento*, Naples, 1973, vol. 3, p. 171
Don Riccardo, *Artecatalogo dell'Ottocento. "Vesuvio" dei pittori napoletani*, Rome, 1973, vol. 2, p. 294
Hanna Pennock, *Antonio Mancini en zijn relatie met Nederland*, PhD dissertation, Rijksuniversiteit Utrecht, 1985, p. 109, no. 58
Manuel Carrera, "Antonio Mancini in Inghilterra. Il rapporto con John Singer Sargent," *Storia dell'arte*, Florence, September-December 2012, p. 168
Cinzia Virno, *Antonio Mancini, Catalogo ragionato dell'opera*, Rome, 2019, vol. I, p. 377, no. 655, illustrated

Antonio Mancini's *Suonatrice di mandola, Liutista* was commissioned by the German Antiquarian Otto Messinger and painted in Munich in 1909-1910, while Mancini was a guest at his home. Mancini was commissioned to produce a series of works reflective of Messinger's taste for the fine and decorative arts, which ranged from Old Master paintings to European furniture, Italian textiles and musical instruments—and in the present work the Renaissance-style chair, mandolin and Japanese vase. In total there were five works in this series, all of which were square in format and featured a seated female model in a decorative interior. Mancini also completed a full-length portrait of his patron, which features a similar dark background and inclusion of an antique vase (1909, Galleria Nazionale d'Arte Moderna e Contemporanea, Rome, fig. 1)

Suonatrice di mandola, Liutista demonstrates Mancini's study of seventeenth century portraiture and genre scenes by artists such as Diego Velazquez, Frans Hals and Rembrandt in its dark color palette and strong contrast of light and dark. The present work also showcases Mancini's more modern and innovative use of thick impasto, dominated by black, white and red hues, which gives the surface dynamism and emphasizes the textures and patterns of the fabrics and decorative objects on display.





GIOVANNI BATTISTA TORRIGLIA

Italian, 1858 - 1937

Admiring the Baby

signed G. B. *Torriglia* (lower left)

oil on canvas

28 $\frac{7}{8}$ by 43 $\frac{1}{4}$ in.; 73.3 by 109.0 cm

PROVENANCE

Lynn W. Van Vleet, Denver (acquired *circa* 1935)

Thence by descent through the family (and sold, Sotheby's, New York, October 23, 2008, lot 84, illustrated)

Acquired at the above sale

Giovanni Battista Torriglia was one of the most skilled genre artists of the nineteenth and early twentieth centuries. His paintings, which celebrated multi-generational bonds and family values, were often set in humble domestic interiors. In *Admiring the Baby*, Torriglia portrays three generations of a rural family, from siblings to parents to grandparents, each focused on a swaddled infant, the happy group's newest member. His works were particularly appealing to American collectors and a significant portion of the artist's production entered collections in the United States.

Admiring the Baby made its way from Italy to Denver, Colorado as part of the collection of Lynn William Van Vleet (1893-1961). He built his fortune as one of the biggest wholesale bean sellers of the twentieth century—earning the moniker “The King of Pinto Beans”—as a supplier to Lipton and Campbell's Soup. He is best remembered, though, for his contribution to and innovation in the world of Arabian horse breeding in America. Soon after he purchased the Tucker Ranch in Netherland, Boulder County, Colorado, Van Vleet realized that he would need a very special horse to help tend his cattle across the rocky terrain of the 2,800 acre farm. His search for a horse who could thrive in mountain plains 9,000 feet above sea level led him to Egypt and the Middle East, where he selected superior Arabians, some from royal families, to bring back to Colorado. Van Vleet went on to build one of the most important Arabian breeding operations in the United States, and founded the Arabian Horse registry. His horses and farm became a popular tourist destination, with visitors such as Ernest Hemingway and Gypsy Rose Lee, and were the setting for three Warner Brothers documentaries, including *Arabians in the Rockies* (1945). The great Nebraskan writer of prairie life, Mari Sandoz, posthumously published the novel *Foal of Heaven*, which told of the unique community of the ranch “family” and the bond they shared—a bond not unlike that captured in Torriglia's *Admiring the Baby*.

\$ 50,000-70,000



ANTOINETTA BRANDEIS

Czech, 1848 - 1926

Campo San Giacomo dall'Orio

signed *A. Brandeis* (lower left)
oil on canvas
31½ by 43¾ in.; 80 by 110.2 cm

PROVENANCE

Sale: Christie, Manson & Woods, May 31, 1912, lot 95 (as *The Piazza in Campo S. Giacomo Dall'Orio, Venice*)

Wallis, London (acquired at the above sale)
Private Collection, Montreal (acquired before 1970)

Thence by descent to the present owner

\$ 50,000-70,000

Campo San Giacomo dall'Orio is one of the largest and most impressive compositions by the Czech painter Antonietta Brandeis, who is best known for small, charming and highly detailed views of Venice. The artist came to the city from Prague with her widowed mother in the 1860s. In 1867, Brandeis enrolled in l'Accademia di Belle Arti, where she was a successful pupil and graduated at the top of her class as one of only two female students. During her studies, she began exhibiting at the Accademia and continued to do so throughout her career.

Brandeis devoted much of her oeuvre to Venetian scenes, known as *vedute*. Her keen eye for architectural details and the luminosity of her palette produced vivacious, dynamic views, from bustling piazzas to quieter, more secluded canals and courtyards. These colorful works were the perfect memento for tourists visiting Venice as part of the Grand Tour. Among the artist's circle were the painters Martín Rico y Ortega and Federico del Campo, who were likewise expatriates completely captivated by and dedicated to painting Venice.

By the mid-1880s, Brandeis' address was recorded as no. 1494 on the Campo San Giacomo dall'Orio, the setting of the present work, and she resided there until at least 1906. The Campo, which is tucked away in the Santa Croce district of Venice, has long been known for its outdoor cafes and as a place where children play and locals meet. The imposing structure at right is the Church

of San Giacomo dall'Orio, one of the oldest in Venice. It was built in the ninth century, with later modifications in the thirteenth, fifteenth and sixteenth centuries.

Brandeis depicts a lively, crowded festival, complete with food and craft vendors and various entertainments. At right, patrons can be seen entering the church to worship, the candlelit interior a quiet refuge from the boisterous activities outside. Today the Campo is still known for its outdoor entertainment and festivals. Every July, locals and tourists alike gather here for the *Festa di Beneficenza*, a celebration with live music and games in honor of the patron saint Giacomo. It is possible that Brandeis' composition features this event. The artist's love for the Campo is illustrated in the present work, in which she has captured every detail and the spirit of this beloved space.

The earliest known provenance of *Campo San Giacomo dall'Orio* is an auction in London in 1912. By the early 1900s, Brandeis had grown disenchanted with her adopted hometown and exhibited at the Accademia less frequently, instead favoring England. In 1906, the artist explained, "I am a foreigner, and for some time I have no longer participated in any Italian exhibition, sending all of my paintings to London" (quoted in Paolo Serafini, *Antonietta Brandeis (1848-1926)*, exh. cat., Modenantiquaria Unica, Modena, February 13-21, 2010, p. 26).

We would like to thank Charles Beddington for confirming the authenticity of this lot from a photograph.







PROPERTY OF A GENTLEMAN

FILIPPO PALIZZI

Italian, 1818 - 1899

Noah's Ark

signed *Filip. Palizzi* and dated 67' (lower left)
oil on canvas
41 by 59½ in.; 104.5 by 150.5 cm

\$ 200,000-300,000

PROVENANCE

Private Collection, France (commissioned directly from the artist in 1867)
Private Collection, Italy (acquired circa 1900)
Sale: Christie's, London, November 21, 2011, lot 54, illustrated
Acquired at the above sale

EXHIBITED

Vasto, Palazzo d'Avalos, *I fratelli Palizzi*, 1989, no. 31

LITERATURE

Luigi Salerno, *Da Palizzi a Mancini-diciotto dipinti di una raccolta privata*, Rome, 1959, p. 16, illustrated
Enrico Piceni, ed., *Catalogo Bolaffi della pittura italiana dell'800*, Turin, 1970, no.3, p. 353, illustrated

This veritable panoply of the animal world, and a tour de force of *animalier* painting, reprises the 1864 version shown at the 1867 *Exposition Universelle* in Paris and bought there by King Victor Emmanuel II (now in the Museo Capodimonte, Naples). The scale of the work befits the subject's quite literally biblical proportions, yet every animal and its distinct character and gait is observed with painstaking and empathetic attention to detail.

Palizzi is considered the leading Neapolitan animal painter of the Italian Ottocento. Known as a painter of horses and sheep, the subject of the Deluge provided him with the opportunity to show off his precocious skills at capturing fauna of all kinds. In conceiving this grand composition, from the spatial recession to the luminosity of the palette, he was no doubt inspired and influenced by the work of the Northern Renaissance masters, and of Jan Breughel the Elder in particular, which he saw during his travels to the Netherlands in the 1850s (fig.1).

*Then the waters began to settle down,
And the ark touched bottom on the tallest peak
Of old Mount Ararat.
The dove brought Noah the olive leaf,
And Noah when he saw that the grass was green,
Opened up the ark, and they all climbed down,
The folks, and the animals, two by two,
Down from the mount to the valley.
And Noah wept and fell on his face
And hugged and kissed the dry ground.*

*And then—
God hung out his rainbow cross the sky,
And he said to Noah: That's my sign!
No more will I judge the world by flood—
Next time I'll rain down fire.*

From James Weldon Johnson's poem, Noah Built the Ark, 1927



Fig. 1 Jan Brueghel the Elder, *Noah's Ark*, 1613, The J. Paul Getty Museum, Malibu, California





462

462

ANTOINE-LOUIS BARYE

French, 1796 - 1875

Elephant du Senegal

signed *BARYE* and inscribed *F. BARBIDIENNE.*,

Fondeur. PARIS. FRANCE

bronze

height 10 in.; 25.5 cm

\$ 7,000-10,000



463

**ÉMILE-CORIOLAN-
HIPPOLYTE GUILLEMIN**

French, 1841 - 1907

Bust of an Algerian woman

signed *E^{le} Guillemain*

bronze, brown, red, and yellow patina
height 23½ in.; 60 cm

\$ 8,000-12,000

Émile-Coriolan-Hippolyte Guillemain was one of the most prolific and successful French Orientalist sculptors, specializing in figurative works, and was inspired by the Middle and Far East. He went to great lengths to ensure the ethnographic accuracy of the costumes and physiognomies of his busts. His representations of Indian falconers, Turkish, Kurdish, and Algerian maidens, as well as Japanese courtesans firmly established his reputation as one of the foremost Orientalist sculptors from the mid-1870s.

PROPERTY FROM A PRIVATE SOUTHWESTERN COLLECTION

JEAN-LÉON GÉRÔME

French, 1824 - 1904

The Grand White Eunuch

signed J. L. GEROME. (lower right)
oil on canvas
24³/₄ by 19³/₄ in.; 62.9 by 50.2 cm

PROVENANCE

Possibly, Goupil & Cie., Paris, no. 14903 (acquired directly from the artist, November 1880, as *Eunuque*)
Possibly, Sloane (acquired from the above, November 1880)
Goupil & Cie., London, no. 16455 (acquired January 1883, as *Eunuque*)
Reverend J.J. Couzens, London (acquired from the above, June 1883)
Ogden Goelet, New York
John Levy Galleries, New York
Hubert K. Dalton, Rumson, New Jersey (and sold, Parke-Bernet Galleries, New York, October 16, 1941, lot 80, as *Harem Interior*)
Louis Kaplan, New York (acquired at the above sale and sold, Parke-Bernet Galleries, New York, September 21, 1963, lot 33, illustrated, as *Harem Interior*)
Edward Binney III, San Diego (acquired at the above sale)
Sale: Christie's, New York, May 23, 1991, lot 44, illustrated
Acquired at the above sale

EXHIBITED

Possibly, Paris, Les Mirlitons (Le Circle de l'Union Artistique), 1884

LITERATURE

Oeuvres de J-L Gérôme (Bibliothèque nationale), Paris, vol. XX, no. 1
Edward Strahan, ed., *Gérôme: A Collection of the Works of J.L. Gérôme in One Hundred Photogravures*, New York, 1881, n.p., illustrated
Fanny Field Hering, *The Life and Work of Jean Léon Gérôme*, New York, 1892, p. 161, illustrated p. 121
Frédéric Masson, "J.-L. Gerome: peintre de l'Orient," *Le Figaro Illustré*, Paris, July 1901, vol. XII, p. 10, illustrated
Possibly, Gerstle Mack, *Toulouse-Lautrec*, New York, [1938], reprint edition, Lexington, Massachusetts, 2019, n.p.
Gerald M. Ackerman, *The Life and Work of Jean-Léon Gérôme*, Paris, 1986, p. 252, no. 319, illustrated p. 253 (dated 1883)
Semra Germaner and Zeynep Inankur, *Orientalism and Turkey*, Istanbul, 1989, p. 119
Gerald M. Ackerman, *Jean-Léon Gérôme, monographie révisée, catalogue raisonné mis à jour*, Paris, 2000, p. 308, no. 319, illustrated p. 309 (dated 1880)

\$ 120,000-180,000

In 1870, while seeking refuge in London from the Franco-Prussian War, the celebrated French artist Jean-Léon Gérôme began a series of detailed pictures depicting the *hammam*, or Eastern bath. Though largely inspired by contemporary fantasies and misconceptions, and the artist's own active imagination, many of these images contained important historical and cultural references that set them apart from those of his peers. In the present work, painted some ten years after Gérôme's return to Paris, the figure of the white eunuch and his placement within the composition add a pointed political gloss to the scene, and set an intriguing narrative into motion.

Clad in brown and saffron-colored robes and set against a rough-hewn stone wall, the "grand" eunuch of the picture's title gazes outward at the viewer with cool aplomb. In the distance on the left, three harem women splash and play in the refreshing waters of an indoor pool, while their female attendants hover nearby. This vignette is reminiscent of several of Gérôme's best-known *hammam* paintings, several of which were inspired by the architecture of the Topkapi Palace in Istanbul, which the artist would have known both from first-hand observation and from photographs purchased from the famous Abdullah Frères studio. (The women themselves were likely drawn from models in his Parisian studio, however, their lithesome postures referencing Gérôme's lifelong interest in the contortions of the human body. Reliefs from Goujon's sixteenth-century Fountain of the Innocents in Paris may also have provided a source of art historical inspiration here.)

The fair skin of the eunuch who stands at the portal leading to this scene is noteworthy, both within the context of Gérôme's oeuvre and Ottoman history. Whereas white eunuchs, or *kapı ağası*, had enjoyed tremendous power and privilege under the early Ottoman caliphate, the reign of Murad III (r. 1574-1595) ushered in dramatic changes to the palace infrastructure. Black eunuchs (*kizlar ağası*) were introduced in record number as prisoners of war or gifts from various governors and almost instantly achieved a status equal to that of a grand vizier, facilitating communications within and outside of the palace walls, overseeing all royal ceremonial events, and, most importantly, protecting and administering the women of the harem—a duty that Gérôme depicted with some regularity and always to great dramatic effect (fig. 1). Their white counterparts, whose origins lie with the Christian populations of the Balkans or the Caucasus, were now relegated to the *Selamlık*, and the supervision of male pages, for reasons that remain unclear.

The presence and position of the eunuch in Gérôme's picture takes on added meaning in this light. Is he an antiquated reminder of a palace society long since passed, a suddenly ostracized member of the Sultan's reformed court, or part of a sarcastic commentary on the impotence of *any* guard to deflect the modern Western viewer's gaze into the harem he was meant to protect?

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.



Fig. 1 Jean-Léon Gérôme, *The Harem in the Kiosk*, sold, Sotheby's, October 22, 2019, lot 29



ORIENTALIST WORKS FROM A PRIVATE TEXAS COLLECTION

LOTS 465-469

465

EDWIN LORD WEEKS

American, 1849 - 1903

Departure for the Hunt

oil on canvas
34 $\frac{3}{8}$ by 48 in.; 87.3 by 121.9 cm

PROVENANCE

E. Rubinstein (and sold, their estate, Christie's, New York, May 29, 1981, lot 223, illustrated, with incorrect medium)
Acquired at the above sale

LITERATURE

Ulrich W. Hiesinger, *Edwin Lord Weeks: Visions of India*, exh. cat., Vance Jordan Fine Art, New York, October 31-December 12, 2002, p. 38, illustrated

\$ 80,000-120,000

In the present work, a group of human and animal protagonists wait to depart for a princely hunt. Two enormous elephants, one with his trunk raised in delight and the other deliciously clothed in silks, velvet, gold bullion and a double-seated howdah (a back-mounted chariot) dominate the courtyard. A pair of cheetahs, integral to the hunt in their role as trained deer and gazelle hunters, are leashed at right. A ripple of excitement moves through the assembled as the magnificently garbed gentleman at far right descends the stairs, marking the commencement of the hunt.

The setting for *Departure for the Hunt* is a carefully curated assemblage of architectural highlights from the city of Fatepuhr Sikri, founded in 1571 as the capital of the Mughal Empire by Akbar the Great (1542-1605). The city was built on a rocky ridge, bordered by a lake and three high walls, 40 kilometers southwest of Agra. As with Weeks' most vivid pictures, he has combined his detailed architectural and figural studies with a sense

of theatricality and historicity, evoking the days of the sixteenth century Moguls.

Weeks' first trip to India in 1882-83 proved to be an immense source of inspiration; he returned to the country intermittently over the following decade, culminating in a travel account published in serial format for *Harper's Bazaar* magazine — titled *From the Black Sea through Persia and India* — which earned the artist fame and widespread artistic recognition in Europe and America. Throughout these trips, he was an indefatigable worker, known to set up a camp stool in the midst of a busy market to record local models. He also purchased photographs, in addition to taking and developing his own, which he frequently used to record the architectural details of the cities he encountered during his travels (fig. 1).

This lot will be included in the forthcoming Edwin Lord Weeks catalogue raisonné from the Ellen K. Morris archives and now in preparation by Edward Levin.

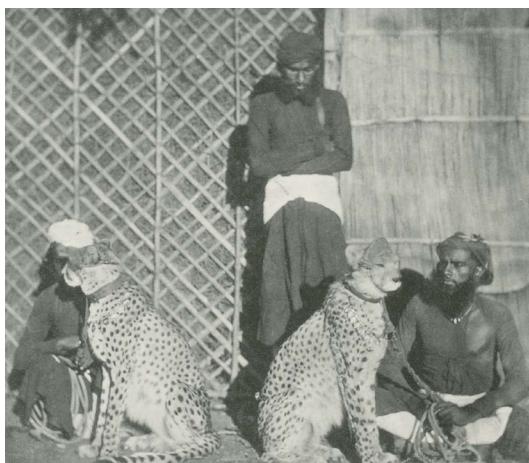


Fig. 1 Hunting cheetahs with their keepers in Rajpootana, albumen print by Captain Eugene Clutterbuck Impey, circa 1865





466

466

GUSTAVO SIMONI

Italian, 1846 - 1926

A Syce with his Horses

signed G. Simoni, inscribed *Tlemcen* and dated 1882 (lower left)

watercolor and gouache on paper laid down on board

14¾ by 21¾ in.; 37.5 by 55.2 cm

PROVENANCE

Sale: Sotheby's, New York, February 27, 1982,

lot 124, illustrated

Acquired at the above sale

\$ 12,000-18,000

Italy had both ancient ties to the East and modern advancements that allowed for easier travel to the exotic locales of modern day North Africa and the Middle East. Many Italian Orientalist painters seized these opportunities to study their subjects firsthand. Between 1877 and 1879, Gustavo Simoni traveled extensively in Tunisia and Algeria. The arid North African landscape, the vibrancy of the colors and costumes, and the rich culture of its people captivated the artist. He sought to record daily life and not scenes of fantasy, nor

did he capture only grand spectacles, as many Orientalists did. In the present lot, a syce, or groom, tends to his horses, unaware that he is being observed. *A Syce with his Horses* is inscribed *Tlemcen*, the capital city of Algeria, where Simoni had a studio in 1879. By 1882 he was back in Paris with his wife and daughter, but he still made shorter trips to Africa and throughout his career continued to focus on Orientalist subjects.



467

467

EDWIN LORD WEEKS

American, 1849 - 1903

The Procession

signed *E.L. Weeks* and dated 1880 (lower right)

oil on canvas

19 by 23⁵/₈ in.; 48.3 by 60 cm

PROVENANCE

Sale: Sotheby's, Scottsdale, Arizona, February

13, 1982, lot 23, illustrated

Acquired at the above sale

\$ 60,000-80,000

This lot will be included in the forthcoming Edwin Lord Weeks catalogue raisonné from the Ellen K. Morris archives and now in preparation by Edward Levin.

RUDOLF ERNST

Austrian, 1854 - 1932

The Palace Guards

signed *R. Ernst* and dated 90 (lower left)
oil on panel
25 by 31¾ in.; 63.5 by 80.6 cm

PROVENANCE

Sale: Christie's, New York, February 26, 1982,
lot 119, illustrated
Acquired at the above sale

\$ 100,000-150,000

After studying at the Vienna Academy, Rudolf Ernst settled in France, where he regularly exhibited at the *Salon de la Société des artistes français*. From the mid-1880s onwards, Ernst turned away from portraiture and genre scenes and embraced Orientalist subject matter, visiting Spain, Morocco, and Tunisia and building an impressive collection of sketches, photographs, souvenirs, and memories accumulated during his travels. In 1890, the artist travelled to Constantinople which would have a profound impact on his artistic output. A keen photographer, he took a camera with him but was afraid to use it because of Turkey's religious laws; in fact, other artist travelers such as Fausto Zonaro and Jean-Léon Gérôme faced a similar dilemma. As such, Ernst had to rely on his own sketches and memory to build his compositions.

The present work, like the majority of his paintings, was executed in Ernst's Paris studio, which he decorated in an eclectic Eastern style. A guard, wrapped in two exotic lengths of fabric, and secured by a third, holds a scythe, which glints in the light, while he watches over a chained tiger. A sense of tension pervades this composition—the tiger and guard look in opposite directions but are fully aware not only of their proximity to each other but the inherent danger each poses. They are set on a raised dais by a still pool, while a long row of columns recedes into the shadows. While the exact location is unknown, and may be a figment of Ernst's imagination, there are similarities to Constantinople's Cisterna Basilica. Built in 476 AD, the cathedral-sized underground cistern is approximately 453 by 213 feet and supported by a forest of 336 marble columns, each 30 feet high.





469

469

**ANTONIO FABRÉS Y
COSTA**

Spanish, 1854 - 1938

Reading from the Koran

signed *A. Fabres* (lower left)
watercolor and gouache over pencil heightened
with gum on paper laid down on board
39¼ by 25½ in.; 99.7 by 64.8 cm

\$ 20,000-30,000

PROVENANCE

Sale: Christie's, New York, October 25, 1977, lot
95, illustrated (with incorrect dimensions)

Sale: Sotheby's, New York, October 30, 1980,
lot 157, illustrated

Acquired at the above sale



470

470

PROPERTY FROM A PRIVATE MARYLAND ESTATE

FREDERICK ARTHUR BRIDGMAN

American, 1847 - 1928

The Glance

signed *F.A. Bridgman* and dated 1881 (lower right)
oil on canvas
13¼ by 9⅞ in.; 33.7 by 23.8 cm

\$ 25,000-35,000

PROVENANCE

Property of an Educational Foundation (and sold, Sotheby's, New York, May 23, 1997, lot 116A, illustrated)
Acquired at the above sale

While most of Frederick Arthur Bridgman's portrait busts of women in exotic dress date from the 1880s, he began to paint the subject in the late 1870s, following the example of his teacher, Jean-Léon Gérôme, who had painted

several similar figure studies in 1876. Most of Bridgman's models are set before a dark background; many wear a sheer veil, typical of Turkish dress of the time, though some, such as the present work, are not veiled, allowing nothing to prevent the viewer from gazing upon their beauty.

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.



471

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PROPERTY FROM A PRIVATE COLLECTION,
TORONTO

HENRI ROUSSEAU

French, 1875 - 1933

Cavaliers Arabes

signed *Henri Rousseau* and dated 28 (lower
right)

oil on canvas

21½ by 28¾ in.; 54.6 by 73 cm

PROVENANCE

Private Collection, Argentina

\$ 30,000-40,000



472

472

**ALEXANDRE-GABRIEL
DECAMPS**

French, 1803 - 1860

In the Shade of the Courtyard

signed *D.C.* (lower left)

oil on canvas

32 by 39¼ in.; 81.3 by 99.7 cm

PROVENANCE

Browse and Delbanco, London

Private Collection, United Kingdom

Acquired by the present owner in 2012

\$ 10,000-15,000



473

ANTOINE-LOUIS BARYE

French, 1795 - 1875

**Thésée combattant le centaure
Biénor**

signed A. L. BARYE and inscribed: F
BARBIDIENNE Fondateur

bronze

height 21¾ in.; 55.5 cm

\$ 6,000-8,000



474

ANTOINE-LOUIS BARYE

French, 1795 - 1875

Thésée et le minotaure

signed *BARYE* and *F. BARBIDIENNE Fondateur*
bronze

height 17½ in.; 44.5 cm

\$ 12,000-18,000



475

JEAN-BAPTISTE CARPEAUX

French, 1827 - 1875

Ugolino and his sons

signed *JB. Carpeaux ROMA 1860*
bronze
height 19 in.; 49.5 cm, upon wood base

PROVENANCE

Cyril Humphris, London
Arthur M. Sackler
His sale, Sotheby's New York, January 29 2010,
lot 533

\$ 8,000-12,000

The present bronze is one of the most celebrated compositions by Carpeaux, *Ugolino and his sons*. The sculptor first conceived of the idea of a sculpture depicting Count Ugolino della Gherardesca, a character from Dante's *Divine Comedy*, as a fourth year student project during his time at the French Academy in Rome located at the Villa Medici.

This bronze is based on a mold taken from a plaster model now in the Petit Palais, Paris, of similar dimensions and signed in the same manner 'JB Carpeaux Roma 1860' (PPS01572). The date 1860 refers to the year in which Carpeaux refined the composition and produced the first full-scale plaster which was shown at the Villa Medici in 1861 and then at the Paris Salon of 1862.

Later bronze casts were made and in 1863 Carpeaux employed the foundry, Barbidiene, to make a model for a reduction of the group. The extraordinary monumental bronze cast is in the Musée d'Orsay and the equally impressive marble is in the Metropolitan Museum, New York.

RELATED LITERATURE

Metamorphoses in Nineteenth Century Sculpture, exhibition catalogue, The Fogg Art Museum, Cambridge, 1975, pp. 113-123;
Peter Fusco and H. W. Janson (eds.), *The Romantics to Rodin : French nineteenth-century sculpture from North American collections*, New York, 1980, nos. 30-32, pp.146-148

476

ADOLFO CIPRIANI

Italian, circa 1880 - 1930

Bust of a Young Woman

signed A. Cipriani

alabaster

height of bust with socle 21 ¼ in.; 54 cm

height of marble pedestal (in four sections)

40 7/8 in.; 104 cm

\$ 5,000-7,000





477

477

FRANZ SERAPH RUSS

Austrian, 1844 - 1906

Mädchen, Die Griech Doppelpfeife Blasend (Girl Playing the Greek Double Pipe)

signed *Fz: S: Russ.* and dated 1875 (lower right); inscribed *Fr: Seraf: Russ./ Mädchen welches die griechische doppelpeife bläbt/ Eigentum des Herrn F. W. Crone* (on a label on the stretcher)

oil on canvas

46 by 68¾ in.; 118.1 by 174 cm

\$ 15,000-20,000

PROVENANCE

Friedrich Wilhelm Crone, Vienna (by 1877)

C. J. Wawra, Vienna

Private Collection, Vienna

EXHIBITED

Vienna, *Jahresausstellung*, 1875

Vienna, *Akademie für Bildende Künste*, 1877

LITERATURE

Friedrich von Boetticher, *Malerwerke des Neunzehnten Jahrhunderts*, Dresden, 1898, vol. II, p. 495, no. 11

Franz Seraph Russ was a successful portrait and genre painter in Vienna during the second half of the nineteenth century. The son of Franz Russ, a noted portrait painter in his own right, he was born in 1844 and studied at the Vienna Academy under Director Christian Ruben and with Hans Makart.

The present work reflects the stylistic influence of Makart, while his use of color, classical pastoral subject, and sensuous style recalls sixteenth century Venetian painting, particularly Titian, Tintoretto, and Veronese. The present work is both an idyll and an allegory of the ages of man: the children are awakening from their slumber and emerging from the darkness, youth takes center stage and is in bathed in full light, while old age quietly fades back into the shadows.

Girl Playing the Greek Double Pipe was exhibited (along with *Lute player and Female Singer*) in the Vienna Academy exhibition of 1877. The two works were of a similar size and both were owned by Friedrich W. Crone. Crone died in 1895 and the pair may have been split up after his death.



478

478

PROPERTY FROM A PRIVATE MARYLAND ESTATE

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

British, 1836 - 1912

The Embarkation on the Barge

signed by Anna Alma-Tadema, the artist's daughter, L. Alma-Tadema aat (lower left)
oil on panel

17 $\frac{7}{8}$ by 23 $\frac{5}{8}$ in.; 45.4 by 60 cm

\$ 10,000-15,000

PROVENANCE

James Coats, New York (by 1962)
Sale: Sotheby's, London, May 20, 1970, lot 68
(as *Preparing for a River Trip*)
P. & D. Colnaghi, London (acquired at the above sale)
Rowland, Browse and Delbanco, London (by 1972)

Schweitzer Galleries, New York (by 1973)
Sale: Christie's, London, October 21, 1977, lot 150, illustrated (as *Classical Figures Mooring a Barge*)

Schweitzer Galleries, New York
Sale: Sotheby's, New York, October 31, 1985, lot 68, illustrated (as *Preparing the Barge*)
Private Collection (acquired at the above sale and sold, Sotheby's, New York, March 18, 1998, lot 378A, illustrated)
Acquired at the above sale

EXHIBITED

New York, Robert Isaacson Gallery, *An Exhibition to Commemorate the 50th Anniversary of the Death of Sir Lawrence Alma-Tadema*, April 25-May 12, 1962, no. 13 (as *Roman men with a boat*)
London, P. & D. Colnaghi, *English Paintings, Drawings and Prints*, February 23-March 19, 1971, no. 115 (as *Three figures in Classical costume preparing to embark on a Barge*)
Miami, Emily Lowe Gallery, October-December 1973, no. 57

Auburn, Alabama, *Auburn University, Bicentennial Exhibition of Selected Works of Sir Lawrence Alma-Tadema and the Auburn Permanent Collection*, April 11-30, 1976, no. 11

LITERATURE

Vern G. Swanson, *Alma-Tadema: The Painter of the Victorian Vision of the Ancient World*, London, 1977, p. 8, illustrated
Vern G. Swanson, *The Biography and Catalogue Raisonné of the Paintings of Sir Lawrence Alma-Tadema*, London, 1990, p. 173, no. 161, illustrated pp. 50, 348

The Embarkation on the Barge is an unfinished oil study dated circa 1868-74. According to Vern Swanson, this work could be related to Alma-Tadema's *Spelevaren* (1868, The Mesdag Collection, The Hague), which depicts a classical woman descending a set of stairs to board a barge, prepared for her by an attendant. The present lot can be seen on an easel in a black and white photograph of the artist in his studio when he was around the age of thirty five.

145

PROPERTY FROM A PRIVATE COLLECTION, JAPAN

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

British, 1861 - 1922

A Classical Beauty

oil on canvas
36⅞ by 28 in.; 92 by 71 cm

PROVENANCE

Sale: Christie's, New York, October 24, 1990, lot 347A, illustrated

Kurt Schon Ltd., New Orleans

Sale: Sotheby's, New York, May 23, 1996, lot 136, illustrated

Acquired at the above sale

LITERATURE

Vern G. Swanson, *John William Godward, The Eclipse of Classicism*, Woodbridge, 1997, p. 175, no. 1889.2, partially illustrated p. 151, pl. 121

Vern G. Swanson, *J.W. Godward 1861-1922, The Eclipse of Classicism*, Woodbridge, 2018, p. 260, no. 1889.2

\$ 70,000-100,000

A Classical Beauty is one of John William Godward's earliest compositions, painted in 1889 when the artist was only twenty-eight years old. At the time, Godward's career accelerated dramatically and he was enjoying commercial success with the prominent London dealer Thomas McLean, who inspired self-confidence in the young artist and commercial confidence in his art. With this newfound financial stability, Godward moved out of his parents' home and settled in Chelsea, where he sought a more Bohemian lifestyle at the center of the London art world. In 1889 he painted twenty-four works, a stark contrast to the eight paintings he finished in 1888. Further, his compositions had become considerably larger than those of previous years.

It is in these early works that Godward begins to develop the idyllic, dream-like world that would come to define his oeuvre. *A Classical Beauty* features a dark-haired model seated atop a tiger skin, staring over her shoulder to confront the viewer with a seductive, half-lidded gaze. Here the artist has demonstrated his knowledge of the ancient world as well as his painterly abilities by conveying the tactility of soft fur, delicate fabric and sturdy, cool marble.



PROPERTY FROM A PRIVATE COLLECTION, CANADA

EUGEN VON BLAAS

Austrian, 1843 - 1931

Faust and Marguerite in the Garden

signed *Eugen Blaas* (lower right)
oil on canvas
49¼ by 36½ in.; 125.1 by 91.8 cm

PROVENANCE

Sale: Albert Kende, Vienna, February 3, 1920, lot 14 (as *Faust und Gretchen im Garten. Rechts im Hintergrunde Mephisto und Martha Schwetlein*)

Sale: Parke-Bernet Galleries, New York, September 22, 1971, lot 174 (as *Faust and Marguerite*)

Frederick Thom Gallery, Toronto

\$ 50,000-70,000

Faust and Marguerite in the Garden is one of Eugen von Blaas' earliest known works, painted when the artist was only eighteen. At the time he was studying in Venice and occasionally traveling to Vienna to assist his father, the painter Carl von Blaas, who had been commissioned to paint frescoes for the Viennese Arsenal.

The present scene is taken from Act III of the tragic opera *Faust*, which is based on Johann Wolfgang von Goethe's play, considered one of the most important works of German literature. Faust, an aging sixteenth century German scholar disillusioned with life, has made a deal with Mephistopheles, an embodiment of the devil, who will grant him aid on earth only in exchange for Faust spending eternity in hell. Faust seeks only to recapture his youth in the romantic pursuit of the beautiful Marguerite, and as part of his promise, Mephistopheles obliges and restores Faust to his younger self. In this moment during Act III, Faust attempts to seduce Marguerite in her garden. Mephistopheles, represented by a red-hooded figure in the background, has distracted Marguerite's neighbor Marthe to allow the pair to be alone.





481

481

EDUARD HOLBEIN

German, 1807 - 1875

Ruth and Boaz

signed *E./ Holbein* and dated 1830 (lower right)

oil on canvas

54 by 68 in.; 137.2 by 172.7

PROVENANCE

Adolf Stern, Berlin

Dr. Harry David Salinger, Los Angeles, California

Irene Saltern, Newport Beach, California (by descent from the above)

Thence by descent (and sold, Bonhams, New York, November 2, 2016, lot 43, illustrated)

\$ 10,000-15,000

EXHIBITED

Berlin, *Akademische Ausstellungen*, 1830, no. 278

LITERATURE

Helmut Börsch-Supan, *Die Kataloge der Berliner Akademie-Ausstellungen 1786-1850*, 1971, vol. 2, p. 26.

The subject of the present lot comes from the Book of Ruth in the Old Testament. Ruth, a widowed Moabite, has relocated to Bethlehem, where she works in the fields of a wealthy landowner named Boaz. Boaz, the central figure, has noticed Ruth and instructed his workers to leave extra grain in the fields for the gleaners to collect, directly benefiting the livelihood of the heroine. The two later married and became the grandparents of King David.

Ruth and Boaz was painted in 1830 and exhibited the same year in the *Akademische Ausstellungen* in Berlin. At the time, Holbein was the pupil of the painter Carl Begas, who had studied in Rome between 1822 and 1824, where he likely encountered the Nazarene movement. The Nazarenes were defined by their rejection of Neoclassicism; the influence of Medieval and early Renaissance painting, particularly that of Raphael; and an interest in combining Northern European, and Gothic spirituality with an Italian Renaissance inspired style of painting. Through his association with Begas, Holbein must have learned about the Nazarene style of painting. The story of Ruth and Boaz had been a popular subject among members of the movement during the previous decade.



482

482

CONTINENTAL SCHOOL

19th Century

Hagar and Ishmael

oil on canvas
41¼ by 31 in.; 104.8 by 78.7 cm

PROVENANCE

Private Collection, Brussels
Acquired from the above by the present owner

\$ 8,000-12,000

The present work depicts Hagar and her son Ishmael from the Book of Genesis. Hagar was the Egyptian slave of Sarah, the wife of Abraham. Because Sarah could not have children, she allowed Hagar to bear Abraham's child, a son named Ishmael. When Ishmael was 13, Sarah had her own son, Isaac; as she did not want Isaac to share Abraham's inheritance with Hagar's son, she begged her husband to send Hagar and Ishmael away. Mother and son were banished to the desert, as depicted in the present work. Hagar's expression is one of distress and anguish.

While the attribution is currently unknown, the Academic, neoclassical style and the faces of the figures recall the work of Jacques-Louis David and his followers, particularly his Belgian pupil François-Joseph Navez, who painted this very subject in 1820, suggesting that the present work can be dated *circa* 1820-1830.

483

PASQUALE ROMANELLI

Italian, 1812 - 1887

Young Maiden

signed *P. Romanelli F. 1867*

marble

height 31½ in.; 80.5 cm

\$ 7,000-9,000



Detail

484

PASQUALE ROMANELLI

Italian, 1812 - 1887

Madonna and Child

signed *P. Romanelli, Florence*

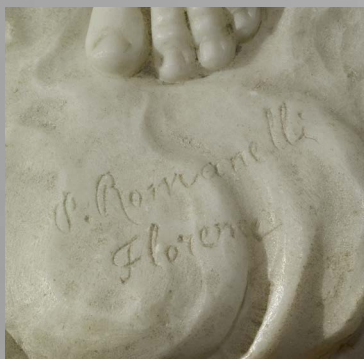
marble

height of group 46 in.; 117 cm,

height of pedestal 29¼ in.; 74.3 cm

This composition is derived from Raphael's painting *The Sistine Madonna* which was commissioned in 1512 by Pope Julius II for the church of San Sisto, Piacenza. The canvas was one of the last Madonnas painted by Raphael.

\$ 20,000-30,000



Detail



485

485

PROPERTY OF A DISTINGUISHED PRIVATE
COLLECTOR

WALTER CRANE

British, 1845 - 1915

The Sleeping Beauty

signed with the artist's monogram (lower
right)

watercolor and gouache on paper
14 $\frac{7}{8}$ by 10 in.; 37.8 by 25.4 cm

The English artist Walter Crane had a prolific career as a children's book illustrator, depicting beloved subjects from fairy tales and nursery rhymes. In 1882, in collaboration with his sister Lucy Crane, Walter published *Household Stories from the Collection of the Bros. Grimm*, and its *Sleeping Beauty* is an apparent variation of the present work. *The Sleeping Beauty* also shows the influence of the Pre-Raphaelites, the Arts and Crafts movement and Japanese woodblock printing.

\$ 5,000-7,000



486

486

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

**ELEANOR FORTESCUE-
BRICKDALE, R.W.S.**

British, 1871 - 1945

Romance

signed *EF BRICKDALE* (lower right)
watercolor and gouache on card
18½ by 25½ in.; 46 by 63.8 cm

PROVENANCE

The Stone Gallery, Newcastle (by 1969)
Sale: Sotheby's, New York, October 12, 1994, lot
167, illustrated
Acquired at the above sale

\$ 30,000-50,000

EXHIBITED

London, Royal Society of Painters in
Watercolour, *Summer Exhibition, 1907*, no. 140

LITERATURE

The Art Journal, London, 1907, p. 185

Eleanor Fortescue-Brickdale began studying at the Royal Academy schools in 1897, at the age of 26, where she studied under John Byam Shaw. A multi-talented artist, she worked in oils and watercolors, as an illustrator, designed stained glass and became the first female member of the Royal Society of Painters in Oil.

In private correspondence to a former owner of *Romance*, the artist described this scene:

"I shall be most happy to give you any further explanation of this picture that I can but I hardly know how to do it as I always find it so difficult to write things and also there is so little to explain! The figure playing on the lute represents Romance, the spirit of his song influences all the other people who are seen listening to it. The Lovers lying on the grass, the warrior who kneels under his banner, the old man who still feels roses pressing on his brow and the little child who sits dreaming in the middle of a fairy ring-all lifted up and swept along by the same gorgeous spirit. This is what I tried to express, I did not mean the principal figure to represent Love except so far as he concerns the lovers who look at and listen to him. He is the same and yet appears in different shape to such a different group of people. Please forgive this halting attempt to explain the unexplainable!"



487

487

**JOHN HENRY
AMSHIEWITZ, R.B.A.**

British, 1882 - 1942

Death's Arrest

oil on canvas
75 by 55 in.; 190.5 by 139.7 cm

PROVENANCE

Private Collection, Switzerland
Sale: Christie's, London, April 16, 2014, lot 164,
illustrated
Acquired at the above sale by the present owner

\$ 20,000-30,000

EXHIBITED

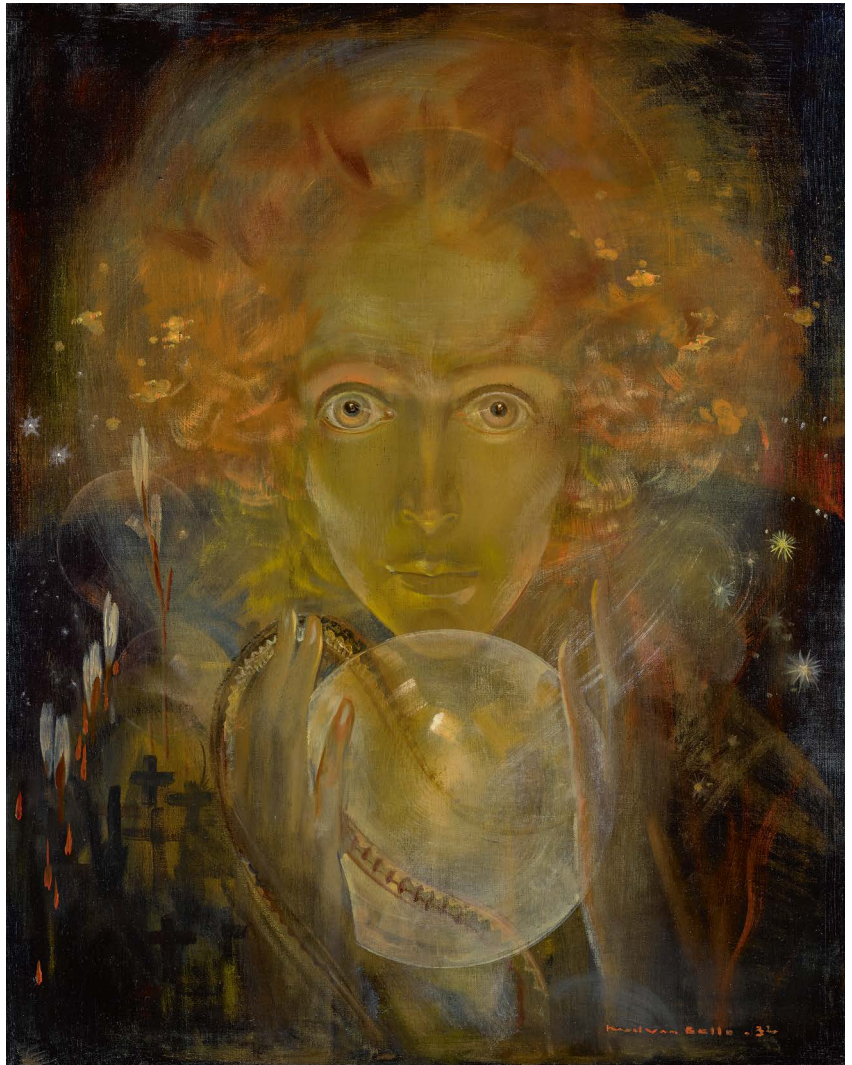
London, Royal Academy, 1912, no. 349
Bristol, 1912 (according to a label on the
reverse)
Liverpool, Walker Art Gallery, *Autumn Exhibition
of Modern Art: The Forty-Second*, October 5,
1912-January 4, 1913 (number untraced)

LITERATURE

Sarah Briana Amsheiwitz, *The Paintings of J.H.
Amsheiwitz, R.B.A.*, London, 1951, p. 3

John Henry Amsheiwitz was a precocious
talent and in 1902 won a scholarship to the
Royal Academy schools, where he studied
under John Singer Sargent, Sir George
Clausen and Solomon J. Solomon. Like his
contemporaries John Byam Shaw and Frank
Cadogan Cowper, Amsheiwitz won a number
of important civic commissions, including four

fresco murals for the Centenary Memorial
at the Liverpool City Hall in 1907 and a large
mural for the Royal Exchange, London in
1910. He exhibited regularly at the Royal
Academy, including the present work, *Death's
Arrest*, shown in 1912. The enigmatic subject
of this large and theatrical canvas shows a
young troubadour pursued by the figure of
Death. Accompanying him and oblivious to
the singer's plight are a court jester, Cupid,
and a beautiful maiden in fantastic costume
who appears to glide mysteriously along the
bottom of the canvas. The setting is the garden
of an imaginary coastal villa. There is nothing
to indicate that Amsheiwitz was acquainted
with the contemporary American painter and
illustrator Maxfield Parrish, but their large
canvases share numerous affinities, including
the use of distinctive saturated hues and
idealized neo-classical imagery.



488

488

KAREL VAN BELLE

Belgian, 1884 - 1959

The Fortune Teller

signed *Karel van Belle* and dated .32 (lower right)

oil on canvas

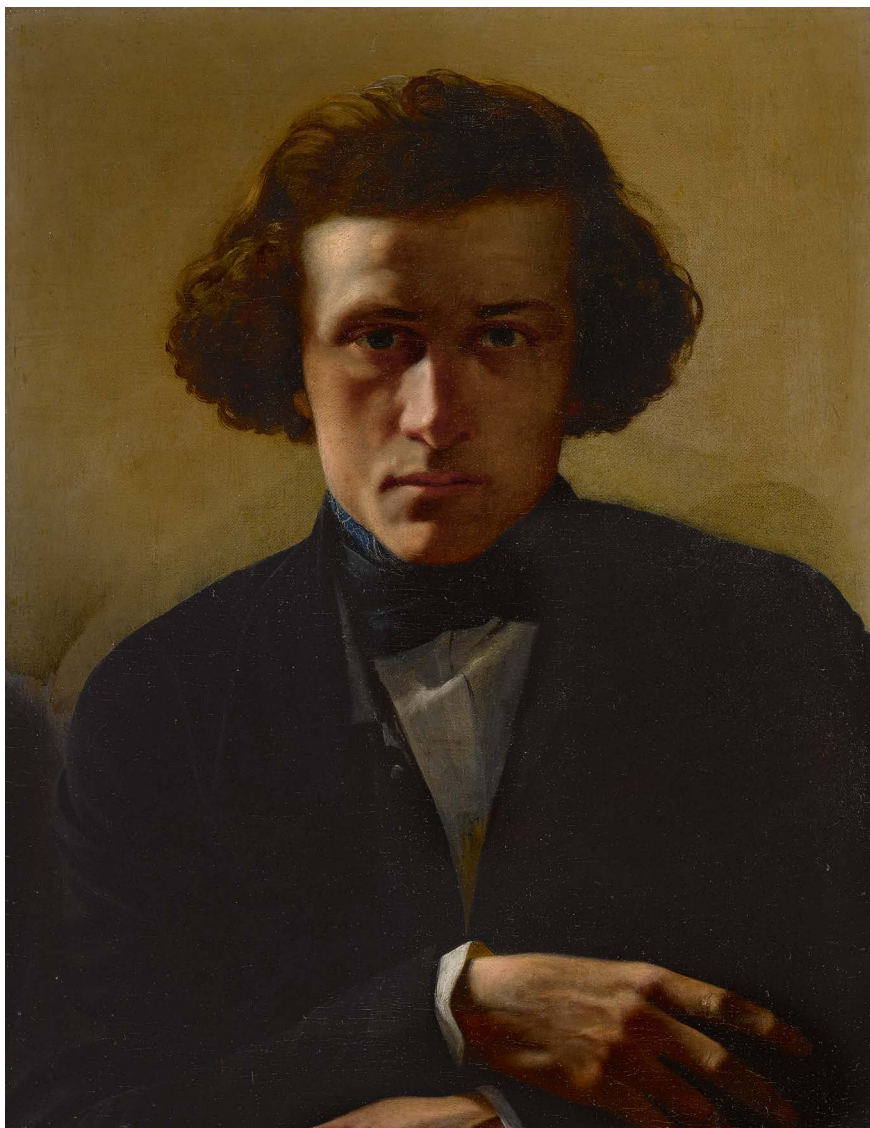
29¾ by 23¾ in.; 75.6 by 60.3 cm

PROVENANCE

Private Collection, Paris

\$ 10,000-15,000

Karel van Belle was born in Ghent, Belgium, where he attended the Academy of Fine Arts. His works range from portraits to historical and religious paintings and show the influence of the Symbolist movement in their vivid colors, narrative theme and often fantastical nature. His oeuvre centers mainly around paintings of women, from subjects dressed in contemporary fashion to the Madonna and Joan of Arc. The present lot, painted in 1932, features a fortune teller with a crystal ball. Her intense gaze is both ominous and inviting, drawing the viewer into the composition to seek out the future.



489

489

GERMAN SCHOOL

19th Century

Meditation

oil on canvas

25½ by 19¾ in.; 64.8 by 50.2 cm

PROVENANCE

Acquired in Germany by the present owner

\$ 5,000-7,000

This enigmatic portrait of a man, previously thought to be a painting of the composer Frédéric Chopin, remains an intriguing mystery. The intensity of the sitter's gaze alone compels the viewer to build a narrative around his identity. His erudite and pensive nature suggest that he is a man of the arts or education. In addition to the front-facing pose, the manner and appearance of the sitter recall mid-nineteenth century photographs of composers such as Chopin, Johannes Brahms and Franz Liszt.



490

490

CHARLES REVEL

French, 1829 – circa 1880

L'avare

signed *Ch. Revel* (lower right)
oil on canvas
24 by 39¾ in.; 61 by 101 cm

\$ 8,000-12,000

PROVENANCE

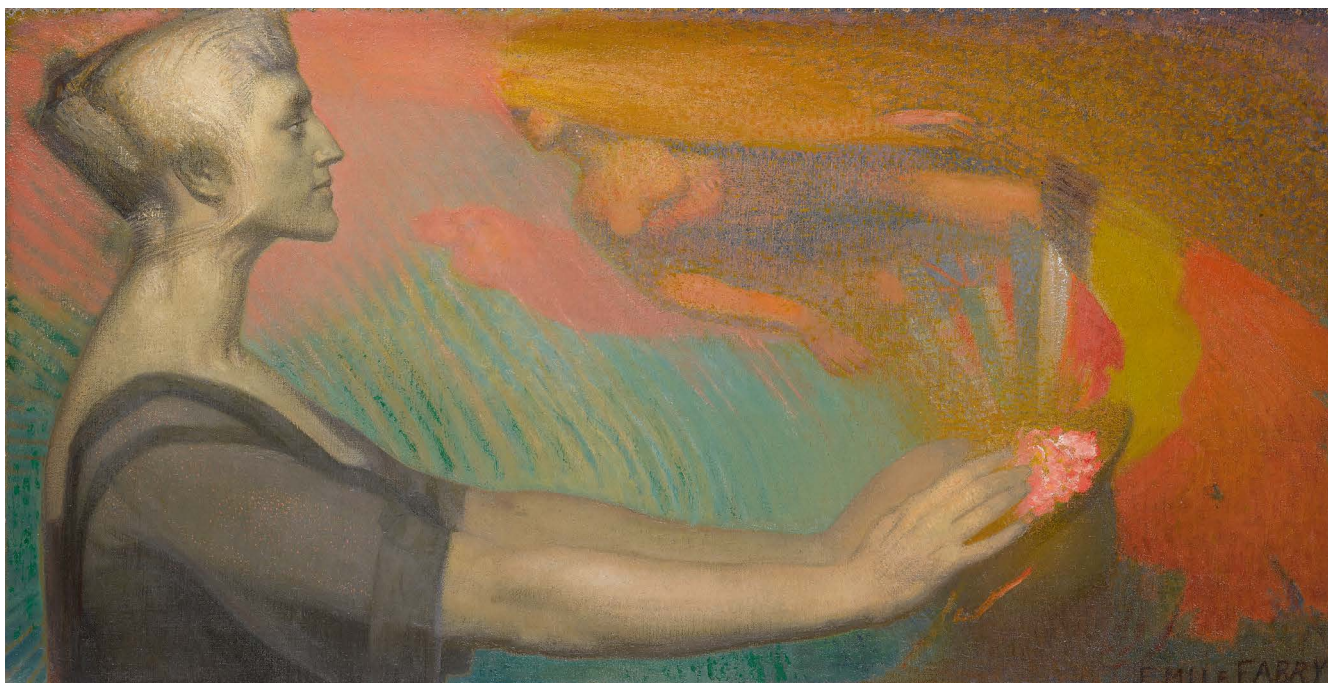
Sale: Drouot Rive Gauche, Labat, Paris, March 24-26, 1980, lot 127
Sale: Hôtel des Ventes, Enghien, March 29, 1981, lot 132
Private Collection
Hubert Duchemin, Paris (by 2012)
Acquired from the above by the present owner

EXHIBITED

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

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

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



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EMILE FABRY

Belgian, 1865 - 1966

Allegory of Victory

signed *EMILE FABRY* (lower right)

oil on canvas

30 $\frac{7}{8}$ by 59 $\frac{1}{2}$ in.; 78 by 151 cm

PROVENANCE

Private Collection, Belgium

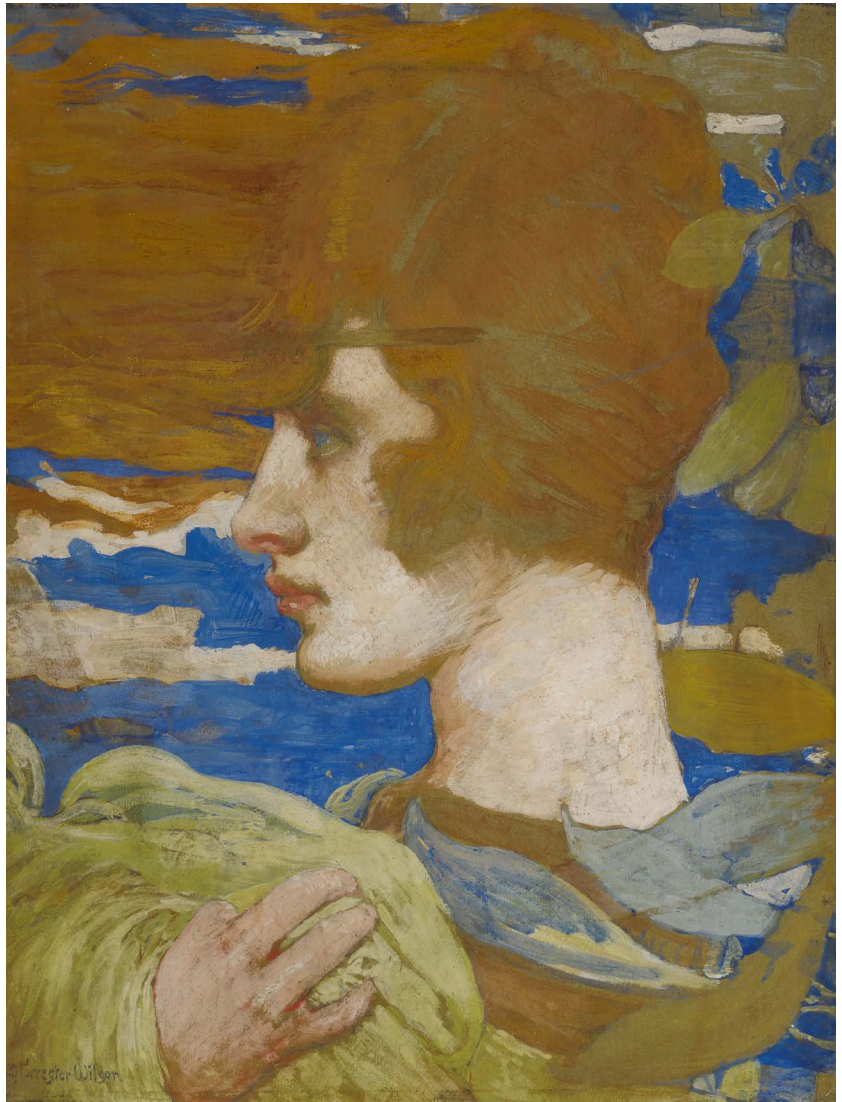
LITERATURE

Jacqueline Guisset, *Emile Fabry: 1865-1966*,
Antwerp, 2005, p. 50, no. 55, illustrated

\$ 20,000-30,000

Emile Fabry trained at the Academy of Fine Arts Brussels and went on to study under the Orientalist painter Jean-François Portaels at the Royal Academy. By the 1890s, Fabry's work illustrated his interest in Symbolism, and he exhibited at the *Salon de la Rose + Croix* in 1893 and 1895 alongside fellow Belgian painters Jean Delville and Fernand Khnopff.

During World War I, Fabry fled Belgium for England to avoid the fighting in Northern Europe. The *Allegory of Victory* was likely completed in 1919 and honors the soldiers killed at the Battle of Verdun, one of the longest and bloodiest battles of the war. Victory stretches her arms towards a military helmet full of flowers. Out of the helmet rise various flags of Europe, as well as a spirit that passes from a fallen body toward heaven.



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**DAVID FORRESTER
WILSON R.S.A.**

British, 1873 - 1950

Wind

signed *D. Forrester Wilson* (lower left)
pencil and gouache on paper laid down on
board
18½ by 14 in.; 47 by 35.5 cm

\$ 15,000-20,000

David Forrester Wilson studied at the Glasgow School of Arts from 1892-3 and 1899-1906 under the Belgian Symbolist, Jean Delville; he ultimately become the institution's Head of Drawing and Painting in 1932. Forrester Wilson's work ranged from aesthetic, symbolist experiments to naturalist landscapes, revealing influences as diverse as Delville, the Glasgow Boys, James Abbott McNeill Whistler and Jules Bastien-Lepage. A frequent exhibitor at the Royal Glasgow Institute throughout his career,

in 1919 and throughout the 1920s Forrester Wilson submitted a number of works with the evocative titles of *The Echo*, *The Song*, and *The Wind*, which appears to be related to the present work. *The Wind*, among other works by the artist, was in the collection of Andy Warhol and hung at his famous The Factory (where it in turn inspired Jamie Wyeth's interpretation of 1999), and was sold in these rooms in April 1988 in the landmark sale of the artist's estate.

FRITZ BOEHLE

German, 1873 - 1916

The Potato Harvest

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

PROVENANCE

LaRoche-Ringwald, Basel (and sold, his sale, Eduard Schulte, Berlin, November 29, 1910, lot 16)

Adolph Bensinger, Mannheim (by 1916 and sold, his forced sale, Nagel, Mannheim, February 20, 1940, lot 34, illustrated)

Dr. Hanisch (possibly acquired at the above sale)

Kunsthandlung J.P. Schneider, Frankfurt am Main (by 1972)

Polytechnische Gesellschaft, Frankfurt am Main (by 1972)

Frankfurter Sparkasse, Frankfurt am Main
Returned to the heirs of Adolph Bensinger in 2012 (and sold, Sotheby's, London, November 20, 2012, lot 43, illustrated)

Acquired at the above sale by the present owner

\$ 30,000-40,000

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

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



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



Fig. 2 Giovanni Segantini, *La raccolta del fieno*, 1888/98, Segantini Museum, St. Moritz, bequest of Adolph Bensinger





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ALBERT JANESCH

Austrian, 1889 - 1973

Self Portrait with The Artist's Wife

signed ALBERT JANESCH (lower right);
inscribed and dated MEIN SELBSTBILDNIS IM
43./ LEBENSJAHR/ MIT MEINEM BRAVEN/
WEIBE MARIA ANTONIA./ WEIN IM JAHRE
1933. (upper right)

oil on canvas

40 3/8 by 36 5/8 in.; 102.6 by 93 cm

\$ 15,000-20,000

PROVENANCE

Private Collection, Austria

Acquired from the above by the present owner

EXHIBITED

Vienna, Künstlerhaus, 1933

Venice, XIX Esposizione Biennale Internazionale
d'Arte, May-October, 1934, no. 341

Munich, Haus der Deutschen Kunst, Große
deutsche Kunstausstellung, 1937

A native of Vienna, Albert Janesch exhibited
widely throughout his home country and
experienced great success during his lifetime.

The artist's oeuvre includes portraits,

landscapes and still lifes. He trained at the
Graphic Arts Teaching and Research Institute
and the Vienna Academy of Fine Arts. Awards
granted, among many, include the Prix de
Rome (1912), Prize of the City of Vienna (1924,
1929, and 1937) and the Austrian Cross of
Honour for Science and Art (1954). He served
as a war artist working in Belgrade, Trieste,
and on the Turkish front during World War I —
he later served in France, Russia and Greece
during World War II. Many of his military
paintings from the period are located in the
Museum of Military History in Vienna.



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LÉON NAVEZ

Belgian, 1900 - 1967

Portrait of Gustave van Geluwe

signed *LEON NAVEZ* (lower right)

oil on canvas

27½ by 21⅞ in.; 70 by 55.5 cm

\$ 10,000-15,000

PROVENANCE

Gustave van Geluwe, Brussels (until 2016)

LITERATURE

M. De Reymaeker, et al, *Léon Navez, une peinture de l'âme*, Waudrez, Belgium, 2015, p. 173, illustrated

The present lot is a portrait of Gustave van Geluwe (1881-1962), the owner of a successful couture house in Belgium and a celebrated collector of Belgian art. Léon Navez has hinted at van Geluwe's profession with the drawings of nineteenth century fashion on

display in the background. The artist trained at the Académie Royale des Beaux-Arts in Brussels and won the Prix Godecharle in 1924, which allowed him to relocate to Paris, where the present work was painted in 1925. The blending of geometric blocks of color and the oblong, stylized nature of the face of the sitter in the present work reflected the modern influence of Paris and artists such as Braque, Picasso and Modigliani. Navez would go on to help found the Nervia Group of Belgian artists in 1928.

End of Sale

Sotheby's EST. 1744

JEAN-BAPTISTE-CAMILLE COROT
The town and lake at Como (detail)
Estimate \$400,000-600,000

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Sotheby's EST. 1744

JEAN-HONORÉ FRAGONARD
*A young woman leaning out
of a window (detail)*
Estimate €150,000–250,000*

Tableaux Dessins Sculptures 1300-1900

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2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids during the live auction is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted. By bidding online, 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, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary Increments for bidders in the auction room and on the telephone, 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 U.S. Dollars, in respect of New York sales, in Pounds Sterling, in respect of London sales, or in Hong Kong Dollars, in respect of Hong Kong sales, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

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

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements, which will be accessible on the Online Platforms.

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. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on Sothebys.com is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the 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 is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused

by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Online bidding 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.

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. A third party providing a guarantee jointly with Sotheby's may provide an irrevocable bid, or otherwise bid, on the guaranteed property. 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. From time to time, a Sotheby's shareholder may be an irrevocable bidder. 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. In addition, from time to time, an irrevocable bidder may have knowledge of the amount of a guarantee. 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.

Π 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

Bidding in advance of the live auction. For certain sales, if you are unable to attend the auction in person, and wish to bid in advance of the live auction, you may do so on Sothebys.com or the Sotheby's App. In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to your desired lot, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to lower the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via the Online Platforms during the live auction at the next

increment. Upon the closing of each lot in the live auction, you will receive another email and push notification indicating whether you have won or lost each lot on which you have placed a bid.

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. Salesroom notices are also posted on the Online Platform for those bidding online. 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 in person, you may register for a paddle prior to the live auction through the Online Platform or by contacting the Bids Department. Alternatively, you may 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.

Advance Bidding For certain sales, bidders are welcome to submit bids in advance of the live auction (“Advance Bids”) through the Online Platforms. For these sales, if you submit an “Advance Bid” (as described above in “BEFORE THE AUCTION”), and your bid is not executed up to its maximum value before the auction begins, your bid will continue to be executed automatically on

your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid via the Online Platforms at the next increment above your maximum bid.

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.

Live Online Bidding If you cannot attend the live auction, it may be possible to bid live online via the Online Platforms for selected sales. For information about registering to bid on sothebys.com or through the Sotheby’s App, please see www.sothebys.com. 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 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 Sale results are available on Sothebys.com and on the Sotheby’s App.

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 payments in the form of cash or cash equivalents.

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) through the Sotheby’s App, (c) by calling in to Post Sale Services at +1 212 606 7444, or (d) in person at Sotheby’s premises at the address noted in the catalogue.

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

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

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

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

Collection and Delivery

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

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

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

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

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

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

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

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may

require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

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

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

SELLING AT AUCTION

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

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

(1) In our galleries

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

(2) By photograph

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

(3) In your home

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

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

SOTHEBY'S SERVICES

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

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

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

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

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

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, Arizona, Arkansas, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Tennessee, Texas, Utah, Vermont, Virginia, Washington, Wisconsin and Wyoming. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

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

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

Where Sotheby's is Not Required

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

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

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

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

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

IMPORTANT NOTICES

Property Collection All property that is sold, has bought in, or is to be returned to the consignor will remain at 1334 York Avenue for collection. Exceptions to this policy may include property considered to be oversized and monumental works of art. Invoices and statements will indicate your property's location. Refer to our Property Collection information at www.sothebys.com/pickup.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping Where applicable, the SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading@sothebys.com and ensure the correct collection location is specified.

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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.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice

Giraud-Rivière. CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After

Maurice Giraud-Rivière. CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure

of a Woman. CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Photography:

Bonnie Morrison

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