

# REVOLUTION

NEW YORK, WEDNESDAY 13 APRIL 2016



CHRISTIE'S















# REVOLUTION

Wednesday 13 April 2016

## PROPERTIES FROM

Mr. And Mrs. William B. Mcilvaine  
The Descendants of the Duchess of  
Mecklenburg-Schwerin  
The Estate of Carroll Petrie  
The Self Regional Healthcare  
Foundation  
The Collection of Melinda and Paul  
Sullivan

## AUCTION

Wednesday 13 April 2016  
at 5.00 pm (Lots 1-45)

20 Rockefeller Plaza  
New York, NY 10020

## AUCTION CODE AND NUMBER

In sending absentee bids  
or making enquiries, this  
sale should be referred to as

**TALGAT-11932**

## AUCTIONEER

Adrien Meyer (# 1365994)

## VIEWING

|           |          |                    |
|-----------|----------|--------------------|
| Friday    | 8 April  | 10.00 am – 5.00 pm |
| Saturday  | 9 April  | 10.00 am – 5.00 pm |
| Sunday    | 10 April | 10.00 am – 5.00 pm |
| Monday    | 11 April | 10.00 am – 5.00 pm |
| Tuesday   | 12 April | 10.00 am – 5.00 pm |
| Wednesday | 13 April | 10.00 am – 12 noon |

## CONDITIONS OF SALE

This auction is subject to  
Important Notices, Conditions of Sale  
and to Reserves

## BUYING AT CHRISTIE'S

For an overview of the process, see the  
Buying at Christie's section.  
[40]

These auctions feature

**CHRISTIE'S LIVE**

*Bid live in Christie's salerooms worldwide*  
register at [www.christies.com](http://www.christies.com)



**Browse this auction and view real-time  
results on your iPhone, iPod Touch,  
iPad and Android**

View catalogues and leave bids online  
at **[christies.com](http://christies.com)**

# CHRISTIE'S







# CONTENTS

|     |   |
|-----|---|
| 3   | Auction Information   |
| 6   | International Old Master & British Paintings Department                                       |
| 7   | Specialists for this Auction  |
| 10  | Auction Calendar • Services for this Auction  |
| 14  | Property for Sale   |
| 166 | Conditions of Sale • Buying at Christie's   |
| 169 | Symbols used in this Catalogue • Important Notices and<br>Explanation of Cataloguing Practice |
| 170 | Handling and Collection   |
| 171 | Worldwide Salerooms and Offices and Services  |
| 179 | Written Bids Form   |
| 180 | Catalogue Subscriptions   |
| IBC | Index   |

FRONT COVER:  
Lot 38 (detail)

INSIDE FRONT  
COVER:  
Lot 6

OPPOSITE AUCTION  
INFORMATION:  
Lot 21 (detail)

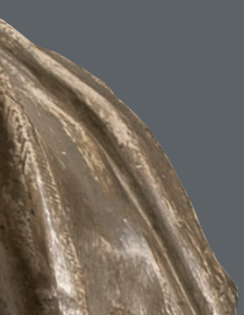
OPPOSITE  
CONTENTS:  
Lot 27 (detail)

OPPOSITE OLD  
MASTER PAINTINGS  
DEPARTMENT:  
Lot 2 (detail)

PAGE 11:  
Lot 11 (detail)

INSIDE BACK COVER:  
Lot 31

BACK COVER:  
Lot 36





# INTERNATIONAL OLD MASTER & BRITISH PAINTINGS DEPARTMENT



Nicholas Hall  
Chairman



Karl Hermanns  
Global Managing Director



Francis Russell  
Deputy Chairman



Paul Raison  
Deputy Chairman



Ben Hall  
Deputy Chairman

## LONDON



Henry Pettifer  
International Director  
Head of Department



James Bruce-Gardyne  
International Director  
Head of Private Sales



John Stainton  
International Director  
Head of British Paintings



Nicholas White  
International Director  
Chairman's Office



Sandra Romito  
Senior Specialist



Clementine Sinclair  
Head of Evening Sale



Alexis Ashot  
Specialist (Private Sales)



Freddie de Rougemont  
Head of Day Sale



Eugene Pooley  
Specialist



Assunta von Moy  
Specialist



Melissa van Vliet  
Head of Sale, South Kensington



Flavia Lefebvre D'Ovidio  
Specialist, South Kensington

## AMSTERDAM



Sarah de Clercq  
Head of Department



Manja Rottink  
Senior Specialist



Anke Charlotte Held  
Senior Specialist



Roland de Lathuy  
Managing Director

## BRUSSELS

## PARIS



Elvire de Maintenant  
International Director



Olivier Lefeuvre  
Head of Department



Yuan Fang  
Junior Specialist, Hong Kong

## ASIA



# SPECIALISTS FOR THIS AUCTION



François de Poortere  
International Director, Head of Department  
Old Master Paintings



Nicholas Hall  
International Chairman,  
Old Masters & 19th Century Art



Ben Hall  
Deputy Chairman,  
Old Master Paintings



Alan Wintermute  
Senior Specialist,  
Old Master Paintings



Joshua Glazer  
Specialist,  
Old Master Paintings



Emma Kronman  
Specialist, Head of Sale,  
Old Master Paintings



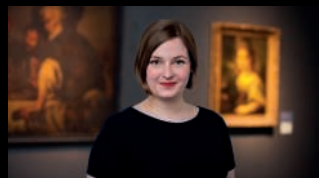
Louisa Howard  
Junior Specialist,  
Old Master Paintings



James Hastie  
Senior Director,  
19th Century European Art



Deborah Coy  
Head of Department,  
19th Century European Art



Laura Mathis  
Associate Specialist,  
19th Century European Art



Harriet Drummond  
International Head of Department,  
British Drawings & Watercolours



Jennifer Wright  
Head of Department,  
Old Master and 19th Century Drawings



Richard Lloyd  
International Head of Department,  
Prints



Tim Schmelcher  
International Specialist,  
Prints



Chris Coover  
Senior Specialist,  
Books & Manuscripts



Will Russell  
Specialist, Head of European  
Sculpture and Works of Art



Casey Rogers  
Specialist, Head of 19th Century  
Furniture and Sculpture



David Kleiweg de Zwaan  
Specialist,  
Impressionist & Modern Art



Allegra Bettini  
Junior Specialist,  
Impressionist & Modern Art



# OLD MASTER AND BRITISH PAINTINGS DEPARTMENT

## INTERNATIONAL CHAIRMAN

Nicholas H. J. Hall  
Tel: +1 212 636 2122

## GLOBAL MANAGING DIRECTOR

Karl Hermanns  
Tel: +44 (0)20 7389 2425

## HONORARY CHAIRMAN, UK

Noël Annesley  
Tel: +44 (0)20 7389 2405

## DEPUTY CHAIRMAN, UK

Francis Russell  
Tel: +44 (0)20 7389 2075

## DEPUTY CHAIRMEN

Paul Raison  
Tel: +44 (0)20 7389 2086  
Ben Hall  
Tel: +1 212 636 2121

## INTERNATIONAL DIRECTORS

James Bruce-Gardyne (Private Sales)  
Tel: +44 (0)20 7389 2505  
John Stainton  
Tel: +44 (0)20 7389 2945  
Henry Pettifer  
Tel: +44 (0)20 7389 2084  
Nicholas White  
Tel: +44 (0)20 7389 2565  
François de Poortere  
Tel: +1 212 636 2469

## WORLDWIDE SPECIALISTS

### AMSTERDAM

Sarah de Clercq  
Manja Rottink  
Anke Charlotte Held  
Sophie Bremers  
Tel: +31 (0)20 575 59 66

### BRUSSELS

Roland de Lathuy  
Tel: +32 (0)2 289 13 36

### HONG KONG

Yuan Fang  
Tel: +852 2978 6768

### LONDON KING STREET

Sandra Romito  
Clementine Sinclair  
Freddie de Rougemont  
Eugene Pooley  
Assunta von Moy  
Alexis Ashot (Private Sales)  
Tel: +44 (0)20 7389 2407

### LONDON SOUTH KENSINGTON

Amparo Martinez-Russotto  
Melissa van Vliet  
Flavia Lefebvre D'Ovidio  
Tel: +44 (0)20 7752 3245

### MADRID

Juan Varez  
Tel: +34 91 532 6626/7

### NEW YORK

Alan Wintermute  
Joshua Glazer  
Emma Kronman  
Louisa Howard  
Tel: +1 212 636 2120

### PARIS

Elvire de Maintenant  
Olivier Lefevre  
Tel: +33 (0)1 40 76 86 15

## CONSULTANTS

Gregory Martin (UK)  
Everett Fahy (New York)  
Clare McKeon (New York)  
Claire Åhman (Sweden)

## BUSINESS DIRECTORS

### PRIVATE SALES

Alexandra Baker  
Tel: +44 (0)20 7389 2521

### LONDON KING STREET

Armelle de Laubier-Rhally  
Tel: +44 (0)20 7389 2447

### BUSINESS MANAGER

#### NEW YORK

Chloë Waddington  
Tel: +1 212 974 4469

### BUSINESS MANAGER

#### LONDON SOUTH KENSINGTON

Nigel Shorthouse  
Tel: +44 (0)20 7752 3221

Email. First initial followed by last name@christies.com  
(eg. Henry Pettifer = hpettifer@christies.com)





Engrav'd Printed & Sold by PAUL REVERE BOSTON



# INTERNATIONAL OLD MASTER AUCTIONS

## AUCTION CALENDAR 2016

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.  
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

### 28 APRIL

OLD MASTER & BRITISH PAINTINGS  
LONDON, SOUTH KENSINGTON

### 24 MAY

OLD MASTER & 19<sup>TH</sup> CENTURY ART  
INCLUDING DUTCH IMPRESSIONISM  
AMSTERDAM

### 15 JUNE

TABLEAUX 1400-1900  
PARIS

### 5 JULY

OLD MASTER & BRITISH DRAWINGS  
LONDON, KING STREET

### 7 JULY

OLD MASTER & BRITISH PAINTINGS  
EVENING SALE  
LONDON, KING STREET

### 8 JULY

OLD MASTER & BRITISH PAINTINGS  
DAY SALE  
LONDON, KING STREET

### 14 SEPTEMBER

TABLEAUX 1400-1900  
PARIS

### 25 OCTOBER

OLD MASTER PAINTINGS  
NEW YORK

### 2 NOVEMBER

OLD MASTER & BRITISH PAINTINGS  
LONDON, SOUTH KENSINGTON

### 15 NOVEMBER

OLD MASTER & 19<sup>TH</sup> CENTURY ART  
INCLUDING DUTCH IMPRESSIONISM  
AMSTERDAM

### 6 DECEMBER

OLD MASTER & BRITISH PAINTINGS  
EVENING SALE  
LONDON, KING STREET

### 7 DECEMBER

OLD MASTER & BRITISH PAINTINGS  
DAY SALE  
LONDON, KING STREET

### 7 DECEMBER

OLD MASTER & BRITISH DRAWINGS  
LONDON, SOUTH KENSINGTON

11/02/16

Subject to change.

## SERVICES FOR THIS AUCTION

### SALE ADMINISTRATOR

Diana Friedman  
difriedman@christies.com  
Tel: +1 212 468 7169

### BUSINESS MANAGER

Chloë Waddington  
cwaddington@christies.com  
Tel: +1 212 974 4469

### AUCTION SERVICES

#### ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437  
Fax: +1 212 636 4938

#### AUCTION RESULTS

christies.com

#### LOSS & DAMAGE LIABILITY

Tel: +1 212 484 4879  
Fax: +1 212 636 4957

#### PAYMENT

Buyers  
Tel: +1 212 636 2495  
Fax: +1 212 636 4939  
Consignors  
Tel: +1 212 636 2350  
Fax: +1 212 492 5477

#### ART TRANSPORT

Tel: +1 212 636 2480  
Fax: +1 212 636 4937

### HANDLING AND COLLECTION

Tel: +1 212 636 2495  
Fax: +1 212 636 4939

#### CHRISTIE'S AUCTION ESTIMATES

Tel: +1 212 492 5485  
Fax: +1 212 636 4930  
www.christies.com

#### CORPORATE COLLECTIONS

Tel: +1 212 636 2901  
Fax: +1 212 636 4929  
celkies@christies.com

#### ESTATES AND APPRAISALS

Tel: +1 212 636 2400  
Fax: +1 212 636 2370  
info@christies.com

#### MUSEUM SERVICES

Tel: +1 212 636 2620  
Fax: +1 212 636 4931  
awhiting@christies.com







# REVOLUTION

1776-1871











**16 December 1773**

The Boston Tea Party



**4 July 1776**

The United States Declaration of Independence is signed



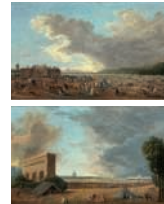
**June 1789**

Deputies of the Third Estate form the National Assembly (The Oath of the Tennis Court)



**September 1791**

The Constitution of 1791 is approved



**1793**

King Louis XVI and Marie Antoinette are executed; the Republican Calendar is adopted



**March 1796**

Napoleon is appointed commander-in-chief of the French army in Italy



**1762**

Rousseau publishes "The Social Contract"



**10 May 1774**

King Louis XVI becomes King of France in the midst of a financial crisis



**May 1789**

Louis XVI summons the Estates-General, signaling a weakened Bourbon monarchy



**14 July 1789**

Riots erupt in Paris; a mob storms the Bastille



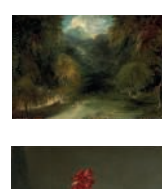
**August 1792**

The monarchy is overthrown; the King and his family are imprisoned



**Spring-Summer 1794**

The Reign of Terror







**1804**

Napoleon, waging war with most of Europe, proclaims himself Emperor of France

**1824**

Louis XVIII dies and is replaced by Charles X

**1830-1848**

The July Monarchy

**December 1848**

Napoleon's nephew Louis-Napoleon is elected president of the Republic

**1870**

The Franco-Prussian War: Napoleon III declares war on Prussia; France is defeated within weeks as the Prussians lay siege on Paris

**1871-1879**

The Third Republic declared following the defeat of France by Prussia, and the defeat of the revolutionary Commune.

**January 1799**

The Constitution of the Year VIII is proclaimed, with Napoleon as First Consul

**1815**

Napoleon is captured and finally defeated at the Battle of Waterloo; Louis XVIII is restored as King

**July 1830**

Discontent leads to a populist uprising in the streets of Paris. Charles X is overthrown and replaced by Louis-Philippe.

**July 1848**

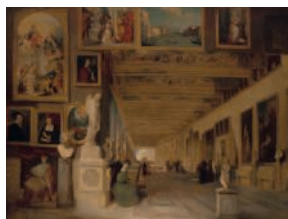
The Revolution of 1848: widespread unrest sweeps Europe; Louis Philippe is overthrown

**1852**

Louis-Napoleon declares himself Emperor Napoleon III of the Second Empire

**1871**

Paris Commune





THE PROPERTY OF A LADY

1

## JEAN-LÉON GÉRÔME

(VÉSOUL, HAUTE-SAÔNE 1824-1904 PARIS)

*Washington à cheval* ('Washington on his horse')

Signed 'J. L. GEROME', numbered 'K459' and with foundry inscription 'SIOT. FONDEUR.PARIS'

Bronze, dark brown patina

31½ in. (80 cm.) high, 29½ in. (75 cm.) wide

\$60,000-80,000

£43,000-57,000

€56,000-74,000

### PROVENANCE:

Geraldine Rockefeller Dodge (1882-1973).

*The Geraldine Rockefeller Dodge Collection*; Sotheby's, New York, 20 February 1976, lot 51, where acquired by the following.

Private collection, and by descent to present owner.

### LITERATURE:

G. Ackerman, *La vie et l'œuvre de Jean-Léon Gérôme*, Courbevoie, 1986, p. 326-327, S56.

E. Papet, *Jean-Léon Gérôme (1824-1904)*, Musée d'Orsay, Paris, 2010, p. 316.

*Revue de l'art ancien et modern*, 'Les Salons de 1901: La Sculpture', Paris, 1901, p. 425.



Fig. 1 Jean-Léon Gérôme, *Bonaparte entrant à Caire* (Bonaparte entering Cairo), Christie's, New York, 22 May 1997, lot 113.



Fig. 2 George R. Hall engraving of *Washington at Monmouth*, after Felix Octavius Darley, published by G. P. Putnam, New York, 1858 (Library of Congress).

Jean-Léon Gérôme was one of the most influential French artists of the 19th century, whose grand official commissions and paintings in the academic style were among the most celebrated and discussed of the period. Despite his late initiation into the discipline, Gérôme enjoyed great success as a sculptor creating individual figures and monumental allegorical and historical groups of great complexity and elaborate decoration. This expansion of his artistic ambitions into the third dimension furthered his celebrity among his contemporaries and secured for him the reputation as one of the most versatile artists of the Belle Époque.

From the late 1890s, Gérôme began work on a series of equestrian portraits of historical figures from Antiquity through to the 19th century, taking a keen interest in 'reviewing all of the great conquerors of the earth' (E. Papet, *Jean-Léon Gérôme (1824-1904)*, Musée d'Orsay, Paris, 2010, Paris, p. 316). In addition to the present bronze, conceived in 1901, the artist also realized groups of *Bonaparte entering Cairo* (1897) (fig. 1), *Tamerlane* (1898), *Frederick the Great* (1899) and *Caesar crossing the Rubicon* (1900) and in all displayed careful attention to the detail of the finishing of fabrics, fringe and other regalia. In a further discussion of Gérôme's creative method, Papet delves into the sculptor's painstaking research of uniform, textiles and armors when composing his ambitious polychrome portrait of the 12th century Mongol warrior *Tamerlane*. Similarly, so to fully understand a figure's historical context, he would have been heavily influenced by both contemporary and historic renderings of Washington's American Revolution exploits. In addition to Jonathan Trumbull's 1792 portrait of *General George Washington at Trenton* and Scottish painter John Faed's *George Washington taking the Salute at Trenton*, reproductive engravings of Washington at Monmouth (fig. 2), in which the General is depicted pacifying ranks of soldiers in a similar salute, made it possible for highly trained French sculptors such as Gérôme to create an historically accurate three-dimensional figure of America's founding father.

However, Gérôme's interpretation of Washington should not be considered a superficial attempt to copy popular images of the 18th century, but rather a commentary on equestrian portraits of revolutionary figures begun in Antiquity and most certainly culminating in Jacques-Louis David's iconic *Napoleon Crossing the Alps* of 1801. First exhibited in at the Salon in 1901, Gérôme's *Washington à cheval* was lauded by critic Gustave Babin, who reveled in the artist's triumphant reference to 'le geste pacificateur de Marc-Aurèle classique' (*Revue de l'art ancien et modern*, 'Les Salons de 1901: La Sculpture', Paris, 1901, p. 425). While several of his equestrian groups are known in numerous sizes and editions, the present lot would appear to be one of the few extant of the larger of two casts (80 cm.) by the Parisian *fondeur* Siot-Decauville. It is, thus, a fine and rare testament to the supremacy of the subject and virtuoso skill of the sculptor.







PROPERTY FROM AN IMPORTANT NEW ENGLAND COLLECTION

## 2 PAUL REVERE (BOSTON 1734-1818)

*The Bloody Massacre perpetrated in King Street, BOSTON, on March 5th 1770, by Party of the 29th REGt. Boston: Engrav'd Printed & Sold by Paul Revere, March 1770.*

\$80,000-120,000

£57,000-85,000

€74,000-110,000

Print: 10½ x 9¾ in. Sheet: 11 x 9¾ in. Brigham, plate 14. This variant with small clock at left center reading 10:20 (Brigham notes a later variant, altered to the more correct time of 8:00). Printed on laid paper with indistinct watermark. Beneath the heading and the image are 18 lines of engraved verse ("Unhappy Boston! see thy sons deplore, / Thy hallow'd Walks besmear'd with Guiltless Gore...") At the bottom of the sheet, engraved in italics, is a detailed list of the casualties: "The unhappy sufferers were Saml Gray, Saml Maverick, James Caldwell, Crispus Attucks, and Patrick Carr," plus "Six wounded; two of them (Christr Monk & John Clark) Mortally." WITH BRIGHT CONTEMPORARY HAND-COLORING (probably by Christian Remick) in red, green, black, dark Blue (touched with gilt stars in the sky at top left; the small moon at left-hand also gilt). CONDITION: Browning from old mat, edges of the sheet chipped in several places, several very small holes, otherwise in good condition for a print often found in poor condition.

Paul Revere, the celebrated patriot of the American War of Independence, made his living as a silver smith, engraver and metalworker. A member of a militant group formed in 1765 and known as the 'Sons of Liberty', Revere produced engravings and other artifacts with proto-revolutionary themes the sale of which raised money for the dissident organization. Among these, the best known are a depiction of the arrival of British troops in 1768 (which he termed 'an insolent parade') and the present depiction of the March 1770 Boston Massacre. Revere also made a Sons of Liberty punch bowl (Museum of Fine Arts, Boston) in 1768, which is widely regarded as the most famous example of American presentation silver. Commissioned by the Sons of Liberty, the bowl is inscribed with the names of its fifteen members and a message in celebration of a vote against repressive British policies taken by the Massachusetts House of Representatives. Revere was a ringleader in the Boston Tea Party of 16 December 1773, when, in protest of unfairly levied taxes, American colonists dumped tea into Boston Harbor from the British merchant ship *Dartmouth*. Revere's exalted place in American legend was cemented by Henry Wadsworth Longfellow in his poem — know to every schoolboy — *The Midnight Ride of Paul Revere* (1860), which recounted the patriot's dangerous mission in April 1775 to warn colonists along the road to Lexington and Concord of the impending invasion of British troops: famously, one lantern would be lit in the steeple of the North Church in Charlestown to alert townspeople if the British were arriving by land, and "two if by sea".

"Few prints have influenced history as much as Paul Revere's engraving of the Boston Massacre of 1770" (D. Roylance, *American Graphic Arts*, Princeton, 1990, p.48). Revere immediately recognized the propaganda value of the incident, and "saw the opportunity of furthering the patriot cause by circulating so significant a print" (Clarence S. Brigham, *Paul Revere's Engravings*, New York, 1969, p.52-53). Revere's powerful depiction was based upon a sketch of the bloody confrontation by Henry Pelham. Both Pelham and another engraver, Jonathan Mullikan, produced competing prints of the bloody event. Revere's engraving was advertised for sale in the March 26th editions of the *Boston Evening Post* and the *Boston Gazette*: "a Print, containing a Representation of the late horrid Massacre in King-street." Two days later Revere noted in his Day Book that he paid the printers Edes & Gill to produce 200 impressions. Pelham's depiction was advertised for sale in the same publications a week later. Today, some 29 copies of this iconic print are recorded.

The sanguinary events of 5 March 1770—in which five Bostonians died by British musketry— took on great symbolic significance in the highly charged tenor of public affairs between England and its colonies, Massachusetts in particularly. Paul Revere's incendiary *Bloody Butchery* powerfully fanned the embers of opposition to British rule. The event, commemorated annually in following years, was a significant factor in radically altering Americans' attitude toward the King's armies quartered among them. There can be little doubt that Revere's dramatic depiction remained vivid in the minds of the patriots who composed the Declaration of Independence; enumerating America's grievances against the Crown, it indicted the King "for quartering large bodies of armed troops among us...."



The BLOODY MASSACRE perpetrated in King—Street BOSTON on March 5<sup>th</sup> 1770 by a party of the 29<sup>th</sup> REG<sup>T</sup>



Engrav'd Printed & Sold by PAUL REVERE BOSTON

Unhappy Boston! see thy Sons deplore,  
Thy hallow'd Walks beset with guiltless Gore:  
While faithless P—n and his savage Bands,  
With murderous Rancour stretch their bloody Hands;  
Like fierce Barbarians galling o'er their Prey,  
Approve the Cause and enjoy the Day.

If scalding drops from Rage from Anguish Wring,  
If speechless Sorrows lab'ring for a Tongue,  
Or if a weeping World can ought appease  
The plaintive Ghosts of Victims such as these:  
The Patriot's copious Tears for each are shed,  
A glorious Tribute which embalms the Dead.

But know Fate summons to that awful Goal,  
Where Justice strips the Murderer of his Soul:  
Should venal C—ts the scandal of the Land,  
Snatch the relentless Villain from her Hand,  
Keen Execrations on this Plate inscrib'd,  
Shall reach a JUDGE who never can be brib'd.

*The unhappy sufferers were Messrs SAM<sup>l</sup> GRAY, SAM<sup>l</sup> MAVERICK, JAM<sup>s</sup> CALDWELL, CRISPUS ATTUCKS & PAT<sup>r</sup> CARR  
Killed. Six wounded, two of them (CHRIST<sup>n</sup> MONK & JOHN CLARK) Mortally*











### 3

## HUBERT ROBERT

(PARIS 1733-1808)

*A party in the garden at Ermenonville*

oil on canvas  
21½ x 36½ in. (54.3 x 92.7 cm.)

\$250,000-350,000

£180,000-250,000  
€230,000-320,000

#### PROVENANCE:

Ernest May (1845-1925), Paris.

Édouard Larcade (1871-1945), Paris, by 1928.

André Weil, Paris, from whom acquired in September 1938 by the following.

Private collection, Europe; Sotheby's, New York, 1 June 1990, lot 114, where acquired by the following.

Private collection.

#### EXHIBITED:

Paris, Galerie d'Art Sambon, *Exposition des paysagistes vénitiens et français des XVIIe et XVIIIe siècles (dans leur cadre respectif)*, 5 June-5 July 1928, no. 73.

#### LITERATURE:

H. Burda, *Die Ruine in den Bildern Hubert Roberts*, Munich, 1967, p. 74, n. 329, fig. 83.

G. Herzog, *Hubert Robert und das Bild im Garten*, Worms, 1989, pp. 39, 214 n. 136, fig. 12.

G. Mazel, "Ermenonville: l'histoire et la vie du village: le château et les jardins du marquis de Girardin: le souvenir de Jean-Jacques Rousseau," *Groupe d'Etude des Monuments et Oeuvres d'Art de l'Oise et du Beauvaisis*, Nos. 73-75, 1996, p. 121, no. 5, fig. 84.

To be included in the forthcoming catalogue raisonné of the paintings of Hubert Robert being prepared by the Wildenstein Institute.



Fig. 1 Jean-Jacques Rousseau's grave at Ermenonville

The picturesque grounds shown here depict revelers enjoying a fête at Ermenonville, an early exemplar of the late 18th-century 'follies' that had become popular in France and England and a major influence on the development of the French landscape garden. Ermenonville was the brainchild of René Louis, Marquis de Girardin (1735-1808), who in his youth had been an officer in the army of Louis XV and an official at the court of Stanislas Leszcynski at Lunéville in Lorraine. Girardin was the author of an influential treatise on garden design (*De la composition des paysages*, 1777), and may have collaborated on the landscaping of Ermenonville with Hubert Robert, who was himself quite accomplished in this regard.

In 1778, just a few years before this picture was painted, the French writer, philosopher and political theorist Jean-Jacques Rousseau went to reside at Ermenonville at the invitation of the Marquis. Rousseau's ideal of human excellence, which involved human beings acting together in a free and equitable moral community, was of central inspiration to the leaders of the Revolution, in particular for Robespierre and Saint-Just, who regarded themselves as egalitarian republicans obliged to do away with superfluities and corruption. The Marquis de Girardin had himself for some time been a friend and patron of Rousseau, and even his plans for the gardens drew inspiration from Rousseau's novels and philosophy of the nobility of Nature.

According to Leo Damrosch's 2005 biography of the philosopher, Rousseau and his wife Thérèse began their stay in a cottage at Ermenonville in late May 1778. On July 1, a visitor commented that "men are wicked", to which Rousseau replied "men are wicked, yes, but Man is good". The next morning he died of a sudden stroke, and was buried in a tomb that Robert himself designed (fig. 1) on the grounds' *Île des Peupliers*, an artificial island in the park's lake. The tomb, whose relief was carved by Jacques-Philippe Le Sueur, is visible in the present painting amidst the trees to the left of the group of revelers. After the philosopher's death, the Marquis renamed the park at Ermenonville in honor of Rousseau, and kept his remains there until they were moved to the Pantheon in Rome in 1794.









PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

4

## JEAN-BAPTISTE GREUZE (TOURNUS 1725-1805 PARIS)

### *Maman ('The Good Mother')*

Black chalk, pen and black ink, brown and grey wash  
12 ½ x 10 ¾ in. (31.7 x 27.4 cm.)

\$60,000-80,000

£43,000-57,000  
€56,000-74,000

#### PROVENANCE:

Jean-Louis-Antoine le Vaillant, chevalier de Damery, Paris.  
Anonymous sale; Paris, 3 February 1778, lot 620 (140 livres).  
Marquis de Lagoy (L. 1710); Paris, 17-19 April 1834, lot 241.  
W. Russell (L. 2684); Christie's, London, 10-12 December 1884, lot 351 (3gns. 10pc.).  
A. Beurdeley (L. 421); Paris, Galerie Georges Petit, 13-15 March 1905, lot 97.  
Alfred Mame, Tours.  
An unidentified collector's mark (L. 2508).  
An unidentified mounter's mark ('AC' on the mount) (L. 3062)

#### EXHIBITED:

London, Grosvenor Gallery, *Winter exhibition of drawings by the Old Masters...*, 1877-1878, no. 1069.  
New York, Wildenstein, *Masterworks on paper*, September-October 1975.  
Tokyo, Wildenstein, *Maîtres du dessin français au 18ème siècle*, October-November 1977, no. 13.  
Nishinomiya, Otani Museum of Fine Arts, *Exposition Rococo: poésie et rêve de la peinture française au XVIIIe siècle*, January-February 1978, no. 16.

#### LITERATURE:

J. Smith, *A catalogue raisonné of works of the most eminent...French painters*, London, 1837, VIII, p. 440, no. 155.  
G.F. Waagen, *Galleries and cabinets of art in Great Britain*, London, 1857, p. 188.  
C. Normand, *J.B. Greuze*, Paris, 1892, pp. 46-48.  
J. Martin, *Catalogue raisonné de l'oeuvre peint et dessiné de Jean-Baptiste Greuze*, Paris, 1908, pp. 23-24, no. 325.  
M. Roux, *Inventaire du fonds français: graveurs du dix-huitième siècle*, Paris, 1933, II, p. 227, under no. 50.

#### ENGRAVED:

Jacques Firmin Beauvarlet (1731-1797).



Jacques-Firmin Beauvarlet, after Jean Baptiste Greuze, *La grande maman*.  
©RMN-Grand Palais (Musée du Louvre) / Michel Urtado.

Little is known about Jean-Baptiste Greuze's views or activities during the Revolution. He painted few contemporary events though his portraits of the Enlightenment thinker Denis Diderot (1713-1784) and Jean-Nicolas Billaud-Varenne (1756-1819), an associate of Robespierre during the Terror, indicate an awareness and engagement with the changing intellectual and political currents in late 18th-and early 19th century France. Greuze was, of course, familiar with the writings of Jean-Jacques Rousseau (1712-1778) and his concept of moral character being defined in childhood, ideas he introduced into this composition.

*The Good Mother* displays this Rousseau-inspired idea of family life. In this composition, a peasant mother attempts to feed her child while her other eager child pushes him out of the way. Throughout his career Greuze infused these domestic scenes of peasant life with moral overtones, often conceiving of compositions as pendants contrasting good and bad behavior. In *The Good Mother* the two children display contrasting characters. Greuze explored similar themes in other drawings such as *The Spoiled Child* and *The Beloved Mother*, both in the Albertina, Vienna (see E. Munhall, *Greuze the Draftsman*, exh. cat., The Frick Collection, New York, 2002, pp. 112-114, no. 33; and pp. 136-137, no. 43). Another drawing from the 1760s which also belonged to de Damery and which was also engraved by Beauvarlet is entitled *The Chestnut Vendor* ('*La marchande de marrons*') and shows a similar range of emotions among the children approaching the vendor (Munhall, *op. cit.*, pp. 68-9, no. 14). All three were probably executed in the 1760s, as was *The Good Mother*.

Many of Greuze's drawings, were the basis for engraved compositions which served as a lucrative source of revenue for the artist. *The Good Mother* was engraved by Jacques Firmin Beauvarlet (1731-1797) (fig. 1). An inscription beneath the composition which alludes to the child's jealousy reads:

*La jalousie est de tout age;*

*Entre ces deux enfans que ton Coeur se partage.*

*Mère, dans la famille étouffe la soudain:*

*En ne fais pas de Benjamin.*

The print also bears the arms of Jean Louis Antoine le Vaillant de Damery, the Chevalier de Damery (1723-1803), an officer in the royal navy and close friend and patron of Greuze who was once the owner of the present drawing. De Damery fell into financial hardship in the latter half of the 18th century and was forced to sell his extensive collection and estate before retiring to the Invalides where he remained until his death. The drawing was subsequently owned by two other esteemed French collectors, the Marquis de Lagoy (1764-1829), and Alfred Beurdeley (1847-1919).







## JEAN-HONORÉ FRAGONARD

(GRASSE 1732-1806 PARIS)

### *The Hurdy-Gurdy Player*

oil on copper  
11 $\frac{1}{8}$  x 7 $\frac{3}{4}$  in. (30.2 x 19.7 cm.)

\$400,000-600,000

£290,000-420,000  
€370,000-550,000

#### PROVENANCE:

Jean André Vassal, called Vassal de Saint-Hubert (1741-1782), Paris; his sale, Paris, 17 January 1774, lot 106, with its pendant by Chardin ['M. Fragonard. 106 Un tableau sur cuivre de même grandeur que le précédent, & qui a été fait pour pendant: il représente une joueuse de vielle appuyée sur une borne, deux petits chiens jouent proche d'une colonne qui fait partie du fond. L'Artiste fait voir par ce monceau ses talents distingués tant dans dessein que le coloris & la belle intelligence de la lumiere.']; where acquired by the following.  
Anonymous sale; Paris, Paillet, 30 May 1799, lot 36, with its pendant by Chardin ['Un petit tableau fort gracieux représentant une jeune fille en marmotte et jouant de la vielle. Il a été fait pout servir de pendant à celui de Chardin, n° 28. Il est sur Cuivre']. Private collection, until 2010, where acquired by the following.  
Private collection.

#### LITERATURE:

C. Blanc, *Le Trésor de la Curiosité tiré des Catalogues de Vente de Tableaux, Dessins, Estampes, Livres, Marbres, Bronzes, Ivoires, Terres Cuites, Vitraux, Médailles, Armes, Porcelaines, Meubles, Émaux, Laques et autres Objets d'Art Avec diverses Notes & Notices historiques & biographiques*, Paris, 1857, I, p. 238.  
R. Portalis, *Honoré Fragonard: Sa Vie et Son Oeuvre*, Paris, 1889, pp. 281-282.  
P. de Nolhac, *J.-H. Fragonard: 1732-1806*, Paris, 1906, p. 149 (where confused with a version now in a private collection, France).  
L. de Fourcaud, "Honoré Fragonard," *Revue de l'Art Ancien et Moderne*, XXI, January-June 1907, p. 288.  
G. Wildenstein, *Chardin*, Paris, 1933, p. 181, under no. 298.  
L. Réau, *Fragonard, sa vie et son oeuvre*, Brussels, 1956, p. 181.  
G. Wildenstein, *The Paintings of Fragonard: Complete Edition*, Aylesbury, 1960, p. 202, no. 42.  
D. Wildenstein and G. Mandel, *L'opera completa di Fragonard*, Milan, 1972, p. 87, no. 43.  
P. Rosenberg, *Tout l'oeuvre peint de Chardin*, Paris, 1983, p. 118.  
P. Cabanne, *Fragonard*, Paris, 1987, p. 130.  
J.-P. Cuzin, *Jean-Honoré Fragonard: Vie et oeuvre: Catalogue complet des peintures*, Fribourg, 1987, p. 345, no. D 35.  
P. Rosenberg, *Fragonard*, exhibition catalogue, New York, 1988, p. 566, under no. 297.  
P. Rosenberg, *Tout l'oeuvre peint de Fragonard*, Paris, 1989, pp. 104, 124, 133, no. 296.  
M. Roland Michel, *Chardin*, Paris, 1994, pp. 230, 232, 235, note 75.  
P. Rosenberg, "The Blind Man of the Quinze-Vingts by Chardin and the Young Girl with a Marmot by Fragonard at the Fogg," in *Shop Talk: Studies in Honor of Seymour Slive Presented on His Seventy-Fifth Birthday*, Cambridge, 1995, pp. 211, 212, 213, 215 n. 24.  
Y. Durand, *Les Fermiers-général au XVIIIe siècle*, Paris, 1996, p. 535.  
D. Lüdke et al., *Jean Siméon Chardin: 1699-1779: Werk, Herkunft, Wirkung*, exhibition catalogue, Ostfildern-Ruit, 1999, p. 276, under no. 119.  
P. Rosenberg and R. Temperini, *Chardin: suivi du Catalogue des oeuvres*, Paris, 1999, p. 230, under no. 90 A.  
G. Faroult, "'La Vieillesse' par Marie-Anne Loir au musée de Riom: fortune d'une iconographie savoyarde, entre peinture et littérature au XVIIIe siècle," *Bulletin de la Société de l'Histoire de l'Art Français*, 2003, pp. 253, 254 n. 25, 256 n. 59.  
M.-A. Dupuy-Vachey, *Fragonard: les plaisirs d'un siècle*, exhibition catalogue, Ghent, 2007, pp. 104 and 171, under no. 50 and n. 4.



Fig. 1 Jean-Baptiste-Siméon Chardin, *Blind Beggar*, Fogg Museum, Harvard Art Museums









Fig. 2 Jean-Baptiste Greuze, *Portrait of Jean Antoine Hubert Vassal de Saint-Hubert*, Private collection

In this charming, recently rediscovered genre painting by Fragonard, a young girl wearing a tightly corseted dress, a slate-gray apron and a white scarf or *fanchon* tied under her chin, cranks out a tune on a hurdy-gurdy. At her waist is a dark blue sash to which the musical instrument is attached. The itinerant performer stands between a large marble column and a stone post (*borne*) to which a horse or carriage could be attached and around which hay and stones are strewn. A golden light emanating from the left is focused principally on the comely woman's head, while two frisky spaniels play in the shadows at the base of the column. With her body turned to the left and one foot in front of the other as if she were about to start to dance, the woman turns her bright and smiling face towards the viewer. Such picturesque characters were commonly seen in the streets of 18th-century Paris.

The best-known of the female hurdy-gurdy players (*vielleuses*) in 18th-century Paris was Françoise Chemin, nicknamed "Fanchon la vielleuse," who was apparently born in Savoy around 1737. Throughout the 18th-century, thousands of men and women left the mountain regions of their native Savoy each desolate winter to migrate to the large cities of France, Italy and Germany, where they worked as chimney sweeps, knife-grinders, shoe-shine boys, or – like our Hurdy-Gurdy player – street entertainers. In Paris, most lived in poverty in their own communities, their primary concern being to send money back to their families; in the warm weather they returned home to tend their farms. They were popular subjects for French artists like Watteau and, later in the century, Greuze, Fragonard and Boilly, who were interested in the sympathetic study of "exotic" types. The attraction of picturesque entertainers who roamed the streets of Paris would endure beyond the revolutionary period. As late as 1803, for example, a popular three-act musical comedy entitled *Fanchon la vielleuse*—with words by Jean Nicolas Bouilly and Joseph Marie Pain and music by Joseph Denis Doche—was introduced to the public at the Théâtre du Vaudeville and was a popular sensation.

The present picture is far from Fragonard's only representation of a young Savoyard girl wearing a *fanchon*, and both full- and bust-length oil paintings and watercolors by the artist depict a similar female entertainer with a trained marmot

in a wooden box that she would make dance. Painted versions are in the Fogg Art Museum, Cambridge, MA. (gift of Grenville L. Winthrop, inv. no. 1943.240); the State Pushkin Museum of Fine Arts, Moscow; Portland Art Museum, Portland, Oregon (paired with *A Little Boy with a 'boîte de curiosité'* [peepshow box]); and in a private collection (Cuzin, *op. cit.*, 217; Rosenberg 1989, *op. cit.*, 387).

As Pierre Rosenberg first discussed at length in 1995 – before the present painting had, in fact, reappeared — Fragonard created the painting on copper (a support he rarely employed) to serve as the pendant for a painting on canvas of identical dimensions by Jean Siméon Chardin, an artist whose genre compositions were greatly appreciated by the younger painter. Chardin's picture, probably dating from the 1750s, depicted an old inmate of the Quinze-Vingts, a hospital founded by King Louis IX (it remained in use until 1780) to house three hundred blind people. Chardin showed the old man standing in the street beside a chair, wearing a sleeveless coat (*houppelande*) upon which is embroidered a fleur-de-lis, indicating that he has royal permission to beg in the streets of the capital, and a tricorne hat; in one hand he holds the leash of the pug dog at his feet and a staff, and with his left hand he extends a tin cup to receive alms from passers-by. That work was a replica on canvas of the *Aveugle des Quinze-Vingt*, the prime version of which the artist had sent to the Salon of 1753. (During World War II, what appears to have been Chardin's original, a version in oil on panel, was accidentally destroyed by an allied bomber in the English countryside.) Chardin apparently made three or four versions on the composition but only one is known today, in the Fogg Art Museum, Cambridge (fig. 1), where it is paired with a version on wood panel of Fragonard's *Young Girl with a Marmot*.

Fragonard was commissioned to paint *The Hurdy-Gurdy Player* as a companion for the Chardin by one of his most important patrons, the chevalier Jean Antoine Hubert Vassal, called Vassal de Saint-Hubert (1741-1782), a financier who had a half-share in the office of comptroller of tax collection in the provinces of Languedoc, Roussillon and the Pays de Foix. In 1769, he became a *fermier général*, and two years later he purchased the mostly ceremonial office of *maître d'hôtel ordinaire* to Louis XVI's brother, the comte de Provence. The collector owned at least two landscape paintings by Fragonard, including *Pâtre jouant de la flûte, une paysanne l'écoute* (Musée-Château, Annecy) which was shown at the Salon of 1765 and a pair of paintings illustrating scenes from Jean François Marmontel's tale, "Annette et Lubin." Only days before the financier's death in 1782 at the age of only forty-one, Jean Baptiste Greuze presented him with the bust-length portrait of him that he had just completed (fig. 2; Private collection). Vassal had been an important patron of Greuze, and he owned a significant number of the latter's drawings. Vassal de Saint-Hubert lived in a townhouse on the rue Blanche, which was located in the village of the Porcherons at the foot of the Butte Montmartre. His vast art holdings—paintings, pastels, drawings, prints and sculpture of the Dutch, Italian and French schools—were dispersed in at least three anonymous auction sales: one in January 1774 (see below), a second on March 29, 1779 and days following, and a third, posthumously, at the Hôtel de Bullion on April 24, 1783.

When they were featured in the sale of a part of Vassal de Saint-Hubert's collection in early 1774, the two companion pictures were described with absolute precision, as pendants, and the exact dimensions and copper support of the present painting was cited. The auctioneer praised, in particular, the refinement of Fragonard's drawing, the delicacy of his palette and the superb and intelligent effects of light in the painting. Gabriel de Saint-Aubin's personal copy of the Vassal de Saint-Hubert sale catalogue, which was published in 1773 by Rémy and the bookdealer Musier père (Bibliothèque nationale, Paris), contains one page with 40 tiny black-chalk sketches of both the Fragonard and Chardin pendants copied in the book's margins by Saint-Aubin.

Although *The Hurdy-Gurdy Player* is undated, it must have been made before 1774, when it first appears at auction, and it probably dates from several years prior. With its controlled brushwork, refined handling and radiant luminosity, it bears comparison with several of Fragonard's paintings of the later 1760s, notably *The Swing* (The Wallace Collection, London) and the artist's famous "omelet of children" (as Diderot called it), the *Groupes d'Enfants dans le ciel* (Louvre, Paris), both of which can be reliably dated to 1767. A significantly larger, more freely brushed version (Wildenstein, *op. cit.*, no. 505; Cuzin, *op. cit.*, no. 365; Rosenberg 1989, *op. cit.*, 297) of the present composition, measuring 43 x 30 cm., is in a private collection in New York. Rendered with a much looser and brushier handling befitting its larger scale and canvas support, it appears to be a later version of the subject, probably datable to the mid-1770s.







6

## VALENTINE GREEN

(SALFORD 1739-1813 LONDON)

### AFTER JOSEPH WRIGHT OF DERBY

(DERBY 1734-1797)

*A Philosopher Shewing an Experiment on the Air Pump*

Mezzotint, 1769, second (final) state, published by John Boydell, London.

Sheet: 18  $\frac{3}{4}$  x 23  $\frac{1}{8}$  in. (457 x 587 mm.)

\$6,000-8,000

£4,300-5,700  
€5,600-7,400

The air pump—then described as a ‘pneumatic engine’, but known today as a vacuum pump—was invented by Otto von Guericke in 1650. Its cost deterred most contemporary scientists from constructing the apparatus, but for Robert Boyle, Anglo-Irish natural philosopher, chemist, physicist, inventor and son of the Earl of Cork, the expense did not pose an obstacle. He commissioned a device in 1659, which he subsequently donated to the Royal Society and had a further two redesigned machines built for his personal use. Aside from Boyle’s three pumps, there were probably no more than four others in existence during the 1660s. Boyle’s pump, which was largely designed to his own specifications and constructed by Robert Hooke, was complicated, temperamental, and problematic to operate. Many demonstrations could only be performed with Hooke on hand, and Boyle frequently left critical public displays solely to Hooke—whose dramatic flair matched his technical skill.

Joseph Wright’s painting depicts a natural philosopher, a forerunner of the modern scientist, recreating one of Robert Boyle’s air pump experiments, in which a white cockatoo is gradually deprived of air, before a varied group of onlookers. The witnesses display various emotions: one of the girls worriedly watches the fate of the bird, while the other is too upset to observe and is comforted by her father; two gentlemen (one of them dispassionately timing the experiment) and a boy look on with interest, while the young lovers to the left of the painting are absorbed only in each other. The scientist himself looks directly out of the picture, as if challenging the viewer to judge whether the pumping should continue.

Aside from that of the children, little sympathy is directed toward the bird. To one side of the boy at the rear, the cockatoo’s empty cage can be seen on the wall, and to further heighten the drama it is unclear whether the boy is lowering the cage on the pulley to allow the bird to be replaced after the experiment or hoisting the cage back up, certain of its former occupant’s fate. It has also been suggested that he may be drawing the curtains to block out the light from the full moon.

The neutral stance of the central character and the uncertain intentions of the boy with the cage were both later ideas: an early study, discovered on the back of a self-portrait, omits the boy and shows the natural philosopher reassuring the girls. In this sketch it is obvious that the bird will survive, and thus the composition lacks the power of the final version.

On the table are various other pieces of equipment that the natural philosopher would have used during his demonstration: a thermometer, candle snuffer and cork, and close to the man seated to the right is a pair of Magdeburg hemispheres, which would have been used with the air pump to demonstrate the difference in pressure exerted by the air and a vacuum: when the air was pumped out from between the two hemispheres they were impossible to pull apart. The air pump

itself is rendered in exquisite detail, a faithful record of the designs in use at the time. What may be a human skull in the large liquid-filled glass bowl would not have been a normal piece of equipment.

The powerful central light source creates a chiaroscuro effect. The source is obscured behind the glass bowl; some hint of a lamp glass can be seen around the side of the bowl, but David Hockney has suggested that the bowl itself may contain sulfur, giving a powerful single light source that a candle or oil lamp would not. In the earlier study a candle holder is visible, and the flame is reflected in the bowl. Hockney believes that many of the Old Masters used optical equipment to assist in their painting, and suggests that Wright may have used lenses to transfer the image to paper rather than painting directly from the scene, as he believes the pattern of shadows thrown by the lighting could have been too complicated for Wright to have captured so accurately without assistance. It may be observed, however, that the stand on which the pump is situated casts no shadow on the body of the philosopher, as it could be expected to do.

By the time Wright painted his picture in 1768, air pumps were a relatively commonplace scientific instrument, and itinerant ‘lecturers in natural philosophy’—usually more showmen than scientists—often performed the ‘animal in the air pump experiment’ as the centerpiece of their public demonstration. These were performed in town halls and other large buildings for a ticket-buying audience, or were booked by societies or for private showings in the homes of the well-off.

The scientific subjects of Wright’s paintings from this time were meant to appeal to the wealthy scientific circles in which he moved. While never a member himself, he had strong connections with the Lunar Society: he was friends with members John Whitehurst and Erasmus Darwin, as well as Josiah Wedgwood, who later commissioned paintings from him. The inclusion of the moon in the painting was a nod to their monthly meetings, which were held when the moon was full. Wright apparently painted the work without a commission, and the picture was purchased by Dr Benjamin Bates. A physician, patron of the arts and hedonist, Bates was a diehard member of the Hellfire Club who, despite his excesses, lived to be over 90.

The present work was engraved a year after the oil was completed. It is the work of Valentine Green, one of the most talented mezzotint engravers of the 18th century and amongst the first to demonstrate how well the technique could be applied to translate pictorial compositions. Green was commissioned by the influential publisher John Boydell, one-time Lord Mayor and a significant figure in the artistic life of Georgian London.





*Joseph Wright painted.*

*A Wright executed 1789.*  
**A PHILOSOPHER SHEWING AN EXPERIMENT ON THE AIR PUMP.**

*From the Original Picture & Engraved by W. Joseph Wright.*

*Robertson Green del. & fecit.*

(National Gallery, London)





PROPERTY OF THE SELF REGIONAL HEALTHCARE FOUNDATION

**7**

**JOSEPH WRIGHT OF DERBY, A.R.A.**

(DERBY 1734-1797)

*Arkwright's cotton mill, Cromford;  
and Willersley Castle, Cromford*

oil on canvas  
each 23 $\frac{7}{8}$  x 30 in. (58.8 x 76.2 cm.)

a pair (2)

\$300,000-500,000

£220,000-350,000  
€280,000-460,000





**PROVENANCE:**

(Probably) Commissioned by Sir Richard Arkwright (1732-1792).

Colonel M.H. Grant.

with Frost & Reed, London, according to labels on the stretchers, where (probably) acquired by the present owner.

**LITERATURE:**

Colonel M.H. Grant, *A Chronological History of the Old English Landscape Painters (in oil) From the XVIth Century to the XIXth Century*, III, Leigh-on-Sea, 1958, pp. 210-211, pl. 203.

B. Nicolson, *Joseph Wright of Derby, Painter of Light*, London, 1968, I, p. 265, nos. 312-313, II, pls. 330-331.

J. Egerton, *Joseph Wright of Derby 1734-1797*, exh. cat., London, 1990, under no. 127, p. 200.





Fig. 1 Joseph Wright of Derby, *Sir Richard Arkwright*, Private collection / Bridgeman Images

Depicting the world's first water-powered cotton mill at Cromford and Sir Richard Arkwright's adjacent home, Willersley Castle, these paintings are key records of the changes that the early Industrial Revolution wrought on the landscape of Derbyshire. They were presumably commissioned by Arkwright, who is generally considered to be the father of the modern industrial factory system; and were executed by Joseph Wright, who was the first artist of his generation to explore the full potential of contemporary industrial scenes as a subject for serious academic art.

In the early years of Arkwright's career, spinning was a cottage industry, time-consuming with only a small output, and Arkwright joined the race to perfect a practical spinning machine which would revolutionize the textile industry. With John Kay, a local clockmaker, Arkwright built a spinning machine and with the

financial backing of Jedediah Strutt and Samuel Needs, opened a mill, powered by horses, in the Hockley district of Nottingham. However, finding this method too expensive as well as incapable of application on a sufficiently large scale, he adapted his spinning frame to use the power of water. In 1771, again with the financial support of Strutt and Needs, Arkwright opened the world's first water-powered cotton mill at Cromford, Derbyshire, harnessing the streams running down to the Derwent. The first mill (shown in the first of the present pictures) was five-stories high with an attic floor. The simple, functional design of a long narrow building with relatively unbroken interior space was without counterpart in English architecture, a form which was the basis for industrial design for the remainder of the 18th and throughout the 19th centuries. In 1776, they built a second and very much larger mill (120 feet long and seven stories high), using the same water supply. The training and division of the workforce was unprecedented. At Cromford, the mills operated on a twenty-four hour basis with workers, housed in Arkwright's purpose-built village, divided into two shifts. The factory workers were trained to operate specific machinery and had the benefits of pensions, sick pay and an on-site canteen. Such was the success of the Cromford Mills, that Arkwright was able to build factory mills across Derbyshire and Lancashire. With their powered machinery, large workforce and factory village, the Cromford Mills became models for others throughout Britain and the world. Indeed, in 1783, a former Cromford factory worker, Johann Gottfried Brügelmann, installed identical machinery in a water-powered mill at a site he named 'Kromford', near Ratingen, east of Düsseldorf.

In Wright's imposing portrait of Arkwright (fig. 1), prominently displayed on the polished table beside the sitter is a set of cotton-spinning rollers, which 'contributed more than any other to the transformation of the industrial face of England' (R. Fitton, *The Arkwrights, Spinners of Fortune*, Oxford, 1996, p. 202). Whether or not Arkwright actually invented the machine is an unresolved question. Earlier inventors such as Thomas Highs, James Hargreaves and John Wyatt had produced spinning machines, and in 1785 Arkwright's patents were declared void, largely as a result of the testimony of John Kay. Arkwright's genius, however, lay not in the invention of machinery but in the invention of the factory system. Through the establishment of cotton mills, the organization and regimentation of labor in one specialized workplace giving the employer direct control over the product, the means and cost of production, and in the development of markets, he was immensely successful. The textile industry thereafter expanded with amazing rapidity until it became the leading industry in the north of England.

In 1786, Arkwright was knighted by King George III and the following year he was appointed High Sheriff of Derbyshire. On his death in 1792, the *Gentleman's Magazine* recorded that he 'died immensely rich, as he has left manufactories the income of which is greater than that of most German principalities ... His real and personal property is estimated at a little short of half a million' (LXII ii, pp. 770-71). Richard Arkwright, Arkwright's only son and heir by his first wife, Patience Holt, inherited his father's business concerns and lived at Willersley Castle until his death. He too was an important patron of Wright.

The first of these pictures is a detailed depiction of the 1771 mill at Cromford. On the right of the main building is the aqueduct transporting water across the road to power the factory (the overshot mill-wheel is on the rear face of the building) and the factory manager's house is visible further down the road. The second shows Willersley Castle, the neoclassical seven-bay mansion looking down to Cromford town and the Derwent River valley. It was built for Arkwright by William Thomas between 1782 and 1788. St. Mary's Church on the facing bank was built by Arkwright in 1797 and the mill buildings are just visible further down the valley. The bridge was built in the 15th century and the small square building at one end was an early 18th century fishing pavilion. Nicolson pointed out that it is unlikely that this picture was painted before Willersley was completed in 1790 (*op. cit.*, p. 265).

Joseph Wright was not the first British painter to depict contemporary industrial scenes; Thomas Smith had executed two detailed topographical views of a Shropshire industrial site as early as 1758, Edward Penny exhibited *The Gossiping Blacksmith* at the Royal Academy's inaugural exhibition in 1769; and Sandby and Ibbetson made numerous sketches of mines, coal-pits and factories in the North of England. Wright was, however, the first artist of his generation to explore its full potential as a subject for serious, academic art. His friends and patrons included Josiah Wedgewood, Dr. Erasmus Darwin, Matthew Boulton and James Watt, as well as Arkwright. Arkwright also commissioned family portraits from Wright. The famous full-length of him was completed in c. 1790, although the commission was discussed as early as 1783 and may have prompted Wright to paint his only other view of the Cromford Mills, which can be dated to 1783 by his account book and was sold for £51.10 to David Parker Coke, a Nottingham M.P. (fig. 2). This view is taken from the other side and shows both mills at night with the windows dramatically lit although, as a consequence of this lighting, it lacks the detail of the present picture.



Fig. 2 Joseph Wright of Derby, *Arkwright's Cotton Mills*, Private collection Photo © Philip Mould Ltd, London / Bridgeman Images









PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

8

## JEAN-HONORÉ FRAGONARD

(GRASSE 1732-1806 PARIS)

*L'Heureux ménage* ('The happy household')

oil on canvas, circular  
13½ in. (34.4 cm.) diameter

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

£1,100,000-1,800,000

€1,400,000-2,300,000

### PROVENANCE:

Charles Axel Guillaumot; (t), Paris, 15 January 1808, lot 10.  
Marc Antoine Didot; (t), Paris, 6 April 1825, lot 135.  
Comte d'Houdedot; (t), Paris, 9 May 1859, lot 42.  
William Salomon; (t), New York, American Art Galleries, 4-7 April 1932, lot 384.  
Edwin A. Shewan, New York.  
Michael van Buren, New York.  
with Wildenstein, New York, where acquired by the present owner.

### EXHIBITED:

New York, Gimpel & Wildenstein, *Fragonard*, 1914, no. 15.  
Detroit, Institute of Arts, *Loan Exhibition of French Paintings*, 2-20 December, 1926, no. 23.  
Bern, Kunstmuseum, *Fragonard*, June-August 1954, no. 43.  
Stockholm, National Museum, *La douce France*, August-October 1964, no. 22.  
Tokyo, The National Museum of Western Art, and Kyoto, Municipal Museum *Fragonard*, May-June 1980, no. 84.  
London, Wildenstein, *La Douceur de Vivre : Art, Style and Decoration in XVIIIth Century France*, June-July 1983, pp. 28, 57.  
New York, Rosenberg and Stiebel, *Chez Elle, Chez Lui : At Home in 18th Century France*, April-June 1987, no. 27, also under pp. 52-55, fig. 27.

### LITERATURE:

"Vente de la collection de feu le comte d'Houdedot", in *Gazette des Beaux-Arts*, 1860, I, p. 115.  
Le Hir, "Vente du comte d'Houdedot", *Journal des Amateurs*, 1860, p. 83.  
R. Portalis, *Honoré Fragonard*, Paris, 1889, p. 279.  
P. de Nolhac, *J.-H. Fragonard*, Paris, 1906, p. 127.  
E. and J. de Goncourt, *L'Art du XVIIIe siècle*, Paris, 1914, III, p. 334.  
Le Hir, "Vente du comte d'Houdedot", *Lotus Magazine*, March 1914, pp. 396, 397.  
"Salomon Sale", *Art News*, 14 April 1923, p. 4.  
G. Wildenstein, *The Paintings of Fragonard*, London, 1960, p. 313, no. 502, also under no. 501.  
D. Wildenstein and G. Mandel, *L'Opera completa di Fragonard*, Milan, 1972, p. 109, no. 524, pl. LIX.  
*Fragonard* (Les Grands Maîtres de la Peinture - 20), Tokyo, 1983, pp. 91, 98, no. 49, pl. 49.  
J. Russel, "Domestic Affairs in the Ancien Régime and After", in *The New York Times*, 10 May 1987, p. 26.  
P. Conisbee, "Exhibition Reviews : New York, French 18th-Century Art", *Burlington Magazine*, CXXIX, no. 1017, December 1987, p. 836.  
P. Cabanne, *Fragonard*, Paris, 1987, pp. 130, 131.  
J.-P. Cuzin, *Jean-Honoré Fragonard, vie et œuvre : catalogue complet des peintures*, Fribourg, 1987, pp. 326-327, no. 345, under no. 346.  
P. Rosenberg, *Fragonard*, Paris, exhibition catalogue, 1987, pp. 426-427, fig. 24.  
A. Molotiu, *Fragonard's Allegories of Love*, Los Angeles, 2007, p. 80, fig. 59.









Fig. 1 Jean-Honore Fragonard, *Portrait of Madame Fragonard, the Artist's Wife*, black chalk on paper, Musée du Louvre, Paris



Fig. 2 Jean-Honore Fragonard, *Self-Portrait*, black chalk on paper, Fondation Custodia, Frits Lugt collection, Paris



Fig. 3 Jean-Honore Fragonard, *Portrait of Alexander-Evariste Fragonard, the Artist's Son*, black chalk on paper, Musée du Louvre, Paris

As the creator of some of the most memorable erotic imagery of the 18th century, Fragonard was long suspected of practicing a personal libertinage to match his most licentious paintings. But no hint of scandal attached to his name during his lifetime, and the critic Bachaumont's famous barb that Fragonard "was content to distinguish himself in the boudoirs and dressing rooms" of Paris addressed not the artist's personal morals, but his decision to work for lucrative private commissions rather than contribute to the biennial Salon. Indeed, the criticism came in August 1769, only two months after Fragonard married Marie-Anne Gérard (1745-1823), a talented miniaturist from his native Grasse, in the church of Saint-Lambert in Paris; the first of their two children, Rosalie, was born six months later. By all accounts, it was a companionable union and Fragonard proved himself a dedicated family man.

Throughout the 1770s and early 1780s, Fragonard produced a series of paintings, drawings and watercolors that depict joyful couples, engaged parents, devoted mothers and large and happy families (including, on occasion, the Holy Family) that seem to reflect the contentment and satisfaction that he derived from his own domesticity. These compositions are remarkable – perhaps unprecedented – for the intimacy, informality and naturalism with which they portray undisguised affection among members of the modern French family.

*L'Heureux Ménage* ('The Happy Household') depicts an aristocratic salon in which a pretty, fashionably dressed young mother kneels on an enormous settee, her contented gaze falling on her rambunctious little son as he flings himself across the lap of his benevolent and playful young father. The scene is opulent: the family wears fine silks and satins tailored in the height of style, the elaborately carved and gilded *canapé* is upholstered in green damask, an enormous gilt-framed painting on the wall behind them suggests the soaring height of the room they inhabit, and a costly, red-plumed parrot flaps its wings on top of the cage beside them. Yet Fragonard's 'Happy Household' is nonetheless remarkably intimate and tender in its affect. The mother stands protectively over her family, her body leaning in to her husband's side, her left hand resting on his shoulder, her right affectionately brushing his arm. He throws back his head, smiling joyously as he playfully wards off his little son's eager embrace. The child propels himself into his father's waiting arms in an effort to kiss his face.

It seems likely that the addition of a son to Fragonard's own *ménage* may have been a source of inspiration for the painting (figs. 1-3). Alexandre-Evariste Fragonard (1780-1850) – who would grow up to be a painter of success and distinction – was christened in Grasse on 26 October 1780. The apparent age of the clamoring little boy in *L'Heureux Ménage* – seeming about three or four – coincides almost exactly with Evariste's age in 1784 when, we can surmise with near certainty, the painting was executed.

Like most of Fragonard's paintings, *L'Heureux Ménage* is neither signed nor dated, but a painted oil sketch representing the artist's first idea for the composition survives (fig. 4; private collection; formerly in the collection of M. Penard y Fernandez), and is recorded as having been exhibited in the Salon de la Correspondance in November 1783; there seems little doubt that Fragonard's revised, meticulously finished, final version of the subject – the present painting – would have been produced shortly thereafter. When it was included in the 1783 exhibition, the sketch – then owned by the painter Antoine Vestier, and later by the British portraitist, Sir Thomas Lawrence – was described precisely, as "*l'intérieur d'un ménage où l'on voit un père caresser son enfant en présence de la mère, esquisse*" ("the interior of a household where we see a father caressing his child in the presence of its mother, sketch").



Fig. 4 Jean-Honore Fragonard, *The Happy Household*, Private collection



In addition, stylistic evidence also points to a date for the painting of around 1784. The fashionable costumes are typical of aristocratic clothing in Paris around 1780-1785 and, as Penelope Hunter-Steibel has noted (1987), the settee is executed in a transitional style between Louis XV and Louis XVI, its "carved scrolls recall Rococo but the flow of contours is broken and the carving includes Neo-Classical ornaments like the pine cone finial," leading her to date the furniture to about 1770. The gilded tone with which Fragonard imbued his palette reflects his life-long love of the great 17th-century Dutch master, Rembrandt, but the meticulous, highly finished handling that he brought to the painting reveals his renewed interest in the 1780s in the works of the 17th-century 'little Dutch masters' such as Ter Borch and Metsu. This interest was certainly encouraged by the contemporaneous works of his sister-in-law and pupil, Marguerite Gérard (1761-1837), herself among the most successful painters of the era working in a 'neo-Dutch' style.

Yet Fragonard brings to *L'Heureux Ménage* a unique energy and visual imagination that Marguerite Gérard could never equal. Its surface handling is smooth and polished, but its shimmering lighting effects make the figures seem to glow from within, as if illuminated by their own joy and contentment rather than from mere rays of sunlight peaking in from between window shutters. As Pierre Rosenberg has observed, "Fragonard's vision is dynamic; it cannot function without expressing the movement, exuberance, and impulse that give life to the figures..." In *L'Heureux Ménage*, the very composition abounds in the exuberance to which Rosenberg referred, its round format further destabilized by the dynamic diagonal movement of the compact figural group that seems to shoot through it, threatening almost to knock the composition off axis. Fragonard had used a similarly dramatic lighting device to great effect several years earlier, in his famous painting *Le Verrou* (fig. 5; 'The Bolt'; c. 1778, Louvre) and its magnificent oil sketch, where a powerful diagonal shaft of blinding light focuses all attention on the seducer's fateful gesture.

While the mood of domestic satisfaction that pervades *L'Heureux Ménage* reflects, no doubt, the happy home life of the artist, it also speaks directly to a wide-spread campaign in the later decades of the 18th century to increase the French population (incorrectly thought to have been in decline) and improve its moral and physical health by promoting the virtues of maternity, domesticity and enlightened education. Artists, writers, doctors, philosophers and politicians threw their support behind this effort to modernize methods of childrearing with the goal of advancing the health of the people and the vitality of the State. The most enduring testament of the call for a return to naturalism centering on family life and the proper education of children is Jean-Jacques Rousseau's classic treatise, *Émile, ou de l'éducation* (1762), a controversial bestseller in its day that presented a radically new view of the relationships of husbands and wives, parents and children, based in part on the psychological and behavioral insight that adult character develops out of childhood experience. Rousseau's novel encouraged well-to-do mothers to raise their children themselves, thereby inviting close, mutually affectionate bonds from the earliest ages.



Fig. 5 Jean-Honoré Fragonard, *Le Verrou*, Private collection, New York, sold at Christie's, London, 17 December 1999, lot 95





Fig. 6 Jean-Honoré Fragonard, *A Visit to the Nurse*, National Gallery of Art, Washington, D.C.



Fig. 7 Jean-Honoré Fragonard, *The Good Mother*, Private collection, USA

Although the theme of the 'Good Mother' could on occasion be found in Chardin's paintings from as early as the 1730s, its popularity much increased in the 1760s, 1770s and 1780s, when a number of artists took it up with regularity – notably Greuze, but also Étienne Aubry and Nicolas-Bernard Lépicié, as well as Marguerite Gérard — and expanded it to include the allied, but broader subject of the 'Devoted, or Attentive Family'. Fragonard, however, made these themes something of a specialty, from *Maternal Kisses* (Private collection; Cuzin, *op. cit.*, no. 197), to *The Visit to the Nurse* (fig. 6; National Gallery of Art, Washington, and other versions; Cuzin, *op. cit.*, nos. 123-125), *The Happy Family* (National Gallery of Art, Washington, and other versions; Cuzin, *op. cit.*, nos. 311-314), *The Good Mother* (fig. 7; Private collection, and other versions; Cuzin, *op. cit.*, nos. 261-262) and the present 'Happy Household', as well as collaborations with Marguerite Gérard, such as the pendants *The First Steps of Infancy* and *The Beloved Child* (Fogg Art Museum, Cambridge; Cuzin, *op. cit.*, nos. 409-410), to biblical images including *The Education of the Virgin* (Fine Arts Museums of San Francisco and other versions; Cuzin, *op. cit.*, nos. 273-275).

*L'Heureux Ménage* is a small masterpiece that makes for an almost perfect confluence of the art of Fragonard, the philosophy of Rousseau and the quest for national rebirth that lay at the heart of the Revolution. It effortlessly embodies the Enlightenment's ambition to reform marriage and parenting, concepts which govern our domestic relationships to this day. "The attraction of domestic life is the best antidote for bad morals," Rousseau wrote in a passage of *Émile* that the present painting virtually illustrates. "The bother of children, which is believed to be an importunity, becomes pleasant. It makes the father and mother more necessary, dearer to one another; it tightens the conjugal bond between them. When the family is lively and animated, the domestic cares constitute the dearest occupation of the wife and the sweetest enjoyment of the husband."







## LOUIS-LÉOPOLD BOILLY

(LA BASSÉE 1761-1845 PARIS)

*La tasse de chocolat* ('The Cup of Chocolate')

oil on paper, laid down on canvas  
16¼ x 11⅞ in. (44.3 x 30 cm.)

\$60,000-80,000

£43,000-57,000  
€55,000-73,000

### PROVENANCE:

Anonymous sale; Paris, place de la Bourse, 25-26 April 1835, lot 2.  
(Possibly) Captain Hall, officer de S.M. Britannique; his sale, Binault-Pajot-Lairez, Lille, 2-3 February 1848, lot 64.  
Anonymous sale; Pierret, Paris, 24 April 1883, lot 36.  
Private collection, London.

### LITERATURE:

H. Harris, *L.L. Boilly, peintre, dessinateur, et lithographe: sa vie et son oeuvre (1761-1845)*, Paris, 1898, p. 98, no. 63, and possibly p. 132, no. 529 ['*Jeune femme ouvrant la porte de sa chambre à une servante qui lui apporte une tasse de café*'].  
P. Marmottan, *Le peintre Louis Boilly (1761-1845)*, Paris, 1913, p. 248.

The attribution of this recently rediscovered oil on paper has been confirmed by Pascal Zuber and Étienne Breton, who will include it in their upcoming catalogue raisonné of the artist's work. The authors date the painting to c. 1789-1793, just before Boilly was publicly denounced to the Société Républicaine des Arts by fellow artist Jean-Baptiste Wicar, who accused him in March 1794 of producing works of art that were deemed '*d'une obscénité révoltante pour le mœurs républicaines*' ('a revolting obscenity to republican morals') and should be 'burned at the foot of the Tree of Liberty'. A few months later, Wicar would be overseeing the commission set up by Napoleon to loot artworks from the Austrian Netherlands for France; in August of that year, an initial convoy left Antwerp filled with paintings by Rubens for the Louvre.

In this characteristically intimate scene, Boilly shows two young women in the dim light of a doorway. The girl to the left, whose loose attire reflects their private setting, ushers in a maid carrying a saucer and porcelain cup, presumably filled with hot chocolate. Drinking chocolate was a luxury strictly reserved to the aristocracy in 18th-century France, and was often poured in the evening just before bed or first thing in the morning. Indeed, Marie Antoinette is said to have preferred hers before breakfast, topped with whipped cream, and served with a brioche, and even brought her own chocolate-maker with her when she arrived at Versailles in 1770 upon her marriage to Louis XVI.

Our *Tasse de chocolat* is a preparatory study for one of Boilly's major early pictures, *La malade intéressante* (fig. 1), which will also be included in the forthcoming publication by Zuber and Breton. In that work, the two women in the present composition appear at right; the chocolate-bearing figure is clearly being ushered into a sick room to comfort a swooning patient. Our study was used again as preparation for a second early picture, *L'Amante déçue*, and similarly datable to c. 1789-1793. That work, which is known only through an engraving, shows our bonnetted lady again at a doorway, this time without a companion. Her cup of chocolate has been replaced with a quill pen, which she is about to hand to an elegantly dressed woman who holds a letter that appears to have caused her great distress.



Fig. 1 Louis-Léopold Boilly, *La malade intéressante*, Private collection







## PIAT-JOSEPH SAUVAGE

(TOURNAI 1744-1818)

*Allegory of the entry into Brussels of the  
Governors General of the Austrian Netherlands*

signed and dated 'Sauvage 1781' (lower right)

oil on canvas

17½ x 51¼ in. (44.2 x 130.3 cm.)

\$40,000-60,000

£29,000-42,000

€37,000-55,000

### PROVENANCE:

Private collection.

Anonymous sale; Neumeister Kunstauktionen, Munich, 2 December 1998, lot 534.

with Galerie Eric Coatalem, Paris where acquired in 2004 by the following.

Private collection.

### EXHIBITED:

Paris, Salon, 1781, no. 224.

New York, Wildenstein, *The Arts of France from François Ier to Napoléon Ier: A Centennial Celebration of Wildenstein's Presence in New York*, 26 October 2005-6 January 2006, p. 295, no. 125.

Vienna, Albertina, *Die Gründung der Albertina: Herzog Albert und seine Zeit*, 14 March-29 June 2014, pp. 254, 256, 257, 320 (catalogue ed. by C. Benedik and K.A. Schröder).

### LITERATURE:

*Panard au Sallon*, The Hague and Paris, 1781, p. 26.

*Réflexions joyeuses d'un garçon de bonne humeur, sur jes tableaux exposés au Salon en 1781*, Paris, 1781, pp. 27-28.

"Exposition des ouvrages de Peinture, Sculpture et Gravure au Sallon du Louvre," *Journal de Paris* [1781] (Collection Deloynes, Bibliothèque nationale de France, Paris, XII, pièce 269, msp. 435).

*Mercure de France* [1781] (Collection Deloynes [cited above], L, pièce 1330, msp. 150).

J. Seznec, ed., Diderot, *Salons*, IV (1769, 1771, 1775, 1781), Oxford, 1967, p. 377.

M. and F. Faré, *La Vie silencieuse en France: la nature morte au XVIII<sup>e</sup> siècle*, Fribourg, 1976, p. 278.

E.M. Bukdahl, A. Lorenceau and G. May, eds., Diderot - *Salons* (IV), *Héros et martyrs, Salons de 1769, 1771, 1775, 1781*, Paris, 1995, p. 349 and ns. 183-184.

P. Sanchez, *Dictionnaire des artistes exposant dans les Salons des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles à Paris et en province, 1673-1800*, Dijon, 2004, III, p. 1525.

This type of illusionistic tour-de-force was a specialty of the Flemish-born painter, Piat-Joseph Sauvage. Among his masterpieces in the genre, of which the present work is an outstanding example, the *trompe l'oeil* mural decorations of one of the pavilions of Marie Antoinette's Laiterie at the Château de Rambouillet. A clever imitation of a bronze relief with its variegated green patina and golden highlights, the present picture is an original composition and not an imitation of any known sculpture, as is sometimes the case in Sauvage's oeuvre. It can be identified as one of Sauvage's five entries (comprising his debut exhibition) at the Paris Salon of 1781. In the accompanying handbook (or *livret*) it is described as "224. Bas relief imitant le bronze, en forme de frise, dont le sujet allégorique est l'entrée de la Princesse de Saxe-Teschen, & du Prince son Epoux, à Bruxelles. De 3 pieds 9 pouces de long., sur 16 [pouces] de haut." ["Low relief imitating bronze in the form of a frieze whose allegorical subject is the entry of the Princess of Saxe-Teschen, and of the Prince her husband, into Brussels..."].

In the role of Minerva is the Habsburg Archduchess Maria Christina (1742-1798), the eldest daughter of Empress Maria Theresa and her consort, Francis of Lorraine, rulers of the Holy Roman Empire. Austria is implicitly present here in the form of Jupiter, for the eagle with wings spread hovering above the scene at left was the symbol of Habsburg power. The Archduchess was the sister of Emperor Joseph II, and of France's queen, Marie Antoinette. The medallion portrait is an effigy of her husband, Prince Albrecht Kasimir of Saxony, Duke of Teschen (1738-1822), the former Governor of Hungary, whom Maria Christina had married in 1766. The fine arts – Sculpture, Painting, Architecture, Literature and Music – are symbolized by several of the putti at left, and throughout the composition are

signifiers of peace, prosperity and military triumph: the closed door of the Temple of Janus (indicative of peace), a cornucopia and a procession of cupids carrying an ornate vase (the spoils of war) on a pallet, and finally, the captured flag of a defeated enemy.

Sauvage's painting of 1781 makes reference to the recent transfer of power in the Austrian Netherlands. Charles Alexander of Lorraine, brother-in-law of the Austrian Empress Maria Theresa, had served as Governor General, or Regent, of the Austrian Netherlands between 1744 and his death in July 1780. His medallion portrait is suspended from a column at left. That August 20th, the Empress replaced him with Archduchess Maria Christina and Albrecht of Sachsen-Teschen, her favorite daughter and son-in-law. Soon thereafter, they made a triumphal entry into their capital city of Brussels, the event that Sauvage's *trompe l'oeil* allegorizes. Although he resided in France, Sauvage was a Walloon and as such was actually their subject. By 1792, the French Revolution had placed Albrecht and Maria Christina in a very precarious position. While French troops were invading The Netherlands, they were forced to flee. Settling two years later in Vienna, they brought with them their vast collection of drawings and prints and later installed it in the palace near the city's ramparts, the present-day Albertina.

The critic Denis Diderot was particularly impressed by Sauvage's allegory in the 1781 Salon, remarking "L'illusion toujours est surprenante et prouve au moins la plus grande intelligence dans la disposition des ombres et des lumières." ["Illusionism is always surprising and at the least it proves the great intelligence in the method by which shadows and light are distributed"] (see J. Seznec, *loc. cit.*).







## JACQUES-LOUIS DAVID

(PARIS 1748-1825 BRUSSELS)

### *A Vestal*

signed 'L. David.' (center right)  
oil on canvas  
32 x 25¾ in. (81.1 x 65.4 cm.)

|                       |                      |
|-----------------------|----------------------|
| \$3,000,000-5,000,000 | £2,200,000-3,500,000 |
|                       | €2,800,000-4,600,000 |

#### PROVENANCE:

Collection of the artist.  
Lespinnasse d'Arlet de Langeac; his sale, Paris, 11 July 1803, lot 256 (FF 1,200 to Lafontaine).  
(Probably) with Pierre Joseph Fontaine, Paris.  
Hippolyte de Livry (Livry *jeune*); his sale, Paris, 16-17 April 1810, lot 62, to Lafontaine.  
(Probably) with Pierre Joseph Fontaine.  
de Weber; (?) sale, Paris, 14-16 March 1844, lot 32.  
Wailly collection; his sale, Paris, 17-18 February 1853, lot 140.  
Théodore Duret (1838-1927), Paris, by 1909.  
with Wildenstein & Cie, Paris, where acquired in 1928 by  
William Randolph Hearst (1863-1951); his sale, New York, 1941, lots 301-303, where acquired by  
Charles Norvin Rinek (1888-1980), Easton, Pennsylvania, and by inheritance in 1964 to  
Dorothy L. Rinek, Easton, Pennsylvania; Christie's, New York, 24 May 1985, lot 181.  
with Colnaghi, New York and London; Stair Sainty Mathiesen, New York; and  
Mathiesen Gallery, London, until 1987, where acquired by the following.  
Private collection.

#### EXHIBITED:

Paris, Palais du Domaine de Bagatelle, *Exposition rétrospective de portraits de femmes sous les trois Républiques*, 15 May-15 July 1909, no. 53 (as "Portrait de Mademoiselle Raucourt dans le rôle de Iphigénie").  
Paris, Palais des Beaux-Arts, *David et ses élèves*, 7 April-9 June 1913, no. 29.  
Rochester, New York, Memorial Art Gallery; Cincinnati, Art Museum, *David and Ingres*, 1940.  
New York, Stair Sainty Matthiesen, *An Aspect of Collecting Taste*, May-July 1986, no. 18.  
Paris, Musée du Louvre, *Jacques-Louis David* 26 October 1989-12 February 1990, no. 66.  
Houston, Museum of Fine Arts, *Antiquity Revived: Neoclassical Art in the Eighteenth Century*, 20 March-30 May 2011, no. 99.

#### LITERATURE:

*Notice sur la vie et les ouvrages de M. J.-L. David*, Paris, 1824, p. 43.  
A. Mahul, *Annuaire nécrologique, ou complément annuel et continuation de toutes les biographies ou dictionnaires historiques... (Année 1825)*, Paris, December 1826, p. 135.  
A. Th\*\*\* [Thibaudeau or Thomé], *Vie de David*, Paris, 1826, pp. 104, 162.  
P.A. Coupin, *Essai sur J.L. David, peintre d'histoire, ancien membre de l'Institut, officier de la Légion d'honneur*, Paris, 1827, p. 54.  
C. Blanc, 'Louis David', *Histoire des peintres français au dix-neuvième siècle*, Paris, 1845, p. 209.  
Miette de Villars, *Mémoires de David, peintre et député à la Convention*, Paris, 1850, p. 155.  
E.J. Delécluze, *Louis David, son école et son temps: souvenirs*, Paris, 1855, p. 137, n. 1 [reprint of original edition, Paris, 1983, p. 137, n. 1; also cited p. 468, n. 7 (where location incorrectly described as the Los Angeles County Museum)].  
J. du Seigneur, 'Appendice à la notice de P. Chausard sur L. David', *Revue Universelle des Arts*, XVIII, 1863-1864, p. 365.

J. David, *Notice sur le Marat de Louis David. Suivie de la liste de ses tableaux dressée par lui-même*, Paris, 1867, p. 42.

J.-L. David, *Le peintre Louis David, souvenirs & documents inédits*, Paris, 1880, I, pp. 54 and 637.

[G. Brière and J. Mayer], 'Notes sur le catalogue de l'Exposition de portraits de femmes sous les trois Républiques au Palais de Bagatelle (15 mai-15 juillet)', *Bulletin de la Société de l'Histoire de l'Art Français*, 1909, p. 147, as a Portrait of Mlle Raucourt.

G. Lecomte, 'David et ses élèves', *Les Arts*, no. 142, October 1913, illustrated.

R. Cantinelli, *Jacques-Louis David*, Paris and Brussels, 1930, p. 104, no. 57 (with incorrect dimensions).

Entry on Mademoiselle Raucourt, *Larousse du XXe siècle*, Paris, 1932, VI, p. 941.

K. Holma, *David, son évolution et son style*, Paris, 1940, p. 132, no. 18.

J. Maret, *David*, Monaco, 1943, pp. 45, 117 (as a portrait of Mlle Raucourt).

L. Hauteceur, *Louis David*, Paris, 1954, pp. 29-30 (as a portrait of Mlle Raucourt), 94, n. 12.

R. Verbraeken, *Jacques-Louis David jugé par ses contemporains et par la postérité*, Paris, 1973, p. 245, no. 22.

D. and G. Wildenstein, *Louis David: recueil de documents complémentaires au catalogue complet de l'oeuvre de l'artiste*, Paris, 1973, pp. 27 (item 205; location given incorrectly as the Los Angeles County Museum of Art), 209 (item 1810), 226-227 (item 1938/22 and also listed among "Tableaux d'Histoire").

A. Schnapper, *David, témoin de son temps*, Paris, 1980, p. 172 (location given incorrectly as the Los Angeles County Museum of Art).

J. Baillio, *Élisabeth Louise Vigée Le Brun*, Fort Worth, 1982, cited p. 68, under no. 22 (location given incorrectly as the Los Angeles County Museum of Art), fig. 20.

A. Schnapper, 'David, peinture populaire mal-aimé', *L'Objet d'art*, November 1990, pp. 11-12.

A. Schnapper, 'Après l'exposition David. La Psyché retrouvée', *Revue de l'Art*, no. 91, 1991, pp. 64, 66, fig. 5.

New York, The Metropolitan Museum of Art, *Splendid Legacy: The Havemeyer Collection* (Chronology by S.A. Stein), 1993, p. 247, fig. 81.

P. Lang, A. Stoll and T. Becker, *Joseph Bonaparte et le Château de Prangins: Deux acquisitions du Musée national suisse*, Zurich, 1995, pp. 26, 28, 35, n. 47, fig. 27.

S. Monneret, *David et le néoclassicisme*, Paris, 1998, pp. 67-68.

B. Perronet and B.B. Fredericksen, eds., *Répertoire des tableaux vendus en France au XIXe siècle*, I, 1801-1810, Paris and Los Angeles, 1998, I, p. 351.

P. Rosenberg and L.-A. Prat, *Jacques-Louis David: 1748-1825: Catalogue raisonné des dessins*, Milan, 2002, I, p. 79, under no. 59, fig. 59a.

G. Faroult, *David*, Paris, 2004, pp. 81-82.

*The Arts of France from François Ier to Napoléon Ier: A Centennial Celebration of Wildenstein's Presence in New York*, New York, Wildenstein, 2005, pp. 310-312, no. 136.

B.B. Fredericksen, 'Survey of the French Art Market between 1789 and 1820', *Collections et marché de l'art en France, 1789-1848*, M. Preti-Hamard and P. Sénéchal, eds., Rennes, 2005, pp. 26, 30, n. 19.

Los Angeles, Los Angeles County Museum of Art, *Hearst the Collector* (cat. by M.L. Levkoff) November 9, 2008-February 1, 2009, pp. 49, 124, 125.

Paris, Musée du Louvre, *L'Antiquité rêvée: innovations et résistances au XVIIIe siècle*, 2010-2011, p. 460, cited under no. 157 (entry by G. Faroult), fig. 191.









Fig. 1 Jacques-Louis David, *An expressive head (Grief)*, École des Beaux-Arts, Paris



Fig. 2 Jacques-Louis David, *Woman with a Turban*, Cleveland Museum of Art

This singular masterpiece by Jacques Louis David is the last history painting by the artist in private hands from the period immediately preceding the French Revolution, the years when David galvanized – indeed, transformed – European art with the creation of world-famous images that would henceforth define this revolutionary era: *The Oath of the Horatii* (1784; Louvre, Paris), *The Death of Socrates* (1787; Metropolitan Museum of Art, New York) and *The Lictors Bring to Brutus the Bodies of his Sons* (1789; Louvre, Paris).

David found his subject in the earliest histories of Rome, where Livy, Plutarch and Aulus Gellius tell of the creation of the Vestals under King Numa Pompilius in 717-673 B.C. As recounted by the ancients, the sacred fire of Vesta, goddess of the hearth and home and Protectress of Rome, was guarded at her temples by her priestesses, the Vestals. These virgins – usually numbering four to six in all – were selected from the patriciate by the chief priest, between the ages of six and ten, and required to observe absolute chastity for thirty years. They were selfless, not permitted to demonstrate excessive care for their own person and, above all else, they were required to keep the fires of Vesta burning in perpetuity. Plutarch observed that some people believed “the Vestals had no other business than the preservation of the sacred fire, but others conceive that they were keepers of other divine secrets, concealed from all but themselves.” The Vestal Virgins lived together in a house in sight of the Forum and on becoming a priestess, a Vestal Virgin was legally emancipated from her father’s authority. The dignities accorded the Vestal Virgins were considerable. They were free to own property and vote; their word was trusted without question; and because of their incorruptible character they were entrusted with the keeping of state documents and treaties. A Vestal Virgin’s vow of chastity was so sacred that, if broken, she was buried alive in an underground chamber known as the Campus Sceleratus (or ‘Evil Field’). Cases of lost chastity were rare.

The impetus for David to create this painting of *A Vestal* is unknown, and there is no record of its having been commissioned. Broad public interest in the subject of the Vestal had been sparked in 1748 with the rediscovery in Pompeii of the ruins of a ‘House of the Vestals’, but, in fact, there was already something of a fashion in 18th-century France for portraits of female sitters in the guise of Vestals starting as early as the 1720s. Jean Raoux and Jean-Marc Nattier, among other fashionable society portraitists, had been depicting aristocratic women as goddesses, Muses and Vestals for some time, their ‘portraits historiques’ employing classical costume and antique settings to stress the respectability and chastity of the sitters (and sometimes revealing the smallest hint of irony). David almost certainly knew one of the best and most recent examples, Vigée Le Brun’s splendid *Portrait of the Duchesse de La Rochefoucauld Doudeauville as a Vestal* from 1785 (Private collection). David’s painting has also been thought to be a disguised portrait of a woman dressed as a Vestal – the model identified in some of the earlier literature as the celebrated tragedienne, Françoise Marie Antoinette Joséphe Saucerotte, known by her stage name of Mademoiselle Raucourt (1756-1815), who had had a love affair with one of David’s major supporters, the Marquis de Bièvre. However, David’s Vestal gives no indications that she was – or expected to be – recognized as a real person, and the painting displays none of the tropes characteristic of disguised portraiture, such as the direct eye contact with the presumed viewer that is almost always found in true portraiture regardless of the guise. Instead of engaging with us, David’s Vestal withdraws into a contemplative state of spiritual absorption.



The subject of Vestal Virgins, as they appeared in most art and popular literature in France in the earlier part of the 18th century, imbricated archaeology with a leavening of erotic fantasy. Madame de Pompadour, the mistress of Louis XV, who was herself painted by Drouais in 1760 in the guise of a Vestal, had in her library, for example, a text entitled *Secret History of Vestals* (1700), which, typically, began as a fairly accurate outline of the history and practices of the cult of Vesta based on classical sources, but quickly descended into a lurid love story that dwelt on chastity, its loss, and the cruel punishments that resulted.

For David, however, who was heeding the call in the 1780s to regenerate the French School and reintroduce edifying subject matter into the canon, the Vestal could be seen as an *exemplum virtutis*. The artist himself considered the painting as a history subject and recorded it under the category “Tableaux d’Histoire” in the two autograph lists of his works that he drew up in 1810 and 1819, describing it as “une vestale à mi-corps” and “un tableau demi-figure d’une Vestale”. Rather, than interpreting it as a ‘portrait historique’, the painting should be understood in more abstract terms: as a personification of the classical virtues of chastity, devotion and restraint. Seen in this way, David’s *Vestal*, emblemizes the themes of purity, sacrifice and Republican virtue that characterize the artist’s major works in the years immediately preceding the Revolution.

David dresses his priestess in transparent white gauze, a sign of her virginity, and her head is veiled and crowned with a wreath of roses and honeysuckle. Her right arm is crossed under her bosom, and in her left hand she holds a parchment scroll, on which a prayer may be inscribed. Her eyes are raised heavenwards, in a look of divine ecstasy. To the left is a copper brazier decorated with the head of a lioness that holds the fire sacred to the goddess. The rhythmic folds of translucent drapery and the sinuous arabesque that runs from the Vestal’s tilted head through the exquisite downward curve of her right arm imbues this image of moral severity with an unexpected decorative elegance. The floral wreath which crowns her is given prominence beyond its purely symbolic function, and through its virtuosity and keenness of observation is transformed into David’s most beautiful still life passage

Earlier in his career, David had utilized the same type of dramatic pose in a pastel drawing entitled *La Douleur* (fig. 1; École nationale supérieure des Beaux-Arts, Paris), in his *Young Woman with a Turban* (fig. 2; Cleveland Museum of Art) and in the head of Andromache in the reception piece he presented to the Académie Royale de Peinture et de Sculpture in 1783, *Andromache Mourning Hector* (fig. 3; Louvre, Paris). All of these images depend on Charles Le Brun’s illustrated treatise on the expression of the passions of the soul—*Conférence sur l’expression générale et particulière*, first published in Amsterdam and Paris in 1698—and a number of Jean Baptiste Greuze’s emotionally charged depictions of young women. However, the upturned eyes of the *Vestal* only superficially resemble the gesture as it appears in the paintings of Greuze: in that artist’s works, expression often carries overtones of voluptuousness and a loss of innocence; in David’s picture it conveys inner strength and spiritual rectitude.



Fig. 3 Jacques-Louis David, *Andromache Mourning Hector*, Musée du Louvre, Paris

In all likelihood, David’s painting was completed shortly before the outbreak of the French Revolution, although authors have dated it variously to as early as 1784 and as late as 1795. David signed the canvas, unusually, by scratching his name into the paint of the background with the tip of a pointed instrument. The few other canvases on which he etched his signature into the paint surface all date from around 1790 or shortly thereafter, and include his *Portrait of Pierre Sériziat* (1790; National Gallery of Canada, Ottawa) and the *Portrait of Catherine Marie Jeanne Tallard* (c. 1794; Louvre, Paris). Although David did not assign dates to his paintings in his autograph lists of his works, he grouped them in roughly chronological order, with *A Vestal* situated between *The Loves of Paris and Helen* (1787, signed 1788; Louvre, Paris) and *The Death of Socrates* (completed 1787; The Metropolitan Museum of Art, New York). Significantly, when the painting first appeared at auction in the sale of Lespinasse d’Arlet de Langeac in 1803, the sale catalogue specified that it was made in 1787.





Fig. 4 Jacques-Louis David, *Psyche Abandoned*, Private collection



The present lot

The artist may have intended the somewhat later *Psyche Abandoned* (fig. 4; Private collection, New York) as a companion to his *Vestal*. (We know that the *Psyche* was in David's studio when, as a member of the Comité de Surêté Générale, he was arrested on August 2, 1794 following the Thermidorian coup d'état.) The two paintings are single-figure History paintings of approximately the same dimensions, and their subjects express specific states of the mind, as Joseph Baillio has perceptively observed: "...in the case of the *Vestal*, incorruptible chastity, a low-keyed sadness and divine rapture and in that of *Psyche* human sorrow, affliction or destitution." Moreover, the two pictures appear one after the other in David's lists of his works, and it is possible that the artist saw them as allegories of Sacred and Profane Love.

David returned to the *Vestal* near the end of his life as inspiration for the figure of the sorrowing Iphigenia in his late history painting, *The Anger of Achilles* (fig. 5; Kimbell Art Museum, Fort Worth), a work executed in 1819 when the artist was living in exile in Brussels, and in a series of drawings, including one depicting a fallen *Vestal* consigning herself to a living burial (1819; private collection, New York). What appears to be a period copy of the present painting (oil on canvas, 76 x 67 cm.), was featured in a Paris auction (Artcurial, October 10, 2011, lot 270).



Fig. 5 Jacques-Louis David, *The Anger of Achilles*, Kimbell Art Museum, Fort Worth







12

## HENRI J. FRANÇOIS

(ACTIVE FRANCE, LATE 18TH CENTURY)

*Portrait of Trophime-Gérard de Lally,  
Marquis de Lally-Tollendal (1751-1830), bust-length*

signed and dated 'François. / 1786.' (center left)

oil on canvas

28½ x 22½ in. (71.4 x 57.5 cm.)

\$20,000-30,000

£15,000-21,000

€19,000-27,000

### PROVENANCE:

Private collection, France; Millon & Associés, Paris, 10 December 2010, lot 13.

In 1789, Comte Trophime-Gérard de Lally, Marquis de Tollendal, or Lally-Tollendal (1751-1830), served as a deputy to the Estates-General, representing the *noblesse* of Paris. As a conservative, he rejected the most radical reforms and sided with the king. He fled to Switzerland in the first wave of emigration in the autumn of 1789, later moving to England. During the trial of Louis XVI (December 1792-January 1793), he attempted to return to France to stand in the king's defense, but was prevented from entering the country. He would not return to his homeland until the establishment of the Consulate in 1799. Louis XVIII honored him with the title Peer of France and in 1816 he became a member of the Académie Française. Until his death in 1816, he devoted himself to philanthropic work, and was especially identified with prison reform.

While in exile, Lally-Tollendal wrote two important treatises: the *Plaidoyer pour Louis XVI* ('Plea on Behalf of Louis XVI'), published in London in 1793, and *Défense des émigrés français adressée au peuple français* ('In Defense of French Emigrés Addressed to the French People'), written in London in 1794 and published three years later in Hamburg.

However, Lally-Tollendal's lasting fame rests on his impassioned efforts to clear the name of the man he discovered was his natural father only on the very day of that man's unjust execution. Thomas Arthur, comte de Lally, baron de Tollendal (1702-1766) was a French general of Irish Jacobite ancestry. He commanded French forces, including two battalions of his own red-coated Regiment of Lally of the Irish Brigade, in India during the Seven Years' War. After a failed attempt to capture Madras, he lost to British forces and was forced to surrender the territories he occupied. After a time spent as a prisoner of war in Britain, Lally voluntarily returned to France to face charges of treason for his alleged failures in India. Hampered by insufficient resources and little naval support, he should have been exonerated for his failure to secure India, but instead he was convicted, sentenced to death, and executed three days later, on 6 May 1766.

Thomas Carlyle described Lally's death as judicial murder and his scapegoating remained a blot on the reputation of Louis XV. When Lally-Tollendal came of age he sought tirelessly to have his father's name cleared by the Parlement of Paris. The case became highly controversial, a symbol of the injustice and repression of the French court, and liberal *philosophes* and intellectual luminaries rallied to the cause of clearing the condemned man's name, not least Voltaire. In 1778, due to his son's efforts, Lally was publicly exonerated of his alleged crimes by Louis XVI.

The present portrait, a suave production in the manner of Duplessis, is signed and dated '1786' and depicts the thirty-five year old Lally-Tollendal on the eve of the Revolution. Though he was evidently an accomplished artist, little is known of the painter Henri J. François, who was active in Paris between 1785 and 1806, worked also in pastel, and exhibited in the Salon de la Correspondence between 1791 and 1806. A famous portrait of Lally-Tollendal dramatically unveiling the marble bust of his father was executed by Jean-Baptiste-Claude Robin (1734-1818) in 1787 and was acquired by the Musée de la Revolution, Château de Vizille, in 2000.









PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

13

## JEAN-HONORÉ FRAGONARD

(GRASSE 1732-1806 PARIS)

*The sacrifice of the Rose*

oil on canvas

24 $\frac{1}{8}$  x 19 $\frac{1}{8}$  in. (61.3 x 50 cm.)

\$500,000-700,000

£360,000-490,000

€460,000-640,000

### PROVENANCE:

Hippolyte Walferdin; (†) Hôtel Drouot, Paris, 12-16 April 1880, lot 57, where acquired by Comte de Ganay, Paris.

Comte Henry Jules Charles Emmanuel Greffulhe (1848-1932), Bois-Boudran, Seine-et-Marne, and by inheritance to

Antoine Auguste Agénor Armand de Gramont (1879-1962), 12th Duc de Gramont, Paris, by descent to his son

Comte Charles Louis Antoine Armand de Gramont (1911-1976); (†), Christie's, London, 25 June 1971, lot. 20, (£25,200).

with Wildenstein, New York, where acquired by the present owner.

### EXHIBITED:

Paris, Galerie Martinet, *Catalogue de tableaux et dessins de l'école française principalement du XVIIIe siècle*, 1860, no. 140.

Tokyo, The National Museum of Western Art, *Fragonard*, 18 March-11 May 1980, no. 83.

Williamstown, Sterling and Francine Clark Art Institute; Los Angeles, J. Paul Getty Museum, *Consuming Passion: Fragonard's Allegories of Love*, 28 October 2007-21 January 2008 and 12 February-4 May 2008, pp. 44, 55, 56, 57, fig. 46 (catalogue entry by A. Molotiu).

### LITERATURE:

B.R. Portalis, *Honoré Fragonard: sa vie et son oeuvre*, Paris, 1889, p. 288.

P. de Nolhac, *J.-H. Fragonard*, Paris, 1906, p. 117.

G. Wildenstein, *The Paintings of Fragonard*, London, 1960, pp. 28, 312, no. 498, fig. 207.

D. Wildenstein, G. Mandel, *L'Opera completa di Fragonard*, Milan, 1972, p. 109, fig. 529, illustrated.

P. Cabanne, *Fragonard*, Paris, 1987, p. 127.

D. Sutton, *Selected Prefaces...*, *Jean-Honoré Fragonard: The World as Illusion, Apollo*, CXXV, no. 300, February 1987, pp. 112-113.

J.P. Cuzin, *Jean-Honoré Fragonard, vie et oeuvre: catalogue complet des peintures*, Fribourg and Paris, 1987, pp. 214, 335, no. 388, illustrated.

P. Rosenberg, *Fragonard*, Paris, 1987, p. 549, cited under no. 284, fig. 2.

Christie's auction catalogue, London, 5 July 1983, lot 34.

H. Weston, *1789: French Art During the Revolution*, exhibition catalogue, New York, 1989, p. 196, under cat. no. 24.



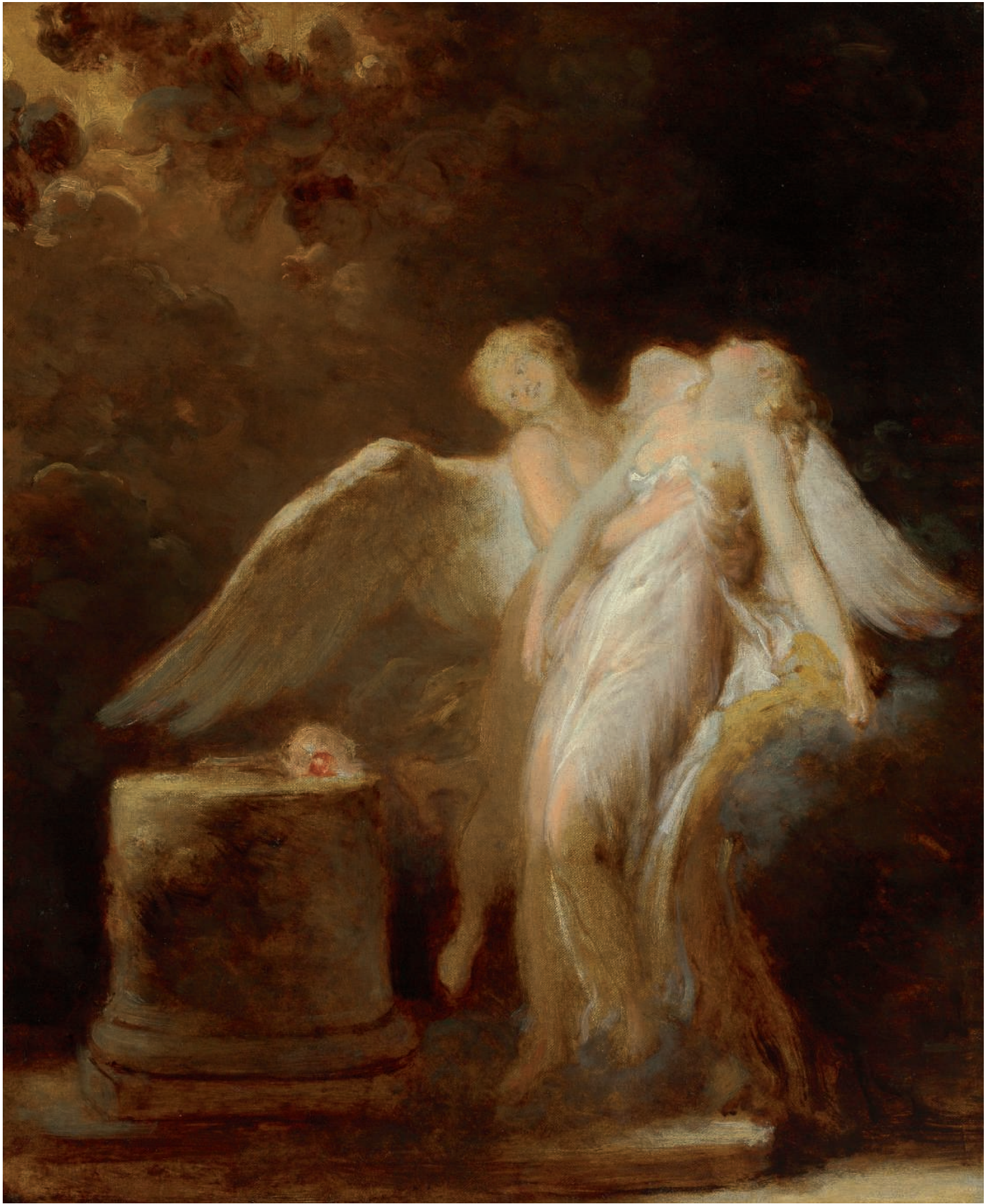






Fig. 1 Jean-Honoré Fragonard, *The Fountain of Love*, J. Paul Getty Museum, Los Angeles, USA / Bridgeman Images



Fig. 2 Jean-Honoré Fragonard, *The Sacrifice of the Rose*, Lynda and Stewart Resnick, Los Angeles

"Pagan, celebratory, unremittably carnal but thoroughly imbued with references from the classical past," Colin B. Bailey's 1989 assessment of Fragonard's *Fountain of Love* applies with equal insight to the artist's sulphurous and sensual *Sacrifice of the Rose*. One of at least five surviving paintings of the subject by Fragonard (there are also several related drawings), the present canvas represents a unique and luminous interpretation of one of the artist's favorite compositions. Indeed, the obituary of the seventy-four year old painter, published in the *Journal de Paris* on 25 August 1806, noted the passing of a 'justly admired painter' of the French School, and cited just three works that justified coupling "the very idea of the Graces with the name Fragonard": *Coresus and Callirhoë* (1765; Louvre), *The Fountain of Love* (1785), and *The Sacrifice of the Rose* (late 1780s). For his contemporaries, in the final decades of the 18th century, *The Sacrifice of the Rose* was the artist's most recognizable and celebrated composition.

Fragonard's subject is allegorical, but easily understood: a cheerful and smiling Cupid, his wings extended, has captured a young maiden who swoons rapturously in his arms. She has let fall onto an altar the rose of her virginity which is being consumed by Love's torch. Bathed in a golden light, he lifts her fainting figure as the pair ascend heavenward, a swarm of putti descending, their fluttering forms glimpsed in the phosphorescent glow of a moonbeam. The nature of the setting is undefined – inside or outdoors, it is impossible to determine – and the entire background consists of just shadows and clouds. Fragonard's unexcelled familiarity with the great works of the Old Masters resonates throughout his composition. The dramatic chiaroscuro and vaporous sfumato of the *Sacrifice* and the erotic abandon of its heroine reveals the painting's obvious debt to Correggio's sublime masterpiece, *Jupiter and Io* (c. 1530; Kunsthistorisches Museum, Vienna), while the sexual awakening that overcomes her has been compared to the spiritual ecstasy of Bernini's *Saint Theresa* (c. 1650; Santa Maria della Vittoria, Rome), since the idea was first posited by the Goncourt brothers in the 1870s. Even the putti who descend on a beam of light breaking through the clouds derive from Rembrandt's *Holy Family with Angels* (1645; The State Hermitage, St. Petersburg), a painting that Fragonard had copied in his youth when it was in the Crozat collection. The loss of virginity and revelation of love's ecstasies have rarely been portrayed as memorably, or poetically, as in Fragonard's brilliantly conceived and deeply meditated *Sacrifice of the Rose*.

The composition is one of a group of four allegorical subjects painted by Fragonard in the 1780s in which he forged a new style and approach to depicting themes of love and erotic pleasure: in all of them, classicized and sculptural figures of chilly marmoreal grace are warmed by vaporous clouds of golden chiaroscuro and illuminated in an otherworldly, sepulchral glow. In addition to *The Sacrifice of the Rose*, there is the famous *Fountain of Love* (1785; at least three autograph versions are known: in the J. Paul Getty Museum, Los Angeles; The Wallace Collection, London; and the Ed Snider Collection); *The Vow to Love* (1780; Private collection, New York; Louvre, Paris; and a wash drawing in the Cleveland Museum of Art); and *The Oath to Love* (c. 1780; Rothschild collection, Buckinghamshire; Musée Fragonard, Grasse), all similarly rendered in Fragonard's new, hothouse manner, in which the artist imbues neoclassicism with a passion and intensity not found in the bloodless canvases of Vien and the first generation exponents of the neo-Greek style.

The five known versions of *The Sacrifice of the Rose* reveal an evolution in Fragonard's development of his theme. The earlier versions – including the present painting – differ so significantly from the final ones that, as Andrei Molotiu has noted (*loc. cit.*), "they should be viewed as independent compositions in their own right". The first of the group



seems to be a painting — formerly in the Marcille, Walferdin and Wildenstein collections, but long unseen — that has been considered an oil sketch, but appears to be a finished version of Fragonard's earliest conception of the subject. A superb drawing in washes in the Minneapolis Institute of Arts matches this painting exactly, and in both painting and drawing, Cupid's torch sets burning the maiden's flower while she still holds it in her hand. While graceful, this version of the subject is less sensual and emotionally intense than later renderings.

The present painting would seem to represent the next stage in the evolution of the composition. Here the setting is darker and more mysterious while the couple — their bodies now intimately intertwined — is more brilliantly lit from above. The final iteration of Fragonard's composition, followed with only the smallest variations in all three of the remaining versions (Lynda and Stewart Resnick Collection, Beverly Hills; Collection Hélène and Jean-François Costa, Musée Fragonard, Grasse; Museo Nacional de Arte Decorativo, Buenos Aires) is more sculptural in its articulation and portrays the maiden only half-fainting, her swooning body supported by Cupid on her right and a flying putto on her left. As Fragonard repeated this version of the composition at least three times, it was presumably his last and definitive representation of the subject. It was this version that was engraved by Henri Gérard (Marguerite Gérard's brother) in 1790 for the Société des Amis des Arts, providing a *terminus post quem* for the composition (as well as the title by which it is known to this day). We can presume that the present painting, representing an earlier iteration of the subject, predates the engraving by several years, and should probably be considered a work of around 1785.

Fragonard's response to Antiquity in these later paintings was part of a general rediscovery in France (and throughout Europe) of classical art and culture — *The Fountain of Love*, after all, was painted in the same year as David's *Oath of the Horatii*. And Fragonard could be as learned an antiquarian as David: the altar in *The Sacrifice of the Rose*, which Fragonard first painted twenty years earlier in *The Swing* (1767; The Wallace Collection), was accurately copied from an actual Roman antiquity, a circular cinerarium formerly in the Capitoline Museum in Rome. But Fragonard's response to Antiquity was also filtered through contemporary philosophical and literary attitudes toward the idea of romantic passion that were wide-spread in the years immediately preceding the Revolution. Beginning with Jean-Jacques Rousseau's influential novel *Julie, ou la Nouvelle Héloïse* (1761), with its vision of an irrational, all-consuming love, writers, philosophers and poets of the pre-Romantic era were increasingly preoccupied with heightened passions and levels of ardor which, through their intensity, led to states of emotional abandon and transport. The Goncourts recognized the parallels between the iconography and atmosphere of Fragonard's late allegories and the literature of the pre-Romantic writers of the 1770s and 1780s when they observed, "Thus, the *Sacrifice of the Rose*: a hint of Saint Theresa, in a scene worthy of Parny!", referring to the work of the contemporary French poet Evariste de Parny (1753-1814). Recently, Molotiu, in particular, has elucidated the associations between Fragonard's allegories and the writings of Claude-Joseph Dorat (1734-1780), Joseph-Marie Loaisel de Tréogat (1752-1812) and Rousseau, among others.

Significantly, Nicolas Lesur last year discovered a copy of a book of erotic poems from Antiquity by Anacreon, Sappho, Catullus and others, translated by the Hellenist poet Julien-Jacques Moutonnet-Clairfons (1740-1813) and published in a deluxe edition in 1773 with illustrations by Charles Eisen. The illustrations were engraved by Jean Massard, who presented this copy to Fragonard for his own library, and it carries the hand-written dedication on its inside cover "Pour Mr J.H. Fragonard/

excellen peintre/ Massard/ 1773". The darkly erotic poetry of Anacreon (582-485 B.C.) has long been suspected of playing a powerful influence on the creation of Fragonard's late allegories, as on the paintings of the next generation of French artists, including Girodet, Gros, Gérard, Prud'hon and the entire school of Anacreontic painting in France in the years immediately after the Revolution — and the discovery of this volume seems to confirm the ancient poet's direct impact. Unbridled passion, as it is found in Fragonard's *The Sacrifice of the Rose*, or in Baron Gros's *Sappho Leaping from the Rock of Leucatus* (1801; Musée Baron Gros, Bayeux) or Prud'hon's *Abduction of Psyche* (1808; Louvre, Paris), is a disruptive and uncontrollable force. As Molotiu has observed, "the early Romantic passion that took over young men and women in the last years of the *Ancien Régime* translated itself into revolutionary fervor only a few years later."

The present painting has a distinguished history, having featured in the first major exhibition of 18th-century French paintings held in Paris at the Galerie Martinet. In bringing together hundreds of paintings, mostly from private collections, this seminal event introduced the art of the *Ancien Régime* to a new audience that, by and large, had never seen it. Fragonard's modern reputation was born there, largely through the inclusion of numerous masterpieces from the collection of Hippolyte Walferdin (1795-1880), a physicist and liberal who held a seat in the National Assembly. He collected modern art, notably that of Géricault, but he was also devoted to the works of Fragonard, and by the time of his death in 1880, he held the greatest collection of the artist's works ever assembled: over 700 drawings and 80 paintings, including the present *Sacrifice of the Rose*, as well as *The Fountain of Love* (The Wallace Collection, London), and *The Vow to Love* (Louvre, Paris).



Fig. 3 Pierre-Paul Prud'hon, *The Abduction of Psyche*, Musée du Louvre, Paris, Peter Willi / Bridgeman Images



PROPERTY FROM A PRIVATE FRENCH COLLECTION

14

## FRANÇOIS-ANDRÉ VINCENT

(PARIS 1746-1816)

*The Ploughing Lesson; a study for 'L'Agriculture'*

oil on canvas, unframed  
28 $\frac{7}{8}$  x 23 $\frac{3}{4}$  in. (73.3 x 59.4 cm.)

\$250,000-350,000

£180,000-250,000

€230,000-320,000

### PROVENANCE:

Huchet de La Bedoyère collection (according to a seal on the reverse).  
Private collection, France.

### EXHIBITED:

Tours, Musée des Beaux-Arts; and Montpellier, Musée Fabre, *François-André Vincent: 1746-1816: Entre Fragonard et David*, 19 October 2013-11 May 2014.

### LITERATURE:

J.-P. Cuzin, *François-André Vincent; 1746-1816: Entre Fragonard et David*, Paris, 2013, no. 547 P bis, pp. 214, 480.

Rediscovered in a private collection in eastern France just a few months before the publication of Jean-Pierre Cuzin's important monograph on Vincent, this magnificent, beautifully preserved canvas is one of the most important recent additions to the artist's oeuvre and constitutes a crucial stage in the genesis and realization of one of Vincent's masterpieces, *l'Agriculture* (fig. 1; formerly called *La Leçon d'agriculture*, Bordeaux, Musée des Beaux-Arts, inv. E 340, M. 6002).

*L'Agriculture* was originally part of an ambitious decorative cycle commissioned by François-Bernard Boyer-Fonfrède (1767-1845), a businessman from a wealthy Bordeaux family who settled in Languedoc in early 1790. After returning from a sojourn in England where he learned the most modern techniques for spinning cotton, Boyer-Fonfrède decided to establish a factory in Toulouse capable of rivaling the most successful companies in the industry, and became one of the most important cotton producers in the region in the first decade of the 19th century.

Around 1794, Boyer-Fonfrède decided to build and furnish a private home in the Benedictine convent in Toulouse, which had formerly served as a thread-spinning factory. Although this building no longer exists, and the plans for its design and



Wax seal of Huchet de La Bedoyère on the reverse of the present lot









Fig. 1 François André Vincent, *L'Agriculture*, Musée des Beaux-Arts, Bordeaux / F. Deval.

expansion are lost, we know that two of the greatest artists of the day were called upon to furnish the painted decoration: Charles Meynier (1768-1832), who was responsible for a series of painted decorations for the so called *Salon des Muses*; and his master François-André Vincent, who undertook a suite of works on the theme of Education, including subjects relating to the Arts, Science, and Commerce. *L'Agriculture* was ultimately the only painting in this series completed by Vincent.

The subject of this ambitious composition ostensibly reflects several of the intellectual preoccupations of the Age of Enlightenment, and most notably addresses the role of a complete and diversified education in the formation of a young adult. The scene is described and interpreted in the handbook of the 1798 Salon, where the larger work was exhibited: '*Pénétré de cette vérité, que l'Agriculture est la base de la prospérité des Etats, le peintre a représenté un père de famille qui, accompagné de sa femme et de sa jeune fille, vient visiter un laboureur au milieu de ses travaux. Il lui rend hommage en assistant à la leçon qu'il l'a prié*

*de donner à son fils, dont il regarderait l'éducation comme imparfaite sans cette connaissance*' ('Impressed by the truth that agriculture is the basis of prosperity of States, the painter has represented the father of a family who, accompanied by his wife and young daughter, comes to visit a farmer in the middle of his work. He pays tribute to the farmer by attending the lesson he had asked to be given to his son, without the knowledge of which he would consider an education incomplete').

The chronology in the development of the Bordeaux picture is not precisely understood. As the beginnings of this project were initiated by Boyer-Fonfrède, they almost certainly date to as early as 1794, but Vincent did not complete the Bordeaux canvas until 1797 or 1798 (it is dedicated to the year 'VI' of the French Revolutionary Calendar and was exhibited in the 1798 Salon). Rarely did Vincent have so much time to prepare a finished composition, and he was anxious as ever to perfect his work and to completely satisfy his client. During this process, the artist completed multiple studies on different supports, beginning with preparatory drawings quite different from the final composition (see J.-P. Cuzin, *op. cit.*, no. 545 D), and culminating in highly refined painted studies like the present work. Some of the intermediary designs, such as that in the Staatliche Kunsthalle in Karlsruhe (fig. 2; Cuzin, *op. cit.*, no. 547P), reveal the extraordinary attention Vincent gave to the finished work and give scholars important insight into his method of working.

Considered by Cuzin to have been made almost immediately after the study in Karlsruhe, likely in 1796, the present work is distinguished by its highly finished appearance, which gives the impression that it was conceived as an independent work in its own right. It relates to the left half of the finished composition, focusing on the principal scene of the experienced farmer who directs the young man with firmness and confidence, pointing to the group of cattle with a gesture that recalls that of God the Father giving life to Adam in Michelangelo's Sistine Chapel. The rest of the family – the mother, father, and the boy's younger sister, who perhaps allude to the family of Boyer-Fonfrède – sympathetically observe the activities.

In the present arrangement, Vincent is satisfied with the positions of the two groups of figures and does not alter them further in the process of finalizing the Bordeaux picture. The artist's highly accomplished technique is beautifully preserved, and can be appreciated in the splendid impasto and dense colors similar to those of the final work. The precision applied to rendering the plow and the laborer, as well as to the various costumes of the protagonists, testifies to the picture's high level of completion, and supports the theory that, though it served as a *modello* for the Bordeaux picture, the present work should itself be considered a finished painting.



Fig. 1 François-André Vincent, *The ploughing lesson*, Staatliche Kunsthalle Karlsruhe









PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

15

## SIR THOMAS LAWRENCE, P.R.A.

(BRISTOL 1769-1830 LONDON)

*Studies from Nature: The Source of the Manifold at Ilam Park;  
and A View of Dovedale looking towards Thorpe Cloud*

oil on paper, laid down on canvas  
17¾ x 27 in. (45 x 68.6 cm.)

a pair (2)

\$400,000-600,000

£290,000-420,000

€370,000-550,000

### PROVENANCE:

William Russell; Christie's, London, 23 February 1861, lots 161 and 162, as 'Sir Thomas Lawrence, P.R.A., 'A small woody Landscape, with figures by Stothard, R.A.' and 'The Companion' (each bought in at £2 15s.).  
William Russell; (t), Christie's, London, 6 December 1884, lot 81 (8 gns. to Buttery).  
Thomas Agnew & Sons; Christie's, London, 18 June 1920, lot 83 (6 gns. to Maitland).  
Col. M.H. Grant, collector and art historian, by 1925, from whom (presumably) acquired by  
Capt. R.S. de Q. Quincey (1896-1965), breeder, The Vern, Marden, Herefordshire.  
Anonymous sale [Pictures from the Collection of Captain R.S. de Q. Quincey];  
Christie's, London, 18 April 1996, lot 25, 'The Source of the Manifold at Ilam Park', and lot 26, 'A View at Dovedale looking towards Thorpe Cloud' (sold £188,500 and £265,500 respectively).  
Sold privately, on behalf of the purchaser at the 1996 sale, to the following, in 2003,  
Sold privately, on behalf of the purchaser in 2003, to the current owner in 2011.

### EXHIBITED:

London, Burlington Fine Arts Club, *English Paintings and Drawings c. 1780-1830*, Winter 1933-1934, nos. 11 and 19.  
Bristol, City Art Gallery, *Sir Thomas Lawrence*, 5 July-31 August 1951, nos. 32 and 33.  
London, The Arts Council of Great Britain, *Early English Landscapes from Colonel Grant's Collection*, Winter 1952-1953, nos. 32 and 33.  
London, Arthur Tooth, November-December 1953, nos. 13 and 14.  
London, Royal Academy of Arts, *Sir Thomas Lawrence, P.R.A., 1769-1830*, 28 October-31 December 1961, nos. 32 and 34.  
Oxford, Ashmolean Museum, on loan, 1992-1996.

### LITERATURE:

Col. M.H. Grant, *The Old English Landscape Painters*, Leigh-on-Sea, 1925, II, p. 202, pl. 121.  
K. Garlick, *Sir Thomas Lawrence*, London, 1954, p. 64, pls. 20 and 21.  
Anon., exhibition review, *The Times*, 28 October 1961, p. 4, 'The two early landscapes which so uniquely illustrate a capacity for landscape painting, otherwise confined to the backgrounds of the portraits'.  
K. Garlick, 'A Catalogue of the Paintings, Drawings and Pastels of Sir Thomas Lawrence', *The Walpole Society*, XXXIX, 1964, p. 209.  
K. Garlick, *Sir Thomas Lawrence: A complete Catalogue of the oil paintings*, Oxford, 1989, no. 890, pls. 7a and b.  
K. Garlick, 'Two Lawrence Landscapes', *The Ashmolean*, 1993, pp. 15-20, figs. 1 and 2.  
M. Levey, *Sir Thomas Lawrence*, New Haven and London, 2005, pp. 104-5, pls. 58 and 59.

### ENGRAVED:

T. Lupton, 1834.







These remarkable landscapes are unique in Lawrence's oeuvre, being his only pure landscapes. Fresh and spontaneous, they feel astonishingly modern, yet were painted early in the artist's career, probably soon after 1790. In their free and confident handling of paint, they are fine examples of the precocious talent which saw Lawrence rapidly establish himself in London in the late 1780s; the character of the two can be paralleled to the background of the celebrated portrait of *Queen Charlotte* (London, National Gallery), exhibited at the Royal Academy in 1790.

The late Sir Michael Levey noted a brooding quality in the pictures, commenting that the 'secluded tree-filled glades are painted with a passionately dramatic response to deep, lush countryside, away from all human habitation, giving an exciting, claustrophobic sense of foliage and terrain rising to shut out the sky.' The two pictures demonstrate an original talent for landscapes which Lawrence was to suppress in preference for the career as a portrait painter which alone would secure him the financial resources which his pattern of living—and later collecting—necessitated.

The title used by Lupton for each picture in 1834—'Study from Nature'—certainly expresses their character. The tradition that they were 'painted at Ilam Hall, Derbyshire, when Lawrence was painting the Watts Russell family there', is recorded in a letter of 1951 from Colonel Grant to Kenneth Garlick (Garlick, 1993, p. 15). Garlick suggested that the Mr. Watts from whom Lawrence received a half-payment of 15 guineas about 1790, was David Pike Watts, whose daughter Mary married Jesse Russell (1786-1875), second son of Jesse Russell (b. 1743), of London and Walthamstow: the younger Jesse assumed the name of Watts Russell in 1817. Ilam Hall was rebuilt for him and his wife: it is now demolished, but the estate is owned by the National Trust.

In the 1861 and 1884 sale catalogues it is implied that the figures in both pictures are by Thomas Stothard. There is in fact little reason to suppose that the pictures are not entirely by Lawrence himself, although Garlick considered it possible that the figures and animals in *View of Dovedale* might be by Stothard; he observed that 'it may well be that on [Lawrence's] return [to London] he employed Stothard to complete [the picture] and put in the animals and figures' (Garlick, 1993, p. 16). Whether the younger painter would have been in a position to employ Stothard, who became an Associate of the Royal Academy in 1791, is uncertain, and it may be that the reference to Stothard represents no more than a confused memory of the latter painter's recorded visit to Ilam in 1825, long after the present pictures were executed. It is perhaps significant that the *View of Dovedale*, by nineteenth-century standards the more 'complete' of the two compositions, was copied at an early date. The copy in question is now at Tabley House, Cheshire, University of Manchester (*Catalogue of Pictures at Tabley House*, 1899, no. 8; Garlick, 1964, as a repetition; 1993, p. 17, fig. 3 as a copy).







PROPERTY FROM A FRENCH PRIVATE COLLECTION

16

## ROSE-ADELAÏDE DUCREUX

(PARIS 1761-1802 SANTO DOMINGO)

*Portrait of a lady, seated, three-quarter-length,  
in a green satin dress and a bonnet with red ribbons*

oil on canvas, unlined  
57¾ x 44¼ in. (145.8 x 112.5 cm.)

\$40,000-60,000

£29,000-42,000

€37,000-55,000

**PROVENANCE:**

Private collection, France.

Numerous women painters flourished in France during the late 18th century. The best known was certainly the prolific portraitist Elisabeth-Louise Vigée LeBrun, whose talents are currently being celebrated in a retrospective exhibition that has traveled from the Grand Palais in Paris, is now on view at the Metropolitan Museum of Art in New York and will soon open in Ottawa.

Rose-Adelaïde Ducreux, the eldest daughter of portraitist Joseph Ducreux, was not so lucky; she did not sign her paintings, and some may have been wrongly attributed to other artists. We now know her work through just a handful of portraits, notably several self-portraits. These works reveal the decisive influence of Antoine Vestier on the young painter: the same seemingly simple compositions, the same taste for costumes, props and sumptuous decors. These qualities are on prominent display in the magnificent *Self-Portrait with Harp*, datable to 1791, in the Metropolitan Museum of Art, New York. Some of these portraits were exhibited at the Salon between 1791 and 1799 and were received to rave reviews,

praised as much for the graceful models they depicted as for the balance of their compositions and the realism of the fabrics. Sadly, the career of Rose Ducreux was cut short: in 1801 she became engaged to the Maritime Prefect of Santo Domingo and sailed with him to the island, where she died the following year of typhoid fever.

The present work shows an elegantly attired woman in a voluminous green satin dress seated at her desk. Her extravagant headdress features a proliferation of red satin ribbon wrapped in bows around a straw bonnet, or *chapeau de paille*. In a particularly flamboyant touch, the bonnet actually connects to the satin dress at her bosom — and is beautifully reflected in the green satin underneath it — drawing the viewer's eye from the sitter's refined visage to the rest of her elaborate costume. Behind her, on the Louis XVI *bureau plat*, a beautiful ormolu-mounted Sèvres *bleu nouveau* porcelain vase and a Boulle marquetry casket are visible.

Our thanks to Joseph Baillio for attributing the present work to Ducreux on the basis of a photograph.

















17

## HUBERT ROBERT

(PARIS 1733-1808)

*The preparations for the Festival of the National Federation on the Champ de Mars, or the 'Day of the Wheelbarrows'; and The celebration of the Festival of the National Federation on the Champ de Mars*

oil on canvas, unlined  
each 17½ x 28½ in. (44.2 x 72.4 cm.)

a pair (2)

\$400,000-600,000

£290,000-420,000  
€370,000-550,000

### PROVENANCE:

Galerie Cailleux, Paris, where acquired in 1925 by Abraham van der Hoeven (1866-1957), Haarlem; from whom acquired (possibly via Galerie Cailleux) by Comte Adolphe Niel (1879-1966) and his wife, née Victoire de Gasquet-James (1882-1962), and presumably by inheritance to the Comtesse Niel's son by her first marriage and to Raymond d'Abel de Libran, and by inheritance to Henri d'Abel de Libran (1904-1965), and presumably by inheritance to his children, Roland d'Abel de Libran and Madame Jean-Louis Raynaud, née Dominique d'Abel de Libran, and by inheritance within the family; Christie's, April 16, 2012, lot 78. Private collection.

### EXHIBITED:

Paris, Musée de l'Orangerie, *Hubert Robert, à l'occasion du deuxième centenaire de sa naissance* (ed. by C. Sterling), 1933, nos. 154 and 155 (as monogrammed HR). Paris, Galerie Cailleux, *Hubert Robert*, 1939, nos. 13 and 14. Paris, Galerie Cailleux, *Esquisses, maquettes, projets et ébauches de l'école française du XVIIIe siècle*, March 1934, lots 77 and 78 (as monogrammed HR on the Arch de Triomphe).

### LITERATURE:

P. de Nolhac, *Hubert Robert, 1733-1808*, Paris, 1910, p. 78 (the second only). L. Réau, "Hubert Robert, peintre de Paris," *Bulletin de la Société d'Histoire de l'Art Français*, p. 317, n. 2. P. de la Vaissière, "La Fédération des Français peinte par P.-A. de Machy. Essai d'iconographie de la fête de juillet 1790," *Bulletin du Musée Carnavalet*, 1975, pp. 26-27, 34, 35. *La Révolution française et l'Europe: 1789-1799*, Paris, 1989, III, exhibition catalogue, p. 724, under no. 951. F. Baumgartner, "Transformation of the Cultural Experience: The Art of Hubert Robert During the French Revolution" (unpublished Ph.D. dissertation, Harvard University), 2011, pp. 0000. F. Baumgartner, "Two Rediscovered Paintings by Hubert Robert and Their French Revolutionary Context," *Burlington Magazine*, CLV, No. 1322, May 2013, pp. 317-323, figs. 21, 22. To be included in the forthcoming catalogue raisonné of the paintings of Hubert Robert being prepared by the Wildenstein Institute.







Although it would surely have seemed unlikely to his contemporaries, Hubert Robert would prove the most faithful and committed chronicler of the principal public events in the early years of the French Revolution. A charming landscapist and sophisticated painter of architectural ruins, the young Robert was educated at the prestigious Collège de Navarre and protected by the Marquis de Stainville, later Duc de Choiseul. He returned to France in 1765, after eleven years in Rome, the most lauded student at the French Academy. Madame Vigée Le Brun claimed that Robert — a witty and urbane man-about-town — did not dine at home more than three times a year, and until the *Ancien Régime* came to its abrupt end, he was master decorator to the French aristocracy, painter of ruins to the royalty of Europe, and garden designer to Louis XVI. His close relations with the aristocracy inevitably compromised him, and in October 1793, he was arrested under the new Law of Suspects, and incarcerated for nine months, first in the former convent of Sainte-Pélagie, then in the former seminary of Saint-Lazare. He produced paintings, drawings and watercolors in prison and — as a way of raising extra money for provisions — decorated earthenware plates which were sold in town by the guards. He is reported to have maintained his cheerful disposition and organized ball games for the inmates in the prison courtyard (he painted one of these in a small canvas in the Musée Carnavalet). After 9 Thermidor and the fall of Robespierre, Robert's position improved, and he was released in August 1794.

At the Salon of 1789, Robert was among the first painters to address the early events of the Revolution in his famous painting, *The Demolition of the Bastille* (fig. 1; Musée Carnavalet, Paris): the painting, exhibited just weeks after the event, shows the shell of the empty prison dwarfing the citizens of Paris, who cart off pieces of its debris. He was admitted to the revolutionary *Commune générale des Arts*, headed by Restout and David, but he also seems to have been granted special access to the royal family in the Tuileries Palace sometime in mid-1791 (after the flight to Varennes) to paint *The Last Mass of the Royal Family at the Tuileries* (private collection). Throughout the Revolution, Robert's ideological position seemed ambiguous.

The two small paintings of '*La Journée des brouettes*' ('*The Day of the Wheelbarrows*') and '*La Fête de la Fédération Nationale au Champs de Mars*' ('*The Federation Festival at the Champs-de-Mars*'), are among the most impressive and remarkable of Robert's depictions of Revolutionary events. The paintings relate to the first revolutionary festival that took place in Paris, celebrating the first anniversary of the storming of the Bastille, and Robert was an eyewitness to the festivities. The 'Fête de la Fédération' took place in Paris on 14 July 1790. The object was to consolidate the political gains that had been made and to express the unity of the French Nation under the emerging constitutional monarchy. It was a day of consensus and fraternity. Citizen-soldiers and delegates from all the towns in the kingdom would converge on Paris to swear their allegiance to the Constitution in the presence of the legislature and the king. The event was



Fig. 1 Hubert Robert, *The Demolition of the Bastille*, Musée de la Ville de Paris, Musée Carnavalet, Paris / Bridgeman Images

to be staged on an unprecedented scale on the Champ de Mars, the vast parade grounds separating the École Militaire from the Seine. The center of the field would be excavated and the dirt piled high around the sides, thus creating a vast amphitheater. At one end would be an enormous, triple-tiered Arc de Triomphe; at the center an altar where the oath would be taken; and near it a pavilion to house the king and the Assembly.

Final arrangements were not formally approved until three weeks before the event. Thousands of municipal laborers were employed to clear the land and excavate a pit, but time was too short and it could never have been completed without the help of the citizens of Paris. Thousands of volunteers descended on the Champ de Mars to complete the dig. Dozens of eyewitness accounts attest to the extraordinary event. Men and women of every class came, including ladies of the court, priests and fishwives. Lafayette lent a hand and even Louis XVI went to inspect the site. Robert's '*The Day of the Wheelbarrows*' depicts the Parisian crowds that spontaneously came to the assistance of the workers struggling to prepare the parade grounds; its companion represents the actual day of the Festival.

On the 14th of July, the great event itself occurred. Figures vary as to the numbers in attendance, but it was certainly many hundreds of thousands. The rain-drenched procession of delegates entered the arch and paraded to the altar. Tallyrand, Bishop of Autun, attended by 300 priests in white surpluses and tricolor scarves, blessed the *fédérés* and said Mass, then led the singing of the *Te Deum* to the accompaniment of 1200 musicians. With this the foundation of the Constitutional Church was laid to supplant the Catholic Church and bind the faithful to the Revolution. Lafayette administered the oath to the *fédérés*; canon were fired and the king swore fealty to the new Constitution.

Robert's pair of paintings represents the Festival as a two-fold event, as Frédérique Baumgartner has observed in an insightful study of the paintings, with '*The Day of the Wheelbarrows*' providing an important preamble to the ceremony. Hubert Robert has often been presented as an essentially apolitical view painter who recorded the great revolutionary events of his time as picturesque spectacle, stripped of any ideological significance. But Baumgartner perceives in Robert's pair of paintings subtle political ramifications. For her, in the 'Day of the Wheelbarrows', Robert emphasizes the optimism of this act of communal labor, where men and women of all ages, occupations and social classes briefly shared the same space and the same purpose, "turning their gathering in the Champ de Mars into a tangible manifestation of universalism as it was understood in 1790." In the companion composition, Robert places the actual ceremony of the Fête de la Fédération at a great remove from the viewer, with just a few figures far from the event serving to animate the foreground. Baumgartner suggests that Robert, having embraced the optimistic universalism of the 'Day of the Wheelbarrows', took a cooler view of the Festival itself, a highly orchestrated ceremonial affair, stripped of spontaneity and individual liberty, which served to enforce and institutionalize social consensus and national unity as a political ideal. For Baumgartner, "Robert's pendants encapsulate this critical gap between universalism as a sentiment and universalism as an ideology."

Of course, their political and documentary significance aside, Robert's paintings are lively, colorful and beautifully painted panoramas of Paris in 1790. There is no indication that Robert intended these paintings as sketches — they are certainly finished compositions in their own right. However, the artist painted a slightly larger (52 x 96 cm.) version of *The Celebration of the Festival of the National Federation*, a work that he signed and dated '1790', and which was owned by the Marquis de Lafayette (Versailles).

The ceremony of the Fête de la Fédération was intended to unite all France, bring to a close the Triumphant Revolution itself and celebrate the institution of a new reformist era. The English poet, William Wordsworth, who landed at Calais on the day of the Festival, wrote that "Everywhere, benevolence and blessedness spread like a fragrance." Of course, the Revolution was only just beginning, and the execution of the king two and a half years later would effectively obliterate the monarchy that had ruled France for over a millennium. But as Hubert Robert himself experienced and documented, on 14 July 1790 — for at least a brief moment — the dream of *Liberté, Égalité et Fraternité* was made manifest.









18

**ELISABETH-LOUISE VIGÉE LE BRUN**  
(PARIS 1755-1842)

*Portrait of the Count Siemontkowsky Bystry; and  
Portrait of the Countess Siemontkowsky Bystry*

signed and dated 'L.E. Vigée Le Brun / a Vienne 1793' (lower left)  
oil on canvas  
each 32 x 24 $\frac{3}{4}$  in. (81 x 62 cm.)

a pair (2)

\$300,000-500,000

£220,000-350,000  
€280,000-460,000

**PROVENANCE:**

Count Siemontowski, Chateau de Koustyn, Valonie, Russia.  
Baron Thomitz, Paris; on consignment at Ehrich Galleries, New York, 1929.  
with Newhouse Galleries, New York.  
Private collection, New York, by 1977.  
Private collection.  
Anonymous sale, Sotheby's, New York, 19 May 1995, lot 187.  
Anonymous sale; Sotheby's, London, 4 July 2013, lot 237, where acquired by the present owner.

**EXHIBITED:**

New York, Ehrich Galleries, January 1915.

**LITERATURE:**

E.L. Vigée LeBrun, *Souvenirs*, Paris, 1837, II, pp. 197-198, 200-201.  
W.H. Helm, *Vigée Lebrun: Her Life, Works, and Friendships*, London, 1915, p. 120.  
J. Mycielski and S. Wasylewski, *Potrety Polskie Elżbiety Vigée -Lebrun: 1755-1842*, Lwów and Poznań, 1927, pp. 29-30.

**ENGRAVED:**

Waleria Tarnowska, 1797.











Following her flight from Paris in October 1789, Vigée Le Brun lived in exile in Italy, passing quickly through Turin, Parma, Modena and Bologna, before arriving in Florence in mid-November. Staying there less than two weeks, the artist moved on to Rome, then spent much of the next two years shuttling between Rome, Florence and Naples (with side trips to Venice) as she studied the collections of the Uffizi and the Pitti and juggled her numerous portrait commissions.

In April 1792, Vigée Le Brun left Rome with the intention of returning to Paris. However, worsening conditions in France — abolition of the French monarchy, violence in the streets of the capital, and the addition of her name to the list of émigrés whose citizenship would be revoked and properties seized — caused her to abandon her plan to return to her country. In Milan, the Austrian ambassador to Lombardy, Count Johann Joseph von Wilczek, convinced her to go on instead to Vienna, and provided her with the passports that allowed her to do so.

Upon her arrival in Austria from Italy in the autumn of 1792, Vigée Le Brun rented a house on the outskirts of Vienna, with Count and Countess Bystry, her travelling companions from Italy and the subjects of this pair of lively portraits. The artist had met the glamorous couple at a concert in Milan that autumn, and was charmed by them. As she recounts in her *Souvenirs*:

“In Milan I went to lots of lovely concerts, as that is the city where famous singers stay. While attending the last of those concerts, I found myself in the company of a very beautiful and awfully nice Polish lady, *comtesse Bistri*. As soon as we entered conversation, I told her that I was leaving for Vienna shortly. To that she replied that she and her husband were also intending to go to Vienna, but much later than I. Both expressed their willingness to travel together with me and they speeded up the planned date of their departure. As I was planning to go by ‘venturino’, the Bistris were moved in their kindness so far as to give up taking the post, not to leave me alone during the trip. One cannot find more pleasant travelling companions!”

At this moment when refugees from France were fanning out across Europe, Vigée Le Brun wrote that the Count and Countess Bystry also agreed to take with them in their carriage to Vienna a poor, elderly priest and a young priest. These two men had, the artist notes, “somehow managed to escape the massacres at Beauvoisin bridge” – a border crossing out of French Savoy occupied by French revolutionary forces, where dozens of people, notably priests, had been recently set upon and murdered. “Although M. and Mme. Bistri had only the two-seat stage coach at their disposal, they nevertheless seated the old priest between them, and the young one was travelling in the back. And they cared for those misfortunate two as friends, as angels, guardians; as the best parents would!” Moved by their humanity, she notes, “I was greatly encouraged by the Bistris’ manner, and that explains my closeness to them, and the subsequent cordial relations between us in Vienna.” It was upon their arrival in Vienna that the Bystrys and the artist decided to rent a house together in the suburb of Huitzing for several months; it was there that Vigée LeBrun painted the present portraits. At the end of the year, the couple left to continue their travels, and Madame Le Brun moved into an apartment in the center of the capital city.

In fact, the thirty-six year old Count Romuald Joachim Bystry (1756-1824) and his Polish-born wife, the former Anna Rakowska, were on their extended honeymoon in Milan when they befriended Vigée Le Brun. It was the young noblewoman’s second marriage (her previous husband, Ignacy Kordysz, had died in 1788). The three were close in age – Count Bystry was thirty-six years old when they met and Vigée Le Brun a year older – and they seem to have retained close relations for some years afterward. The couple owned a self-portrait by the artist that remained with their descendants at least until the First World War (it was exhibited in London in 1913-1914 in the National Loan Exhibition as from the collection of Count Valentin Siemontkowsky, Koustyn, Volonie, Russia).

The sparkling, half-length portraits of the Count and Countess Bystry have a light-hearted and informal charm that reflects, no doubt, the intimacy between the sitters and painter. The handsome Count is depicted playing a guitar (perhaps an allusion to the musical event where the three were introduced); the Countess holds a goblet, probably in the guise of Hébé, cupbearer to the gods of Olympus, and goddess of Youth.

The portraits will be included in the forthcoming catalogue raisonné of works by Vigée Le Brun being prepared by Joseph Baillio.



## JEAN-BAPTISTE GREUZE

(TOURNUS 1725-1805 PARIS)

### *Flora and Zephyr*

oil on canvas

38½ x 31¾ in. (98.7 x 80.6 cm.)

\$300,000-500,000

£220,000-350,000

€280,000-460,000

#### PROVENANCE:

Didot; his sale, Paris, Hôtel de Bullion, 27-28 December 1819, lot 54, where acquired by Louis-Philippe, duc d'Orléans (1773-1850), later King of France.

Nicolas Demidoff (1773-1828), Principe di San Donato, Villa San Donato, south of Florence, and by inheritance to his son

Anatole Nikolaievich Demidoff (1812-1870), Principe di San Donato, Florence and Paris; his sale, Paris, Boulevard des Italiens 26, 26 February 1870, lot 109 (620 gns.), where acquired by

Arsène Houssaye (1815-1896), Paris.

Mrs. Louis Raphael, 4 Connaught Place, London; (†), Christie's, London, 20 May 1927, lot 13, where erroneously listed as having once been in the possession of Paul Demidoff (620 gns.) where acquired by the following.

with Wildenstein, New York, from whom acquired in 1969 by

Mr. and Mrs. Thomas Cole, New York, until 1978, from whom acquired by the following. Private collection.

#### LITERATURE:

C.H. Normand, *J.B. Greuze*, Paris, 1892, p. 64.

#### ENGRAVED:

Charles-Jean-Louis Courty, 1870.

Flora, the ancient Roman goddess of flowers, was wife to Zephyr, the god of the west wind and harbinger of mild springs and early summer breezes. In *De Rerum Natura* (5: 736-739), Lucretius tells how Flora followed the footsteps of Zephyr in springtime, strewing the way with blossoms. Ovid tells of Flora's garden, a gift to her from Zephyr, which he filled with flowers. Greuze depicts the wedded pair in this flowery glade. Zephyr is portrayed as a young god with butterfly wings, and both he and Flora scatter flowers as they go.

This gentle and joyous painting, not far removed from the neoclassical mythological decorations of Vien and Lagrenée in the final years of the *Ancien Régime*, is a late work by Greuze, painted near the very end of the 18th century, at the height of Napoleon's Directory, years marked by civil repression, political unrest and military conquest. Nothing of this dramatic social upheaval can be detected in Greuze's elegant and carefree canvas. Despite a higher-keyed palette and cheerful tone, *Flora and Zephyr* invokes the same sort of amorous poetry by Anacreon and Catullus that had inspired the sulphurous hothouse nocturnes of Fragonard – such as *The Sacrifice of the Rose* – a decade earlier. Resolutely Neoclassical in its subject matter, *Flora and Zephyr* is nonetheless executed in the softer, looser and more broad-brushed handling of Greuze's late manner. Edgar Munhall records a drawing for the figure of Flora having been in the collection of the New York art dealer, Mortimer Brandt.

Although Greuze retreated into the world of divine fecundity in *Flora and Zephyr*, he did not generally look to escape from the hard realities of Paris during the

Revolution, in either his work or his life. He seems to have been predisposed to the radical reforms of the era, and in 1793, joined the powerful *Commune Générale des Arts*, led by David and Restout. He is said to have depicted a number of revolutionary events – including the *Massacre in the Abbaye of Saint-Germain-des-Prés in 1792* and the *Death of Marat* – but only a drawing of *Monsieur de Sombreuil Seized during the Revolution* survives. He painted splendidly austere and penetrating portraits of a number of important figures of the Revolution, including the virulent anti-monarchist politician Jean-Nicolas Billaud-Varenne (c. 1793; Dallas Museum of Art). Greuze was granted a pension in 1792 by the National Assembly in recognition of his lifetime achievements, and was one of the first people in France to obtain a divorce, immediately after the revolutionary government recognized the procedure in 1793. The following year, he was spotted in the crowd watching – with some delight, it was said – the execution of his notary and long-time patron, Duclos-Dufresnoy.

It is not known for whom the *Flora and Zephyr* was painted, but it has an illustrious provenance, first recorded in the collection of the celebrated Didot family of publishers and printers, and appearing in their sale in 1819, where it was acquired by Louis-Philippe, duc d'Orléans. It was subsequently acquired by the immensely wealthy Russian industrialist and art patron, Count Nicolas Demidoff (1773-1828), whose father, Nikita Demidoff (1724-1789), had been a friend and patron of Greuze. Count Nicolas owned no less than twenty-three paintings by Greuze, many of which were displayed in the Greuze Room of his palatial Villa San Donato that he had constructed south of Florence. The painting was sold in 1870 in the estate sale of Anatole Nikolaievich Demidoff (1812-1870), Prince of San Donato, where it was purchased by the famous French novelist and man of letters, Arsène Houssaye.









PROPERTY FROM THE ESTATE OF CARROLL PETRIE

20

## HUBERT ROBERT

(PARIS 1733-1808)

*Capriccio of an obelisk and a ruined classical building with figures; and Capriccio of a washerwomen and a dog*

the first signed 'H. ROBERT' (above the doorway); the second signed and dated 'H. ROBERT / 1795' (lower center)  
oil on paper, laid down on canvas  
each 31¼ x 25½ in. (80.8 x 64.7 cm.)

a pair (2)

\$180,000-220,000

£130,000-160,000  
€170,000-200,000

### PROVENANCE:

Lieutenant Général le Comte Le Gendre d'Onsenbray, Château de Villemereuil, Aube.  
Etienne-Marie Antoine Champion, Comte de Nansouty, Paris, and by descent to  
Comte de la Béraudière, Hôtel de la Béraudière, Paris.  
Edouard Jonas, Paris, 1928.

Mrs. Joseph Heine; (†), Sotheby's, New York, 24-25 November 1944, lots 256 and 259.  
Anonymous sale; Sotheby's, London, 1 November 1978, lot 39.

Anonymous sale; Christie's, London, 6 July 1984, lots 103 and 104, where acquired after  
the sale by the following.  
with Newhouse, New York, from whom acquired by  
Carroll Petrie, New York.

### EXHIBITED:

New York, *French and English Art Treasures of the Eighteenth Century*, 1942, nos. 51 and 52.

### LITERATURE:

A.L. Mayer in *Pantheon*, I, 1928, pp. 276-277.













Fig. 1 Hubert Robert, *A gorge with figures on a rock above a waterfall*, Private collection

From 29 October 1793 to August 1794, Hubert Robert was imprisoned in Sainte-Pélagie and in the seminary of Saint-Lazare, which had been converted into a jail, for failing to renew his citizen's card. During his incarceration, Robert managed to continue painting, even using the earthenware food plates from which he ate as supports (fig. 1; Christie's, London, 9 July 1999, lot 193). Often he gave these plates to the prison guards, who would sell them for a *louis d'or* (24 francs). According to the artist's obituary, written by his friend Etienne Vigée, Robert made many drawings and fifty paintings during his imprisonment.

The present works were likely painted just after Robert was released from prison. Classic examples of the artist's notions of the picturesque and fantastical, the scenes play out against the backdrop of an imaginary ancient world, where figures in modest, contemporary dress going about their daily tasks provide a sense of harmony and timelessness. Both images are colored with the suffusive Italian light that Robert made the hallmark of his renowned architectural scenes, and the fluid brushwork typical of Robert's works during this period.

An early owner of the present pair, Count Étienne-Marie-Antoine Champion de Nansouty (fig. 2; 1768-1815) was a cavalry commander during the French Revolutionary Wars, who rose to the rank of General Division in 1803 and subsequently held important military commands during the Napoleonic Wars. He was present at some of the most significant battles of the Third, Fourth, and Fifth coalitions, leading cavalry actions at the battles of Austerlitz, Friedland, Eckmühl, Aspern-Essling and Wagram. In 1812, during the campaign in Russia, Nansouty commanded the I Cavalry Corps, which he led with distinction at such battles as Ostrovno and Borodino, where he received a severe knee wound. The next year, he commanded the Imperial Guard cavalry, which he led at Dresden, Leipzig and Hanau, where he was again wounded. In 1814 he led his men in several engagements, including La Rothière, Montmirail, Vauchamps and Craonne until his incapacitation from wounds that year. His efforts led to his being awarded the *Ordre national de la Légion d'honneur*, or the Legion of Honor, a French order established by Napoleon in 1802.



Fig. 2 Portrait of Count Etienne-Marie-Antoine Champion de Nansouty, engraving © INTERFOTO / Alamy Stock Photo





PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

21

## ELISABETH-LOUISE VIGÉE LE BRUN

(PARIS 1755-1842)

*Maria Grigorievna Viazemskaja, Princess Golitsyna (1772-1865), seated three-quarter-length*

signed, dated, and inscribed 'L.E. Vigée / Le Brun / a petersbourg / 1798' (lower right)

oil on canvas

43¾ x 36 in. (111.2 x 91.4 cm.)

\$600,000-800,000

£430,000-570,000

€550,000-730,000

### PROVENANCE:

with Wildenstein, New York, where acquired by the present owner.

### EXHIBITED:

London, Wildenstein Gallery, *Important paintings of the French XVIII century*, 21 March-26 April 1956, no. 8, as 'Countess Razumoffska'.

Paris, Gazette des Beaux-Arts, *De Watteau à Prud'hon*, 11 May-31 May 1956, no. 91, as 'Countess Razumoffska'.

Milwaukee, Art Center, *Collecting the Masters*, 3 June-11 July 1968, as 'Countess Razumoffska'.

Oklahoma City, The Oklahoma Museum of Art, *Masters of the Portrait*, 4 March-29 April 1979, no. 17.

London, Wildenstein Gallery, *French Portraits: XVII-XX Century*, 16 June-30 July 1982, as 'Portrait of Charlotte Ritt'.

### LITERATURE:

E. L. Vigée Le Brun, *Souvenirs*, Paris, 1837, III, p. 347.

A. Blum, *Madame Vigée-Lebrun, peintre des grandes dames du XVIIIe siècle*, Paris, 1919, p. 102.

'Important paintings of the French 18th century', *Illustrated London News*, CCXXVIII, 14 April 1956, p. 307.

F. Watson, 'Dernières images avant appareillage- le XVIIIe siècle français embarque sur le France', *L'œil*, no. 269, December 1977, p. 25.

J. Baillio, 'Identification de quelques portraits d'anonymes de Vigée Le Brun aux Etats-Unis', *Gazette des Beaux-Arts*, XCVI, November 1980, pp. 158,164-167, fig. 1798, as 'Portrait de Charlotte Ritt'.

E. L. Vigée Le Brun, *Mémoires d'une portraitiste 1755-1842*, Paris, 1989, p. 153, illustrated, the sitter wrongly identified as Princess Anna Alexandrovna Galitzine.

Following her escape from France in 1789, at the start of the French Revolution, Vigée Le Brun would travel first to Italy, where she lived peripatetically but with extended stays in Rome and Naples, before moving to Vienna in 1792. After almost three years in the Habsburg capital, where her career as a portraitist thrived, she was persuaded to travel to Saint-Petersburg by Count Andrey Razumovsky, the Russian ambassador to Vienna (and patron of Beethoven), who promised her a warm reception and excellent professional prospects. She arrived in the Russian capital in July 1795, and was presented within days to Empress Catherine the Great. Installed in a spacious apartment near the Winter Palace, Vigée Le Brun soon found her services in demand from almost every aristocratic family in the city, as well as foreign nobility and nearly all of the important members of the Russian Imperial family. She was said to command exorbitant prices for her work, and earned 15,000 rubles in her first month. All told, she would spend nearly half of her twelve-year exile living and working in the capital of the Romanov court, finally departing only in late 1801 for a long-awaited return to Paris.

During her prolonged stay in Russia, Vigée Le Brun would have the opportunity to portray many members of the prestigious and powerful Golitsyn dynasty. This grand portrait, signed and dated '1798', depicts the beautiful and vibrant twenty-six year old Maria Grigorievna Viazemskaja, Princess Golitsyna (1772-1865), daughter of Prince Grigory Ivanovich Viazemsky, who betrothed her at an early age to a member of one of Russia's oldest noble families, Alexander Golitsyn. The union would prove disastrous. Prince Alexander was a spendthrift and bankrupt who quickly dissipated his immense inheritance. His young wife had no choice but to endure the situation, endorsing the crippling debts of her prodigal husband, as his extravagances consumed her own fortune. In 1801, she requested that the Czar intervene on her behalf in order to restrain Alexander's expenditures, but he declined to set such a precedent. In 1802, however, the marriage would be dissolved when, with Prince Alexander's approval, Maria Grigorievna married her lover, Count Leon Kyrilovich Razumovsky (1757-1818). This second marriage was regarded as scandalous, both by the bridegroom's family and Russian Society; the Czar would only recognize its legitimacy in 1809. The couple lived principally in Moscow, but after the death of Razumovsky in 1818, the Countess returned to Saint-Petersburg. In her old age she lived off her extensive landholdings and made frequent excursions abroad, especially to Paris. She died in Saint-Petersburg at the age of 93 and was buried alongside her second husband in the Moscow Monastery of Donskoïe.

According to Joseph Baillio, the present painting was acquired by Wildenstein in 1949 directly from the Razumovsky family, the sitter's descendants in Vienna. The portrait appears in Vigée Le Brun's list of her Russian sitters as "La princesse Alexandre Galitzin." A bust-length study in oils for the portrait, signed and dated '1797' was published by Baillio in 1980; the work is in the Rau Collection, Switzerland.

To be included in the catalogue raisonné of works by Vigée Le Brun being prepared by Joseph Baillio.









PROPERTY OF A EUROPEAN BIBLIOPHILE

22

**FRANCISCO DE GOYA Y LUCIENTES**  
(FUENDETODOS 1746-1828 BORDEAUX)

*Los Caprichos*

the complete set of eighty etchings with burnished aquatint, drypoint and engraving, 1797-98, on laid paper without watermark, a very good set from the First Edition, published by the artist, Madrid, 1799, fine impressions printed in warm sepia with strong contrasts and retaining the burnished highlights, the aquatint with none or very little wear, with the scratch on plate 45, with very wide margins, many sheets with deckle edges, in very good condition, bound in an early 19th century Spanish half-calf binding, blind-tooled, with the title in gilt on the spine, with marbled boards and end-leaves (album)

Sheets: 12 ½ x 8 ½ in. (318 x 216 mm.)

Overall: 12 ⅞ x 9 ½ in. (328 x 247 mm.)

\$120,000-180,000

£86,000-130,000

€120,000-170,000

**PROVENANCE:**

Carlo de Poortere (1917-2003), Belgium (with his bookplate).

**LITERATURE:**

Tomás Harris, *Goya – Engravings and Lithographs – Catalogue raisonné*, Oxford, 1964, nos. 36 – 115.

Werner Hofmann (ed.), *Goya – Das Zeitalter der Revolutionen*, Hamburger Kunsthalle, 1980.

Alfonso E. Pérez Sánchez & Eleanor A. Sayre (eds.), *Goya and the Spirit of Enlightenment*, Museo del Prado, Madrid; Museum of Fine Arts, Boston; Metropolitan Museum of Art, New York, 1989.

Alfonso E. Pérez Sánchez & Julián Gállego, *Goya – The Complete Etchings and Lithographs*, Munich and New York, 1995.

Mark P. McDonald, *Renaissance to Goya – Prints and Drawings from Spain*, The British Museum, London, 2012, p. 234-273.

Stephanie Loeb Stepanek, Frederick Ilchmann, Janis A. Tomlinson (eds.), *Goya – Order & Disorder*, Museum of Fine Arts, Boston, 2014.









Don Goya y Laureles,  
Pintor



Que se la lloraron!



Aquellas polbas.



Luc viene el coco.



A casa de dientes.



Por que fue sensible.



El de la villana.



Todos Caen.



Lu vende el sueño.





*¡Mala noche!*



*¡Que poca de Oro!*



*¡Linda maestra!*



*¡Ella es Abuela!*



*¡Hasta la muerte!*



*¡Se amanace, nos vamos.*



*¡El que se  
delatará  
podrá  
morir!*



*¡Aun no se ven!*



*¡No hay quien nos dearte!*



Although Francisco de Goya, born in 1746, grew up and reached maturity in a period of relative peace and stability, the crucial decades of his life as an artist coincide with the greatest social and political upheaval the western world had experienced for centuries, including the Declaration of Independence of the United States of America, the French Revolution, the rise and fall of Napoleon, the Peninsular War and the Restoration thereafter. His life and work bridged two ages, as the art historian Theodor Hertz put it so graphically by describing Goya's early and late works: 'One makes you think of Tiepolo, the other of Manet.' (cited in: Hofmann, p. 18)

During the first half of Goya's life, Spain was under the stern but dutiful rule of Carlos III, an absolute yet enlightened monarch, comparable in his ambitions and style of government to his Northern European contemporaries Frederick II of Prussia, Maria Theresa of Austria and Catherine II of Russia. A benevolent despot, Carlos III was determined to modernize his country by fostering educational and economic reforms and supporting the sciences and the arts. He promoted a host of infrastructural projects such as the building of canals and the settlement of previously unpopulated regions, and allowed a certain amount of religious tolerance and freedom of speech and press. Under his rule, the power of the Church and the Holy Inquisition diminished and the Jesuits were expelled.

His death and the coronation of his son in 1788 did not change things overnight, but Carlos IV was a weak king and under his rule – or rather that of Queen Maria Luisa and the mercurial minister Manuel Godoy – Spain could ultimately not withstand the repercussions of the French Revolution.

Goya, with increasing success as a court painter in Madrid, moved in progressive circles and his friends and patrons included the most prominent intellectuals and politicians of the Spanish Enlightenment. From this elevated viewpoint, Spain must have seemed a rather schizophrenic place, under strain but not yet torn between an idealistic and cosmopolitan elite on one side and a people mired in ancient traditions of privilege and servitude, faith and superstition, corruption and violence on the other.

Although there is an ominous element already present in his earlier works, it was not until he was well over forty years old that Goya clearly expressed the urge to depict a more personal – and darker – view of the world. Perhaps due to his illness in 1792, which left him deaf, Goya 'turned in on himself' (Pérez Sánchez, *Complete Etchings*, p. 32) and began to explore his own fantasies. In a letter of 1794 he wrote to his friend, the poet Bernardo de Iriarte, that in some recent works he had 'succeeded in making observations that commissioned works customarily do not allow, in which *capricho* and *invención* have no scope.' (cited in: Pérez Sánchez, *Enlightenment*, p. xxi)

On 6 February 1799, Goya placed an advertisement on the front page of the *Diario de Madrid*, to announce the publication of *Los Caprichos*: 'A collection of prints of fantasy subjects, invented and etched by Don Francisco Goya. The author, persuaded that the correction of human vices and errors (although seemingly the province of eloquence and poetry) can also be the goal of painting; has chosen as subjects appropriate for his work, from among the innumerable eccentricities and errors common to all civil society, and from the concerns and vulgar deceptions allowed by custom, ignorance or personal gain, those that he believed most apt to furnish material for ridicule and at the same time, stimulate the fantasy of the artist.' (translated by J. A. Tomlinson in: *Order and Disorder*, p. 347)

With *Los Caprichos*, Goya for the first time made his visions of the more sinister side of Spanish society – and the human soul in general – accessible to wider audience, beyond his small group of friends and patrons. It was an enormous undertaking, prepared over several years and based on hundreds of drawings: eighty etchings with aquatint, printed in an edition of three hundred. At the time, it was the largest series of prints ever conceived by a single artist. For sale at a small liquor and perfume store on the street where Goya lived, only some thirty sets of this first and only lifetime edition were sold. In 1803, the artist gave the plates and the remaining impressions to the King, presumably to escape the wrath of the Inquisition.

A crushing failure at the time, in hindsight *Los Caprichos* is the pivotal work of Goya's entire oeuvre. In one grandiose, dark symphony he unleashes his unsparing satirical sense and his wild imagination, plate after plate, tied loosely together by related motifs and laconic, often mysterious titles. The only plate without an engraved title is perhaps the most famous of all: the artist, overcome by sleep, with his head rested on a table, is surrounded by creatures of the night: owls, bats, a cat and a lynx. On the front of the table the following words appear vaguely out of the aquatint surface: *El sueño de la razón produce monstruos*. The phrase is ultimately untranslatable, as *sueño* can mean both 'sleep' and 'dream'. This ambiguity – does Reason dream up monsters or do monsters arise as Reason sleeps? – is characteristic of the entire series. Having first conceived it as the title page, Goya changed his mind and placed it as plate 43 right in the middle of the series, dividing the series roughly into two parts. The first part is largely devoted to satires of courtship and prostitution, mocking the vanities and pretensions of the young and old. It is in the nightmarish second part that the monsters arise, witches and demons fly, and goblins awake. Beyond the mere evocation and critique of superstition and witchcraft, the precise meaning of these later plates is even more cryptic. Concealed through visual puns, word play and allusions to proverbs, they often ridicule the idle and ruling classes, the clerics and the nobility.

Wickedly satirical and subversive as the *Caprichos* are in their imagery and content, they also represent a technical revolution. Having previously created a number of competent yet ultimately conventional etchings after Velázquez, Goya in this series suddenly and completely mastered the aquatint method. In particular through his use of blank paper for glowing highlights among dense shades of grey and black, he created images of dramatic and disturbing beauty.

What makes *Los Caprichos* however one of the greatest unified series of images ever produced, is not just his baffling draughtsmanship or his technical mastery, nor his sharp satirical wit, but the intensity of his imagination and the depth of his humanity.

Comparing Goya with the satirists of his time, Fred Licht wrote: 'Even his most patent exaggerations are never glib condemnations. [...] Glancing through Goya's *Caprichos*, we find it extremely difficult to know on whose side we are or whether indeed there are always sides in the human drama. [...] We are made to feel the tremendous burden of being on guard against ourselves as well as against possible contamination by mankind's general folly' (F. Licht, *Enlightenment*, p. lxxxi)





*El sueño  
de la razón  
produce  
monstruos.*



23

## JEAN-JACQUES-FRANÇOIS LE BARBIER, CALLED LE BARBIER L'AÎNÉ

(ROUEN 1738-1826 PARIS)

### *The Creation of Eve*

signed and dated 'Le Barbier L'ainé 1798' (lower left)  
oil on canvas, in a period frame  
57⅞ x 45 in. (147 x 114.3 cm.)

\$100,000-200,000

£71,000-140,000

€92,000-180,000

#### PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 5 March 1976, lot 1.  
with Galerie Marcus, 1976.  
Private collection, France.

#### EXHIBITED:

Paris, Salon, 1801, no. 214.  
Paris, Salon, 1814, no. 591.

#### LITERATURE:

Galerie Marcus, *Catalogue d'Octobre*, 1976.  
M. Jacq-Hergoualc'h, *Jean-Jacques François Barbier l'ainé: La vie et l'art, Catalogue de l'oeuvre peint*, I, 2014, p. 260, no. P118.

Le Barbier's *The Creation of Eve* was exhibited at the Salon of 1801, where it was the final painting on display. The corresponding brochure contained the following commentary, penned either by the artist himself or at the very least derived from his suggestions:

"214: *Le premier home et la première femme*, par Le Barbier l'ainé. L'on suppose le premier home à son réveil, couché à côté d'un Buisson de roses qui se métamorphose en une creature qui fix ses regards et excite son admiration. La première femme, enfin, naît de la reine des fleurs. Elle palpe une rose qui ne lui répond qu'en exhalant ses parfums. Elle touche son cœur, et l'amour en l'animant d'une flame celeste, lui fait sentir que ses battements sont l'effet du premier sentiment de l'objet qu'elle contemple et qui doit faire son bonheur : un lion qui lui lèche les pieds est l'emblème de la force soumise à la beauté." ["214: *The first man and the first woman*. One imagines the first man at his awakening, lying next to a bush of roses, which metamorphoses into a creature that fixes his gaze and excites his admiration. The first woman is finally born to the queen of flowers. She squeezes a rose that responds to her only by exuding its perfumes. She touches her heart, and Love, by animating her with a celestial flame, makes her feel that its beats are the effect of the main sentiment of the object that contemplates her and that must make her happiness. The lion that licks her feet is the emblem of strength submitting to beauty."].

This narrative, related to a passage from Milton's *Paradise Lost* of which Le Barbier owned a copy, provides insight into the unusual iconography of our painting and further highlights its poetic dimension. Elegantly proportioned and grouped together in a satisfying triangular arrangement, the figures evoke the ideals of the Renaissance and speak to Le Barbier's aspirations of resurrecting in his day the glory of past artistic traditions. The artist worked out his composition in a sketch of the same title that was shown at the Salon of 1798 but of which the present whereabouts are unknown.









PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

24

## ELISABETH-LOUISE VIGÉE LE BRUN

(PARIS 1755-1842)

*Portrait of Marie Antoinette (1755-1793), bust-length, in a trompe l'oeil stone niche*

signed and dated 'L. E. Vigée Le Brun' (lower right) and inscribed '8<sup>eme</sup> Juillet 1800-' (on the reverse)

oil on panel, in a *trompe l'oeil* stone niche  
12½ x 10¼ in. (31.8 x 26.1 cm.)

\$600,000-800,000

£430,000-570,000

€550,000-730,000

### PROVENANCE:

Sent by the artist in 1800 to Marie Thérèse Charlotte de France, duchesse d'Angoulême, daughter of Marie-Antoinette.

Private collection.

with Wildenstein, New York, where acquired by the present owner.

### EXHIBITED:

New York, Wildenstein Gallery, *The Winds of Revolution*, November-December 1989, no. 106.

### LITERATURE:

E. L. Vigée Le Brun, *Souvenirs*, Paris, 1837, II, p. 350.

E. L. Vigée Le Brun, 'Enoncé de différents bruits que j'ai eu à supporter jusqu'à ce moment' 1829, N. Kourakine, ed., *Souvenirs de Voyage...*, Moscow, 1903, p. 477.

P. de Nolhac, *Madame Vigée-Lebrun: peintre de la reine Marie-Antoinette*, Paris, 1908, p. 115.

W. H. Helm, *Vigée Le Brun: Her Life, Works and Friendships*, London, 1915, p. 134.

A. Blum, *Madame Vigée Le Brun: peintre des grandes dames du XVIIIe siècle*, Paris, 1919, p. 72.

J. Baillio, 'Le Dossier d'une œuvre d'actualité politique : Marie-Antoinette et ses enfants par Mme Vigée Le Brun', *L'œil*, 310, May 1980, p. 60 (wrongly identified as a copy after another portrait of the French Queen).

E. L. Vigée Le Brun, *Mémoires d'une portraitiste 1755-1842*, Paris, 1989, p. 155, illustrated.

O. Blanc, *Portraits de femmes : artistes et modèles à l'époque de Marie-Antoinette*, Paris, 2006, p. 95, illustrated.



Fig. 1 Élisabeth Louise Vigée Le Brun, *Marie-Antoinette and her Children*, Château de Versailles, Paris / Bridgeman Images







Few painters in history are as indelibly associated – both professionally and personally – with a single monarch as is Vigée Le Brun with Queen Marie Antoinette. Artist and patron were exact contemporaries, and starting with the success of her first full-length state portrait of the young queen in 1778 (Vienna), the twenty-three year-old painter established her international reputation. It was owing to the Queen's direct intervention that Vigée Le Brun was admitted into the prestigious Académie Royale in 1783, elevating her to the top of the artistic elite of France. There soon followed a series of royal commissions to the painter that shaped the public image of the glamorous Austrian Archduchess: depicting Marie Antoinette wearing a fashionable chemise (1783, several versions) – in which the informality of her dress was widely criticized as unseemly and caused an uproar; with a rose (1783, Lynda and Stuart Resnick Collection, Beverly Hills); with a book (1783-1784; private collection); and, most famously, in a monumental dynastic full-length portrait of Marie Antoinette with her children (fig. 1; 1787; Versailles) that was meant to improve the Queen's image as a loving and dutiful mother and restore her deteriorating public reputation. It is through these imperious but affectionate royal images crafted by Vigée Le Brun that most of Marie Antoinette's subjects would have recognized her and posterity remembers her still.

As the painter's career had been made by her intimate association with Marie Antoinette and the Queen's inner circle, so it was undone – briefly – for the same reason. When the Revolution erupted violently in July 1789, Vigée Le Brun fell into a depression and sought refuge in the homes of relatives. On 6 October, as the mobs were invading Versailles to bring the royal family back to Paris, she fled France in one of the first waves of emigration, departing for

Rome with her daughter and governess, in what would be the start of a twelve-year exile. Although personally disruptive and unsettling, her years in exile were professionally successful and highly productive as she travelled through Italy, Austria, Russia, Germany, England and Switzerland, welcomed into each European court as a revered survivor of the final days of the *Ancien Régime* and showered with commissions from foreign aristocrats and fellow refugees alike.

The present painting is the most personal and poignant testimony of the relationship between Vigée Le Brun and her tragic Queen. Executed on a small wooden panel with a highly polished finish reminiscent of a 17th-century Dutch cabinet picture, this portrait of Marie Antoinette was painted posthumously and entirely from memory near the end of the artist's stay in the Russian capital of Saint Petersburg. The queen, who had died on the guillotine in Paris in 1793, is depicted wearing a simple muslin shift reminiscent of the one she wore on her way to execution (fig. 2), its whiteness symbolizing her innocence and martyrdom.

The portrait is signed on the lower right, scratched into the wet paint as the artist was known to do, and an inscription in black paint on the reverse of the panel indicates it was painted in 1800. Vigée Le Brun sent the painting to Marie Antoinette's daughter, Marie Thérèse Charlotte de France, Duchesse d'Angoulême (1778-1851), the only surviving child of the Queen and Louis XVI. Known as Madame Royale, she had been painted several times as a girl by Vigée Le Brun: once in a double-portrait with her brother, the Dauphin (1784; Versailles) and, famously, in the grand family portrait *Marie Antoinette with Her Children* (1787; Versailles), where she is the beautiful nine year-old who clings protectively to her mother's arm. Of the members of the royal family imprisoned in the Temple starting in 1792, Madame Royale was the only one to leave alive. Released in 1795, she went into exile in Vienna. By 1800, when she received this portrait of her mother, she was living in Mitau, in the duchy of Kurland (present day Jelgava, Latvia), where her father's eldest brother, the Comte de Provence, resided as guest of Czar Paul I of Russia. She had married her cousin, Louis Antoine, duc d'Angoulême (son of the comte d'Artois) at her uncle's urging, on 10 June 1799 at Jelgava Palace. The couple had no children.

Vigée Le Brun recounts the origins of the painting in her celebrated *Souvenirs*, published in 1837. The artist had been invited to visit the royal family in Mitau but for various personal (and professional) reasons declined. "The comte de Cossé arrived in Petersburg from Mitau where he had just left the royal family. He paid me a visit in order to persuade me to visit the princes who would be very pleased, he said, to see me. At that moment I was very sorry, for I could not leave my daughter who was ill, and moreover I was obliged to fulfill the portrait commissions I had accepted not only from important clients but also from the Imperial family, which prevented me from leaving Petersburg for some time. I expressed my distress to M. de Cossé, and as he was returning right away, I immediately painted from memory the portrait of the queen, which I begged him to present to the duchesse d'Angoulême, until such time as I would myself be able to take Her Royal Highness's orders."

Although presumably painted quickly, the portrait displays no signs of haste. Masterly in its execution, it is finished with layer upon layer of exquisite translucent glazing, reproducing the roseate, glowing complexion which the Queen's contemporaries regularly commended. The sitter's eyes sparkle and she displays a youthful beauty and health that recall her appearance when the artist first encountered her, when they were both twenty-three, and not the diminished and prematurely aged woman of her sad, final years.

The arrival of the portrait in Mitau must have been a bittersweet pleasure for the duchesse d'Angoulême, still only twenty-one years old but living far from home in a loveless marriage. A letter from the Duchess thanking Madame Le Brun for the gift suggests as much. "The comte de Cossé presented me, Madame, with the portrait of my Mother which you had asked him to bring me. You have afforded me the double pleasure of seeing in one of your most beautiful works an Image very dear to my heart, thus of being beholden to you for having used your talents as a proof of your sentiments. Be assured that I feel this more deeply than I can express. And count on my feelings for you. Marie Thérèse." (The original letter was sold at auction at Versailles, Hôtel des Chevaux-Légers, *Précieuse collection d'autographes de femmes célèbres*, 8 March 1977, lot 2.)

The present painting, which was rediscovered by Joseph Baillio and first published by him in 1989, will be included in his forthcoming catalogue raisonné of the works of Vigée Le Brun.



Fig. 2 Jacques-Louis David, Marie-Antoinette on her way to her execution, Bibliothèque Nationale, Paris, / Bridgeman Images







**ALEXANDRE-EVARISTE FRAGONARD**

*Presumed portrait of the Citoyenne D...*

\$10,000-15,000

**PROVENANCE:**

**EXHIBITED:**

This drawing appears to be the same one exhibited at the Paris Salon of 1800 (see P. Sanchez, *Dictionnaire des artistes exposant dans les Salons des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles à Paris et en province 1673-1800*, Dijon, 2004, II, p. 700). Fragonard, the son of Jean-Honoré Fragonard (1732-1806) and Marie-Anne Gérard (1745-1823), first exhibited at the Salon in 1793. He trained not only with his father, but also with Jacques-Louis David (1748-1825). Like his teacher David, Fragonard *fils* adapted to the ever-changing political climate of France throughout his career, creating works that celebrated the regimes of the Directoire, Consulat and Empire, and later the restoration of the Bourbon monarchy.

The present drawing dates to 1799 (or Year VIII in the Revolutionary calendar) the year the French government transitioned from the Directoire to the Consulat with Napoleon's bloodless coup of the 18 Brumaire (or 9 November). Fragonard's portrait embodies the social and political change of that brief Republican moment in France amidst the tumult and bloodshed of the Revolution and the period immediately following it. The title of the portrait '*Citoyenne D...*' reflects the new self-perception among the French people – no longer subjects of the monarch, they would now identify as citizens of the Republic.

The most powerful way this new post-Revolution form of self-identification is reflected is through the sitter's attire, which demonstrates the impact the Revolution had on dress and how a political statement could be made by a

woman's clothing. Citoyenne D... wears a softly draped, unadorned gown of humble muslin fabric in the Grecian style, or *à la grecque*. The unlaced sandal at her feet also evokes the Antique. This style, which reached its apogee in the years after the Revolution, is meant to evoke the austere simplicity and republican values of ancient Greece. When Marie Antoinette was depicted in a variation of this type of dress, called *en chemise* and deriving from an English style, in a 1783 portrait by Élisabeth-Louise Vigée Le Brun (Kronberg, Hessische Hausstiftung) it caused a scandal, as the informal, modest and *foreign* dress was seen as unfit for a queen. Nearly two decades later the *en chemise* style evolved into *à la grecque* which symbolized a set of values entirely in opposition to the opulence of the *Ancien Régime*.

*Portrait of Citoyenne D...* was made in the *manière noire* style which derives from mezzotint printing. This technique which was invented in the mid-17th century was enjoying a revived moment of popularity especially in England in the late 18th century. Mezzotint was a painstaking process that involved a rocker, a textured metal tool which was inked to create a richly tonal style of dramatic contrasts between light and darks in a composition. Draughtsmen such as Fragonard replicated the effects of mezzotint drawing with black and white chalk as a response to the virtuosity of the printmakers. *Portrait of Citoyenne D...*, with its deeply shadowed foreground and radiant light of the sitter's white dress, creates a dramatic contrast equal to the effects of mezzotint.







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

26

## LOUIS GAUFFIER

(POITIERS OR LA ROCHELLE 1762-1801  
LIVORNO)

*Portrait of an officer, thought to be General Jean-Claude Moreau  
(1755-1828), full-length, in uniform, a view of Florence beyond*

signed, inscribed and dated 'L. Gauffier. Flor./an 9. e' (lower left)

oil on canvas

25% x 18% in. (64.5 x 46 cm.)

\$80,000-120,000

£57,000-85,000

€73,000-110,000

### PROVENANCE:

Anonymous sale; Christie's, London, 13 December 1996, lot 62, where acquired by the present owner.

Born in Poitiers in 1762, Louis Gauffier relocated at an early age to Paris, where he studied under the tutelage of Hughes Taraval. When he was just twenty-two years old, Gauffier won the Prix de Rome and entered the École des Beaux-Arts in the Italian capital. In 1789, he returned to Paris and was accepted into the Académie as a history painter, but soon after was forced to return to Italy to escape the worsening situation in Revolutionary Paris. He and his wife settled in Rome, but the anti-French demonstrations there in 1793 forced the couple to relocate to Florence, where Gauffier abandoned his traditional historical, mythological, and religious scenes and turned to portrait painting.

The present work is one of the last and finest of the full-length portraits of army officers Gauffier executed while in Florence – whose famed Duomo is visible in the distance – before his early death there in 1801. The expressive subject wears the uniform of a *Chef de Brigade* and has been identified as Jean-Claude Moreau (1755-1828), who had attained this rank in Napoleon's army in Italy on 23 September 1800 (he was later promoted to Général in 1803). Like other individual

and group portraits made in the last year of the artist's life, the present work appears in reduced format in a composite work by Gauffier which shows eleven small-scale, finished oil sketches painted onto a single canvas (fig. 1). Each sketch corresponds to a full-scale commission, several of which have been identified, and all appear to show individuals who were in Italy during the artist's time there – including the painter François-Xavier Fabre (1766-1837), who was a prominent figure in Florentine society at the time, as well as a double portrait of Princess Anna Alexandrovna Golitsyna (1763-1842) and her eldest son Prince Andrei Borisovich Golitsyn (1791-1861). It is possible that the composite canvas was to serve as a memento for the artist, who may have hoped for a record of his sojourn abroad if he ever had the chance to return to his native country.



Fig. 1 Louis Gauffier, *Composite Portraits*, Musée Fabre, Montpellier







A TINTED PLASTER BUST OF NAPOLEON BONAPARTE AS FIRST CONSUL

BY JOSEPH CHINARD (LYON 1756-1813), 1801

His chest inscribed *HIC EST HOMO MEDICUS LEONI*, his back collar inscribed *VOILA LE FRUIT DE SON GENIE*, the base signed *Chinard de l'institut nationale de L'athénée de Lyon le 24 frimaire an [I] O* (15 December, 1801)

30 in. (76.2 cm.) high, overall

|                 |                |
|-----------------|----------------|
| \$30,000-50,000 | £22,000-36,000 |
|                 | €28,000-46,000 |

**PROVENANCE:**  
with Fabius Frères, Paris, where acquired by the present owner.

**LITERATURE:**  
S. Lami, *Dictionnaire des Sculpteurs de l'École Française au dix-huitième siècle*, Paris, I, 1910, reprint 1970, p. 208.

Modeled in 1801, this portrait bust by sculptor Joseph Chinard captures a turning point in history—Napoleon Bonaparte just as he nears the apex of his extraordinary reign. At the age of thirty-two the sitter had just returned a hero from his campaigns in Egypt, engineered a coup establishing himself as First Consul of the Republic, and had that year signed the “Concordat of 1801”, thereby restoring the Catholic Church’s religious privileges while keeping the lands seized by the Revolution.

These successes, and those preceding them, are emblazoned across Bonaparte’s chest. His sash is inscribed with the names of his various victorious battles, each encircled by a laurel wreath, while his back collar reads *VOILA LE FRUIT DE SON GENIE* (“This is the fruit of his genius”). These messages of strength are accompanied by Napoleon’s distinct iconography, such as the “B”, for Bonaparte that appears to the right side of his chest, which was later to become a leitmotif throughout his Empire. Similarly, the Latin phrase *HIC EST HOMO MEDICUS LEONI* (“This man was a lion”) appears above a *bas-relief* on the socle depicting an allegory of a hurt lion licking the hands of the First Consul, a reference to the weakened nation that is now in the capable hands of Napoleon. In less than three years from when this bust was modeled, Napoleon would crown himself Emperor and the world would never be the same.













Chénard  
de l'Institut national  
de l'école de Lyon  
le 24 février an 7











## LOUIS-LÉOPOLD BOILLY (LA BASSÉE 1761-1845 PARIS)

*The departure of the conscripts on 2 February 1807  
in front of the Porte Saint-Denis, Paris*

signed 'L. Boilly' and inscribed 'CONSCRITS DE L'AN. 1807' and  
'Départ des Conscrits de paris, le 2 fevrier 1807.'

black chalk, pen and black and brown ink, grey wash heightened with white  
20% x 36% in. (51.7 x 93 cm.)

\$300,000-500,000

£220,000-360,000

€280,000-460,000

### PROVENANCE:

Antoine Vincent Arnault; his sale, Paris, 15 April 1835, lot 19.

Bara collection; Hôtel Drouot, Paris, 8 March 1875, lot 5.

Madame Léon Gauchez; Hôtel Drouot, Paris, 20 April 1892, lot 34 (2,800 francs to Charles Mannheim).

Albert Lehmann; Galerie Georges Petit, Paris, 8 June 1925, lot 140 (65,000 francs), where acquired by

Robert Schumann; Hôtel Drouot, Paris, 11 April 1951, lot 4 (410,000 francs), where acquired by

Jacques and Henriette Schumann, and by descent; Christie's, Paris, 30 September 2003, lot 3., where acquired by the present owner.

### EXHIBITED:

Paris, *Exposition rétrospective de la ville de Paris*, 1900, no. 20.

### LITERATURE:

H. Harisse, *Louis-Léopold Boilly, Peintre-Dessinateur-Lithographe*, Paris, 1898, no. 897, p. 165.

*Exposition universelle*, 1900, p. 12.

H. Mireur, *Dictionnaire des ventes d'art faites en France et à l'étranger pendant les XVIIIe et XIXe siècles: tableaux, dessins, estampes, aquarelles, miniatures, pastels, gouaches, sépias, fusains, émaux, éventails peints et vitraux*, Paris, 1911, p. 271.

P. Marmottan, *Le peintre Louis Boilly (1761-1845)*, Paris, 1913, p. 236.

*Le Figaro Artistique*, 4 June 1925, p. 536.

A. Scottez-De Wambrechies, *Boilly (1761-1845), Un grand peintre français de la Révolution à la Restauration*, Lille, 1988, p. 78.

With the French Revolution and the period of rapid change in the early 19th Century there was a remarkable self-awareness about the singular historical importance of the Revolution and the cataclysmic changes it provoked at every level of society. At the same time, the turn of events was rapid, often with unintended consequences. Boilly's *Le départ des conscrits* embodies many of these issues and illuminates how political decisions were affecting the average French citizen, a point of view that prior to the Revolution would not have been considered by artists such as Boilly.

Boilly began his career as a genre painter, in the manner of Jean-Honoré Fragonard, Jean-Baptiste Greuze and Marguerite Gérard. With the advent of the Revolution not only the style but the subject of Boilly's works underwent a change with a new focus on contemporary events from the point of view of the

working and middle class, rather than the ruling class. Prior to the Revolution, contemporary events were for the most part depicted only from the point of view of the ruling class or through allegorical interpretations.

The present drawing is preparatory for Boilly's painting of the same subject (84.5 x 138 cm.) (fig. 1), executed in 1807 and exhibited at the Salon in 1808. It was bought by the Musée Carnavalet in Paris at Christie's on 28 April 1888, and is now one of 16 paintings by the artist in the museum. The painting and drawing show a crowd of conscripts gathering in front of the Porte Saint-Denis. Boilly's scene reflects the complexity of French society at that moment in the country's history. Napoleon had called up the draftees ahead of time to replenish the Grande Armée after its losses in the Prussian campaign of 1806. The soldiers that were called up in 1807 would go on to fight the Battle of Eylau in eastern Prussia (now Russia), one of the bloodiest battles in the Napoleonic Wars. Conscription during the Napoleonic era was controversial and contested because of the frequency with which men were called to battle. There were often riots, and a high rate of desertion once men entered the armed forces. Subtle criticisms of the regime can be found in Boilly's drawing which at first appears to depict a mostly organized, albeit emotional crowd saying goodbye to their loved ones as they march through the arch towards the battlefields. Upon closer inspection the soldiers appear disheveled and the unfurling group disorderly, suggesting a weariness among the crowd and an indication of the decimation frequent conscription had caused to the male population. At the edges of the composition, drunken recruits and even blind beggars are seen joining the march to war, perhaps alluding to the absurdities of frequent enlistment. Also seen in the crowd are the artists Duplessi-Bertaux and Antoine Swebach as well as Boilly himself, just left of center and next to the standard bearer.

The location of the scene, at the Porte Saint-Denis, also underscores the rapid shifts of allegiances in French society. The triumphal arch was erected in 1672 to celebrate Louis XV's victory against the Dutch, and became, along with the Porte Saint-Martin the symbolic entrances to Paris. Originally the arch was inscribed with a paean to Louis XV – *Ludovico Magno*. During the Terror, it was replaced with the motto of the Revolution – *Liberté, Egalité, Fraternité*. By 1807, Napoleon had his name inscribed on the arch. Boilly leaves out this detail in both the present drawing and the Carnavalet painting. While Boilly does not explicitly express anti-Bonapartist sentiments in *Le départ des conscrits*, just by the choice of subject the artist has shed a light on how these seismic historical events were affecting the average French citizen.

This drawing was formerly in the collection of Antoine-Vincent Arnault (1766-1834), Secrétaire Perpétuel de l'Académie française, who acquired the work directly from the artist. Arnault was also a Napoleon loyalist who was tasked by Bonaparte with the organization of the Ionian islands in 1797, and after Napoleon's final defeat went into exile. Arnault was one of Boilly's fervent admirers and ardent collectors (as well as a cousin through marriage to the artist). His collection included other paintings, drawings and portraits of his family as well as three other drawings of Boilly's most important Napoleonic scenes – *Le tableau du sacre* (Washington, D.C., National Gallery of Art), *La lecture du septième bulletin de la grande armée* (private collection), and *Napoléon remet la Légion d'honneur au sculpteur Cartellier* (Paris, Musée de la Légion d'honneur).

This drawing will be included in the forthcoming catalogue raisonné on the artist by Etienne Breton and Pascal Zuber.

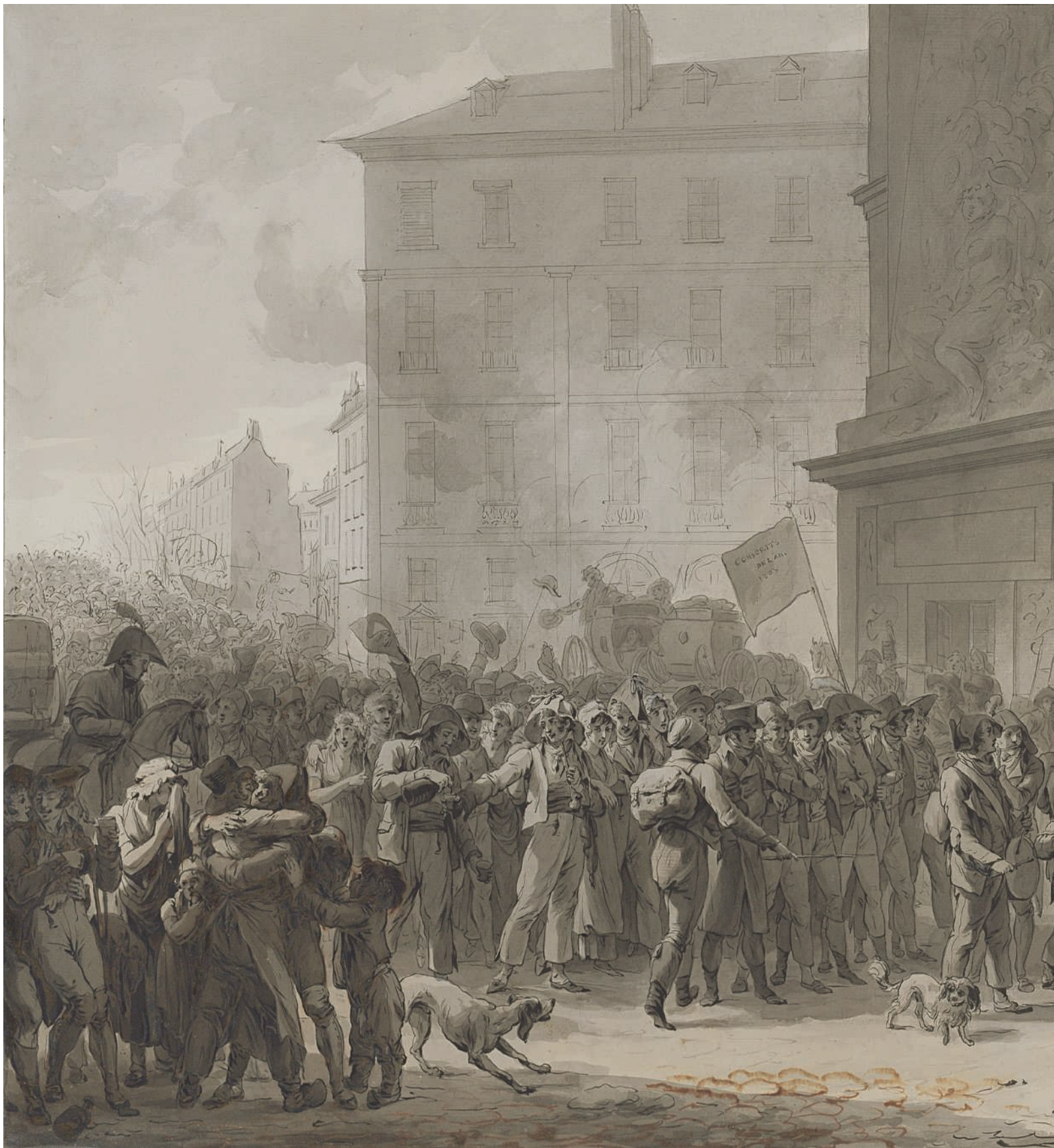


Louis-Léopold Boilly, *The Conscripts of 1807 Marching Past the Gate of Saint-Denis*.  
© Musée de la Ville de Paris, Musée Carnavalet, Paris, France / Bridgeman Images.















## JEAN-FRÉDÉRIC SCHALL

(STRASBOURG 1752-1825 PARIS)

### *The Hives of Cupids*

signed and dated 'Schah Lan. 10.' (lower right, on the plinth)

oil on canvas

60⅞ x 40¼ in. (154.6 x 102.2 cm.)

\$50,000-70,000

£36,000-49,000

€46,000-64,000

#### PROVENANCE:

Possibly commissioned, along with the three other paintings in the set, by the banker Jean Frédéric Perregaux (1744-1808) for his Paris residence, the Hôtel Guimard, on the rue de la Chaussée d'Antin.

Prince Anatole Nicolaevich Demidoff (1812-1870), Russia, France and Tuscany; his sale, Paris, 26 Boulevard des Italiens, *Collections de San Donato: Deuxième Vente: Tableaux de l'école française du dix-huitième siècle et marbres*, 26 February 1870, lot 128, where acquired (according to the annotated copy of the Demidoff sale catalogue at the Institut National d'Histoire de l'Art, Paris) by

Hippolyte Charles Napoléon Mortier de Trévisé, 3 Duc de Trévisé (1835-1892), Paris. Count Pavel Pavlovich Demidoff, 2nd Prince of San Donato (1839-1885), Villa San Donato, Polverosa, and, subsequently, Villa Demidoff, Pratolino; his sale, Florence, Palais San Donato, 15 March-10 April 1880, lots 776-777.

William Renton; by inheritance to James Hall Renton (d. 1895), London, and Hove, Brighton, Sussex; his sale (†), Christie's, London, 30 April 1898, lots 108-109, by the following.

with Agnew's, London.

with Leger Galleries, London, by 1951.

Private collection, Europe.

Anonymous sale; Hôtel Drouot, Paris, 29 March 2013, lot 1, where acquired by the following.

Private collection.

#### LITERATURE:

T. Gautier, "Les collections du Prince Anatole Demidoff", *L'Illustration*, LV, no. 1407, 12 February 1870, p. 126; no. 1408, 19 February 1870, pp. 145 and 147, illustrated (woodcut, based on a drawing by Piridon; after "La nichée des amours").

P. Leroi [Paul Gauchez], "Le Palais de San Donato et ses collections," *L'Art*, XX, 1880, p. 141.

A. Girodie, *Un peintre de Tetes galantes: Jean-Frédéric Schall (Strasbourg 1752-Paris 1825)*, Strasbourg, 1927, pp. 5, 6, 24-26; 42, note 3.

A. Girodie, "Schall, Frédéric," in *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, ed. by U. Thieme and F. Becker, XXIX (ed. by H. Voilmer), Leipzig, 1935, p. 572.

Monaco, Sotheby Parke Bernet, *Tableaux anciens*, March 5, 1984, n.p., cited under entry for lot 1083.

*Around 1800: French Paintings and Drawings: 1780-1820*, exhibition catalogue, Didier Aaron, New York, 1986, under no. 36.

S. Duffy, 'Eighteenth-Century French Paintings', *Anatole Demidoff: Prince of San Donato (1812-70)*, London, 1994, p. 58.

This delightful painting shows a flock of cupids buzzing forth from their hives to assail a maiden gathering flowers in a lush garden replete with classical accents, including a circular temple. Relentless in their attack, the winged culprits tug at her tunic and sashes as they prick her with arrows. Fending them off proves impossible for the young woman, whose statuesque body echoes the presiding marble figure of Flora. The basket of colorful blooms the maiden had gathered has fallen to the ground, thus symbolizing her surrender to the *amorini*'s onslaught.

*The Hives of Cupids* was originally part of a group of four paintings representing scenes of *amorini* mischievously interacting with young women in Grecian attire. The ensemble is traditionally thought to have been commissioned from Schall by the Swiss banker Jean Frédéric Perregaux (1744-1808) to decorate his Parisian townhouse (A. Girodie, *op. cit.*, pp. 24-25). The Russian industrialist and distinguished patron of the arts, Count Anatole Nikolaievich Demidoff, was the first documented owner of Schall's set, which is listed in a sale of the Count's collection that was held in Paris on February 26, 1870. The other canvases represent: *Cupids Resting* (private collection), *The Cupids' Entrapment* (with Didier Aaron, New York, 1986) and *The Cupids Attack* (Untraced). *The Hives of Cupids* is the only dated painting in the series: "l'an 10," the tenth year in the Revolutionary calendar (September 1801-August 1802), is inscribed on the marble plinth in the right foreground along with the artist's name.

As evidenced by the subtly erotic yet playful nature of the present composition, Schall is never lewd in his treatment of amorous subject matter. The artist continued to paint sexually charged scenes and managed to find clients for them throughout the Revolution, the ideals of which he championed. Even the short-lived period of prudishness fostered by Robespierre and his acolytes and the turmoil of the Terror did not spell financial disaster for Schall. In fact, he and his family were given lodgings in the Louvre; nevertheless, the pragmatic artist produced several antimonarchist compositions during this period.







PROPERTY FROM THE COLLECTION OF MELINDA AND PAUL SULLIVAN

30

MARGUERITE GÉRARD

(GRASSE 1761-1837 PARIS)

La Rosière or Le Baiser de Protection de la dame du lieu (‘The kiss of protection by the local chatelaine’)

signed ‘Mte gerard’ (lower right)

oil on canvas

32¼ x 26 in. (82 x 66 cm.)

\$500,000-700,000

£360,000-490,000

€460,000-640,000

PROVENANCE:

Painted around 1806.

Cardinal Fesch, Rome; his sale, Palazzo Ricci, Rome, 17 March 1845, lot 350 (‘La Rosière. Vêtue d’une robe blanche qui laisse ses bras nus et dessine admirablement sa taille, la tête ornée d’une couronne de roses qui se marient à de beaux cheveux châtons relevés par derrière, la jeune rosière, son chapeau de paille à la main, présente timidement son front au baiser d’une dame qui s’est levée d’un fauteuil doré qu’elle occupait sur une estrade entre deux jolis pages, pour venir à sa rencontre: la mise élégante de cette dame, et la noblesse de son maintien dénotent assez la haute position qu’elle occupe dans le monde. Cette scène se passe sous le péristyle d’un château, en présence d’une société bien choisie, et d’un magistrat qui est assis, un grand livre dans la main, devant une table couverte d’un tapis rouge, sur laquelle sont déposés, dans un plat de vermeil, un bouquet de fleurs d’oranger et une housse brodée d’or. Ce tableau a figuré sous le N. 218 à l’exposition du Louvre en 1806’’. (120 scudi to Williams).

Earl of Northesk; Christie’s, London, 13 July 1928, lot 9 (280 gns. to W. Sabin).

with Wildenstein, Buenos Aires, 1962.

Private collection, South America, 1990.

New York art trade, 1991, where acquired by the present owners.

EXHIBITED:

Paris, Salon, 1806, no. 218.

LITERATURE:

Registre Alphanétique du Salon de 1806, Paris, 1806, no. 17.

Arlequin au Muséum, ou critique en vaudeville des tableaux exposés du Salon, Paris, 1806, p. 197, no. 1028.

E. Dandré, Quatrième Lettre sur le Salon de 1806, Paris, 1806, no. 1071.

‘Exposition des Ouvrages des Artistes Vivans’, Gazette de France, 1806, p. 149, no. 1057.

Journal des Archives Littéraires d’Histoire et de Philosophie, 1806, p. 565, no. 1048.

‘Salon de l’An 1806’, Journal de l’Empire, 1806, p. 624, no. 1039.

Journal de Publicis, 1806, p. 655, no. 1053.

‘Suite de l’Exposition de l’An 1806’, Journal de la Revue Philosophique, 1806, p. 103, no. 1040.

Lettres Impartiales sur les Expositions de l’An 1806, Paris, 1806, p. 375, no. 1035.

P.J.-B. Chaussard, Le Pausanias Français ou Description du Salon de 1806: État des Arts du Dessin en France, a l’Ouverture du XIXe Siècle, Paris, 1808, pp. 215-218, no. 220.

‘Salon de 1806’, Petites Affiches de Paris, Paris, 1808, p. 373, no. 1063.

Second Coup de la Lorgnette du Salon de 1806, Paris, 1808, p. 340, no. 1034.

Inventaire d’Alexandre-Evariste Fragonard, 18 November 1850, p. 4.

R. Escholieri, La peinture française XIXe siècle de David à Géricault, Paris, 1941, p. 108.

S. Wells Robertson, Marguerite Gerard: 1761-1837, New York, 1978, I, p. 198; II, p. 994, no. 358.

P. Costamagna and C. Blumenfeld, Le Cardinal Fesch et l’Art de son Temps, exhibition catalogue, Paris, 2007, p. 101.

Three weeks after the death of Jean-Honoré Fragonard, Marguerite Gérard exhibited at the 1806 Salon her most ambitious composition, La Rosière or

Le Baiser de protection de la dame du lieu [“The kiss of protection by the local chatelaine”], in which the contemporary critics recognized the portrait of the recently deceased painter in the face of the bailiff: “On a vu avec un vrai plaisir que, sous l’habit du maire du village, elle avait immortalisé les traits de son habile et respectable maître, feu Fragonard” [“We have seen with great pleasure that, under the guise of the village mayor, she has immortalized the features of her able and respected master, Fragonard”]. (Ducray-Duminil, “Salon des Tableaux”, Journal des petites affiches de Paris, Paris, Bibliothèque Nationale, Cabinet des Estampes, Fonds Deloynes, XL, pièce 1063, p. 374) and “Les amis des Arts, de la grâce ingénieuse, et de tout ce qu’il y a d’aimable avec abandon, retrouvent ici avec un vif plaisir le portrait du vieux Fragonard, dans celui du Bailly. Il fut le Maître de mademoiselle Gérard, et elle semble hériter de son pinceau.” [“Friends of the Arts, of graceful ingenuity, and of all that is lovable and free, find here with great pleasure the portrait of the elderly Fragonard, in the figure of the bailiff. He was the master of mademoiselle Gérard, and she seems to have inherited his brush”]. (“Etat des arts du dessin en France à l’aube du XIXe siècle. Salon de 1806, ouvrage dans lequel les principales productions de l’école actuelle sont classées, expliquées, analysées, à l’aide d’un commentaire exact, raisonné...publié par un observateur impartial”, Le Pausanias français, Paris, 1806, Paris, Bibliothèque Nationale, Cabinet des Estampes, Fonds Deloynes, XXXIX, pièce 1053, p. 217). Both Fragonard’s sister-in-law and student, Gérard was already a well-established and celebrated artist at this time, and alongside Louis-Léopold Boilly, was the most respected genre painter of her generation.

Marguerite Gérard had a brilliant career and enjoyed remarkably consistent patronage. Such was not the case with many of her fellow genre painters such as Martin Drolling and Marc-Antoine Bilocq, who struggled to overcome the succession of political regimes and above all, the constantly changing hierarchies and powerful elites. From her earliest paintings, which were collaborations with Fragonard and sold at times under her name and at times under her master’s, to the works from 1810-1820, which responded to the new cultural and social codes of the Restoration, she constantly evolved her style to suit the desires of her public. In the first decade of the 19th century, she simultaneously enjoyed the patronage of Jean-Frédéric Perrégaux, the “the banker to the Empire”, Hippolyte Sanguin de Livry, a decadent aristocrat who spent his entire fortune supporting genre and landscape painters, as well as Napoleon’s uncle, Cardinal Fesch, one of the greatest collectors in history.

From 1806 or 1808, certain subjects that were popular during the last years of the Ancien Régime, were taken up by artists and adapted to suit the tastes of the moment. Some patrons were politically motivated, such as Sanguin de Livry, who helped bring back into favor Marie-Antoinette’s favorite composer, Grétry, whom he worshiped with a cult-like devotion. Others took inspiration from themes from the past that resonated perfectly with the “pre-Romantic” spirit that was fashionable at that time. The subject of La Rosière, on the other hand, had never fallen out of favor and had been treated continuously by writers, painters and composers, particularly since it was popularized by Grétry’s La Rosière de Salency, which the composer presented in 1774. The subject appeared again in Louvet de Couvray’s Les Amours du chevalier de Faublas, one of the most admired publications of the late 18th century, and during the Revolution itself, a “fête de la rosière” was even organized in the garden of the Palais Royal.







Marguerite Gérard knew well how to exploit the solemn character of this event: an apotheosis of purity and virginal wisdom, in which the most worthy and virtuous girl in the village was crowned with a garland of flowers. To represent this bucolic, springtime ceremony, she drew upon a theatrical rhetoric to construct, according to her fashion, the décor, the composition and the lighting. Indeed, the treatment of light is almost artificial: the principal figures are vividly illuminated, and painted with particularly intense colors, while at the same time the secondary figures are plunged into shadow, their volumes defined with sfumato. Above all, Marguerite Gérard is clearly playing with the religious and pagan references of *La Rosière*, multiplying these references with more traditional iconography –the arrangement of the figures recalls Renaissance depictions of the Presentation of Mary at the Temple. The elegant outfits and notably the garments with ruffed collars are a new interpretation of the so-called “troubadour” costumes that were previously envisioned by Fragonard in his figures with “*costumes espagnoles*”, inspired by Rubens and Van Dyck. Likewise, the uniforms of the little pages are a wink to the figures Marguerite Gérard painted with Fragonard in their paintings from the 1780s.

*La Rosière* marks a turning point in Gérard’s art. The painting embodies her pursuit to develop a new aesthetic, definitively abandoning her golden tones to work instead with cold and saturated colors. The pinks and blues that she would frequently use in the 1810s, together with yellowish-oranges, make their first appearance here. In the white, shimmering Dutch satins, we see her preference for the pearly aspects of these new fabrics and gauzes. Most importantly, she introduces here a new manner of drawing faces. In contrast to her puppet-like heads of the 1780s or the fuller and rounder heads of the late 1790s and early 1800s, here the faces of the *rosière*, the chatelaine and several of the women in the background are more angular and slender. Among the twenty characters in the painting, she also placed several portraits like the one of Fragonard, who has a more aged appearance than in the *Portrait of Jean-Honoré Fragonard* (Grasse, Fragonard Museum) that she made a few years earlier. The elderly woman in the background could be Marie-Anne Fragonard, and there is every reason to believe that the young man next to her, on whose shoulder she leans, could be Alexandre-Evariste Fragonard, as self-portraits by him from this period bear a strong resemblance.

The critics’ reception of *La Rosière* was ambivalent, but in reality this was a reflection of their attitude toward women artists in general. Certainly the *Pausanias français* was satisfied that “*Mlle. Gérard marche seule dans une carrière où son goût et ses mains habiles savent toujours faire éclore des fleurs*” [“Mlle. Gerard walks alone in a career where her taste and her dexterous hands always know how to make flowers bloom.”] (ibid.); the *Journal du publiciste* underscored “la fraîcheur du sujet” [“the freshness of the subject”] (“Sur le Salon”, *Journal du publiciste*, 1806, Paris, Bibliothèque Nationale, Cabinet des Estampes, Fonds Deloynes, XXXVIII, pièce 1051, p. 655-656); Eugène Dandré wrote “*Ce sont les grâces qui tiennent toujours les pinceaux de mademoiselle Gérard*” [“It is the Graces who always holds Mlle. Gérard’s brushes”] and “*ces douces émotions si favorables au développement de la beauté, et que mademoiselle Gérard sait parfaitement saisir*” [“those sweet emotions so favorable to the development of beauty, and that Mlle. Gérard knows perfectly how to capture.”] (E. Dandré, *Quatrième lettre sur le Salon de 1806 à M. Denon*, Paris, Bibliothèque Nationale, Cabinet des Estampes, Fonds Deloynes, XL, pièce 1071, p. 8); and Hippolyte Delaroche started his text with “*Voilà sans doute un ouvrage agréable, une composition spirituelle, un dessin gracieux, une couleur fraîche et suave, des détails pleins d’esprit: tous indiquent une main exercée, un pinceau facile*” [“Here we have no doubt a pleasant work, a witty composition, graceful draftsmanship, a fresh and sophisticated color palette, and detail full of cleverness: all of these things indicate a practiced hand, a facility with the brush”] (H. Delaroche, *Suite de l’examen des tableaux*, 1806, Paris, Bibliothèque Nationale, Cabinet des Estampes, Fonds Deloynes, XL, pièce 1058, p. 149). However, the majority, who favored history painting over genre painting did not fail to implicitly recall the sex of the artist to explain anomalies that they saw in the painting, in particular the uniform character of the figures. Delaroche, in fact, speaks of “*l’indulgence que demande et que mérite le talent aimable et gracieux d’une femme (...) cependant tout en remarquant ces défauts, on est tenté de les pardonner, et on le doit sans doute en faveur du goût, de la grâce*

*et de l’harmonie qui brillent dans tout l’ouvrage.*” [“The indulgence that is both merited and required by the likeable and gracious talent of a woman (...) all the while noting their faults, we are tempted to forgive them, and we should, without doubt, because of the taste, grace, and harmony that shines throughout the work”] (ibid.). *Le Pausanias* was vacillating between kindness and irony: “*L’âme candide et pure de Mlle Gérard a répandu une teinte virginale sur ce Tableau, comme sur toutes les scènes domestiques auxquelles son pinceau prête tant de charme. Ce charme n’y brille que trop. On pourrait dire en quelque sorte que ce pinceau abuse des Grâces. Il touche presque à la manière, c’est un genre français, et qui frise le Dorat en peinture. Mais cette touche est infiniment spirituelle ; et d’ailleurs le genre et le style de Mlle. Gérard sont bien à elle. Son talent est décidé et se soutient sans recours étranger.*” [“the candid and pure soul of Mlle Gérard has cast a virginal tint on this painting, as in all the domestic scenes to which her brush lends its charm. This charm only shines within it too much. One could even say, in a sense, that the brush is taking advantage of the Graces. It almost touches the style, it is a French genre, and verges on Dorat in painting. But this touch is infinitely clever, and in fact the genre and style of Mlle. Gérard are well indeed her own. Her talent is decided and can be supported without having outside recourse.”].

Contrary to the majority of the paintings by the artist that were sold in those years on the basis of success in the Salon, *La Rosière* - which was probably intended to attract the attention of Empress Joséphine, who did not acquire a work by Marguerite Gérard until the following Salon - had difficulty finding a buyer, and more than a year later, Denon was still trying to find a home for the painting, as evidenced by the following note addressed to the artist:

“4 novembre 1807 à Mlle Gérard, peintre:

Le directeur général du musée Napoléon à Mlle Gérard, peintre.

Mademoiselle,

*J’ai reçu la lettre que vous m’avez fait l’honneur de m’écrire ; je suis désespéré de ne m’être pas trouvé chez moi lorsque vous m’avez fait l’honneur de vous y présenter. J’ai fait tout ce que j’ai pu pour placer votre tableau de La Rosière, mes vœux n’ont pas été couronnés du succès. J’espère être plus heureux une autre fois et pouvoir vous témoigner toute l’estime que je fais de votre talent.”*

[“4 November 1807 to Mlle. Gérard, painter.

The General Director of the musée Napoléon to Mlle. Gérard, painter:

Mademoiselle.

I have received the letter that you did me the honor of writing me; I am so saddened that I was not at home when you did me the honor paying me a visit there. I have done everything that I could to find a home for your painting of *La Rosière*, my wishes have not been crowned with success. I hope to be happier on another occasion and to be able to demonstrate all the esteem that I have for your talent.”]

(Archives des musées nationaux, registre \*AA5 p. 333, lettre de Denon à Marguerite Gérard).

Soon afterward, however, *La Rosière* entered the collection of Cardinal Fesch. Contrary to the Napoleons, in particular Caroline and Lucian, who were also collectors of Marguerite Gérard, Fesch had little interest in 18th century painting and especially in contemporary artists, with the exception of the Sablet brothers, and yet he became the most fervent connoisseur of Marguerite Gérard’s works. After *La Rosière*, he acquired ten other paintings by the artist, primarily Salon works, which he kept until his death in Rome in 1839. *La Rosière* was in fact the painting by Marguerite Gérard that sold for the most money at the time of the dispersal of his collection in 1845.

Carole Blumenfeld







31

## JOHN SCARLETT DAVIS

(LEOMINSTER 1804-1845 LONDON)

*The Long Gallery of the Uffizi, Florence*

signed and dated 'J Scarlett Davis 1834' (lower left)

oil on canvas

42½ x 55½ in. (107 x 141 cm.)

\$100,000-150,000

£71,000-110,000

€92,000-140,000

### PROVENANCE:

Commissioned by John Hinxman; Christie's, London, 25 March 1848, lot 78 (19 gns. to Roughet).

Miss C. O'Connell, Durant House, Northam.

National Westminster Bank Ltd.

An anonymous institution; Sotheby's, London, 14 July 1993, lot 102, where acquired by the present owner.

### EXHIBITED:

London, Royal Academy, 1834, no. 400.

London, British Institution, 1836, no. 475.

London, Colnaghi, *Paintings by Old Masters*, 1956, no. 34.

### LITERATURE:

A. Graves, *The British Institution: 1806-1867*, London, 1908, p. 142.

G. Watkin Williams, 'The Life and Works of John Scarlett Davis (1804-1845)', *The Old Water-Colour Society's Club*, XLV, 1970, pp. 20-21.

### ENGRAVED:

*Views of Florence and other parts of Italy*, published by Houghten & Co. of London, and Rittinger & Goupil of Paris.

In 1799, with France's victory over Austria, Tuscany came under Napoleonic rule. Over the next few years Napoleon's strength grew, and even in the face of the strenuous opposition of Tommaso Puccini, then director of the Uffizi Gallery, many of Florence's treasures – including the famed *Venus de' Medici* (fig. 1) – were carried off to Paris. The *Venus*, long renowned as one of the finest antique statues to have survived, was a requisite stop for any traveler on the Grand Tour and a paragon of classical beauty. After Napoleon's fall in 1814, Ferdinand III returned to his seat as Grand Duke of Tuscany and sent a commission to Paris to request the return of stolen artwork, including the *Venus*, which resulted in the restoration of a number of paintings and sculpture to their Florentine home.

Davis's scene, painted twenty years later, reflects a return to peace and normalcy within the Uffizi's vaunted Long Gallery and is among the finest of the gallery interiors for which the artist had become known. Many of the works in the present image can be identified, including, from left: Barocci's large *Madonna del Popolo* altarpiece; the *Martyrdom of Saint Giustina* by Veronese; and a *View of the Grand Canal* by Canaletto. Below these are Reynolds's *Self-Portrait*, commissioned by Ferdinand III's predecessor as Grand Duke of Tuscany, Leopold II, and presented by the artist himself to the gallery in 1775. Beneath that is Veronese's *Assumption of the Virgin*, which hangs just above Rubens' portraits of himself and his first wife Isabella Brandt. Leaning against the wall at lower left is a portrait of a Cardinal, probably by Van Dyck, and just to the right of this canvas is Michelangelo's celebrated *Virgin and Child tondo*. At the far end of the long hallway, silhouetted against the bright sunlight pouring through the window, is Baccio Bandinelli's copy of the renowned ancient marble *Laocoön* (Vatican, Rome).

In the center foreground, an elegant lady in green sketches at an easel, and just behind her, along the left wall, is the unmistakable *Venus de' Medici*, whose removal from and return to the Gallery had been the subject of such fierce dispute only a few years before. As the *Venus*' place in the Gallery had before its removal been in the famous Tribuna Room (where it can be seen again today), one wonders if Davis' work illustrates a heretofore undocumented placement of the famous sculpture, or if its inclusion in the background is invented, and intended to serve as a purposeful allusion to the marble's recent triumphant return.

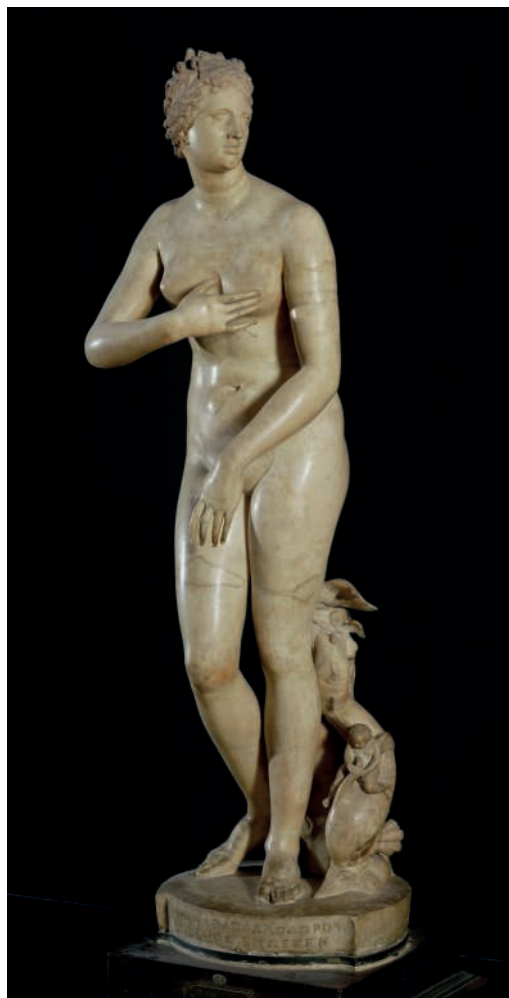


Fig. 1 *The Medici Venus*, copy of the Hellenistic original by Praxiteles, Uffizi Gallery, Florence / Bridgeman Images

















32

### FRANCISCO DE GOYA Y LUCIENTES (FUENDETODOS 1746-1828 BORDEAUX)

#### Los Desastres de la Guerra (The Disasters of War)

the complete set of eighty etchings with burnished aquatint, drypoint and engraving, 1810-20, on heavy, absorbent wove paper with a J.G.O. or Palmette watermark (some without watermark), with title and biographical essay, fine impressions printed in dark sepia or black ink, from the First Edition (Harris 1b), published by the Academia de las Bellas Artes de San Fernando, Madrid, 1863, before the correction of the title of plate 9, with margins, possibly the full sheets, bound with paper guards, in contemporary black leather covered boards, with artist's name and title in gilt on the front cover and on the spine, some wear to the cover, otherwise generally in very good condition (album)

Sheets: 9 3/8 x 13 in. (239 x 330 mm.)

Overall: 9 3/4 x 13 3/4 in. (246 x 350 mm.)

\$70,000-100,000

£50,000-71,000

€65,000-92,000

#### LITERATURE:

Tomás Harris, *Goya – Engravings and Lithographs – Catalogue raisonné*, Oxford, 1964, nos. 121 – 200.

Werner Hofmann (ed.), *Goya – Das Zeitalter der Revolutionen*, Hamburger Kunsthalle, 1980.

Alfonso E. Pérez Sánchez & Eleanor A. Sayre (eds.), *Goya and the Spirit of Enlightenment*, Museo del Prado, Madrid; Museum of Fine Arts, Boston; Metropolitan Museum of Art, New York, 1989.

Alfonso E. Pérez Sánchez & Julián Gállego, *Goya – The Complete Etchings and Lithographs*, Munich and New York, 1995.

Mark P. McDonald, *Renaissance to Goya – Prints and Drawings from Spain*, The British Museum, London, 2012, p. 245-255.

Stephanie Loeb Stepanek, Frederick Ilchmann, Janis A. Tomlinson (eds.), *Goya – Order & Disorder*, Museum of Fine Arts, Boston, 2014.

When in 1807 French troops started to flood into Spain and the country quickly descended into a chaotic and bloodthirsty war, Goya's highly ambiguous dictum *El sueño de la razón produce monstruos* must have felt like a prophesy. The phrase, published in *Los Caprichos* in 1799 (see lot 22), seemed to describe the aftermath of the French Revolution and the rise of Napoleon perfectly: the dream of reason had indeed produced monsters.

For proponents of the Enlightenment in Spain, France had always been the model and a source for inspiration and guidance. It was therefore not surprising that eventually Spain aligned itself with revolutionary France and in 1804 found itself in an alliance against England and Portugal. Under Carlos IV's government, led by his ambitious and corrupt First Minister Manuel Godoy, the French Army was invited into the country to fight the Portuguese and English on the ground, effectively









leading to an occupation of Spain. Greeted at first with enthusiasm as the harbingers of a new era, resistance quickly arose both against the French troops and against Carlos IV, Queen Maria Luisa and Godoy, who were seen as traitors.

In 1808, a public mutiny at the King's residence of Aranjuez – probably a coup d'état initiated by the Royal Guards – disposed of Godoy, and Carlos IV was forced to abdicate in favor of his son Fernando VII. As Napoleon felt his influence waning, he without delay forced Ferdinand VII to cede the Spanish Crown to his brother, Joseph Bonaparte. 'Moved by an ancient loyalty' and 'a vague and confused sense of freedom', the Spanish people rose across the country to fight 'at the same time for their independence, their religion, and their monarchy.' (Gonzalo Anes, *Enlightenment*, p. xxxvi-xxxv) What ensued was a brutal war of a highly trained professional army against an uncoordinated, but infuriated and determined populace, which would last for six years.

Whether Goya was too disillusioned or just too pragmatic to openly take sides is impossible to tell. In the course of the Peninsular War, he painted a portrait of the French General Guye, received commissions and the Royal Order from Joseph Bonaparte and, when all was over, portrayed the victorious Duke of Wellington. In 1808, right at the beginning of the conflict, the Spanish General Palafox invited the artist to travel to Saragossa to depict the ruined city and immortalize the people, who had so courageously defended it during the siege by the French. It may have been during this journey across the war-torn country that Goya first thought of creating a series of prints about the war.

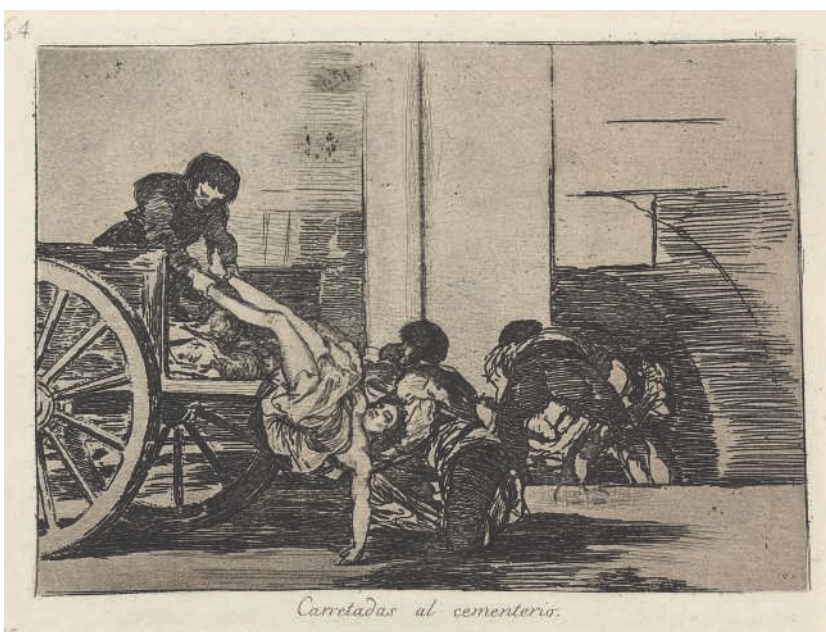
*Los Desastres de la Guerra*, as we know the series today and as it is offered here in its first edition, consists of eighty etchings with aquatint, created presumably over the course of ten years and in three distinct phases. The earliest plates, some of which bear the date 1810, depict scenes from the actual war, the battles and skirmishes, the executions, rapes and mutilations, the wounded and the dead. The second group concentrates on the famine caused by the war in 1811-12, which left tens of thousands of Madrileños dead. The third and final part consists of a group of grotesques, satires and allegories reminiscent of *Los Caprichos*, expressing Goya's disdain for Fernando VII's reactionary and vengeful rule after

he had regained power following Napoleon's defeat in 1814. It seems likely that Goya had wanted to publish the first two groups of etchings in 1814, but was prevented to do so by Fernando's post-war tyranny. In 1820, the revolt of Rafael del Riego and the restoration of the liberal Constitution promised liberty at last. It may have been then that Goya once again thought of publishing the series and complemented it with the *caprichos enfáticos*, as he called them. Yet three years later, Fernando's absolute rule was re-established, General Riego executed and Goya soon emigrated to France. *Los Desastres de la Guerra* were never published in his lifetime.

In particular the first part of the series, some of which are probably based on scenes he witnessed on his way to and from Saragossa, is an 'almost unbearably explicit' account of human suffering and cruelty (Benjamin Weiss, in: *Order & Disorder*, p. 277). In contrast to traditional depictions of war, Goya chose a mid-distance viewpoint; not the great panoramas of the battlefield, which turn war into a spectacle; nor close-ups of the dying, which turn each death into a heroic tragedy. Goya's horrific scenes are specific and general at once, each plate a short essay about the systematic barbarity of war, still as valid today as it was then. The soldiers who shoot at unarmed civilians or methodically execute rows of captives are seen from behind or disappear inside their uniforms. On some plates, only their gun barrels reach into the image. The perpetrators have no identity or humanity, they are part of an anonymous war machine. Strangely it is the victims who, stripped naked, castrated and impaled, retain their human dignity. Tenderly, with tiny stipples, Goya describes their nude bodies. In their fragmented beauty and their classic poses, they remind us of ancient sculptures. But Goya's dead are no martyrs and the sky above them is empty. 'Comparison [...] with Ribera's tortured saints underscores a crucial difference [...] for the excruciating pain suffered by Goya's victims is unmitigated by the comfort of their faith. (Janis Tomlinson, in: *Order & Disorder*, p. 287)

When the fight for freedom was over and won, and victory had brought nothing but Fernando's vindictive restoration, Goya certainly seemed to have lost all faith. One of the *caprichos enfáticos* at the end of the series (plate 69) shows a skeleton scribbling one single word as it sinks into the grave: *Nada* ('Nothing').







PROPERTY FROM A DISTINGUISHED EUROPEAN PRIVATE COLLECTION

33

## ÉMILE JEAN-HORACE VERNET (PARIS 1789-1863)

*The Lieutenant De Lauriston capturing an Uhlan Commander,  
6 May 1809*

signed, inscribed and dated 'H. Vernet fecit. 1810.' (lower left)  
oil on canvas  
38¾ x 51½ in. (97.5 x 130.8 cm.)

\$120,000-180,000

£86,000-130,000  
€120,000-170,000

### PROVENANCE:

The artist.  
Auguste Jean Alexandre Law, marquis de Lauriston, and by descent.  
Private collection, United Kingdom.

### EXHIBITED:

Paris, *Exposition Universelle, Exposition militaire rétrospective*, 15 April-12 November 1900.

### LITERATURE:

'Exposition militaire rétrospective,' *Carnet de la Sabretache*, IX, no.100, 30 April 1901, pp. 203-204, illustrated, as *Combat d'Amstetten*.



Emile Jean-Horace Vernet, *Self Portrait*, 1835.  
© State Hermitage Museum, St. Petersburg / Bridgeman Images.

Auguste Jean Alexandre Law, marquis de Lauriston, was a French officer active during the Napoleonic Wars. He was the eldest son of the famous general Jacques Alexandre Bernard Law, marquis de Lauriston, who held command of the *Grande Armée*, was Napoleon's Ambassador to Russia, and was eventually awarded the *Maréchal de France* (then the *Maréchal d'Empire*), the *Ordre national de la Légion d'honneur*, and the *Ordre Royal et Militaire de Saint-Louis*. Following in the footsteps of his illustrious father, the subject of the present work was also destined for a successful military and political career. The present painting was commissioned by the lieutenant's family to commemorate the first major achievement of his young career, which occurred during the War of the Fifth Coalition in 1809. The bulletin sent by the *Grande Armée*, dated 9 May 1809, makes special mention of the Lieutenant's actions: '*Le jeune Lauriston âgé de 18 ans et sorti depuis six mois des Pages, à arrêté le commandant des hulans et, après un combat singulier, l'a terrassé et fait prisonnier. Sa Majesté lui a accordé la décoration de la Légion d'honneur.*' ('The young Lauriston, 18 years old and six months removed from the Pages, stopped the commander of Uhlans and after single combat, struck him down and took him prisoner. His Majesty has granted him the award of the Legion of Honor.')

Here, the Lieutenant, astride his bay stallion, is depicted at the moment when he is about to deliver the blow that will unhorse the unnamed captain of the Uhlans – recognizable by his iconic *czapka* headgear – who can only raise his hand to deflect the oncoming strike. The lance on the ground beneath the commander's horse with the yellow and blue quartered swallow-tailed pennant is also traditionally associated with the Uhlans, and can be seen being carried by the commander's troops streaming past in the background. Following his achievements in this battle, the Lieutenant de Lauriston would be raised to the rank of captain, and further distinguish himself by having his horse shot out from under him while participating in the Battle of Wagram. He later served as aide-de-camp to his father, and was made a general in his own right in 1829. He inherited his father's title upon his death in 1828, and took up his place in the *Chambre des pairs* as well.

In as much as this painting records an important moment in the young Lauriston's career, so too was it for the young Vernet, who was only 21 years old and still working out of his father's studio when he received the commission. Though Vernet was considered to be a prodigy in his own right, in many ways the influence of the artist's famous forebears can still be felt in this work. The son of Carle Vernet, France's leading equestrian painter who was particularly skilled at depicting horses in full movement, and grandson of Joseph Vernet, a celebrated marine and landscape painter, the younger Vernet's realistic depiction of the horses in battle as well as the beautiful distant landscape and sky in the present painting can no doubt be at least partially credited to their influence. There are also, however, flashes of Vernet's own personal brilliance to be found in the work as well, particularly in the energetic and expressive postures and facial expressions of both the Uhlan commander and his horse, which stand in stark contrast to Carle's more wooden treatments of similar subjects. Ultimately, Vernet's career would be defined by his tremendous skill at depicting these kinds of modern national subjects which were flattering to the governments of the Napoleonic Era and the July Monarchy. The present painting represents a first step down the path that would see Vernet regarded, at the time of his death, as France's most famous artist, admired and imitated throughout Europe and deeply imbedded in the popular culture.







## JEAN BAPTISTE REGNAULT

(PARIS 1754-1829)

*Danaë*

oil on canvas  
19 $\frac{7}{8}$  x 24 $\frac{1}{8}$  in. (50.5 x 61.3 cm.)

\$30,000-50,000

£22,000-35,000

€28,000-46,000

### PROVENANCE:

Jean de Sabran-Pontevès (according to a label on the reverse).

Mr Alvarez de Toledo, Paris and Buenos Aires (according to a label on the reverse).

Winner of the Rome Prize in 1776, Jean-Baptiste Regnault established himself in the 1780s as one of David's principal rivals. While he displayed enormous gifts in all registers of history painting, his reputation hinged mainly on his virtuosity in graceful subjects and the female nude. In opposition to David's radical modernity, Regnault embodied the continuation of a mythological tradition going back to Correggio and the seventeenth-century Bolognese masters. In parallel with his large works he produced numerous cabinet paintings whose success he ensured by having engravings made. The different versions of his compositions that have come down to us testify to the considerable demand triggered by this strategy.

Thus his career was studded with variations on the theme of Danaë, whose first recorded appearance in his oeuvre dates from the Auguste-Gabriel Godefroy sale of 2 April 1794: "A half-length Danaë, oval-shaped widthwise". The picture was withdrawn from the sale, perhaps for reasons that turned up twenty years later, at the time of the collector's posthumous sale on 14 December 1813, when it was described as a "vividly colored, meticulously painted piece *after* Monsieur Regnault. 23 x 19 p [approx. 62 x 51 cm]." The presence of this supposed copy in Godefroy's collection is surprising, given that he was also the owner of two of Regnault's most famous pictures, both now in the Louvre: *The Deluge* and *Socrates Tearing Alcibiades from the Embrace of Sensual Pleasure*. A licked finish copy sold in 2008 and titled *La Petite mort* ('Climax') fits closely with the idea of the "meticulously painted" Godefroy picture.

At the Salon in 1795 Regnault presented another oval work, a *Head of Danaë*, together with a more narrative but smaller version of the subject: the heroine on a bed, receiving Jupiter transformed into golden rain. The latter was engraved by Chaponnier in 1804, together with its pendant, *Io and Jupiter*. In the catalogue of the artist's posthumous sale of 1 March 1830, late replicas of these two erotic subjects are followed by two busts of Danaë: no. 18 is described as "Danaë receiving the golden rain. Head and bust only; oval shape", and no. 74, as "A young female nude, sleeping in the pose of a Danaë". One of them had mostly likely served as the model for the engraving published by Loquemin and Gigoux in 1829.

While all these factors do not make identification of our picture easy, its quality unarguably points to the hand of Regnault. The transparency of the shadows, the delicate details of the lips and hands, and above all the suppleness of modelling whose small brushstrokes give the flesh its vibrancy, correspond closely to his late manner, and demonstrate that he was capable until the end of virtuoso portrayal of the voluptuous female nude.

Our thanks to Mehdi Korchane, for confirming the attribution of the present lot to Regnault on the basis of a photograph, and for his assistance on the preparation of the entry.









Anonymous, *A portrait presumably of maréchal Nicolas Jean-de-Dieu Soult, duc de Dalmatie*  
© RMN-Grand Palais (musées de l'Île d'Aix) / Gérard Blot

### 35

#### A WHITE MARBLE BUST OF MARÉCHAL SOULT (1769-1851)

BY JEAN-ANTOINE HOUDON (VERSAILLES 1741-1828 PARIS), 1813

Signed to proper right side *houdon, f. 1813.*, inscribed in ink to reverse *Le Maréchal Soult duc de dalmatie/provenant de la famille du comte pierre de mornay soult de dalmatie/marquis de mornay montchevreuil*

19¼ in. (49 cm.) high

\$40,000-60,000

£29,000-43,000

€37,000-55,000

#### PROVENANCE:

Jean-de-Dieu Soult, Duc de Dalmatie (1769-1851).

Joséphine Louise Hortense Soult de Dalmatie (1804-1862).

Pierre Mornay Soult de Dalmatie, Marquis de Mornay Montchevreuil,  
and by descent to

The Marquis de Balleroy, Paris.

Paris, Drouot-Montaigne, *Sculptures.. et de très bel ameublement*,  
22 November 1987, lot 107.

#### LITERATURE:

S. Lami, *Dictionnaire des sculpteurs de l'école française au dix-huitième siècle*,  
T. 1, 1910, p. 434.

#### COMPARATIVE LITERATURE:

L. Réau, *Houdon*, Paris, 1964, p. 91.







London



With only one known reference to its existence since its realization over 200 years ago, the present bust by preeminent French sculptor Jean-Antoine Houdon has at last surfaced.

A French general and statesman, Jean-de-Dieu Soult, Duke of Dalmatia (1769-1851) was the fourth Soult man out of the six in the history of France to be made Marshal General of the French army. The Maréchal rose to great fame in the Napoleonic era, most notably commanding the right wing of the army at the battle of Austerlitz (2 December 1805) after which Napoleon dubbed him "le premier manoeuvrier de l'Europe" (the greatest maneuverer of Europe).

However, following Napoleon's exile to Elba, Soult alleged various allegiances, declaring himself a Royalist in 1814, a Bonapartist in 1815, a supporter of Louis Philippe in 1830, and ultimately died a Republican in 1851. During this period he served as the 12th, 19th, and 21st Prime Minister of France.

There are only two known marble busts of Maréchal Soult by the great French sculptor Jean-Antoine Houdon. The first was created for the *salle des Maréchaux* in the Palais des Tuileries and was displayed among other portrait busts of France's leading marshals, generals and navy men. However the bust disappeared in 1871 following the great fire at the Tuileries. The second bust was given to Soult's family, and is mostly likely the present sculpture. This second bust is recorded to be dated 1812, while our bust is dated 1813. However, the pen inscription to the reverse indicates that the bust descended from the family of Count Pierre de Mornay Soult de Dalmatie, Marquis de Mornay Montchevreuil (1837-1905), who was the grandson of Maréchal Soult via Soult's daughter, Joséphine Louise Hortense Soult de Dalmatie (1804-1862).





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**36**

## THÉODORE GÉRICAUT

(ROUEN 1791-1824 PARIS)

*Léda et le cygne ('Leda and the Swan')*

oil on board

15½ x 15 in. (38.4 x 38.1 cm.)

\$900,000-1,200,000

£640,000-850,000

€830,000-1,100,000

**PROVENANCE:**

(Probably) Alfred Mosselman, before 1849; (Probably) his sale; Hôtel des Jeuneurs, Paris, 4-5 December 1849, lot 92.

Private collection, France.

Anonymous sale; Salle des ventes Pillet, Lyons-la-Forêt, 8 May 2011, lot 18.

with Agnew's, London, where acquired in 2011 by the present owner.

**LITERATURE:**

G. Bazin, *Théodore Géricault, étude critique, documents, et catalogue raisonné*, vol. IV, *Le voyage en Italie*, Paris, 1990, p. 25.

B. Chenique, *Un tableau inédit de Théodore Géricault, Léda et la Cygne*, 2011, unpublished.







Rejecting the strict Classicism of the artistic establishment in France during the early years of the 19th century, Théodore Géricault became one of the pioneers of the French Romantic movement, leading an artistic revolution against the staid, controlled Neoclassical style and embracing a thoroughly more modern aesthetic in painting which would resonate with artists throughout the century. Géricault's early paintings show the young artist, recently set out on his own, expressing the naissance of the new style in his own art. This vibrant sketch, produced when the artist was only in his mid-twenties, is a youthful tour-de-force demonstrating the young artist's indebtedness to the Old Masters combined with a new-found tone and style, as well as a freedom that came from his direct experience of art and life.

Bruno Chenique dates this beautiful painting to 1817-1818 when Géricault was working in Italy or soon after his return to France. Géricault treated this subject several times, most famously in the celebrated watercolor in the Louvre (fig. 1) with its obvious echoes of a lost work by Michelangelo, which was copied several times by Peter Paul Rubens (fig. 2). The present painting is most likely the picture listed in the Alfred Mosselman sale in Paris in 1849, *Leda (Esquisse)*. Mosselman's sale included seven paintings by Géricault, four of which were acquired by the Louvre. Bazin indicates the only other mention of an oil of Leda and the Swan is described in the 19th century as being in the famous Marcille Collection, 'Géricault - *Léda et le Cygne, au bord d'un ruisseau entouré d'arbres mystérieux.*- C'est une petite esquisse à l'huile, d'une superbe tournure et d'une vigoureuse couleur' (C. Blanc, Gericault, Paris, 1845, p. 440). It is not clear if these works are one and the same.

It was in Italy that Géricault was overwhelmed by his initial encounter with the art of Michelangelo. His first impulse upon his arrival in the Eternal City was to run to the Sistine Chapel to admire the work of the Italian master, and it was also during his stay in Rome that he became fascinated by the myths of ancient Greece and Rome. Their erotic themes of rapes and abductions by centaurs and satyrs were food for the young man's imagination. His albums of drawings from this period are filled with sketches of voluptuous or violent couplings. The myth of Leda and the Swan tells how Zeus, disguised as a swan, seduced the beautiful Leda, wife of King Tyndareus of Lacedaemon. Their union resulted in the two eggs which hatched the heavenly twins, Castor and Pollux, as well as Helen of Troy and Clytemnestra. It is clear that Géricault was particularly fascinated by this tale and there is no doubt that it was the work of Michelangelo that inspired him to take up this subject matter. Bazin states that the young artist would have known of the lost Michelangelo painting after an engraving that he repeatedly copied. In addition to the two recorded oil sketches and the haunting watercolor in the Louvre, there are numerous pen and ink drawings in which he explores the same subject matter (fig. 3). Four drawings in pen and brown ink are at the *Ecole nationale supérieure des Beaux Arts* in Paris, one is in Alençon at the *Musée des Beaux Arts et de la Dentelle*, three are in private collections and one was identified as in London at Hazlitt, Gooden and Fox in 1997. The sheer number of preparatory drawings on the theme verifies the intense reflection that always preceded Géricault's finished works. Leda is drawn either resisting or embracing her seducer or ultimately abandoning herself to him, as in the present



Fig. 1 Théodore Géricault, *Léda et le cygne*, Musée du Louvre, Paris.



Fig. 2 Peter Paul Rubens after Michelangelo, *Leda and the Swan*, 1598.  
© Staatliche Kunstsammlungen / Hans-Peter Klut / Art Resource, NY.



sketch. These studies demonstrate Géricault's genius and extraordinary working methods, by which he turns the ideas and images in his mind into either rapid or fully worked up sketches on paper. In all, he produced eleven known studies of the Leda subject. Lorenz Eitner writes of these Italian period studies, 'The scenes are complete in themselves and do not form a sequence, but a current of sensuous excitement runs through them all. Voluptuous assaults, more in the nature of dance than rape, enlase the bodies in graceful arabesques. Aggressive males, half-human or wholly animal – shaggy satyr, centaur, bull and swan – act out their passions; the pliant or resisting nymphs, entirely human in their nakedness, easily dominate the melee. No trace of harshness remains' (L. Eitner, *Géricault, His Life and Work*, 1983, p. 104).

Apart from the influence of Michelangelo, this sketch owes much to the artist's youthful studies of other Old Masters. As a painter, he was essentially self-educated and it has been said that his true school was the Louvre. In the artist's posthumous sale in 1824, more than sixty copies after the Old Masters were sold. Géricault was particularly drawn to the colorists such as Rubens and Veronese. The influence of Veronese is particularly evident in this work in his handling of the pink flesh tones, the golden curls of Leda's hair, the swan's foot resting on her thigh and the general atmosphere of extreme sensuality which were inspired by the Venetian master's painting of the same subject (fig. 4). A particularly Rubensian touch is the painting of the lion skin upon which Leda is thrown. This could perhaps be a reference by Géricault to the Hercules myth and the slaying

of the Nemean Lion, a subject for which Géricault was also producing drawings during this same period. It is also possible that it symbolizes the power of women both in myth and in reality. Hercules' love lode is often shown wearing his lion skin and Géricault is known to have confessed to a fellow artist, 'quand je veut faire une femme, il se que c'est un lion'. It is interesting to note that Géricault's guilt and anxiety over his affair with his beautiful young aunt, Alexandrine-Modeste Caruel, was another reason for his 'escape' to Italy.

This exquisite and unique work of art not only underlines Géricault's debt to Michelangelo and Rubens, but also creates the foundation for the development of a new artistic perception and style that grew from the artist's personal experience of Italian art and life. It is this search for a mode of expression that was personal and immediate that is very much a part of Géricault's 'Romanticism'. Dying young at the end of a passionate life, Géricault is the painter who is the purest incarnation of Romantic art in France. He had a profound feeling for Classical and ancient art, but that is not a contradiction, for in his execution he is able to transcend the norms and conventions of painting. His achievement of 'immediacy' would be built upon by the artists who came after him, and his ability to create an art that would speak to the viewer on a visceral level would create the foundation upon which the modern tradition would stand.

This work will be included in Bruno Chenique's forthcoming Géricault *catalogue raisonné*. A certificate from Bruno Chenique will accompany this lot.



Fig. 3 Théodore Géricault, *Leda et le cygne*, Musée des Beaux-Arts, Orléans.



Fig. 4 Paolo Veronese, *Leda and the Swan*, 1560. Musée Fesch, Ajaccio. © Artepics / Alamy



## PETER EDUARD STRÖHLING

(DÜSSELDORF 1768-AFTER 1826 ?LONDON)

*Portrait of Colonel Sir George de Lacy Evans G.C.B. (1787-1870), full-length, in a green military uniform, wearing the sash of the Order of Isabella the Catholic and the Grand Cross of Charles III*

signed 'STROEHLING' (lower right)

oil on copper

24 x 18 $\frac{7}{8}$  in. (61.2 x 47.9 cm.)

inscribed 'Descabezado / Chamboraso' (lower left, on the papers peering from the portfolio) and 'Carolus Magnus' (center left, on the scroll)

\$80,000-120,000

£57,000-85,000

€73,000-110,000

### PROVENANCE:

Private collection, France.

Evidently painted c. 1825, this painting is replete with clues as to the identity of the sitter. He stands in the green and red dress uniform that was adopted by the commanders of the movement for South American independence. A portfolio with the royal monogram (GR) lies at his feet; on the piece of projecting paper is written the names *Descabezado* and *Chamboraso*, the former a volcano in Chile, the latter another in Ecuador (famous for having been climbed by Simon Bolivar, during his campaign against the Viceroyalty of Peru). In the foreground an Indian arrow refers to the role of the Indians in the struggle for independence from Spain. The officer's splendid plumed hat lies by the portfolio. On the right foreground, a skull and a great snake (probably a South American serpent) represent a *memento mori*, further behind on the sea shore, a tiger or possibly a mis-represented South American mountain lion paces on the beach.

It is the officer's decorations and the document he holds which presents the viewer with the best clues as to his identity. The star on his left breast is that of the Grand Cross of Charles III, whose Riband is seen projecting from beneath his jacket over his left thigh. We may also see the Grand Cross Riband of the Spanish Order of St Ferdinand on the opposite thigh. He wears what seems to be a cross of Malta, but which may be the Talavera cross, given to those who fought in that battle (but Evans did not actually serve there), or the Spanish Order of St John, awarded in the 1830s. The decoration suspended from a red ribbon may be the Bath, in which he was admitted as a Knight in 1839, but it is less clear from the design. In his right hand he holds a scroll bearing a family tree, with the words Carolus Magnus and an Imperial Crown, demonstrating, one must assume, a belief that he could prove a descent from Charlemagne.

There is only one individual who could fit this profile; the extraordinarily brave and resourceful George de Lacy Evans. Born at Moig, in 1787, his mother was a De Lacy, a family descended in the female line from Charlemagne and which had held important posts under the Norman Kings in Ireland, but which imaginatively claimed to be male line Carolingians. As a second son he was not destined to inherit the modest family estate and, like many among the Irish gentry, he seems to have had an interest in his ancestral heritage, demonstrated by his inclusion of a family tree beginning with Charlemagne. In 1806 he served in India, and then in 1812 joined Wellington's army in Spain, still as a lieutenant, as he could not afford to purchase a higher commission. By early 1814 he had arrived in the United States where he fought at the battle of Bladensburg and then, after personally capturing the Congress House in Washington, served at the siege of Baltimore (on which occasion Francis Scott Key wrote the "Star Spangled Banner"). He ended his career in the war of 1812-1814 by being wounded at the Battle of New Orleans.

Immediately upon recovery he returned to active service, fighting at the battle of Waterloo where two horses were shot from underneath him. As a reward for his service in the United States and in the last campaign of the war he was promoted from lieutenant to lieutenant-colonel in the course of 1814-1815. In 1818, without employment and only the half-pay of a pensioner, he resigned his commission and disappeared temporarily from history, until 1828 when he published a book on the dangers of Russian expansion. In 1831 he was elected to parliament for Westminster as a radical (the seat formerly held by many distinguished reformers, including Lord Cochrane before his succession to the Earldom of Dundonald), making army reform his main cause. In 1832 he joined an official mission to the Emperor of Brazil, and one may speculate that he was chosen because of an earlier South American experience. In 1835, despite the strong opposition of the

Duke of Wellington, he formed the British legion to fight in Spain on behalf of the constitutionalist Queen Isabel II, against the Carlists. This campaign was a military triumph, forcing the Carlist leadership into a forty-year exile, and he was rewarded with the Grand Crosses of Charles III and St Ferdinand. Such was his fame upon his return that in 1838 he was knighted, as a knight commander of the Bath, despite the opposition of the senior military establishment. He had kept his seat in Parliament throughout his service in Spain, but lost it in 1841, regaining it in 1846 the year in which he was promoted to Major-General as the cause of military reform gradually gained wider support.

With the outbreak of the Crimean War he was a natural choice for a leadership position, having been known as something of a specialist in Russian affairs since the late 1820s, and in 1852, he was promoted to Lieutenant-General. By now aged sixty-five he nonetheless served in the front line, and was wounded at the Battle of Alma, then served at the Siege of Sebastopol and the Battles of Inkerman and Balaclava (aged 67, leading a wing at the latter). His extraordinary service in the Crimea earned him the commendation of Parliament, promotion to full General and the Grand Crosses of the Bath and Legion of Honor. He finally retired from politics and the military, in 1865, at the age of seventy-eight. He died five years later, aged eighty-three.

The years of the South American campaign, however, are a blank period in Evans's life. In his book on Russia he says nothing of this time, and neither did he make mention later of having been in South America. Neither of his biographers have been able to find any record of where he was between 1818 and 1826 (when he went to Russia). However, the complete rolls of membership of the Spanish Orders of Charles III and St Ferdinand, leave no other possible candidate. Ströhling was working in London, and as Evans certainly knew Admiral Lord Cochrane, the valiant naval commander who played such a major role in the wars for South American independence, he might well have been recommended to this artist, who had painted the younger Cochrane two decades earlier. Evans later succeeded Cochrane as MP for Westminster, both of them being radicals, when the latter inherited his father's Earldom of Dundonald. Furthermore, the genealogical tree Evans is holding was clearly included at the behest of the sitter and the de Lacy's claim to Carolingian descent was well-documented. On minute examination of the painting, it appears likely that the decorations were added later, probably after Evans returned from Spain, covered in glory in 1837-38. Evans was a liberal by inclination, certainly sympathetic to the South American cause, and as an unemployed military officer with little private income aside from his modest pension, this war would have been a major attraction for him. Was he on a secret mission from the Crown, or government, as the portfolio with the royal monogram might suggest? It is clear that more research into this period needs to be done.

Born into a Catholic family long-established in Dusseldorf, Peter Eduard Ströhling began his artistic career in Russia, under the patronage of Catherine the Great and then her son Paul I. He later returned to western Europe, working periodically in Italy, France and Austria, where he gained some renown as a portraitist and history painter. Some time in the late 1790s he settled in London where he painted several pictures of the Prince of Wales, future George IV, and other leading figures of contemporary society. His highly finished style, typical of an artist trained in the Dutch tradition, was an obvious contrast to the work of contemporary British portrait painters, although he paid tribute to the portrait conventions of the period. The precise date of his death, presumably in London, has not yet been discovered.







**LOUIS-LÉOPOLD BOILLY**

(LILLE 1761-1845 PARIS)

*The Private Tennis Court of the Comte d'Artois*

signed 'L. Boilly' (lower left)

oil on canvas

15½ x 18¾ in. (38.5 x 46.8 cm.)

\$400,000-600,000

£290,000-420,000

€370,000-550,000

**PROVENANCE:**

Dr. Paul Mersch, Paris; his sale, Paris, Galerie Georges Petit, 28 May 1909, lot 3, where acquired by

de Vaufreland, Paris, and by descent to the

Vicomte de Vaufreland, Paris.

J.S. Addison, by 1933, by whom bequeathed to

The Manchester Tennis and Racquet Club, Manchester; Christie's, London, 30

November 1979, lot 106, as "The Interior of the Jeu de Paume, Versailles".

Private collection.

**EXHIBITED:**

New York, The Racquet and Tennis Club, March 1980-November 1981 (special loan).

New York, Wildenstein, *Consulat, Empire, Restauration: Art in Early XIX Century*

*France*, 21 April-28 May 1982, pp. 83, 88 as 'The Interior of the Jeu de Paume,

Versailles' (catalogue by G. Bernier).

New York, Wildenstein, *The Winds of Revolution*, 14 November-28 December 1989,

no. 110, as 'The Jeu de Paume, Versailles' (catalogue by J. Baillio).

Fontainebleau, Musée national du château de Fontainebleau, *Jeu des rois, roi des*

*jeux: Le jeu de paume en France*, 2 October 2001-7 January 2002, no. 121 (catalogue

by Y. Carlier and T. Bernard-Tambour).

**LITERATURE:**

P. Marmottan, *Le peintre Louis Boilly (1761-1845)*, Paris, 1913, p. 232, 248.

A. de Luze, *La Magnifique histoire du Jeu de paume*, Paris and Bordeaux, 1933, pp.

73-74, pl. 12 (erroneously mentions another version of the painting by Boilly as in the collection of the Vicomte de Vaufreland).

E. Munhall, "Current and Forthcoming Exhibitions: French Art in New York, *Burlington Magazine*, CXXIV, No. 951, June 1982, pp. 386-389 (as "Interior of the Jeu de Paume, Versailles").

P. Bordes, *Le Serment du Jeu de Paume de Jacques-Louis David*, Paris, 1983, p. 239, 240, fig. 21.

To be included in the forthcoming catalogue raisonné of the works of Louis Léopold Boilly by Etienne Bréton and Pascal Zuber.







Boilly was one of the best and most successful portrait and genre scene painters in France from the final years of the *Ancien Régime* until the middle of the 19th century. That he survived – much less thrived – from the reign of Louis XVI through the Revolution, to the Consulate, Napoleon’s Empire, the return of the Bourbons to the throne in 1815, into the Restoration and July Monarchy is a testament to his nimble political skills, but also to his renowned talents as a painter. His highly finished technique rivaled the greatest Dutch masters of the 17th century and he worked at lightning speed, gifts that made him a valuable and sought-after chronicler of each political age. Indeed, he is known to have painted more than 4000 small-scale portraits and claimed to have been able to complete one in less than an hour.

This striking, remarkably modern painting – a de Chirico *avant la lettre* – depicting spectators watching a game of *jeu de paume* on the tennis court of the Comte d’Artois, is one of Boilly’s most original and memorable genre scenes. Brother of Louis XVI and himself the future King Charles X, the Comte d’Artois had commissioned his official architect, Jean-François Belanger, to design the tennis court in the early 1780s. Completed in 1786, it stood at 41, boulevard du Temple (also known as the boulevard du Crime, because of the many theaters featuring lurid and violent melodramas that lined its walkways), to the north of the Marais. The long building – which ran to the present-day 14, rue Béranger and was near Boilly’s own home in the rue Meslay – was partially razed in the 19th century, its remnants renovated and reopened as the Théâtre Dejaset in 1856. (The theater operates at this location to this day). Despite these vicissitudes, the site of Boilly’s painting can be securely identified through floor plans and elevations, and by an architect’s drawing of the longitudinal section of the tennis court recently discovered by Étienne Breton in the archives of the Bibliothèque Nationale. This drawing clearly shows the eight lateral openings that run the full length of each side of the court, and the two large, square skylights at its back. Boilly’s painting represents the long room that was used as both a racket-ball court and a tennis court. Visible on the left side of the painting are the covered spectators’ galleries that lined three of the court’s walls, which were painted black so that players could more easily see the balls. As is evident from the meticulously detailed costumes of the participants, the painting dates from approximately 1815-20.

The subject of the painting, the sport of *jeu de paume* – so called because it was originally played with the palm of the hand rather than a racquet – originated in medieval France, with racquets incorporated into general usage by the 16th century. (The earliest record of the game dates from 1270.) Once known as “the sport of kings,” it is today called “real tennis,” or occasionally “court tennis” or “royal tennis,” in the English-speaking countries where it is still most commonly played; it is the original racquet sport from which the modern game of lawn tennis derives.

The setting of Boilly’s painting had long been misidentified as the royal tennis court at Versailles, the site of one of the seminal, early events of the French Revolution, where on 20 June 1789 the deputies of the Third Estate first took an oath affirming their faith in the doctrine of popular sovereignty. In fact, the Comte d’Artois, whose private tennis court is the painting’s true setting, was, like his sister-in-law, Marie Antoinette, a spendthrift and reactionary who opposed any suggestion of increased political liberalization. (Louis XVI criticized his imprudent resistance to moderation, accusing his brother of being “plus royaliste que le roi”.) D’Artois fled France in July 1789, three days after the storming of the Bastille, and throughout his long exile was the *de facto* leader of the émigrés, regularly planning counter-revolutionary invasions of France, and enlisting European support for the Royalist cause. After the National Assembly declared all emigrants traitors, repudiated their titles and confiscated their lands on New Year’s Day 1792, d’Artois’s properties – including the tennis court – were seized. That September, the monarchy was abolished; the royal family was executed the following year. With the abdication of Napoleon Bonaparte as Emperor in April 1814, the Comte d’Artois returned to France. He reigned as Charles X from 1824 to 1830, but his anachronistic ultra-royalist policies were unpopular and when, in July 1830, he shut down the newspapers and suspended the constitution, the uprisings of the ‘July Revolution’ brought down his government in a matter of days. He abdicated on 2 August and was replaced by Louis-Philippe, duc d’Orléans. The Comte d’Artois spent his final years in a sad, second exile of unsettled travel, dying of cholera in the Kingdom of Illyria (present-day Slovenia) in 1836.

Our thanks to Pascal Zuber and Étienne Breton for their assistance with this entry. The painting will be included in their forthcoming catalogue raisonné of the works of Boilly.







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

39

## PIERRE-PAUL PRUD'HON

(CLUNY 1758-1823 PARIS)

*Portrait of Madame Péan de Saint-Gilles, seated, half-length*

oil on canvas, unlined

28⅞ x 23½ in. (73.4 x 59.8 cm.)

with the exhibition label of the Paris Salon of 1822 '1047' (upper left) and with a Belot stamp (on the reverse)

\$250,000-350,000

£180,000-250,000

€230,000-320,000

### PROVENANCE:

Louis Passy, grandson of the sitter, and by descent to Comtesse de Bueil, and by descent to Comte René de Bueil, and by descent to Comte Michel de Bueil.

with Richard Feigen, where acquired by the following.

Private collection, New Orleans.

with Richard Feigen, New York where acquired in 2002 by the present owner.

### EXHIBITED:

Paris, Salon of 1822, no. 1047.

Paris, Ecole des Beaux-Arts, *Exposition des Oeuvres de Prud'hon au profit de sa Fille*, May 1874, no. 27.

Paris, Palais des Beaux-Arts, *Exposition Pierre-Paul Prud'hon*, May-June 1922, no. 64.

Paris, Musée Jacquemart-André, *Pierre- Paul Prud'hon, 1758-1823*, October-December 1958, no. 111.

Paris, Galeries nationales du Grand-Palais and New York, The Metropolitan Museum of Art, *Prud'hon ou le rêve du bonheur*, September 1997-June 1998, no. 203.

### LITERATURE:

A.M.C. Clément, 'Les dernières lettres de Prud'hon', *Gazette des Beaux-Arts*, IX, March 1874. p. 429.

E. de Goncourt, *Catalogue Raisonné de l'Oeuvre Peint, Dessiné et Gravé de P.P. Prud'hon*, Paris, 1876, pp. 50-51.

J.J. Foster, ed., *French Art from Watteau to Prud'hon*, London, 1907, p. 108.

A. Dayot, *Famous Beauties in Art From the beginning of the Eighteenth Century to the Present Day*, Boston, 1907, p. 215.

L. Regnier, *Louis Passy, sa Vie et ses Oeuvres*, Pontoise, 1917, p. 5.

J. Guiffrey, *L'oeuvre de P.P. Prud'hon*, Paris, 1924, no. 586, p. 220.

E.E. Guffey, *Drawing an Elusive Line: The Art of Pierre-Paul Prud-hon*, Newark and London, 2001, p. 208.

A committed Republican, member of David's 'Club des Arts', and Jacobin sympathizer during the Revolution, Prud'hon cautiously absented himself from Paris after the fall of Robespierre in the summer of 1794, retreating with his family to the Franche-Comté, where he remained for two years. There he befriended Nicolas-Thérèse-Benoît Frochot, a deputy to the Estates-General and friend of Mirabeau at the outset of the Revolution. Imprisoned in Dijon under the Terror, Frochot later became a member of the legislature after 9 Thermidor and subsequently Prefect of the Seine. From these positions of power, he would give Prud'hon the earliest important commissions the artist would receive under Napoleon's First Empire.

Prud'hon's career as a history painter and portraitist to the Imperial family flourished throughout the First Empire and Napoleon awarded him the Légion d'Honneur in 1808. He showed little enthusiasm for the government that was installed during the Bourbon Restoration, which nevertheless commissioned several works for Parisian and provincial churches from him. His *Crucifixion* was shown at the 1822 Salon and was acclaimed as one of the great religious masterpieces of the century.

The portrait of Madame Péan de Saint-Gilles was exhibited in the same Salon as the *Crucifixion* (the exhibition label, with the Salon number '1047', is still affixed to the front of the canvas); it is one of the last paintings that Prud'hon completed before his death in 1823, at age sixty-five. It was painted as a pendant to a portrait of the sitter's daughter, Madame Nicolas Frochot, whose husband was the son of Prud'hon's great friend and supporter from his days in exile (see above). After the untimely death of the younger Frochot in 1828, at age thirty-nine, his widow remarried, becoming Madame Antoine-François Passy. Prud'hon's portrait of her is in the collection of Richard Feigen, New York.

The portraits of mother and daughter were commissioned in 1822 and purchased for 3,000 francs each, a significant price that attests to Prud'hon's celebrity. In a letter, Madame Frochot recounted her sittings for the portrait with the grieving artist, in despair over the recent suicide of his companion, the painter Constance Mayer. Edmond de Goncourt wrote that the present portrait was "of the master's highest quality, with a rendering of the skin that has the softness of the Flemish masters." Indeed, the painting – which is on an unlined canvas – is in unusually fine and well-preserved condition, especially for an artist whose works have often suffered from his unusual and experimental painting techniques. As a result, the subtle glazing of the sitter's flesh tones that Goncourt praised is still evident.

Madame Péan de Saint-Gilles, born Heneritte Vanglenne, was the wife of Louis-Denis Péan de Saint-Gilles (1764-1829), dean of Paris stockbrokers, mayor of the 5th arrondissement of Paris and later representative of the Seine to the *Chambre des Cent-Jours*. Both she and her husband died in 1829.

There are two preparatory drawings for the portrait. One, in chalk on blue paper, is in the Musée Bonnat, Bayonne (fig. 1), and another was formerly in the Bellanger collection (location unknown).



Fig. 1 Pierre-Paul Prud'hon, *Madame Péan de Saint-Gilles*, Musée Bonnat, Bayonne



047





40

## JEAN-BAPTISTE-CAMILLE COROT

(PARIS 1796-1875)

*Vue du Panthéon à Paris* ('View of the Pantheon, Paris')

signed 'COROT' (lower left)

oil on canvas

6¼ x 12½ in. (16 x 32 cm.)

\$300,000-500,000

£220,000-350,000

€280,000-460,000

**PROVENANCE:**

Marcel Aubert (1884-1962), by 1950.

Anonymous sale; Drouot Richelieu, Paris, 17 November 2000, lot 50, where acquired by the present owner.

**LITERATURE:**

P. Dieterle, M. Dieterle, and C. Lebeau, *Corot: cinquième supplément à 'L'Oeuvre de Corot' par A. Robaut et Moreau-Nélaton, Éditions Floury, Paris, 1905*, Paris, 2002, p. 6, no. 2, illustrated p. 7.



*'There is only one master here – Corot.  
We are nothing compared to him, nothing.'*  
*Claude Monet, 1897*

*'He is still the strongest.  
He anticipated everything.'*  
*Edgar Degas, 1883*











Painted c. 1820-1821, *Vue du Panthéon à Paris* is one of only two views of Paris that the young Corot painted before his first trip to Italy in 1825. Finished a year before he entered the studio of Achille Etna Michallon, it is an accomplished demonstration of the innate abilities of the young artist who would become not only one of the most renowned and beloved artists of the age but also would inspire the generation of artists of the Impressionist movement later in the century.

Because of its extremely early date, *Vue du Panthéon à Paris* offers the viewer a unique insight into the development of Corot's oeuvre. Clearly painted *in situ*, the young artist is painting an impression of what he sees. Gone is the underlying, precise drawing which was evident in landscape painting up to the time. Instead, Corot uses quick brushstrokes that denote the architecture of the Parisian skyline in 1820, capturing the essence of the French capital. So that Corot could capture such a compressed view of the Pantheon on the *Rive gauche* with the church of Saint-Eustache on the right bank occupying the middle ground, the artist must have been standing in the hills of Montmartre. In the lower right corner of the picture is the dome of the late 18th century *Halle au Blé*, which in the second half of the 19th century would be transformed into the *Bourse de Commerce*.

This small canvas provides a unique glimpse into the natural talent of the great master, created as it was before the artist had received any formal instruction on the synthesis of formal landscape painting. Here we see the young Corot's artistic talent in its raw state and understand the unlikely devotion he inspired in the artists of the Impressionist movement. We see the ability to render beautiful, clear light delineated by an astonishingly economic use of color and brushwork. Each stroke is just enough to describe the desired sensation of detail yet each is beautifully expressed. Corot's unique style, an aesthetic sensibility which would contribute to the re-orientation of the art of landscape painting, is already at hand.

That Corot's influence reached well into the years following his death is evident by the frequent mention of his name and work throughout the letters written by Vincent van Gogh to his brother Theo. As early as 1875, the young Vincent writes to Theo that he has gone to see the Corots in the *Salon* and specifically mentions the three paintings on view there. In the years of his artistic maturity, van Gogh maintains his high opinion and recognition of the influence of 'pere' Corot. 'Although people are now working in yet another very different manner, it is the work of ...Corot that remains and changes don't affect it...I hope that you'll often go and look at the Luxembourg and the modern paintings in the Louvre so that you get an idea of what Millet, a Jules Breton, a Daubigny, a Corot is. You can keep the rest.' (Letter to Theo van Gogh, 22 August 1888). In *A View of Paris from Montmartre* (fig. 1), van Gogh uses the same motif of a composition split in two with almost half of the picture plane dedicated to the sky and effects of light. Van Gogh, too, is painting Paris from the hills of Montmartre, and he captures the architectural motifs of the roofs of the city by using the same short, confident brushstrokes as Corot had done sixty-two years before.

These small *plein-air* canvases exemplified an approach to landscape painting that was realistic, intimate and faithful to the topography of actual sites. They represent a new vision, which was also evident in the work of Joseph Mallord William Turner and John Constable, and would ultimately form the basis for the Impressionist movement in France. The critics of the day appreciated this unique sensibility which runs throughout Corot's oeuvre and saw in it the seeds of the new painting in France. Andre Michel, writing in 1896 and with the benefit of hindsight, observed, 'If one could place on one side of a gallery the 'official' compositions that Corot painted in his first years – following the rules and for submission to the Salon to be judged by his masters and the public – and on the other side the small studies that he made on his own...one would be struck by the deep differences between them. He seems as constrained and forced in the one group as he is spontaneous, original and charming in the other' (A. Michel, *Notes sur l'art moderne (peinture): Corot, Ingres, Millet, Eug. Delacroix, Raffet, Meissonier, Puvis de Chavannes. À travers les Salons*, Paris, 1896, p. 14).



Vincent van Gogh, *View of Paris from Montmartre*, 1886. Kunstmuseum Basel.  
© Kharbine-Tapabor / The Art Archive at Art Resource, NY.







PROPERTY OF MR. AND MRS. WILLIAM B. MCILVAINE

41

**JOSEPH MALLORD WILLIAM TURNER, R.A.**

(LONDON 1775-1851)

*Brienne*

pencil and watercolor and with scratching out  
3 x 6 in. (7.6 x 15.2 cm.)

\$150,000-250,000

£110,000-180,000  
€140,000-230,000

**PROVENANCE:**

John Dillon; Christie's, London, 29 April 1869, lot 138, (140 gns.) to Vokins.  
G. R. Burnett; Christie's, London, 16 March 1872, lot 96 (145 gns.) to McLean.  
Murrieta sale; Christie's, London, 23 May 1873, lot 143.  
K. Mackinlay; Christie's, London, 24 June 1879, lot 138.  
K. Mackinlay; Christie's, London, 9 April 1880, lot 103 (64 gns.) to White.  
Quincy Adams Shaw, and by descent to his daughter  
Pauline Shaw Fenno, and by descent to  
Marian Fenno McIlvaine, and by descent to the present owners.

**LITERATURE:**

Published as frontispiece for Sir Walter Scott's *Life of Napoleon Buonaparte*, IX, 1835.  
Sir Walter Armstrong, Turner, 1902, p. 284.  
W. Thornbury, *The Life and Work of J.M.W. Turner RA*, 2nd edition, 1877, p. 560.  
A. Wilton, *The Life and Work of J. M. W. Turner*, London, 1979, p. 431, no. 1104.

**ENGRAVED:**

W. Miller, for Scott's *Miscellaneous Prose*, 1835 (R.527).

The present jewel-like watercolor is a recent rediscovery, whose whereabouts had been untraced, certainly since Andrew Wilton compiled his *catalogue raisonné* in 1979. It has for many years only been known from the 1835 line-engraving by William Miller (fig. 1).

The watercolor depicts a view of Brienne, France the town where Napoleon studied as a cadet at the Royal Military School between 1779 and 1784. It serves as a landscape frontispiece to the second volume of *The Life of Napoleon*, in Sir Walter Scott's *Prose Works*, 1835, vol. IX.





actual size



Robert Cadell (1788–1849), Sir Walter Scott’s (1771–1832) publisher, had devised a scheme to republish all Scott’s writings, both prose and verse. His plan was that a new edition of the *Poetical Works* would be immediately followed by an edition of Scott’s *Prose Works* and both sets of works would be uniform in size and design. Turner was an enthusiastic reader of Scott’s work and it may be presumed that he accepted the commission to illustrate both *Works* gladly. It was possibly his admiration for the writer that led him to charge the relatively modest sum of 25 guineas for each of the planned twenty-four designs: indeed, Cadell himself expressed his surprise at the price Turner agreed. However the feeling was not mutual and although Scott admired Turner’s ‘masterly pencil’, he was not entirely convinced of using Turner as illustrator for his *Poetical Works*; he hadn’t enjoyed working with him on *Provincial Antiquities* and he didn’t approve of Turner’s manners. Yet Cadell, in flattering Scott into accepting Turner as illustrator, identified a high common factor in their imagination: ‘There is about Mr Turner’s pencil what there is in the pen of one other person also, that which renders familiar Scenes more startling than before’. (J. Piggott, *Turner’s Vignettes*, exh. cat., London, 1993, p. 53).

Cadell had hoped to publish *Prose Works* with Scott’s *Life of Napoleon* and therefore wished these illustrations to be of a particularly high caliber, thus establishing the standard for the entire scheme. However by May 1833, neither Turner’s illustrations nor John Gibson Lockhart’s (Scott’s son-in-law) editing of the text were complete and the order of the *Prose Works* had to be altered. *Prose Works* was in fact extended to twenty-eight volumes, published between 1834 and 1836 and in the end *Life of Napoleon* occupied the central nine volumes (8–16). These volumes included sixteen works by Turner; each volume had a vignette on the title page opposite which Cadell placed either a portrait of Napoleon or one of the seven landscapes, such as the present watercolor, that Turner had completed for the publication.

The illustrations for *Prose Works* covered a much wider range of subjects than the *Poetical Works*, which consisted largely of Scottish landscape scenes, as well as some vignettes, such as *Melrose* and *Bermerside Tower*, in which Turner included figures of himself, Scott and Cadell. Turner was able to utilize some sketches already in his possession, such as those made on his 1831 tour of Scotland, for some of the drawings for *Prose Works*. However in the late summer and autumn of 1832 Turner undertook a tour of Northern France, particularly the coast and the outlying areas around Paris and along the course of the River Seine. His trip satisfied two aims: to gather material for Charles Heath’s two volume account of a cruise up the Seine from Le Havre to Troyes entitled *Turner’s Annual Tour: Wanderings by the Loire and Seine* (1833–5, later reissued as *Rivers of France*) and also to satisfy the commission he had received from Cadell for illustrations to Scott’s *Life of Napoleon Buonaparte*. We know from correspondence that Turner had left London by 17 August and returned around 23 October and it seems likely that he did not receive the commission from Cadell until he had already arrived in Paris. Turner used two sketchbooks on this tour: the *Seine and Paris sketchbook* and the *Paris and Environs Sketchbook*, which contains many sketches related to the *Life of Napoleon*, including views of Malmaison, Arc de Triomphe and Fontainebleau and hasty sketches of *Brienne-le-Château*, TBCCLVII 93 a, 94 and 109. It was at Brienne that Turner ended his Napoleonic Pilgrimage.

Turner had not read Scott’s biography of Napoleon before he left for France, so although Turner would have had a list of the key sites, the interpretation of the subjects was personal to the artist, rather than mere interpretations of Scott’s descriptions. We know from Cadell’s papers that Lockhart and Cadell discussed possible subjects, with Lockhart urging Cadell to trust Turner ‘he will judge best’ (Piggott, *op. cit.*, p. 59). The resulting group of watercolors were essentially landscapes, primarily intended to add some local color to the publication. However, as Ian Warrell noted, ‘the imagery can often be read symbolically. He has, in fact, animated them with waxing or waning moons, falling stars, and other effects that provide a running commentary on Bonaparte’s progress’. (I. Warrell, *Turner on the Seine*, London, 1999, p. 85).

In the present watercolor, the rising moon connects with the crescent moon above Napoleon’s window in the vignette which was printed opposite, *Napoleon’s Logement, Quai Conti* (W 1103; R 526). Turner had gone to some considerable trouble to locate the actual house. The reader is directed to identify Napoleon’s window with its parted curtains (resembling a nineteenth-century stage curtain about to open on a drama) by an etched marginal outline sketch of the dormer window below the engraving. Napoleon arrived here in May 1795 at the age of twenty-six, and left having been appointed General-in-chief of the Army of the Interior and also Commander of the Italian armies, commissioned to wage war against Italy. It was from this house he set out to marry Josephine. The crescent moon suggests a rise in fortune, and a fall to follow. Scott’s view of Napoleon’s fall is one of divine punishment and the restoration of Nature and Turner followed this imagery.

Napoleon had captivated the artist’s imagination even before his involvement with Cadell’s commission. In 1817 Turner had visited Waterloo and its surroundings and in 1818 he had exhibited a large scale painting of the subject, *The Field of Waterloo*, at the Royal Academy. Much later, in 1842, he further explored the subject of Napoleon, this time in captivity, in his painting *War. The Exile and the Rock Limpet* (Tate Gallery). However Ian Warrell notes that this ‘group of sixteen watercolors for the Scott biography are his most concentrated engagement with Bonaparte’s life’ (*ibid.*) and Piggott (*op. cit.* p. 59) states that ‘The Napoleon Commission gave Turner the opportunity in a sequence of vignettes for a sustained meditation on Napoleon’s fall’.

The present watercolor is a wonderfully restless and unsettling design, created by lines at uneasy relation to each other. The cool and refined palette skillfully depicts the cold light of a winter’s night. Scott’s text which accompanies the engraving informs us that ‘In the time of Winter, Buonaparte upon one occasion engaged his companions in the constructing of a fortress out of the snow, regularly defended by ditches and bastions, according to the rules of fortification. It was considered as displaying the great powers of the juvenile engineer in the ways of his profession...’ Turner’s figures of recruits at exercise anticipate the columns of soldiers in later images in the series, and we see echoed the elms planted by Napoleon for the mule baggage-trains along the *Routes Nationales*.

The powerful combination of both Scott’s and Turner’s descriptive mastery has resulted in one of Turner’s most important series of illustrations, of which this engaging watercolor is an excellent example.

We are grateful to Jan Piggott and Ian Warrell for their help in preparing this catalogue entry.



William Miller after J.M.W. Turner, *Brienne*, 1834. ©Tate Images.







42

## ÉMILE JEAN-HORACE VERNET

(PARIS 1789-1863)

Study for *Louis-Philippe et ses fils devant la grille d'honneur*

oil on linen, laid down

center panel, 5¼ x 6¾ inches (14.6 x 17.1 cm.) and wings, 5¼ x 2½ in. (14.6 x 6.4 cm.) each

\$30,000-50,000

£22,000-36,000  
€28,000-46,000

### PROVENANCE:

Henri d'Orléans, Count of Paris, Duke of France (b. 1933).

Anonymous sale; Adler Picard Tajan, Paris, 17 June 1980, lot 74, where acquired by the present owner.

Born in Paris in 1789, Horace Vernet was predestined for a career in painting by family inheritance – the son of Carle Vernet, France's leading equestrian painter, and grandson of Joseph Vernet, a celebrated marine and landscape painter, the younger Vernet would himself be one of the foremost French artistic figures of the first half of the 19th century. Just as his father's later work glorified Napoleon, the early years of Horace's career were also spent producing work flattering to the Emperor, and in the early years of the Restoration, his studio became the meeting place of artists and veterans openly hostile to the Bourbon government. Much to that government's irritation, he flaunted his cult of Napoleon and found a patron in Louis-Philippe, duc d'Orléans, head of the disaffected cadet branch of the dynasty. The Revolution in July 1830, which raised Louis-Philippe to the throne, opened vast opportunities of official employment to the artist. The commission for which the present painting is a study, *Louis-Philippe and his Sons Riding out of the Château of Versailles* (fig. 1), was among the last that Vernet would receive from France's final monarch – it was commissioned in 1846 and exhibited in the Salon of 1847, less than a year before Louis-Philippe was removed from the throne by one of the many revolutions that shook Europe in 1848.



Emile Jean Horace Vernet, *Louis-Philippe and His Sons Riding Out from the Château of Versailles*, Salon of 1847. Musée National du Château, Versailles.

Louis-Philippe had made great efforts to cultivate popularity among the common people during the Bourbon Restoration. He made the Palais-Royal the foyer of liberals, dressed *en bourgeois* (long pants instead of knee breeches), and sent his sons to a public school. He even strolled the streets of the working-class sections of Paris and stopped frequently to chat with workers. Thus, when the Revolution of 1830 overthrew Charles X, the duke was proclaimed 'King of the French' in his place. Delacroix's *Liberty Leading the People* of 1830 was painted in commemoration of the July Revolution which had raised Louis-Philippe to the throne. Though the new king almost doubled the electorate when he came to power, by September of 1835 he had muzzled the press and refused to further broaden suffrage, a decision that would lead to his downfall. The king's position was further imperiled by the accidental death of his popular son and heir Ferdinand Philippe, Duc d'Orléans in 1842 (see lot 43 for the duke's portrait by Ingres), which vested the line of succession in the duke's then four year-old son. In the midst of France's economic crisis of 1846, the king commissioned this portrait from Vernet as a calculated bit of propaganda.

Documents show that the king personally visited Vernet's studio five times throughout the second half of 1846 to check in on the progress of the painting, and was probably intimately involved in its composition which is full of images politically useful to the embattled king. The painting's first goal was to create a visual reminder of the legitimacy of the claim Louis-Philippe and his sons had on the French throne. Some of the allusions to this, like the placement of the statue of Louis XIV, were more subtle, while others, like the decision to include the three *fleurs-de-lis* of the Bourbon coat of arms, unused in a royal portrait since the July Revolution, directly above the king's head, were seized upon by his critics as a sign of his connection to the absolute monarchy of old. Further, the portrait was meant to communicate the king's health and vigor, even at 73 years old. With growing concern over passing the crown to his eight year-old heir, and thus an accompanying regency, it was important that the king project as virile an image as possible. Vernet accomplishes this by bringing the king close to the foremost plane of the composition as if his horse's next step will take him off the canvas entirely, and by showing the king in full control of his horse, its nostrils flaring slightly in annoyance at being reined in. Finally, the work shows the king surrounded by all of his sons, including the deceased Duc d'Orléans, who had been dead for four years when it was painted. According to contemporary accounts, Vernet had been directly ordered by the king to include this posthumous portrait of the duke riding on the king's right, showing the royal family intact and with the hoped for succession in place. Vernet, working with the king, attempted to use the image to quell any public doubt about the king's reign by showing him healthy and active and surrounded by his young, robust, self-confident princes, riding forth from the Sun King's palace to claim their rightful place among the great rulers of France.

The present work shows the composition in a relatively final state with only a few minor variations, including changes to the positions of the king's sons and the compression of the composition into a single image, with the troops *en revue* included along the very extreme edges in the final composition. Vernet's painting for Louis Philippe ultimately survived the Revolution of 1848 and the king's removal from the throne, and still hangs at Versailles today.





detail











PROPERTY FROM THE DESCENDANTS OF THE DUCHESS OF MECKLENBURG-SCHWERIN

**43**

**JEAN-AUGUSTE-DOMINIQUE INGRES**

(MONTAUBAN 1780-1867 PARIS)

*Portrait of Ferdinand-Philippe-Louis-Charles-Henri of Bourbon  
Orleans, Duke of Orleans*

signed and dated 'INGRES / 1844' (lower right)

oil on canvas

29% x 23% in. (74.5 x 60.5 cm.)

\$400,000-600,000

£290,000-420,000

€370,000-550,000

**PROVENANCE:**

Commissioned from the artist by Hélène de Mecklenburg-Schwerin, Duchess of Orléans, and by descent to her son, Robert d'Orléans, Duke of Chartres, Morgan House, Ham Common, and rue Jean-Goujon, Paris, and by inheritance to his wife, Françoise d'Orléans, Princess of Joinville, Saint Firmin, Chantilly, and by descent to their daughter, Marguerite d'Orléans, Duchess of Magenta, and by descent to her daughter, Amélie Françoise Marie de Mac-Mahon, Countess of Rambuteau, and by descent to the present owners.









Fig. 1 Jean-Auguste-Dominique Ingres, *Portrait of Ferdinand-Philippe, duc d'Orléans*, Musée du Louvre, Paris

Prince Ferdinand-Philippe-Louis-Charles-Henri d'Orléans (3 September 1810-13 July 1842) was the eldest son of Louis-Philippe d'Orléans, duc d'Orléans and future King Louis-Philippe I, and Maria Amalia of Naples and Sicily. Born in 1810 in the Royal Palace of Palermo, where his parents were exiled, he was heir to the House of Orléans, the cadet branch of the House of Bourbon. He first visited France at the age of four during the First Restoration, settling there permanently in 1817. Educated in France, he joined the army at an early age and was made colonel by Charles X in September 1824. In 1830, he led his regiment in support of the uprising in Paris, and watched in satisfaction as Charles X (his uncle) abdicated and his father accepted the French crown. With his father's ascension, Ferdinand-Philippe received the titles of duc d'Orléans and Prince Royal, heir apparent to the throne. Throughout the 1830s, Ferdinand-Philippe distinguished himself in a series of military campaigns in Flanders and Algeria, and his brilliant military career increased his public popularity and prestige.

Concerned with the stability of the July Monarchy and worried about issues of succession, the king determined that his eldest son marry and produce an heir. A lengthy search was made for an appropriate – and politically advantageous – match; after numerous unsatisfactory or thwarted efforts to arrange a strategic alliance for Ferdinand-Philippe, the choice finally came to rest on Duchess Hélène-Luise-Elisabeth of Mecklenburg-Schwerin (1814-1858), daughter of the late prince Frederick Louis, Hereditary Grand Duke of Mecklenburg-Schwerin and his wife Princess Caroline Louise of Saxe-Weimar-Eisenach. The marriage took place on 30 May 1837 at the Château de Fontainebleau, since the Archbishop of Paris had denounced Hélène's Protestant faith and forbade the wedding from being consecrated in Nôtre Dame de Paris. Despite Ferdinand-Philippe's initial lack of enthusiasm for his less than glamorous bride, the marriage would prove happy and produced two children: Prince Philippe, comte de Paris and Prince Royale (1838-1894), and Prince Robert, duc de Chartres (1840-1910).

Both a courageous military man and an astute politician of liberal bent, Ferdinand-Philippe was also an enthusiastic lover of the arts and an active patron. Every year he spent up to 150,000 francs from his royal allowance on art and cultural patronage, and he filled his apartments at the Tuileries Palace with medieval and Renaissance objects, Chinese and Japanese porcelains, 18th-century French furniture and modern paintings. He himself had studied painting with Ary Scheffer and was an avid collector of contemporary canvases by Delacroix, Decamps, Delaroche and Lami, as well as Barbizon landscapes by Corot, Rousseau and Paul Huet. But he was especially drawn to the art of Ingres, from whom the twenty-three year old prince commissioned *Antiochus and Stratonice* (Musée Condé, Chantilly) in 1833, shortly before the artist's departure for Rome. It took Ingres six long years to fulfill the commission, but Ferdinand-Philippe was delighted with the painting when it was finally delivered to him in Paris in May 1840. The duke wrote to Ingres to "express my admiration for a work so complete, and my joy to have before my eyes a picture of which the French School will be so justly proud." So pleased was he with the *Stratonice* that he resolved to commission Ingres to paint his portrait, eliciting the artist's usual complaints to his friends about having to undertake the genre in which he was so accomplished, but which took him away from his preferred History painting: "...another portrait! You know how far removed I am at present from this genre of painting; but in the end I will do everything for this gracious person." Ingres returned to Paris in May 1841 and the *Journal des artistes* reported on 21 November 1841 that he had begun work on the portrait. By December, the duke had posed for seven sessions.

From the beginning, Ferdinand-Philippe was to be dressed in the uniform of an army lieutenant general wearing his decorations and sword and holding a bicorne. Ingres asked that his sitter replace his brass buttons with fabric buttons, which would be more chic, amusing the duke with his ignorance of military regulations. (The request was rebuffed with a laugh.) A series of preparatory drawings – some



surviving (Musée Ingres, Montauban), others lost and known through photographs – demonstrates that the duke's pose was quickly settled upon. In the principal version of the portrait (fig. 1; Louvre, Paris), the duke is presented at three-quarters length, in a civilian setting, standing in his salon at the Tuileries Palace. Despite its opulent setting and high level of finish, the portrait progressed quickly and it was completed and exhibited by Ingres in his studio in the spring of 1842, alongside the allegorical portrait of the composer Luigi Cherubini (1842; Louvre, Paris) and *The Virgin with the Host* (1841; State Pushkin Museum of Fine Arts, Moscow).

As Gary Tinterow has noted in the most thorough study of the painting and its replicas (1999), the reaction of the press and public was largely enthusiastic but fell along predictable lines – supporters of Ingres and the royal family admired the work; critics of the artist and ardent republicans expressed reservations. The critic Théophile Thoré, who was hostile to both the monarchy and the painter, called the figure of the duke “effeminate” and mocked his long chin, “soft gaze” and “beautiful soft hair, curled with care and apparently coming from the fingers of a capable coiffeur.” On the other hand, Charles Lenormant praised the painting in *L'Artiste*, writing: “...All the nuances of the moral conception of the portrait are supported and nourished by an imitation of nature that is faithful and full of charm. Never has unity of complexion been better captured; never has the brush reproduced with more intelligence and suppleness the delicacy of forms and the purity of lines; the modelling of the forehead surpasses everything.”

The portrait was delivered to the Tuileries on 6 May 1842. The duke's secretary wrote to Ingres that same day “to say how much [the duke] congratulates himself on having his portrait from your hand. It will be not only a precious family monument but a work of art of national importance, which His Royal Highness will always regard with pleasure, even when the years have altered the resemblance.” Just over two months later, on 13 July 1842, Ferdinand-Philippe was killed in an accident, aged 32. While travelling in an open carriage from Paris to Neuilly, his horses bolted; the carriage overturned and as the duke jumped out, he broke his skull on the pavement, dying a few hours later. The displays of public grief for the dashing and popular heir to the throne whose life was cut shockingly short were unprecedented. Privately, his father was inconsolable, and Ingres – who wrote friends that the death “has torn my heart, to the point that I cry continuously...” – observed the king “sobbing on his throne” and declared that “neither Aeschylus nor Shakespeare ever drew a more terrible scene.” Queen Maria Amalia quickly commissioned a funerary monument to be erected on the site of her son's accident and asked Ingres to provide designs for its stained-glass windows. A full-length version of the original portrait was ordered for the memorial chapel a week after the duke's death (fig. 2). The first version of Ingres's portrait was then traced by assistants and transferred to the canvas on which the replica would be executed, and Ingres made drawings for the feet and drapery that were original to the full-length copy; he was paid 10,000 francs on 23 July 1844.



Fig. 2 Jean-Auguste-Dominique Ingres, *Portrait of Ferdinand-Philippe, duc d'Orléans*, Château de Versailles, Paris





Fig. 3 Jean-Auguste-Dominique Ingres, *Ferdinand-Philippe, duc d'Orléans, in the park at Saint-Cloud*, Château de Versailles, Paris / Bridgeman Images

The portrait of the duc d'Orléans acquired the status of a national icon and, in the years that followed, at least eighteen or nineteen replicas, with variations, were made in Ingres's studio. According to his account books, five versions were executed by Ingres himself: in addition to the principal version of 1842 (Louvre); two autograph replicas are recorded the next year – one of which is the three-quarter length version with a landscape setting (fig. 3; 1843; Versailles); and another two are recorded in 1844. The present oval, bust-length portrait of the duc d'Orléans – signed and dated 1844 – is an especially beautiful work, both exquisitely preserved and painted with a creamy luminosity found in the artist's finest autograph productions. This important rediscovery also has an unimpeachable provenance: the portrait was the personal property of the widow of the sitter and friend and patron of the artist, Hélène of Mecklenburg-Schwerin, duchesse d'Orléans, and has passed in an unbroken line of descent through her heirs to this day.

The painting was no doubt commissioned by the duchess in the early part of 1843, even if it was not signed and delivered until the next year. The royal archives conserve the order of payment, signed by the duchess, and received with the signature of the artist, for a "portrait of S.A.R. Monseigneur le Duc d'Orléans commissioned by Madame la Duchesse d'Orléans" and dated 2 August 1844. A payment of 1,500 francs – far more than Ingres charged for studio replicas – was authorized by M. de Boismilon, Secrétaire des Commandements, to Ingres on 13 August 1844, "in payment for a sketch, by this artist, of the late Monseigneur le duc d'Orléans" (Maison du Prince Royal, Mandat de Paiement, Archives de la Maison de France, no. 348). Tellingly, a letter of 1856 from the administrator of the Biens et Affaires de la Maison d'Orléans to Asseline, former secrétaire des commandements to the duchesse d'Orléans, suggests the original function of

the present portrait. In the letter, the administrator reminds M. Asseline to ask Ingres "whatever has happened to the portrait of Mgr le Duc d'Orléans, that was in the Saint Ferdinand Chapel (...) and which in 1848 had been returned to him at his request. This portrait was the reproduction done in full length by M. Ingres of that of the bust-length portrait of the prince that belonged to Madame la duchesse d'Orléans" (Archives de la Maison de France, no. 341). In fact, the full-length portrait of the duke, which had been installed in the salon next to the chapel of Notre-Dame de la Compassion-Saint Ferdinand in Neuilly in 1844, had been removed for its protection during the Revolution of 1848 and – as this letter makes clear for the first time – returned to the artist. (It was given to Versailles sometime before 1878.) The letter also clarifies what M. de Boismilon meant when he authorized the payment of 1,500 francs to Ingres for the present portrait and referred to it as "a sketch": in fact, this small oval portrait had served as the *modello* for the head of the duke as he appears in the famous full-length made for the duke's memorial chapel completed in the same year.

After Louis-Philippe was deposed and the Orléans regime fell in 1848, the duchess went into exile, first in Germany, where she lived in the castle of her mother in Eisenach, then in Great Britain, dying nearly sixteen years after her husband, in Richmond, Surrey on 18 May 1858. Her testamentary will records two paintings in her estate by Ingres: the first, the original three-quarter length masterpiece today in the Louvre, she bequeathed to her eldest son, the comte de Paris; the second, less important painting – the present portrait of the duc d'Orléans – she left to her second son, the duc d'Chartres (1840-1910). The painting had followed her into exile and hung in the Grand Salon of Eisenach Castle, where it appears in a watercolor dated 1859 by the duc d'Orléans youngest brother, the prince de Joinville.







44

## HONORÉ DAUMIER

(MARSEILLE 1808-1879 VALMONDOIS)

*Le Lutrín* ('The Lectern')

signed 'h. Daumier' (upper right)

oil on panel

7½ x 8½ in. (16.7 x 21.7 cm.)

Painted in 1864-1865

\$200,000-300,000

£150,000-210,000

€190,000-280,000

### PROVENANCE:

Dr. A. Thévenot (by 1878).

Jules Cronier, Paris; his sale, Galerie Georges Petit, Paris, 11 March 1908, lot 27.

Anonymous sale, Hôtel Drouot, Paris, 7 February 1912.

Goseland.

Otto Gerstenberg, Berlin, by 1923, and by descent to

Margarethe Scharf, Berlin, and by descent to

Dieter Scharf, Berlin.

with De Pury & Luxembourg, New York, where acquired in 1998 by the present owner.

### EXHIBITED:

Paris, Galerie Durand-Ruel et Cie., *Peintures et dessins de H. Daumier*, 1878, no. 1.

Paris, Palais de l'Ecole des Beaux-Arts, *Daumier*, May 1901, p. 19, no. 63.

Berlin, Galerie Matthiesen, *Honoré Daumier, Gemälde, Aquarelle, Zeichnungen, Plastik*, February-March 1926, no. 26.

Ingelheim am Rhein, Villa Schneider, *Honoré Daumier, Peintures, dessins, lithographies, sculptures*, April-May 1971, no. 11.

Berlin, Stiftung Brandenburger Tor, Max Liebermann Haus, *"Daumier ist ungeheuer!", Gemälde, Zeichnungen, Graphik, Bronzen von Honoré Daumier*, March-June 2013, pp. 132, 133, no. 4.13.

### LITERATURE:

A. Alexandre, *Honoré Daumier*, L'Homme et l'oeuvre, Paris, 1888, p. 374.

E. Klossowski, *Honoré Daumier*, Munich, 1923, p. 117, no. 337.

A. Fontainas, *La peinture de Daumier*, Paris, 1923, pl. 27.

E. Fuchs, *Der Maler Daumier*, Munich, 1927, pp. 35, 47, no. 35a.

K.E. Maison, *Honoré Daumier, Catalogue Raisonné of the Paintings, Watercolours and Drawings*, New York, 1968, I, p. 144, no. I-169, pl. 81.

L. Barzini and G. Mandel, *L'Opera pittorica completa di Daumier*, Milan, 1971, p. 108, no. 228.

J. Scharf, *Die historische Sammlung Otto Gerstenberg*, exh. cat., Staatliche Museen zu Berlin, Sammlung Scharf-Gerstenberg, Berlin, 2012, p. 27, no. 111.

It was perhaps with Daumier as an exemplary precedent in mind that Charles Baudelaire exhorted artists of his day to direct their efforts away from *Salon*-oriented priorities such as history painting, and turn instead to the manners, morals and dress of society in their own time. Daumier had been doing precisely this since the early 1830s, but the passing parade of fashionable finery on Baron Haussmann's recently built boulevards held little interest for him. He instead preferred, in his fervent liberal bent, to probe the underbelly of contemporary French society ever more deeply.

*'The Lectern'* bears the hallmarks of Daumier's distinct style. Here we observe his favored low perspective and deliberate cropping of a composition which expands loosely beyond the bounds of the canvas. His subjects' faces are slightly deformed by the absorption in their music.

Daumier died in 1879, blind and impoverished, having earned little income from his art, and never having received a commission as a painter. His living conditions and status at the end of his life were doubtless a result of his courting of *les classes ouvrières* causes, his commitment to satire, political caricature and mocking the bourgeois. Appreciation of Daumier as a painter has chiefly developed posthumously – he is now recognized as among the first and most important of the realist painters.

Henri Loyrette sums up the artistic insurgency Daumier's work let loose when he wrote, 'It was Daumier's artistic fate to be a painter of the few. He did not enjoy the same attentive devotion or respectful reverence that quickly surrounded Ingres, Delacroix and Corot. But despite his marginal position and status as a 'curiosity', he established a line of descent that connects certain artists just as effectively as the Ingres lineage. Manet, Degas, Lautrec, Cézanne, Rouault and Picasso all owed Daumier a debt'. He continues, 'And Daumier is still contemporary, when he mocks monarchies, brings the mighty low, consoles the humiliated; contemporary when he deploys his grim processions of fugitives, denounces police repression, censorship and the abuse of power, rails against the ordinary stupidity and everyday cowardice; contemporary, too, when he hesitates on the canvas, leaves it unfinished (at least according to academic standards), ever conscious of the risk of sacrificing the essential to the incidental, of becoming enmired in the anecdotal and thus losing the expressive power of the sketch; contemporary because he was of his time, 'modern', according to Baudelaire, 'at ease in his era,' but also out of step with it, widely misunderstood. An artist for our century' (in "Situating Daumier," *Daumier: 1808-1879*, exh. cat., National Gallery of Canada, Ottawa, 1999, p. 21).



Etienne Carjat, *Daumier*, circa 1860. Private collection, France.







45

## HONORÉ DAUMIER

(MARSEILLES 1808-1879 VALMONDOIS)

### *Chanteurs ambulants ('Buskers')*

signed 'h. Daumier.' (lower left)  
oil on paper laid down on cradled panel  
9½ x 10½ in. (24.5 x 25.6 cm.)  
Painted in 1856-1862

\$250,000-350,000

£180,000-250,000  
€230,000-320,000

#### PROVENANCE:

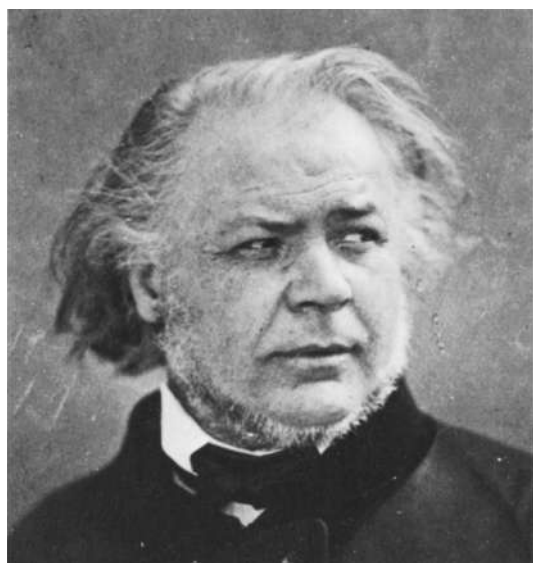
Doisteanu collection, Paris.  
Charles Viguier, Paris; sale, Galerie Georges Petit, Paris, 4 May 1906, lot 18.  
Anon. sale, Hôtel Drouot, Paris, 5 March 1912, lot 37.  
Oppenheimer.  
Otto Gerstenberg, Berlin, and by descent to  
Margarethe Scharf, Berlin, by 1935, and by descent to  
Dieter Scharf, Berlin, by 1961.  
De Pury & Luxembourg, New York.  
Acquired from the above by the present owner, July 1998.

#### EXHIBITED:

Berlin, Preussische Akademie der Künste, Frühjahrsausstellung, 1926, no. 7.  
Ottawa, National Gallery of Canada; Paris, Grand Palais and Washington, D.C., The  
Phillips Collection, *Daumier*, June 1999-May 2000, p. 456, no. 298.  
Berlin, Stiftung Brandenburger Tor, Max Liebermann Haus, "*Daumier ist  
ungeheuer!*," *Gemälde, Zeichnungen, Graphik, Bronzen von Honoré Daumier*, March-  
June 2013, no. 4.11.

#### LITERATURE:

K. E. Maison, *Honoré Daumier, Catalogue Raisonné of the Paintings, Watercolours  
and Drawings*, New York, 1968, I, p. 108, no. I-107, pl. 55.  
L. Barzini and G. Mandel, *L'Opera pittorica completa di Daumier*, Milan, 1971, p. 99,  
100, no. 140.  
T.W. Gaehtgens and J. Scharf, "Die Sammlung Otto Gerstenberg in Berlin," *Die  
Moderne und Ihre Sammler*, Berlin, 2001, p. 177.  
J. Scharf, *Die historische Sammlung Otto Gerstenberg*, exh. cat., Staatliche Museen  
zu Berlin, Sammlung Scharf-Gerstenberg, Berlin, 2012, p. 26, no. 108.



Nadar (Gaspard-Félix Tournachon), *Daumier*, circa 1860.  
Bibliothèque nationale, Paris.

In 1846, Honoré Daumier moved to 9, quai d'Anjou on Paris's Ile Saint-Louis. In the period that followed, the artist, better known for his caricatures of barristers and theatrical scenes of saltimbiques, turned toward the city's working class citizens. From the crowded riders of a third-class railway carriage to the local butcher, Daumier began to create what Gen Doy has called 'icon[s] of modern drudgery' (P. Wood, ed., "*Material Differences: The Early Avant-Garde in France*," *The Challenge of the Avant-Garde*, New Haven, 1999, p. 65).

It is the weightiness of the figures that has encouraged scholars to align Daumier's canvases with other radical 19th-century depictions of labor. According to Henri Loyrette, 'Daumier's...anonymous figures of poverty, display the same slow gestures, the same bowed forms, the same weight and compactness as Millet's gleaners.' In fact, Daumier had spent time with Millet at Theodore Rousseau's house in Barbizon in 1855, the year before the present work was painted.

This sensitivity to the quotidian reality of the underclass lends both painters' work 'a universal dimension, raising what could have remained mere genre painting, picturesque and sentimental, to the level of history painting' (in "Situating Daumier," *Daumier: 1808-1879*, exh. cat., National Gallery of Canada, Ottawa, 1999, p. 17).

Daumier executed numerous works showing figures assembled to sing or play music (see lot 45). Occasionally Daumier mocks formal musical settings, as in his 1858 lithograph *Un Orchestre dans une Maison Comme il Faut*, where a professional musician yawns in the pit during a tedious scene on stage. However, he does not condemn or make light of the enthusiasm of his ordinary subjects. In *Chanteurs ambulants ('Buskers')* he presents an impromptu performance among the lower classes. His musicians are haunting figures singing a ballad that is colored by post-revolutionary disillusion. Referring to the present work, Michael Pantazzi observes, 'The itinerant singers...are depicted with a heightened expression, suggesting that Daumier made a distinction between the types of performance and adjusted the physiognomies accordingly. The forlorn singers who give their all with force of habit that can pass for fervor, are observed with affectionate irony' (ibid., p. 458).

Roger Passeron observed, 'Daumier, as we can imagine, attached as much importance to [itinerant theatre and street performers] as to the classic theatre, if not more. Whereas he dealt with the latter mainly in lithographs and paintings, he treated the former in watercolor and drawings. The fair, the eternal theme of the show, the 'parade', the magic patter of the mountebanks, the clown the charlatans, the buskers, the animal trainers, who have kept alive the tradition of laughter, verve and wit from the Middle Ages to our own day – all this hypnotized Daumier... It is easy to visualize Daumier, delighted simply to be in the street, drawn by the added pleasure and excitement of an itinerant show' (in *Daumier*, Fribourg, 1981, pp. 210-212).

END OF SALE







# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

## 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

## 3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

## 4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

## 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

## 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

## 7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

- for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

## 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

## 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +1 212-636-2490.

## 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

- Phone Bids**

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
- Internet Bids on Christie's LIVE™**

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).
- Written Bids**

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a

**lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

## 2 RESERVES

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

## 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

## 4 BIDDING

The auctioneer accepts bids from:

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

## 5 BIDDING ON BEHALF OF THE SELLER

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

## 6 BID INCREMENTS

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

## 7 CURRENCY CONVERTER

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

## 8 SUCCESSFUL BIDS

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



auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

## 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full

**catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This additional **warranty** does not apply to:
    - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
  - lots** sold without a printed **estimate**;
  - books which are described in the catalogue as sold not subject to return; or
  - defects stated in any **condition report** or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2h(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
    - the **hammer price**; and
    - the **buyer's premium**; and
    - any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
  - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
    - Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
    - Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.

- Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only.
- Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
- Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

## 2 TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this,

we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - we can, at our option, reveal your identity and contact details to the seller;
  - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

### 1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

## 2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  - charge you storage fees while the **lot** is still at our saleroom; or



- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [ArtTransportNY@christies.com](mailto:ArtTransportNY@christies.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [ArtTransportNY@christies.com](mailto:ArtTransportNY@christies.com).
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**  
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

## I OUR LIABILITY TO YOU

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller

under any liability to anyone else or may damage our reputation.

## 2 RECORDINGS

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

## 3 COPYRIGHT

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

## 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

## 8 WAIVER

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

## 9 LAW AND DISPUTES

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

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

## 10 REPORTING ON

### WWW.CHRISTIES.COM

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

## K GLOSSARY

**authentic:** authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it paragraph F1(a).  
**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2. **lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.



## SYMBOLS USED IN THIS CATALOGUE

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

|   |   |   |   |   |  |
|---|---|---|---|---|--|
| ◊ | Christie's has a direct financial interest in the <b>lot</b> . See Important Notices and Explanation of Cataloguing Practice.                   | ◆ | Christie's has a direct financial interest in the <b>lot</b> and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice. | ~ | <b>Lot</b> incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale. |
| Δ | Owned by Christie's or another <b>Christie's Group</b> company in whole or part. See Important Notices and Explanation of Cataloguing Practice. | • | <b>Lot</b> offered without <b>reserve</b> which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.  | ■ | See Storage and Collection pages in the catalogue.   |

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### Δ: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

#### ◊ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◊ next to the lot number.

#### ◊ ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊ ♦.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

#### Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*"Studio of ..." / "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..." / "Dated ..."

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..." / "With date ..." /

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.



# STORAGE AND COLLECTION

## STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

## STORAGE CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

**Lots** will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

| Charges   | All Property |
|---|--------------|
| Administration (per <b>lot</b> , due on Day 36) | \$150.00     |
| Storage (per <b>lot</b> /day, beginning Day 36) | \$12.00      |

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality.  
Please contact CFASS New York for details and rates: Tel + 1 212 636 2070, [storage@cfass.com](mailto:storage@cfass.com)

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



**Christie's Rockefeller Center**  
20 Rockefeller Plaza, New York 10020  
Tel: +1 212 636 2000  
[nycollections@christies.com](mailto:nycollections@christies.com)  
Main Entrance on 49th Street  
Receiving/Shipping Entrance on 48th Street  
**Hours: 9:30 AM - 5:00 PM**  
**Monday-Friday except Public Holidays**

**Christie's Fine Art Storage Services (CFASS)**  
62-100 Imlay Street, Brooklyn, NY 11231  
Tel: +1 212 974 4500  
[nycollections@christies.com](mailto:nycollections@christies.com)  
Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9:30 AM - 5:00 PM**  
**Monday-Friday except Public Holidays**



# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

## ARGENTINA

**BUENOS AIRES**  
+54 11 43 93 42 22  
Cristina Carlisle

## AUSTRALIA

**SYDNEY**  
+61 (0)2 9326 1422  
Ronan Sulich

## AUSTRIA

**VIENNA**  
+43 (0)1 533 881214  
Angela Baillou

## BELGIUM

**BRUSSELS**  
+32 (0)2 512 88 30  
Roland de Lathuy

## BERMUDA

**BERMUDA**  
+1 401 849 9222  
Betsy Ray

## BRAZIL

**RIO DE JANEIRO**  
+5521 2225 6553  
Candida Sodre

## SÃO PAULO

+5511 3061 2576  
Nathalie Lenci

## CANADA

**TORONTO**  
+1 416 960 2063  
Brett Sherlock

## CHILE

**SANTIAGO**  
+56 2 2 2631642  
Denise Ratnoff  
de Lira

## COLOMBIA

**BOGOTA**  
+571 635 54 00  
Juanita Madrinan

## DENMARK

**COPENHAGEN**  
+45 3962 2377  
Birgitta Hillingsø  
(Consultant)  
+45 2612 0092  
Rikke Juel Brandt  
(Consultant)

## FINLAND AND THE BALTIC STATES

**HELSINKI**  
+358 40 5837945  
Barbro Schauman (Consultant)

## FRANCE

**BRITTANY AND  
THE LOIRE VALLEY**  
+33 (0)6 09 44 90 78  
Virginie Gregory  
(Consultant)

## GREATER EASTERN FRANCE

+33 (0)6 07 16 34 25  
Jean-Louis Janin Daviet  
(Consultant)

## NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02  
Jean-Louis Brémilts  
(Consultant)

## •PARIS

+33 (0)1 40 76 85 85  
Poitou-Charente  
Aquitaine  
+33 (0)5 56 81 65 47  
Marie-Cécile Moueix

## PROVENCE - ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67  
Fabienne Albertini-Cohen

## RHÔNE ALPES

+33 (0)6 61 81 82 53  
Dominique Pierron  
(Consultant)

## GERMANY

**DÜSSELDORF**  
+49 (0)21 1491 59 352  
Arno Verkade

## FRANKFURT

+49 (0)173 317 3975  
Anja Schaller (Consultant)

## HAMBURG

+49 (0)40 27 94 073  
Christiane Gräfin  
zu Rantzau

## MUNICH

+49 (0)89 24 20 96 80  
Marie Christine Gräfin Huyn

## STUTTGART

+49 (0)71 12 26 96 99  
Eva Susanne  
Schweizer

## INDIA

**•MUMBAI**  
+91 (22) 2280 7905  
Sonal Singh

## DELHI

+91 (011) 6609 1170  
Sanjay Sharma

## INDONESIA

**JAKARTA**  
+62 (0)21 7278 6268  
Charmie Hamami

## ISRAEL

**TEL AVIV**  
+972 (0)3 695 0695  
Roni Gilat-Baharaff

## ITALY

**•MILAN**  
+39 02 303 2831

## ROME

+39 06 686 3333  
Marina Cicogna

## NORTH ITALY

+39 348 3131 021  
Paola Gradi  
(Consultant)

## TURIN

+39 347 2211 541  
Chiara Massimello  
(Consultant)

## VENICE

+39 041 277 0086  
Bianca Arrivabene Valenti Gonzaga  
(Consultant)

## BOLOGNA

+39 051 265 154  
Benedetta Possati Vittori Venenti  
(Consultant)

## GENOA

+39 010 245 3747  
Rachele Guicciardi (Consultant)

## FLORENCE

+39 055 219 012  
Alessandra Niccolini di Camugliano  
(Consultant)

## CENTRAL & SOUTHERN ITALY

+39 348 520 2974  
Alessandra Allaria (Consultant)

## JAPAN

**TOKYO**  
+81 (0)3 6267 1766  
Chie Banta

## MALAYSIA

**KUALA LUMPUR**  
+60 3 6207 9230  
Lim Meng Hong

## MEXICO

**MEXICO CITY**  
+52 55 5281 5546  
Gabriela Lobo

## MONACO

+377 97 97 11 00  
Nancy Dotta

## THE NETHERLANDS

## •AMSTERDAM

+31 (0)20 57 55 255

## NORWAY

## OSLO

+47 975 800 78  
Katinka Traaseth  
(Consultant)

## PEOPLES REPUBLIC OF CHINA

**BEIJING**  
+86 (0)10 8572 7900  
Jinjing Cai

## •HONG KONG

+852 2760 1766

## •SHANGHAI

+86 (0)21 6355 1766  
Gwenn Delamaire

## PORTUGAL

## LISBON

+351 919 317 233  
Mafalda Pereira Coutinho  
(Consultant)

## RUSSIA

## MOSCOW

+7 495 937 6364  
+44 20 7389 2318  
Katya Vinokurova

## SINGAPORE

## SINGAPORE

+65 6735 1766  
Wen Li Tang

## SOUTH AFRICA

## CAPE TOWN

+27 (21) 761 2676  
Juliet Lomberg  
(Independent Consultant)

## DURBAN & JOHANNESBURG

+27 (31) 207 8247  
Gillian Scott-Berning  
(Independent Consultant)

## WESTERN CAPE

+27 (44) 533 5178  
Annabelle Conyngham  
(Independent Consultant)

## SOUTH KOREA

## SEOUL

+82 2 720 5266  
Hye-Kyung Bae

## SPAIN

## BARCELONA

+34 (0)93 487 8259  
Carmen Schjaer

## MADRID

+34 (0)91 532 6626  
Juan Varez  
Dalia Padilla

## SWEDEN

## STOCKHOLM

+46 (0)73 645 2891  
Claire Ahman (Consultant)  
+46 (0)70 9369 201  
Louise Dyhlén (Consultant)

## SWITZERLAND

## •GENEVA

+41 (0)22 319 1766  
Eveline de Proyart

## •ZURICH

+41 (0)44 268 1010  
Dr. Bertold Mueller

## TAIWAN

## TAIPEI

+886 2 2736 3356  
Ada Ong

## THAILAND

## BANGKOK

+66 (0)2 652 1097  
Yaovane Nirandara  
Punchalee Phenjati

## TURKEY

## ISTANBUL

+90 (532) 558 7514  
Eda Kehale Argün  
(Consultant)

## UNITED ARAB EMIRATES

## •DUBAI

+971 (0)4 425 5647

## UNITED KINGDOM

## • LONDON, KING STREET

+44 (0)20 7839 9060

## • LONDON, SOUTH KENSINGTON

+44 (0)20 7930 6074

## NORTH AND NORTHEAST

+44 (0)20 3219 6010  
Thomas Scott

## NORTHWEST AND WALES

+44 (0)20 7752 3033  
Jane Blood

## SOUTH

+44 (0)1730 814 300  
Mark Wrey

## SCOTLAND

+44 (0)131 225 4756  
Bernard Williams  
Robert Lagneau  
David Bowes-Lyon (Consultant)

## ISLE OF MAN

+44 (0)20 7389 2032

## CHANNEL ISLANDS

+44 (0)20 7389 2032

## IRELAND

+353 (0)87 638 0996  
Christine Ryall (Consultant)

## UNITED STATES

## BOSTON

+1 617 536 6000  
Elizabeth M. Chapin

## CHICAGO

+1 312 787 2765  
Lisa Cavanaugh

## DALLAS

+1 214 599 0735  
Capera Ryan

## HOUSTON

+1 713 802 0191  
Jessica Phifer

## LOS ANGELES

+1 310 385 2600

## MIAMI

+1 305 445 1487  
Jessica Katz

## NEWPORT

+1 401 849 9222  
Betsy D. Ray

## •NEW YORK

+1 212 636 2000

## PALM BEACH

+1 561 833 6952  
Maura Smith

## PHILADELPHIA

+1 610 520 1590  
Christie Lezano

## SAN FRANCISCO

+1 415 982 0982  
Ellanor Notides

## AUCTION SERVICES

## CHRISTIE'S AUCTION ESTIMATES

Tel: +1 212 492 5485  
Fax: +1 212 636 4930  
www.christies.com

## CORPORATE COLLECTIONS

Tel: +1 212 636 2001  
Fax: +1 212 636 4929  
Email: celties@christies.com

## ESTATES AND APPRAISALS

Tel: +1 212 636 2400  
Fax: +1 212 636 2370  
Email: info@christies.com

## MUSEUM SERVICES

Tel: +1 212 636 2620  
Fax: +1 212 636 4931  
Email: awhting@christies.com

## PRIVATE SALES

US: +1 212 636 2557  
Fax: +1 212 636 2035  
Email: vpfeiffer@christies.com

## OTHER SERVICES

## CHRISTIE'S EDUCATION

New York  
Tel: +1 212 355 1501  
Fax: +1 212 355 7370  
Email: christieseducation@christies.edu

## Hong Kong

Tel: +852 2978 6747  
Fax: +852 2525 3856  
Email: hkcourse@christies.com

## London

Tel: +44 (0)20 7665 4350  
Fax: +44 (0)20 7665 4351  
Email: education@christies.com

## Paris

Tel: +33 (0)1 42 25 10 90  
Fax: +33 (0)1 42 25 10 91  
Email: ChristiesEducationParis@christies.com

## CHRISTIE'S INTERNATIONAL REAL ESTATE

New York  
Tel: +1 212 468 7182  
Fax: +1 212 468 7141  
Email: info@christiesrealestate.com

## London

Tel: +44 (0)20 7389 2551  
Fax: +44 (0)20 7389 2168  
Email: info@christiesrealestate.com

## Hong Kong

Tel: +852 2978 6788  
Fax: +852 2845 2646  
Email: info@christiesrealestate.com

## CHRISTIE'S FINE ART STORAGE SERVICES

## New York

+1 212 974 4579  
newyork@cfass.com

## Singapore

Tel: +65 6543 5252  
Email: singapore@cfass.com

## CHRISTIE'S REDSTONE

Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office

EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

07/03/16



# WE HAVE MOBILE BROWSING DOWN TO AN ART



Browse our beautifully illustrated catalogues and view hundreds of works of art, at your fingertips in moments.  
Discover the power of mobile technology in the hands of the world's leading art business.

Explore Christie's full mobile lineup at [christies.com/mobile](http://christies.com/mobile)

**Click. Connect. Collect.**

## CHRISTIE'S





Recently negotiated by Christie's to the French and Dutch states

REMBRANDT HARMENSZ. VAN RIJN  
(LEIDEN 1606-1669 AMSTERDAM)  
*Portrait of Maerten Soolmans; and Portrait of Oopjen Coppit*

**CONTACT**

James Bruce-Gardyne  
jbruce-gardyne@christies.com  
+44 (0) 20 7389 2505

8 King Street  
London SW1Y 6QT

**CHRISTIE'S**  
PRIVATE SALES





THE LAFAYETTE-BOLIVAR PISTOLS  
 A MAGNIFICENT & IMPORTANT CASED PAIR OF FRENCH SILVER-MOUNTED RIFLED FLINTLOCK PISTOLS  
 BY NICOLAS-NOEL BOUTET, VERSAILLES, CIRCA 1809-1815  
 16.3/8 in. (41.5 cm.) overall, 10.5/8 in. (27 cm.) barrels; 17 ¾ in (45 cm) x 12 ¼ in (31 cm), the case  
 \$1,500,000-2,500,000

## THE EXCEPTIONAL SALE

*New York, 13 April 2016*

### VIEWING

8-13 April 2016  
 20 Rockefeller Plaza  
 New York, NY 10020

### CONTACT

Becky MacGuire  
 bmacguire@christies.com  
 +1 212 636 2215

**CHRISTIE'S**  
 THE ART PEOPLE





From a Distinguished Private Collection  
 SIR PETER PAUL RUBENS (SIEGEN 1577-1640 ANTWERP)  
*Lot and his Daughters*  
 circa 1613-1614  
 oil on canvas  
 74 x 88½ in. (190 x 225cm.)  
 Estimate on request

**OLD MASTER & BRITISH PAINTINGS  
 EVENING SALE**

*London, King Street, 7 July 2016*

**VIEWING**

8-12 April 2016  
 20 Rockefeller Plaza  
 New York, NY 10020

26-30 May 2016  
 Convention Centre  
 No. 1 Harbour Road  
 Hong Kong

2-7 July 2016  
 8 King Street  
 London SW1Y 6QT

**CONTACT**

Paul Raison  
 praison@christies.com  
 +44 (0)20 7389 2086

Henry Pettifer  
 hpettifer@christies.com  
 +44 (0) 20 7389 2084

**CHRISTIE'S**  
 THE ART PEOPLE





**EUROPEAN SCULPTURE  
AND WORKS OF ART**

*New York, 13 April 2016*

**VIEWING**

8-13 April 2016  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

William Russell  
wrussell@christies.com  
+1 212 974 4495

A TERRACOTTA BUST OF A GENTLEMAN  
BY GAETANO MERCHI (1747-1823), 1783  
25 ¼ in. (64.3 cm.) high  
\$20,000-30,000

**CHRISTIE'S**  
THE ART PEOPLE





**ANTIQUITIES**

*New York, 12 April 2016*

**VIEWING**

20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Hannah Fox Solomon  
hsolomon@christies.com  
+1 212 636 2256

Property from the Collection of Charles Brickbauer, Baltimore

TWO ROMAN WALL PAINTING FRAGMENTS

CIRCA MID 1ST CENTURY A.D.

Each: 12  $\frac{7}{8}$  x 13  $\frac{3}{8}$  in. (32.7 x 34 cm.)

\$40,000-60,000

**CHRISTIE'S**  
THE ART PEOPLE





**19TH CENTURY EUROPEAN ART**

*New York, 25 April 2016*

**VIEWING**

22-25 April 2016  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Deborah Coy  
dcoy@christies.com  
+1 212 636 2120

FRANCESCO HAYEZ (VENICE 1791-1882 MILAN)

*Il Bacio*

signed and inscribed

'Franco Hayez veneziano' (lower left)

oil on canvas

46 x 31½ in. (116.8 x 80 cm.)

\$700,000 – 1,000,000

**CHRISTIE'S**  
THE ART PEOPLE



# WRITTEN BIDS FORM

## CHRISTIE'S NEW YORK

## REVOLUTION

WEDNESDAY 13 APRIL 2016  
AT 5.00 PM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: TALGAT  
SALE NUMBER: 11932

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

## BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

|                        |                      |
|------------------------|----------------------|
| US\$50 to US\$1,000    | by US\$50s           |
| US\$1,000 to US\$2,000 | by US\$100s          |
| US\$2,000 to US\$3,000 | by US\$200s          |
| US\$3,000 to US\$5,000 | by US\$200, 500, 800 |

|                                |                            |
|--------------------------------|----------------------------|
| (e.g. US\$4,200, 4,500, 4,800) |                            |
| US\$5,000 to US\$10,000        | by US\$500s                |
| US\$10,000 to US\$20,000       | by US\$1,000s              |
| US\$20,000 to US\$30,000       | by US\$2,000s              |
| US\$30,000 to US\$50,000       | by US\$2,000, 5,000, 8,000 |

|                                   |                            |
|-----------------------------------|----------------------------|
| (e.g. US\$32,000, 35,000, 38,000) |                            |
| US\$50,000 to US\$100,000         | by US\$5,000s              |
| US\$100,000 to US\$200,000        | by US\$10,000s             |
| Above US\$200,000                 | at auctioneer's discretion |

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$100,000, 20% on any amount over US\$100,000 up to and including US\$2,000,000 and 12% of the amount above US\$2,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**AUCTION RESULTS: CHRISTIES.COM**

**Written bids must be received at least 24 hours before the auction begins.**

Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department.

Tel: +1 212 636 2437 Fax: +1 212 636 4938 on-line [www.christies.com](http://www.christies.com)

11932

Client Number (if applicable)

Sale Number

Billing Name (please print)

---

Address

City

---

State

Zone

Daytime Telephone

---

Evening Telephone

Fax (Important)

Email

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

## PLEASE PRINT CLEARLY

[illegible]

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS  
Please quote number below:



## CATALOGUE SUBSCRIPTIONS

EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

### OMP & 19TH CENTURY PAINTINGS

Continental European and British paintings from the early Renaissance to the early 19th century. British and Irish Art from Tudor period to 1970, including pictures, works on paper, Sporting Art, Victorian and Scottish pictures. Continental European drawings from the early Renaissance to the early 19th century. Paintings, drawings and watercolors from the 19th century, including Romanticism, Genre, Realist, Salon, Orientalist, Macchiolo and Symbolism. Maritime paintings and nautical items, ship models and maritime instruments.



| Code                             | Subscription Title                                  | Location         | Issues | UK£Price | US\$Price | EURPrice |
|----------------------------------|---|------------------|--------|----------|-----------|----------|
| <b>OMP &amp; C19th Paintings</b> |   |                  |        |          |           |          |
| A1                               | Old Master and 19th Century Art                     | Amsterdam        | 2      | 27       | 44        | 40       |
| L193                             | 19th Century European Art including Orientalist Art | King Street      | 2      | 48       | 72        | 76       |
| L1                               | Old Master and British Paintings                    | King Street      | 5      | 119      | 181       | 190      |
| L195                             | Victorian and British Impressionist Pictures        | King Street      | 2      | 48       | 76        | 72       |
| L98                              | Topographical Pictures                              | King Street      | 1      | 20       | 32        | 30       |
| N193                             | 19th Century European Art                           | New York         | 2      | 48       | 76        | 72       |
| N1                               | Old Master Paintings                                | New York         | 3      | 71       | 108       | 114      |
| P1                               | Old Master & 19th Century European Paintings        | Paris            | 1      | 38       | 61        | 57       |
| K193                             | 19th Century Paintings                              | South Kensington | 2      | 43       | 71        | 66       |
| K9                               | Old Master & Early British Drawings & Watercolours  | South Kensington | 1      | 14       | 24        | 22       |
| K1                               | Old Master Paintings                                | South Kensington | 4      | 57       | 95        | 87       |
| K2                               | Victorian, Traditionalist & Sporting Pictures       | South Kensington | 5      | 71       | 119       | 109      |
| K97                              | Australian Art                                      | South Kensington | 1      | 14       | 24        | 22       |
| W9                               | Old Master & Early British Drawings & Watercolours  | Worldwide        | 4      | 95       | 152       | 144      |

# CHRISTIE'S

[WWW.CHRISTIES.COM/SHOP](http://WWW.CHRISTIES.COM/SHOP)

Photographs, Posters and Prints · Impressionist and Modern Art  
 Jewellery, Watches and Wine · Antiquities and Tribal Art  
 Asian and Islamic Art · Russian Art  
 Furniture, Decorative Arts and Collectables · American Art and Furniture  
 Books, Travel and Science · Design, Costume and Memorabilia  
 Post-War and Contemporary Art  
 Old Master Paintings and 19th Century Paintings



# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO  
Jussi Pyllkkänen, Global President  
Stephen Brooks, Deputy CEO  
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,  
Héloïse Temple-Boyer,  
Sophie Carter, Company Secretary

## CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO  
Jussi Pyllkkänen, Global President  
Stephen Brooks, Deputy CEO

## INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific  
Stephen Lash, Chairman Emeritus, Americas  
Viscount Linley, Honorary Chairman, EMERI  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li, Deputy Chairwoman, Christie's Int.

## CHRISTIE'S AMERICAS

Brook Hazelton, President

## CHAIRMAN'S OFFICE

Stephen S. Lash, Chairman Emeritus  
Cyanne Chutkow, Deputy Chairman  
Derek Gillman, Chairman  
Brett Gorvy, Chairman  
Loïc Gouzer, Deputy Chairman  
Ben Hall, Deputy Chairman  
Nicholas Hall, Chairman  
John Hays, Deputy Chairman  
Conor Jordan, Deputy Chairman  
Maria C. Los, Deputy Chairman  
Ellenor Notides, Deputy Chairman  
Laura Paulson, Deputy Chairman  
Paul Provost, Deputy Chairman  
Jonathan Rendell, Deputy Chairman  
Capera Ryan, Deputy Chairman  
Jeanne Sloane, Deputy Chairman  
Barrett White, Deputy Chairman  
Eric Widing, Deputy Chairman  
Athena Zonars, Deputy Chairman  
Xin Li, Deputy Chairman, Asia

## SENIOR VICE PRESIDENTS

John Auerbach, Martha Baer,  
Vivian Bakmas-Pfeiffer, Heather Barnhart,  
Michael Bass, Elizabeth Beaman,  
G. Max Bernheimer, Rita Boyle,  
Bonnie Brennan, Thomas Burstein,  
Sarah Cashin, Lisa Cavanaugh,  
Elizabeth M. Chapin, Kenneth Citron,  
Sandra Cobden, Chris Coover, Deborah Coy,  
Francois de Poortere, Carrie Dillon,  
Monica Dugot, Cathy Elkie, Sheri Farber,  
Lydia Fenet, Jennifer Glaisek Ferguson,  
Melissa Gagen, Virgilio Garza,  
Keren Gottesman, Benjamin Gore, Karen Gray,  
Jennifer K. Hall, Darius Himes, Lori Hotz,  
Koji Inoue, Erik Jansson, Rahul Kadakia,  
Kathy Kaplan, Karen Karp, Julie Kim,  
Sharon Kim, Stefan Kist, Deepanjana Klein,  
Peter Kloman, Susan Kloman, Jonathan Laib,  
Brooke Lampley, Julie Leonhardt Latorre,  
Thomas Lecky, Daphne Lingon, Richard Lloyd,  
Gabriela Lobo, Rebecca MacGuire,  
Andrew Massad, Alexis McCarthy,  
Andrew McVinish, Adrien Meyer,  
Michelle Meyercord, Richard Nelson,  
Shira Nichaman, Ellanor Notides, Tash Perrin,  
Jason Pollack, Denise Ratinoff, John Reardon,

Margot Rosenberg, Sonya Roth, Capera Ryan,  
Caroline Sayan, Xan Serafin, Brett Sherlock,  
Muys Snijders, Will Strafford, Toby Usnik,  
Sarah Vandeweerd, Carina Villinger,  
Francis Wahlgren, Cara Walsh, Amy Wexler,  
Allison Whiting, Marissa Wilcox, Jody Wilkie,  
Tom Woolston, Steven Wrightson,  
Katsura Yamaguchi, Jennifer Zatorski

## VICE PRESIDENTS

Vlad Ashurov, Kelly Ayers, Diane Baldwin,  
Brett Banckek, Adrian Bijanada,  
Eileen Brankovic, Valerie Bulova,  
Cristina Carlisle, John Caruso, Angelina Chen,  
Pauline Cintrat, Moira Cowan Anne Dayton  
Ginette Dean, Cathy Delany, Elise de la Selle,  
Cornell DeWitt, Anna Diehl, Yasaman Djunic,  
Alexandra Duch, Lorena Duran, Ian Ehling,  
Ross Elgie, Jessica Fertig, John Foster,  
Lauren Frank, Sara Friedlander, Vanessa Fusco,  
Sayuri Ganepola, Joshua Glazer,  
Peggy Gottlieb, Margaret Gristina,  
Izabela Grocholski, Helena Grubesci,  
Elizabeth Hammer-Munemura,  
Minna Hanninen, William Haydock,  
Shannon Henry, Margaret Hoag, Per Holmberg,  
Andrew Holter, Jennifer Hong, Val Hoyt,  
Anne Igelbrink, Sandhya Jain Patel,  
Leanne Jagtiani, Mariana Joseph,  
Jessica Katz, Sumako Kawai, Alexis Klein,  
David Kleiweg de Zwaan, Christina Landaw,  
Richard LaSalle, Lisa Layfer, Christine Layng,  
Andrew Lee, Nathalie Lenci, Mary Libby,  
Molly Morse Limmer, Ryan Ludgate,  
Ann Lydecker, Laurie Lasdon Marshall,  
Hadley Miller, Erin McAndrew, Adam McCoy,  
Caroline Moustakis, Laura Nagle,  
Marysol Nieves, Rachel Orkin-Ramey,  
Allison Roberts, Joanna Ostrem,  
Elizabeth Poole Parker, Carolyn Pastel,  
Sam Pedder-Smith, Joseph Picone,  
Jennifer Pitman, Saara Pritchard, Shlomi Rabi,  
Kimberly Ray, Greg Reid, Casey Rogers,  
Thomas Root, William Russell, Arianna Savage,  
Stacey Sayer, Sari Sharaby-Swartz, Brian Shaw,  
Candida Sodre, Maura Smith, Sasha Smith,  
Gemma Sudlow, Bliss Summers, Scott Torrence,  
Arianna Tosto, Terence Vetter, Beth Vilinsky,  
Hartley Waltman, Michal Ward, Eric Wind,  
Alan Wintermute, Jennifer Wright,  
Kristen Yraola, Timothy Yule, Jennifer Yum,  
Laryssa Zalisko, Steven J. Zick

## ASSOCIATE VICE PRESIDENTS

Tylee Abbott, Lauren Anderson, Danielle Austin,  
Bernadine Boisson, Anne Bracegirdle,  
Diana Bramham, Elisa Catenazzi,  
Ana Maria Celis, Patrick Conte, Leiko Coyle,  
Whitney Cunningham, Alison Curry,  
Anne Dayton, Caitlin Donovan,  
Kristen de Bruyn, Elise de la Selle, Ashish Desai,  
Julie Drennan, Emily Fisher, Heather Fowler,  
Sara Fox, Juarez Francis, Douglas Goldberg,  
Robert Gordy, Julia Gray, Lindsay Griffith,  
Michael Gumener, Megan Guzman,  
Rachel Hagopian, Natalie Hamrick,  
Adeline Han, Anna Handy, Anne Hargrave,  
Andrew Huber, Sima Jalili Caroline Kelly,  
Sung Hee Kim, Kirill Kluev, Kristin Kolich,  
Samantha Koslow, Paula Kowalczyk,  
Emma Kronman, David Lieu, Charlie Lindeberg,  
Alexander Locke, Amelia Manderscheid,  
Patrick McGrath, Hadley Miller,  
Danielle Mosse, Takaaki Murakami, Libia Nahas,  
Tom Orf, Ayub Patel, Yi Peng, Jessica Phifer,  
Carleigh Queen, Prakash Ramdas,  
Jeremy Rhodes, Lesley-Ann Roberts,  
Kristina Ryan, Emily Sarokin, Morris Scardigno,  
Ryan Schmidt, Morgan Schoonhoven,  
Chloe Sherrill, Edwina Stitt, Bo Tan,  
Peter Terela, Lillian Vasquez, Mike Wang,  
Drew Watson, Simon Wills, Emma Winder,  
Gretchen Yagielski, Cara Zimmerman

## CHRISTIE'S AMERICAN ADVISORY BOARD

The Lord Carrington, KG, Honorary Chairman  
John L. Vogelstein, Chairman  
Stephen S. Lash, Vice Chairman  
Herb Allen, Elizabeth Ballantine,  
Charlie Blaquier, Christina Chandris,  
Bruno Eberli, Lynn Forester de Rothschild,  
Ambassador Stuart E. Eizenstat, Guido Goldman,  
Ashton Hawkins, Esq., J Tomilson Hill III,  
Barbara Jakobson, Nancy M. Kissinger,  
George Klein, Ambassador William H. Luers,  
Hon. Nicholas Platt, Li Chung Pei,  
Jeffrey E. Perelman, Tara Rockefeller, Denise Saul,  
Andrew N. Schiff, M.D., Clifford M. Sobel,  
Michael Steinhardt, Archbold D. van Beuren,  
Casey Wasserman

## INTERNATIONAL REPRESENTATIVES

Maura Benjamin, Meg Bowen,  
Alexandra Burroughs, Nathalie Gerschel Kaplan,  
Konrad Keesee, Lydia Kimball, Mary Libby,  
Juanita Madrinan, Brenda Norris, Kelly Perry,  
Betsy Ray, Nancy Rome, Ashley Schiff

© Christie, Manson & Woods Ltd. (2016)  
Catalogue photo credits:  
Douglas Ho and Stephen Arnold











# INDEX

## B

Le Barbier 23  
Boilly 9, 28, 38

## C

Chinard 27  
Corot 40

## D

Daumier 44-45  
David 11  
Davis 31  
Ducreux 16

## F

Fragonard, A-E. 25  
Fragonard, J-H. 5, 8, 13  
François 12

## G

Gauffier 26  
Gérard 30  
Géricault 36  
Gérôme 1  
Goya 22, 32  
Green 6  
Greuze 4, 19

## H

Houdon 35

## I

Ingres 43

## L

Lawrence 15

## P

Prud'hon 39

## R

Regnault 34  
Revere 2  
Robert 3, 17, 20, 21

## S

Sauvage 10  
Schall 29  
Ströhling 37

## T

Turner 41

## V

Vernet 33, 42  
Vigée Le Brun 18, 24  
Vincent 14

## W

Wright of Derby 6, 7





CHRISTIE'S  
THE ART PEOPLE

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020