

A detailed oil painting of a woman with dark hair, wearing a white blouse with a high collar and puffed sleeves, sitting at a dark desk. To her left is a large, vibrant bouquet of purple and white flowers in a golden vase. In front of her is a silver candelabra with two lit candles. On the desk are an open music book with the title 'DAS NEULIUM' and a closed book with 'JBER' visible on its cover. The background shows a dimly lit room with a bookshelf and a bust.

# 19TH CENTURY EUROPEAN ART

New York · 31 October 2017

CHRISTIE'S















# 19TH CENTURY EUROPEAN ART

**TUESDAY 31 OCTOBER 2017**

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Lot 46 (detail)

**FRONT COVER:**  
Lot 40

**BACK COVER:**  
Lot 42

**INSIDE FRONT COVER:**  
Lots 26, 27

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Lot 55

## AUCTION

Tuesday 31 October 2017  
at 2.00 pm (Lots 1-77)

20 Rockefeller Plaza  
New York, NY 10020

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PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON

1

FRANÇOIS BONVIN (FRENCH, 1817-1887)

*Still Life with Cabbage, Leeks, Garlic and Beef by a Copper Pot*

signed and dated 'F. Bonvin. 1880.' (beneath the table top, center right)

oil on canvas

28¾ x 23½ in. (73 x 59.7 cm.)

\$20,000–30,000

£15,000–22,000

€17,000–25,000

**PROVENANCE:**

with Galerie Jacques Fischer, Paris.

with W. M. Brady & Co., Inc., New York.

We are grateful to Dr. Gabriel Weisberg for confirming the authenticity of this work.





PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON

2

THÉODULE AUGUSTIN RIBOT  
(FRENCH, 1823-1891)

*Still Life with Eggs, Garlic, and a Ceramic Jug*

signed 't. Ribot.' (lower left)

oil on canvas

15 x 18 $\frac{1}{8}$  in. (38.1 x 46 cm.)

\$12,000–18,000

£8,900–13,000

€11,000–15,000

**PROVENANCE:**

with Galerie Bernheim Jeune, Paris.

with Kaplan Gallery, London.

with Arcade Gallery, London.

with Hazlitt Gallery, London, by June 1966.

Jacob Merrill Kaplan (1891-1987) and Alice Manheim Kaplan (1903-1995), New York, by March 1968.

with H. Shickman Gallery, New York.

Private collection, Canada, acquired from the above, 1972.

Their sale; Christie's, New York, 19 November 1998, lot 183, as *Still life with ceramic jug, eggs and knife*.

Acquired at the above sale by the present owner.

We are grateful to Dr. Gabriel Weisberg for confirming the authenticity of this work.









PROPERTY FROM A NEW ENGLAND COLLECTION

3

CHARLES-FRANÇOIS DAUBIGNY  
(FRENCH, 1817–1878)

*Vue de Château Gaillard*

signed and dated 'Daubigny 1867' (lower left)

oil on panel

15 $\frac{7}{8}$  x 27 in. (40.3 x 68.6 cm.)

\$25,000–35,000

£19,000–26,000

€21,000–29,000

**PROVENANCE:**

Comte de Lambertye, probaby Emmanuel, Comte de Lambertye (1806-1888), Estivareilles, France.

His sale; Hôtel Drouot, Paris, 17 December 1868. no. 6, as *Château Gaillard*.

Eliza Blakeney Musard, (d. 1879), Paris.

Her sale; Hôtel Drouot, Paris, 2 July 1879, no. 18.

Christian A. Herter Jr. (1918-2007), Washington. D.C.

By descent to the present owner.

**LITERATURE:**

R. Hellebranth, *Charles-François Daubigny, 1817–1878*, Paris, 1976, p. 43, no. 120.

Château Gaillard is a ruined medieval castle located above the commune of Les Andelys overlooking the Seine in Normandy. Construction of the castle began in 1196 under Richard the Lionheart, King of England and Duke of Normandy.

This work is accompanied by a certificate of authenticity from François Delestre and will be included in his forthcoming supplement to the Charles-François Daubigny *catalogue raisonné*.







PROPERTY OF A PRIVATE COLLECTOR

4

## THÉODORE ROUSSEAU (FRENCH, 1812-1867)

### *Rivière dans la plaine*

signed 'TH. Rousseau' (lower right)

oil on paper on canvas

9 x 11 in. (22.9 x 27.9 cm.)

Painted *circa* 1831-1833.

\$40,000–60,000

£30,000–44,000

€34,000–50,000

#### PROVENANCE:

with Galerie Monégier du Sorbier, Paris.

Anonymous sale; Y & F Peron, Salle des fêtes, Barbizon, 29 May 1994, lot 130,

as *Paysage de plaine*.

Acquired by the present owner *circa* 1995.

#### LITERATURE:

M. Schulman, *Théodore Rousseau, catalogue raisonné de l'oeuvre peint*, Paris, 1999, p. 119, no. 104, illustrated.

















5

## THÉODORE ROUSSEAU (FRENCH, 1812-1867)

### *La Plaine de Chailly près de Fontainebleau*

signed 'TH. Rousseau.' (lower left)

oil on panel

16 x 24¾ in. (40.6 x 62.9 cm.)

Painted *circa* 1855.

\$80,000–120,000

£60,000–89,000

€68,000–100,000

#### PROVENANCE:

Mr. E. Gaillard, Paris.

His sale; Paris, Hôtel Drouot, 25 February 1867, no. 46, as *Paysage*.

Mr. Duchatel.

George Clifford Thomas (1839-1909), Philadelphia.

His sale; Samuel T. Freeman & Co., Philadelphia, 12-13 November 1924, no. 71, as *Golden Autumn*.

Helen G. Clarke, Philadelphia.

James H. Clarke, Philadelphia, by descent.

His sale; Sotheby's, New York, 15 October 1976, lot 204, as *The Forest of Fontainebleau*.

Acquired by the present owner *circa* 1995.

#### EXHIBITED:

Fukuoka, Japan, The Seibu Museum of Art, *Millet et l'École de Barbizon*, May-August 1982, no. 33, illustrated.

Fukushima, Japan, Fukushima Prefectural Museum of Art, *The Painters of Barbizon and Japan*, July-December 1993, also Chiba, Chiba Prefectural Museum of Art, and Kofu, Yamanashi Prefectural Museum of Art, p. 63, no. 33, illustrated.

#### LITERATURE:

*Burlington Magazine*, London, September 1976, p. 24.

M. Schulman, *Théodore Rousseau, catalogue raisonné de l'oeuvre peint*, Paris, 1999, p. 283, no. 533, illustrated.

Though he was classically trained in Paris, Théodore Rousseau's novel Romantic depictions of his native landscape, inspired by the *plein-air* work of John Constable and Richard-Parkes Bonnington, would lead a revolution in French landscape painting which ultimately paved the way for Impressionism later in the 19th century. Rousseau taught himself to be a landscape painter while traveling extensively through France from the late 1820s until settling in Barbizon in about 1847, making freely handled *plein-air* paintings of the landscape in front of him (see lot 4 for an example of one of these early paintings). Often seeking out the most distinctive and uniquely French landscapes of the country, from the barren heights of the Auvergne to the great marshy expanses of the Landes, Rousseau learned to capture vast, wild spaces with sweeping rhythms of color and to animate his broad compositions with carefully observed meteorological phenomena and a highly individualized painterly touch. *La Plaine de Chailly près de Fontainebleau* brings these skills to bear on a scene that might rightly be described as his own backyard.

The great Plain of Chailly extended around the southern edge of the village of Barbizon, which gave its name to the school of artists, including Rousseau and his dear friend Jean-François Millet, who lived and worked in and around the village. The Plain was bordered by the walled *bornage* (limit) of the Forest of Fontainebleau on the east and faded off into the Plain and woodlands of Macherin to the southwest. Rousseau's home and studio stood just inside the village wall which bordered the Plain and the artist could access it by a nearby arched gateway. Though Millet is perhaps better remembered for his depictions of the Plain and Rousseau for his work in the adjacent Forest of Fontainebleau, in *La Plaine de Chailly près de Fontainebleau* Rousseau turns his attention to the Plain, capturing both the detail of the foreground landscape and figures, bathed in shadow, and the vast sweeping sunlit landscape beyond with characteristic aplomb. Rousseau's painting is not a timeless ideal landscape in the neoclassical tradition in which he was trained, but rather evokes the ephemeral feeling of the landscape just as it was in the moment the artist was there painting. Here, *La Plaine de Chailly près de Fontainebleau* captures the sense of one of the last warm days in early autumn with the villagers attending to their various tasks in the open air, as the leaves have begun to change around them.







PROPERTY FROM AN IMPORTANT COLLECTION

6

JEAN-BAPTISTE-CAMILLE COROT  
(FRENCH, 1796-1875)

*Bretonne avec sa petite fille*

signed 'COROT' (lower left)

oil on panel

11¼ x 15 in. (28.5 x 39 cm.)

Painted *circa* 1855-1865.

\$400,000–600,000

£300,000-440,000

€340,000-500,000

**PROVENANCE:**

M. d'Hérissou. Paris.

Alfred Robaut (1830-1909), Paris.

Paul-Arthur Chéramy (1840-1912), Paris.

with Galerie Tempelaere, Paris, by 1888.

with Galerie Durand-Ruel & Cie., Paris.

Dr. Oskar Reinhart (1885-1965), Winterthur, by 1934.

with Alex Reid & Lefevre, Ltd., London, by 1989.

with James Roundell, London.

with Simon Dickinson Ltd., London.

Anonymous sale; Christie's, New York, 8 November 2000, lot 3.

Acquired at the above sale by the present owner.

EXHIBITED:

Zurich, Kunsthhaus Zurich, *Corot*, 16 August-7 October 1934, p. 42, no. 86.

Bern, Kunstmuseum Bern, *Sammlung Oskar Reinhart, Winterthur*, 1939-1940,

p. 14, no. 53.

London, Alex Reid & Lefevre, Ltd., *Corot*, 6-28 April 1989, no. 18, illustrated.

**LITERATURE:**

A. Robaut, *L'Œuvre de Corot, catalogue raisonné et illustre*, Paris, 1905, vol. III,

pp. 36-37, no. 1345, illustrated.

P. Korb, 'Corot, Delacroix und Courbet zur Ausstellung Index Galerie Mietk in Wien', *Der Cicerone: Halbmonatsschrift für die Interessen des Kunstforschers & Sammlers*, 1 March 1911, p. 162.

G. Bernheim de Villers, *Corot, peinture de figures*, Paris, 1930, no. 202, illustrated.



(verso)





In the later years of his life, Corot painted more pictures whose subject was a human figure than at any other time in his career. He considered these to be very private pictures and he himself termed their creation a 'vacation' from his normal routine. Of the approximately 320 figure paintings known in his *oeuvre*, he exhibited only two. Although these paintings were not exhibited publicly, they were very well-received by his clients and they often found buyers as soon as the artist was ready to release them from his studio. Their popularity is further evidenced by the fact that very few were still in the hands of the artist at the time of his death. Germain Bazin writes: 'At the present moment in which he (Corot) strikes a chord of harmony with the viewing public, he lets his emotions carry him away and feels the need to hide a living secret. There will be in the life of a great artist like Corot, the famous *'armoire secrète'* where he guards his most priceless masterpieces which he rarely ever shows' (G. Bazin, *Corot*, Paris, 1942, pp. 58-59).

As a result of his travels and love of nature, landscapes constitute the main body of Corot's artistic *oeuvre*, yet his passion for the natural world was also extended to include an admiration for the country peasants and villagers that he encountered on his travels through the French countryside. The 1850s and 1860s found the artist absorbed in the creation of intimate figure paintings, of which *Bretonne avec sa petite fille* is a touching and charming example. While his landscapes can be considered to be symphonies, Corot's figure paintings are closer to chamber music.

*Bretonne avec sa fille* depicts a young mother dressed in traditional regional costume seated on the ground. Her young daughter, who is helping her to gather apples, hands a ripe fruit up to her mother who is momentarily lost in thought. The composition is clearly reminiscent of images of the Madonna of Humility, an iconography that was prevalent throughout European painting beginning in the 14th century. The reference to the Flemish examples, particularly the work of Robert Campin which was widely copied, is clearly apparent (fig. 1). The compositional similarities of the two paintings are striking. In each painting, the mother and child are placed close to the picture plane, enhancing the monumentality of the mother (Virgin) and focusing the eye of the viewer on the central figural group. The white Breton cap creates a



(fig. 1) After Robert Campin, *The Madonna of Humility*. J. Paul Getty Museum, Los Angeles.

halo effect around the head of the young mother, the dark red apron the Breton woman echoes the saturated red of the Virgin's mantle, both children hold an apple, a symbol of both the Fall and redemption, and both figural groups are securely nestled into a benign landscape that rises behind them forming a protective enveloping nest. The landscapes in both paintings are punctuated with flowers and in each the artist uses an architectural motif to define the far background. Religious imagery appears throughout Corot's *oeuvre*, and in the present work he subtly presents his Breton peasant family within the context of the Madonna and Child, but the luminosity of Corot's warm palette and the masterful blending of the muted colors underscores the purity of the figures which exist in harmony with nature. As many of the figurative paintings were kept by the artist for personal reflection, the devotional aspect of *Bretonne avec sa petite fille* cannot be overlooked.

The American painter John LaFarge wrote in 1908, 'the extraordinary attainment of Corot in the painting of figures is scarcely understood today even by many of his admirers and most students. And yet the people he represents, and which he represents with the innocence of a Greek, have a quality which has skipped generations of painters' (LaFarge, 1908, p. 162, cited in M. Clark, *Corot and the Art of the Landscape*, 1991, pp. 142-3). Even one of the foremost artists of the Impressionist movement, Edgar Degas, expressed his admiration for Corot's rendering of the human form. Degas, who, when asked to agree that Corot knew how to draw a tree, replied, 'Yes, indeed...and I think he is even finer in his figures' (Moreau-Nélaton in Robaut, 1905, vol. 1, p. 336).

*Bretonne et sa fille* was once part of the legendary Oskar Reinhart collection. Oskar Reinhart (1885-1965), born into an old family of Winterthur merchants, was one of the most important art collectors and patrons in Switzerland. His mother, Lilly Reinhart-Volkart (1855-1916), was heir to his grandfather's company – Volkart Brothers, which was founded in 1851. His father Theodor Reinhart (1849-1919) expanded the company and successfully pioneered trade between India and continental Europe.

As early as 1907 while still a trainee in his parents' company, Oskar Reinhart began to collect Old Master and modern prints. He did not, however, acquire the bulk of his art collection until after his father's death.

Until 1924, Oskar Reinhart remained an active – and until 1939 a silent – partner of the Volkart trading company. Thereafter, he devoted himself entirely to expanding his art collection. In addition, he served in various public bodies such as the Swiss Gottfried Keller-Foundation, while his brothers George (1877-1955) and Werner (1884-1951) controlled the company until 1952. In 1924, Oskar Reinhart purchased a mansion 'Am Römerholz' in Winterthur, which he converted into his private residence and furnished with exquisite works of art.

In 1936, Reinhart helped the Munich-based art dealer Fritz Nathan to immigrate into Switzerland. In 1941, he also attempted – together with Fritz Nathan and Walter Feilchenfeldt – to enable Max Liebermann's widow to emigrate to Switzerland. He was very careful not to purchase any artwork from dubious sources during the Third Reich and he created the Oskar Reinhart Foundation on 10 October 1940, and donated his works by German, Austrian and Swiss artists from the 18th to early 20th century to this foundation. Because of the war, the old school building adjacent to the Stadtgarten that was being remodeled as a museum for the foundation was not opened until 1951. Upon his death, Reinhart left the collection of paintings and drawings by German, Dutch, English, Italian, Spanish and French Old Masters as well as the Impressionists that he had kept in his private house 'am Römerholz' to the Swiss Government, while his print collection was given to the Oskar Reinhart Foundation.

We are grateful to Claire Lebeau for confirming the authenticity of this work.







PROPERTY FROM THE COLLECTION OF MONTGOMERY "MONTIE" H.W. RITCHIE

7

## JEAN-BAPTISTE-CAMILLE COROT (FRENCH, 1796-1875)

*Une ville au bord de la mer (Bretagne)*

signed 'COROT' (lower left)

oil on panel

10% x 17 in. (27 x 43.2 cm.)

Painted *circa* 1850-1860.

\$100,000–150,000

£74,000–110,000

€84,000–130,000

### PROVENANCE:

Mr. Coquelin, probably Constant Benoit Coquelin (1841-1909), Paris.

His sale; Galerie Georges Petit, Paris, 27 May 1893, lot 19, as *La Rochelle*.

Denis Galet, Amiens.

His sale; Hôtel Drouot, Paris, 20 April 1896, lot 8, as *La Rochelle*.

with Arthur Tooth & Sons, Ltd., London.

### LITERATURE:

A. Robaut, *L'Œuvre de Corot, catalogue raisonné et illustre*, Paris, 1905, vol. II, pp. 254-255, no. 771, illustrated.

In 1851, after the death of his mother in February, Corot traveled to Arras, Brittany and Normandy. In July, he went to La Rochelle with his friends Brizard and Comairas, lodging with a local merchant and painting frequently with his friends. After staying in La Rochelle for three weeks, the artist returned to Paris with one oil painting, *Vue du port de La Rochelle* and several oil studies, entirely painted on-site. This group of La Rochelle images has been largely regarded as the most Impressionistic of Corot's *oeuvre*. Like *Vue du port de La Rochelle*, *Une ville au bord de la mer (Bretagne)* is executed in the cool tonality which sets it apart from the rest of Corot's work.

Pierre-Auguste Renoir saw the La Rochelle studies and in 1918 he told the art dealer René Gimpel: 'There you have the greatest genius of the century, the greatest landscape artist who ever lived. He was called a poet. What a misnomer! He was a naturalist. I have studied ceaselessly without ever being able to approach his art. I have often gone to the places where he painted: Venice, La Rochelle, ah, what trouble they've given me! It was his fault, Corot's, that I wanted to emulate him. The towers of La Rochelle - he got the color of the stones exactly, and I could never do it' (R. Gimpel, *Journal d'un collectionneur, marchand de tableaux*, Paris, 1963, entry for March 20th, 1918, p. 28).

Although not identified in the title as situated in La Rochelle, it is clear that the present work represents the city painted numerous times during this period. Corot was attracted to a wide range of sites, ranging from dense woods to open meadows. His usual practice was to situate himself on the outskirts and take a view toward a town, usually represented by an easily recognizable architectural element. In this case, the view appears to be from the other side of the basin looking over the houses that line the harbor to the distinctive clock tower that dominates the skyline of La Rochelle. Corot has simplified the forms in the present work in order to draw the viewer's eye from the foreground with the boatman seated close to the shore, across the waters of the basin and back to the town which defines the background.

The red-hatted boatman is probably the most ubiquitous staffage figure in Corot's later *oeuvre*. One scholar has counted over forty works in which he appears, his hat providing a strong note of color to complement the verdant foreground of the painting.









PROPERTY OF A PRIVATE COLLECTOR

8

## CHARLES-FRANÇOIS DAUBIGNY (FRENCH, 1817-1878)

### *Les Bords de l'Oise*

signed and dated 'Daubigny 1874' (lower left)

oil on canvas

19½ x 32½ in. (48.6 x 82.9 cm.)

\$25,000-35,000

£19,000-26,000

€21,000-29,000

#### PROVENANCE:

Walter Oakman, New York.  
with M. Knoedler & Co., New York, acquired from the above, 26 March 1903.  
Edward Stephen Harkness (1874-1940) and Mary Stillman Harkness (1874-1950), New York, acquired from the above, 31 January 1906.  
Sale by their heirs; Sotheby's, New York, 28 February 1990, lot 10, as *Le Matin*.  
Acquired by the present owner circa 1995.

#### EXHIBITED:

New York, Richard L. Feigen & Co., *Bedford Collects: The taste of a community for the benefit of the Bedford Historical Society*, 9 May-10 June 1972, no. 17a.  
Fukushima, Japan, Fukushima Prefectural Museum of Art, *The Painters of Barbizon and Japan*, July-December 1993, also Chiba, Chiba Prefectural Museum of Art, and Kofu, Yamanashi Prefectural Museum of Art, p. 77, no. 47, illustrated.

#### LITERATURE:

P. Goldberger, *Harkness House*, New York, 1987, p. 28, illustrated.  
R. Hellebranth and A. Hellebranth, *Charles-François Daubigny, 1817-1878 (Supplément)*, Paris, 1996, p. 22, no. 67, illustrated (erroneously dated 1876).

Another version of this painting, dated 1872, is in the Musée d'Orsay.



PROPERTY FROM A PRIVATE FRENCH COLLECTION

9

JULIEN DUPRÉ (FRENCH, 1851-1910)

*La gardeuse de vaches*

signed 'JULIEN DUPRÉ' (lower right)

oil on canvas

15 x 21¼ in. (38.1 x 55.2 cm.)

\$40,000–60,000

£30,000–44,000

€34,000–50,000

**PROVENANCE:**

with L. Crist Delmonico, New York.

Anonymous sale; Sotheby's, New York, 23 May 1997, lot 56.

Anonymous sale; Christie's, New York, 26 January 2011, lot 202.

We are grateful to Howard L. Rehs for confirming the authenticity of this work, which will be included in his forthcoming Julien Dupré *catalogue raisonné*.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**10**

**HIPPOLYTE CAMILLE DELPY  
(FRENCH, 1842-1910)**

*Juillet*

signed and dated 'H. C. Delpy. 77.' (lower right)

oil on canvas

48¾ x 78½ in. (123.8 x 199.4 cm.)

\$70,000–100,000

£52,000–74,000

€59,000–84,000

**PROVENANCE:**

Acquired by the present owner in 1997.

**EXHIBITED:**

Paris, *Salon*, 1877, no. 668.

**LITERATURE:**

M. Lannoy-Duputel, *Hippolyte-Camille Delpy 1842-1910, Invitation au voyage*, Paris, 1988, p. 47.

Hippolyte Camille Delpy studied under two of the most influential landscape artists of the 19th century: Jean-Baptiste-Camille Corot and Charles-François Daubigny. These influential artists of the first generation of Barbizon painters were seminal in developing the young artist's talent and set him on the path he was to follow throughout his career as a landscape painter. Delpy exhibited his first work at the *Salon* in 1869, and following this success he began to travel extensively through France, always in search of an idyllic landscape suitable for his paintings. Delpy excelled not only at capturing nature realistically, but also in capturing the mood of a scene as well. *Juillet* was painted in 1877, two years after the deaths of Millet and Corot, and a year before the death of Daubigny, and it established Delpy as the leading figure of the second generation of Barbizon painters. Describing the *Salon* in 1877 when the present picture was exhibited, a contemporary critic wrote, 'Mr Camille Delpy a vu la nature par les yeux de Corot et de Daubigny comme par ses yeux. Aussi est-il en pleine poésie et en plein vérité.'









PROPERTY OF A PRIVATE COLLECTOR

11

## THÉODORE ROUSSEAU (FRENCH, 1812-1867)

### *Sentier dans la clairière parmi les bruyères*

signed 'TH: Rousseau.' (lower left)

oil on panel

14¾ x 26¼ in. (37.5 x 66.7 cm.)

Painted *circa* 1855-60.

\$70,000-100,000

£52,000-74,000

€59,000-84,000

#### PROVENANCE:

with Galerie Durand-Ruel et Cie., Paris.

Samuel Putnam Avery (1822-1904), New York.

Elbert Henry Gary (1846-1927), New York.

His sale; American Art Association, New York, 20 April, 1928, no. 19, as *Earth, Trees, and Sky*.

Henry Walters (1848-1931), New York and Baltimore.

Sarah Jones Walters, his wife, by descent.

Her sale; Parke-Bernet Galleries, New York, 23-26 April 1941, lot 1176, as *Earth, Trees, and Sky*.

Kurt M. Stone.

with Wildenstein Arte S.A., Buenos Aires.

Anonymous sale; Sotheby's, New York, 22 May 1991, lot 6.

Acquired by the present owner *circa* 1995.

#### LITERATURE:

M. Schulman, *Théodore Rousseau, catalogue raisonné de l'oeuvre peint*, Paris, 1999, p. 257, no. 464, illustrated.

The present picture belonged to several of the most important Gilded Age collections in America, including the founders of two different museums. Samuel Putnam Avery was a founder and long-time trustee of the Metropolitan Museum of Art in New York as well as the founder of the Avery Library at Columbia University, an esteemed art and architecture reference collection. Elbert Henry Gary, who owned the picture after Avery, was a founder of U.S. Steel, alongside his partners J. P. Morgan, Andrew Carnegie, and Charles M. Schwab. Finally, the work was owned by Henry Walters, an art collector and philanthropist whose extensive collection would go on to form the basis of the Walters Art Museum in Baltimore.

















12

## JEAN-BAPTISTE-CAMILLE COROT (FRENCH, 1796-1875)

*Le berger sous les arbres (soleil couchant)*

signed 'COROT' (lower left)

oil on canvas

20¾ x 28¼ in. (52.7 x 71.8 cm.)

Painted in 1853.

\$250,000–350,000

£190,000–260,000

€210,000–290,000

### PROVENANCE:

John Waterloo Wilson (1815-1883), Haarlem and Brussels.

His sale, Hôtel Drouot, Paris, 14-16 March 1881, no. 137

Auguste-Etienne-Louis Tabourier (1822-1898), Paris.

Boussod, Valadon & Cie., 8 October 1887, acquired directly from the above.

Frederick Lothrop Ames (1835-1893), North Easton, Massachusetts, acquired from the above, 5 December 1887.

Rep. Louis Adams Frothingham (1871-1928), North Easton, Massachusetts, brother-in-law of the above.

with Wildenstein Arte S. A., Buenos Aires, acquired in New York, circa 1942.

Francisco Prati, acquired directly from the above, 12 July 1945.

By descent to the present owner.

### EXHIBITED:

Paris, *Salon*, 1853, no. 288, as *Coucher de soleil*.

Paris, Galeries Durand-Ruel, *Exposition rétrospective de tableaux et dessins des maîtres modernes*, 1878, no. 112, as *Derniers rayons. Le berger*.

New York, American Art Galleries, *The works of Antoine-Louis Barye exhibited under the auspices of the Barye Monument Association; also of paintings by J. F. Millet, Th. Rousseau and others, his contemporaries and friends, for the benefit of the Barye Monument Fund*, November 1889-1890, no. 603, as *The Setting Sun*.

Buenos Aires, Wildenstein Arte S. A., 7 December 1945.

Buenos Aires, Wildenstein Arte S. A., 31 July - 23 August 1958, no. 11.

### LITERATURE:

A. Robaut, *L'Œuvre de Corot, catalogue raisonné et illustré*, Paris, 1905, vol II, pp. 332-333, no. 1064, illustrated.

Theodore Duret best defined a key quality of Corot's art in the 1860s when he noted that the painter fixed on canvas not only the visual spectacle before him, but also 'the exact sensation of something he experienced' (Théodore Duret, *Les peintres français en 1867*, Paris, 1867, p. 27). Théodore de Banville expressed this observation perfectly when he wrote, 'This is not a landscape painter, this is the very poet of landscape...who breathes the sadness and joys of nature...The bond, the great bond that makes us the brothers of brooks and trees, he sees it; his figures, as poetic as his forests, are not strangers to the woodlands that surrounds them. He knows, more than anyone, he has discovered all the customs of boughs and leaves; and now that he is sure that he will not distort their inner life, he can dispense with all servile imitation (Théodore de Banville, 'Le Salon de 1861' *Revue fantastique* 2, July 1, 1861, pp. 235, 236).

*Le berger sous les arbres (soleil couchant)* is an exquisite example by the master at the height of his powers. Corot captures perfectly the moment of *crepuscule*, when the land is bathed in half-light and the sky still retains the beauty, light and color of the already set sun. A shepherd is seated on a hillock beneath a copse of trees, his sheep scattered throughout the darkening foreground. The golden light of the setting sun suffuses the sky and the distant landscape, bathing both in a rose-gold haze. The depth of the landscape is deftly created by the placement of the figure in the middle ground, lit from behind. The sheep and barely visible track define the foreground, while in the distance the softly lit landscape stretches to the horizon. There is a serenity that pervades the composition and the viewer is invited into a world colored only by the light at the end of day.

It would be fallacy to try to situate Corot's landscapes too precisely and would only serve to misinterpret the artist's poetic vision. The wonderfully atmospheric landscapes represent the artist's meditations on nature and were never meant to portray accurate depictions rooted in time and place. Always lyrical in feel, they are reflections loosely analogous to French Romantic poetry, such as that by Alphonse de Lamartine or Alfred de Musset.

The present work is accompanied by a certificate of authenticity from Martin Dieterle and Claire Lebeau.







PROPERTY FROM THE ROTHSCHILD ART FOUNDATION

13

## GUSTAVE COURBET (FRENCH, 1819-1877)

### *Le Ruisseau de Plaisir-Fontaine*

oil on canvas

21½ x 25¾ in. (54.6 x 65.4 cm.)

Painted in 1865.

\$70,000–100,000

£52,000–74,000

€59,000–84,000

#### PROVENANCE:

C. C. King, Washington DC.

His sale; Parke-Bernet Galleries, New York, 22 October 1952, lot 80, as *La Loue pres d'Ornans*.

with Acquavella Galleries, New York.

Anonymous sale; Sotheby's, New York, 13 February 1985, lot 16.

Acquired at the above sale by the present owner.

#### EXHIBITED:

Baltimore, Walters Art Museum, *Courbet/Not Courbet*, 16 September 2006 – 11 March 2007.

#### LITERATURE:

R. Fernier, *La vie et l'oeuvre de Gustave Courbet, catalogue raisonné*, Lausanne and Paris, 1977, vol. II, supplément, pp. 254-255, no. 4, illustrated.

Although Courbet is perhaps most famous for his nudes, portraits and figural paintings, it is in his landscapes, such as *Le ruisseau de Plaisir-Fontaine*, that the personality of the artist and his relationship to his subject is most clearly demonstrated. Courbet was descended from a family whose rapid economic and social ascendancy was specifically tied to the land. Courbet himself had emotional ties to his native countryside and this love for the distinctive landscape of the Franche-Comté is clearly evident in his paintings which depict the region, a subject he returned to throughout his career.

Courbet's landscapes are sensually perceived manifestations of his idea of the vitality and dynamism of the countryside itself. This is demonstrated through the materiality of the actual painting – just as Courbet's relationship with the land is physical, so is the process of transferring that vision onto canvas. Courbet used dark grounds to prime his canvas, learned from the Dutch Old Masters in the Louvre, and built his paintings from dark to light, bringing the painting to life the same way sunlight brightens the greens of the forest from almost black, to emerald, to chartreuse. He painted with a brush, but also used a palette knife to capture the solidity of the Jurassic rock formations and sometimes used rags, sponges and even his fingers in order to create the visceral quality of the mass, or weight of forms in nature.

In many of Courbet's landscapes, including the present work, the artist found that nature was so dramatic in its own right there was little need for figures. The rock formations along the rushing stream are more alive and dynamic than any figure. The water flows and is ever changing; the clouds move across the sky. The land itself has a physiognomy, like the features of a sitter's face, and Courbet has presented the viewer with a lovingly painted portrait of the strange beauty of the area that was his childhood home.









14

14

GUSTAVE DORÉ (FRENCH, 1832-1883)

*Landscape with a Rider by a Pond*

signed and dated 'G Doré 1878' (lower right)

oil on canvas

23½ x 41 in. (59.7 x 104.1 cm.)

\$10,000–15,000

£7,400–11,000

€8,400–13,000

PROPERTY FROM A LONG ISLAND COLLECTION

15

JULES ACHILLE NÖEL (FRENCH, 1815-1881)

*Harbor at Low Tide, Tréport*

signed, inscribed and dated 'JULES NOEL/TREPORT/1872' (lower left)

oil on canvas

21¾ x 15½ in. (54.3 x 38.4 cm.)

\$15,000–20,000

£12,000–15,000

€13,000–17,000

**PROVENANCE:**

Ralph H. White (1841-1917), Boston.

His sale; American Art Galleries, New York, 25-26 February 1920, lot 52.

E. J. Pendleton, acquired at the above sale.

Acquired by the present owner circa 2012.







PROPERTY FROM A DELAWARE COLLECTION

16

JOHANN BERNHARD KLOMBECK  
(DUTCH, 1815-1893) AND  
EUGÈNE JOSEPH VERBOECKHOVEN  
(DUTCH, 1798-1881)

*Forest Landscape with Herdsmen, Sheep and Cattle*

signed, dated, signed and indistinctly inscribed 'JB Klombeck ft 1871/Eugene Verboeckhoven/F...' (on the rock, lower right); attested to by Klombeck on a label (attached to the stretcher)

oil on canvas

35¼ x 48½ in. (90.8 x 122.2 cm.)

\$30,000–50,000

£23,000–37,000

€26,000–42,000

**PROVENANCE:**

with Charles Monteau, Brussels.

Judge Joseph Lewis Fairchild (1828-1903), Buffalo, New York, acquired circa 1880.

Lillian Fairchild (1875-1948), Buffalo, New York, his daughter, by descent.

Dennison Fairchild, Jr. (1906-1978), Sarasota, Florida, her nephew, by descent.

By descent to the present owner.









PROPERTY FROM A PRIVATE FRENCH COLLECTION

17

DANIEL RIDGWAY KNIGHT  
(AMERICAN, 1839-1924)

*La Seine à Vernon*

signed and inscribed 'Ridgway Knight Paris' (lower right)

oil on canvas

26 $\frac{1}{8}$  x 32 $\frac{3}{8}$  in. (66.4 x 82.2 cm.)

Painted *circa* 1900.

\$60,000–80,000

£45,000–59,000

€51,000–67,000

**PROVENANCE:**

The artist.

with Boussod, Valadon & Cie., acquired from the above, 5 October 1900,  
as *Causerie au bord de chemin*.

Mr. Gresson, New York, acquired from the above, 9 January 1901.

Anonymous sale; Blanchet & Joron-Derem, Paris, 27 April 2001, lot 82.

with Rafael Gallery, New York.

Anonymous sale; Christie's, New York, 29 October 2003, lot 145.

Anonymous sale; Christie's, New York, 26 January 2011, lot 201.

Daniel Ridgway Knight was born into a strict Quaker family in 1839. At the age of nineteen, with the support of his grandfather, he enrolled in the prestigious Pennsylvania Academy of the Fine Arts. Through sharing classes with Mary Cassatt, Helen Corson, Thomas Eakins, Augustus Heaton, Howard Roberts, William Sartain, Earl Shinn and Lucien Cipron, the young artist became deeply connected with a generation of artists that would come to influence American art history in the late 1890s. Inspired by Cipron's descriptions of Paris, Ridgway Knight sailed for France in early 1861 and enrolled in the *École des Beaux-Arts* and entered the *atelier* of Charles-Gabriel Gleyre. He returned to America to fight for his native city of Philadelphia during the American Civil War, but moved back to France in 1871 and remained there for the rest of his life.

Upon his return to France, he began painting rural scenes populated by peasant figures, and after meeting Jean-Louis-Ernest Meissonnier, he decided to take up residence in Poissy. 'At the age of thirty-five, he had finally found his style, and his pictures of country folk at work, or more frequently at rest, in the fields or on the banks of the river Seine, were to bring him fame and success until his death fifty years later' (R. B. Knight, *Ridgway Knight: A Master of the Pastoral Genre*, exh. cat., Cornell University, 1989, p. 3). Ridgway Knight's peasants are often absorbed in isolated contemplation, luminous fantasies or idyllic diversions. His peaceful idealization and depiction of the detached tranquility of the peasants are what separate his paintings from those of his Barbizon contemporaries such as Jean-François Millet.

We are grateful to Howard L. Rehs for confirming the authenticity of this work, which will be included in his forthcoming Daniel Ridgway Knight *catalogue raisonné*.













PROPERTY FROM A CANADIAN COLLECTION

18

BERNARDUS JOHANNES BLOMMERS  
(DUTCH, 1845-1914)

*Return of the Fishing Boats*

signed 'Blommers' (lower right)

oil on canvas

25¼ x 39½ in. (64.1 x 100.3 cm.)

\$50,000–70,000

£37,000–52,000

€42,000–59,000

**PROVENANCE:**

with Laing Galleries, Toronto, by 1951.

Acquired by the father of the present owner directly from the above, 1951.

By descent to the present owner.

Bernardus Blommers's reputation as a painter of dune scenes and seascapes in which figures dominate the composition rests upon works such as *Return of the Fishing Boats*. The present painting displays the characteristic anecdotal qualities upon which Blommers's artistic reputation depends.

While painting on the beach at Scheveningen, Blommers befriended fellow artist Josef Israels. Like Israels, Blommers often went to the beach to find inspiration. Although they shared a fascination with the lives of Dutch fisher folk and made them a theme central to their respective *oeuvres*, each artist had a different approach toward this subject matter. Israels maintained a social-realist approach and did not hesitate to depict the hardship often experienced by the impoverished Dutch fisher folk. Blommers' interpretations were often softer and more anecdotal. The idyllic scene depicted in the present work is characteristic of his conception of traditional fisher family life. In *Return of the Fishing Boats*, a group of women sort through the day's catch in the shallows on the beach at Scheveningen with the recently returned fishing boats bobbing in the waves just off shore.

Blommers is regarded as one of the most sought-after and renowned painters of The Hague School. His work and that of his peers was widely collected, not only in the Netherlands, but also in Canada, the United States and the United Kingdom. Dutch dealers and other Hague School artists eagerly participated in the major art exhibitions that were organized in these countries and many of Blommers' paintings found their way into major international collections. In 1893, Holland's leading modern school of paintings was well-represented in the Dutch national exhibition at the World Columbian Exposition in Chicago where Blommers' contribution was singled out for a medal in oil painting. This led to even wider exposure in the American market, primarily in New York, Chicago and Boston. Exhibitions of The Hague School featured prominently at both Knoedler and at Boussod, Valadon & Company in New York at the turn of the 20th century.



19

## WILLIAM ADOLPHE BOUGUEREAU (FRENCH, 1825-1905)

### *La Faneuse*

signed 'W. BOVGUEREAV' (lower right)

oil on canvas

46 x 33 in. (116.8 x 83.8 cm.)

Painted in 1870.

\$600,000–800,000

£450,000–590,000

€510,000–670,000

#### PROVENANCE:

The artist.

with Goupil & Cie., Paris, acquired from the above, July 1870.

Mr. Derby, New York, acquired directly from the above, 29 August 1870.

Private collection, Los Angeles.

By descent to the present owner.

#### LITERATURE:

Goupil & Cie., *Brouillards de vente*, (titled *Faneuse*), inventory no. 5186.

C. Vendryes, *William Bouguereau*, Paris, 1885, p. 45 as *Petite faneuse italienne*.

A. C. Franqueville, *William Bouguereau*, Paris, 1895, p. 370, as *Petite faneuse*.

M. Vauchon, *W. Bouguereau*, Paris, 1900, p. 150, as *Petite faneuse italienne*.

M. S. Walker, 'A Summary Catalogue of the Paintings', in *William-Adolphe*

*Bouguereau: L'Art Pompier*, exh. cat, New York, 1991, p. 68.

D. Bartoli and F. Ross, *William Bouguereau: Catalogue Raisonné of his Painted Work*, New York, 2010, p. 131, no. 1870/07 illustrated.

During his lifetime, William Bouguereau enjoyed an extraordinary level of commercial success, earning many devoted followers and wealthy patrons. This success was due in part to his exceptional skill as a draftsman and painter, but was also the product of his acumen in regard to the taste of his *clientèle*. Early in his career, upon the advice of his dealer Paul Durand-Ruel, Bouguereau made the decision to turn away from large religious commissions and moved toward the type of image which appealed to his wealthy collectors.

In particular, he embraced the late 19th century fascination with peasant life, focusing on depicting beautiful young girls in the countryside. The world he presented in these paintings was far rosier than that embraced by the Social Realists, such as Jean François Millet and Jules Breton, earlier in the century. Social accuracy was not his intention in these paintings. Instead, they demonstrate his profound skill and are meant to suggest timeless ideals of simplicity and wholesomeness, even innocence.

*La faneuse* is the perfect illustration of the popular rustic scenes that appealed both to Bouguereau and his wealthy, mostly American, collectors throughout his long career. The artist held a lifelong interest in subjects of this type to which he devoted himself with as much passion as all the other themes developed in his *oeuvre*. Over and over, Bouguereau delighted in choosing contemporary genre subjects and his heroine became the humble peasant girl from the farm or the countryside (fig. 1). This pastoral theme, almost always a single peasant girl in a landscape, became the subject matter for which the artist was most popular. It resulted in his commercial and financial success and he died a very rich man in 1905.

In addition to an obvious affinity for the refined brushwork of Raphael, Bouguereau's hierarchic depiction of his harvester, with her priestess-like stature, her grasp of the rake in an iconic Christlike pose and his deliberate idealization of quotidian activities result in almost a deification of this peasant girl. She is brought up close to the picture plane in three-quarter length, which monumentalizes her figure. She dominates both the picture plane and the landscape behind her and she differs from many of Bouguereau's idealized images of these peasant girls in that she displays an underlying physical strength and intrinsic power that belies any interpretation of sentimentality. Her gaze, although serene, and her iconic stance with her grasp of the rake which is depicted in the form of a crucifix, present to the viewer a myriad of interpretations from Christian and Social Realist philosophies alike.

*La faneuse*, like many of Bouguereau's major works, was purchased directly from his dealer Goupil, by a wealthy New York client. Its location has been unknown since that time, with the only record of its existence a photograph from the archives (fig. 2).



(fig. 1) William Adolphe Bouguereau, *Faneuse*, 1872.  
JAPS Collection, Mexico.



(fig. 2) Contemporary photograph of *La faneuse*.















PROPERTY FROM AN IMPORTANT SOUTHERN COLLECTION

**20**

**ANTONIO ROSSETTI**  
**(ITALIAN, b. 1819)**

*The Reading Girl*

signed and dated 'A. Rossetti.f./Roma 1870.' (on the reverse), on  
a revolving carved marble pedestal  
marble

78½ in. (199.4 cm.) high, overall

\$60,000–80,000

£45,000–59,000

€51,000–67,000

**LITERATURE**

A. Panzetta, *Dizionario degli scultori italiani dell'ottocento e del primo novocento*, Torino, 1994,  
vol. ii, p. 168-169.

As a virtuoso carver known for carefully pronounced details and delicate female forms, Antonio Rossetti worked largely in Rome creating genre and allegorical works under the tutelage of celebrated sculptors Giovanni Battista Lombardi and Francesco Somaini. As an exhibitor at the *Exposition universelle* as early as 1867, Rossetti's *oeuvre* found an international audience, specifically the emerging elite of America's Gilded Age. The present marble, a delicately balanced composition of a girl reading and braiding her long tresses is identical to an 1871 work, titled *Self Help*, presumably commissioned for an American patron of the artist's studio (Christie's, New York, 10 October 2001, lot 347). Proving to be a popular model, the Californian politician Milton S. Latham commissioned Rossetti's *The Reading Girl* in 1874 for his private residence at Thurlow Lodge, a sprawling Menlo Park estate subsequently purchased by the widow of Central Pacific Railroad founder Mark Hopkins.

Further examples of *The Reading Girl* are preserved in the Walker Art Gallery, Liverpool (1873) and in The Lichfield Library, Staffordshire (1883).





21

## HUGUES MERLE (FRENCH, 1823-1881)

### *Bathsebé*

signed 'HUGUES MERLE.' (lower left)

oil on canvas

51¼ x 38½ in. (130.1 x 97.8 cm.)

\$80,000-120,000

£60,000-89,000

€68,000-100,000

#### PROVENANCE:

with Galerie Durand-Ruel et Cie., Paris.

William H. Stewart (1820-1897), Paris.

with Goupil et Cie., acquired from the above, 14 November 1871.

with M. Knoedler & Co., New York, acquired from the above, 8 March 1872.

Herbert C. Pell, possibly acquired directly from the above *circa* 1880.

Rep. Herbert C. Pell Jr. (1884-1961), his son.

Sen. Claiborne Pell (1918-2009), his son, 1961.

By descent to the present owner.

#### EXHIBITED:

Paris, *Salon*, 1861, no. 2212.

Hugues Merle received his artistic education in the studio of Leon Cogniet (1794-1880) and first exhibited at the Paris *Salon* in 1847. He exhibited there regularly until 1880. He was twice awarded the second class medal in 1861 and 1863 and he was made a *Chevalier de legion d'honneur* in 1866. Merle was often compared by his contemporaries to the most famous Academic artist of the time, William Adolphe Bouguereau, and it was written at the time that Merle 'became a considerable rival to Bouguereau in subject and treatment' (C. H. Stranahan, *A History of French Painting from its Earliest to its Latest Practice*, New York, 1917, p. 398). Like Bouguereau, Merle was extremely popular among American collectors of the last quarter of the 19th century and canvases by the artist graced the collections of Robert Sterling Clark and Cornelis Vanderbilt. Merle and Bouguereau knew one another well and for a time were represented by the same gallery, Durand-Ruel, in Paris. Born only two years apart, the two artists were rivals and competed for commissions and recognition.



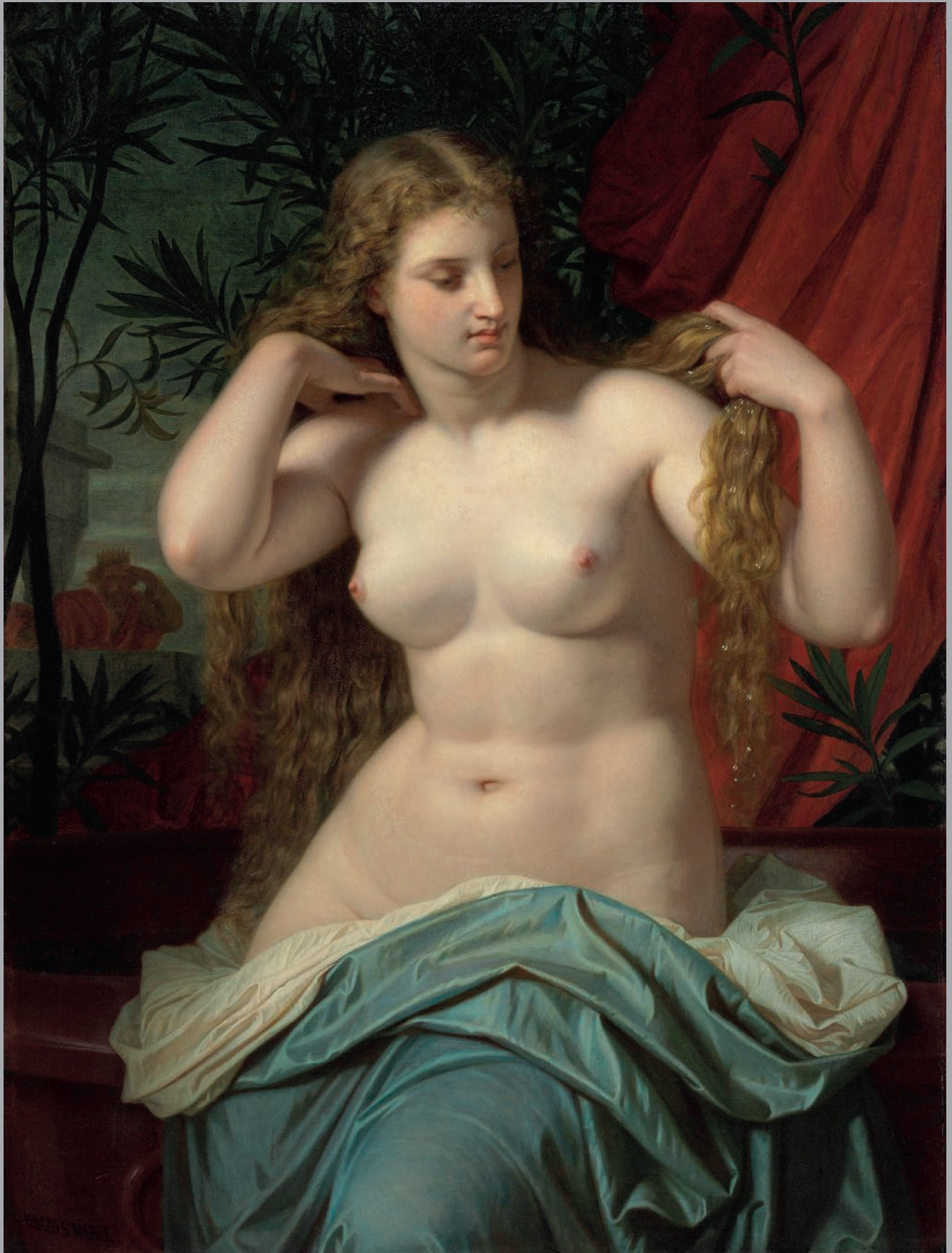
(fig.1) Hugues Merle, *Susanna at her Bath*. Private collection.

*Bathsebé* was Merle's *Salon* entry of 1861 and received special mention in Théophile Gautier's review of the exhibition. He describes the young woman just moments after her bath: '*la femme d'Urie, les genoux chachés par une draperie bleue, déroule sa longue et lourde chevelure blonde; elle se croit seule, et, souriant de sa beauté, elle prolonge avec une naïve coquetterie et un innocent abandon les apprêts du bain; elle est vraiment 'fort belle à voire' comme dit l'Ecriture...*' (T. Gautier, *Abécédaire du Salon de 1861*, p. 282-283).

*Bathsebé* is a superb example of Merle's complete mastery of the Academic technique. Executed on a large scale, this work was painted by the artist at the height of his powers. Precise draughtsmanship and a close study and complete understanding of human anatomy were considered the foundation of the Academic education, and an artist's reputation and career were predicated on his ability to accurately and naturally depict the human form and expression. Choices of subject matter were also important, and in *Bathsebé* Merle moves away from his usual subject matter of mothers and children and has taken on a subject more monumental and serious. His depiction of Bathsebé just as she emerges from her bath, with droplets of water still clinging to her golden hair, is a *tour-de-force* of technique and expression. The young woman stretches languorously, completely unaware of King David leering over a parapet in the left background. The king is in the shadows, the somber atmosphere a hint of the dark consequences to come from this chance glimpse of the beautiful young woman.

Merle is a master of color and contrast, and the whiteness of Bathsebé's skin is offset by the teal blue of the drapery spread across her knees and the red fabric hanging on the tree beside her. Merle uses the same color contrast in his 1874 work, *Susanna at her Bath* (fig.1). Both paintings depict Biblical women of virtue who are appreciated and coveted from afar, caught at a moment of vulnerability. Both women are crowned with golden tresses painted with multiple layers of fine glazes. Droplets of water fall from Bathsebé's thick curls. Merle's handling and separation of the textures of female flesh, satin drapery and the delicacy of Bathsebé's hands and face place him squarely in the company of Bouguereau and Munier at the forefront of the proponents of the Academic tradition at the end of the 19th Century.

*Bathsebé* boasts a distinguished provenance. From Merle's studio it went to his Paris dealer, Paul Durand-Ruel, who sold it to William H. Stewart, one of the most powerful American expatriate collectors in Paris during the 19th century. From there it was acquired by Goupil et Cie., who sold the work to M. Knoedler and Co. in New York, where Pell family tradition states that it was purchased by Herbert Claiborne Pell in the 1880s. It descended through the family and hung at Oakview, the family mansion on Bellevue Avenue in Newport, Rhode Island which is currently the home of the Newport Preservation Society.







PROPERTY FROM A PRIVATE COLLECTION

**22**

GUILLAUME SEIGNAC (FRENCH, 1870-1929)

*Cupid and Psyche*

signed 'G-SEIGNAC' (lower right)

oil on canvas

39 $\frac{1}{2}$  x 32 in. (100 x 81.2 cm.)

\$30,000–50,000

£23,000–37,000

€26,000–42,000

**PROVENANCE:**

Private collection, New York, circa 1970.



PROPERTY OF A FLORIDA COLLECTOR

**23**

**HUGUES MERLE (FRENCH, 1823-1881)**

*Faith*

signed and dated 'Hughes. Merle. 1876.' (lower left)

oil on canvas

32 $\frac{3}{4}$  x 26 $\frac{1}{2}$  in. (82.2 x 66.4 cm.)

\$60,000–80,000

£45,000–59,000

€51,000–67,000

**PROVENANCE:**

The artist.

with Goupil et Cie., Paris, acquired from the above, 17 May 1876,  
as *Pensez à Dieu*.

with M. Knoedler & Co., New York, acquired from the above, 4 August  
1876, as *Pensez à Dieu*.

Col. Henry Simpson McComb (1885-1881), Wilmington, Delaware,  
acquired from the above, 19 January 1877.

J. F. McComb, by descent.

Elizabeth McComb Mills (1879-1970), his daughter.

Elizabeth McComb Peoples (1908-1984), her daughter.

By descent to the present owner.





24

ÉMILE MUNIER (FRENCH, 1840-1895)

*Mother and Child with a Kitten*

signed and dated 'E. MUNIER 1875' (lower right)

oil on canvas

37 $\frac{7}{8}$  x 29 $\frac{1}{8}$  in. (95.6 x 74 cm.)

\$30,000–40,000

£23,000–30,000

€26,000–34,000

**PROVENANCE:**

Private collection, Vermont, by 1915.

We are grateful to Howard L. Rehs for confirming the authenticity of this work, which will be included in his forthcoming Émile Munier *catalogue raisonné*.

PROPERTY FROM AN IMPORTANT SOUTHERN COLLECTION

**25**

**GIOVANNI BATTISTA LOMBARDI**  
(ITALIAN, 1823-1880)

*Ruth*

signed and dated 'Lombardi. G./Roma.1875' (on the base)

marble

37 in. (94 cm.) high

\$25,000-35,000

£19,000-26,000

€21,000-29,000

Born in Rezzato, Brescia, where he attended the School of Design, Giovanni Battista Lombardi studied under Lorenzo Vela in Milan and subsequently moved to Rome to work with Pietro Tenerani on funerary monuments, busts and reliefs of religious and classical inspiration. Establishing his own studio with his younger brother, Giovito (d. 1876), Lombardi progressed to more genre and intimate subjects and was particularly keen on the portrayal of Old Testament heroines, such as the present figure of Ruth gleaning and a pendant figure of Susanna. Ruth, a biblical figure and the great-grandmother of David, is here represented with sheaves of corn, a reference to the fields of Boaz, whose fields she gleaned and whom she ultimately married following demonstrations of her virtue. This figure is amongst the artist's most recognizable works, and his studio produced it on a number of occasions and in various sizes.





PROPERTY OF A PRINCE

**26**

## WILLIAM ADOLPHE BOUGUEREAU (FRENCH, 1825-1905)

### *Berceuse (Le coucher)*

signed and dated 'W-BOVGVEREAV-1873-' (lower right)

oil on canvas

44½ x 34 in. (112 x 86.5 cm.)

\$700,000–1,000,000

£520,000–740,000

€590,000–840,000

#### PROVENANCE:

The artist.

with Goupil & Cie., Paris, acquired from the above 23 October 1873,

as *Le coucher*.

with Wallis & Co., London, acquired from the above, 13 November 1873.

Mr. Duncan.

His sale; Parke-Bernet Galleries, New York, 24 November 1965, lot 73,

as *Maternité*.

Andrew Stone, Brentwood, California.

with Borghi & Co., by 1984.

Acquired directly from the above by the present owner.

#### EXHIBITED:

New York, Borghi & Co., *William Adolph Bouguereau, 1825-1905*,

20 March - 20 April 1984, n.p., illustrated, as *Berceuse*.

#### LITERATURE:

C. Vendryès, 'Bouguereau,' *Dictionnaire illustré des Beaux Arts, Bouguereau*,

Paris, 1885, p. 49.

M. Vachon, *W. Bouguereau*, Paris, 1900, p. 151, as *Berceuse*.

M. S. Walker, 'A Summary Catalogue of the Paintings', in *William Bouguereau:*

*l'art pompier*, exh. cat., Borghi & Co., New York, 1991, p. 69.

D. Bartoli and F. Ross, *William Bouguereau: Catalogue Raisonné of his Painted*

*Work*, New York, 2010, p. 152, no. 1873/12, illustrated.

Starting in 1865, Bouguereau became enamored with the theme of mothers and children and began a series of paintings dedicated to this subject matter. The first of these were set in Italy, which had greatly impressed the artist upon his recent trip there. These classical images were greatly informed by Bouguereau's travels throughout Italy in the 1850s. Trekking from Naples all the way to Venice over a two year period, Bouguereau was frequently confronted by religious imagery, and was particularly impressed with the works of Raphael.

*Berceuse (Le coucher)* was painted in the artist's Paris studio in 1873 and holds a prominent place in this category of works which was particularly dear to the artist. In the present painting, a young Roman mother holds a naked infant and is gently moving him into his cradle. The central group is framed by the draped cradle to the left of the composition and the large stone fireplace that dominates the background. The figures, clearly a secularized interpretation of a Virgin and Child, are bathed in a clear, warm light and set against a dark background, while the room behind the figural group is softened by the shadows of the recesses of the interior, thereby heightening the importance of the figural group.





PROPERTY OF A PRINCE

27

## WILLIAM-ADOLPHE BOUGUEREAU (FRENCH, 1825-1905)

### *Sur le rocher*

signed and dated 'W-BOVGVEREAV-/1872' (on the rock, lower left)

oil on canvas

44 $\frac{7}{8}$  x 32 $\frac{1}{2}$  in. (114 x 82.5 cm.)

\$600,000–800,000

£450,000–590,000

€510,000–670,000

#### PROVENANCE:

The artist.

with Goupil & Cie., Paris, acquired from the above, 29 November 1872, as *Petite pêcheuse de coquillages*.

Mr. Mac Creery, acquired from the above, 22 February 1873.

Col. Edward M. Knox (1842–1916), Ridgefield, Connecticut, by 1900.

His sale; American Art Association, New York, 26 January 1906, lot 94, as *Sea Shells*.

Governor Alvan Tufts Fuller (1878–1958), Boston, by 1907.

with Hammer Gallery, New York, by 1943.

with Newhouse Galleries.

Andrew Stone, Brentwood, California.

with Borghi & Co., by 1984.

Acquired directly from the above by the present owner.

#### EXHIBITED:

New York, Borghi & Co., *William Adolph Bouguereau, 1825-1905*, 20 March – 20 April 1984, n.p., illustrated, with the illustration inverted in the catalogue.

#### LITERATURE:

C. Vendryès, 'Bouguereau,' *Dictionnaire illustré des Beaux Arts, Bouguereau*, Paris, 1885, p. 47.

C. comte de Franqueville, *Le premier siècle de l'Institut de France : 25 octobre 1795-25 octobre 1895*, Paris, 1895, p. 370.

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

M. S. Walker, 'A Summary Catalogue of the Paintings', in *William Bouguereau: l'art pompier*, exh. cat., Borghi & Co., New York, 1991, p. 69.

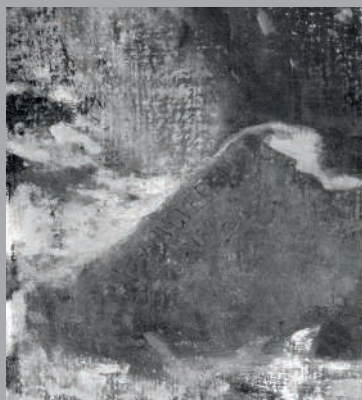
D. Bartoli and F. Ross, *William Bouguereau: Catalogue Raisonné of his Painted Work*, New York, 2010, pp. 146–147, no. 1872/16, illustrated.

In the last quarter of the 19th century, American collectors had an almost insatiable appetite for the work of William Bouguereau. Made up of entrepreneurs and tycoons, this group of millionaire collectors was eager to decorate their new mansions with iconic compositions that demonstrated a high level of quality and artistic virtuosity. Their taste eventually laid the foundation for museum collections and forges a visual identity for America which was taken up by early cinematography, which relied on the work for the many 19th century painters and frequently turned to Bouguereau's draped goddesses and peasant children for inspiration.

This sustained interest of American collectors was nurtured by the French dealer Paul Durand Ruel and then effectively sustained by Adolphe Goupil, Durand Ruel's closest competitor in Paris. At the encouragement of Durand Ruel, Bouguereau made the fortuitous decision to shift his choice of subjects away from the large religious commissions toward the type of image more easily consumed by his wealthy American collectors. In particular, he embraced the late nineteenth century fascination with rural life, concentrating on young girls depicted in the countryside. Social accuracy was not his concern and the world presented in Bouguereau's canvases was far rosier than the harsh realities of those who lived outside the cities. Fronia Wissman writes: 'Bouguereau and the well-to-do-collectors who acquired his paintings preferred to see these children as picturesque outsiders, facts of daily life perhaps, but poignant rather than threatening' (F. Wissman, *Bouguereau*, San Francisco, 1996, p. 51). In *Sur le rocher*, painted in 1872, Bouguereau shows a young girl seated on a rock, barefooted and gazing directly at the viewer. One foot hesitantly touches a small pool of water at her feet. Her hair is bound up in a bandana tied with a bow on the side, her dress is clean and like all of Bouguereau's children, her perfectly painted, unsoiled feet are free from any signs of work or wear, symbols of her idealized existence.

*Sur le rocher* is one of a small group of pictures within the artist's *oeuvre* that features a vast coastal scene behind the imagery of the young peasant girl. The atmospheric beauty of the sea and sky showcases the virtuosity of the artist; his use of light and shadow accurately captures the dramatic recession into space. Bouguereau was likely inspired by the landscapes of Brittany where he regularly spent the summer months from 1866 until the war in 1870.

*Sur le rocher* once graced the private collection of Alvan Tufts Fuller, Governor of Massachusetts, trustee of the Museum of Fine Arts, Boston and an avid art collector.



detail of signature





## WILLIAM ADOLPHE BOUGUEREAU (FRENCH, 1825-1905)

### *Entre la richesse et l'amour*

dated and signed '-1869-/W-BOVGVEREAV' (lower right)

oil on canvas

41½ x 35 in. (106.5 x 89 cm.)

\$400,000–600,000

£300,000–440,000

€340,000–500,000

#### PROVENANCE:

The artist.

with Goupil & Cie., Paris, acquired from the above, 27 January 1869.

James H. Stebbins, Paris and New York, acquired from the above,

1 December 1869.

His sale, American Art Association, New York, 12 February 1889, lot 75,

as *Hesitating between Love and Riches*.

W. Sutton.

Anonymous sale; American Art Association, New York, 4-5 April 1918, lot 176,

as *Hesitating between Love and Riches*.

Col. James Elverson, Jr. (1869-1929), Philadelphia, by 1918.

His sale; Samuel Freeman & Co., Philadelphia 17-18 April 1944, lot 195,

as *The Crucial Moment*.

with The Pekin Galleries, New York.

Andrew Stone, Brentwood, California.

with Borghi & Co., New York, by 1984.

Acquired from the above by the present owner.

#### EXHIBITED:

Paris, *Salon*, 1869, no. 292.

New York, Borghi & Co., *William Adolph Bouguereau, 1825-1905*,

20 March - 20 April 1984. n.p., illustrated.

#### LITERATURE:

C. Vendryès, 'Bouguereau,' *Dictionnaire illustré des Beaux Arts, Bouguereau*, Paris, 1885, p. 38.

C. comte de Franqueville, *Le premier siècle de l'Institut de France : 25 octobre 1795-25 octobre 1895*, Paris, 1895, p. 370.

M. Vachon, *W. Bouguereau*, Paris, 1900, p. 149, as *Entre l'amour et la richesse*.

M. S. Walker, 'A Summary Catalogue of the Paintings', in *William Bouguereau: l'art pompier*, exh. cat., Borghi & Co., New York, 1991, p. 67.

D. Bartoli and F. Ross, *William Bouguereau: His Life and Works*, New York, 2010, pp. 180-181, illustrated pl. 78.

D. Bartoli and F. Ross, *William Bouguereau: Catalogue Raisonné of his Painted Work*, New York, 2010, pp. 112-113, no. 1869/01, illustrated.

*Entre la richesse et l'amour* has an interesting and varied history. As usual, Bouguereau sold this painting to Goupil on 27 January 1869. It was sold on in December of the same year to James H. Stebbins of New York, who was an avid art collector and the President of the Citizens Gas Light Company. The work found its way into the private collection of Colonel James Elverson, Jr., an avid stamp collector, yachtsman, clock collector and member of the Pennsylvania National Guard. It remained in American collections until late in the 20th century.

Beginning in 1869, images denoting a new aesthetic interest on the part of the artist began to appear in Bouguereau's *oeuvre* of which the present painting is the first. These paintings, populated by figures in Renaissance costume of the 16th century, are interesting as they are the manifestation of a new interest in a historical period that had not previously attracted him. There is no documentary evidence to explain why the artist chose this particular period, and there are only six pictures in the artist's extensive *oeuvre* that belong to this group, the other five being *Le fleur d'aubépine*, *Le collier des perles*, *Séduction*, *La femme au gant* (fig. 1) and a sketch very similar to *Séduction* which remained in the artist's studio. Perhaps a confluence of current events, the artist's personal rediscovery of the works of Goethe and a developing relationship with Charles Gounod may have contributed to this new interest. The impact of literature and opera on the intellectual and artistic life of the 19th century cannot be underestimated. When Gounod was revising his *Faust* for the Paris Opéra in 1867 and 1868, he probably discussed this with Bouguereau who may even have attended one of the earliest rehearsals for the new version. The success of Gounod's revised opera, with its themes of love, death and sin may have influenced this slight diversion in Bouguereau's choice of subject matter.

*Entre la richesse et l'amour* depicts a young girl, demurely dressed in a rose-colored gown, seated between two suitors; an old grey-bearded man offering a jewelry box and a young musician, his hand over his heart as if that is the only offering he can make. Her hands are folded in her lap and she looks softly out of the picture frame, her gaze turned away from both suitors, her enigmatic smile revealing nothing about her ultimate choice. The narrative and interpretive aspects of the painting, as well as its setting in the 16th century, make *Entre la richesse et l'amour* a unique example of the abilities of the foremost master of academic painting in the 19th century.



(fig. 1) William Adolphe Bouguereau, *La femme au gant*, 1870. Private collection.







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**29**

# JEAN-AUGUSTIN FRANQUELIN (FRENCH, 1798-1839)

## *The Attendant*

signed 'Franquelin' (lower right)  
oil on canvas  
18¼ x 15 in. (46.4 x 38.1 cm.)

\$60,000–80,000

£45,000–59,000  
€51,000–67,000

### **PROVENANCE:**

Anonymous sale; Sotheby's, New York, 3 May 2000, lot 82.  
Acquired at the above sale by the present owner.

### **EXHIBITED:**

(possibly) Paris, *Salon*, 1838, no. 747, as *Le Lever*.

The present painting is a racy departure from Franquelin's more quotidian domestic interiors. A woman, perhaps a prostitute or mistress to the gentleman whose portrait hangs on the wall behind her bed, rises from her bed and stares frankly out at the viewer, her breasts exposed by her disheveled nightgown. Though she is ostensibly lifting the bedcovers to climb out of the bed, the gesture, in combination with her direct expression, could also be read as an invitation to the viewer. Her attendant, in a similar state of undress, has clearly been neglectful in her duties, as the woman's room lies in disarray. The open drawer with its contents spilling out, her stockings and shoes discarded on the floor beneath the bed, and the flower and its petals scattered across the floor are all suggestive of a late-night rendezvous, or at least a certain lack of the kind of domestic virtue that would have been expected of upstanding women in the 19th century.

PROPERTY FROM AN IMPORTANT SOUTHERN COLLECTION

**30**

**G. FAGGIONI  
(ITALIAN, SECOND HALF 19TH CENTURY)**

*Figure of a goddess*

signed 'G. Faggioni' (on reverse)

marble

39½ in. (100.3 cm.) high

\$15,000–20,000

£12,000–15,000

€13,000–17,000







PROPERTY OF A LONG ISLAND COLLECTOR

**31**

# CESARE FELIX GEORGES DELL'ACQUA (AUSTRIAN, 1821-1904)

## *En automne*

signed and dated 'Cesare Dell'Acqua 1869.' (lower right); inscribed and signed 'Je déclare le tableau ci-contre/'en Automne'/entièrement peint de ma main/ Cesare Dell'Acqua' (on the reverse)

oil on panel

36¼ x 28 in. (92 x 71.1 cm.)

\$30,000-50,000

£23,000-37,000

€26,000-42,000

## **PROVENANCE:**

Anonymous sale; Sotheby's, London, 5 July 1978, lot 69.

Acquired by the present owner in Switzerland in the 1980s.

## **LITERATURE:**

F. Firmiani, F. Tossi, *Il Pittore Cesare Dell'Acqua 1821-1905, Fra Trieste E Bruxelles*, Trieste, 1992, p. 207, no. 301, illustrated p. 208.



PROPERTY OF A GENTLEMAN

**32**

**JULES RUINART DE BRINANT**  
(FRENCH, 1838-1898)

*Family on a Terrace, Naples*

signed 'Jul. Ruinart' (lower left)

oil on canvas

23¼ x 39¾ in. (82 x 101 cm.)

\$8,000-12,000

£6,000-8,900

€6,800-10,000

**PROVENANCE:**

with Galerie Bernard Desroches, Québec.





PROPERTY FROM A PRIVATE FRENCH COLLECTION

**33**

**BASILE LEMEUNIER (FRENCH, 1852-1922)**

*Élégantes en promenade*

signed and dated 'B. Lemeunier. 1900.' (lower right)

oil on canvas

29% x 23% in. (65.1 x 58.7 cm.)

\$30,000–50,000

£23,000–37,000

€26,000–42,000

**PROVENANCE:**

Rose Light, Bronx, New York.

Her sale; Doyle, New York, 1 December 2004, lot 113, as *Paris in 1900*, with Haynes Fine Art, Broadway.

Anonymous sale; Bonhams, London, 27 January 2011, lot 52, as *Parisian street scene*.





34

VICTOR GABRIEL GILBERT  
(FRENCH, 1847-1933)

*Une jardinière avec des fleurs*

signed 'Victor Gilbert' (lower left)

oil on panel

18½ x 14¼ in. (46 x 37.5 cm.)

\$20,000–30,000

**PROVENANCE:**

with Texas Art Gallery, Dallas.

with Godel and Co., New York.

We are grateful to Noé Willer and Emilie Charmetant for confirming the authenticity of this work.

£15,000–22,000

€17,000–25,000





35

# ALEXANDRE CABANEL (FRENCH, 1823-1889)

## *Portrait of a Lady in a White Dress*

signed and dated 'Alex. Cabanel/1886' (upper right)

oil on canvas

57 $\frac{7}{8}$  x 38 $\frac{1}{4}$  in. (146.4 x 97.2 cm.)

\$50,000–70,000

£37,000–52,000

€42,000–59,000

### PROVENANCE:

Edna Josephine Sciarretti *née* Osborne (1883-1967), Nantucket, with Shepherd Galleries, New York, acquired from the estate of the above. Huntsville Museum of Art, Huntsville, Alabama, acquired from the above, 17 July 1973.

Deaccessioned by the above, 1 January 1981.

Acquired directly from the above by the present owner.



PROPERTY FROM AN IMPORTANT CALIFORNIA COLLECTION

**36**

**VITTORIO MATTEO CORCOS**  
(ITALIAN, 1859-1933)

*An Elegant Lady in a Pink Hat and Dress*

signed and dated 'V. Corcos 88' (upper right)

oil on canvas

37 $\frac{3}{4}$  x 21 $\frac{1}{4}$  in. (94.9 x 53.7 cm.)

\$25,000-35,000

**PROVENANCE:**

Anonymous sale; Finarte, Milan, 22 April 1982, lot 287,  
as *Ritratto di gentildonna*.

Anonymous sale; Sotheby's, London, 6 October 1982, lot 63,  
as *Portrait of an Elegant Lady Wearing a Feather Hat*.

Acquired by the present owner circa 1992.

£19,000-26,000

€21,000-29,000



## LÉON-FRANÇOIS COMERRE (FRENCH, 1850-1916)

### *Une étoile*

signed and dated 'Leon Comerre/1882' (lower right)  
oil on canvas  
70⅞ x 51¼ in. (180 x 130.2 cm.)

\$70,000-100,000

£52,000-74,000

€59,000-84,000

#### PROVENANCE:

(probably) with Bulla Frères et Jouy, Paris.

(probably) with M. Knoedler & Co., Paris, acquired from the above 8 June 1883, as *Étoile de la Danse*.

(probably) Charles Field Haseltine (1840-1915), Philadelphia, acquired from the above, 20 September 1883.

Mrs. Nellie Peyton Hunt, Brentwood, California.

Donated by the above to The Los Angeles County Museum of Art, 31 July 1940, as *Hors Concours*.

Their sale; Sotheby's, Los Angeles, 8 April 1973, lot 257, as *La danseuse*.

with Schweitzer Gallery, New York.

Ralph Vallone, likely acquired from the above.

Acquired from the estate of the above by the present owner.

#### EXHIBITED:

Paris, *Salon*, 1882, no. 625.

#### LITERATURE:

H. Houssaye, 'Le Salon de 1882,' *Revue des deux mondes*, 1 May 1882, p. 577.

D. Lion-Comerre, *Leon Comerre 1850-1916*, Paris, 1980, pp., 41, 91, illustrated on the cover.

#### ENGRAVED:

Jules Hauteceur, 1882.

A great success when it debuted at the *Salon* of 1882, Léon Comerre's *Une étoile* is among the artist's most important works. Though best known for his Orientalist subjects, Comerre also worked as a society portraitist, and in the years around 1882 undertook a series of paintings of ballerinas in similar settings – either standing or seated in front of a white, *tromp l'oeil* backdrop and on a white carpet, a bouquet of flowers in their hands or at their feet. Of these, *Une étoile* is the largest and most completely resolved composition. Reviews of the 1882 *Salon* referred to the picture as 'remarkable' and a 'symphony in white' and the work was engraved following the *Salon*, bringing *Une étoile* even broader popularity and acclaim. Comerre's daughter, when writing the catalogue of her father's work, considered the work of such importance within his *oeuvre* that she illustrated it on the catalogue's cover.

For such a well-regarded picture, its history has not been well-documented. Comerre's daughter remarks only that it was sold to an American client via a Parisian dealer following the *Salon*, making it possible that this work is the same '*Étoile de la Danse*' sold through M. Knoedler & Co. to the Philadelphia dealer and collector Charles Field Haseltine in 1883. By at least 1940 the work had made its way to the West Coast, and was donated to the Los Angeles County Museum of Art in that year by the widow of Willis G. Hunt, the American paper magnate. LACMA deaccessioned the work in 1973.



(fig. 1) Photograph of Pierina Legnani (1863-1923), *prima ballerina assoluta* of the St. Petersburg Imperial Theatres, costumed for the 1896 ballet '*La Perle*'.





PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON

**38**

**CARL VILHELM HOLLSØE (DANISH, 1863-1935)**

*Interior with the Artist's Wife Sewing by a Window*

signed 'C Holsøe' (lower right)

oil on canvas

23 x 19<sup>7</sup>/<sub>8</sub> in. (58.4 x 50.5 cm.)

\$30,000–50,000

£23,000–37,000

€26,000–42,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 29 October 1987, lot 163,  
as *Sewing by the Window*.

with Joshua Strychalski, New York.

Acquired directly from the above by the present owner, 31 October 1987.





PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON

**39**

**JOSEPH DIERICKX (BELGIAN, 1865-1959)**

*Le Lavoir au gymnase*

signed and dated 'J. Dierickx 1884' (lower right)

oil on canvas

36 $\frac{3}{4}$  x 45 $\frac{1}{2}$  in. (92.4 x 115.6 cm.)

\$40,000–60,000

£30,000–44,000

€34,000–50,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 29 October 1987, lot 284B.

Anonymous sale; Christie's, New York, 6 May 1999, lot 111, as *In the gym*.

Acquired at the above sale by the present owner.

Born in 1865 in Brussels, Joseph Dierickx received his artistic education at the *Académie Bruxelles* under the tutelage of Jean Francois Portaels and Joseph Stallaert from 1881 to 1886. He received the *Prix Godecharle* in 1887, which enabled the young artist to travel to Italy to further his artistic studies. In 1892, along with his brother Omer, he was one of the co-founders of *Pour L'Art* along with Joséphin Péladan, one of foremost proponents of the Symbolist movement in Belgium.





J. DICKX 1834



PROPERTY FROM A DISTINGUISHED COLLECTION

40

## JACQUES-ÉMILE BLANCHE (FRENCH 1861-1942)

### *Henriette Chabot au piano*

signed and dated 'J. E. Blanche 84' (lower right)

oil on canvas, unframed

57½ x 44¼ in. (146.1 x 112.4 cm.)

\$600,000–900,000

£450,000–660,000

€510,000–750,000

#### PROVENANCE:

The artist.

Georges Lecaron (1899-1974), the artist's cousin, acquired from the above upon his death.

Florence Soulez-Larivière, his daughter, by descent.

By descent to the present owner.

#### EXHIBITED:

Paris, *Salon*, 1884, no. 249.

Paris, Hotel de Jean Charpentier, *Peintures, pastels et lithographies de Jacques Émile Blanche*, 3 March-28 March, 1924, no. 2.

Paris, Galerie Charpentier, *Exposition Jacques Émile Blanche*, 18 May-1 June 1929, no. 5.

Paris, Musée de l'Orangerie, *Exposition Jacques-Émile Blanche, 1861-1942*, 1943, no. 6.

#### LITERATURE:

J.-E. Blanche, *La Pêche aux souvenirs*, Paris, 1949, p. 155.

M. Bialek, *Jacques-Émile Blanche à Offranville*, Offranville, 1997, p. 29, illustrated.

C. Pétry et al., *Jacques-Émile Blanche, peintre (1861-1942)*, exh. cat., Musée des Beaux-Arts, Rouen, 15 October 1997-15 February 1998, p. 78.

J. Roberts, *Jacques-Émile Blanche*, Paris, 2012, pp. 39-40, illustrated.



(fig. 1) Édouard Manet, *Horsewoman, Full-Face (L'Amazone)*, circa 1882. Museo Thyssen-Bornemisza, Madrid.





Jacques-Émile Blanche was born in Paris and raised in the fashionable suburb of Passy. He spent his youth in a house that once belonged to the Princesse de Lamballe and was educated in an atmosphere of culture and refinement. He was the son of the celebrated psychiatrist Émile Antoine Blanche who treated the elite of Paris, among them the poet Gerard de Nerval. From an early age, Blanche was exposed to the literary and artistic luminaries of late 19th century Paris, and he was comfortable in the company of famous artists, musicians, writers and socialites. He spent some time in the studio of Henri Gervex, and won a gold medal at the *Exposition universelle* of 1900. He regularly exhibited at the Paris *Salon* and in London at the Grosvenor and Grafton galleries and was made a Commander of the Legion of Honor. Blanche was himself a man of letters who published books (more or less autobiographical) which, like his paintings, give insight to the manners and *morés* of the social elite of the *Belle Epoque*. His *Portraits of a Lifetime* was published in 1937, and its sequel *More Portraits of a Lifetime* which was published the following year, were essentially chronicles of life in and about Paris around the turn of the 20th century. Doubtless, the artist drew upon his social and artistic interaction with the cream of Parisian and London society as a basis for his books, and his insight into the personalities of his subjects as an artist is clearly reflected in his writing. In addition to his literary endeavors, Blanche was also a prodigious collector of his colleagues' art. In the mid-1870s his parents hired Edmond Maître (1840-1898) as his tutor, and in 1875, Maître introduced the young artist to Edouard Manet. That same year, Maître, an art collector himself, also encouraged Blanche to purchase three paintings by Claude Monet along with works by Paul Cezanne, thus forming the basis for his personal art collection.

Four years later, after Blanche passed the first part of his *baccalauréat* exam, Maître took him to Manet's studio intending to purchase *La Chaumière*, and introduced the young man to the artist.

Blanche was deeply impressed by the time that he was able to spend with Manet. Many years later, Blanche recalled that in October of 1881, Manet challenged him to paint a brioche in order to demonstrate the level of his artistic ability, saying 'bring me brioche, I want to see you paint a brioche, if you can paint a brioche, then you can call yourself a painter. I still have that little unassuming canvas that I daubed in front of him and that he was kind enough to look pleased about; adding; well I never, he paints a brioche like a natural'. Blanche was devastated by Manet's death in April of 1883 and he made a point of purchasing a number of works from Manet's estate the following year.

Blanche was in enormous demand as a portraitist on both sides of the Channel. He traveled to England regularly beginning in 1884 and while in London, he shared a flat with Giovanni Boldini and Paul-César Helleu. Blanche would also have met Sargent in Paris, where his sitters included Jean Cocteau, Andre Gide, Edgar Degas, Claude Debussy, Maurice Maeterlinck, Paul Claudel, and Colette among others. His English sitters are no less distinguished, among them James Joyce, Henry James, Aubrey Beardsley, Thomas Hardy and D. H. Lawrence. Blanche appears as a character in Mabel Dodge Luhan's memoirs and Arnold Bennet's diary.



(fig. 2) Jacques-Émile Blanche , *La partie de tennis*, 1882.  
Private collection.



(fig. 3) Jacques Émile Blanche, *Jeune Femme en blanc*, 1886. Musée des Beaux-Arts, Rouen.

During the last quarter of the 19th century and the first decade of the 20th, painting and the decorative arts adapted to the elegance and sophistication of the lives that were led by the wealthy. Much of the wealth derived from the expansion of industry in Europe at a time of great economic growth, and even more came from the ever increasing spending power of rich patrons of art from North America who themselves wanted to take back across the Atlantic a taste of the splendor that was Europe. Of all the genres of art, the one which is the most reflective of this golden age is that of portraiture. The great artistic luminaries of this age were all portrait painters; John Singer Sargent, James Abbott McNeill Whistler, Giovanni Boldini and Jacques Emile Blanche. This was the grand age of portraiture and Paris and London were its epicenters. These portraits offer the modern viewer a glimpse into the Gilded Age, an age of glamorous women, dashing men and beautiful children, all depicted in opulent surroundings. This was also an age of astounding literary achievement and there was no better way to immortalize authors than through portraiture. Blanche in particular painted a number of contemporary authors and these portraits are executed with a sensitivity which could only be mustered by this *peintre-ecrivain*.

The *Belle Epoque* was also an age of women. Women figure predominantly in the portraits by the major artists of the time and it was a time of breakthrough for women writers, artists, actors and patrons of the arts. It was the time of

Mary Cassatt, Edith Wharton, and Isabella Stuart Gardner. *Henriette Chabot au piano*, however, is more than simply a portrait; it opens a window into an intimate world of sophistication and erudition that reached its peak in *fin de siècle* Paris. The model is painted in the artist's own home, leaning against his own piano. The real subject of the painting is not the young Henriette, but music.

The model in the present work is Henriette Chabot, the daughter of a bookseller in the rue de Moscou. Blanche painted her several times, as he found her both strikingly beautiful and a compliant sitter. He later wrote of her, 'Henriette, bonne fille, avant un visage niais, mais un teint adorable et elle posait sans bouger, silencieuse et complaisante' (*La Pêche aux souvenirs*, 1949, p. 155). Henriette also modeled for Manet's *L'Amazone*, which was intended to represent 'Summer' in his Four Seasons, but remained unfinished at the time of his death (fig. 1). Blanche surely saw this work in Manet's studio on the rue de St. Petersburg, writing 'J'avais fait connaître Henriette à Manet, qui, d'après elle, a peint sa dernière toile: tête d'Amazone en chapeau haut de forme ou se trahissait, héla! Le mal auquel Manet succomba' (*Ibid*, p. 155).

*Henriette Chabot au piano* was painted in 1884, when Blanche was 23 years old. Its provenance is interesting and complete. The painting remained in the possession of the artist until his death in 1942, and he regarded it as one of his personal favorites. The work then passed to Georges Lecaron (1888-1974) who was also a painter and a cousin to Blanche on his father's side. Lecaron also studied painting with Blanche as a young boy, and it was Blanche who encouraged his talent. Lecaron went on to study with René-Xavier Prinet and Jean-Paul Laurens and became a teacher at the *Académie Julian* in the 1960s. Lecaron also helped to organize the 1943 Jacques-Émile Blanche retrospective at the *musée d'Orangerie*. Upon Lecaron's death in 1974, the painting passed to his daughter, Florence Soulez-Larivière, and has passed by descent to the present owner.



(fig. 4) James Abbott McNeill Whistler, *Symphony in Flesh Color and Pink: Portrait of Mrs. Frances Leyland*, 1871-74. Frick Collection, New York.



*Henriette Chabot au piano* features Henriette in a music room leaning on an ebony piano, a vase of blue hydrangeas, deep purple irises and other flowers by her side. The young woman looks dreamily off into the distance, as if contemplating the beauty of the music she has just heard. The composition pays homage to Blanche's love of music and the scores on the piano reflect the artist's own musical tastes – Robert Schumann, Franz Schubert and Blanche's personal favorite, Richard Wagner's *Parsifal*. The references to the richness of life in the Belle Epoque are clear in the abundance of the flowers, the desk and paintings on the wall in the background, and even in the dress worn by his model. This is not the only time that Blanche painted Henriette in this dress which is clearly an allusion to the importance of fashion at this time. Lucy Prevost-Paradol was the daughter of the French ambassador to Washington and a part of the prestigious Halevy family. She brought this dress back from America in 1873, when she moved in with the Blanche family after the death of her father. Made of white chiffon embellished with a ruffled bodice embroidered with a black pattern which is repeated on the cuffs, collar and the lower part of the skirt, this dress clearly provided the artist with a foil which augmented the color harmonies that punctuate the composition. Henriette wears the dress in his homage to *Dejeuner sur l'herbe*, *La partie de tennis* of 1882, where she appears lying in the foreground in the white dress and a black hat (fig. 2), and again in his haunting *Jeune femme en blanc* of 1886 (fig. 3). The attention to the details of the dress and fabric are reminiscent of the work of James Jacques Joseph Tissot (fig. 5).

*Henriette Chabot au piano*, like all of Blanche's representations of this young woman, is painted with the fluidity of draftsmanship and brushstroke that is so characteristic of the artist. By infusing the white dress with hints of the blues and lavenders that predominate in the palette of the composition, Blanche brings to mind the innovations of James McNeill Whistler (fig. 4). As in the work of the American artist, the figure in *Henriette Chabot au piano* is dematerialized and subsumed into the decorative elements and tonal harmonies of the painting, bringing the painted work of art more into the sphere of music or poetry. With this coalescing of concrete subject and atmosphere, and the capturing of the inherent grace of this young woman, lost in contemplation of the music before her, Blanche suffuses the entire work with an elegance and delicacy of expression that places him among the foremost artists of his time.

We are grateful to Jane Roberts for authenticating this painting and for her assistance with the cataloguing. The work will be included in her forthcoming Jacques-Émile Blanche *catalogue raisonné*, currently under preparation, as no. 47.



(fig. 5) James Tissot, *The Bunch of Lilacs*, circa 1875. Private Collection.





3  
DAS WEILTHUM

IBER



PROPERTY OF AN EAST COAST COLLECTOR

41

## OTTO EDUARD PIPPEL (GERMAN, 1878-1960)

### *Wintermorgen im Wettersteingebirge, Zugspitze*

signed 'Otto PIPPEL.' (lower right); inscribed and signed 'Alpu. Zugspitze./"Wintermorgen im Wettersteingebirge"/Otto Pippel Planeog.'  
(on the reverse)  
oil on canvas  
19 x 23 $\frac{7}{8}$  in. (48.3 x 60.6 cm.)

\$10,000–15,000

£7,400–11,000

€8,400–13,000

#### PROVENANCE:

Helene Geldermann (1861-1955), Berlin, acquired *circa* 1920.  
By descent to the present owner.

Following his study in the School of Applied Arts in Strasbourg, Karlsruhe and the Dresden Academy, Otto Pippel entered the public eye in 1912 with his first exhibition in the Munich *Glaspalast*. The subject of his first exhibition piece was a winter landscape. Four years earlier, during a trip to France, Pippel was exposed to Impressionist handling of paint. Influenced by this, Pippel would adhere to an Impressionist manner when rendering to his own depictions of people, landscapes and interiors, gaining him a reputation as one of the leading figures of the South German Impressionist movement.


The present painting is a return to the artist's early inspiration, a winter landscape. The light glints on the snow, while the soft glow of the rising sun reflecting off the mountains brings warmth to the palette and the landscape itself. Zugspitze, the highest mountain peak in the artist's native Germany, dominates the composition. Pippel uses a row of trees to bring distance between the viewer and the mountain, accentuating the majesty of Zugspitze.











PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**42**

**JOHN ATKINSON GRIMSHAW  
(BRITISH, 1836-1893)**

*A Moonlit Lane*

signed and dated 'Atkinson Grimshaw 1874' (lower left)

oil on board

21½ x 17⅞ in. (54.6 x 43.5 cm.)

\$250,000–400,000

£190,000–300,000

€210,000–340,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 7 June 2007, lot 122.

with Richard Green, London.

Acquired directly from the above by the present owner.

John Atkinson Grimshaw began painting while he was working as a clerk for the Great Northern Railway. When he left his position to pursue painting as a career, he received bitter opposition from his parents, but after his marriage in 1858 to Theodosia Hobbarde he was able to devote himself to his art. Grimshaw painted mostly for private patrons, and exhibited only five works at the Royal Academy between 1874 and 1886, and one at the Grosvenor Gallery. His primary influence was the Pre-Raphaelites and he produced largely autumnal and moonlit landscapes and cityscapes of accurate color, lighting and vivid detail. By applying his skill in lighting effects and unusually careful attention to detail, the artist could convincingly capture both the setting and mood in his paintings. Grimshaw's haunting depictions of desolate gas-lit streets and misty harbors in and around Yorkshire capture the both the poetic and spiritual bent of the Pre-Raphaelites as well as the isolation of the urban environment that became particularly acute towards the end of the 19th century.

Painted at the height of his career, *A Moonlit Lane* is a very fine example of Grimshaw's skill at capturing the mood of a still late-autumnal night, the street deserted and quietly bathed in soft moonlight. Alex Robertson refers to the work as 'Grimshaw at his best.' During the 1870s Grimshaw established his reputation as a painter of nocturnes, focusing his attention on capturing the different effects of moonlight filtered through an ever-changing cloudscape on the streets and woods around his home. Whistler, a close friend of the artist, later noted: 'I considered myself the inventor of nocturnes, until I saw Grimmy's moonlight pictures'.

We are grateful to Alex Robertson for confirming the authenticity of this work.









43

SIR ALFRED JAMES MUNNINGS, P.R.A.,  
R.W.S. (BRITISH, 1878-1959)

*Marshy Landscape with a View of Mendham Church, Suffolk*

signed and dated 'A. J. Munnings/98' (lower right)  
watercolor and gouache over traces of pencil on paper  
6¼ x 8⅞ in. (15.9 x 21.9 cm.)

\$15,000–20,000

£12,000–15,000  
€13,000–17,000

**PROVENANCE:**

The artist.  
Ellen Emily Munnings (1850-1945), his mother.  
William Green Munnings (b. 1876), the artist's brother, by descent.  
(probably) Anonymous sale; Christie's, London, 15 March 1985, lot 233,  
as *Ducks on a River with a Church behind*.

**EXHIBITED:**

Norwich, Norwich Castle Museum, on long term loan, February 1944 -  
May 1947.

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



PROPERTY OF A WEST COAST COLLECTOR

**44**

**JOHN LINNELL (BRITISH, 1792-1882)**

*The North Downs, Surrey*

signed and dated 'J Linnell/1853' (lower right)

oil on canvas

25 $\frac{1}{8}$  x 30 $\frac{1}{4}$  in. (63.9 x 76.7 cm.)

\$20,000–30,000

£15,000–22,000

€17,000–25,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 18 March 1981, lot 62, as *Figures in an Extensive Landscape with Church Spire, Possibly Chislehurst, in the Distance* (erroneously catalogued as dated 1863).

The spire is possibly that of St Martin's Church, Dorking. The artist lived nearby, outside Redhill.











45

JOHN ATKINSON GRIMSHAW  
(BRITISH, 1836-1893)

*Two Thousand Years Ago*

signed 'Atkinson Grimshaw' (on the base of the marble bench, lower right)

oil on canvas

29½ x 50½ in. (74.9 x 127.3 cm.)

Painted in 1878.

\$220,000–280,000

£170,000–210,000

€190,000–230,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 29 March 1984, lot 100.  
with Owen Edgar Gallery, London.

**LITERATURE:**

A. Robertson, *Atkinson Grimshaw*, Oxford, 1988, pp. 54, 58, 61, pl. 41,  
illustrated, pl. 47, detail.

During the 1870s when he spent periods of time in London away from his home city of Leeds, John Atkinson Grimshaw undertook a series of compositions which drew their inspiration from imagined scenes of the ancient world. These scenes were largely inspired by the artist's contact through the contemporary art scene in London with the Dutch-born Sir Lawrence Alma-Tadema, who specialized in reconstructions of daily events and domestic settings of ancient Greece and Rome in his own work. The vogue for this type of painting was encouraged by the great dealer Earnest Gambart and by enthusiastic art lovers and collectors, who delighted in pictures depicting ancient subject matter. Although Grimshaw painted these ancient subjects on relatively few occasions, they are undoubtedly among his most ambitious works, and *Two Thousand Years Ago* is one of the largest and most resolved of the series.

The present painting, datable to 1878, draws heavily on Alma-Tadema's *Pleading* (fig. 1) of two years earlier as its inspiration. Though the arrangement of the figures is reversed, and *Pleading* features the sea in the distant landscape, the work also centers on a male figure laying prone on marble bench, his chin supported by one of his hands attempting to engage with a forward-facing, seated female figure, who will not return his gaze. Though this adoption of ancient subject matter was an attempt to align himself with a progressive metropolitan artistic faction, the detailed, carefully-wrought autumnal tree branches and leaves that form the backdrop of the composition offer a reminder of Grimshaw's more usual practice of landscape painting.



(fig 1) Sir Lawrence Alma-Tadema, *Pleading*, 1876. Guildhall Art Gallery, London.









## GUSTAVE MOREAU (FRENCH, 1826-1898)

*Le triomphe de Bacchus*

signed '-Gustave Moreau-' (lower left)

oil on panel

9⅞ x 7 in. (23.2 x 17.8 cm.)

Painted circa 1875-76.

\$200,000-300,000

£150,000-220,000

€170,000-250,000

**PROVENANCE:**

The artist.

Auguste Donatis, acquired directly from the above.

with Arnold and Tripp, Paris.

Louise Joséphine Amélie de Saint-Alary (1863-1922), Comtesse de Roederer, Paris, acquired directly from the above.

Georges Wildenstein (1892-1963), Paris.

Confiscated from the above when stored in vault 6, Banque de France, Paris, by the Einsatzstab Reichsleiter Rosenberg, ERR no. W166.

Transferred to the Devisenschutzkommandos, 30 October 1940.

Transferred to the Jeu de Paume, Paris.

Transferred to Fussen, Germany, 15 January 1943.

Recovered by the Monuments, Fine Art and Archives Section from the 'Large Peter' salt mines, Alt Ausse, Austria, no. 206/36.

Transferred to the Central Collecting Point, Munich, no. 212/36, 20 June 1945.

Repatriated to France, 18 April 1946.

Restituted to the Wildenstein Collection, Paris.

Daniel Wildenstein (1917-2001), Paris, by descent.

Private collection, since 1974.

**EXHIBITED:**Paris, Galerie Georges Petit, *Exposition Gustave Moreau au profit des œuvres du travail et des pauvres honteux*, 1906, p. 40, no. 109.Tokyo, Fujikawa Galleries, *Moreau, Bourdelle and Japanese Art*, 26 October - 4 November 1971, no. 4, illustrated.**LITERATURE:**P.-L Mathieu, *Gustave Moreau: sa vie, son oeuvre; catalogue raisonné de l'oeuvre achevée*, Fribourg, 1976, p. 314, no. 149, illustrated.P.-L Mathieu, *Gustave Moreau: Complete edition of the finished paintings, watercolours and drawings*, Oxford, 1977, p. 320, no. 149, illustrated.P.-L Mathieu, *Gustave Moreau, Monographie et nouveau catalogue de l'oeuvre achevé*, Paris, p. 327, no. 171, illustrated, as *Triomphe de Bacchus (dans un char trié par des panthères)*.

In 1876 Gustave Moreau made his triumphant return to the *Salon*, having not exhibited his work there since 1869. In the intervening years Moreau had remained at his home and studio in Paris and also fought in the Franco-Prussian War, where he had seen the horrors of the War and the Siege of Paris, the sudden fall of the Second Empire, and the violence of the Paris *Commune* and its bloody repression firsthand. An extremely patriotic man, Moreau was deeply shaken by both the speed and brutality of modern warfare and by the savage inhumanity that he felt had lain waste to his 'noble France,' and went several years in this period without painting anything. By the middle years of the 1870s though, an idealist bent had begun to creep back into the artist's work, which he intended to represent and inspire a rebirth, both spiritual and moral, in France. *Le triomphe de Bacchus*, painted by Gustave Moreau during this same period of optimism and idealism, represented no smaller idea for the artist than this very rebirth.

Though the figure in the painting is indeed Bacchus – identifiable by his chariot pulled by panthers, wreath of grape leaves, and the thyrsus he carries – Moreau has also imbued the god with distinctly Apollonian characteristics. Gone are the drunken satyrs and bacchantes which usually accompany the heavyset, inebriated Bacchus in his procession, pouring wine and playing music. Instead, the young, thin, noble god rides heroically in his chariot alone, set off dramatically by his billowing red garment and golden halo. This youthful figure, bathed in light, is more in line with depictions of Apollo than Bacchus, as seen in Odilon Redon's depiction of Apollo's chariot, which owes much to Moreau's influence (fig. 1). Though the two gods are considered in more contemporary traditions to be the antithesis of one another, the Greeks considered Apollo and Dionysus, who are brothers, to be complimentary to one another. Moreau, a devoted student of the classical tradition and mythology, was very likely aware of this fact.

It is easy to see how the joining of these two different gods and their associated symbolism would appeal to Moreau at this moment in his life. Bacchus must have held particular appeal because of the god's own mythological association with rebirth. There are several different versions of Bacchus's birth, but all involve the god dying shortly after birth and being revived by being sewn into Zeus's thigh and born again; a theme Moreau himself would take up in his final painting, *Jupiter and Semele*, 1894-95.

The Apollonian attributes are also important because Moreau had long associated the noble and poetic figure of Apollo with France and the French people. In Louis Ménard's book *Du polythéisme hellénique*, a copy of which is conserved in Moreau's library, Ménard describes Apollo as a figure of peace. The twin ideas of triumphant rebirth and a noble figure who represents peace must have been particularly compelling to Moreau in this post-war period as France recovered from the horrors it had experienced only a few years before. This concurrent mythological representation has also been recognized in another of Moreau's paintings, *Hercules and the Lernean Hydra*, one of his *Salon* entries from 1876. In that painting, Moreau conflated the figures of Hercules and Apollo to represent France slaying the Hydra, which is also thought to represent Bismarck and the Prussians or perhaps the revolutionaries of the *Commune*.



(fig 1) Odilon Redon, *Le char d'Apollon*, 1907-08, Christie's New York, 11 November, 1997, lot 135. © Christie's, 1997.





actual size



PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON

47

ALEXANDER ROTHaug  
(GERMAN, 1870-1946)

*The Death of Achilles*

brown ink and oil *en grisaille* over traces of  
black chalk on canvas, unframed  
86⅞ x 64½ in. (218.8 x 163.8 cm.)

\$30,000–50,000

£23,000–37,000

€26,000–42,000

**PROVENANCE:**

with Shepherd Gallery, New York.

Acquired from the above by the present owner, 9 December 1988.

Alexander Rothaug was active as a painter, stage designer and illustrator in Munich and his native Vienna in the waning years of the 19th century and into the first half of the 20th. Trained at the Vienna Academy of Fine Arts by the Orientalist painter Leopold Carl Müller, Rothaug would go on to create his own distinctive style which defies easy classification. With an enduring interest in depicting ancient Greek, Roman, Germanic and Norse mythologies, Rothaug's work blends the Classicism he had been taught at the Academy with elements of *Jugendstil* and also the arresting, atmospheric Symbolism of Franz von Stuck, under whose sway the artist fell during his time in Munich.

Paintings on the scale of *The Death of Achilles* do occur within the artist's *oeuvre*. Rothaug created monumental paintings for theater buildings, ceiling paintings, and a group of large wall-mounted paintings still *in situ* at the Grand Hotel de l'Europe in Bad Gastein depicting scenes from Wagner's Ring cycle. The present work may be preparatory for a commission for one of these monumental works, as in areas where the underdrawing is visible it is clear that Rothaug was still working out the specifics of the composition. The preparatory nature, and the fact that it may have been a part of a larger cycle of pictures, perhaps depicting the life of Achilles or the history of the Trojan War, likely explains why the work has not been signed. The complex, carefully detailed musculature was a particular interest of Rothaug's, and the artist published a treatise on the depiction of the human body titled *Statics and Dynamics of the Human Body* in 1933.

48 No Lot









49

## KAMIL LHOTÁK (CZECH, 1912-1990)

### *Field with Yellow Balloon*

signed with the artist's initials 'K L' (lower right)

oil on canvas board

9¾ x 13¾ in. (24.8 x 34.9 cm.)

Painted in 1944.

\$35,000–45,000

£26,000–33,000

€30,000–38,000

#### PROVENANCE:

Anonymous sale; Dominion Auctions, Winnipeg, 15 June 2015, lot 82A.

Acquired at the above sale by the present owner.

Kamil Lhoták was a self-taught painter and graphic artist, developing an individual and distinctive style which was frequently infused with technological inventions of the day. He was a founding member of the Czech artistic collective Group42, which was influenced by cubism, futurism and surrealism while addressing depictions of technology. In 1952, he created a series of drawings based upon American magazines, titled *Amerika*. Lhoták exhibited in Prague, Berlin and Vienna.

From childhood, he would paint and draw motorcycles, cars and bicycles. As his career progressed so he would ascend to depicting airships, planes, and in the instance of the current lot, a balloon. His colorful works frequently hold mysterious elements such as cones and boulders. These elements, such as the conical motif in the foreground of this composition, do not necessarily give an immediate narrative, but infuse a dreamlike atmosphere to his paintings.





50

# RUDOLF ERNST (AUSTRIAN, 1854-1943)

## *The Captured Lion*

signed 'R. Ernst.' (lower left)

oil on panel

28 x 36 in. (71.1 x 91.4 cm.)

\$150,000–250,000

£120,000–180,000

€130,000–210,000

### PROVENANCE:

Anonymous sale; Christie's, London, 4 July 1969, lot 57.

with Schweitzer Gallery, New York, acquired at the above sale.

Leon Rubin (d. 1986), acquired directly from the above in 1970.

By descent to the present owner.

Rudolf Ernst was considered to be among the most important Orientalist painters of the second half of the 19th century. While artists working in the first half of the century were inspired by political events such as the liberation of Greece and Napoleon's conquest of Algiers, the second generation of artists, such as Gérôme, Deutsch and Ernst, were more interested in depicting scenes of daily life in the East. Ernst himself was intimately familiar with the scenes and cultures depicted in his paintings. Ernst's first taste of the East came through journeys to Moorish Spain, Morocco and Tunis during the 1880s, followed by a visit to Constantinople and Egypt in 1890. Heavily influenced by the academic style of Gérôme, Ernst was a craftsman who used his exotic subject matter as a vehicle through which he expressed his technical mastery of depicting exact details of surface texture and color. The artist's concern was not complete ethnographic accuracy, since he would sometimes juxtapose objects from different cultures in the same composition, but instead to dazzle his wealthy patrons with paintings that had almost a three-dimensional quality. These qualities made Ernst's works extremely sought-after in his day. He was a popular and frequent exhibitor at the Paris *Salon* and was rated particularly highly by American clients who sought out his large scale works to decorate their vast homes.

The present painting is typical of other depictions of desert landscapes within the artist's *oeuvre*, where he uses the jewel tones and lush texture of the hunters' costumes in contrast with the earth tones and starkly jagged texture of the background landscape. The artist's decision to backlight the figures further develops the three-dimensional sense of relief between them and the background. This painting is a bravura performance of the artist's skill in depicting the myriad surface textures which can be found in the work – from the fur of the lioness, to the hide of the horse, to the desert foliage along the lower edge of the composition to the attention which was obviously lavished upon the varying textures and patterns in the still-life of Orientalist accoutrements on the rocks in the foreground. This was clearly a popular composition with the artist and his patrons, as at least one other version is known, with slight variations. Ernst's striking composition was also well enough known that the work was copied by Henri Rousseau in 1895 (fig. 1), who must have been particularly attracted to the painting's exotic subject matter.



(fig. 1) Henri Rousseau, *Tiger Hunt*, circa 1895. Columbus Museum of Art, Ohio: Gift of Ferdinand Howald 1931.091.







51

HENRI ÉMILIEN ROUSSEAU  
(FRENCH, 1875-1933)

*Le Levrier assoiffé*

signed and dated 'Henri Rousseau 25' (lower left)  
oil on panel  
16½ x 12¾ in. (41 x 32.7 cm.)

\$8,000-12,000

£6,000-8,900  
€6,800-10,000

**PROVENANCE:**

with Vose Galleries, Boston.

**LITERATURE:**

P. Ruffié, *Henri Rousseau: le dernier orientaliste, 1875-1933*, Toulouse, 2015, p. 195, illustrated.



PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON

**52**

**FLORENT MOLS (BELGIAN, 1811-1896)**

*Overlooking the Nile*

signed and dated 'Mols. 57' (lower right)

oil on canvas

31% x 59% in. (80.3 x 151.4 cm.)

\$15,000–25,000

£12,000–18,000

€13,000–21,000

**PROVENANCE:**

with Galerie Berko, Paris, by 1984.

Anonymous sale; Christie's, New York, 30 October 1985, lot 235.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Brussels, Galerie CGER, *L'Orientalisme & l'africanisme dans l'art belge*

*19e & 20e siècles*, 14 September - 11 November 1984, p. 51, no. 4, as *Paysage*.

Boston, Museum of Fine Arts, on long-term loan, 1985-2003.

**LITERATURE:**

E. Warmenbol, *L'Égypte vue par Florent Mols et Jacob Jacobs (1838 - 1839), l'orientalisme en Belgique*, Brussels, 2012, pp. 57, 114 n. 16, illustrated, as *Paysage désertique*.









PROPERTY FROM A PRIVATE CANADIAN COLLECTION

53

JUAN GIMENEZ Y MARTIN  
(SPANISH, 1858-1901)

*In the Harem*

signed and inscribed 'Gimenez Martin/Paris' (lower left)

oil on canvas

22¾ x 39¾ in. (57.8 x 100 cm.)

\$60,000–80,000

£45,000–59,000

€51,000–67,000

**PROVENANCE:**

Acquired by the present owner in Paris, *circa* 1955.

Born in Ávila in 1855, Gimenez y Martin began his career as a painter at the *Real Academia de Bellas Artes de San Fernando* in Madrid where he studied under artists such as Federico de Madrazo, Carlos Luis de Ribera, and Carlos Haes. After exhibiting in the *Exposición Nacional de Bellas Artes* in Spain several times, in 1881 he received a scholarship to attend the *Academia Española de Bellas Artes de Roma*, where he studied from 1882 to 1886. It was during this time in Rome that Gimenez developed a strong interest in the Catalan Orientalists, specifically in the work of José Villegas. Consequently, he began producing various paintings featuring odalisques and their suitors lounging in elaborate Moorish interiors. The present work, painted in Paris, is a particularly detailed and impressive example of these compositions.





PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

**54**

**CHARLES-JOSEPH-FRÉDÉRIC SOULACROIX**  
(FRENCH, 1825-1879)

*Afternoon Tea for Three*

signed and inscribed 'F. Soulacroix/Florence' (lower right)

oil on canvas

35 x 27 in. (88.9 x 68.6 cm.)

\$60,000–80,000

**PROVENANCE:**

Mr. M. K. Heart, New York, acquired in Italy *circa* 1930.

By descent to the present owner.

£45,000–59,000

€51,000–67,000





PROPERTY FROM AN IMPORTANT CALIFORNIA COLLECTION

**55**

**MANUEL GARCIA Y RODRIGUEZ**  
(SPANISH, 1863-1925)

*In the Park, Seville*

signed, inscribed and dated 'Garcia y Rodriguez/Sevilla 1909' (lower left)  
oil on panel  
13 $\frac{7}{8}$  x 24 $\frac{3}{4}$  in. (35.2 x 61.9 cm.)

\$30,000-40,000

£23,000-30,000  
€26,000-34,000

**PROVENANCE:**

Acquired by the present owner in 1997.



56

## ARTHUR JOHN ELSLEY (BRITISH, 1861-1952)

### *Here He Comes*

signed and dated 'Arthur J. Elsley/1917' (lower right)

oil on canvas on board

32¾ x 24½ in. (83.2 x 62.2 cm.)

\$70,000–100,000

£52,000–74,000

€59,000–84,000

#### PROVENANCE:

The artist.

acquired from the above by Thos. D. Murphy Calendar Company,  
Red Oak, Iowa.

T. M. Miller (1882–1942), Oklahoma City, acquired *circa* 1922.

By descent to the present owner.

#### LITERATURE:

T. Parker, *Golden Hours, The Paintings of Arthur J. Elsley 1860–1952*, Somerset, 1998, p. 128. illustrated with the reproduction from the calendar, p. 87.

#### ENGRAVED:

Thos. D. Murphy Co., illustrated in a calendar for the Allen & Stults Co., 1921.

This charming painting features two of Arthur John Elsley's favorite subjects – St. Bernards, and the artist's only child, Marjorie. Elsley's first painting to feature a St. Bernard was *Victims*, exhibited at the Royal Academy 1891, which showed a girl placing a small white kitten on a dog's back while a boy tries to pull the dog along. This was followed by *I'se Biggest*, shown at the Royal Academy in 1892, featuring a child standing on tip-toe atop a thick book, comparing her height with that of the dog. Elsley continued to paint these good-natured dogs throughout his career, and they appear in more than thirty of his paintings.

Elsley would study the dogs and take source photographs in preparation for each composition (fig. 1) and was particularly renowned for his ability to paint dogs' paws well, a difficult task. In *Here He Comes*, the well-rendered paws are centrally placed in the composition, where a lesser artist of the era would have hidden them behind some obstruction instead. Despite the fact that these dogs usually stand only three feet high at the shoulder, St. Bernards are always portrayed in Elsley's work as gentle giants, with their massive bone structure dwarfing the children in his paintings. Elsley helped reinforce the breed's reputation for being dignified, trustworthy, caring, wise and particularly devoted to children. Here we see the large animal as both a guardian and patient teacher, watching over both her small puppies as they learn to climb the well-appointed stairs of the orangery and the young girl who helps as well.

Elsley was among the most beloved and commercially sought after artists of late Victorian England. His idealized depictions of the lives of children and animals appealed to the middle and upper classes of society, and his work also gained popularity through chromolithographic reproductions. Reproduction rights to Elsley's work were so eagerly sought after that print companies often competed to buy the copyright to his paintings. His paintings were routinely reproduced for use in color calendars published by the American firm Thomas D. Murphy Company, soap advertisers, as well as for the cover of publications such as *Bibby's Quarterly*. The present composition was purchased by the Murphy Company after its completion, and dispatched from England by boat en route to their headquarters in Red Oak, Iowa. While in transit, the boat on which the picture was sailing was sunk by a German U-Boat, and Elsley painted a replica of the composition from a reference photograph he had made of the original work. After the work reached the Murphy Company, a reproduction of the painting was used in a calendar printed in 1921, where it was seen by the wife of the painting's first owner. She liked the image so much that she hung the reproduction on the wall, where it remained until her husband surprised her at Christmas with the original painting to hang in its place.



(fig 1) Source photograph for *Here He Comes*.







PROPERTY FROM THE ESTATE OF ROBERT HOAG RAWLINGS

**57**

**HENRY GUILLAUME SCHLESINGER**  
(FRENCH, 1814-1893)

*The Reprimand*

signed and dated 'H. Schlesinger. 1879.' (lower left)

oil on canvas

45 $\frac{7}{8}$  x 35 $\frac{1}{2}$  in. (116.5 x 90.2 cm.)

\$20,000–30,000

£15,000–22,000

€17,000–25,000

**PROVENANCE:**

with N. Mitchell Fine Art, London.

Frank Stephen Hoag, Sr. (1871–1963) and Louise Allebrand Hoag (1872–1963),  
Pueblo, Colorado, acquired in London in 1930.

Frank Stephen Hoag, Jr. (1908–1989) and LeVert Weiss Hoag (1912–2000),  
Pueblo, Colorado, by descent.

By descent to the present owner.



PROPERTY FROM A DISTINGUISHED CANADIAN COLLECTION

**58**

**CHARLES MOREAU (FRENCH, 1830-1891)**

*Dinner Time*

signed 'Ch. Moreau' (lower left)

oil on panel

23 $\frac{1}{8}$  x 28 $\frac{1}{8}$  in. (58.7 x 72.7 cm.)

\$30,000–50,000

£23,000–37,000

€26,000–42,000



PROPERTY FROM A NORTHEASTERN COLLECTION

59

## JOSEF VON BRANDT (POLISH, 1841-1928)

### *Conversation at the Well*

signed, inscribed, and dated 'Josef Brandt/Warszawy/1877' (lower right)

oil on canvas

21 x 37 in. (53.3 x 94 cm.)

\$60,000–80,000

£45,000–59,000

€51,000–67,000

#### PROVENANCE:

Leon Rubin (d. 1986), acquired *circa* 1970.

By descent to the present owner.

Josef Brandt began his studies in engineering at the school of J. N. Leszczyński and at the Nobleman's Institute in Warsaw. In 1858, he traveled to Paris to continue his studies at the *Ecole des ponts and chaussées*, but was persuaded by his countryman Juliusz Kossak to abandon engineering and devote himself entirely to painting. Kossak and Henryk Rodakowski were Brandt's first art teachers in Paris and for a time he studied in the studio of French Academic artist Léon Coignet. In 1862, the young artist moved to Munich where he studied under Franz Adam and Karl Piloty, and he eventually opened his own studio. Brandt remained in Munich for much of the remainder of his life and his studio became a gathering place for Polish artists.

Recognized as one of the foremost artists of the Polish school in Munich, Brandt rapidly achieved both financial and artistic success and his studio attracted many students. By 1875, he was running an informal school for young painters, most of whom were Polish and in the same year he was elected to the Berlin Academy. Further honors followed rapidly; in 1878 he was elected to the Munich Academy and in 1900, to the Prague Academy. His canvases hang in nearly all Polish museums and he is represented in museums and private collections in North America and Europe.

Brandt is best-known for his scenes of the 17th century Cossak wars as well as the Tartar and Swedish invasions of Poland. His were imaginative treatments, not representations of precisely defined historical moments, although he took great pains to accurately depict costumes, weapons, harnesses and musical instruments, models for all of which filled his studio. Central to most of his compositions, whether the battle scenes for which he was most famous, or the more sedate scenes of Polish peasant life, was the horse. In the battle scenes, the artist delighted in depicting the animals in motion, either attacking or galloping across the plains. In the paintings that capture everyday life in Poland, the horse is still an integral part of the composition and is most often depicted as a steady force, a companion and a helper in the fields.







PROPERTY FROM THE ESTATE OF BERNHARD SMULOVITZ

60

ALEKSEI DANILOVICH KIVSHENKO  
(RUSSIAN, 1851-1895)

*At the Kennel*

signed, dated and inscribed 'A. Kiwschenko 83./München.' (lower right)

oil on canvas

34¼ x 63 in. (87 x 160 cm.)

\$30,000–50,000

£23,000–37,000

€26,000–42,000

**PROVENANCE:**

Bernhard Smulovitz (1912-1985) Helsinki and New Jersey, acquired in Helsinki circa 1945.

By descent to the present owner.

Aleksei Danilovich Kivshenko was a Russian-born painter of historical, genre, and hunting scenes, and was particularly well known for his paintings which depict the Russo-Turkish Wars. He was also associated with the *Peredvizhniki*, or the Association of Travelling Art Exhibits, a group of Russian realist painters who broke away from the Imperial Academy of Arts and state support for the arts in order to bring their work to the provinces in an effort to educate 'common people' about art. In 1880, after receiving a foreign fellowship, Kivshenko began to travel extensively, visiting Paris, Düsseldorf and Munich where he had the opportunity to work with Gabriel von Max and Wilhelm von Diez. It was on this first trip abroad, when the artist was visiting Munich, that the present work was painted. When he returned to Russia in 1884, the paintings he had produced earned him the title of 'Academician.' The artist would continue to travel throughout his life, visiting Palestine and Syria, and dying while on a return trip to Germany in 1895.







61

## THÉODORE GÉRICAUT (FRENCH, 1791-1824)

### *Cheval écorché III*

signed 'Ger[...]' and numbered '5/15' (on the base), with further Valsuani *cire perdue* stamp (to the side of base)

bronze, black patina

9½ in. (23.2 cm.) high

The model conceived *circa* 1820-1822.

This cast *circa* 1959-1960.

\$15,000-20,000

£12,000-15,000

€13,000-17,000

#### LITERATURE:

Étex, Antoine. "Sixième Leçon." *Beaux-Arts. Cours public, fait à l'Association Polytechnique pour les élèves des Écoles et pour les Ouvriers. Dix leçons ... sur le dessin appliqué aux arts*, 16 December 1860, pp. 126-151.

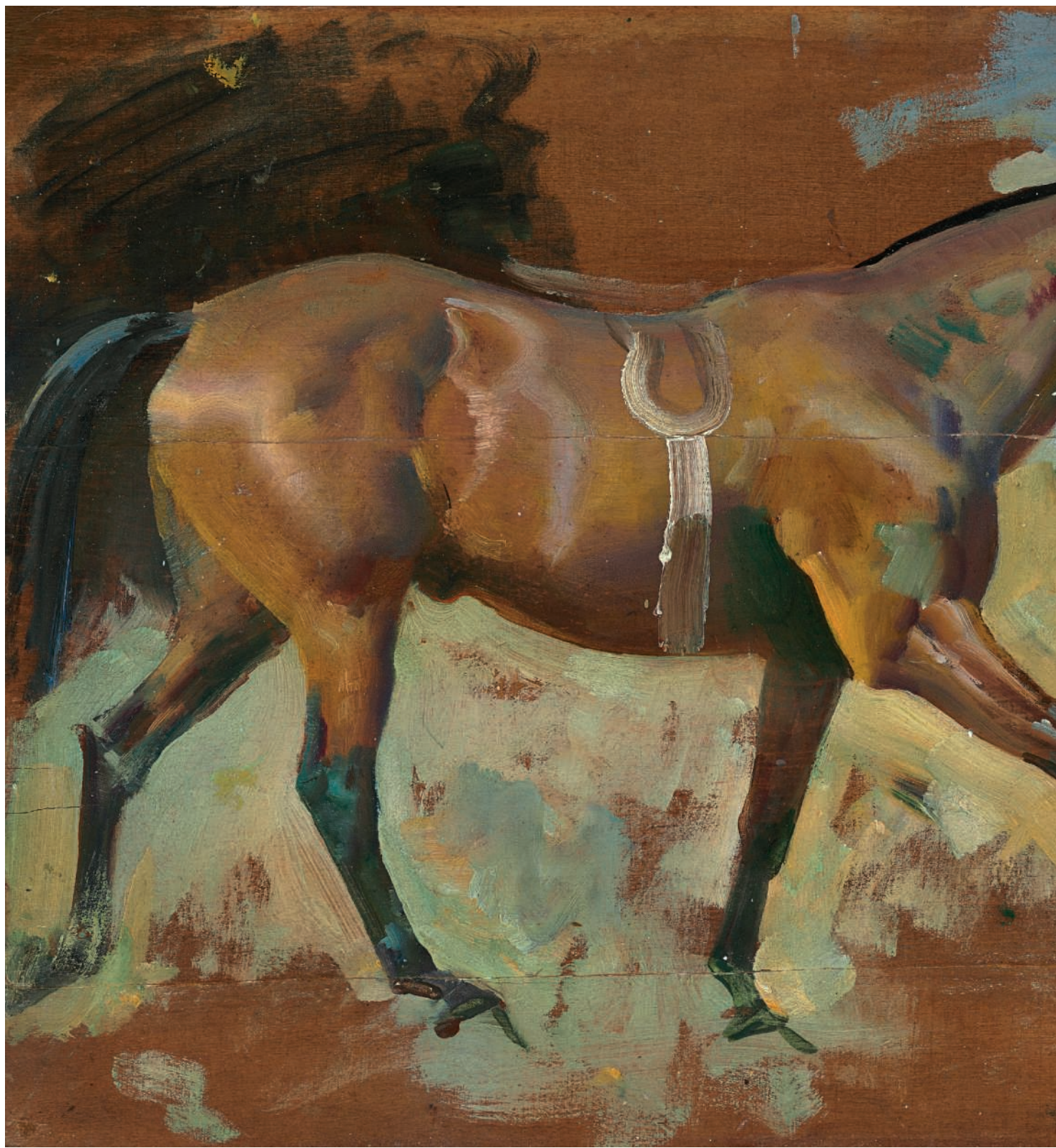
Théodore Géricault's interest and fascination with equine beauty is evident across his personal life and his representative oeuvre, with *Cheval écorché* representing both a pedagogical work of self-interest as well as an expression of this animal grace. Géricault's anatomical fanaticism, perhaps greater recognized for his studies of body parts concretized in his *Le Radeau de La Méduse*, takes form in the tensed, erect horse whose sides have been seemingly peeled away to reveal the musculature and skeletal structure underneath. The bronze endowed with a gravitas and quietude echoes Classical equestrian statuary. Despite being wholly laid bare, the horse has a tangible solidity to the form which is mirrored in Géricault's similar treatment of the rigid horse of *Cheval dans la tempête* or similarly the tensed body of his *Nu masculin* in the Musée Bonnat. While this bronze archetypically demonstrates Géricault's style, it arguably points Janus-faced to the artist's personal biography. Antoine Étex, a noted 19th century artist who constructed the tomb of Géricault, noted in his *Sixième Leçon* of 16 December 1860, "*Géricault, c'est le cheval incarné... Si on regarde sa tête, son masque moulé sur nature après sa mort, on trouve qu'il y a quelque chose qui se rapproche un peu de l'anatomie de la tête du cheval.*" The *Cheval écorché* becomes equally a portrait of Géricault himself as well as a prefiguration of how he would meet his untimely death. This integration of passion and biography speaks to the importance of the model and its enduring relevance, further reflected in the numerous plaster copies studied by the burgeoning Impressionists of the late 19th century. The artist's wax model of 1822 - a preliminary study to an equestrian group - and later plaster and bronze casts shown in the Salon was the subject of Edgar Degas's *Études d'après Théodore Géricault* of 1860 sold Christie's, Paris, 23 March 2017, lot 12 (fig. 1).



(fig. 1) Edgar Degas, *Études d'après Théodore Géricault, 'Le cheval écorché'*, circa 1860. Christie's, Paris, 23 March 2017, lot 12. © Christie's, 2017.











PROPERTY FROM THE COLLECTION OF MONTGOMERY "MONTIE" H.W. RITCHIE

**62**

**SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S.**  
**(BRITISH, 1878-1959)**

*Study of a Racehorse*

oil on panel  
11 $\frac{7}{8}$  x 17 in. (30.2 x 43.2 cm.)

\$30,000–40,000

£23,000–30,000

€26,000–34,000

**PROVENANCE:**

Miss Audrey Bacon  
Anonymous sale; Christie's, London, 10 November 1988, lot 284,  
as *Study of a Race Horse*.  
with Frost and Reed, London.

This present work is illustrative of Munnings' practice of getting to know his subject. He would generally make a study such as this to get to know the specifics of the horse he was to paint. He never painted a generic horse but rather one with a distinctive character and form. This type of study would also have been used to experiment with light effects on the horse's coat. The glossy sheen of the coat tells of a sunny day with blue sky as noted by the pastel highlights especially on the shoulder, neck and tail. The green of the unseen grass is echoed on the legs and neck.

Although Munnings vehemently spoke out against the distortions of the modern movement of his day, he did follow the impressionist color theory using reflected light. In fact, Augustus John is said to have challenged Munnings by saying that if one wanted to paint a brown horse why not simply paint it brown. Munnings's aesthetic response was that a horse in the sun is filled with the colors of its surroundings.

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



PROPERTY FROM THE COLLECTION OF MONTGOMERY "MONTIE" H.W. RITCHIE

63

SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S.  
(BRITISH, 1878-1959)

*My Horse 'Anarchist'*

signed 'A. J. Munnings' (lower left)

oil on panel

20 x 24 in. (50.8 x 61 cm.)

Painted at Withypool, circa mid 1940s.

\$200,000–300,000

£150,000–220,000

€170,000–250,000

**PROVENANCE:**

with The Leicester Galleries, London, before 1947.

Mrs. C. Birkbeck, acquired from the above, November 1947.

with W. Boswell and Son, Norwich.

**EXHIBITED:**

London, Leicester Galleries, "*The English scene*": horses, racing, landscapes, and studies by Sir Alfred James Munnings P.R.A., Oct.-Nov., 1947, p. 8, no. 82.

**LITERATURE:**

A. J. Munnings, *The Finish*, Bungay, 1952, pp. 71-72.

Munnings begins his memoir with a chapter devoted to horses, giving them credit for his success. 'I want to start with horses. Although they have given me much trouble and many sleepless nights, they have been my supporters, friends – my destiny, in fact. Looking back at my life, interwoven with theirs... I hope I have learned something of their ways...I have never ceased trying to understand them...[They are] friends which have helped to place me where I now stand.' (*An Artist's Life*, Bungay 1950, page 14).

Munnings had been totally enamored with horses from an early age so it is obvious that he should have painted them as subject matter. Not only did he excel at capturing a good likeness, for which he could command a healthy sum even as a young boy, his knowledge of horses went beyond mere equine form. Munnings understood his subjects and could transcribe their character onto canvas.

Munnings describes Anarchist as the best ride he ever rode and 'a bold, clever, unassuming and well-mannered horse, with a calm outlook on life' (ibid, 1950, page 13). Two years later, Munnings recalls how the details of painting this present portrait of his favorite horse as well as the qualities that he successfully captured. 'Anarchist...beautifully fit and clipped and all, mane water-brushed is fetched out in a bridle and led to the wine-coloured garage doors; a hay net is hung in front of him. He is placed square alongside the doors, his quarters coming against the door of the first box...I am sheltered from any wind by the horse-rugs on the line; I am hidden from view of passers-by in the road by a stripped blanket, and I start. It is difficult to place a horse on his feet as ever... I go for the attitude...I paint him looking at me, a three-quarters side view, almost side, seeing into his chest...He continually turns his head all alert and listening, towards where I stand... that fine alert expression, the bright, healthy eye...The clipped out colour. What modeling! Solid and hard.'

The young boy is one of three Delaney brothers that Munnings took under his wing and cared for. In return, they frequently acted as grooms. Munnings liked this composition and he repeated a similar scene with another of the Delaney brothers. This second version is illustrated in *An Artist's Life*, opposite page 16 and was exhibited in New York at Wildenstein gallery in 1983, no. 82.

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







*'The Ford – grey water and dark reflections broken  
by lines of the current...what a subject!'*

*Sir Alfred Munnings, An Artist's Life.*







64

SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S.  
(BRITISH, 1878-1959)

*Shrimp and Ponies at the Ford*

signed and dated 'A. J. Munnings 1910' (lower left)  
oil on canvas  
25 x 30 in. (63.5 x 76.2 cm.)

\$1,000,000–1,500,000

£740,000–1,100,000  
€840,000–1,300,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 12 November 1986, lot 105,  
as *Crossing the Ford*.  
with Frost and Reed, London.  
acquired directly from the above by the present owner, 12 October 1992.

The theme of horses crossing a ford was one that Sir Alfred Munnings returned to several times in the years around 1910, one of the happiest and most creatively productive times in the artist's career. In July of 1910 Munnings left Ringland Hills in his caravan and travelled through Norfolk via Swainsthorpe to Hoxne in Suffolk and there, in picturesque riverside meadows, Munnings alternated between painting bright-weather and grey-weather canvases depending on the conditions. Describing how much he enjoyed the subtle light of grey days Munnings wrote in his autobiography *An Artist's Life*, 'The grey-weather subject I prepared for was *The Ford* - grey water and dark reflections broken by lines of the current. Again what a subject! ... Standing on rising ground, looking down on the leading ponies coming out of the water, I spaced the design - cutting out the sky - using the distant country for the top portion of the picture. Ponies, water, reflections, filled the rest of the space' (p. 239).

Between 1909 and 1911, Munnings was particularly fascinated by the effects of light on moving water, and these ford pictures provided dynamic and ever-changing scenes through which to explore this interest. While the oil paintings date to 1910, Munnings first began studying the subject in watercolor a year or two earlier. Munnings was so mesmerized by light's reflection off the ever-changing surface of the passing water as he worked that he would sometimes set up several canvases in order to capture the same scene under different light and weather conditions. It is with the luminous works of this period, like the present painting, more than any others in his *oeuvre* that the artist demonstrated the prodigious extent of his abilities.

*Shrimp and Ponies at the Ford* depicts a group of ponies trotting through the shallow water and just beginning to emerge on the other side of the river right at the edge of the picture plane, almost confronting the viewer. Munnings was a staunch advocate of painting *en plein air* and the ford pictures hold an important place in the artist's *oeuvre* because of the freshness and spontaneity that were a result of the artist's rapid work while the horses were in motion. As the ponies, one of which is ridden by Shrimp, the artist's favorite groom, cross through the shallow water, their movement disrupts the passing lines of the current, creating swirling ripples and splashes around their legs which catch the light, and which are beautifully captured here in the artist's vibrant impressionistic brushwork. Using his own horse and grooms as models allowed Munnings to explore 'endless themes...The mere sight of these ponies, coming or going gave me fresh pictures. Like a game of chess, there was no end to it.' (*op. cit.*, p. 238).

Shrimp, who would become Munnings's full-time model and horse-minder, was a figure who recurred frequently in Munnings's work from the years in which he lived at Swainthorpe. It was the horse dealer, James Drake, who introduced Munnings and Shrimp when the gypsy boy was sleeping under Drake's caravan. He was the illegitimate son of a house-maid at Narford Hall near Swaffham, and like Munnings, he preferred horses to people and had run away from home to work with the beasts that he loved. In *An Artist's Life*, Munnings describes him as a young man who 'slept under the caravan with the dogs, and had no family of his own, no family ties, no parents that he knew. This son of the wild went by the name of Shrimp... little did I dream that he would one day become for me an indispensable model, an inspiring rogue, and an annoying villain... He was a paintable figure... and the best model I ever had.'

The freshness and spontaneity in the present picture is both a result of the artist's enduring interest in the subject and also a bit of clever staging on his part. In order to create the most dynamic movement possible in the water Munnings relied on a combination of the splashing of the horses' hooves when Shrimp led them across the water and also a boy with a pole who he paid to agitate the water to create even more dramatic effects. Munnings exhibited one of his ford paintings at the Royal Academy in 1911. The artist wrote of this series of pictures, 'Looking at them now brings back the scene afresh. I hear myself shouting 'Hi! Wake that dun horse; shove his head up!' or, to a boy with a pole, 'Keep the water moving' (*op. cit.*, p. 239).

*Shrimp and Ponies at the Ford* shows Munnings as a truly great painter of light and landscape. It demonstrates his passion not only for his horses but for the idyllic and unspoiled East Anglian landscape of the pre-war era, where secluded spots in the countryside were free of human or mechanical distraction. Unfettered by the constraints of formal patronage and driven by his love of his native countryside, *Shrimp and Ponies at the Ford* is among the group of works that is widely considered to be one of the most successful of Munnings' entire career.

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







PROPERTY FROM THE PAUL AND ESTHER GANSKY COLLECTION

**65**

**SAMUEL HENRY ALKEN (BRITISH, 1810-1894)**

*The Meet*

signed 'H. Alken' (lower right)  
oil on board  
17 $\frac{7}{8}$  x 29 $\frac{7}{8}$  in. (45.4 x 75.9 cm.)

\$20,000–30,000

£15,000–22,000  
€17,000–25,000

**PROVENANCE:**

with The Incurable Collector, New York.  
Helen H. Harrower.  
Her sale; Sotheby's, New York, 7 June 1991, lot 107.  
Acquired at the above sale by the present owner.



PROPERTY FROM THE PAUL AND ESTHER GANSKY COLLECTION

**66**

**SAMUEL HENRY ALKEN (BRITISH, 1810-1894)**

*Full Cry: The Fall*

signed 'H. Alken' (lower right)

oil on canvas

14 $\frac{7}{8}$  x 25 in. (37.8 x 63.5 cm.)

\$20,000–30,000

£15,000–22,000

€17,000–25,000

**PROVENANCE:**

with Ackermann and Son, London.

Anonymous sale; Sotheby's, New York, 7 June 1991, lot 91, as *The Fall*.

Acquired at the above sale by the present owner.









PROPERTY FROM THE PAUL AND ESTHER GANSKY COLLECTION

**67**

**HENRY THOMAS ALKEN (BRITISH, 1785-1851)**

*A Halt at the Inn*

signed 'H. Alken. (lower left); inscribed 'H. Alken' (on the sign, upper left)

oil on canvas

24 $\frac{5}{8}$  x 30 $\frac{1}{4}$  in. (62.5 x 76.8 cm.)

\$40,000–60,000

£30,000–44,000

€34,000–50,000

**PROVENANCE:**

Anonymous sale, Sotheby's, New York, 10 June 1988, lot 104.  
with Frost and Reed, London.  
acquired directly from the above by the present owner in 1988.

Initially, Henry Thomas Alken trained under his father – Samuel Alken (1756-1815) the sporting artist – and studied under the portrait miniaturist J.T. Barber (1774-1841).

Prolific in his depictions of sporting meets and coaching scenes, Alken's work quickly became familiar with a large crowd of admirers through the medium of prints and engravings. Initially he published under the pseudonym 'Ben Tallyho'. His sporting prints, particularly those produced during the 1820's, would frequently contain a humorous narrative with wide appeal.

The attention to detail which Alken first showed when creating portrait miniatures can be seen in the present lot. The wide road is populated all the way to the horizon with observed details, such as a blacksmith hard at work, and figures conversing outside their houses. The well-dressed coaching visitors have an appearance of self-importance, while for Alken, it is the horses who dominate the center of the composition.





PROPERTY FROM THE PAUL AND ESTHER GANSKY COLLECTION

**68**

**HEYWOOD HARDY (BRITISH, 1842-1933)**

*Drawing Cover*

signed 'Heywood Hardy.' (lower right)

oil on canvas

20 $\frac{1}{8}$  x 30 $\frac{1}{4}$  in. (51.1 x 76.8 cm.)

\$15,000-20,000

£12,000-15,000

€13,000-17,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 7 June 1985, lot 47.

Acquired at the above sale by the present owner.



PROPERTY FROM THE PAUL AND ESTHER GANSKY COLLECTION

**69**

**JOHN FREDERICK HERRING, JR.**  
(BRITISH, 1815-1907)

*The Farmyard*

signed 'J F Herring' (lower center)

oil on canvas

24 x 35 $\frac{7}{8}$  in. (61 x 91.1 cm.)

\$15,000-20,000

£12,000-15,000

€13,000-17,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 10 June 1988, lot 94,  
as *A Farmyard Scene*.

Anonymous sale; Sotheby's, New York, 9 June 1989, lot 102,  
as *In the Farmyard*.

Acquired at the above sale by the present owner.









PROPERTY FROM THE PAUL AND ESTHER GANSKY COLLECTION

**70**

## WOUTERUS VERSCHUUR (DUTCH, 1812-1874)

### *Visit to the Blacksmith*

signed and dated 'W. Verschuur. f. 1843.' (lower left)

oil on canvas

22½ x 29 in. (57.2 x 73.7 cm.)

\$40,000–60,000

£30,000–44,000

€34,000–50,000

#### PROVENANCE:

G. Verschuur, Amsterdam.

with Frost and Reed, London.

acquired directly from the above by the present owner, 14 October 1992.

Born in Amsterdam in 1812, Wouterus Verschuur began his artistic education in the studios of Pieter Gerardus van Os and Cornelis Steffelar and later worked with Cornelis Springer, Peter Christ and Cornelis van Bolt. Verschuur exhibited regularly from 1828 to 1872 in Amsterdam, Leuwarden and The Hague. In 1831 and 1832, he was awarded the *Felix Meritis* Prize and became a member of the Royal Academy in Amsterdam in 1833. He was well-respected and admired by his peers for his technical skill and he taught a number of successful artists, most notably Anton Mauve.

Verschuur was primarily a painter of equestrian scenes and he delighted in capturing the power and beauty of working horses in rustic locations. His technique is very much indebted to the 17th century Dutch master Phillips Wouwerman and he shares the older painter's understanding of the fluidity of a horse's movement.

Verschuur's reputation as an artist was based on his remarkable attention to detail which enabled him to capture reality within his compositions. In the present work, Verschuur demonstrates his superior draftsmanship in the delineation of the three horses which form the focal point of the composition. His use of color to create light and shadow adds depth to the busy scene outside the farrier's. A shaft of sunlight illuminates the white horse, the dogs and the central figures, bringing into sharp focus the artist's extraordinary ability to capture the movement of the animals and the interactions of a complex figural group set into a detailed courtyard interior.





PROPERTY FROM THE PAUL AND ESTHER GANSKY COLLECTION

**71**

**EDWIN DOUGLAS (BRITISH, 1848-1914)**

*Two Terriers Waiting for their Master*

signed with the artist's monogram and dated 'ED/1906' (upper right)

oil on canvas

24¼ x 20¼ in. (61.6 x 51.4 cm.)

\$20,000–30,000

£15,000–22,000

€17,000–25,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 9 June 1989, lot 272, as *Brothers of the Brush*.

Acquired at the above sale by the present owner.





PROPERTY FROM THE PAUL AND ESTHER GANSKY COLLECTION

**72**

**JOHN FREDERICK HERRING, SR.**  
(BRITISH, 1795-1865)

*The Red Fox*

signed and dated 'F. Herring Sen. 1849' (lower left)

oil on panel

9¼ x 11⅞ in. (24.8 x 30.2 cm.)

\$20,000-30,000

£15,000-22,000

€17,000-25,000

**PROVENANCE:**

with Vickers Brothers, London, as *On the Alert*.

Anonymous sale; Christie's, New York, 23 May 1991, lot 203.

Anonymous sale; Sotheby's New York, 5 June 1992, lot 89.

Acquired at the above sale by the present owner.





73

**MONTAGUE DAWSON, F.R.S.A., R.S.M.A.  
(BRITISH, 1895-1973)**

*Swimming Along - 'The Torrens'*

signed 'Montague Dawson' (lower left)

oil on canvas

24 x 36 in. (61 x 91.4 cm.)

\$50,000-70,000

£37,000-52,000

€42,000-59,000

**PROVENANCE:**

John Waller (1910-1995), acquired *circa* 1950.

By descent to the present owner.

Built for Captain H.R. Angel by James Laing at Sunderland in 1875, the *Torrens* was registered at 1,335 tons gross and measured 222 feet in length with a 38 foot beam. A beautiful clipper, comparable with *Cutty Sark* and *Thermopylae*, she was probably the most favored passenger ship on the London to Adelaide run in part because of her speed - her fastest passage, 64 days Plymouth to Adelaide, dock to dock, remains a record on that route for any sailing trader. The writer Joseph Conrad, who would serve as chief officer (1891-1893) later wrote of her as being, 'A ship of brilliant qualities, the way the ship had of letting big seas slip under her did one's heart good to watch. It resembled so much an exhibition of intelligent grace and unerring skill that it could fascinate even the least seamanlike of our passengers'.

After a hugely successful and very profitable career in British registry, she was sold to Italian owners soon after 1900. Twice run ashore within five years, on the second occasion in 1910 she was once again salvaged but deemed too damaged for further repairs and broken up.





PROPERTY FROM A PRIVATE COLLECTION

**74**

**MONTAGUE DAWSON, F.R.S.A., R.S.M.A.  
(BRITISH, 1895-1973)**

*The Winds Highway - The 'Bonita' of Boston*

signed 'Montague Dawson' (lower left)

oil on canvas

23¾ x 36 in. (60.3 x 91.4 cm.)

\$60,000-80,000

£45,000-59,000

€51,000-67,000

**PROVENANCE:**

George Thomas Keating (1892-1976), New York and California.

By descent to the present owner.

The Huckins clipper *Bonita* was designed by her owner, the famous Captain James Huckins, and built in South Boston by Briggs Brothers, who also built *Northern Light*, *Meteor*, *Winged Arrow*, and many other famous clippers. The *Boston Daily Atlas*, June 11, 1853 described her as 'Beautiful in outline as in name. Her run is long and clean, but has good bearings as it rises, to prevent her settling aft when she is going her greatest speed. She is sheathed with yellow metal, is painted black above the sheathing, is finished smooth as glass, and looks a clipper to a charm'. The Huckins clippers were mostly engaged in the Californian trade but *Bonita* was condemned, in 1857, while bound to Calcutta from London with a cargo of railway iron.

PROPERTY FROM A WEST COAST COLLECTION

75

MONTAGUE DAWSON, F.R.S.A., R.S.M.A.  
(BRITISH, 1895-1973)

*The Privateer 'Virginian' capturing the 'Petit Madelon'*

signed 'Montague Dawson' (lower left)

oil on canvas

20 x 30 in. (50.8 x 76.2 cm.)

\$80,000-120,000

£60,000-89,000

€68,000-100,000

**PROVENANCE:**

with Frost & Reed, London, by 10 July 1940.

Anonymous sale; Sotheby's, London, 1 April 1998, lot 205,  
as *The "Virginian" capturing the "Petit Madelon"*.

Private collection, Houston.

Gifted by the above to James Camp (1946-2014), Columbus, OH.

with Montgomery Gallery, San Francisco.

Acquired directly from the above by the present owner.

In addition to his paintings which show individual ships at sea, Montague Dawson was also well-known for his paintings depicting famous naval battles, often drawing inspiration from battles of the 18th and 19th centuries, of which he had prodigious knowledge. The naval actions of the French and American Revolutionary Wars, The American Civil War, and the Napoleonic Wars all provided him with subjects for these dramatic and action-packed paintings. Dawson also painted conflicts between privateers and merchant ships which took place during these same eras, showing ships which were specially commissioned by a government to capture merchant ships flagged under nations hostile to that government.

Often, Dawson did not indicate the specific ships in his paintings of privateers, instead giving them more general titles like *The Surrender* or *The Gallant Fight*. Here, the artist has identified the ships as the 'Virginian' and the 'Petit Medelon,' though there do not seem to be historically identifiable ships which bore those names. Though the precise identity of the ships themselves is unknown, they have been painted in the artist's characteristically exacting style, with even the tension of the ropes in the rigging considered by the artist before setting brush to canvas.







76

MONTAGUE DAWSON, F.R.S.A., R.S.M.A.  
(BRITISH, 1895-1973)

*The Shelly 'Lightning'*

signed 'Montague. Dawson.' (lower left)

oil on canvas

24 x 36 in. (61 x 91.4 cm.)

\$20,000-30,000

£15,000-22,000

€17,000-25,000

**PROVENANCE:**

with Vose Galleries, Boston.

Mrs. T. S. Loffland, acquired from the above.

Acquired from the above by the present owner, 1977.

*Lightning* was one of the last very large extreme clippers to be built in the USA. She was built by Donald McKay for James Baines of the Black Ball Line, Liverpool, for the Australia trade. She had 16 feet (4.9 m.) of concavity in her bows and was fast yet stable with good sail-carrying ability. Measured at 2084 tons, she was 277 feet in length with a 44 foot beam.

When *Lightning* was built in 1854 in Boston, America's extreme clipper boom was on the wane. However, the Australian gold rush was in full force and Baines needed to transport passengers and cargo to Australia and had been impressed by the huge American ships. *Lightning* was heavily constructed to handle the heavy seas of the Australian run. She cost \$30,000 to build and it was said that her rooms rivalled those of the later *Queen Mary*. She set several records and in 1854-55, she made the passage from Melbourne to Liverpool in 65 days.

On 30 October 1869, she caught fire at Geelong in Australia when fully loaded and ready to sail with 4,300 bales of wool, 200 tons of copper, 35 casks of wine and some tallow. Attempts to control the fire were unsuccessful, and the decision was taken to sink her.

















PROPERTY FROM A MIDWEST COLLECTION

77

MONTAGUE DAWSON, F.R.S.A., R.S.M.A.  
(BRITISH, 1895-1973)

*Heave To - A Baltimore Clipper in Action with a Coasting  
Slaver*

signed 'Montague Dawson' (lower left)

oil on canvas

28 x 42 in. (71.1 x 106.7 cm.)

\$100,000-150,000

£74,000-110,000

€84,000-130,000

**PROVENANCE:**

with Frost and Reed, London.

After a long and bitter parliamentary campaign led, principally, by the ardent philanthropist William Wilberforce, the Act Prohibiting the Importation of Slaves came into effect under U.S. federal law in 1807. This act banned the international transport and importation of slaves into the United States. Although there was a commitment in the United States towards the overall abolishment of slavery, it remained an active market in the southern United States until the end of the Civil War.

To counter the illicit import of slaves the U.S. Navy created a task force aimed at the enforcement of the Slave Trade Act. The Navy's African Slave Trade Patrol was created in hopes of identifying and suppressing those involved in the illegal transport of slaves and it is reported that this patrol was responsible for capturing more than one hundred slavers clippers. Following this patrol, the Navy established another formal body responsible for patrolling potential ships carrying slaves under the title The Africa Squadron, which was stationed off the coast of West Africa. This company was responsible for capturing 36 slave vessels during its operation. In 1865, 246 years after the first ship carrying slaves to the United States arrived on shore, slavery was formally abolished by the 13th amendment to the Constitution. The law declared 'neither slavery nor involuntary servitude... shall exist within the United States, or any place subject to their jurisdiction.'

This is one of Dawson's much sought-after battle scenes. The Baltimore clipper is perfectly suited for engaging a piratical slaver. With the advantage of speed, the clipper puts a shot across the bow before the inevitable conclusion.

END OF SALE







EUGÈNE DELACROIX  
(FRENCH, 1798-1863)

*Le 28 juillet – la liberté guidant le peuple, 1830*

stamped 'VENTE/ANDRIEU/E. DELACROIX' (lower right)

oil on canvas

25½ x 32 in. (64.5 x 81.3 cm.)

Painted *circa* 1830.

£700,000-1,000,000

**PROVENANCE:**

(Probably) The artist, inv. no. 102, as *1 tableau représentant une esquisse de la liberté aux barricades par [M. Delacroix], 5F.*

Collection Pierre Andrieu.

Grasset, Paris.

His sale; Hotel Drouot, Paris, 19-20 March 1918, lot 153, as *Le 28 juillet 1830, 1<sup>re</sup> pensée.*

Baron Hugo von Grundherr zu Althenthann und Weyerhaus, Munich and Castle Mittersill, Austria.

His sale; Galerie Fischer, Lucerne, 8 September 1924, lot 32 (unsold), as *Combat de Barricade, Le 28 juillet 1830.*

His sale (with the Hypothekenbank); Helbing, Munich 28 May 1930, lot 36 (unsold and returned).

Dr. Hans Wendland, Le Coultre Warehouse, Geneva.

Sequestered by the Schweizerische Verrechnungsstelle, Zurich in 1945 and returned to Dr. Hans Wendland after 1945.

with Gallery Beyeler, Basel, acquired from the above through his brother-in-law Hans Fritz Fankhauser, in 1956.

Acquired from the above by Collection Stürm, Basel, in 1957.

Acquired from the above by the present owner, Switzerland.

**EXHIBITED:**

Basel, Kunsthalle Basel, *Basler Privat besitz*, 4 July-29 September 1957, no. 123, as *Esquisse pour 'Le 28 juillet.'*

Zurich, Kunsthaus, *Eugène Delacroix*, 5 June – 23 August 1987, also Frankfurt, Städtisches Kunstinstitut und Städtische Galerie, 24 September 1987-10 January 1988, p. 325, no. 35 (illustrated).

Madrid, Prado, Palacio de Villahermosa, *Eugène Delacroix*, 2 March-20 April 1988, no. 21 (illustrated).

Bern, Kunstmuseum, *Gegen den Strich: Bilder mit Geschichten von Daumier bis heute*, 8 November 1989 - 7 January 1990.

Bern, Bernisches Historisches Museum and Kunstmuseum, *Zeichen der Freiheit: das Bild der Republik in der Kunst des 16. bis 20. Jahrhunderts*, 1 June - 15 September 1991, p. 557, no. 359, as *Skizze im Zusammenhang mit der 'Freiheit auf den Barrikaden'* (illustrated).

Frankfurt, Schirn Kunsthalle, *1848 Aufbruch zur Freiheit*, 18 May - 18 September 1998, pp. 41, 51, no. 29, as *Die Freiheit oder Die Allegorie Griechenlands führt einen Aufstand an* (illustrated).

Karlsruhe, Staatliche Kunsthalle, *Eugène Delacroix*, 1 November 2003 - 1 February 2004 (hors catalogue).

**LITERATURE:**

H. Toussaint, *La Liberté guidant le peuple de Delacroix*, Paris, 1982, p. 25, no. 21 (illustrated).

L. Johnson, *The Paintings of Eugène Delacroix, A Critical Catalogue*, Oxford, 1989, vol. VI, p. 196, no. 143a (illustrated, plate 72).

A. Daguerre de Hureaux, *Delacroix*, Paris, 1993, p. 88, as *La Liberté ou La Grèce conduisant une insurrection* (illustrated).

M. Naumann, *Eine Sonderveröffentlichung der Schirn Kunsthalle anlässlich ihres 15-jährigen Jubiläums*, Frankfurt, 2001, as *Die Freiheit oder Die Allegorie Griechenlands führt einen Aufstand an* (illustrated).

\*The provenance of this work between 1933 and 1945 has been reviewed and a research report is available upon request.

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For more information on this lot please contact Christie's 19th Century Paintings department in London.









# 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

- (a) 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".
- (b) 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

- (a) 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.
- (b) 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

- (a) 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.
- (b) 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

- (a) 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.
- (b) 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.
- (c) 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.
- (d) 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

- (a) 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.
- (b) 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.
- (c) 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

- (a) 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:
- (i) 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);
- (ii) 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
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (b) 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.

### (a) 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.

### (b) 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).

### (c) 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 Δ 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:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) 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:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- (d) 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\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.  
For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.  
In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.  
If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.  
Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES  
1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) 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
- (b) 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:

- (a) 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**.
- (b) 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**.

- (c) 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.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) 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.
- (f) 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**.
- (g) 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.
- (h) In order to claim under the **authenticity warranty** you must:
  - (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  - (ii) 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
  - (iii) 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.
- (i) 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.
- (j) **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:
  - (a) This additional **warranty** does not apply to:
    - (i) 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;
    - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - (iii) books not identified by title;
    - (iv) **lots** sold without a printed **estimate**;
    - (v) books which are described in the catalogue as sold not subject to return; or
    - (vi) defects stated in any **condition** report or announced at the time of sale.
  - (b) 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.
- (k) **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 E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f), (g) and (i) also apply to a claim under these categories.

F PAYMENT  
1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
  - (i) the **hammer price**; and
  - (ii) the **buyer's premium**; and
  - (iii) 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**").

- (b) 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.
- (c) 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:
  - (i) 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.
  - (ii) 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 Post-Sale Services. 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 Post-Sale Services, whose details are set out in paragraph (d) below.

- (iii) 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 Post-Sale Services only
- (iv) Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (d) 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. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

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:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th 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

- (a) 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):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) 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;
- (iii) 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;
- (iv) 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;
- (v) 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);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) 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;
- (viii) 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
- (ix) we can take any other action we see necessary or appropriate.
- (b) 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

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. 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.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
  - (i) we will charge you storage costs from that date.
  - (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge

you transport costs and administration fees for doing so.

- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at [christies.com/storage](http://christies.com/storage) shall apply.
- (e) 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**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## 2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  - (i) 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 Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [PostSaleUS@christie.com](mailto:PostSaleUS@christie.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 Ψ 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 in 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 **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie’s or another **Christie’s Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

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**.

◆ Christie’s has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### △ 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 △ 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 ◦ ◆.

In most cases, Christie’s compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party’s remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie’s will report the final purchase price net of the fixed financing fee.

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.

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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.

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# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

## STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. 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

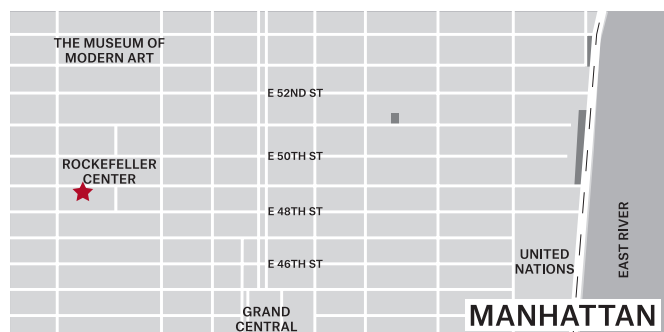
**Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.**

**Lots** will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

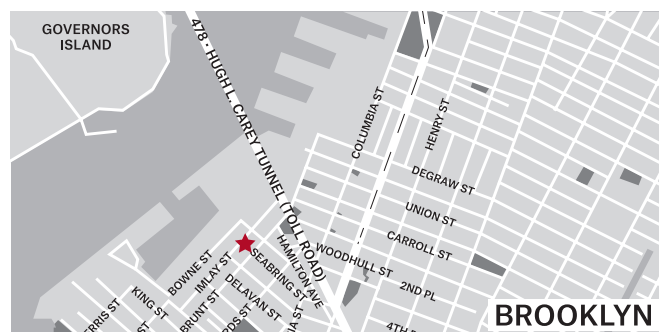
| ADMINISTRATION FEE, STORAGE & RELATED CHARGES  |   |  |
|--|---|--|
| CHARGES PER LOT  | LARGE OBJECTS<br>e.g. Furniture, Large Paintings, and Sculpture   | SMALL OBJECTS<br>e.g. Books, Luxury, Ceramics, Small Paintings |
| 1-30 days after the auction  | Free of Charge  | Free of Charge   |
| 31st day onwards: Administration   | \$100   | \$50   |
| Storage per day  | \$10  | \$6  |
| Loss and Damage Liability  | Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount. |  |
| All charges are subject to sales tax. <b>Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.</b> |   |  |

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: +1 212 636 2070 or storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



**Christie's Rockefeller Center**  
20 Rockefeller Plaza, New York 10020  
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nycollections@christies.com  
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**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**



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**Monday-Friday except Public Holidays**



**ANTIQUITIES**

*New York, 25 October 2017*

**VIEWING**

20-24 October 2017  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

G. Max Bernheimer  
mbernheimer@christies.com  
+1 212 636 2245

Property from the Estate of William Kelly Simpson  
AN EGYPTIAN GREYWACKE PORTRAIT HEAD OF AMENHOTEP III  
NEW KINGDOM, 18TH DYNASTY, 1391-1353 B.C.  
6 ¼ in. (15.8 cm.) high  
\$200,000 - \$300,000

CHRISTIE'S





**OLD MASTERS**

*New York, 31 October 2017*

**VIEWING**

27-30 October 2017  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

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fdpoortere@christies.com  
+1 212 636 2120

JEAN-BAPTISTE GREUZE

*La Rêveuse*

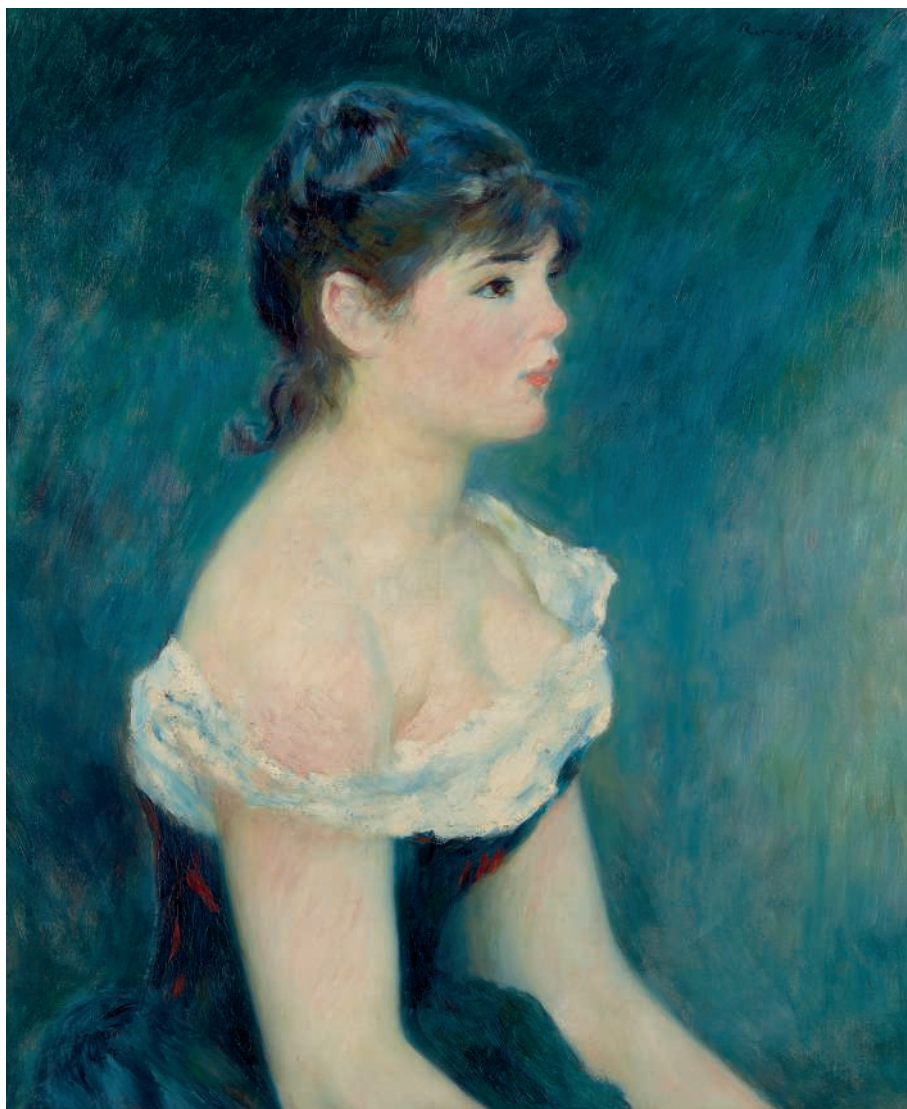
oil on canvas

15 7/8 x 12 7/8 in. (40.2 x 32.7 cm.)

\$300,000-500,000

CHRISTIE'S





Property from a Private French Collection  
PIERRE-AUGUSTE RENOIR (1841-1919)  
*Buste de jeune fille (femme de profil)*  
signed 'Renoir. 84.' (upper right)  
oil on canvas  
25 ¼ x 20 ½ in (64 x 52 cm.)  
Painted in 1884  
\$7,000,000 – 10,000,000

**IMPRESSIONIST AND MODERN ART  
EVENING SALE**

*New York, 13 November 2017*

**VIEWING**

4-13 November 2017  
20 Rockefeller Plaza  
New York, NY 10020

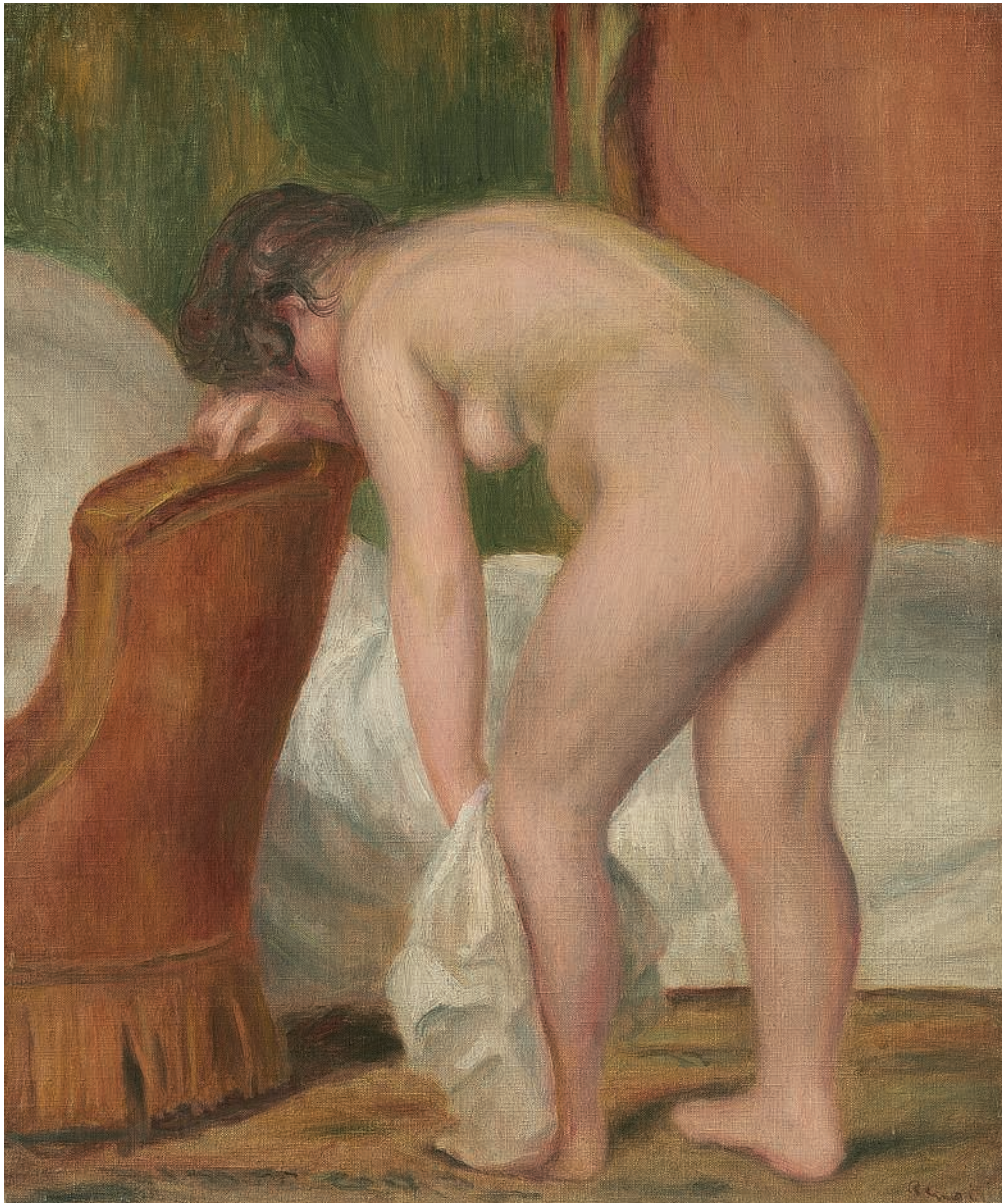
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Max Carter  
MCarter@christies.com  
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**CHRISTIE'S**





PIERRE-AUGUSTE RENOIR (1841-1919)  
*Femme nue s'essuyant ou Après le bain*  
signed 'Renoir.' (lower right)  
oil on canvas  
21  $\frac{3}{4}$  x 18  $\frac{1}{8}$  in. (55.1 x 46.2 cm.)  
Painted *circa* 1909  
\$500,0000 – 800,000

**IMPRESSIONIST AND MODERN ART  
DAY SALE**

*New York, 14 November 2017*

**VIEWING**

4-12 November 2017  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Vanessa Fusco  
+1-212-636-2050

**CHRISTIE'S**



THOMAS MORAN (1837-1926)

*Venice*

oil on canvas

14 x 20 in. (35.6 x 50.8 cm.)

Painted in 1896.

\$70,000-100,000

## AMERICAN ART

*New York, 21 November 2017*

### VIEWING

18-20 November 2017  
20 Rockefeller Plaza  
New York, NY 10020

### CONTACT

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whaydock@christies.com  
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CHRISTIE'S



**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 on-line [www.christies.com](http://www.christies.com)**

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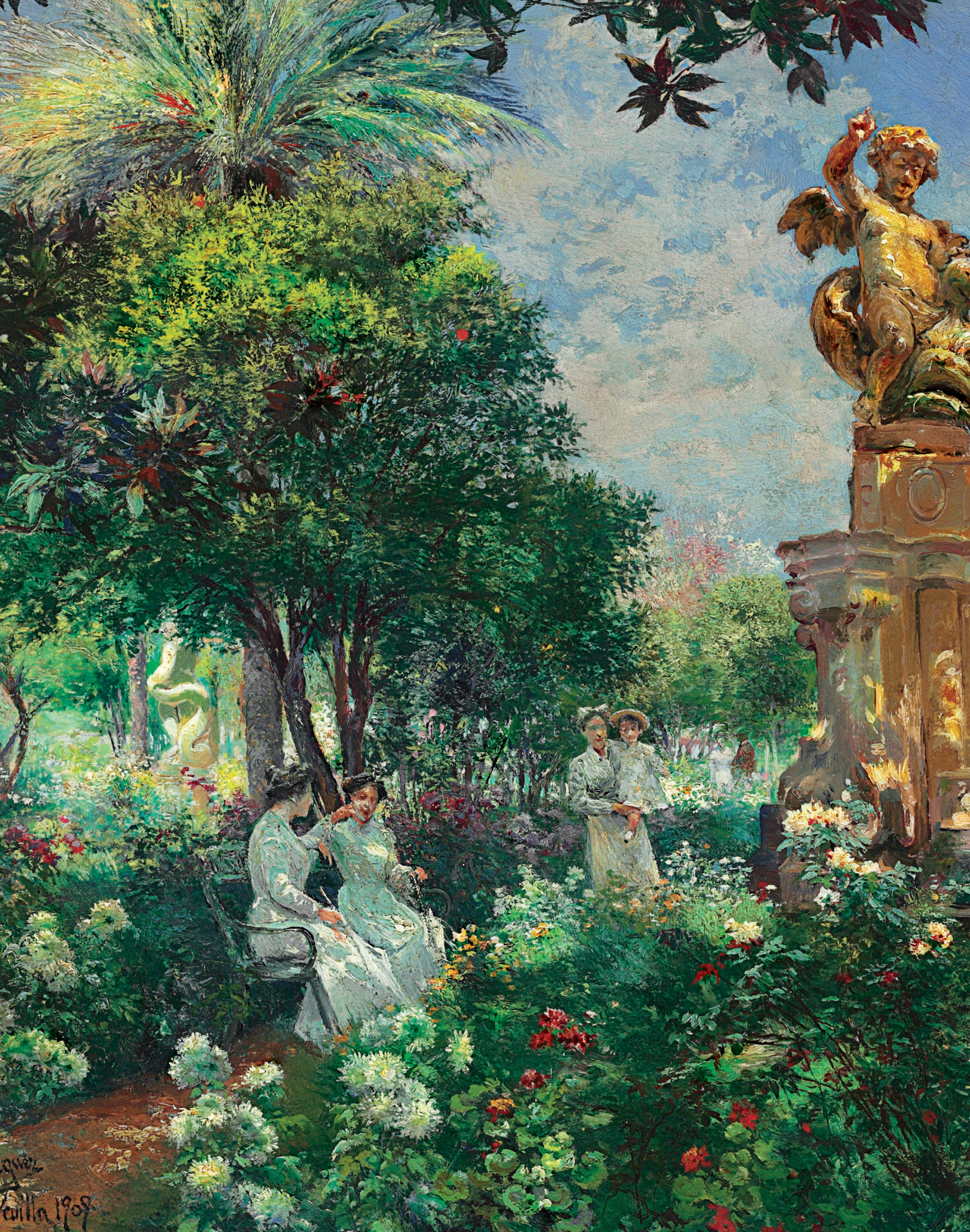
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